

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXXI. No. 3

NEW YORK CITY, THURSDAY, JUNE 7, 1923

48 PAGES

EQUITY SUSPENDED 12,081

OVERDOSE OF SIMILARITY IN VAUDEVILLE, SAY BOOKERS

Next Season's Routes on Big Time Now Going Out for Comedy Turns and Acts in "One"—Turns Without Originality Cannot Advance

Next season's routes now going out of the Keith office include mostly comedy turns and acts in "one." The bands are not being routed at present, due to the desire of the booking men to wait until assured the band craze will survive another season. This applies mostly to the straight bands, and not bands with specialty people added. A booking meeting will be held next week in which the importance of new material will be emphasized for next season.

It is the consensus of opinion among the bookers vaudeville is now suffering from an overdose of too much similarity in material. A popular song that clicks will be sung to death within a month, and the same fate follows a new gag that becomes popular.

New acts appear occasionally without one original line, piece of business or dialog. Although many of this type secure bookings in the neighborhood houses, they can never attain the best bookings where a sophisticated audience refuses to accept the hackneyed material.

This condition keeps the big time regulars going along year in and year out with very few new faces. The public like to see newcomers of ability, but they are few and far between.

The small time for these reasons has not developed enough new acts to replace those practically playing themselves out and others who have lost their value through lack of progressiveness and showmanship. It is currently rumored that a time limit may be placed on acts of a certain type to insure a new act each season.

JUBILEE N. G. FOR THEATRES

New York's silver jubilee in celebration of the 25th anniversary of the formation of Greater New York is a flop so far as Broadway's theatres are concerned. The jubilee, now in its second week, has another two weeks to go, but the legitimate managers are unconcerned whether it ends any time before.

FOX TAKES CENTRAL

The Shuberts have leased the Central, New York, to William Fox from Sept. 1 to Feb. 1.

Fox will use the house for his special film showings, opening with "If Winter Comes."

MEMBER OF EQUITY DIES IN BELLEVUE

Friends Appealing to Organization Informed Equity Has No Funds for Needy

Leo Frankel, dramatic actor, was taken seriously ill at his home on West 44th street, New York, about two weeks ago. He continued to grow worse. As his funds became exhausted, and he was a member of Equity, that organization was appealed to by friends of Frankel. They were informed Equity had no charity fund to take care of such cases, and nothing could be done. Frankel was taken to Bellevue where everything possible was done for the sufferer, but the disease was too far advanced for remedy and he died May 29.

TWO WEEKS' FAIR

Horde of Buyers Expected in New York July 23-Aug. 8

The National Merchandise Fair is to be held in New York for two weeks, July 23-Aug. 3. Four floors of the Grand Central Palace are to be devoted to the wholesale and manufacturing end of the trade, while the 69th Regiment Armory will be turned over to the ready-to-wear garment manufacturers. There is a possibility that still another building also on Lexington avenue may be taken over for one of the added attractions in conjunction with the exposition.

The affair is to be the biggest of its kind that has ever been held in New York City by the garment trade. It will attract a tremendous number of out-of-town buyers.

At the Grand Central Palace over 1,000 spaces at an average price of \$750 each had been disposed of up to early this week, which will give that structure a return of \$750,000 on the two weeks that the exposition is to be held without counting the possibility of the gate.

Famous French Conductor Dies

Paris, June 6.
Camille Chevillard, famous French musical conductor, controlling the Lamoureux orchestra, died this week at the age of 64.

DELINQUENT ARMY AMAZES MEETING MONDAY

Annual Gathering of Equity Fails to Disclose Financial Statement—Many Questions Asked by Frank Sheridan—Unsatisfactory Answers by Emerson and Gillmore—Plead Delay Caused by Los Angeles Branch—Benefits Unprofitable—Queries on Expenditures—Officers and Councilmen Re-elected

SMALL CROWD ATTENDS

At the annual meeting of Equity Monday in New York a gasp could be heard throughout the attendance when it was announced 12,081 members had been suspended for non-payment of dues.

Grant Stewart had given out the following statistics: New members for the past year, 2,045; life members, 6; resignations, 206.

The next announcement was of the suspensions.

Frank Gillmore explained that these had not been expelled, but can be placed in good standing again by payment of back dues. But the effect was dispelled by this statement. Stewart sensed this and hastened to read that there had been no expulsions, but 73 deaths, and asked those present to stand in silence while he read the names.

The attendance at the annual meeting Monday of Equity was far from satisfactory to the officials and decidedly illuminating as to the calibre of members in attendance. There were barely 400 present, mostly well on in years, and not 10 recognized standard actors amongst them, not counting those on the platform.

The meeting, scheduled to open at 2 p. m., got under way at 2:45 and concluded at 4:15. Most of the time was consumed with matters usually considered foreign to an important business meeting. This may or may not have been under expert advice.

There were 15 men and three women on the official platform. The ones recognized were John Emerson, Frank Gillmore, Paul Turner (attorney), Edmund Breese, John Cope, Jane Cowl and Dorothy Bryant (secretary of the Chorus Union).

In opening the meeting Emerson suggested all newspaper references to the plans of Equity officials (Continued on page 47)

TERROR OF THE BORDER RUNNERS UNDER ARREST AS BOOTLEGGER

Ralph Hackmeister, Former Customs Guard, Held Under Bail Following Arrest by Federal Men When Found with Alleged Liquor in Car

WILL ROGERS CRIED AT GOOD-BYE PARTY

Gala Time, With Tears, as Humorist Said Au Revoir to "Follies"

Tears mingled freely with laughter as the members of Ziegfeld "Follies" company, including house attaches, stagehands, members of Mr. Ziegfeld's office force, gathered on the stage of the Amsterdam Theatre after the show Saturday night for a party to give a fitting farewell to Will Rogers. There was hardly a dry eye in the group of almost 300 people when Will, following a speech by Gene Buck, stood on a chair to make his farewell address. Will cried openly and admitted to the company that he finally had to confess what he had been trying to conceal for a long time, that he is effeminate. The tears, said Will, proved it.

The first tear of the night came when the audience gave a spontaneous farewell to Will just before the last curtain fell. It seemed that everyone in the audience knew he was leaving, in spite of the fact that no public announcement had been made. As the curtain fell with Will in the center, the orchestra played "Old Lang Syne" and the audience stood and cheered and yelled for a speech. Tears rolled down Will's cheeks as he bowed his acknowledgements, and Mary Eaton kissed him.

Will had to have an hour alone in his dressing room before he trusted himself to come down to join the party on the stage. He felt the tears coming again, however, and stayed in the property room until Buck dragged him out to the centre of the stage. Gene made a fine speech, ending by calling Rogers "the greatest of all monologists, and one of the sweetest souls that God ever put the breath of life into."

Rogers was making a big effort to choke back the tears as he started talking. He said:

"Friends, I've got to admit to a weakness. I don't want you folks to think I'm acting. I wish I was good enough an actor to hide what I feel, but I can't. I'm all blubbered up and can't do a darn thing. I want to admit something to you (Continued on page 4)

Albany, N. Y., June 6.

Ralph Hackmeister has been held under bail on the charge of attempting to transport liquor through New York State. He was detained by federal men at West Mountain, near here, and a car full of liquor alleged to have belonged to him was seized.

It's not the usual rum running case. Hackmeister not so long ago was a U. S. Customs guard at Rouse's Point, where he was known to the bootleggers as the terror of the border. Among the bootleggers of those days it was conceded that no one could get to Hackmeister, and anyone running the Canadian line was more fearful of the fearless Customs guard than any other man or thing along the border.

Hackmeister was looked upon as a two-gun man, a dead shot, and his gun was said to have held several notches that denoted drivers of fleeing cars Hackmeister had gone after.

A story known to but a few and never published is of a New York bootlegger who decided that if Hackmeister could be detained in conversation at a given point, liquor could pass him on another road meanwhile. To accomplish his end the bootlegger engaged a young woman from the stage in New York, an attractive-looking girl of bright mind and hair (red head) as his assistant. They drove to Canada in a car, meeting Hackmeister on the way and waved to him at close range with the girl smiling.

On their way back in a roadster again Hackmeister spied and hailed them. The girl, in her most engaging manner, held him in conversation until the bootlegger's trucks had gone south on another road.

It was claimed by the bootlegger and the girl it was the only time a rum runner had ever put over anything on Hackmeister, who, while in the service, bore an unblemished reputation.

Dillingham in Vienna

London, June 6.
Charles Dillingham, who is in Vienna, is expected here the latter part of the week.

COSTUMES

Who will make your next ones? Those who have bought from us say—

BROOKS-MAHIEU
1137 B'way Tel. 556 Penn. N. Y. City
11,000 Costumes for Rental

VAUDEVILLE BRANCH DEFIES EQUITY; DARES IT TO FIGHT

A. A. F. Member Gives Version Why Equity Postponed Its Vaudeville Intentions Until June, 1924—Some Direct Remarks

The story that Equity, through its council, had decided not to interfere in the vaudeville situation until (at the earliest) June, 1924, when the P. M. A. contract issue will have to be decided one way or the other, reached the officials and board of directors of the A. A. F. (Vaudeville Branch) and it found them in no receptive or grateful frame of mind.

Equity's move was classified by A. A. F. representatives as a well developed case of cold feet, induced by the knowledge that Mountford, FitzPatrick and their supporters were preparing to carry the war to Equity, instead of waiting for Equity's first move. Fearful of what revelations might be made, the A. A. F. claim, the Equity crowd quit cold, and not through any consideration for the A. A. F.

"Equity knew that arrangements had been made by the A. A. F. to hold an open meeting in a Times square theater next Thursday (today), at which the whole story was to have been told to the actors or anyone else who cared to hear it. Also that it was the intention of the A. A. F. to force the Equity to open its books by court action, in answer to Paul Dulzell's statement that Equity had over 2,000 vaudeville actors in its membership.

"If this is true, Equity has over \$24,000 of our money, which belongs to us and which we want.

"This matter will have to be adjusted in any case, but we have called the meeting off.

"The Equity crowd has made a ridiculous exhibition of themselves with their bluffs at the Plaza hotel meeting, and their published statements in some papers," an A. A. F. member said.

"These fellows who talk about fighting the managers, why are they afraid to give the A. A. F. a battle? They started on us," he continued, "and while it only takes one to start a fight, it takes two to quit. The A. A. F. is not doing any quitting.

"Equity does not want to forget how the 1919 strike was engineered, and by whom. Also how at critical times, instead of sturdy action, the supposed leaders of the strike burst into tears and ask what must be done. If they have learned to fight on their own since then, and want a fight with the A. A. F., we are more than willing to accommodate them, and if we are licked we'll at least go down with our colors flying," the same member concluded.

FILM CASE ABROAD

Codsol and Hess in London—Goldwyn vs. Stoll.

London, June 6. Frank J. Codsol and Gabriel Hess have arrived here in the interests of the Goldwyn suit against the Stoll Film Co.

The action is based on a split between the two firms which occurred three years ago when Goldwyn stopped delivering pictures to Stoll for British distribution. Stoll in turn ceased payments to Goldwyn on previous releases.

Eminent counsel has been retained by both sides, with the action to be heard this week.

'OLIVER CROMWELL' UNLIKELY

London, June 6. John Drinkwater's "Oliver Cromwell" was presented May 29 at His Majesty's by Henry Ainley by arrangement with George Grossmith and J. A. E. Malone.

The piece is gloomy and episodic but contains a brilliant stellar role for Ainley, who was well received.

Its success is unlikely. The supporting cast includes Irene Hooke, Clare Harris, Mary O'Farrell, Harcourt Williams, Milton Rosner, Howard Rose and Murray Kinell.

OTHER FOREIGN NEWS

(Continued on page 34)

BARRIE WILL WRITE FOR MAUDE ADAMS

Open Question if Actress Returns to Stage—Sentiment Behind New Piece

London, June 6. During her visit here Maude Adams arranged with Sir James Barrie for him to write a new play for her, although it is doubtful if she will ever return to the stage. The deal was arranged for sentimental reasons, Miss Adams' appearance in a Barrie play having established him as a playwright. Barrie has also promised to write a play for Tom Douglas to be ready in the fall, Douglas in the meantime will appear in vaudeville and has also sent for the script of Booth Tarkington's "Seventeen."

VOLUNTARY "ANGEL"

Scotchman Guarantees Losses for "Ned Keane"

London, June 6. "Ned Keane of Old Drury," announced to close at the Drury Lane June 2, will run at least another fortnight.

Samuel Greenlees, a wealthy man, witnessing a performance, volunteered to assume two weeks' losses to give the show a chance to grow.

Greenlees, a retired distiller, said to a Variety representative: "I had hoped my identity would not be known, merely wanting to help what I consider a good play and good acting. But I am a Scotchman and exacted of the management if any profits I must share."

BERNARD SHAW REVIVED

Paris, June 6. The sarcastical dramatic fable bearing the title locally of "Androcles et le Lion" in a prolog and two acts by Bernard Shaw, adapted to the French stage by Henriette and Augustin Hamon, was revived by Jacques Hebertot at the Comedie des Champs Elysees last week and obtained fairly good notices. The title role of Androcles is held by a corpulent looking comedian, Evseef, with the Russian-Swiss actor George Pitoeff as Caesar and his wife Ludmilla Pitoeff as Lavinia.

Pierre Frondale's four-act melodrama from the novel of Claude Farrere, "L'Homme qui Assassina," was revived at the Theatre de Paris last Friday, with Andre Brule, Jules Toulout, Paul Escoffier, Gaston Severin, Madeleine Lely (role of Lady Falkland), Marie Marcellly.

WANT VAN HOVEN BACK

London, June 6. The public over here are asking for Van Hoven—when is he coming back? In the face of all hits it is safe to say Van Hoven is one of the biggest things the United States ever sent to England. He ranks with the big native stars and can play in and around London for life, though he is considered one of the biggest draws in the provinces.

SPECHT'S BAND'S HIT

London, June 6. Paul Specht and his band opened at Lyon's Cornerhouse restaurant May 30 and were enthusiastically received.

The restaurant has been packed continuously from morning until closing hour since the orchestra opened.

TERMS FOR TIVOLI

London, June 6. Jack McKeen sailed June 2 on the Aquitania without disclosing the status of the lease he is reported as having secured on the Tivoli.

It appears that Famous Players will secure the house at either £35,000 pounds rental and 50 per cent. of the profits or buy it for £400,000.



Dave Chasen said to Jean Middleton and she didn't answer. Then Dave Chasen said, "I won't speak to Jean Middleton," and Jean Middleton sent Dave Chasen a cable to England, where he is now the biggest single comedy hit the U. S. A. has sent over, even bigger than Van Hoven, and that's talking. Dave Chasen cabled back to Jean Middleton, who was a riot at the Palace, Chicago, last week, and Ernie Ball told Jean Middleton not to answer Dave Chasen's cable, and Harry Ashton, who has The Tab Shop at 122 West Grand avenue, Chicago, where for very little money, a dollar or so, you can get some of Harry's monologues, nigger acts and so on, and Dave Big Riot in England Chasen and Jean Middleton and Don Huddle and Dave Chasen Dave Chasen Dave Chasen Dave Chasen, and as long as I'm paying for this thing why not Frank Van Hoven?

Direction EDWARD S. KELLER, who will some day book Wal Langtry and Dave Chasen the Swansea Kids.

FRANK VAN HOVEN

MME. YORSKA'S NOSE AGAIN REMODELED

Actress Improving Profile by Operation—Second Attempt

Paris, June 6. Mme. Yorska, a Franco-American picture actress, has undergone an operation again, Dr. Bourget, a Paris surgeon, having remodeled her nose.

Yorska desires to improve her profile for the screen, having had her nose remade in America some years ago.

The result of the latest surgical effort is unknown.

Calve at Benefit

Paris, June 6. Emma Calve sang Saturday at a benefit performance for the Entomologist Institute.

LONDON CLOSINGS

Four Plays Are Ending Runs This Week

London, June 6. "The Bad Man" closes Thursday (June 7) with Matheson Lang to revive "Carnival" Saturday.

"Her Temporary Husband" at the Duke of York's, Capel's insect play, "And So Ad Infinitum," at the Regent, and "The Rainbow Revue" at the Empire close Saturday.

MAURDU'S COMEDY

Odeon Unsited for This Romantic Melodrama

The initial presentation of Pierre Maurdu's three-act comedy, entitled "Madame La Societaire" was fairly well received at the Odeon May 30. The Odeon is unsited for this romantic type of melodrama.

The title signifies a leading member of the Comedie Francaise named Juliette, who has an illegitimate daughter she educates as her niece. A friend makes love to both mother and daughter. The latter prefers a nephew and marries him. The actress marries her son-in-law's father.

Andre Megard is in the actress role with Renee Devillers as the daughter. Robert Arnous plays the daughter's husband with Andre Varennes, a modern Don Juan, as the uncle.

"DOVER ST. TO DIXIE" HAS GOOD CHANCE

First Part Needs Revision—"Plantation" Colored Contingent Gets Over

London, June 6. "From Dover Street to Dixie," a heterogeneous revue, opened May 31 at the Pavilion. The first part is made up of the usual ingredients, with Stanley Lupino chief comedian. This section needs drastic revision.

The second half is given over entirely to colored players (from the "Plantation" cabaret, New York) in a plantation revue and was received tumultuously with every indication Florence Mills and company have established themselves here.

At the conclusion of the performance the pit started booing, but it was impossible to determine whether it was intended for the colored artists, entire entertainment or first part. The pit generously applauded throughout the second half.

Hannen Swaffer, a theatrical paragon for the "Daily Graphic" and "Sunday Times," was refused admittance to the Pavilion by Charles B. Cochran on the opening night. Cochran took the newspaper man by the arm, informing him he could not come in and returned the money for the purchased tickets. Swaffer has been persistently panning "Colored Invasion" since the announcement was made of the coming of the colored troupe for the former Empire show.

The first part of the Pavilion show has been since speeded, with splendid business resulting. The colored company has been inundated with offers for cabaret, and will probably come to an agreement with one of the big night clubs shortly.

CRUDE DRAMA, BUT SUCCESS

London, June 6. "The Outsider," a strong interesting drama, crudely constructed, was presented at the St. James May 31. The piece contains a unique idea and is well played by Leslie Faber and Isabel Elsom. It appears to be a success.

Falls' Turn Registers

London, June 6. Archie and Gertie Falls' opening at Stratford this week registered an excellent impression.

IN LONDON

London, May 29. Some weeks ago Variety's London correspondent received and transmitted to America a cable to the effect Roscoe ("Patty") Arbuckle was in London. The report emanated from a man called Charles H. Johnson, who said he was the first officer of the steamship "President Adams" and Arbuckle had crossed on her under an alias. The story was borne out by the appearance in London of a man who might easily have been taken for Arbuckle. Apparently this man was supporting the story and doing well on his likeness to the famous comedian.

The sequel has been written in police court records to the effect that Johnson had not been to sea for two years, was not the first officer of the American steamship, "President Adams," and had lived for some time by forging sailing masters' advance pay notes. For this latter mistake he is now residing as a guest of the King in one of His Majesty's prisons. At his trial it was proved that, despite his heavy American accent, he was a Britisher.

Julian Wylie is going in extensively for the "Pierrot" type of summer show. He produced the "Wylie Tate Super Pierrots of 1923" at Blackpool on May 19, the company including Jack Edge and some half dozen other principals. They have a repertoire of 250 items. Early in June he will produce another show of the same description at Douglas (Isle of Man). This will occupy a new open-air theatre. The Wylie-Tate big shows with prominent stars in the cast have been proved to be too expensive for touring.

Last year's working of Rivoli, the East End super-kinema, opened by Walter Wanger, resulted in a loss of £5,636. It was run with high-class variety and big pictures. The building has now been let at a

(Continued on page 34)

FLORENCE WALTON IS IN WITTY PARIS REVUE

Dancing with Her Husband, Leon Leitrim—Amusing Peace Conference

Paris, June 6. Zepp and Deyrmons' witty revue produced at the Theatre Marigny May 31 was well received, with Florence Walton dancing with her husband, Leon Leitrim, the star. Local artists in the cast are Milton and Palau, Mesdames Armande Cassive, Lucienne Herval, Josette Givray, Yvonne Lorris and Mlles, Froeder-ique and Moskovina, dancers.

Topical skits cleverly introduced predominate the piece. "Miss Walton represents wealthy America remembering France's ancient friendship. A peace conference with the nations armistice is amusingly developed. The comparison of a fashionable resort called the Cafe Americain to-day and several years ago constitutes a diverting scene.

Half of the stage is of a famous cafe 50 years ago and the other half the same boulevard cafe at present. Characters of both dates are introduced, displaying our forefathers taking their pleasures joyfully, whereas the present generation appears weary.

The Marigny revue will probably attract foreign visitors on the strength of the attractive Walton dancing. She is co-operating with manager Duval in opening a cabaret called Oustitui, on the first floor of the Marigny theater overlooking the Champs Elysees, with appearances to be made there nightly with Leitrim after the revue, the music to be furnished by the Red Devils, a colored jazz band.

SAILINGS

June 26 (New York to London), Ely Stroock (Brooks-Mahley Co.) (Reliance).
June 12 (New York for London) Harold Crane (Aquitania).
June 9 (New York to Southampton), George M. Cohan and wife (Majestic).
June 9 (New York to London), Morris Gest (Olympic).
June 9 (New York to London), Kimberly and Page (Orbita).
June 7 (New York to Naples), May Dowling and mother (Patria).
June 6 (New York to Havre), Perez and Marguerite (Paris).
June 6 (New York to Paris), Irene Fenwick, Florence Macbeth, Eva Le Gallienne, Mercedes de Acosta, Ernest Schelling, Robert Milton, Mary Lewis, Jack Daugherty and the principals of the Goldwyn picture, "The Eternal City," including Lionel Barrymore, Barbara La Marr, Montague Love, Bert Lytell (Paris).
June 5 (New York to London), Carl Randall, Mme. Margaret Matzenauer, Frank Albert (Berengaria).
June 5 (New York to Southampton), Charles Gebest (Mauretania).
June 5 (New York to London), Helen Tris, Josephine Tris, May Tully, Mrs. A. H. Woods, Arthur Hammerstein (Berengaria).
June 2 (New York to London), Joseph Conrad, Iver Novello, Marie Doro, Mitzi, A. H. Woods, Ben Blumenthal, A. P. K. yee, Mary Kaye, Michael Michaellesko, Yvette Rugey, Mischa Elman and several members of the Jewish Art Theatre (Majestic).
June 2 (New York to London), Margaret Leahy (Cedric).
June 2 (New York to Bremen), Millo Picco (America).
June 2 (New York to London), Neysa Tempest (Albania).
June 2 (New York to Hamburg), Hilda Spong, Mrs. Frederic De Belleville (Ohio).
June 2 (New York to London), Mitzi (Hajos) (Majestic).
June 2 (New York for London), J. Robert Rubin (Majestic).
June 2 (New York to London), Hilda Spong (Ohio).
May 31 (New York to Panama), entire company (32) of "Say It with Jazz" (Santa Elisa).

THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road
LONDON
Director, JOHN TILLER

KERSHAW

QUARANTY TRUST CO.
522 Fifth Avenue New York

KELLEY WINS GOOD WILL CASE; PRECEDENT FOR SHOW BUSINESS

Treasury Department Ruling Saves \$200,000 to Ringling Heirs—Rule Applies to All Inheritances in Amusement Field

By a decision of the Board of Appeals and Review of the Inheritance Tax Division of the U. S. Treasury Department, handed down late last week, it is ruled on the argument of John M. Kelley that the good will of a circus is without ascertainable or taxable value in reference to transfer as an inheritance. This complete victory for the Ringling attorney not only makes a saving of from \$150,000 to \$200,000 to the heirs of the late Henry and Alf T. Ringling, but it creates a precedent which will probably be followed in the settlement of all estates and properties transferred under the inheritance tax regulations where show property is involved.

Mr. Kelley wrote a brilliant argument involving a detailed history of the circus business, a record not obtainable anywhere else. He sought to impress the point that there is good will in the amusement business and that element is enormously valuable. But the good will attaches to the personality and individuality of the manager and dies with him. That, by Mr. Kelley's argument, is why there is "only one Ringling Circus, one Ziegfeld 'Follies,' etc."

The brief also presents a history of circus failures to prove that circus good will is not an asset that survives a deceased showman. Mr. Kelley traced a trail of broken and bankrupt shows to the tomb of expired circuses, the wreckage plant of William P. Hall down in Missouri, to show the unusual and even extreme business hazard in operating the big tops.

[The fourth installment of John M. Kelley's "good will" brief follows. In this portion the attorney gives further details of disastrous ventures in the field of the big tops, material that has never before been published, and, indeed, was not known to the great majority of circus men themselves.

One item tells of the loss of more than \$300,000 in a season by Havenlin, Tate and others backing a Hagenbeck show. As a final summing up, 57 circus failures are specified by name.

In the estimation of showmen who have followed Mr. Kelley's line of reasoning, as published weekly in Variety so far, it is the most comprehensive and complete treatise on a given subject ever written in the theatrical world.]

W. W. Cole's New Colossal Shows. Came into prominence around 1870-71. Cole brought to his show the heritage of birth and association. His maternal grandfather, Thomas Cook, presented the first imported circus in America in 1836. His mother was an accomplished show woman.

W. W. Cole built his show to a highly successful institution, and exhibited throughout the United States, Canada, Australia and the South Sea Islands.

The Cole Show was the first to go on rails in America and the first show to cross the continent on rails.

W. W. Cole, with the possible exception of Bailey, gathered more money from the circus, investment considered, than any other showman. Finally he retired. His show was disposed of at auction at New Orleans in 1885.

For many years ambitious showmen sought to benefit by Cole's well-founded reputation. Time and again under different owners a show went out featuring the name Cole, traveling through the same territory where Cole had made a fortune, but lacking Cole's personal skill, foresight and leadership, it proved a failure. After struggling under different owners for fifteen years or more, it closed a failure and was sold at auction.

No name in circus history died harder than the name Cole. It was the objective in exploitation among ambitious showmen for a generation. Cole's financial success made it so. To others than Cole himself, the original builder, the good will or trade name never proved a profitable investment.

Among others who trailed upon the name Cole in fruitless attempts to get something of value from it, we mention the following:

Cole Brothers World-Toured Shows. Martin J. Downs put out the circus in 1906. The same outfit had previously carried with disastrous results the name—Sells & Grey Circus. Downs built the show to a 30-car circus and operated it up to 1909.

The outfit, never a success, was upon the death of Downs closed out at Corry, Pa., in February, 1910, through agents, Fiss, Doerr & Carroll.

Cole Brothers World-Toured Shows. We find this show again on the road in 1912. Put out by Wade H. Coulter and Al. G. Campbell (of Campbell Bros. Circus).

The property comprising what was formerly Coulter's Shows was leased from Wm. P. Hall. At Albany, Missouri, February 1, 1913, Coulter died. The circus proved a failure.

In 1913 the circus went out again in the hands of Al. G. Campbell, Ed. Campbell, Virg. Campbell and Fred. Hatfield. Again it spelled failure and was taken over finally by Wm. P. Hall.

The season of 1916 saw the circus on the road again as a 16-car show, put out by J. Augustus Jones.

In 1917 Jones continued the circus as a 20-car show. Failure.

In 1918 Jones put the show out reduced to 11 cars. Late in the season Jones died. A short time afterward the circus closed and was shipped to Shreveport, La., concluding the last sad chapter in the Cole experiment.

It is important to note that those who succeeded Cole in the use of his name were not purchasers of a fractional interest in a trade name, and were not limited to a fractional interest of a deceased owner, and were not subject to competition of previous owners simultaneously operating under the name.

Carl Hagenbeck Trained Animal Circus. At the St. Louis exposition, 1904, Carl Hagenbeck presented his splendid exhibition of trained wild animals. The next year many of the acts were exhibited with success in theatres.

In 1905 the circus was put out as a brand new railroad show by Hagenbeck and his associates, Frank R. Tate, John H. Havlin, C. Lee Williams and C. N. T. Johnson. The show was splendidly equipped, well organized, backed by ample capital and managed by experienced showmen.

It lost heavily from the day it opened. In the venture Havlin reported to have lost \$260,000 and Tate \$75,000.

Great Wallace Shows. B. R. Wallace of Peru, Indiana, was purchaser of the remains of the Carl Hagenbeck Trained Animal Circus. Wallace, a man of long and varied circus experience, was identified with various shows, such as Cook & Whitby's, Wallace & Anderson—always making money, always giving close personal attention to details and always pursuing a "policy peculiarly his own." He followed the conservative code. A few horses from a livery stable and equipment purchased from broken-down circus outfits was the beginning. The wagon show was made over into a railroad show. At the time of the Hagenbeck failure the Wallace Circus was next in size to the Ringling enterprises.

Carl Hagenbeck & Great Wallace Shows Combined.—was the name put upon the show by Wallace.

In emphasizing the point that it is the personal service and skill of the manager that is the chief feature in circus success, it is important to note that Wallace, when he combined these shows in many ways subordinated his own name and featured the Hagenbeck Trained Wild Animal name—a name which had in other hands met with complete failure. Wallace, giving this enterprise his direct personal management, made of it a success. He sold out July 1, 1913, to a corporation controlled by John O. Talbot, Charles E. Cory, Charles Hageman, J. W. Warren and Ed. Ballard.

Charles Cory, nephew of Wallace, was a successful traction railroad man. Cory had been identified from childhood with his uncle in the management of the Wallace circus and Talbot had even been business manager for the Wallace circus. The new management did not enjoy the measure of success achieved by Wallace.

Note.—During all of these years the Ringling circuses were operating with tremendous success from every viewpoint—every year (Continued on page 26)



HARRY HOLMAN

Just finished my annual tour over Keith and Orpheum Circuits. Direction: THOS. FITZPATRICK. This week (June 4), Flatbush, Brooklyn. Next week (June 11), Broadway, New York. Week of June 18, Fordham and Jefferson, New York. Open for New York productions.

WEEK OF DRIFTING IN AMUSEMENT STOCKS

Price Changes Narrow and Trading Small and Without Significance

It was a dull and featureless week in the amusement stocks with aimless drifting of prices within narrow range and transactions at so low a volume that trading was without significance. The listed theatre issues held close to levels that have come to be regarded as their resistance points, or just above.

The market seems to have gone into its regular summer phase. There never has been a major upswing in prices in June and July and the public seems to have reconciled itself to a period of waiting, leaving the list to the tender mercies of the professional operators. What they will do is, of course, uncertain, but the logic of the situation would seem to be that if prices won't go up they are likely to go down. At least that is the brokerage idea, for margin calls were sent out wholesale early in the week asking for pretty substantial reinforcement of accounts.

Orpheum gave way to 18 after presenting a solid front during the heaviest of the pressure, but dealings were so small as to be negligible. Reports from Chicago indicate a particularly strong position of the stock. It is said profits for the first quarter were more than sufficient to care for the preferred dividends and even the first week in June gave the business a profit.

In the other stocks dealings apparently represented the surrender of small accounts under pressure and no disposition to support prices on the part of insiders.

The summary of transactions May 31 to June 6, inclusive:—

STOCK EXCHANGE					
Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L.	2,300	81	79 1/2	80	+1
Do. pf.	300	92 1/2	91	92 1/2	+1 1/2
Loew, Inc.	800	17 1/2	17	17 1/2	+1/2
Orpheum	100	17 1/2	17	17 1/2	+1/2
Friday					
Fam. Play-L.	4,200	79 1/2	78 1/2	79 1/2	—
Do. pf.	200	91 1/2	91	91 1/2	—1 1/2
Goldwyn (old)	1,200	5 1/2	5 1/4	5 1/2	—
Loew, Inc.	1,200	17 1/2	17	17 1/2	—
Orpheum	300	17 1/2	17	17 1/2	—
Saturday					
Fam. Play-L.	1,500	79 1/2	78 1/2	79 1/2	— 1/2
Do. pf.	300	91 1/2	91	91 1/2	— 1/2
Goldwyn (old)	300	5 1/2	5 1/4	5 1/2	— 1/2
Loew, Inc.	300	17 1/2	17	17 1/2	— 1/2
Orpheum	300	17 1/2	17	17 1/2	— 1/2
Sunday					
Fam. Play-L.	800	79 1/2	78 1/2	79 1/2	+ 1/2
Do. pf.	200	91 1/2	91	91 1/2	+ 1/2
Loew, Inc.	500	16 1/2	16 1/4	16 1/2	+ 1/2
Orpheum	100	17 1/2	17	17 1/2	+ 1/2
Monday					
Fam. Play-L.	900	79 1/2	78 1/2	79 1/2	+ 1/2
Do. pf.	200	91 1/2	91	91 1/2	+ 1/2
Goldwyn (old)	1,500	5 1/2	5 1/4	5 1/2	+ 1/2
Loew, Inc.	100	17 1/2	17	17 1/2	+ 1/2
Orpheum	100	17 1/2	17	17 1/2	+ 1/2

HOUDINI, ON CONCERT TOUR, WILL EXPOSE SPIRITUALISM

Master Magician Arranging to Spread Eagle Country on Educational Tour—May Also Expose Other Fakes for Credulous—Has New Thumb Trick

YOUNG FRENCH POET IS SENT BACK HOME

Claims Against Clarke Silvernail Countered by Manager; Young and Temperamental

Maurice Aubret, a young French poet who arrived in New York in the first cabin of the "Olympic" two weeks ago, left in the third class on the "Ohio" last Saturday with a deep-seated grudge in his artistic soul against America and all things American, particularly American actors who endeavor to present their native plays in the language of France.

Aubret was discovered riding down Fifth avenue in a taxi with about \$2 in his pockets by some American girls who had known him during his student days in Paris. After buying the 22-year-old poet a dinner and obtaining free lodging and board for him with some kindly French people, they consented to listen to the story of his alleged persecutions and trials. He claimed that he had been brought to this country by Clarke Silvernail, who had made a verbal contract with him to coach the New York presentation of "Officer 666" in French at a guaranteed salary of \$50 a week. Once on this side, he says, the producer ditched him, leaving him without funds, resources, or any remuneration for the work he claims to have done on the trip over.

Silvernail says that Beverly Sittler became interested in the struggling young poet shortly after the war and persuaded him to aid the boy in various ways. Silvernail recognized the conspicuous promise shown in Aubret's poems, and kept up a correspondence with him after returning to this country. On his last visit to Paris, the manager says that he came across the poet living in pitiful poverty and extremely anxious to find picture work in America.

Silvernail stresses the claim that, after lending the boy over \$150, he made no contract, but agreed to bring him to America in return for some personal tutoring in the finer points of the French language. He also says he had promised to reward the poet liberally for five hours a day work on this side, but when they arrived the boy shirked his duties and remained unsatisfied, even though Silvernail tried to place him with several film companies and other theatrical concerns.

The last straw, according to Silvernail, was when suddenly entering his office one morning he found the Frenchman ransacking a trunk. After wallowing the poet's jaw, the producer claims that he threw him out of his office, all further sympathy and aid going with him.

Aubret continued to live with the French couple for a few days, but they soon tired of his temperamental and "borrowing" ways and sent him down to the French Consul, who advanced him the money for passage home. He has had two or three books of poems published, receiving rather favorable reviews on both sides of the Atlantic. He also has a good light tenor voice and has appeared in many Paris concerts. Before leaving New York, Aubret claimed that he has enough theatrical influence in the French capital to stop Silvernail from producing there. The American manager is inclined to laugh at this statement.

EDDIE CANTOR DOUBLING

Eddie Cantor will open a two-week engagement at the Palace, New York, next week (June 11). The comedian, who followed Will Rogers into Ziegfeld "Follies," will double into the Palace from the musical comedy the weeks of June 11 and 18. Cantor will play about four weeks for the Keith office in Greater New York.

Harry Houdini, the master musician, is arranging to spread eagle the country next season on a concert-educational tour in an exposure of spiritualism.

Houdini will do the tricks of the mediums and offer to duplicate any spirit manifestation a local medium will do ahead of him on the same stage or elsewhere.

To educate the public into the possible trickery of fake "spirits" has long been a slumbering ambition of Houdini's. His recent controversy with Sir Conan Doyle, the eminent Englishman who became a convert, has led to Houdini's determination to proceed with his cherished plan.

While accepted as an "escape artist" until his name has grown to be a by-word in that connection, Houdini ranks with the master magicians of the world. There is no trick in magic he does not know of, and knows many other magicians are unaware of. In addition he is super-proficient in illusions and escapes, and besides his complete knowledge of the methods of mediums, Houdini is intimately up in the lore of the "mental telepaths" or "mind readers," and their equipment.

It is within the probabilities Houdini may add to his educational tour a short synopsis on "mind reading" as at present practiced, when so performed for deceptive purposes.

Houdini's latest magic trick is biting off his thumb. Bending his thumb forward and backward while apparently cutting it with a knife blade, the magician places the thumb in his mouth as though to bite it, and when withdrawing the member it looks to be severed. It may be what is known as a "table trick" (not adaptable to stage presentation), but is thoroughly mystifying and has puzzled several newspaper people on the dailies in New York of late.

ROSCOE ARBUCKLE IS ACCEPTED IN CHICAGO

Opens at Prominent Restaurant to Capacity Crowd in Exclusive Neighborhood

Chicago, June 6.

If nothing untoward crops up for the remaining three weeks of Roscoe Arbuckle's cabaret debut at Marigold Gardens, there will be no question left to the fact Chicago has accepted the former film comedian.

Monday night's business at the Gardens, where a new revue also opened, broke all records for this prominent cabaret, located in one of Chicago's most exclusive neighborhoods.

Conservative press work and good judgment in handling Arbuckle prior to his debut marked his entrance into the limelight once again as a public entertainer. Nat Royster is locally given much credit for the able manner in which Roscoe was handled from both angles. He had to line up six dailies, arranging a dinner nightly for one of the representatives of each, at which Arbuckle acted as host. Diners were also given to well known natives of social and financial standing, patrons of the Gardens, and Arbuckle again graced the affairs.

Arbuckle is leading a couple of numbers in the show and doing some comedy falls.

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ADVANCE ROYALTY TO AUTHORS MAY BE V. M. P. A. REGULATED

**Managers' Association in Receipt of Complaints from
Acts—Month's Trial of Material Suggested—V.
M. P. A. Will Protect Authors**

The Vaudeville Managers' Protective Association is to investigate the royalties and advance fees charged by vaudeville authors in an effort to protect artists from paying \$750 to \$1,000 for material that after purchase is often found worthless and unplayable.

The managers' association has been investigating the condition following complaints from acts and has concluded many turns are going along with old hackneyed material after experiencing a loss of money following the purchase of worthless material.

The "advance royalty" practise is the bane of the whole evil according to the artists who have appealed to the V. M. P. A. to invent some system which will give an act a chance to ascertain whether new material is up to vaudeville standards before the artist is asked to pay retainers. In addition to the additional outlay for special scenery and costumes when necessary.

The vaudeville bookers have been aware of the worthlessness of the material for a long time and have often advised standard acts against producing a new turn for that reason. They prefer to play the old one to taking a chance on an unknown quantity.

This has resulted in the similarity of acts complained so much about and the numbers of acts that go along year in and year out without changing a single line. One of vaudeville's best known character comedians has wanted to experi-

ment with a new vehicle for the past two seasons, but has been advised against it by the booking men.

The "gypping authors" in many instances are said to work hand in glove with costers and scenic artists. The author writes an act calling for special scenery and new costumes, then recommends certain costumes and scenery outfitters from whom he collects a commission.

A suggestion looked upon with favor by the V. M. P. A. is to allot a trial period to a new act of about four weeks in which time the artist will be enabled to ascertain just what his new vehicle amounts to. If the artist decides to continue with the act, the V. M. P. A. will see that the author is paid in full for the number of weeks worked if on a royalty basis, and in the event it is an outright sale, will also protect the writer.

If the act after the month's experiment finds the turn is not going to be acceptable to the vaudeville bookers, he is to be at liberty to return the act to the author with a royalty charge based upon the actual time worked.

The "advance royalty" for material that is unseen until delivered is labelled as the worst form of gypping with which modern vaudeville artists have to contend. It is discouraging the production of new acts, thereby hurting vaudeville bills by too many "repeats" with the public clamoring for new material each season.

50,000 ON BRAVES FIELD

Loew Starting Night Shows and Dancing June 11.

Braves Field, Boston, will open Monday, June 27, as a popular priced vaudeville and picture outdoor amusement and dancing center. The dance floor, which will accommodate 10,000, will cover the entire infield stretching to the base lines.

The field, the home of the Boston Nationals, has 50,000 capacity. The entertainments will be staged nightly following the baseball games. A general admission of 50 cents and war tax will prevail.

The doors will open at 8, with dancing for one hour. Following the dancing will be fireworks, then pictures, which will be visible from any part of the field.

Vaudeville with acts selected for their outdoor propensities will follow. The vaudeville will be booked through the New York Loew office.

ROGERS IN TEARS

(Continued from page 1)

right now I've tried to conceal all these years. There must be some effeminate trait in me that never came out before. It's a shame for me to stand up here and admit that, but I'm crying now, and a real man wouldn't do that.

"I'm going away from here with the sweetest feelings in the world for all of you. If I thought that my going would make the slightest difference to the show, or would stop its run, or knock any of you out of work, I wouldn't leave. You know that."

"You know, I'm not a Christian, but I'm a gentle, and every gentle has his pet Jew. It seems mighty strange that of all the Jews in the world Mr. Ziegfeld should pick my pet Jew to come in here and take my place. That's Eddie Cantor. He's my pet, and I'm mighty glad he's coming in."

"You folks know that my family is out there in California, and my kids, and I want to go back for their sake. My kids have been almost raised in a dressing room and born in a trunk, and I've got to give them a chance."

At the finish of Rogers' speech every girl in the show kissed him.

Later Will entered into the spirit of the occasion and couldn't refuse when one of the girls wanted to dance with him. It's new stuff to Will and he said, "I never did try this before."

The party was exclusive, and the doormen had a hard time keeping people out. Only employees were admitted, with the exception of Walter Catlett and Tommy Melghan, old friends of Will's, and one other.

Rogers left Sunday for the west.

ASTAIRES, HIT

London, June 6.

"Stop Flirting," produced in New York as "For Goodness Sake," opened favorably at the Shaftesbury May 30, after three weeks in Liverpool. Fred and Adele Astaire proved a sensational success, the remaining members of the cast including Jack Melford, Marjorie Gordon, Mimi Crawford, Harry Kendall, H. R. Hignett, George de Warfaz. The piece is presented by Sir Alfred Butt, with the staging by Felix Edwards.

Albert de Courville had engaged the Astaires and Williams and Wolfus for his Empire show while in New York, but both teams failed to sail for London. Williams and Wolfus are an unknown quantity here, but the Astaires can now write their own ticket.

S. K. HODGDON MEMORIAL

The unveiling of the bronze memorial tablet to the memory of the late Sam K. Hodgdon, subscribed for by the vaudeville artists of the world, will take place at the Palace theatre Wednesday, July 26, at 10:30 a. m. It will be the 70th anniversary of Mr. Hodgdon's birth, and the unveiling will be done by his grandchildren.

The tablet is to be permanently installed in a selected spot in the National Vaudeville Artists' Club.

MARY WERNER'S INJURY

Mary Werner of Rice and Werner, broke both legs as the result of a fall during the performance May 30 at the Hennepin, Minneapolis.

The accident occurred while Miss Werner, a heavily built woman, was performing comedy acrobatics on the elevated scaffolding that figures in the act. She was removed to the Edwiew Hospital, Minneapolis, where she will be confined for several weeks.

PUBLIC SCHOOL CHILDREN ON PROFESSIONAL STAGE

First Time in the United States—At Davis, Pittsburgh, June 11—Six High Schools Are Contributing

NO CLASS SPECIFIED; FARE FOR STEERAGE

**Six Members of "Plantation"
Changed to First Class on
"Majestic"**

The colored players of "Plantation Days" returned from London last week. Only some of the company were aboard the Cedric, third-class, while at least six arrived on the Majestic, first class.

Leonard Harper, of Harper & Blanks, who originally organized the show for Jimmy O'Neill in Chicago, displayed a receipt from the Cunard Line for 23 pounds 10 shillings, the difference paid between first and third class. He explained Sir Alfred Butt's contract called for return transportation without stipulation as to what class passage was to be supplied.

The "Plantation" company played but 15 minutes in the Butt-de Courville show "Rainbow," the main object of the revue appearance being to advertise the "Plantation" cafe, which never opened. The authorities refused to pass the decorations because of failure to fireproof the materials. O'Neill and Irving Tishman, who had the colored show, are credited with having made about \$800 weekly on the contract. They received \$3,000 for "Plantation Days," the total overhead of which, including commissions, was about \$2,200.

"From Dover Street to Dixie," the C. B. Cochran revue, which will have Florence Mills and the show from the Plantation Cabaret, New York, was billed to open in London this week. The opening was delayed because of an injury to Stanley Lupino, who is in the white section of the revue and broke his arm while rehearsing. Cochran allowed each member of the colored company 5 pounds weekly because of the postponement.

S. C. OPTIONAL TAX

Most recent information from South Carolina confirms the 10 per cent theater tax, which is a regulation of the state revenue bill passed at the last legislature. The tax applies to all classes of amusements except picture houses, the latter having succeeded in holding off the levy until Sept. 1, prior to which time a hearing will be held to determine if the tax shall be collected.

There are no legitimate theaters open, and it is reported most of the vaudeville theaters are also closed for the summer. Attraction bookings will be held up pending the hearing which is due in August, when the International Theatrical Association will join the local managers in the fight to remove the theater tax. The tax is optional with a commission until the fall, at which time it must be made permanent or discarded.

HOME AFTER 35 YEARS

Springfield, Mass., June 6. Jack and Dick Lombard, brothers who have played the vaudeville circuits for the past 35 years, appeared on a stage in their native town for the first time last week, showing at the Victory Theatre, in a skit entitled "The Boys of Long Ago," in which they are associated with some other old-timers, "Hi Tom" Ward, Sam Johnson, Alf Allen and his daughter.

STAGE HAND KILLED BY AUTO

Lovell, Mass., June 6. Lawrence W. Cummings, aged 40, a stage hand at Keith's here, was killed while on his way home to supper Friday night, when knocked down by an automobile owned and operated by Milo D. Clay, who was arrested on a charge of manslaughter.

Pittsburgh, June 6.

For the first time in the United States public school children will appear on the professional stage beginning June 11 at the Davis here, when a choral society and orchestra made up of pupils of six Pittsburgh high schools will be led by their own music teachers at each of the matinee and night shows at the Davis in addition to the regular Keith vaudeville bill.

A jury selected by the Pittsburgh Board of Education will award the winners at the end of the week. The winning orchestra and choir will remain at the house a second week.

Manager Eugene L. Connelly of the Davis has contributed about \$600 to the school fund for the purchase of musical instruments. The plan has been endorsed by William M. Davidson, Superintendent of Schools and the faculty of the six schools.

The appearance of the Fifth Avenue High School Orchestra at the Davis during "International Week" for a single performance, is believed to have been the incentive that inspired the management to go after the school musical aggregations.

The first choir will appear at the matinee June 11 with a male chorus of 38 voices assisted by an orchestra of 40 from the Allegheny High School.

TRIX GIRLS' PLANS

**May Return for Carle Carlton's
"Paradise Alley."**

Before Helen and Josephine Trix sailed Tuesday on the "Berengaria" an agreement had been reached between them and Carle Carlton for the sisters to return in the fall, appearing in the Carlton production of "Paradise Alley." Jenie Jacobs conducted the negotiations, which involved a contract for two years.

From New York the Trix girls go to the Hermitage, Paris, a cabaret, where they are due to open June 15. Their own cabaret in that city, the Trix Blue Room, slumped following the departure of the sisters for New York, and it is continuing under a new name, the Abey Blue Room.

The sisters returned to New York for a visit, with both remaining thoroughly American after their foreign successes. Josephine asserted she is heart free and living only for her art, while Helen admits it's a thrill to have a bank account.

Helen added that if it means anything over here the Trix sisters appeared twice before the King and Queen. When told it didn't mean a thing, Helen answered it's just as well, and seemed pleased when informed for the difference in carefare they might have their picture taken with President Harding on the lawn of the White House. Helen replied they were pressed for time, but would consider it on the return trip.

MILEAGE BOOK APPEAL

The appeal of the National Council of Traveling Salesmen's Associations against the District Court of Massachusetts, which enjoined the Interstate Commerce Commission from enforcing its order to put the mileage books in effect on all railroads, has been docketed by the United States Supreme Court. All pleadings must be filed by August 1, and thereafter the highest court will appoint a date for the argument.

In the meanwhile the salesmen are attacking the 50 per cent Pullman surcharge, and have prepared a mass of statistics and arguments for presentation before the hearing by the Interstate Commerce Commission in Chicago June 20. This hearing will consider all Pullman rates and the surcharge. The Salesmen's Association maintains that the surcharge was a war measure; that it should be removed, since the Pullman Company receives none of the revenue for service, and the tax, amounting to \$34,000,000 a year, is an exclusive graft by the railroads.



LEONARD HICKS

**PROPRIETOR OF THE GRANT AND LORRAINE
HOTELS IN CHICAGO**

has just closed a 20-year lease with a 15-year option on the new Hotel Owensboro, Owensboro, Ky.

The new house will contain 150 rooms, every room with bath, and will cost \$500,000. Work has already started and will be completed in the early summer, 1924.

The new half-million dollar Hotel Cannon at Danville, Illinois, will also open during the summer of 1924.

Mr. Hicks just recently purchased the two buildings north of the Lorraine, which gives him a frontage on Wabash Avenue of 150 feet, and 100 feet on Van Buren, and 187 feet deep. The entire building will be remodeled—the upper stories to be annexed to the Lorraine, giving an addition of 150 rooms, mostly with bath. Eight stores are located on the lower floor.

The Grant is undergoing a thorough remodeling, as it will not be torn down for several years.

Mr. Hicks is this week in Louisville, Kentucky, negotiating for a new 500-room hotel.

LOPEZ AT PALACE INDEF.

The Vincent Lopez Band starts an indefinite run at the Palace, New York, July 2. Last season the Lopez band played nine weeks in ten at the Palace during June, July and August. The harmonists will continue at the Pennsylvania Roof during the Palace engagement.

The band will receive \$2,500 weekly for the Palace engagement.

SINCLAIR AND GASPER

The sister team of Ethel Sinclair and Marie Gasper, separated several years ago at the time of Miss Sinclair's marriage to Mark Levy, the agent, has reunited.

Since the dissolution Miss Gasper became the wife of Lawrence Schwab of Schwab & Kussell.

The team will do a new act by Paul Gerard Smith.

SHUBERT VAUDEVILLE FLOP WILL MAKE MANY NEW ACTS

Turns Forming with New Faces as Partners to Former Unit Actors—Authors Receiving Commissions to Write New Acts

Vaudeville is to see a number of new faces teamed with a member of a standard act in several combinations next season, according to one vaudeville author who is busy on "commissions" to write new vehicles for a number of acts. These new combos are mainly recruited from Shubert units, members of the act splitting in order to lose their identity as former "Shubert acts" and securing new faces as partners.

One male member purposely joined a Brooklyn, N. Y., amateur theatrical organization, something heretofore despised by him, although in his immediate residential neighborhood, and after a month's watchful waiting, proposed a promising young woman for a vaudeville possibility. The hard-boiled author doing the skit enthrals over possibility.

A number of authors admit their indebtedness for advance royalties and tasks of writing to order over the summer to the flopping of the Shubert unit style of entertainment. Last year it was the reverse. Standard acts that ordinarily would have needed new material for the past season on the big time did not bother to rejuvenate their stuff for the Shuberts, deeming it sufficient and tried. Now, with many aiming for a comeback, every means is being resorted to, starting with an absolute new act.

A veteran vaudeville writer, who has been a trouper for years before taking to the typewriter professionally, conservatively states this presages a betterment as concerns vaudeville generally.

ORGANIST WEDS RUTH DENNIS

St. Louis, June 6.

The marriage of Ruth Dennis (Dennis Sisters) to Stuart Barrie took place June 4 in Clayton, Mo. The bridegroom is featured organist at the Missouri Theatre, St. Louis.

Their romance started about three years ago when Barrie was organist at the Chicago Theatre, Chicago. Shortly after the meeting Barrie came to St. Louis and did not again see Miss Dennis until she with her sisters appeared here at the Grand Central, about four weeks ago. The friendship was renewed. The sisters played the Central two weeks, then left to fill other engagements. Ruth returned Monday morning.

Barrie recently was divorced on the ground of desertion by the widow of George S. Nixon, former multi-millionaire United States Senator of Nevada. Last October, when Barrie accepted services of notice of the divorce suit, he stated he left his wife because she failed to install a \$50,000 organ in their home as she promised.

Court notice read:—Count Armond Harold Adrain D'Aleria, alias Stuart Barrie.

Where Kilbane Trained

The report that Johnny Kilbane, who was supposed to have trained for the Criqui bout at Summit, N. J., did not do so is confirmed by a \$1,000 action which Mary Greene has instituted against the ex-feather-weight champ.

Miss Greene, who is an independent booking agent, claims that amount as damages for erecting a ring and establishing training quarters for the battler, of which Kilbane did not avail himself. Kendler & Goldstein represent Miss Greene.

HARRY COOPER RETIRING

Popular Comic Taking up Life Insurance.

Vaudeville is losing in Harry Cooper one of its most popular comedians. Mr. Cooper has taken up the sale of life insurance, a vocation his extended acquaintance and popularity naturally equips him for.

Of the original Empire City Quartet, Harry (not Harry L. Cooper) for years enjoyed the favor of the highest class vaudeville. He was known throughout the confines of the states. Upon the dissolution of the quartet, Mr. Cooper reappeared in vaudeville as a single act, often taking dips into production work.

TWO SUMMER SHOWS CLOSING THIS WEEK

Marion Show and Cooper's "Beauty Revue"—Gerard's "Follies" Continues

Two of the three Columbia wheel shows playing summer engagements will close Saturday. They are the Jimmie Cooper "Beauty Revue" which winds up a five weeks run at the Casino, Boston, and the Dave Marion show which stops at the Columbia, New York. The Barney Gerard show "Follies of the Day" continues at the Gayety, Boston.

It had been the original intention of the Marion show to continue for at least another week at the Columbia, and negotiations had practically been completed for the appearance of Eva Tanguay as an extra attraction. A sudden rush of hot weather this week changed the decision to continue, and the Tanguay date was called off. This week is the fifth of the show's Columbia engagement.

Last week the Marion show did around \$5,900 at the Columbia, with Mike McTigue, the light heavyweight champion, as an added attraction. The previous week the Marion show did \$5,700. The Silver Jubilee looked upon to help business failed to live up to expectations.

The Cooper show in Boston last week did around \$6,100. Cooper was ordered to take a rest by his physician, his vocal chords going back on him a couple of weeks ago. Hot weather hit the Boston business a whack last week, and the current week's business it is expected will drop much lower than any week of the run.

Gerard's "Follies" at the Gayety, Boston, did approximately \$5,900 last week. The show is running along at an even pace, and will likely hold out for some time unless the weather conditions grow worse.

The closing of the Marion show at the Columbia, means the house will close. There is a remote possibility the Columbia might re-open again in two or three weeks with the Gerard "Follies" as the attraction, but nothing definite has been settled.

NEW ACTS

"Three Jacks and a Queen," with the Rand Brothers, Marty Barrett and Flo Powell, dancing and singing.

James Madison is writing new acts for York and King and for Noble and Brooks.

The "Old Timers" sketch has been reconstructed and Annie Hart has been added to the act. It opens next week on the U. B. O. time.

Gene Barnes (Barnes and Strenmel) and Matt Kennedy, character comedy dialog.

Sidney Taylor and Co., sketch. Kincaid and Kincaid, song and dance.

Melrose and Terrill, skit. Johnny Jess and Charles Mack (Callahan and Mack) in skit.

Theatre Grotesk, Russian dancing and singing act with seven people and eight scenes, featuring Julia Belkoff.

"Recollections," with six people, including Annette Creighton and Walter Davis.

Maurice Barrett and Freddie Clayton in "Fate."

ANN PENNINGTON AND JOHNS

Ann Pennington and Brooke Johns are a new combination for vaudeville. Negotiations have been on for a tour of the local Keith houses. The team is asking \$2,500 weekly. M. S. Bentham has the act.

Harry Puck replaced Johns in "Jack and Jill" Tuesday night. The show closes Saturday at the Globe.

JOYS AND GLOOMS OF B'WAY

The Broadway Comic was talking:

"The old romance of the stage has passed. The days when the greatest stars on the stage jazzed up the old street have given way to sedate business men and thoughts of dollars and cents. The days of the old Vaudeville Comedy Club, when George Cohan and Willie Collier led the procession, have passed. I remember one night Dick Carle and myself hired a couple of hacks at 4 o'clock in the morning and raced them around Columbus circle, while Cohan sat in the window of Childs' and was the judge. Now Cohan is a country gentleman and Sam Harris is a big manager. Guess Felix Adler and I will have to reform."

The "Dew Drop Inn" company is still laughing at the result of an argument between one of the delicate chorus boys in the show and a stage hand. The latter socked the former, and the chorus boy rushed out in the street and dragged in the traffic cop from 45th street.

"Do you want him arrested?" asked the cop.

"Oh, no," said the victim, "I want you to make him apologize."

The Broadway comic needed a shave. It looked as if he was starting a beard. Rubbing his chin, he said, "I think I'll give up the House of David. That guy's wrong, anyway."

Jack Wilson gave a "house warming" at his new apartment on 86th street a few nights ago. His guests were many, and distinguished. Eddie Darling was there, and Edgar Allan Wolf, and Lou Tellegen, all dressed up. Will Morrissey entertained a policeman from the corner, a fellow-Irishman, who fell asleep on his stories at 8 o'clock in the morning. Mlle. Juliet was there, and Reed Albee, and La Sylphe, together with Pansy Maness and Hazel Jennings of the "Follies," and Bert Savoy.

The warm weather is making it an open season in more ways than one, for the gang which hangs out at 50th street and Seventh avenue, and the conductors and motormen at the barn across the street have a great time laying off. The reason for it is the desire of the Winter Garden chorus girls for fresh air. They open the windows these warm evenings and make trouble for the police, who have to chase the crowds away from the opposite sides of the street. The girls don't know they have an unprofitable audience, or else don't care. A few nights ago the police had to disperse a crowd of 200. But the tenants in the Earl Carroll theatre building are seriously considering renting night privileges, with the use of opera glasses. It seems the girls simply won't keep their windows shut. It seems to be a choice between revelation or suffocation—and they like fresh air.

Eddie Cantor looked gloomy as "O Creamy San" was being played at the Lamb's Gambol. Four young gentlemen, dressed in elaborate Japanese kimonos, were disporting themselves more or less gracefully about the stage.

"They should send those kimonos out to be refilled," said Eddie.

It was a night of closings and goodbys on Broadway Saturday. The party the stage crew of the Amsterdam gave Will Rogers topped everything else. John Steele got a big send-off from the "Music Box" company, and took the same train as Rogers did Sunday for Chicago, where he opened Monday at McVicker's. Steele will play Los Angeles and San Francisco, and return to the new show in the fall. The Moscow Art Theatre closed also. Everybody kissed everybody else, and all kissed Morris Gest, so he fled to the shelter of the Will Rogers party at the Amsterdam, where he found all the girls crying and kissing Will Rogers. Eddie Dowling closed in "Sally, Irene and Mary," after almost a year on Broadway. He sails for France shortly with Murray Hulbert on the "Paris." In the fall he will take out his show again and do another one, he has written, called "Whistling Tim," at matinees. Eddie Buzzell also left "The Gingham Girl" last week after an all-season run on Broadway.

Will Page, rotund publicity director for Ziegfeld, stood in the lobby of the Earl Carroll Theatre Sunday night as Jack Hazzard came by, wearing a huge clown hat, a broadbrimmed straw affair. Will tossed a ribald remark in the general direction of the comic, and got this reply.

"Lay off that hat. I wore that in shows long before you were even, a press agent, to say nothing of a publicity director."

The Lamba razed themselves in a couple of spots at that Gambol. In one scene a detective turned to one of the members in a sketch and said, "Your prospective son-in-law is a movie actor, not a crook."

"Perhaps it would have been better had he remained a crook," came the answer.

Two years ago Belle Rutland was an established single with a beautiful soprano voice. She suddenly lost it, and spent a whole year and all her money trying to regain it. Nothing was effective, and she took a position with Nat Lewis. She worked hard, and is now in entire charge of his professional department. Her voice suddenly returned, stronger and better than ever, but Miss Rutland prefers to stick to her new business.

A chorus girl in White's "Scandals" dashed hurriedly out of the Algonquin dining room. She dropped something, something light which fluttered to the floor. A waiter, passing, picked it up and chased her through the lobby, holding the delicate fabric at arm's length. Everybody looked. The girl took the article, confused. It was a pair of green silk bloomers.

Ruth White and her sister, Lillian, have been two of the best known of Dillingham chorus girls for several years. Both retired from shows last fall, and Ruth, one of the prettiest girls on Broadway, developed a remarkable ability to sew lamp shades and pillows. She has saved enough money to go to Europe, and sailed this week with Lillian, for a summer abroad, with a two months' stay in Paris, studying voice. Ruth had been signed for pictures by Max Karger just before that director's sudden death. Ruth says she'll go back to the stage only when she can go back as a principal. Meantime her unique ability has given her a comfortable livelihood.

While Vacationing This Summer

Have

VARIETY

Keep You in Touch with the Current Happenings of Show Business

VARIETY

Will be sent anywhere in the United States for the special rate of \$1.75 for three months. Foreign, including Canada, \$2.00.



BERT LEVY

THE INTERNATIONAL ENTERTAINER

Who was to sail Tuesday, June 12, on the "Aquitania," has postponed his departure to make art film titles for Douglas Fairbanks.

MARRIAGES

Margaret (Eunice) Miller to Edward Arthur (Ned) Bolles at Ludington, Mich., May 18. The newlyweds are of Eunice Miller and Co., with the husband the dancing partner of his wife.

Frank Hurst (Hurst and Voght) to Julia Gross in South Bend, Ind., June 4.

Edward Katz to Adele Goldberg on June 10. Mr. Katz is in the Orpheum Circuit contract department. Miss Goldberg is in the Rosalie Stewart vaudeville office. The couple will honeymoon on the Great Lakes.

Marie Holly, "Greenwich Village Follies," and Captain John Graham Golgan of the Aviation Branch, U.

S. A., June 6 at St. Malachy's Church in New York City.

Al Haase, professional manager for the McKinley Music Co. in New York, to Grace DeMar June 1 in New York.

Josephine Kernan, with Harry Carroll's vaudeville act, to Frank Waters (now professional) May 30 in New York.

BIRTHS

Mr. and Mrs. Jack McKenna, June 4, at their home in New York City. Mrs. McKenna is treasurer of Keith's Riverside, New York.

Singer's Midgets will headline at the Palace, New York, week June 25, after having toured the Keith Circuit all season.

HORWITZ FRANCHISE REVOKED, AGENT LIABLE FOR CONTEMPT

**Loew's Booking Chief Cancels Horwitz' Office—
Secured Transportation on Credit—Wife Wins in
Court Proceedings**

The Loew office this week revoked the booking franchise held by Arthur J. Horwitz following further evidence of his irregular business methods.

J. H. Lubin, Loew booking chief, issued the ultimatum Tuesday after complaint had been made to the Loew people that Horwitz had secured two tickets from a railroad for California and Chicago. The tickets were advanced by the railroad people on account of Horwitz' connection with the Loew office as an agent.

Horwitz' flight from jurisdiction hereabouts is the culmination of a series of incidents that completed the wreck of one of the most prosperous of the independent small time vaudeville agencies in Greater New York. Coming here from Chicago he formed a partnership with Lee Kraus which developed into the largest local independent agency.

After a year or so Horwitz split with Kraus, both attempting to operate alone, with disastrous results. Kraus rejoined Horwitz a short time ago, just in time to witness the final disintegration of the remains of the once prosperous Horwitz & Kraus combination.

Mrs. Edythe Livingston-Horwitz's motion to punish Arthur J. Horwitz, the Loew agent, for contempt for failure to pay his alimony regularly was granted by New York Supreme

Court Justice Lehman this week. An order for Horwitz's arrest has been issued but cannot be served before Thursday (today) because of the regular court procedure necessary to settle an order. Horwitz is reported having cleaned out his Loew Annex building office, including all ledgers and accounts.

The agent opposed the motion on the ground his wife agreed to accept \$125 weekly for the summer season instead of the \$200 a week allowed her by court order. Horwitz is \$2,112.50 in arrears.

This was Arthur's last legal stand in his divorce imbroglio with his wife. The trial of the action is due shortly, having been on the calendar for some weeks. Benjamin F. Spellman still is Mrs. Horwitz's attorney. The defendant has gone through six law offices unsuccessfully in the course of his defense.

Judgment for over \$1,200 on a \$1,410 loan due Dwight W. Fisher, owner of a circus act, was entered this week against Arthur J. Horwitz-Lee Kraus, Inc., and Horwitz individually. The defendants borrowed the money from Fisher, who was routed over the Pan time by the Horwitz-Kraus agency and only received \$228.57 in return.

Another judgment for \$47.09 has been entered against Horwitz personally by the Graphic Photo Engraving Co., Inc.

ACTS DISLIKE FOX'S METHOD OF BOOKING

**Told Night Before Where to
Play Next Half—Advantage
of Circuit, of Course**

The custom of telling an act Wednesday night where it goes Thursday is still being practised in the Fox booking office, and is being severely criticized by the artists.

Acts playing the Fox time are, in most cases, booked for three days at a time. The usual practice according to the act is to inform the act Wednesday or Sunday night where it plays the following half week.

According to the acts this leaves the Fox people in a position where they can quickly dispense with the services of an act if a cheaper turn is suddenly available. It also makes it possible for the Fox people to induce an act to cut salary for the following week because the act has no chance to fill in the time elsewhere on such short notice.

Some acts receive blanket contracts for the entire Fox time, but they are also subject to the Wednesday and Sunday night notice, according to the acts.

VAUDEVILLE, ONLY, FOR ACKERMAN & HARRIS

**Releasing Theatres With Other
Policies—Century and
Casino Go to Others**

San Francisco, June 6. Ackerman & Harris are forfeiting their leases on the Casino and Century theatres here and will confine their activities solely to the chain of vaudeville theatres that bears their name.

In other cities, with the exception of two, Ackerman & Harris likewise will relinquish houses maintained other than for vaudeville purposes. The two exceptions are the Century, Oakland, where Russell and his musical comedy company are playing, and the Hellig, Seattle, now housing Will King's musical comedy aggregation.

The new policy was ordered into effect this week.

The Century reverts to Louis Lurie, who plans to run it as a straight picture theatre.

The Casino goes back to G. M. (Bronco Billy) Anderson, who already is preparing a musical revue to be staged there.

"Our future activities," said Sam Harris, in discussing the matter, "will be confined entirely to vaudeville. We are no longer to be interested in any way with houses that play pictures or other attractions with the exception of the Russell company in Oakland and the King company in Seattle."

12 IN OHIO

**Keith's Building House in Columbus
Will Seat 3,500**

A new Keith house to seat 3,500 with office building and stores is to be built in Columbus, O., on West Broad street by the Keith Circuit before next season.

E. F. Albee, J. J. Murdock and Senator Walters completed all arrangements with the American Insurance Union for the erection of the house on their recent trip west. The Insurance Union is to erect the office building and the Keith people the theatre.

A 13-story office building and a five-story building, housing the theatre are planned. It will be the largest structure in Columbus on the block that now contains the Colonial, A. L. U. and other buildings.

The latest Keith super-house will give the Keith Circuit 12 theatres of modern construction in the state of Ohio.

MISS KERSHAW HERE

**Legit Star Without Any Intention
of Leaving**

The cabled report from abroad that Willette Kershaw might make London her home has no basis. It may have been inspired through a possible visit Miss Kershaw will make to the other side this season.

The star will retain her permanent residence in New York and will appear over here in a new play next season.

KEITH'S MIDDLE-WESTERN BOOKINGS CHANGED ABOUT

**Reported Glen Burt Will Not Return to Keith's
Booking Staff—Features to Be Booked Out of
New York Office**

JUDGE URGES HARMONY; NO. 802 LOSES DECISION

**Court Upholds Membership in
Both Musical Organi-
zations**

The test case of Benjamin Berkowitz, a trap drummer, against Edward Canavan, chairman of the board of directors of Local 802, has resulted in a victory for the Musical Mutual Protective Union. The decision of Justice Lazansky in the Queens County Supreme Court grants Berkowitz an injunction restraining Canavan from suspending members of M. M. P. U. Berkowitz, like many other musicians, is a member of both organizations. His grievance is that when he appeared before Canavan to pay up his quarterly dues and 25 per cent. penalty for being in arrears, Canavan refused to accept the money unless Berkowitz paid a \$10 fine and resigned his membership in the M.M.P.U.

The M.M.P.U., organized in 1864, carries with it certain valuable privileges such as death benefits and relief for indigent members, owning over \$1,000,000 worth of property. Local 802 controls the metropolitan employment situation as concerns dance hall and theatre work. Practically every musician is a member of both bodies. The non-recognition of a musician by the local practically ostracizes a player from any union orchestra and destroys his means of securing a livelihood. One musician in a parallel situation to that of Berkowitz held a 21 weeks' contract as cellist with the Chicago Opera Co., which he could not fulfil without a Local 802 membership card.

The decision by Justice Lazansky reinstates all musicians suspended by 802 a short time ago. The jurist in a lengthy opinion advises both bodies to get together and adjust their differences, stating it looks much like an argument between two labor leaders at the expense of the members. He concludes: "Well might one interested in the welfare of the members of these organizations, reading the papers, exclaim to the leaders of both organizations, 'a plague o' both the houses.' It would be sensible, indeed, if a truce were declared and the members permitted to play their parts in harmony."

HOUSES CLOSING

Sheridan, East Liverpool, O., closes June 25 for repairs. The house splits with Johnstown which is now playing vaudeville the last half only.

Keith's, Lowell, Mass., June 9. Palace, Manchester (Keith) closed June 2.

Alhambra, Allegheny and Broadway, Philadelphia, closed Saturday.

Under pressure of the heat wave five vaudeville theatres closed Saturday in Philadelphia, and three more will join the dark group at the end of this week. Starting next week, the only vaudeville houses lighted will be Keith's, Nixon and the Globe. It is doubtful if the Nixon will attempt summer continuance.

Poli's, Bridgeport, Conn., switched to tabs this week, leaving the Palace, the new Poli 4,000-seat, alone offering vaudeville. Up to Saturday last both houses, which are across the street from each other and both Poli-owned, were offering vaudeville.

Seventh Street, Minneapolis (Jr. Orpheum), will close Saturday. The Orpheum bills will play the Hennepin, Minneapolis, beginning next Monday, when a summer policy of six acts and feature pictures at pop prices will be inaugurated. State, Naticoke, closes Saturday; Colonial, Norwich (Keith pop), Saturday; Robinson's Grand, Clarksburg, W. Va., June 18; Strand, Ithaca, N. Y., Saturday.

The Orpheum, Allentown, Pa., and

The booking situation as regards the Keith middle western small and big time houses, many formerly booked out of Chicago, is in for considerable readjusting before next season.

Glen Burt, former Chicago booker of most of the Keith small time houses out of Chicago, will not continue in that capacity after the summer. Burt left the Keith booking headquarters in the Palace Theatre Building this week on a vacation, but he will not resume the booking of the middle western houses upon his return, it is reported.

All of the big time houses formerly booked out of Chicago, are now booked through the New York Keith office by Johnny Collins and Jack Dempsey. The new line up will probably remain as at present with the Chicago Keith office filling in the bills after the feature and headline acts have been booked through New York.

When the houses switched from Chicago to New York, Burt came east to book several of the small time houses in conjunction with Collins and Dempsey. The Keith people wanted to consolidate the bookings of all of the middle western houses to avoid repeats in the towns and to route acts for the entire time.

Burt has been associated with the Keith organization for ten years, during which time his activities as a booker were confined to Chicago.

Arthur Denman, it is reported, may succeed Glen Burt in Chicago.

NEW "FAMILY" TITLE

**Keith's Office Will Find Another
Name for Small Time Division**

The present name of the "Family Department" of the Keith office, as that division has been called since its inception about 16 years ago, will be changed shortly.

The name "Family" came about through the small time houses of the period of 1907-8 and thereabouts catering to family trade, with the theatres being dubbed "family theatres." The Sullivan-Cosidine circuit was the first to use the title. Since then the field has widened and the name has outgrown its original meaning.

Just what the new name of the Keith small time booking division will be has not been decided, but it is definite the Family name will be dropped.

The floor space alterations, which will change the fifth floor booking department, quite similar to the sixth or big time booking room, are practically completed.

Able, Easton, Pa., both Wilmer & Vincent houses booking through the Keith Family Department, closed June 2.

Eddie Keller, vaudeville agent, will celebrate his silver anniversary as an agent on June 15, when he leaves for a vacation trip on the Great Lakes.

The Players Boat Club, Fairhaven, N. J., had its official opening May 30. A good show was put on extemporaneously by the members. The Actors Colony will put on their annual show at the Palace, Red Bank, N. J., June 28.

Harry Lesteka is now associated with the H. B. Martnell office. He transferred from the Floyd Stoker office.

Mrs. Benedict Barstow Talbot, divorced wife of Hayden Talbot, playwright and globe-trotting special writer, must pay \$237.10 costs to the New Amsterdam Casualty Co. as a result of her unsuccessful efforts to collect \$3,000 bail posted by the casualty company when Talbot was incarcerated in the "alimony club" for non-payment of his "ex-wife's" maintenance. Talbot was ordered to remit \$900 annually for Mrs. Talbot's support and the same amount for their daughter's education and rearing. Mrs. Talbot was given judgment for the \$3,000 sued for last year when Talbot jumped bail, but lost out on appeal.



MAE and ROSE WILTON

"Talented Vocalists"

What the Buffalo "Courier" said:

"The gifted Wilson sisters, talented vocalists, who possess that valued asset for a singer, a regard for correct pitch, and who have really beautiful voices, sing a regular program, lengthened by a demand for extras, with comedy hits that win enthusiastic applause."

Playing B. F. Keith Circuit

EXTRA DAY IN BALTIMORE

**Garden Issuing 7-Day Contract—
Free Show at Camp Meade.**

Commencing next week, acts booked through the Amalgamated Agency, New York, for the Garden, Baltimore, will be given contracts for a seven-day week in place of six as heretofore.

The theatre management has arranged to present the entire show on Sundays at the theatre in Camp Meade. The show will be furnished the army post without cost. It is claimed, the army supplying transportation.

It has not been stated whether admission will be charged to see the performance at Camp Meade.

The Brighton, Coney Island (vaudeville), will inaugurate an admission top of \$2 next Sunday, continuing it Sundays throughout the season. The Brighton heretofore charged \$1.50 top week days and Sundays.

REDRESSING TEMPLE

Rochester, N. Y., June 6.

E. F. Albee came to Rochester last week to inspect the Temple, which the Keith interests recently purchased, with the Detroit Temple, from J. H. Moore. Previous to his visit it was not entirely settled that the house would not be available for a stock company. Earlier in the season Vaughan Glaser had tried to rent it for the summer, but receiving no encouragement he went to Toronto.

Mr. Albee expressed dissatisfaction with the condition of the house and decided to redecorate it at once. He was scheduled to go from Rochester to Syracuse, but telephoned to the latter city cancelling the engagement and left for New York to confer with his architects and decorators. It is still undecided whether J. H. "Mickey" Finn will be continued as manager. A decision is expected soon.

MUTUAL SHOW STRANDS IN CINC AND HEAT

No Salaries for "Girls a la Carte"—Everything in Show Tightly Attached

Cincinnati, June 6.
Members of the "Girls a la Carte" company, stranded and sweating in the heat of one of the most torrid days Cincinnati has ever experienced, were impatiently waiting for their salaries from the Mutual Burlesque Wheel. The People's Theatre, where they played here last week, closed Saturday, following an attachment levied on every tangible object, to satisfy a claim for \$443.25 made by the Runey Show Profit Co. of this city. Simultaneous attachments were made for the following amounts at these houses:—Broadway Theatre, Indianapolis, \$310.55; Gayety, Louisville, \$290.16; New Empire, Cleveland, \$223.75; Garden Theatre, Buffalo, \$94. The Indianapolis and Louisville houses closed some days ago. The plaintiff in each case was the Runey company.

Joseph Jermon, manager of People's, told the actors they would be paid at 1 o'clock Monday. At that hour the money was not forthcoming, so Jermon promised they would get it tomorrow. The delay, he said, was due to the fact that executives of the Mutual had been in New York attending a meeting of wheel chiefs and were unable to sign checks at headquarters in Cleveland. The Runey company not only tied up the box office receipts at People's but seized the scenery, costumes and baggage of the company. Benny Moore and Busby Tate are stars of the troupe.

At the headquarters of the Mutual Burlesque Wheel in New York it was stated the "Girls a la Carte," which played at the People's, Cincinnati, last week was not a Mutual wheel show, and that the Mutual wheel had nothing to do with its management.

The title, "Girls a la Carte," was used by another show on the Mutual wheel it was said, earlier in the season.

The Mutual season closed several weeks ago, the Mutual wheel representative in New York said, and the Mutual circuit had no connection in any way with the "Girls a la Carte" at the People's, Cincinnati.

NO MIDNIGHT SHOW

Only \$30 in House When Columbia Called It Off.

The scheduled midnight show to have been given by the Dave Marion show at the Columbia, New York, last Wednesday was called off at 11:50. At that hour there was about \$30 in the house.

As the stage hands and musicians were ready for work, the latter had to be paid an extra one-twelfth pro rata of a week's salary, in accordance with the stage union's rules.

Wednesday was a generally observed holiday in New York last week, being Memorial Day, or Decoration Day. Considerable ballyhooing was done by the Columbia announcing the midnight show.

The failure of the midnight idea to take hold for burlesque in New York as it has in Boston, where the Casino has packed 'em in with an early morning matinee for the last three weeks, means the abandonment of the idea as far as the Columbia, New York, is concerned. Last Wednesday's proposed midnight show was to have been in the nature of an experiment, and if showing anything at all would have been the means of starting the midnight thing going here.

"HOKUM" IN DICTIONARY

The word "hokum" has found its way into the dictionary after years of use as a bit of vaudeville and burlesque terminology.

The Funk & Wagnalls Practical Standard Dictionary gives the following definition of the much-used theatrical descriptive: "Hokum—noun; theatrical slang. Any word, act, business or property used by an actor to win an audience."

"Hokum" also appears in the Funk & Wagnalls New Standard Dictionary. The first dictionary was copyrighted in 1922 and the second in 1923.

OPPOSITION TICKET

Burlesque Club's Annual Meeting and Election on June 14

The Burlesque Club of America will hold its annual meeting and election of officers at its clubrooms on 44th street, New York, Thursday, June 14, at 8:30 p. m.

Considerable controversy has arisen over the question of whether the "opposition," which nominated five candidates for the board of governors can withdraw the nominations. These were made by petition in the usual way, the five candidates being Dan Dody, Phil Dalton, Lou Reals, Wm. S. Clark and Meyer Harris, for two years, and Henry Kurtzman for one year.

The board of governors' candidates were nominated a couple of weeks ago. Otherwise the regular and opposition tickets are identical, with Bobby Clark, nominee for president; John G. Jermon, vice-president; James C. Sutherland, treasurer; Harry Rudder, financial secretary; and Lou Lesser, recording secretary.

John G. Jermon was a member of the board of governors at the time the nominations for both tickets were made, but a couple of days ago resigned from the board, due to his candidacy for the vice-presidency.

With the vacancy on the board of governors for one year thus created the regulars and the opposition parties got together and made a deal whereby Meyer Harris, who was listed on the opposition ticket for the board of governors, was to be appointed to the vacancy left by Jermon on the board.

The petitions as a result were withdrawn nominating the five opposition candidates. The regular candidates for the board are Dave Marion, Walter K. Hill, Frank Hunter, Wash Martin, James Coughlin, for two years, and Maurice Cain for one year.

It is claimed by some of the opposition party that the withdrawal of the petition was not permissible. The matter will be thrashed out at a meeting to be held next Sunday.

COLUMBIA CO. PAYS DIVIDEND OF 10 P. C.

Other Subsidiaries Declare Profit Sharing — Passed Dividend Last Year

The Columbia Amusement Co. declared a dividend of 10 per cent. on its capital stock last week to stockholders of record. Last season the Columbia passed its dividend for the first time in a number of years. The dividend is payable June 15.

The Columbia Theatre and Realty Co., which controls the Columbia building and Columbia theatre, New York, declared a dividend of five per cent, also payable June 15. The Columbia Amusement Co. and Columbia theatre dividends were annual.

Other Columbia concerns declaring dividends preceding the annual meeting last week were the Washington Theatrical Co., operating the Gayety, Washington, with a dividend of 10 per cent. The Baltimore Amusement Co., operating the Palace, Baltimore, and the company operating the Gayety, Kansas City, both declaring dividends of five per cent. The Washington, Baltimore and Kansas City dividends were quarterly.

COLUMBIA RE-ELECTS

Annual Election Held—No Successor to Henry.

Sam A. Scribner was re-elected general manager and secretary of the Columbia Amusement Co.; J. Herbert Mack, president, and R. K. Hynicka, treasurer, at the annual meeting of the Columbia May 31-June 1.

The board of directors, including Charles Waldron, John G. Jermon, Jules Hurlig, Mack, Scribner and Hynicka, also re-elected.

The matter of what franchises will be renewed when expiring in 1924 was put over until the next quarterly meeting at least. It may not come up until the semi-annual meeting in December.

No one was elected to the seat on the board of directors held by Tom Henry, recently resigned.



ROXY LA ROCCA Wizard of the Harp

Mr. Manager:—
When you buy a shirt you generally ask for a standard make; that is what Roxy LaRocca means to your bill. The standard act of the world.
This week (June 4), Keith's, Boston.
Next week (June 11), Bushwick, Brooklyn.
Will appear in production shortly.

OLYMPIC SET

Columbia's New Chicago House with Jake Isaacs, Manager

It was settled this week that the Columbia wheel shows will play the Olympic, Chicago, as a week stand next season. The Empress, Chicago, will be eliminated as a result of the Olympic deal.

Besides the Olympic the Columbia will also play the Star and Garter as formerly in Chicago. The Columbia, played until the end of last season, will be off the Columbia list, having been leased by Al Woods and renamed the Adelphi for legitimate attractions.

Objections by Mrs. Kohl over the playing of burlesque in the Olympic were made when the deal for that house was first started, but have since been withdrawn.

Jake Isaacs will be the resident manager of the Olympic for the Columbia interests leasing the house.

MIKE McTIGUE DIDN'T DRAW

Mike McTigue, recent conqueror of Battling Siki and holder of the world's light heavy-weight title, failed to better the previous week's gross at the Columbia when Dave Marion's summer show got \$5,850 on the week with the boxer as an added attraction.

Without a strengthening the show got within a few dollars of that amount the week previous. McTigue received \$1,250 for the week.

STEPPE AND O'NEIL SEPARATE

Chicago, June 6.
Steppe and O'Neil, a Shubert vaudeville act, recently back in the good graces of the Keith and Orpheum circuits, is disbanding.

Steppe has signed with a burlesque show, with O'Neil seeking a new partner.

Bobby Bernard is spoken of as the new partner, to do practically the same act that Steppe and O'Neil have been doing.

COLUMBIA PRODUCERS MEET

A general meeting of the Columbia Amusement Co. producers has been called for to-day (Thursday) in the offices of the Columbia, New York.

Plans for next season will be discussed and the situation talked over with the Columbia executives.

"MONKEY SHINES," TITLE

"Monkey Shines" is to be the title of the Clark and McCullough show on the Columbia wheel next season. The title first selected, "Tut Tut" had been picked for a musical show being readied by Jim McWilliams, and Clark and McCullough agreed to change the name of their show.

Scribner Back at His Native Town.
Sam Scribner left New York this week for a month's vacation at Brookville, Pa., his birthplace.

SMALLER CITIES LOCATED

Columbia Will Take on Trenton, Bayonne and Akron Next Season

Several of the smaller cities that have not played wheel burlesque for a couple of years or more will have Columbia shows next season. Among the towns slated to house Columbia attractions are: Wheeling, W. Va.; Bayonne, N. J.; Trenton, N. J.; and Akron, O.

The State in Trenton may be the one to play the Columbia shows or it may be the Palace. A deal for one or the other of the houses is due, for consummation this week. Trenton has not had wheel shows since the American bowed out two years ago. The Columbia has played the town occasionally as a one and two nighter during the past ten years. Trenton will be a three-day stand next season for the Columbia.

The Strand, Bayonne, will house the Columbia shows. It will play them three days, splitting with Trenton or another nearby New Jersey town.

The house in Wheeling has not been decided on, the same condition pertaining to Akron. Both will be three day stands.

A deal for a house in Union Hill, N. J., was declared off this week with the acquisition of the Bayonne house.

ENGAGEMENTS

Garry McJarry Players, Majestic, Buffalo; Louis Wolford, Flora Gade, Ralph Sprague, Jessica Page.

Walter Baldwin Stock Co., Duval, Jacksonville, Fla.; Evita Nudson, J. Harrison Taylor, Mabel Paige, J. Francis Kirke (director), Charles Ritchie, stage manager, and Mabel Buel, scenic artist.

Community Chautauqua ("The Storms"), George Saunders and Mildred Foster.

Community Chautauqua ("His Honor, Abe Potash"), Hans Herbert.

Elitch's Garden Stock, Denver; Ann McDonald.

Hazel Burgess Players, Roosevelt, West Hoboken; Leo Kennedy.

Ed Renton Stock, Hamilton, Ont.; Florence Coventry and Lytle Clement.

Robert McLaughlin Stock, Ohio, Cleveland; Lavinia Shannon.

Oakland Stock, Oakland, Cal.; Helen McKeil, George McQuarrie.

Opal Skinner, "Bombo."

Estaire Kaye, "Caroline" (replacing Helen Shipman).

Harry Buck, "Jack and Jill" (replacing Brooks John).

Madeline Fairbanks, Bonstelle II, N. H. stock.

Marion Fairbanks, Maude Fealy stock, Newark.

Evelyn A. Bennett, "Clinging Vine" (replacing Joyce White).

Berton Churchill, "Connie Goes Home."

Jane Houston, Regina Wallace, Frederick Burton, Zeffie Tilbury, Stephen Maley, "The Breaking Point."

For "Passing Show of 1923" (complete): Walter Woolf, Joan Hay, George Hassell, George Jessel, Helen Shipman, James Watts, Roy Cummings, Josephine Drake, Barnett Parker, Bob Nelson, Olive Ann Aloor, Nat Nazarro, Jr., Flanagan and Morrison, Louise Dose, Hal Van Rensselaer, Libby and Sparrow, Vera Ross, William Pringle, Jack Rice, Jean Steele, Frank Bernard, Andrew Joachim, James Hamilton, Trado Bros., Tom Nip, Dorothy Bruce, Perle Germonde, Bob Gilbert, Helen Herendeen.

Melville Burke, Stuart Walker stock, Cincinnati.

Mary Miles Minter, Keith vaudeville.

Walter Abel, "Mary the Third."

Frederick Stanhope, to stage "Connie Goes Home."

Victor Casmore, "Jack and Jill."

Joe Cook, "Vivettes of 1923."

Jobyna Howland, "Passing Show of 1923."

Grant Mitchell, "Whole Town's Talking."

For "Magnolia" (complete): Leo Carillo, Josephine Royle, J. K. Hutchinson, Elizabeth Patterson, Lolin, Rutherford, Phyllis Schuyler.

John Nicholson, Ethel Wilson, James Bradbury, Jr., John Mellon.

Nell H. Pratt, "Gl e and Take" (replacing Charles Dow Clarke).

Sylvia Field, "Connie Goes Home."

IN AND OUT

"Melodies and Steps," a musical production act, had to cancel the last half last week at roctor's, Yonkers, N. Y., because of the loss of their music books. The members of the act maintain they placed their orchestrations on the orchestra leader's rack, but they disappeared mysteriously.

Homer Sisters and Co. were out of the bill at the Astoria, L. L., the last half of last week, due to one of the girls injuring her leg. Ziegler Sisters and Co. substituted.

COLUMBIA CO. OFFICERS MUST BE EXAMINED

Court So Orders in American Wheel Action—\$500,000 Damages Asked

The officers and directors of the Columbia Amusement Co. must stand examination before trial in the American Burlesque Association's \$500,000 damage suit on charges of conspiracy. Justice O'Malley of the New York Supreme Court has set the date for June 8 (Friday). While refusing the motion of Leon Laski, counsel for the defense, to vacate the examination, he granted another motion not making it necessary for the production of all the Columbia's books and records unless it becomes necessary at the examination.

J. Herbert Mack, Jules Hurlig, Rud K. Hynicka, Samuel A. Scribner, John G. Jermon, Warren B. Irons and Thomas Henry, the co-defendants must submit to examination. The Columbia and the above named individuals are charged with having conspired to destroy the business of the American Burlesque Association.

The Columbia has filed an answer to the lengthy complaint setting up, among other defenses, that the officers of the A. B. A. (I. H. Herk, E. Thomas Beatty, and George W. Gallagher) helped destroy its own business by forming a new corporation, the Affiliated Theatres Corp., for the purpose of operating, producing and routing the "unit" form of entertainment. Another defense, to supplement the usual general denial is that the "plaintiff lost its business standing, prestige and good will, lost the business which it might have continued to have, had the officers and directors aforesaid properly and faithfully discharged the duties owing from them." It is also charged that the A. B. A. ordered its shows not to play certain theatres.

The American Burlesque Association has been duly adjudicated a bankrupt on the recommendation of ex-Judge E. Henry Lacombe who was appointed to act as special master in the involuntary bankruptcy proceedings. Among the other charges contained in the A. B. A.'s complaint is that the defendant caused the plaintiff to be thrown into bankruptcy.

LAST SEASON BLAMED FOR HIGH SALARIES

Burlesque Producers Say Comedians Were Scarce—Anticipate Surplus Talent Next

Burlesque producers are blaming last season's vaudeville and opposition for the present inflation of burlesque salaries principally as regards comedians. The standard burlesque asking price for a comedian for next season is \$175 for any kind of a comic, and much higher for comedians of known value to burlesque.

The practice of burlesque comedians and straights teaming for vaudeville between seasons, and the inflated salaries paid by the Shubert units last season, is said to be the reason.

According to the producers the comedians were scarce last season and in a position to demand big salaries. If the producers didn't want them they had regular vaudeville and opposition to turn to.

The failure of the unit circuit left many of the former burlesque comedians out of employment, but independent vaudeville has absorbed them to such an extent that they ask big money when approached by a producer for a burlesque engagement.

Another reason the former burlesquers prefer vaudeville is said to be the difference in working time required. A burlesque comic is either working or changing costume for two hours in a burlesque show against two or three appearances of about 15 minutes duration in vaudeville.

The producers are holding tight, however, anticipating a surplus of talent before next season starts.

MASKED MEN PARADE GRAFTON, W. VA., IN PROTEST AGAINST CARNIVAL THERE

**"Games" Stopped Following Day by Local Officers—
Frank West Carnival Sufferer—Second Carnival
at Grafton This Season—Previous One Got \$45,-
000 in Town—West Show Management Fined
\$10 Each on Five Charges**

Grafton, W. Va., June 6.
By way of protest against the action of the city council in permitting a second carnival to appear here this spring, 21 masked men paraded the principal streets of this city and went over into West Grafton, past the carnival grounds where the Frank West carnival was exhibiting. The men wore headresses which suggested the United States flag and a large flag was carried at the head of the procession. They were robed in white and hooded. They marched in double file on main streets and past the carnival grounds.

The next day officers stopped the "games" which had been running up to this time in connection with the West shows. The show management was before Justice Charles A. Lilly on seven charges of operating "games of chance." The management made the plea that the Dotson shows, here previously, had been "permitted to operate" and that this show stood to lose money; that the shows themselves were clean but that hangers-on operated gambling games. Justice Lilly fined the show \$10 in five cases, dropped one, making \$70 fine in all, with the understanding that all games but baseball were to be closed during the remainder of the stay of the carnival in Grafton.

The Dotson carnival, which broke in at Grafton this spring, appeared under the auspices of the Loyal Order of Moose, and Justice Lilly was the least embarrassed as he had formerly been an officer in this lodge in Grafton. Emphasis was placed on the fact that the Moose could have the Dotson show and that the Charles Hugh post of the American Legion (a second post in a city of 10,000) was not granted similar privileges. Justice Lilly stated that following the parade of robed and hooded men there had been complaint filed with him and a warrant sworn out, while there had been no complaint of the same nature regarding the Dotson shows.

The Dotson shows found Grafton a rich spot. Gamblers and politicians estimate that they got as much as \$41,000 here. The Methodist minister, in a sermon preached in advance of the opening of the West shows, estimated that \$45,000 was taken out of the town. The merchants became incensed when their customers asked for an extension of credit and gave the gambling at the carnival as the reason for being short of funds. Weight was brought to bear on the mayor not to permit another carnival, but the council granted the permit over his head, arguing that the American Legion could not be turned down. The Loyal Order of Moose made \$1,000 on the Dotson carnival, which included a percentage of the gate and the raffle of an automobile.

The Fairmont Lodge No. 294, R. P. O. Elks, Fairmont, W. Va., made less than \$400 out of the engagement of the Dotson carnival here, but cleared up \$1,700 in an automobile raffle.

CIRCUS ROUTES

Ringling Bros.-Barnum-Bailey
June 9, Canton, O.; 11, Youngstown; 12, Jamestown; 13, Buffalo; 14, Rochester; 15, Syracuse; 16, Schenectady; 18-23, Boston.

Sells-Floto
June 9, Pittsfield, Mass.; week of 11, Philadelphia.

John Robinson
June 11, Stratford, Ont.; 12, Guelph; 13, Peterborough; 14, Belleville; 15, Kingston; 16, Ottawa; 18, Montreal.

Walter L. Main
June 11, Norwalk, O.; 12, Fremont; 13, Adrian, Mich.; 14, Hillsdale; 15, Albion; 16, Dowagiac.

FLOTO-BARNUM ROUTES HAVE STRANGE ANGLE

**One Leaves Boston as Other
Comes In—B-B Skips Albany
—Robinson's for Canada**

There are several unusual angles to the routing of the Sells-Floto and Ringling Bros.-Barnum & Bailey shows into and out of New England this year.

It appears to be the desire of the Sells show to hit the eastern high spots and get away from the Atlantic seaboard through Pennsylvania, while the Barnum show is coming into Boston. The puzzle of how the Sells show will avoid the Barnum route was solved this week.

The Barnum outfit plays Canton June 9, moving thence to Jamestown, Buffalo, Syracuse, Rochester, Schenectady and straight for Boston on a Sunday jump. This itinerary leaves Albany unplayed, so that out of Boston the show can make the Sunday movement to that town and thence Utica, Binghamton and out of New York state. This will come after a week of stands through New England.

The Sells-Floto top has been making all sorts of eccentric movements since the start of the season, beginning with the quick sally out of Chicago practically straight into Newark, N. J. Then they turned west and it looked like a strike for northern New York along the Central. This was changed at the eleventh hour and the show made the leap from Binghamton to Brooklyn over Sunday. From Brooklyn they hopped all the way to Boston. Now the plan is to play this week out in New England, with a jump next Sunday from Pittsfield, Mass., to Philadelphia for a week.

The John Robinson show, owned by the Ballard-Muggivan combination, is already in the Maritime provinces of Canada. It was reported last week moving north through New Hampshire. All these details go to confirm Variety's report of a month ago that the Ringlings will not play the eastern part of the Dominion this year, but probably will cross the border following the Chicago stand, although the lake front engagement has not been definitely set as yet, as far as the circus world knows.

Last year the Barnum show played Eastern Canada preceded most of the way by the Hagenbeck-Wallace show, but before the Ballard-Muggivan people set their Dominion routes there was some question which outfit would cross the border. All three shows were within striking distance of Canada, and it was said the Robinson show had been selected. At the last minute the Hagenbeck top was chosen. They seem to be carrying out the plan of last year now.

BILLPOSTERS STRIKE

Springfield, Mass., June 6.
Billposters employed by the Springfield Advertising Company, which has practically all the theatrical outdoor advertising in this section, struck Saturday for more pay. They have been receiving \$25 and \$30 a week, and demand \$5 a week more.

Theatrical men say the strike will not interfere with them at all, and it will not affect the posting for the Sells-Floto circus coming to town this week.

Ed R. Henry, assistant general manager of the Fort Worth (Texas) Stockyards Co., was appointed secretary-manager of the Southwestern Exposition and Fat Stock Show for 1924 at the last meeting of the association. The appointment at this time marks a new policy for the association and indicates that preparations for next year's show will start immediately.

CARNIVAL MAN SUES FOR GAMBLING DEBT

**Parker O'Leary of St. John
Denied Judgment—Carnival
Wrestler Up for Burglary**

St. John, N. B., June 6.
Parker O'Leary, formerly of the Great New York Shows, a small carnival organization touring New England and Eastern Canada, and for many years a concessionaire, operating wheels, gambling devices, etc., with different carnival shows through New England and Eastern Canada, was the plaintiff in a court case against Max Brager, a member of a women's wear firm in St. John.

During the winter and spring, O'Leary, who generally does not start on the road with the carnivals until the middle of June, operates a gambling house in this city. Brager was one of his customers and, incidentally, in O'Leary's debt in gambling to the tune of \$150. O'Leary instituted court action to recover the gambling debt, Brager having refused to respond to O'Leary's demands. After the case had occupied much attention, the police magistrate decided O'Leary was not entitled to recover the money. O'Leary is expected to appeal to a higher court.

For one season O'Leary was a partner in a carnival organization operating out of New York, the other partner being Al Foster, a former St. John who, who has been in the carnival business for the past 30 years.

William Merritt, carnival wrestler, formerly of the World's Standard Shows, escaped a prison term by a very narrow margin in a court in this city and will soon face another trial. In the meanwhile he is rusticated behind the bars. Merritt is charged with breaking and entering a warehouse and stealing goods valued at about \$300.

Merritt pleaded not guilty. The jury disagreed, eleven for conviction and one for acquittal, the lone dissenting juror holding out for three hours. The carnival man would have received a term in prison, as he has been arrested on numerous occasions in Eastern Canada and New England while en route with carnivals and has a police record of much length. His second trial will start soon.

ELKS AND BENEFITS

**Brisk Demand for Acts, Especially
Clowns, for Special Events**

A brisk demand for circus acts has come into the market in the last ten days from shows at Elks gatherings, state and national, and from society circuses and benefits of other kinds such as drives for hospital funds.

The New York State Lodge of Elks was in session in Albany Monday and Tuesday and Governor Smith was invited in that city, a special dispensation being required to permit his installation in a city other than his home town.

The national gathering of the Shriners in Washington all this week brought a large number of tented shows to the capital. Arthur Hill, husband of Valecia, the leopard trainer, took a show of 16 Arabs and a group of cowboys to Washington for a display under the auspices of Almas Temple, the Washington Shrine group.

Greenwich, Conn., is to stage a drive for hospital funds June 13-14, using a society circus for the purpose. Johnny Keeler will direct the show with Frank Bowen putting on the clown numbers. Amateurs will make the principal bulk of performers, although some clowns have been booked. Another hospital benefit is set for Hackensack, N. J. Several others are scheduled for Long Island points.

The Brooklyn Lodge, No. 22, of Elks has taken Ebbsfield Field for June 28, when it will give the annual Kiddies' day. Eight or ten comedy turns will be booked for the event.



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**AN OPEN LETTER TO
BILLY DE BECK**
(Creator of "Barney Google" and "Spark Plug")

Dear Friend Billy:
Listen, Billy, I don't know whether you've been following it up or not, but this melody of mine, "Barney Google" is a knockout! You have no idea, Billy, but you'll find out when the royalty statements come in. I suppose you're so busy doting on Barney Google's future and trying to keep the poor little sap from losing his bankroll, so he won't lose his new mamma, that you don't follow the song business; but I do, Billy, and I'm telling you, you and I together are going to get a flock of real money out of this thing. Everybody's singing it, Billy, the same way everybody is following Spark Plug's career, and we win, we do.

I never knew before how many people read the Hearst papers, Billy, but I'm glad, Billy, for everybody knows who Barney Google is before they buy the song.

Yours till Marcus Loew goes back to the fur business,

CON CONRAD

Next Week—An open letter to???

LONG ISLAND ROAD BANS OVER 4-CAR CIRCUSES

**Building Boom on Island Re-
sponsible—Huge Increase
of Traffic on Road**

No circuses or tented aggregations requiring more than three or four freight cars for transportation for Long Island this summer. The Long Island Railroad, due to an enormous increase of passenger and freight traffic, can't handle the shows.

The past year Long Island has seen more home building than ever before. The state tax exemption law is responsible for the building boom. The added summer resort traffic only serves to complicate the situation.

The road's banning of large shows means that the Sparks, Main and any of the other tented shows necessitating 20 or more cars to travel in, can't make the island this summer unless some means of transportation with motor trucks might be arranged.

ELKS' INDOOR CIRCUS

**Plenty of Publicity Given It in
Kansas City.**

Kansas City, June 6.
The Elks' indoor charity circus closed an eight nights' engagement at Convention Hall Saturday. Thousands of tickets were sold in advance, and while the attendance was disappointing at some of the performances, the affair is reported a financial success.

Never was an entertainment, under local auspices, given more publicity here than the Elks received. The parade held the day of the opening was several miles in length and included city officials, members of the fire and police departments in uniform, marines, National guardsmen, and other military organizations, and the members of the circus company, most of the latter riding in autos.

The circus performances were given by professionals in the huge arena of Convention Hall under the direction of Edward Joyce and Leo Hamilton. The advertised acts were Rosard Trio, The Great Mello company, Bernard Arneson, Three Regals, Lenors Trio, Sonny Boys, Lester, Bell and Griffin, The Aerial Youngs, Allen Trio, Les Arnades, Hamilton Sisters, Fisher Sisters, Hassen-Ben Abdi, Carlson Sisters, The Aerial-Utts, Valentino's Casting Act, Sir Victor's dogs, monkeys and ponies, The Billy Sunday Elephants, Earl Shipley, Madame Bedini's horses.

Fire recently destroyed the grand stand at the New Braunfels, Texas, fair grounds. The stands had recently been renovated and were not covered by insurance.

PUBLIC KEEN FOR PARK AMUSEMENT AT START

**Memorial Day Furnishes Index
of People's Taste, Showmen
Say—Good Openings**

Attendance figures for the summer parks that opened Memorial day will not be available at the New York centers until late this week, but showmen with outdoor interests declare all the signs point to a revival of public interest in the outdoor resorts, basing their views on the scattered reports for the holiday and Saturday and Sunday.

Memorial day was perfect for the opening. It was estimated that the principal eastern places such as Luna at Coney, Columbia in North Jersey and the like ran to a heavy gate. Columbia is estimated at \$0,000, or one-third more than a good Sunday last year. Riverside, Springfield, Mass., reported 40,000 attendance and Hillside, near Newark, N. J., was figured at 25,000. Even the new resort at Monticello, a brand new establishment which opened its gates for the first time and is still unfinished, drew 18,000 people, a remarkable record for that town.

Most of the parks have not yet gotten into their stride. Many new rides still require the finishing touches and a number have features which are not operating, such as the big new pool at Olympia, Newark, N. J.

The big thing to the outdoor amusement purveyors was that the people responded to the annual call for open air amusement in highly encouraging numbers.

WANT AUTO POLO

A sudden vogue for auto polo has come up. All the fairs have asked for the event and bookers are in a quandary. The feature is expensive and has to be well framed to get over. Experience has proved that a dull match kills the display.

The World Amusement people in Chicago have specialized in the polo idea and have assembled what is described as the champ five, all of them recruited from among college students looking for a profitable vacation. The group has been under development for two seasons.

The essence of the display is that it shall have thrills, and that means smashups. In the search for material the World people tried out scores of taxicab drivers, but they got cold feet after a week or two and couldn't be made to stick.

The cost of the feature bars it from the smaller fairs, for players are highly paid and repairs and reconditioning, as well as transportation of cars, make heavy items. But the busy weeks of late August and through September have been filled up.

RODEO, WASH., THREATENED

Washington, June 6.

The Rodeo at the Union Station Plaza has been threatened with closing by officers of the Humane Society, but Commissioner Oyster has stated that any arrests made will be technical ones and a test case will be hurried. The commissioner did state, however, that, were sanitary conditions not fully maintained, the show would be closed up.

Officers of the local Humane Society had stated that they would make arrests if any cruelty were noted by them, but in this they will not be held up, as the commissioner has stated they can make no arrests.

The show is doing very well and has had a splendid publicity campaign put over for them here. It is understood that they are appearing under a guarantee arrangement with the local committee of the Shrine convention. Edward S. Duval and Carter E. Keene, representing the show, are to be technically arrested if any apparent cruelty to the animals is noted.

REPEAT PRIESTS OF PALLAS

Kansas City, June 6.

Encouraged by the success of the Priests of Pallas festivities here last fall, revived after a period of some ten years, the directors of that institution, together with members of the Chamber of Commerce and other civic bodies, are planning for a more elaborate and longer play spell this fall. If the tentative plans work out, practically the entire month of October will be given over to fun and amusement, Kansas City to be the host to thousands of citizens in its trade territory.

Columbia Park, North Bergen, N. J.

Columbia Park, on the site of the old Schuetzen park property to the west of Hoboken, has been running about five years. The plant spreads over 50 acres and represents over \$2,000,000 in investment. It was financed by popular stock subscription and holdings are spread all over North Jersey in small lots so that in a measure the whole community is in on the proposition. Last year it paid 12 per cent. in dividends.

As a summer park property in character and in management it is unique. It has the usual rides and other features but the big pull is the merchandise wheel. There are between 25 and 30 merchandising devices, all operated under one head, Thomas Shortan, who also is secretary of the park company, next in the active management to President Otto Oeschbach. Shortan pays a flat annual rental for the complete privilege, and operates them himself.

Variety's reporter made his first visit to the property Decoration Day. At 8 o'clock in the evening the place was crowded and everything was working at close quarters. A huge crowd, practically at the opening of the season, was an acid test for any management and the fact that the machine moved smoothly speaks volumes for the administration. The gate for the day probably ran to 50,000 or 60,000.

In amusement enterprises as in any other activity the institution represents the men behind it. This observer's opinion from his inspection is that Columbia Park has a broad-gauged, business directorate that is working along new lines. In its five years of activity it has won the confidence of its public to the extent that the people have been educated to the conviction it is going to get a square deal inside the gates, enters the place without suspicion and gives itself over to having a good time without reserve.

The astonishing thing about the place is that it can make a feature of merchandising devices and still keep its crowds in a cheerful, jolly frame of mind. Apparently the trick is to leave the people alone, abstain from nagging them this way and that by raucous ballyhoos and accommodate them with choice of amusement. About all the wheels deliver standard merchandise on the basis of the board's capacity. For example, one booth plays 20 numbers at 10 cents a number and the winner gets an Armour Star ham, regularly branded and packed, and with it a metal roaster. This concession had a tremendous pull for the thrifty housewives. The goods delivered on the turn of the wheel probably represented more than could be bought at retail for the \$2 represented on the board. Shortan is said to have found this game so popular he is able to contract for the goods in carload lots at bargain prices.

Wheels Give Value
Another popular wheel gives musical instruments. It has every variety of instrument—flashy looking banjos, ukuleles, zithers, accordions, etc. The board has 90 numbers in groups of threes, each group selling for 25 cents. The board represents \$7.50 to the turn and the goods looked to an inexperienced eye to represent value plus. In this case as in others there was a big sign informing everybody that there were "no stars." The winner on the number had the pick of the place and no goods was offered until the winner made his choice. In other cases where stars were played notice was posted to that effect.

There was very little ballyhoing and nobody was urged to play. Half the time people who wanted to play couldn't get to the boards because non-playing watchers occupied the space, but the watchers were not addressed or even asked to play or move on. The Variety reporter in the whole evening saw only one dispute. A player put down a two-dollar bill and said he received only change for \$1. The customer was inclined to be ugly about it, but before he could raise his voice the change maker was up with an apology, pointing out that the wind had blown the missing one-dollar bill off the counter and it was lying at the player's feet. The policy seemed to be that the employees were always wrong and the customer always right. It saved trouble and time and in the end it worked out, apparently, just as the Wall Street lunch room that leaves the customer to pay his own check as he goes out.

There's a lot to be said for this system. It takes it for granted that the customer is on the square. In the long run—speaking now of a permanent amusement resort—the public is bound to take the same view of the management and its agents. At least it seems to have worked out to that end in this proposition.

There's another angle to this remarkable status of a park employee as represented in the Jersey Park. Shortan is said to rule his employees with iron discipline on one hand, but to pay them highest wages on the other. According to one well informed amusement man—Variety's reporter didn't interview

anybody in the management, preferring to make his own observations—Shortan doesn't pay any wheel worker less than \$50 a week and premiums and the flat salary in some cases runs up to \$100. These workers have good jobs to protect and they have to be the fastest in their class. They are said to carry implicit instructions that if they address any woman directly, except as necessary in the play, they go off the lot for good.

Well Behaved Crowds
All this about the wheels because they practically make the park. The rest of it is incidental. What makes the place unique is the well behaved, sober crowds with everybody carrying something from today's bears and dolls with electrically lighted eyes to blankets, cooking utensils, canary birds and other things beyond count. One woman carried an electric heater and a young man hugged a live young goat. Special considerations govern the wheel proposition here. In most places it would bring on a jam with the local merchants, but Columbia is just at the edge of Hudson County and is away from the city centers. The nearest stores are back away in Union Hill, across the Hudson Boulevard. Besides there is a larger play from the towns at a distance than from those nearby. Union Hill merchants don't especially care how much Passaic trade is absorbed by the wheels and Passaic store keepers are too far away in another county to have much to say.

The park draws astonishing patronage from distant points. At one time in the early evening, 16 huge busses were counted at the gates from points as far away as Paterson and even Hackensack and they kept arriving and departing all evening. Besides which all the trolley lines of North Jersey come within a few blocks of the gate and the Hudson Tubes from New York are a short car ride away. All these channels of travel are liberally filled by the park which makes a feature just now of its \$300,000 swimming pool capable of accommodating 6,000, and of its 50 acres of walks, groves and gardens and amusement features. The poster design is a good flash with the central figure a striking diving girl. Even the New York stations of the Hudson Tubes system (used by all Jersey commuters) are liberally supplied with paper and nobody who travels between New York and Jersey can fail to have the place called to his or her attention.

Rides Patronized
Although the wheels get the heavy play, the rides were well patronized, especially by the young couples. J. J. McCarthy's new "Trip to Paradise" had a waiting line all evening, although the ride is not yet complete. It's a tunnel ride on motorized tracks, the car passing through dark stretches with illuminated set scenes behind glass at intervals. The device is one of those "spoony" rides any looks like sure fire with its flashy front. It will have seven scenic displays when completed. Only four of them were illuminated Memorial day.

Returning to the fascinating subject of park management's attitude toward the public, one runs into innumerable trifles at Columbia to show a right policy in this establishment. Variety's man went to the lunch room for a bite. The place, adjoining the big dance floor, was immaculate. The prices of everything were posted over the counter in figures four inches high. A polite waiter took the order, delivered it promptly and walked away until he was wanted. When the customer was through he counted up the check, took the money and departed without a word. Anybody who has been served in an ordinary park lunchroom with a waiter nervously hanging to his elbow will appreciate this kind of service.

Throughout the whole park there isn't a "Don't" sign nor a special policeman, except those who regulate auto traffic in the three-acre parking lot. The dance hall calls for an admission of a quarter. But you can walk into the adjoining lunchroom and from there to the dance floor without hindrance. Only nobody does it. There isn't a soul to prevent you from beating the place for two bits, but apparently nobody thinks of it.

Jerry Drew and his seven-piece orchestra supply the dance music. Drew wears evening clothes and the bandmen are neatly costumed. The let-alone policy of the whole place is illustrated in the handling of the dancers. If the couples show a tendency to become—eh—over-enthusiastic, the floor manager, instead of calling attention to a particular couple by warning them on the floor, slips a signal to the leader and the orchestra switches into another number with a quiet rhythm. The crowds get the tip instantly although not a word has been said and nobody has been offended.

It gets down to this: the concern has a lot of money planted in a permanent business. Somebody with remarkably good sense, or under remarkable inspiration—or maybe with an impulse he didn't altogether understand himself—has resolved that giving the public

CON GETS GOLF BUG; GOLF PRO THE CAUSE

Manager Bawls Out Ball Team For Early Hours, and Succumbs Himself

Syracuse, June 6.

Dear Chick:
After all my beedin' about my guys wearin' themselves out in the mornin' playin' golf, what do you think I went and done? I got myself hooked worse than any of them. I have been gettin' up at 6 a. m. and playin' 18 holes and sneakin' in so they won't get hep to me, for if they ever catch me chasin' the little white apple around I might as well jump the club.

I got them winnin', and as far as I can see they are layin' off the golf thing before ball games anyway. I went out to the golf club after I caught them cheatin', with the intention of puttin' a stop to the mornin' practice thing. When I arrived their pro was the only guy who seemed to know anything about it, so I told him what would happen the next time he let my ball players wear themselves out playin' golf when they had a ball game to consider that afternoon.

He was a nice guy, and after listenin' for a while asked me if I ever played golf. The long and short of it was that he finally introduced me to a "quart of Scotch." This bird told me that that's what everybody meant when they began kiddin' about the 18th hole—that's where you guzzle. After skippin' 17 holes a couple times I agreed to smack a golf ball and show this egg how hard a ball player could hit one.

We went out on the links, and after he put my ball up on a mud cone I took a cut at it and hit one about a mile and half, but with an outcurve on it that would make Walter Johnson turn in his uniform if he saw it.

This was all wrong, accordin' to the pro, for the ball wasn't supposed to curve none. He fixed up an egg for himself and took a grip on the club like he was goin' to choose up sides. Maybe he can't smack 'em. He got in behind one and hit it as straight as a bowlin' alley. The next part of my education was to learn to put. After we played a couple holes I begun to realize that this game was as scientific as base ball and that a guy could very easily go nuts about it.

The next mornin' when I woke up at daybreak I was so sure of it that I went back to the golf course to tell his nobs about it, and we framed an agreement. This egg is bugs about baseball. I agreed to make a ball player out of him if he would teach me to play golf, but neither one of us was to tip our mitts to my ball players.

I have been goin' out every mornin', and after we play around once I take him back of the clubhouse and hit grounders at him. He is a big league golfer, but an awful bushy at the other game, and I guess it's vice is virtue. He tells me that in six months I will be goin' around in 80, which will be just about his battin' average in six months if he sticks to baseball.

The club is winnin' again, however, and keepin' away from the golf course in the mornin'. They show up at the park for mornin' practice as I ordered them to, but they are cheatin' because I haven't been there to watch them.

I gave them six new balls to practice with, figurin' I could tell if the balls was grass stained just about how much practice they got in. I seen one of them layin' out in the outfield this mornin' rubbin' the six new balls in the grass to stain them, so I guess they have been practicin' that short into the dinin' room instead of the national pastime.

We are tied for fourth place, and I haven't been asked to tie a can to no one for a week. The directors are layin' off us and will just so long as we keep winnin'. Go and get yourself a load of this golf thing. I'm tellin' you it's the dar. Your old pal,

Con.

for small change is hum business in the long run and has laid do a program of giving the public a reasonable run for its money. The park doesn't talk about it in its advertisements, but the atmosphere of the place speaks for itself.

Running an amusement park on this basis is revolutionary. Any showman of the old school will tell you it can't be done and that any enterprise so operated is crazy. Columbia paid 12 per cent. dividends last year and the year before nevertheless.

GUILTY OF ROBBERY

R. V. Scott and Frank Bryan Sent Away for Three Years.

Fairmont, W. Va., June 6.

R. V. Scott and Frank Bryan, found guilty of robbery in a jury trial, were sentenced to three years each in the penitentiary at Moundsville by Judge E. M. Showalter. The evidence was that these two men, who came here with the Dodson carnival, which played under the auspices of the Elks lodge, asked R. C. Robinson to change a bill for them. When he took out his purse they snatched it and ran.

A pickpocket arrested May 21, when the Hagenbeck-Wallace circus exhibited here, is still in jail here awaiting a trial.

FIGHT OVER EASTON'S BEACH

Providence, June 6.

Legal controversy over the leasing by the city of Newport of Easton's Beach to the Newport Beach Association is in the hands of the Supreme Court at Providence, following the pressing of bills of exception to the Superior Court ruling Friday abrogating the lease.

Both sides to the dispute took exceptions to the decision.

Thereafter arguments were heard and elaborate briefs embracing the entire history of the beach from the original proprietor's grant in 1702 to the present day were presented.

The court's decision will be embraced in a later decision.

WEADICK RUNNING RODEO

Calgary, June 6.

Guy Weadick will have charge of the rodeo here early in July. The government has given permission to 2,000 Indians to participate, making it by far the biggest in Dominion history. The Calgary Chamber of Commerce will hold open house to American newspapermen during that time.

Several governors of Northwestern states will be there as guests, arriving in time to see the opening of the new Windermere road, a section of highway opening the Rocky Mountain territory to auto tourists.

CANADIAN RATE REDUCTIONS

A reduction of the tariff charged for the transportation of circuses and outdoor shows by the Canadian railroads is reported as likely within a couple of weeks.

The matter is understood to be under advisement by the roads now, with the reduction due to be announced shortly.

GUS HILL'S TENT SHOW

Gus Hill started his tent show experiment at Suffern, N. Y., June 2, with "Mutt and Jeff," under canvas, at 75 cents top. The troupe will play the one-nighters in New York State and Canada during the summer.

SWIMMING POOL GROWS IN FAVOR AS DRAW

Park Men Adding Grandstands and Planning Aquatic Events —\$150,000 Plant in Newark

The inland eastern park men are just waking up to the rich possibilities of the swimming pool, and construction plans are in the making for this and next season that are likely to swamp contractors with work. One of the principal projects is the \$150,000 plant nearing completion at Olympic Park, near Newark, N. J., under the management of Sidney Reynolds, the former vaudevillian.

Reynolds proposes to hold a series of aquatic events, and has applied to the Amateur Athletic Union for a charter recognizing his establishment as an official center for amateur events.

The pool idea has several important angles aside from the draw as a bathing place. It is proposed to flank the taps on two sides with grandstands to which admission will be charged for the athletic events. Another slant is that with the bathing suits becoming briefer and briefer, and with the feminine fad for swimming and diving stunts, a swimming pool crowd has the aspect of the "Follies" ensembles and the park crowd likes to watch the scenes of animation.

Probably the profitable venture at Madison Square Garden last summer and the summer before has had a lot to do with bringing the pool scheme to the attention of the park men, but one outdoor amusement purveyor points out that the big booster for the vogue has been the frequency with which the Sunday newspaper rotogravure sections have been exploiting bathing girls during the past years, and the further propaganda for undraped beach beauties on the screen.

Park bathing plants in the east have run into investments as high as \$300,000, and the returns have been startling. The pool at Columbia Park, near Union Hill, N. J., cost around that figure. It can accommodate 6,000 bathers, and at \$1 a head, and is said to have grossed more than its cost on the first full season of 1922. The pool at Schenck's Palisade Park (Jersey) each summer nets \$75,000 at the least.

The Brighton Beach pool, which runs all year round and is enclosed, is reported to have turned in a profit of more than \$150,000 in a season, and similar figures are quoted for other establishments. After the initial investment the pool is one of the lowest cost concessions on the ground and this also contributes to its popularity as a park feature.



IRVING YATES

Vaudeville Manager and Producer

Who is representing many standard acts now playing for the Marcus Loew, William Fox, and independent circuits and who would like to hear from a few more high grade turns desirous of playing in and around New York this summer or who would welcome contracting for future dates.

VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sime Silverman, President
164 West 46th Street New York City

SUBSCRIPTION:
Annual, \$7 | Foreign, \$8
Single Copies, 20 Cents
VOL. LXXI. No. 3

Frequently America gives the English reason to observe that possibly the English opinion of Americans in their manners are not so far wrong. The latest instance was concerned with advertising delegates coming over on the "Beren-garia," docking in New York last Friday. There were 115 English delegates and they had been extended the courtesy of the Port of New York. In any other country this would have meant that their landing should have been expedited, but not so with the New York customs. It is said the customs men held up the baggage on the "Beren-garia" for examination until the big boat, to catch the tide and dock the same day, had to leave Quarantine with the delegates still on board, notwithstanding it had been arranged to transfer them to the cutter at Quarantine. Some of the unknown reporters unjustly blamed the captain of the "Beren-garia," although, as a matter of record, the "Beren-garia" reached her dock minutes ahead of the smaller boat. Had the Cunard line wanted to make an explanation of the criticism heaped upon it, an explosion might have followed in Washington. It was merely another instance, however, of the bullheadedness or pigheadedness of the New York Customs, and a system employed in that department never thoroughly understood by the public that is supposed to pay the customs men their salaries through taxation.

Joseph Alexander, father of the Alexander Sisters, answering Leo Edwards' royalty suit, claims that the sisters did not avail themselves of Edwards' vehicle, but played in an old act produced by Sammy Burns. Edwards claims a 10 per cent. interest in the act's salary for having authored the Alexander's routine. The latter, answering through Kendler & Goldstein, aver that after breaking in the Edwards routine in a local Fox house, they could get no further bookings with it. Edwards arrives at his \$1,000 as a percentage of the \$10,000 the act is alleged to have grossed up to the time of bringing suit.

The annual election of the American Society of Magicians occurred Saturday evening, June 2, during the society's banquet at the Hotel McAlpin. Harry Houdini was re-elected president; B. M. L. Ernest, vice-president; Howard Thurston, second vice-president; George W. Heller, treasurer; Richard Van Dien, secretary; Charles Nagel, Harry Linna-berry, sergeants-at-arms; Servais LeRoy, Dr. Lionel Hartley, Francis J. Werner and Jean Irving of council, and Horace Goldin, representative-at-large.

The Herald Square, Steubenville, O., was completely destroyed by fire May 31. The house for several seasons played pop vaudeville booked by Billy Delaney of the Keith Family Department. It had been closed for three weeks prior to the blaze which wiped it off the theatrical map. George Schaeffer's (manager) loss in scenery, props, etc., will total about \$15,000. This is not covered by insurance. The damage sustained by the theatre will reach about \$100,000.

Harry and Grace Ellsworth, the vaudeville dancing pair, are in "Dew Drop Inn" at the Astor, even if Variety's reviewer did miss them on the opening performance. They do about 8 minutes in the show, being on at the middle of the first, and near the end of the last act.

Gus Edwards has gone to Great Falls, Mont., to play around in the Dempsey camp and take in the big battle. After that he will return and get busy with "Sunbonnet Sue," the Edwards-Lait musical show set to open Labor Day.

The bookings in Africa arranged for Rich Hayes by the International Variety Theatres Co. have been indefinitely postponed at his request.

Kramer and Boyle, with the Meyer Davis Band, have been booked for Loew's State, New York, the week of June 18.

INSIDE STUFF

ON VAUDEVILLE

The New York Law Journal, the official law paper for the First Judicial Dept., I. Maurice Wormser, editor, devoted a column and a half to an editorial May 31 on the Justice Holmes' U. S. Supreme Court decision in the Max Hart-Keith interstate commerce damage suit. The editorial refers to the baseball decision commenting: "As shrewdly remarked, with characteristic insight, by Mr. Justice Holmes, could it reasonably be said that a firm of lawyers, sending out a member to argue a case, or a lecture bureau sending out speakers, is engaged in interstate commerce simply because the lawyer or lecturer goes with his brief bag and papers to another state?"

The Hart-Keith decision is commented on: "We agree, however, with Mr. Justice Holmes that in many instances it really is the necessary and essential apparatus, including scenery, properties and animals, which constitute the vaudeville performance's success, and as these have to be and are transported over state lines in the course of the operation of the circuit, there is a matter of interstate commerce truly involved, at least so far as one can determine from the allegations of the bill, beyond which the learned court correctly refused to go in determining the issue of jurisdiction of the Federal District Court."

That the deal credited to John Ringling and E. F. Albee to erect an indoor sports coliseum on the site now occupied by the car barn at Seventh avenue and 50th street has been consummated was strongly indicated by developments within the last week. One significant sign was the renting of a store in the closeby Earl Carroll Theatre building to be used as a ticket office. The lease was secured by Mike Jacobs, who has specialized on all sporting events at Madison Square Garden. Jacobs appears to be the official ticket broker for the Tex Rickard shows, and other Broadway agencies have been supplied by Jacobs.

The new amusement structure will include three theatres, according to present plans. Two houses will front on Seventh avenue and one will be located at the Sixth avenue end of the plot. It is believed one house will play vaudeville along the lines of the State-Lake policy.

Martin Beck does not intend to return to the other side immediately. He is now in New York with no intention, he says, of leaving. Mr. Beck is chairman of the board of directors of the Orpheum Circuit without his duties in that post being generally known.

It has not as yet been decided who of the Orpheum Circuit staff will take to Paris the Sarah Bernhardt memorial tablet the circuit will send over. Marcus Heiman, president of the Orpheum, is sailing July 4 on the "Leviathan." It is possible he will convey the tablet across. Otherwise the circuit may, as a mark of memory and regard for the great actress, delegate Eddie Sullivan, manager of the Orpheum, St. Louis, to be its bearer.

Sullivan was Bernhardt's first manager when she came over here to play in vaudeville for the Orpheum. Thereafter, whenever Bernhardt had an American tour in prospect, she made the condition Mr. Sullivan should again be in personal charge. A warm friendship thus developed between the French tragedienne and the American showman. Were it left to Bernhardt's choice as to the bearer of a token of regard to her tomb from this side, it would be, without doubt, Eddie Sullivan.

The Famous Players special attraction booking office is said to have lined up so far 31 weeks for next season. It means the F. P. office has 31 picture theatres where it can play a special attraction for that length of time.

Experimenting, however, has proven there are few real drawing cards for the picture houses, regardless of the name or the salary paid. It is seemingly because the picture theatres appear to quickly wear out the special attractions or names. The first in of a type does a little something, but those that follow, if along the same lines of entertainment, carry little box office weight. Even the house attempting to aid the turns by placing a production around is of little avail.

Before next season starts, however, there may be a change in picture house special attractions. This will be likely if producers are allowed an opportunity with some assurance of genuine time and no favoritism. Just now the picture house booking is so chaotic and apparently without guiding hands there is hardly anything to it other than the prospects—and the prospects are brilliant, but will only be made so through experienced people placed in charge.

The first thing the picture house booking offices must do is to oust the gyp agent. The trouble so far has been the picture booking heads do not seem to know the gyps, though their names are common property in booking circles.

A comedienne of several years standing recently approached a vaudeville executive with a request she be given an opportunity to show an act prepared, but which she was having difficulty in securing a showing date for. The executive gave the comedienne, who is well along toward middle age, a note to a booking man in which he requested an opening date be arranged.

In place of taking the note directly to the 'booker, the comedienne took it to her home, and, steaming it open, read the contents. The executive had commented on the woman's age in the note, but purely on a business basis. She took offense and confided to friends with the result it got back to the writer with her indiscretion eliminating any chance of bookings.

Ada Mae Weeks is to appear in vaudeville for five weeks outside of New York commencing June 11. The consent of Henry W. Savage had to be secured for the vaudeville dates. Miss Weeks has signed to be starred under the Savage management next season. Savage agreed to the limited vaudeville engagement if bookings were made away from New York. The opening week will be played in Chicago.

CABARETS

Seizures of booze cars, valuable in themselves and valuable in their loads, have been numerous upstate of late. Packards and Cadillacs have figured prominently in the "bag." A Packard car with 341 quarts of whiskey aboard was nabbed by prohibition agents outside of Malone. The machine and the load were estimated to be worth between \$6,000 and \$7,000. After seizing a Packard on their way down to Albany, where they participated in a raid, the "border squad" working under Robert D. Angell grabbed another, along with a Cadillac, on the trip back. Five of the agents were driving north in a car when they noticed two machines which appeared to contain bottles in the tonneau. They gave chase and outside of Glens Falls

overtook the quarry. They seized the automobiles, confiscated their load of whiskey and beer and arrested several men. One occupant of the booze "fleet" escaped.

Agents working out of Albany rounded up another liquor fleet of Cadillacs and a Marmon in a barn on a farm at West Mountain and apprehended a group of alleged bootleggers. Among those arrested was Ralph Hackmeister, who was regarded as a "bad man" by rum runners when he operated as a customs guard along the border a year ago. Hackmeister had the reputation of being a dead shot and his gun was figuratively notched with a large number of bootlegging victims. A revolver and a rifle were (Continued on page 31)

THE STYLISH SIDE

A quaint comic costume was the one worn by Miss King (Yorke and King) at the Palace. She is supposed to be half of an old-fashioned tin-type and succeeds in looking it admirably. The dress is of the vintage of 1900, a marvel of comedy possibilities. Miss King has a crisp and staccato style of working, and her mock ballad was delightfully offered.

How smart Alleen Stanley looked in a white coat trimmed with white monkey fur, topped with a white poke hat. She later divested herself of this chic hat and cloak to reveal the loveliest of orchid shaded silver cloth, made with two oblong panels back and front of waist and trimmed with sequins on lower edge and a row of the same sequins on the bottom of the skirt. Just the proper touch of color was lent by a powder blue girdle. Miss Stanley has appealing beauty and reminds one at times of Ethel Barrymore. Her lullaby she delivered charmingly.

My, how those Foy Kids grow, and Madeline has beaten Mary by at least a head, though she is the younger. Eddie gives a cracking imitation of Pop and has a very good voice. Mary, watch your diet.

Harry Stoddard and his orchestra's playing of Thais was tip-top. The orchestration was splendid also. Speaking of orchestration, Moore and Freed's arrangement of harmonica and castanets was a gem in its way.

The combination of pink and red worn by Miss Mackaye in Lionel Atwill's playlet was quite bad and put Miss Mackaye's prettiness at a disadvantage.

General Pershing is a daily hit this week at Loew's State for you boys who wore uniforms in the course of your histrionic careers. As he looks when decorating the unknown soldier's grave in International News Service pictures, one must perforce agree he appears as though he had worn a uniform from the cradle.

Why do they call the whirling dervish acrobats "The Eight Blue Devils" when they are nine, dressed in yellow? They do some remarkable stunts.

Marie (Casson Bros. and Marie) showed us something novel in a baseball costume and got away from the conventional thing usually worn. New music would help this act a lot. A clever bit of paper tearing was done by one of the boys. Considering he did the tearing behind his back, it was very accurate. Marie's hair is not bobbed short enough unless she is letting it grow. A good idea if she is, as the bob is a thing of the past.

Cora Green looked well in a tomato red crepe made quite simply with a skirt draped at each side. A very nice voice has Miss Green.

Eddie Carr and company, the comedy of the bill, and Eddie has the same fluent nonchalant humor as heretofore. He is masterfully aided and abetted by George Edwards, though one can't but regret Mr. Edwards is not doing one of his cameo-like characterizations. Grace Carr likewise assisted as the flip stenog and wore a most tasteful black gown with a reverse panel the full length of the skirt, caught gracefully back about three inches above the hem. She made quite a picture.

Agnes Ayers is wearing tights this week at the Rialto in "The Heart Halder," and wearing them very well. The said tights are part of a fancy dress costume made in the cap and bells style, short satin pants and carrying a shoulder cape that reaches almost to the ankles. Her costume that stood out most was a lace and chiffon affair that had haut ton stamped all over it.

The drooping picture hat was thoroughly lovely and framed Miss Ayers' beautiful face entrancingly. The only trimming on the hat was small blossoms beneath the brim, set at intervals of about two inches and hanging rather loosely. The dress carried an overskirt with a series of points falling slightly below the underskirt.

A more adorable tom-boy could hardly be pictured. As the daughter of an insurance-protected daddy she sure raised the dickens, and let us hope the hubby she ran to earth had the good sense to insure himself against her pranks also. Mahlon Hamilton looked very dapper in his dress yachting clothes.

The best quotation in Pathe's Topics last week was from the Brooklyn "Eagle": "Minority has the say and majority has to pay," it repeated, but when Gov. Alfred E. Smith signed the bill to repeal the Mullan-Gage Bill it began to look as though the majority might have some say after all. Clifford and Grey, a hooping act opened the 5th Ave. show the last half. Here is a good act getting only half the results they should because of the music. New and tuneful music would enhance the general effect tremendously. The young girl does not improve her costume by wearing the headpiece she does—the gown is chic enough.

Don Quixano held No. 2 in a very effective and colorful Spanish Don's promenade suit. A little less arranging when replacing his hat would leave the impression of more familiarity with Spanish clothes and manners. He has a true and resonant voice, but his routine is meaningless. "Mandalay" was the first and only number to get the deserving results, and that was next to last.

A beautiful and silent girl walked through the Porter J. White sketch in a compelling Spanish costume. Something sweet in hats was shown by Hawthorne and Cook. These two young men have an original and clean sense of humor.

Miss Stark (Bobbe and Stark) is the sweet girl graduate type. She wore a dress of flowered design over silver cloth with much grace. Miss Kelly (Swift and Kelly) has a sweet-sixteen creation, but Miss Kelly is getting a little too plump, and 'tis a pity with her baby face. The orchestration of her song "Last Night I Was Dreaming" is really beautiful. And her voice is at its best when she sings sotto voce.

The Lerner girls looked girlish in their first dresses of pink chiffon with rows of ostrich trimming, horizontally around hips, and the bottom of the skirts. The remainder of their wardrobe was entirely without character.

The crook types in "The Exciters" (at the Rivoli this week) are shudderingly convincing. Especially Irvil Alderson who plays "Strangler" Louis.

The clothes worn by Bebe Daniels are not up to her usual standard. Most of them are neutral in style. As Miss Daniels is not an unusual type, it might behoove her to go in for an individual mode when choosing clothes. The best thing in her wardrobe was a negligee of chiffon edged at the top and bottom with metal lace, and over this a clinging all over lace wrap that showed the attractive contour of Miss Daniels' figure. In bad taste was her picture hat in the aeroplane, and the sleeveless sport dress. Fashion decrees that sport clothes have a sleeve of some sort or length, but a sleeve is necessary. However, her arms were nice to look at.

Antonio Moreno wore one suit throughout the picture, and while it was obviously burglar-like, he managed to give it a certain dash. The perfume spraying bit Miss Daniels indulges in, in the boudoir scene, was done in the same way in "The Awful Truth" (stage) at the Henry Miller theatre last season.

Gold braid and brass buttons on family butlers are distinctly bad form. The proper dress for house servants is plain black with black bow tie for informal occasions, and white tie for the more formal.

The medium size hat this year is out. Hats will either be very large or small and close fitting. The lace gown should be a part of every smartly dressed girl's wardrobe. Women will find when taking out last summer's frocks that they will be far too short for this year's style. In case the dress has a hem that is too narrow to allow of lengthening, a good plan will be to separate the waist and skirt, and by inserting a wide girdle between it will at the same time lengthen the gown, accomplishing the long waistline of this season.

P.M.A. APPROVES PLAYWRIGHTS' PROPOSED 3-CORNERED TRUCE

Authors' Plan Calls for a New Contract Beginning After '24-'25—Settlement of Situation by This Means Now Up to Equity

Wednesday afternoon a delegation from Dramatists' Guild was in conference with the Producing Managers' Association, the meeting being called to consider a proposal on the part of the playwrights offering a solution of the difficulties between the managers and Equity. It was stated by a high authority in managerial ranks that the P. M. A. would welcome any plan with that objective except "closed shop."

The explanation of the dramatists' intervention in the Equity situation lies in the few try-outs this spring and the reduction in the number of plays contracted for. It is claimed that only half the usual amount have been accepted to date for production next season. Producers holding down productions assert it is too risky to plunge into production because many attractions do not win back the investment the first season and profits must come from touring. The threat of a strike would prevent touring or hinder it during the season of 1924-25. The playwrights have felt directly the curtailment of play acceptances, which usually call for advance royalties.

In the discussion Wednesday with the managers the authors proposed that a new agreement be drawn up, dating from the end of the coming season, and that it shall be a three-party contract. The managers agreed that the playwrights should participate, and expressed willingness to enter into such an agreement, whereby actors, producers and authors would have equal standing. The authors who previously were in conference with Equity will now report back the result of Wednesday's conference to Equity. This is in line with the proposal from the authors that a sort of "theatrical supreme court" be formed.

According to statements by several members of the Dramatists Society, that organization has no intention of becoming a labor union, either directly with the A. F. of L. or through affiliation with Equity. While such a move might add prestige to the labor movement, the

dramatists cannot see where they would be benefited.

Inside the society are other plans for organizing a mutual protective body. They will culminate when the present deadlock between the P. M. A. and Equity is broken.

The dramatists wish it understood their attempt at mediation between the two bodies is inspired by the desire to prevent disruption of the theatre, loss of work by actors, revenue by the managers, and royalties by themselves.

It is not in any way indicative of partisanship with either the managers or actors. The dramatists declare themselves neutral, with no motive other than to protect their own interests.

The dramatists are not particularly optimistic regarding the proposition (discussed between committees of their society and Equity) of a committee of twelve (four actors, four managers and four authors) to arbitrate and settle all disputes between the members of the several organizations. It is not offered as an alternative. The authors in an effort to prevent the threatened clash are seeking any kind of a practical and peaceful solution.

The authors are feeling the effects of this situation, pointing to the number of American producers who have transferred their activities to England, or announced they were, and also the curtailment of production of those remaining here, as each production cut means the loss of royalties to some American author. If this continues until 1924 with more curtailment, not only the losses of the authors but also the number of actors thrown out of engagement will be matters of economic importance, they say.

The committee from the Dramatists Society was to have met a committee of the P. M. A. Monday, but owing to a minor operation which Owen Davis, chairman of the dramatists committee, had to undergo, it was necessary to postpone the meeting until yesterday (Wednesday) at which time the committee of twelve proposition and other suggestions and ideas were discussed in detail.

INTERSTATE IN TEXAS TAKING ON ROAD SHOWS

Vaudeville Circuit Stipulates It May Charge 25c Above Show's Admission

The problem of road attractions booking Texas territory has been solved. Beginning next fall, legitimate shows will be presented in Interstate Circuit theatres at least one day each week. The varied policy of the Interstate will not eliminate vaudeville, which will be booked much the same as heretofore, the vaudeville bills laying off on the days the road attractions are presented.

Bookings are now being made and shows already contracted for. When the contracts were returned this week to the several producers sending shows through the south, an inserted clause caused quite some comment and criticism. This added provision stipulates that in consideration of the "unusual booking" the Interstate houses shall be permitted to charge 25 cents above the prices of admission agreed on, and the extra revenue derived shall not be shared in by the attraction, but shall be retained by the theatre in total.

Legitimate managers are inclined to regard the novel "twenty-five cent" clause as a holdup, but at this period bookings for next season are being rapidly completed, and as there is little time to make other booking provisions in the territory, it is expected that the contracts will be accepted. The Interstate's reason for making the provision of charging an extra quarter in admissions is that the theatres will be placed to exceptional expense, that mostly being the salaries of the vaudeville acts that will lay off on the day or days the legitimate shows play. The vaudeville people also explain the extra charge device as necessary because of other added expenditures attendant the mixed policy next season.

Booking Texas has been one of the toughest jobs for those routing attractions through the south. The Interstate and the Hodgkins circuit originally absorbed the theatres formerly playing road shows and turned them into split week vaudeville and picture houses. Last winter several touring shows were able to break into the field again by booking auditoriums and armories with fairly good results.

When the Interstate proposed mixing vaudeville with legitimate the bookers eagerly accepted, and managers liked the idea, for it is figured the Texas field is hungry for shows. Recently when "Hitchy-Koo" played there the nightly takings were as high as \$3,000, and where a matinee was given the day's gross was between \$5,000 and \$5,500. With that kind of money in sight the legitimate bookers will hardly pass up the opportunity of making the territory, despite the contract jokers.

At present the Interstate has opened up their houses in Dallas, San Antonio, Fort Worth and Houston to road shows. If they prove successful, it is likely the balance of the Interstate time will add road shows bookings. The one-night companies playing the field will charge the usual prices, \$2.50 attaining for non-musicals, with musicals possibly on a \$3 top.

COHAN SAILING

With "The Rise of Rosie O'Reilly" set for the summer at the Tremont, Boston, George M. Cohan will sail for London Saturday to direct the final rehearsals of the English production of "Little Nellie Kelly," opening there soon under the management of C. B. Cochran.

Charles Gebeart sailed Tuesday to rehearse the orchestra, as did Frank Masters, who was engaged for the role of the "dancing detective" in the "Kelly" show.

The other Americans who will be in the cast crossed several weeks ago. They are Donovan and Lee, Ralph Whithead and Sundry and Martin.

Albee's Appeal for Actors' Fund

New York, June 4.

TO THE MANAGERS OF ALL DRAMATIC, BURLESQUE AND VAUDEVILLE THEATRES THROUGHOUT THE UNITED STATES AND CANADA.

Won't you become a member of THE ACTORS' FUND OF AMERICA? It costs only \$2 a year; and won't you endeavor to get other people to join?

This is a wonderful institution. It takes care of the aged and unfortunate members of the theatrical profession. Hundreds and hundreds of cases are on record that have been cared for by this humane institution, where, if it had not been for such and the Lord knows what would have happened to them. I feel that it behooves every member of the theatrical profession, no matter what his or her position, to contribute something each year toward this institution, and now is the time to do it.

I am asking every theatrical club and every theatrical institution of any nature to interest themselves. Won't you help? \$2 a year! Just think of it! When you receive this letter, don't hesitate to send a number of applications to Mr. Daniel Frohman, president, The Actors' Fund of America, Columbia Theatre building, 47th street and Broadway, New York, a man who has devoted his whole life to the interest of the actor. I say a man with such humane principles should be encouraged, and it is with that thought in mind I am appealing to all theatrical people to give him their hearty support.

We are always generous in times of great calamity to those who are in distress outside of our business. Now let us see if we can not help our own a little, and the principal thing is to show an interest, and the best way to show that interest at the present time is to join THE ACTORS' FUND.

You are eligible—every one connected, directly or indirectly, with any branch of the American theatre is eligible to join.

Applications can be had from the headquarters of the ACTORS' FUND OF AMERICA, 47th street and Broadway, New York.

Faithfully yours,

E. F. Albee.

ALBEE URGES THEATRE MEN TO JOIN THE ACTORS' FUND

Sends Letter Broadcast to Support Theatre's Most Worthy Charitable Organization—Costs Only \$2 Yearly—All Should Contribute

New York, June 4.

Editor Variety.

I know of no institution that contributes so much good, and has been doing so for a great many years, as the Actors' Fund of America.

I never realized there was so much need for an organization of this kind until the N. V. A. started, and we found so many who were unfortunate in illness and in other ways required assistance and friendship. I am commencing to fully realize the arduous work and self-sacrifice of those who have interested themselves in getting together the money each year which is disbursed for the unfortunate members of the theatrical profession through the Actors' Fund. In attending its last meeting and listening to its reports, I was astounded to learn how little support outside of the benefits the theatrical people give to this great institution. Most of its income is obtained from outside sources. Its large donations have come principally from those outside of the theatrical profession. There is no reason on earth why every theatrical man cannot contribute something to this institution every year. The membership fees are only \$2.00 yearly. Surely every artist and every member of the theatrical profession has two or three friends whom he can interest to join and also make his contribution of \$2.00 a year.

I am sure that if this condition was brought to the attention of the theatrical profession they would all interest themselves and that is why I am asking you to publish this letter, and also the enclosed letter which I am sending all over the country to every theatrical manager and to every circuit of theaters, irrespective of what branch of the theatricals they represent.

Communications should be addressed to Mr. Daniel Frohman, president of the Actors' Fund of America, Columbia Theatre Bldg., 7th avenue and 47th street, New York City. Application blanks can be obtained there for membership, which costs only \$2.00 per year.

I am in hopes that there will be a large response from the theatrical people to their moral obligation. We contribute to every other cause; now let us take a little interest in our own.

E. F. Albee.

BOX OFFICES PRICES ARE HEAVY LOSS FOR SPEC

Mrs. Couthouli Wants Law She Promoted Changed—Premium Next Season

Chicago, June 6.

The Couthouli system of handling tickets at box office prices is understood to have proven a fizzle, also a heavy financial loss to the Couthouli office on the season. The loss to the theatres can not be figured, either in dollars or in good will.

The Shuberts are probably the first ones to note this, and it is said for next season the Couthouli stands will charge a premium. It is also understood that the Shuberts will charge the Couthouli offices from 10 to 25 cents per ticket with a 25 per cent. return privilege up to 7 o'clock.

Mrs. Couthouli has seldom charged over 50 cents premium, although it is understood to the social leaders and her charge accounts that desire opening night tickets and certain locations she has her own set price.

Mrs. Couthouli through the last administration tried to force through a law whereby it became unlawful for the theatres to do business with the brokers and for the brokers to charge a premium. It is now said she will spend \$15,000 to try to remove this law off of the statute books and permit the theatres to do business with the brokers direct, allowing the ticket scalpers to charge a 50-cent premium.

HARRY HOWARD GETS \$12,000

Harry Howard, last a principal with Gus Hill's "Girl from Greenwich Village" company, has been awarded \$12,000 damages by the New York State Compensation Committee for injuries sustained last October in Rocky Mount, N. C., from a 45-foot fall through an open trap door.

Howard sustained fractures of his right arm and leg which will leave him lame permanently, although it will not impair his ability as a performer.

KEENAN OPENING IN EAST

Los Angeles, June 6.

Frank Keenan has returned to the coast after having had a successful run in Chicago in "Peter Westcott." He will remain here for about three months, going East to open in New York in the piece about Sept. 15.

TWO "VANITIES" TITLES

Show business will have two "Vanities" shows next season, one the Earl Carroll musical revue, which also carries the sub-title of "1923." The other will be Barney Gorman's "Vanities" on the Columbia wheel.

HAMMOND AND "TIMES"

Report Dramatic Critic of "Tribune" Received Offer.

Despite that Percy Hammond, dramatic reviewer of the "Tribune," has a contract with that publication which still has some time to run, the "Times" is reported seeking his services at the head of its dramatic department. Hammond is said to have listened to the offer made him and then countered with the fact that he might listen to them if they spoke as loud as \$18,000 a year for his writings, this to be exclusive of a cut of 50 per cent on any syndicate returns on his material. This sort of a deal would mean that Hammond would collect something like \$25,000 a year for looking at plays, and thus be the highest priced dramatic critic the country has ever known.

John Corbin, who is now reviewing for the "Times," stepped in as a pinch hitter when Alex Woolcott switched to the "Herald." Corbin does not care particularly for dramatics and would prefer reviewing books and writing editorials.

Incidentally during the week Kenneth McGowan, who held down the reviewing job on the "Globe," was mentioned as a possibility for the "Times" desk.

TANNEHILL'S NEW COMEDY

Frank Tannehill, author, racing enthusiast and Atlantic City commuter, has completed a new comedy entitled "Vows," to be played next season by a woman star.

Tannehill leaves this week for the Canadian tracks and after remaining there for four weeks will sail for London.

"LIGHT WINES" ENDS RUN

Name Will Be Changed to "Good Old Days" for New York

"Light Wines and Beer," the Aaron Hoffman comedy, will close at the Selwyn, Chicago, Saturday for the season. The Broadway opening date has been set for Aug. 3, when the title of the show will be changed by A. H. Woods to "Good Old Days."

The piece debuted at the Woods, Chicago, but switched to the Selwyn when the former house was taken over under a rental for "The Covered Wagon."

"Light Wines" started at \$2 top, but the Loop patrons were suspicious of the scale for a time. When it moved to the Selwyn the regulation \$2.50 top was established. The Chicago engagement is virtually three months.

STEPPING "VILLAGE FOLLIES"

John Murray Anderson and his co-producers began to get together this week on the new edition of the "Greenwich Village Follies." The first point settled was that the show would be a dancing entertainment, first of all.

The show will go into rehearsal in about three weeks. It is scheduled for opening out of town between Aug. 1 and 15.

LAMBS GAMBOL GOT \$15,000

The Annual Gambol of the Lambs at the Earl Carroll theater Sunday night is said to have grossed something like \$15,000 for the organization.

The gate was around \$6,300, with the program bringing about \$9,000.

ARTHUR VOEGTLIN HAS SCHEME FOR NEW PLAY POLICY AT HIP

Many Showmen Reported Desirous of Securing Big Playhouse—Possibility of Dillingham Continuing Its Direction—Gigantic Revue and Cabaret

It's like the old game of "button, button" as far as the Hippodrome is concerned, with no one definitely set as yet as the manager of the big house, either for the interests that control it or under a rental or lease for the coming season. First, Morris Gest was mentioned as having the house for the presentation there of the Reinhardt spectacle "The Miracle," then last week there came word from Paris it was possible that the house might again be found under the direction of Charles Dillingham. This week another factor cropped up in the field with the advent of Carle Carlton, reported to have interested sufficient capital to back him in a venture which would mean the taking over of the house by him. Others were also reported in the field with a view to utilizing the Hip's tremendous popularity the country over for a promotion scheme.

Arthur Voegtlin, who was with Thompson & Dundy during the building of the structure and its director from that time until the Shuberts lost control of the building a few months after Voegtlin resigned as managing and producing director, is also reported having a plan to take over the structure.

Voegtlin has worked out a comprehensive scheme regarding the Hippodrome and its possible use in the future. The first step would be to change the policy of the entertainment and to present super-revue with huge spectacular effects. This would mean that a remodeling of the house would be necessary and the old apron in front of the stage would have to be cut away and the tank also eliminated.

The Voegtlin plan comprises drastic changes throughout the structure. There is perhaps no one living better acquainted with the Hippodrome structurally and its possibilities, as well as its needs to make it again one of the biggest paying of indoor amusement propositions. The plans include the changing of the entire front of the building and the wiping out of the stores, with a huge lounging and waiting room for the 43rd street side; a tea room and small dancing space on the 44th street side; doing away of all the animals utilized in connection with the past shows and the devoting of the entire cellar to a gigantic cabaret as part of the general amusement and entertainment scheme.

As for the interior of the Hip itself, the general plan would be to make the house a more intimate theater. The space gained by the ripping out of the apron would largely increase the seating capacity and it would also bring the audience closer to the stage. A glass runway to swing around the entire front of the balcony is also included in the scheme with a view to making the balcony box seats the most sought after in the house.

The plan for the shows themselves would mean that a chorus of at least 100 of the most beautiful girls obtainable would be utilized as the foreground for the ensemble numbers, with a like number of dancers also used. The scheme is so worked out that if real super-revue type of entertainment were given along the lines of either the "Follies" or the Winter Garden shows, with an increase of about 100 per cent in the number of the girls in the choruses, the house would attract about 75 per cent of its audiences from the regular New York rank and file, whereas heretofore the Hippodrome clientele has principally been 25 per cent from New York and 75 per cent of out town visitors.

Figuring out a price scale for such entertainment, it is believed that the shows could be successfully presented at \$2.50 top during the week with a \$3 scale for Saturdays and holidays.

It is possible that the idea that Charles Dillingham may have for the house in the event that he should secure it would be along somewhat similar lines. His statement in Paris that the Hip was to remain

NUMBER CONFLICT

White's "Scandals" and "Passing Show" With Similar Scenes

The Shuberts may rush the new "Passing Show of 1923" into the Winter Garden next week, with the object of beating out "Scandals," due at the Globe June 18. Originally the "Passing Show" was to have opened late this month. The Garden was a beehive early this week, with rehearsals doubled and if the "Passing Show" is not opened during the coming week it is sure to debut at the same time George White brings in his "Scandals."

The conflict in costumes and material is the result of both the Shuberts and White having representatives in Paris. Allan Foster acted for the Shuberts and E. Ray Perez for White.

The Shuberts believe they have a find in Joan Haye, an English prima, in "The Passing Show." She has been favorably reported upon from rehearsals.

"The Passing Show's" principal comedy scene is the old Simon and Gardner "The New Coachman" skit from vaudeville, with the wall and falling step ladder.

SCHOOL TEACHER-ACTRESS

Stratford, Conn., June 6.

Ingå Faar Leine, for several years a member of the faculty of the Stratford High School, will give up teaching at the close of the school session this month to return to the stage.

She was leading lady in "The Age of Reason" several seasons ago, and played in "Enter Madam."

MARY EATON AMONG ZIEGFELD'S NEW STARS

Second Edition "Follies" Held Over Two Weeks—New "Follies" Labor Day

Although the presentation of the second edition of the "Follies of 1922" was scheduled for Monday, Flo. Ziegfeld, Jr., deferred its advent to two weeks later, when it will be brought to the fore coincident with the opening of the George White "Scandals of 1923" at the Globe. Monday night Eddie Cantor was added to the "Follies," replacing Will Rogers, who stepped out to go to the coast to make films.

In the second edition of the "Follies" will be at least five new numbers, with Gene Buck's "Four Dames and a Guy," the hit of the Lambs' Gambol, in the revised edition. Gallagher and Shean are also to have their portion in the proceedings considerably enhanced with an "In Paris" sketch allotted to them.

The Ziegfeld plans call for the current show remaining at the New Amsterdam until the last week in August and then moving to Boston, opening there on Labor Day. The "Follies of 1923" will come into the Amsterdam at the same time.

As soon as the '23 "Follies" is out of the way Ziegfeld is to launch into the production of three other musical shows, one for Marilyn Miller, one for Fannie Brice and a third for Mary Eaton.

He was also planning that for the summer run of the second "Follies" edition that Walter Catlett was to come into the show, but Catlett refused to undertake the assignment and is trying to arrange for a discontinuance of the balance of his contract with Ziegfeld. Catlett is staging the book for the Earl Carroll summer show "Vanities of 1923."

To-day (Thursday) the "Follies" cast is to have its annual outing at Palisades Park, leaving the New Amsterdam stage door in the morning and traveling by machines, headed by a band, to the Fort Lee ferry and thence to the Jersey side.



FAY MARBE

who will appear as the headline attraction for the week of June 18th at the LAFAYETTE THEATRE, BUFFALO, at a record-breaking salary for a single feminine star.

SHUBERTS' PROVIDENCE

Providence, June 6.

Construction of a new theater, to be leased to the Shuberts, will begin soon at the corner of Broad and Chestnut streets, according to L. A. Geertz, local real estate dealer, and Jacob Conn, who recently purchased the property. According to tentative plans the theater will seat 1,600.

Records filed at the City Hall show the property was purchased by Conn from Ashbel Tingley Wall, revenue stamps attached to the deed disclosing the purchase price was approximately \$225,000.

might mean that the producer is trying to evolve some sort of an entertainment that would be along the lines of that presented at the Folies Bergere in the French capital.

MRS. FRANCES SILL MARRYING

Frances H. Sill, widow of the late William Raymond Sill, who died early this year, is to marry Edward T. Hawley Tuesday afternoon, June 12.

The ceremony will take place at E. T. Hawley's River Styx, Lake Hopatcong, N. J.

Mrs. Sill disposed of the lease on Sill's Hotel, Flushing, L. I., several months ago, and since has been living at the New Jersey resort.

CORNERSTONE FOR ELRAE

Philadelphia, June 6.

Operations have so far progressed in the construction of the Elrae Theatre and office building, southwest corner of Eleventh and Market streets, that the Stanley company has arranged for the laying of the corner stone on Saturday, June 30.

OPENING DATES WITHHELD, SELWYNS CAUSE PROTEST

Will Not Specify on "Fool" Companies—Managers Want Better Line First on Conditions—People Engaged with No Contracts Issued

OSGOOD LEFT \$207,226

Klaw & Erlanger's Booker's Estate Appraised by State

Charles Osgood, one of the most widely known men in the theatrical business in this country, left a net estate of \$207,226.62 when he died, May 26, 1922, which, under his will, passes over equally between his widow, Leni Marley Osgood, and his two children, Charles and Charlotte Osgood, all of 104 East 40th street.

The gross value of his estate amounted to \$213,059.62. It consisted of cash on deposit with the Bankers' Trust Co., \$12,959.56 and securities, \$200,100.06, which included 15 shares of Columbia Graphophone Co., \$270.

He had much stock of no value, including 560 shares of the Merritt Amusement Co. and 5,000 shares of Theatre & Commercial Electric Advertising Co.

Without bonds he named his widow as the executrix of the estate. In an affidavit she said that he "held a salaried position with Mr. A. L. Erlanger, and was paid his salary up to and including the week of his death, which items were deposited in his account by the Bankers' Trust Co."

Mr. Cegood, whose right name was John S. Stone, "the name of John S. Stone was that given me by my parents, and subsequently I assumed the name of Charles Osgood, and have since been known by that name and no other," was 53 years old, and for more than 30 years had been connected with Klaw & Erlanger.

He first entered theatricals as a member of a song and dance team, and later became an advance agent for traveling attractions. After this—for a number of years—he managed theatres for Pat Harris in Baltimore, Washington, Cincinnati and Louisville. Later he was employed by Klaw & Erlanger as an advance man, and still later was manager for the St. Charles and Academy of Music, New Orleans.

He arrived in New York for the firm in advance of "The Country Circus," when the offices were located at 30th street and Broadway, and was placed in charge of the routing books in the exchange which at that time was known as Charles Jefferson, Klaw & Erlanger Exchange, they having purchased the old Taylor Exchange business. Since that time he had been continuously handling the routes booked out of the Klaw & Erlanger Exchange, until he was taken ill about six years ago. Victor Leighton, who later succeeded him, became his assistant, Mr. Osgood devoting about five months a year to the work.

TED LEWIS "FROLICS"

Ted Lewis' "Frolics" goes into rehearsal Monday under Allen K. Foster's direction. The piece, formerly known as "A to Z," is being sponsored by the Ted Lewis Productions, Inc., of which Lewis and Arthur Pearson are managing heads. Pearson, in collaboration with Billy K. Wells, a burlesque librettist responsible for the new "Scandals," is working on the book. Jack Yellen and Milton Ager are doing the lyrics and score.

Henry Clive, the artist, has been engaged to select a beauty chorus. Julius Tannen and Lewis and Dody are among the principals.

HARRY E. FISHER'S WILL

The will of Harry E. Fisher of Fisher and Carroll, who died May 27, filed for probate this week in the Kings County Surrogate's Court, directs his estate of "over \$10,000" in realty, and "under \$10,000" in personality after all debts are paid, to be divided as follows:—

Annie E. Fisher, widow, of 4048 Hubbard place, Brooklyn, the residue, and she is named also as the executrix. Milton Russell Fisher, adopted son, of the same address, and Alvin W. Pierce, known also as Alvin W. Fisher, stepson, whose address is not given, each \$1.

The Equity is reported having entered a protest against the methods employed by the Selwyns in engaging people for the several companies of "The Fool." The objection has been raised by the fact that none of the contracts issued for the new companies includes an opening date or a clause to the effect they will open on or about such and such a date.

Several hundred people were interviewed for parts in the various companies, all of which were practically filled.

As the situation stands, the people, although tentatively engaged, have not received signed contracts, the Selwyns refusing to specify when the different companies will open, preferring to wait until a better insight into the conditions for next season may be secured and whether any opposition may be expected from Equity.

12 BEST PLAYERS

Philly Dramatic Critic Selects Plays and Actors

Philadelphia, June 6.

Twelve best pieces of acting of the current theatrical season as selected by Arthur B. Waters, dramatic editor of the "Public" and "Evening Public Ledger," in his column last week, were as follows: Jeanne Eagels in "Rain;" Pauline Lord in "Anna Christie;" Henry Miller in "The Changelings;" Constantin Stanislavsky in "The Cherry Orchard;" Laurette Taylor in "Humoresque;" Edward Douglas in "Winnie and the Wolves;" Lennox Pawle in "The Mountebank;" Wallace Eddinger in "Captain Applejack;" Allison Skipworth in "The Torch Bearer;" Glenn Hunter in "Merton of the Movies;" J. C. Nugent in "Kempy;" Helen Gahagan in "Passions for Men."

THOMAS' DOG MISSING

Augustus Thomas is suffering the loss of a pal, "Luxembourg," the German police dog which Mr. Thomas' son, Major Luke Thomas, brought back with him from Over There, after his service with the U. S. troops in the war. When Mr. Thomas' play "Palmy Days" opened at Atlantic City, a bloodhound in the cast became ill. "Lux" jumped in and played the part perfectly, and was continued in it. His principal cue, on which he used to jump at Wilton Lackaye's throat, was "Where is my hat?" "Lux" has never forgotten it. Anyone who may see a medium sized, reddish brown police dog, with the tip of one ear slightly drooped is asked to say "Where is my hat?" If the dog goes crazy, it is "Lux."

"Lux" went for a walk June 1 and did not return. Mrs. Thomas is also worrying.

Anyone hearing of "Lux" is requested to phone Plaza 2465, and ask for Mr. Thomas. A suitable reward is offered.

ANOTHER COLORED SHOW

Another colored revue is to be produced. Jones and Jones (vaudeville) have written the book with music by Maceo Pinkard, writer of "Liza."

The new revue will begin rehearsal next Monday with a premiere set for the Lafayette, Harlem, some time next month, to be followed by six weeks in the colored houses.

Joe Shiffell's Revue, Jones and Jones and a cast of 32 have been engaged. Shiffell will produce the piece, which is as yet untitled.

"IRENE" WITH ALL-STAR CAST

James Montgomery will send "Irene" on a farewell tour with an all-star cast composed of the original principals of the company. These are Dale Winter, Jere Delaney, Flo Irwin, Henry Crote, Dot Lamar, Howard Freeman, Eric McKay, George Collins and Frank Robb, musical director.

Joe De Milt will have the management, and the show will open at Tulsa, Okla., Aug. 19.

HEAT, SURE DEATH TO THE GROSS, LANDS HEAVILY, B'WAY DISMAYED

Late Comers Doubly Handicapped—Eight Shows Closed Last Saturday—Ten or More May Leave This Week—No Gravy from Jubilee

The folly of presenting new attractions on Broadway at the fag end of the season has been strikingly demonstrated to producers within the past six weeks. Over a dozen attempts have been made, and nearly all have failed. The percentage of winning plays is small in comparison to the volume produced, even where a presentation has the best conditions surrounding it. Offering new plays on the eve of summer means inviting a handicap which only the rare exceptions can stand up under.

Non-musicals at this time are to be considered ventures of double hazard, as gambling with the weather is loaded to the natural risk of production. Some of the late entries may be explained by the fact that controllers of theatres demanded guarantees up until the late spring. Some independent managers appear to have taken the chance of landing now, in preference of waiting with their wares for the highly competitive opening period of the new season. Encouragement was supplied by the open summers in recent years. June of last year was cool and rainy, but now the summer is off to a torrid start, upsetting all hope from the weather sharps that the hot season would not be hot this year.

There is but one exception among the new plays lately brought in, the English comedy, "Aren't We All?" at the Gaiety. It is presented by one of Broadway's best known producers (Charles Dillingham), but there isn't any manager of his rating who would have attempted the piece at this time, and it is doubtful if he would have put it on except through circumstances of contract necessity. "Zander the Great" was first rated very highly at the Empire, though its late arrival caused surprise also. Indications now are that it will not last past the Fourth of July. The attraction was conceded to have a strong chance for a long run had it been produced in season. The other new non-musical tries have either closed or are tottering and cannot last.

The sudden descent of heat last week and its continuance this week affected all Broadway, with four exceptions. "Aren't We All?" played to virtual capacity and approximated \$14,000, a jump of over \$2,000 over the initial week. "Itain" lost some standees, but continued at capacity, with "Seventh Heaven" also so favored. "Wildflower" stood the weather assault at \$20,500, but with the aid of a scale lifted from \$2.50 to \$3, the latter applying for the first 10 rows. All other musicals were affected for \$2,000 and over, with some grosses showing a decline of \$3,500 under the previous week, the drop being almost as severe for the dramas.

New York's Silver Jubilee brought no gravy to Broadway. Saturday night's houses resembled Wednesday matinees in many cases. The "Follies" went under \$30,000 for the first time, though it claimed a comeback early this week. The decline was about \$2,000 there and for the Music Box, which went to \$18,500 and was the first time under \$20,000. "Little Nellie Kelly" also went under \$20,000 for the first time, the gross sliding under \$18,000.

The rapidity of the closings on Broadway has brought some measure of hope to sponsors of the weak attractions still sticking and for some of the other survivors. They figure that with fewer attractions they may get a better break from the cut rate sales. Musicals have the first call in the latter agencies, with dramas running next and farces last. Expectations from cut rates, however, is over estimated, for the volume of sales there is also "shot."

"Adrienne," the summer musical at the Cohan, opened to promise, getting nearly \$19,000 its first week and winning a good break from the critics. "Dew Drop Inn" fell off

\$2,000 at the Astor, averaging the same drop as the others.

"The School for Scandal," revived for the week at the Lyceum by the Players' Club as a benefit, started off with a rush and by means of a \$10 top Monday and Saturday nights and \$5 top for all other performances, should get the \$30,000 gross aimed for. Regardless of the heat, the all-star cast is attracting the cream of theatre patronage.

The dual presentation of "Blossom Time" at the 44th Street and Shubert was a failure. One company was withdrawn Saturday at the end of its second week, when it got \$4,000. The other show may be withdrawn from the Shubert at any time. "For Value Received," which moved from the Longacre to the Apollo, also stopped so that last week's withdrawals numbered eight.

Wednesday six shows were definitely listed to shut at the end of this week and the list may grow to 10 before Saturday. "Bombo" ends its season at the Winter Garden; "Jack and Jill" stops at the Globe; Jane Cowl's "Juliet" ends a record run at the Henry Miller; "Whispering Wires" closes for the season at the Broadhurst, having made the best run of the new mystery dramas this year; "Caroline" closes at the Ambassador, and "The Wasp" quits at the Selwyn. There is doubt about the remaining "Blossom Time," "Cold Feet" (a new farce at the Fulton) and "Give and Take," which moved to the Central Monday, continuing longer than Saturday, and that does not exhaust the candidates for closing.

Virtually all the withdrawals mean that many dark houses, but the Garden may stay lighted, plans being made to rush the new "Passing Show" in next week. The Selwyn will be dark but one week, when "Helen of Troy, N. Y." arrives (June 18). The same applies to the Globe, which gets "Scandals."

The subway circuit is through. "Just Married" got \$5,800 at the Broad Street, Newark; "Morphia" closed its season at the Bronx opera house, getting nearly \$5,000, while musical stock drew \$6,000 at the Majestic, Brooklyn, but is likely to be withdrawn, as was the case with the Newark try with "the same policy.

The terrific heat wave the early part of this week brought a marked falling off in the demand for theatrical entertainment. The advance price agencies were all overloaded with seats and on both Monday and Tuesday night they were dumping into the cut rate office at a tremendous pace. Shows for which buyers have stood since their opening months ago were marked in the cut rates at bargain prices. The shows that were dumped were "Dew Drop Inn" (Astor), "Zander the Great" (Empire), "So This Is London" (Hudson), "Music Box Revue" (Music Box), "The Fool" (Times Square) and "Bombo" (Winter Garden). At the same time the cut rate people had a hard time getting rid of their own "regulars," for the demand for cheap seats also fell off.

Both the buy and the cut lists were cut down slightly this week through closings. This hit the cut rates harder than the buys, for the attractions that are being handled by the brokers are still showing sufficient strength to weather the heat for a few weeks at least.

Right now the biggest demand in town is for "Aren't We All?" at the Gaiety, which hit the town as a distinct surprise and none of the brokers can get the seats that they want for the show, which is putting about 400 a night over the advance price counters. Another attraction rated in the real big class is the Louis A. Werba production, "Adrienne," at the Cohan, which seemingly is getting the call from those inclined musically.

This week there were 15 buys listed, namely "Dew Drop Inn" (Astor), "Seventh Heaven" (Booth), "Wildflower" (Casino), "Adrienne"

FRENCH TRIP OFF

Silvernail's Plans for Paris Are Abandoned

Plans for an American company to present Broadway plays in Paris this summer have been abandoned. Clark Silvernail, who organized the company, tried his idea out via special matinees at the Selwyn last week, the plays being given in French.

The backer of the project, said to be a wealthy copper man, suddenly withdrew.

It was reported that salaries were not satisfactorily adjusted, although at the theater the management stated all bills incurred by Silvernail had been paid. They included rent at \$250 for each of the three afternoons, stage crew wages and advertising. A lease on a Paris theatre had been arranged for, and backing to the amount of \$15,000 had been promised.

A French actor engaged to coach the players was reported as having been stranded after disputes with Silvernail. Henry Grisitt was company manager.

LYCEUM'S \$30,000 GROSS

Players' Club Revival Capacity—Actors' Fund Participates

The "School for Scandal" presented by the Players' Club with an all-star cast started off to great business at the Lyceum. At \$10 top the first night's takings were \$5,300. Tuesday, when the scale was \$5 top, the statement shows better than \$3,500. The attraction has the best agency call on Broadway, and capacity is indicated for the balance of the week. The final performance Saturday is also topped at \$10, and the total on the week may reach \$30,000.

The engagement is for the benefit of the Players' Club, but the Actors' Fund will receive a percentage of the receipts. The Lyceum is being used without charge through the courtesy of Daniel Frohman and David Belasco. It was claimed the advance, sale was nearly \$20,000, which beat the total gross of last year's Players' Club show, which was given at the Empire.

OPERATION ON TOMMY LEARY

Tommy Leary, character actor, in "Chu Chin Chow," "Mecca" and other Comstock & Geat productions, was taken suddenly ill June 1. Under a doctor's advice he was rushed to the Roosevelt hospital, New York, where it was found necessary to perform an immediate operation for appendicitis. He came out of the operation satisfactorily, and at last reports was doing as well as could be expected for a man of his age, over 60.

Leon Cunningham's "Spring Fever"

Leon Cunningham, author of "Hospitality," which the Equity Players presented during the last season, has completed another play, accepted for production by Russell Janny.

Its present title is "Spring Fever," and it is now slated for the early fall.

(Cohan), "Merton of the Movies" (Cort), "Rain" (Elliot), "Zander the Great" (Empire), "Aren't We All?" (Gaiety), "Jack and Jill" (Globe), "So This Is London" (Hudson), "Little Nellie Kelly" (Liberty), "Poly Preferred" (Little), "Music Box Revue" (Music Box), "Ziegfeld Follies" (Amsterdam), and "Bombo" (Winter Garden).

In the cut rates the shows that were on sale were "Caroline" (Ambassador), "You and I" (Belmont), "Uptown West" (Hijon), "Whispering Wires" (Broadhurst), "Give and Take" (Central), "Go-Go" (Daly's), "Zander the Great" (Empire), "Sweet Nell of Old Drury" (43th Street), "Cold Feet" (Fulton), "The Devil's Discipline" (Garrick), "Jack and Jill" (Globe), "Jeckbound" (Haris), "Romeo and Juliet" (Miller), "Not So Fast" (Morosco), "Up She Goes" (Playhouse), "The Wasp" (Selwyn), "Blossom Time" (Shubert), "Mary the Third" (39th Street), and a few second balcony seats for "Dew Drop Inn" (Astor), making a total of 19 in all.

WORKING PLAN GIVEN FOR CENTRAL OFFICE

Joe Leblang Writes P. M. A. Members, Furnishing Detailed Information

A letter covering the plan of the Central Theatre Ticket Office has been addressed to the Producing Managers' Association by Joseph Leblang at the request of the organization. A copy of the letter is to be sent to every member of the association with a view to inform them thoroughly with the proposed manner of operation of the Central Office. The subject is to be presented at one of the meetings of the organization in the near future.

None connected with the organization or with the Leblang office would give out the contents of the letter, other than to admit such a letter was sent and received by Augustus Thomas.

It is understood the Leblang letter contained a complete working plan of the manner in which he proposed to conduct the Central Office in the event he is the selector to head the organized ticket selling agency.

COHAN IMPOSTOR

An impostor claiming to be "field man" for George M. Cohan started "operating" out of town last week. The man gave the name of Carroll and said he was a cousin of Earl Carroll. He approached the team of Kelso and Demonde while they were playing Trenton, N. J., and assured the act it would be engaged for a new musical show soon to be opened in Boston by Cohan.

That Carroll is phoney was disclosed when the act called at Cohan's office this week and declared the man had worked them for a "touch." Cohan has no field man, while Earl Carroll stated he did not know the individual. The impostor is described as being a smooth talker with a knowledge of show business.

No Colored Shows at Grand, K. C.
Kansas City, June 6.

The report the Grand will play colored shows next season was erroneous.

The Grand will play combinations and road shows as in former seasons.

CHAIN STORE COUPONS AS CUT-RATE MEASURE

Promotor Promises Distribution of 100,000 Tickets a Day

An innovation in half-price ticket distribution came to light on Broadway during the current week with the proposal that an arrangement be made with a number of hat and shoe chain stores with a view to handling the distribution of a special coupon in connection with their sales. The promoter of the idea has patented a combination cut-rate coupon and a business card for the purpose of lending dignity and value to the cut-rate coupon and thus believes the curse of flooding the town with ordinary half-rate tickets may be overcome to the extent that those who receive the half-rate coupon will accept the ticket as a thing of value.

Two chains of stores operating about 150 branches in Greater New York and vicinity are said to be ready to place the tickets before the public, the store receiving return through the advertising they get out of the project. The promoter says that within two weeks after the inauguration of the plan he will be in a position to guarantee distribution of something like 100,000 coupons a day. Coupons must be used within a week. This, he is certain, will find a return of a high percentage at the box offices. The other cut-rate coupon distribution plans up to the present call for something like a 1,000,000 distribution for each show, with a return of approximately one per cent.

None of the chain stores included in the plan is to sell articles of a sales price of less than \$2 and will include hats and shoe establishments at first.

COWL JUMP TO COAST

"Romeo and Juliet," with Jane Cowl, which closed its record Shakespearean run of twenty weeks at the Henry Miller Saturday, will jump directly to the coast instead of stopping off at Denver. The attraction will lay off six weeks, re-opening in Los Angeles at the Mason July 30.

There will be two men in advance, Frank Matthews and George Robey having been appointed. John Hogarty will remain back.

Grand Guignol Coming to B'way

Paris, June 6.
The booking of the famous Grand Guignol for New York by the Selwyns has aroused a flurry of interesting comment here among showmen.

Reports of the sensational success of the Moscow Art Theatre in America have resulted in opinion here that the way is paved for another foreign language novelty, such as the Grand Guignol, and it is not doubted the Parisian attraction will repeat the Russians' scoring in their 10 weeks on Broadway. It is also believed the Grand Guignol will interest the social set in New York fully as much.

It is understood the Grand Guignol was chosen by the Selwyns because of the uncertainty of the Guitrys appearing in America. Lucien Guitry would like to go across, but is afraid of the ocean trip. He made all arrangements with Arch Selwyn when the American manager was here recently, but there is doubt about the Guitrys ever leaving here.

There are 200 small plays in the Grand Guignol repertoire which could be presented in America. The actual selections for the programs have not been made, but it is figured eliminations will leave between 40 and 50 which will be shown in New York. The plan is to present four playlets in each performance, with a change of bill weekly. Not all the Guignol pieces are sensational dramatics and a change of pace will be afforded by playing two thrillers and two comedies. The American invasion of the noted French organization is

regarded here optimistically. French language presentations did not prevent the remarkable success of Mme. Sorell in New York during the winter. Her engagement at the 39th Street theatre was limited to two or three weeks, but the capacity business drawn was noted here with considerable satisfaction.

That engagement, together with the world's record draw of the Moscow Art Theatre in New York, appears to have convinced the American managers and the directors of the Grand Guignol that it is not necessary for American audiences to understand the language. That particularly applies to the Guignol plays, which depend a great deal on pantomime.

Rabino and Burani, the managing directors of the Grand Guignol, which has a similar standing in France that the Moscow Art has in Russia, will accompany the company which will number 13 players. Max and Paulette, the two noted male actors, will lead the organization along with Mile. Maxa. The first named rarely appear in the same plays, alternating on the bill at the head of the various casts. All plays will be presented exactly the same as here, as the original settings will be taken across.

The Grand Guignol has been in existence 35 years or more, antedating the Moscow Art. Its best known contributing author is Andre de Lorne, who has been contriving thrillers for the Guignol for the past 20 years. Perhaps half a dozen of his blood curdlers will be included in the American bills.

STOCKS

PIRATES OF PENZANCE

Baltimore, June 6.

This is the fifth of a series of comic opera condensations which J. Humbird Duffy has presented at the Century. This work is good entertainment for several reasons. The chief being the fact that the fairly well-known chant of the "Inhibitors' Union of the Universe," "Hail, Hail, the Gang's All Here," is from the work, and another is that the famous "Modern Major-General" patter song also occurs in "Pirates."

Consequently, the work makes considerable appeal to a mass audience. Mr. Duffy, as the Pirate apprentice, and Alice Mackenzie, as the Major-General's daughter, are the outstanding members of the cast along with Francis Tyler, bass, to whom falls the role of Major-General Stanley. Tyler's big song is put over excellently. His enunciation registering in good shape for this piece of the "Modern Major-General," and his information "vegetable, animal and mineral" necessitates, the clearest of diction, and the most careful pronunciation possible to give it. There are actually few men in comic opera who can do it justice. One of them is Arthur Cunningham, who sings the part in the DeWolf Hopper Company, and his work in this role is nearly perfect, although Tyler certainly acquires himself creditably.

Leo DeHoop sings the baritone role of the Pirate Chief. While the Chief's lieutenant, Samuel, is sung by Albert A. Wheeler. The piece is attractively staged, and a mixed chorus of 12 voices adds greatly. During the course of the opera several melodious choruses occur. Frank Reichen, directing the Century Company's orchestra, handles his musicians well, with no staggering difficulties in the score. All in all, the piece is well given, although it is like the others in so much that the person unfamiliar with the opera is quite unfamiliar with the plot when it is all over, unless he reads his program, and nine-tenths of the theatre-goers are using their programs for facts at this time of the year in Baltimore. Sisk.

PRESIDENT STOCK

("ABIE'S IRISH ROSE")

Washington, June 6.

Anne Nichols, who wrote "Abie's Irish Rose" was out from Monday night. She didn't see a very good performance of her "child," but she did see a good performance in the making, and then again possibly there is just a little prejudice when the company presenting the piece during the remarkable run here earlier in the season is taken into comparison.

Law Welsh appeared tonight as Solomon. He followed Leo Hoyt who is now playing the part so successfully in Pittsburgh for the Smith-Duffy aggregation in that city. Mr. Welsh, when the lack of rehearsals is considered gave a remarkably good performance, but there is lots of room for improvement. Evidently the advent of Miss Nichols means rehearsals.

The balance of the cast was a number of those appearing previously in their same roles. Robert Lowe, always splendid in everything he does, again scored as the Irishman. Harry Shutan doesn't miss a chance for a laugh as Cohen and Guy DeEnery gives a sincere performance as the Rabbi. Of the newer additions George Barnes naturally suffers as Abie when compared with Terry Duffy. He is too mature; the part needs a juvenile, not the leading man. Kay Hammond did well as Rose Mary while Thomas McGrath as the priest with but two rehearsals did very well. Henrietta Vaders as Mrs. Cohen was splendid. She too, is new in the cast.

The piece is a wonder. Monday's house was an excellent one and after two very lean weeks with "Give and Take" running in opposition to a mammoth carnival on Pennsylvania avenue, "Abie" comes along and gets business, and that aforesaid carnival still running even stronger with what looks like ten million swimmers parading the avenue.

SHUBERT CRESCENT STOCK

Julien Blake.....John Carmody
Mary Grayson.....Helen Beresford
Chester Hinkle.....Arthur Albertson
William O'Connell.....Ralph Munn
Phyllis Blake.....Lenita Lane
Margerie Fletcher.....Myra Hampton
R. V. Pendleton.....Donald Greedy
H. W. Pendleton.....Hal Salter
Edna Pendleton.....Dorothy Leeds
Kenneth Holmes.....Charles Pitt
Maurice Hemmendinger.....Morton L. Stevens

The stock at the Shubert-Crescent, Brooklyn, was originally installed by Henry Duffy. He retired from the management two weeks ago, with the company continuing under the direction of Howard Ramsey. From general appearances it is in its last weeks, as business has fallen off to a marked degree since the retirement of Duffy and the sudden hot spell of this week.

In his operation of the Brooklyn company Ramsey is following closely the policy adhered to by his predecessor, that of jobbing practically

all players with the exception of the two leads for each bill. This policy is a new departure for stock, and from general appearances will never gain a strong foothold. The Crescent may be taken as an example. Although doing business under the Duffy management, the company never built up a clientele of regular stock fans who attend the performance weekly. The house is situated in the downtown section of Brooklyn, and can draw a certain percentage of transients for each performance. Such is not often the case with stock theatres, and the popularity of their permanent players is invariably one of the main reasons for success.

A jobbing stock company is not often successful as far as smooth performances are concerned. In some cases people are engaged for roles which they played previously either on the road or in the original company. Engagements of this order are generally satisfactory. The custom, however, of merely changing people each week offers little for the player or the audience they work to. The people engaged for one week in reality are not getting full value for their work. It is necessary for them to rehearse the week previous and secure only the salary the one week they play. This condition tends to add a spirit of half-heartedness to the work that detracts from the piece in general. The Shubert-Crescent, Brooklyn, of "It's a Boy" proved this. With the exception of Arthur Albertson and Lenita Lane, the leads, the other players are merely jobbers. In the first act of the Tuesday night performance, before a handful of people, Myra Hampton and Charles Ellis, both apparently merely jobbing for the week, played with an indifference and insouciance which should not have been tolerated by any director.

"It's a Boy," as presented by the Shubert-Crescent company, had certain shortcomings, but in many ways proved a comparatively satisfactory stock presentation. The piece is nicely suited to stock with a cast of eleven and played in two acts. For farce comedy it is sufficiently clean to be wholesome and has sufficient comedy to make it worth while. Arthur Albertson, a juvenile type leading man, provided the necessary feeling to the role of the young husband to make his performance the outstanding feature of the piece. Lenita Lane, with the early lead, played listlessly in the earlier portion of the piece, but moved up several notches as it progressed. Hal Salter directed himself as well above the one-week jobber class. Dorothy Leeds, a stately young woman, was given a good assignment which she filled with ease. John Carmody and Helen Beresford made their character parts stand up. Ralph Murphy did well enough with a juvenile comedy role. Murphy is likewise doing the directing.

The company's scenic staff turned out two well-designed sets. Hart.

Providence, June 6.

"The Masquerader" was produced for the first time in stock Monday, when the Albee stock presented the play before a capacity audience at the Albee theatre. The presentation marked a splendid achievement on the part of the players, the piece affording the augmented cast manifold opportunities for excellent acting in the almost endless dramatic ramifications which the production abounds with.

Ethelbert Hales essayed with marked success the difficult double role which was so long distinguished by the playing of Guy Bates Post, that of John Chilcote and John Loder, in which he achieves a remarkable degree of conviction in his subtle distinctions.

Grace Huff as Eva Chilcote has a heavy part which she carries well. Edward Butler and Edwin Evans also have important roles. Louise Gerard Huntington, Lyman Abbe, Ralph J. Locke, Lois Bolton, Graham Velsey, Samuel Godfrey, Jessie Allison, George Spelvin and Edwin Hensley are the others. The company is augmented by the engagement for the week of Miss Rodd, who appears as Mrs. Fordham; Miss Humein, who plays the role of Lady Brannell, and Harold Whitherald, who appears in the prolog.

The musical stock presented by the Shuberts in Newark, N. J., drew so feebly it was withdrawn Saturday at the end of the second week and the Mable Brownell Players moved in from another Newark house. The Shuberts organized two musical stock companies, planned to switching to the Majestic, Brooklyn. The latter opened very well with "The Chocolate Soldier" last week, but business dropped off after Memorial Day, and it is not certain if the policy will continue after this week.

Garry McGarry will open stock at the Majestic, Buffalo, June 11. This is the first summer in 16 years Jesse Bonstelle has not maintained a stock there. Miss Bonstelle announced last season that owing to

lack of adequate patronage she was through with Buffalo. McGarry was forced to secure the first and last week's rent to New York for the company. Financial backing from a number of Buffalonians, also interested in the Buffalo Players, has been secured, the venture taking on somewhat of a community aspect. McGarry-Majestic Players was incorporated this week, capitalized at \$500, with McGarry as president and general manager. The personnel of the company has not yet been announced.

Opening their third annual season at the Carlin's Arena theater, Baltimore, the DeFeo Grand Opera Company sang "Tosca" and received an ovation by more than 2,000 persons who gathered to welcome them back to Baltimore.

This troupe, which first came here in 1921, returned last year for four weeks, and its return this year is for the same period. William A. Albaugh, local impresario, is backing the show this year and has made provisions to import guest artists from time to time.

Principals include Mme. Edith DeLys, Richard Bonelli, A. Gandolfi, Giovanni Diaz, Armando Tokatyan, Henry Weldon, Mme. Thalia Sabaneyva, and many others. A ballet is also carried.

Isis von Mitzel, vaudeville and stock actress, left an estate of about \$1,180 in personality and no will when she died May 17, according to her husband, Max von Mitzel, of 300 West 49th street, New York, in his application for letters of administration. Mrs. von Mitzel, who had been ill for about a week, was a native of Philadelphia and had been on the stage for about 37 years. At the time of her illness she was appearing in a vaudeville act under the direction of her husband and, in addition to the latter, she is survived by a daughter, Anna Burrough, of 91 Brooks street, Brighton, Mass.

Over the week end Hurlig & Seamon transferred the Mabel Brownell stock from the Strand to the Shubert, Newark, N. J. The musical stock at the latter house after a two weeks' trial failed to

PITTSFIELD STOCK JAM

Salaries in Arrears at Union Square and Some Players Quit

Pittsfield, Mass., June 6.

The finances of the Union Square Theatre stock company are badly muddled. The 12 remaining members of the company received no salaries for last week. H. D. Tudor of Stamford, Vt., backer of the company, retired suddenly last week. Then Dorothy Beardsley attached the receipts Saturday for her salary for last week.

John F. Cooney, owner of the theatre, has contributed its use free of charge for the next two weeks and the company will be conducted on a commonwealth basis.

The organization received another blow Monday when J. Lansing Ernest severed his connection as manager. Ernest had made the fact known to several members of the company, but on the request of Mr. Tudor had not made the matter public. Mr. Ernest is to return to Holyoke, Mass., as manager of Mountain Park, which position he held before coming to Pittsfield as manager of the Colonial Theatre. Harry Bond of Boston joined the company Saturday and will remain during the next two weeks. A new financial backer is negotiating, according to Frank McDonald.

It is declared by some of the players that legal steps may be taken to secure back salaries from Mr. Tudor. Besides the dozen players there were eight stage hands and six attendants in the front of the house who received no salaries for last week.

John F. Cooney, Jr., of this city, is to be manager of the company for the next two weeks and Mr. Bond will play the leads.

draw, but the motive for the change in the Brownell location is not clear. Hurlig & Seamon still have the lease on the Strand, and it is said they intend to put in musical tabs, beginning next week. They have taken the Shubert on sharing terms.

The selection of "The Storm" by the White-Myers and Community (Continued on page 17)

BURNS-KASPER PLAYERS LEAVE, DESPITE EQUITY

Management Refused to Post Bond—Equity Withheld Sanction

The members of the Burns-Kasper Players left New York last Friday for Cumberland Md., scheduled to open at the Maryland theatre, there in "Her Temporary Husband" June 11, without the sanction of Equity.

The people engaged for the company were called into the Equity office early in the week and informed by George F. Trimble, an Equity official, the organization did not sanction the stock engagement under the management of Nat Burns and Edwin Kasper.

Equity informed the company management it would be necessary to post a bond guaranteeing two weeks' salary and transportation to Cumberland and return for the entire personnel before it would sanction the engagement.

The management refused to post the bond and the people engaged were notified to that effect. Following their first meeting with the Equity official the players were notified to return the following day for final instructions. It is reported following a meeting with the company management they failed to return to the Equity office and left Friday without the sanction of the organization.

Burns & Kasper operated a company in Halifax for several months and recently closed there to install the company in Cumberland. Nat Burns is the director of the company and Edwin Kasper its leading man.

NO SALARIES

Arlington Players Wrongly Promised Before Performance

Lynn, Mass., June 6.

Reports circulated among the members of the Arlington Players, stage hands and orchestra, Saturday evening, that their salaries would not be paid at the close of the performance delayed the presentation of the final act of "Pitter Patter" at the Auditorium for over half an hour, during which many persons left the theatre, while the employees argued back stage whether to continue or quit.

They were told by the management to finish the play and they would be paid. After the final curtain was lowered, it being the close of the season, no salaries were paid.

This situation resulted from a receiver being placed at the theatre to take charge of all money in the box office following a suit instituted by Guy Caldwell, one of the owners, against Charles A. Bickford, actor and manager of the company, a month ago, which is now pending. It is understood that all funds will be held until the government's bill for war tax collected is satisfied, after which an announcement will be made as to the payment of employees' salaries.

The past season has been one of the most successful for stock in this city. It is reported that next fall the theatre will be under the management of John B. Mack, one of the members of the Arlington Players, assisted by George Clark in the box office.

AUTO MAN WELCHES

Pittsfield Stock Backer Backs Out With Salaries Owing

Pittsfield, Mass., June 6.

A local automobile dealer who has been the backer of the stock at the Union Square severed his connections with the organization last week with salaries due the members of the company for the final week of his connection. Upon departing it is alleged he stated he was unable to meet the salary list, although it is reported he purchased a sawmill for \$22,000 earlier in the week.

The company is operating this week on the commonwealth plan, the owners of the house permitting it to continue without rental charge with the hope the venture may prove a success.

The theatre owners are trying to buck the new company recently installed by the Goldstein Bros. in the Broadway, an opposition house,



KARL KAE KNECHT

Dramatic Editor, Evansville "Courier"

K. K. K., without any relationship with the secret order that carries those symbolic initials, has been the cartoonist for the Evansville (Ind.) "Courier" for 17 years and hit the front page every day during that time with an offering from his pen. He has been dramatic editor of the publication for 14 years, and also represents Variety in the Evansville territory.

Knecht was born in Iroquois, South Dakota; his boyhood was spent in Freeport, Ill., and later he attended the Art Institute in Chicago. During the three years there he also worked as an usher in the Illinois theatre, later becoming doorman at the house.

In addition to having a failing for the "hall shows," Mr. Knecht also has a distinct weakness for the "white tops," and each season makes it a point to visit with the circus folk. As a result his studio is hung with many studies of circus life. He is a Rotarian and a member of the American Press Humourists. Occasionally he takes to the platform with an offering that he has billed "Chalk Talk."

(The eighteenth of the series of pictures and brief sketches of the dramatic editors of the country.)

INSIDE STUFF

ON LEGIT

"Blossom Time" was the Shuberts' biggest money maker for the season just over, and lines up as the most successful operetta ever produced by them. The total profits from the three companies sent out is estimated at close to \$300,000. Next season four "Blossom Times" will be toured. An exceptional feature of the attraction is that the No. 3 company is regarded just as good as the No. 1 and No. 2.

William S. Goldenburg, dramatic editor of the "Cincinnati Enquirer," was re-elected president of the Stage and Screen Scribes of America, at their annual meeting at Cincinnati. Other officers re-elected were Albert C. Thompson, dramatic editor, "Commercial Tribune," vice president; Myrtle Miles, motion picture editor, "Times-Star," secretary; Elmer H. Dressman, motion picture editor, "The Post," treasurer. William A. Clark, press representative of the Keith-Harris theatrical interests; Rudolph A. Benson, press agent, Chester Park; Noah Schechter, freelance press agent; William G. Stiegler, dramatic editor, "Times-Star," and Carl B. Adams, motion picture editor, "The Enquirer," were elected directors.

Plans were made to organize branches in other cities. Alan Rogers and Harry V. Martin were designated to start a chapter in New York.

Oliver D. Bailey has closed the 21-year lease for the Republic, New York, with Arthur Hammerstein, effective from May 1, 1924. Bailey agrees to pay Hammerstein \$35,000 net annually for just the four walls, exclusive of the ground rental, taxes, insurance and other assessments. Bailey heretofore had the Republic on a sub-lease from A. H. Woods. The ground is owned by the Gelsho Realty Co. in which a number of Broadway mercantile people are interested. They took it over recently from the Davidson estate of Albany. The ground rental Bailey must pay is five per cent. per year of the assessed appraisal of the valuation. Conservatively it is worth \$400,000.

There have been hundreds of instances where members of Equity, finding themselves in destitute circumstances, through illness, lack of employment, etc., have applied to Equity headquarters for financial assistance, and invariably have been told no financial assistance could be given by Equity, as it was not a charitable institution.

Equity maintains a sick and death benefit fund and gives theatrical benefits, balls, previews and May parties in order (as advertised) to obtain money to be used for these charities.

At the Equity annual meeting June 4 the following list of these benefit performances and the profits from them was given by the officials:

Profit on show at Metropolitan Opera house.....	\$1,256
Profit on ball at Astor Hotel (about).....	1,000
Profit on ball at Chicago.....	1,962
Profit on Los Angeles previews.....	650
Profit on May party at Astor Hotel.....	10,750
Total.....	\$15,618

A total of \$15,618 raised presumably and avowedly for Equity charities; and yet when charity is applied for by an Equity member it is refused with the gratuitous advice "Go to the Actors' Fund."

Is the money thus raised for charity applied to the working funds of Equity and added to that organization's actual assets, instead of being used for the purpose it is donated for, by a charitable public, and the sick and needy of the organization cold-bloodedly refused the price of medicine, food or room rent by the well-paid officials in charge of that fund?

The uncertainty whether Al Jolson will again contract to appear under the management of the Shuberts may have been lessened through the Shuberts recently presenting their blackface star with a \$13,000 Rolls Royce.

"Plus Fours," with Peggy O'Neil, closed at the St. James, London, Saturday after playing something over 200 performances. The show was not presented in the provinces, as previously reported. Miss O'Neil has gone to the country for a rest. She has declined "Zander the Great" as her next London attraction, but another play has been chosen for the fall. Miss O'Neil has secured the American rights to "Plus Fours."

Otis Skinner closed Saturday in "Mister Antonio." The season is reported one of the most successful in Skinner's career, and it is said the tour netted the Frohman office around \$100,000 profit.

The tenor in a Broadway revue whose marital opinions made good newspaper copy not so long ago, because he said his temperament did not permit him having a wife (for which he is now paying healthy alimony), became smitten on a "Follies" beauty during the winter. He wrote her many letters loaded with amorous rhapsodies. Then he switched affections and endeavored to get the notes back. He succeeded, but only after an intermediary passed just \$3,000 to the "Follies" gal. That was three weeks' salary for the tenor.

A recent item to the effect that Arthur Hopkins planned a curtailed production program for the coming season because of the strained relations between the managers and Equity, erroneously expressed doubt as to whether John and Ethel Barrymore would again be presented by Hopkins. The manager stated both Barrymores will be under his direction next season. John Barrymore will appear in "Hamlet" and possibly other attractions after a tour of the main stands. It is not decided whether Miss Barrymore will be presented in a new play in New York or whether she will tour in "The Laughing Lady," which was the most successful of her trio of tries at the Longacre.

Doc O. L. Hall, the dramatic critic of the Chicago Journal, is on his way back from Europe aboard a Canadian liner. He will land at Quebec and strike for the Loop from there without giving Broadway a peek. Hall has been abroad as the guest of George Tyler, who is remaining there for several weeks more.

It has been proven conclusively recently that the switching of attractions from one house to another with the idea that a more desirable location will attract business is a fallacy. Several attractions tried it, but "all things being equal," the experiments failed, proving that if a show has the "stuff" it will draw, regardless of the location.

A novelty in connection with the opening of the new revue, "I'll Say She Is," at the Walnut, Philadelphia, is the absence of the usual lithographs in front of the theatre and in the lobby. In their place are oil paintings of Muriel Hudson and other principals of the show.

LEGIT ITEMS

"Sea Foam," a new drama by Forest Halsey and Benjamin F. Glazer, has been purchased by Sam H. Harris and will be produced early in the fall.

Eileen Van Biene, who in private life is Mrs. Freddie McKay, will leave Saturday with her husband for a vacation at their country home, "Cuddledoon" in Provincetown, Mass.

A benefit performance will be given at the Republic Sunday evening, June 17, in aid of Mme. Anastasia Souvornia, the Russian actress, who attracted attention through an unfortunate accident while rehearsing. She was struck by a trolley car, sustaining a broken leg. At the time she was practically without funds. One of the children, a lad of 15, ran away after telling his mother he would not burden her any longer. He has since been found working for the Western Union. Mme. Souvornia's father was the editor of a Petrograd newspaper.

Mr. and Mrs. Frank Tours and their child returned to New York last week, after Mr. Tours had assisted in launching "The Music Box Revue," in London. Eddie Rush, assistant producer for the show, also returned. Hassard Short will be back the end of this month. Irving Berlin is to return in couple of weeks.

Mme. Perle Bartl, of the Royal Opera, Madrid, and Chicago Opera, has returned to the State after an extended tour of the European countries.

A deal has been effected by which Claude Robinson, who operates the Robinson Grand, Clarksburg, W.Va., takes over the opera house, which has been operated since its opening a few years ago by Frank Moore and Jack Marx. Robinson will play touring attractions in the opera house next season and vaudeville at the Robinson Grand, with a picture policy at both houses. Claude Robinson was at one time treasurer of the New Amsterdam theatre in New York. He is a brother of Rube Robinson, who has the bill posting plant in Wheeling.

The benefit performance at the Century, New York, Sunday evening (June 10) for the Veterans' Mountain Camp Drive has the patrons' seats in the orchestra scaled at \$25 each.

Thomas Grant Springer, old time singer, left a net estate of \$725 when, at Hughes' lodging house, 322 West 42nd street, he died Dec. 26.

To the exclusion of his widow, son and a sister, he left this to the organization composed of the employees of Redfield-Kendrick Odell Company, Inc., to be used for the aid and relief of employees.

Arthur S. Ross has resigned as president and from the board of directors of Masterpieces, Inc., and Arthur Productions, Inc., legitimate producing corporations.

LITTLE THEATRES

The work of the Little Theatres in Europe and in the United States in the furtherance of dramatic art and the knowledge of correctly spoken English was praised by Prof. Willard Thorpe of the Spoken English Department of Smith College, Northampton, Mass., at a Smith College club luncheon in Portland, Maine, a few days ago. Professor Thorpe advocated the encouragement of this type of theatre and expressed the hope that the movement might continue to develop.

Connecticut will be one of the first eastern states to inaugurate the Little Theatre movement according to plans being made at the Connecticut Agricultural College at Storrs. Prof. H. A. Seckerson of the English Department is behind the movement in this State.

Under direction of E. I. Linesba, once house manager of Ye Liberty theatre, the stock selling campaign for the new community theatre in Oakland, Cal., is under way. The directors of the Community Theatre, Inc., secured a permit to sell 6,000 shares of stock at \$100 for the purpose of erecting a theatre and office building on a site held by option at Seventeenth and Franklin streets. The plan is to play road shows.

BEDSIDE CHATS

By NELLIE REVELL

Dear "boys in the Booking Office!" I don't seem to be able to get a complete list of all those who participated in and paid for that flattering tribute to me in the page of the N. V. A. program. I have no way of reaching you personally, but I know you read Variety, and so I want you all to accept this as a message of thanks, individually and collectively. Your ambassador, Billy Grady, came down the other day to appraise me of your additional thought for my happiness, but somehow I couldn't say all I wanted to at the moment. I got a choky feeling about my throat, and the only thing I could think of was that story told of old Bob Fitzsimmons by Tex Rickard.

It was at a dinner given to Fitzsimmons at a cafe in 14th street. The bunch had gotten together and bought the warrior a huge silver loving-cup. John Pollock, the sport writer, presented it. After about the tenth drink, the cup was flashed on the emotional old fellow. Fitz stared at the big and gleaming thing. Then he glowered at Pollock and yelled, "Now, dammit, you've made me cry!"

Don't ever try to write a book. It's like anything else one tries to make at home, only to learn that it can be bought much better and cheaper ready-made. Writing this recalls to mind my one and only attempt to make a dress. I thought because I had the material, the scissors, a sewing machine and a Butterick pattern, I could give lessons to Paquin. But before going far with it I realized what a friend and benefactor humanity had in the man that founded the cloak and suit industry.

It is a good deal like the sidewalk comedian who can always get a laugh from the gang at the corner, but finds it a different matter to get his stuff over the footlights with professionals looking on from the wings. Or like the little girl who dances so "be-yoot-fully" at the graduating exercises and then, come to Broadway ready and willing to take Pavlova's place, but soon discovers that the salt cellar should have been shaken liberally over the fulsome praise of friends.

That's the way I feel about my home-brew book. I have used the formula prescribed by people who are expert at book-making, or rather writing. And if I can't get the same kick in mine they do in theirs it is not the fault of the recipe. Anyway, I know I am glad to get it off my chest, which is where I wrote it.

Having thus far only hinted that my friends are responsible for this literary aberration I now openly accuse them. The buck is theirs. For months they continued to say: "Why don't you write a book?" The plea of inability only seemed to make them more insistent that I stop loafing and go to work.

"Of course you can," they argued. "You must have loads of material, and what right have you to deprive the public of the very book that perhaps it hungers for?"

That thought of a hungry public, and here is the result. Well—maybe it was also the necessity of garnering a few, good, old, hard, elusive "In God We Trust" to keep the wolf barking up another tree that induced me to perpetrate this pot-pourri of word jugglery on my friends. But lest anyone follow my example let me warn them. There are more heartaches, headaches and disappointments coincident with the writing of one book than the exploiting of fifty musical shows, and I have become convinced that no author—be he ever so humble—was ever paid half enough for his labors. I realize now what a vengeful man Job was when he said: "Oh, that mine enemy would write a book."

My love for children has been my paramount virtue, and I have missed them all during my illness. But I had one young gentleman friend, about four years of age, who is the source of endless delight. His name is Billy, and his father is William McGrady, the vaudeville agent (when he isn't under suspension).

Little Billy, or Bill as he prefers to be called, staggered into my room one Sunday morning under a huge bunch of flowers which he deposited with a very obvious "you-women-are-more-trouble-to-us-men" expression on his face, that was far in advance of his tender age.

"Billy, how is your mother?" I inquired. "Oh," he sighed, "she's all right. She gave me a darn goodlicken yesterday." "What for, Bill?" "Just 'cause I broke a window." "But why did you break the window?" "Cause my girl wanted it broke. She was mad at the man inside 'cause he chased us off his stoop." "Oh, Billy," I ventured, "that's terrible for a nice little boy to break windows and make your mother and father cry." He came back quickly in vigorous protest. "They didn't cry. Maw just licked, and Paw only laughed."

When one of the internes asked him why he was called Bill, he replied, "Dad says 'cause I came on the first of the month."

The dailies carried front page stories last week about a boy being poisoned by eating spinach. It makes me shiver to think of all the chances I've been taking the last four years. I always was suspicious of it.

During an afternoon last week word was sent from the hospital office that a courier wished to see me with an important message. Presently an officer in the olive of the Marine Corps appeared in my doorway and, clicking his heels together, gave me a military salute and remained motionless until I had answered it. He was Captain Foster B. Putney, recreation officer at the U. S. A. Fitzsimmons General Hospital in Denver.

His message really was important, for it was a greeting from Connie O'Donnell and the other boys in the hospital there. He had orders for me also, orders to get well soon and visit Denver so that they could meet me with a military band. Those are the sort of orders I like to take. Captain Putney told me that all the boys there were faithful readers of Variety and had commanded him, under pain of court-martial, to see me when he got to New York and let me know how hard they are pulling for my recovery.

An invitation to attend the annual banquet of the Society of American Magicians, held last Friday, prompts me to reveal the fact that I get almost as many bids of that sort as does Will Rogers. The only difference between us is that he attends them and I don't. Perhaps the latter fact is the reason I am asked to so many and I hereby serve notice to banqueters to be careful how they broadcast invitations to me when I get out of the hospital. However, I will come to eat, not to speak.

It seems to me that with the right sort of co-operation I should have been able to get to the magicians' dinner. Didn't they have a magic wand or a pair of seven-league boots they weren't using?

The California fruit growers, says a New York editorial writer, now insist that we call the prune a "California plum." Do they want to link the fair name of California with gastronomic penance in a thousand boarding houses and hospitals all over this fair land? Or do they believe a prune by any other name will taste the flatter?

A few days ago I had a letter from Eddie Sullivan, manager of the Orpheum theatre, St. Louis, telling me he was thinking of going out on his annual fishing trip. I trust he will catch plenty of fish, but at the same time I couldn't resist sending him the epigram I came across recently to the effect that if fish were as big as the stories told about them, grocers would have to sell sardines in garages instead of cans.

"Thirty-three Thousand Berry Pickers Needed in Missouri," says a headline. If they'll just "show me" where they are, I won't mind picking up "33,000 berries" all by myself.

HEAT AT 86; BUSINESS NEAR O IS CHICAGO'S JUNE START

**Box Offices Blistered Two Ways in Loop—If Heat
Continues Predicted Four Chi Houses Left Open
by July 1—Hodge Closes Long Run**

Chicago, June 5. Seasonable weather, long overdue, yanked itself so furiously out of the spring's backwardness that the extremes were encountered in the weather line for the last week of the fiscal season for the legit houses in the loop.

Simultaneously with the first day of the month of roses last Friday box office trade found itself severely blistered as the result of the wild dash of the temperature. Shooting up to 86 without any ceremony after a long spell of weather which invited topcoats and other unreasonable wearing apparel, a new heat record for June 1 in Chicago was established.

The box offices were sun-stroked on their best two nights of the week (Friday-Saturday), and since the previous night's business of the week wasn't anywhere near what weather conditions would be thought to create, the whole in the bottom of the loop's business evaporated, creating further unrest. The heat spell continued at a record clip at the hour of this report, giving all the houses frightful trade for the new week up to today's matinee performances. While the theatre managers realized the hot weather would come along at any moment, they never expected the terrific punch it would have in the way of rising to record heights at this particular time.

But, then, dear old Chi is peculiar with its weather contributions. Hot spells here are not usually of long duration, for those whiffs from the lake can cool off everything with the snap of the finger. If the present heat wave is an advance warning of what Chicago is going to receive this summer in the way of torridness, there are reasons to believe that July 1 will only find four theatres open. The others positively cannot stand the pace.

When the town's leading attraction ("The Passing Show") only drew \$725 at the Saturday matinee, and then had its previous Saturday night gross of \$4,000 shaved to \$2,100, what the other shows in town suffered can be estimated. Sunday night "The Passing Show" fell to \$1,700, even going lower for Monday night.

On its final week at the Studebaker "For All of Us" fought bravely against the weather conditions, but the heat on Saturday night killed what would have been a capacity farwell audience except for the temperature. Remarkable, indeed, was the draw for the Hodge show on the final week, holding right up to the last minute the amazement which greeted the attraction once it left the dismal outlook at the La Salle theatre.

Close on the heels of "For All of Us" for the real bright spot of the week was the tendency of "Steve" at the Princess, to step lively. The actual draw of "Steve" at the matinee performances in the last two weeks has been under-estimated. Up to Thursday night of last week "Steve" was pacing along for what looked like a fine chance for the attraction to gain its best week thus far. The last three performances were battered, yet a mark close to \$11,000 was reached. The management has taken a cue from the matinee draw, with the result that three matinees have now been billed for the remaining weeks. There is no doubt of "Steve" easily reaching the Fourth of July performance. Eccentricities of the weather man can't be blamed for what looked like the prize booby business of the whole season for a premiere attraction, credited to "The Voice," at the Cort. On the official count the premiere of "Greatness," at the Olympic during the winter, might challenge the gross of "The Voice," but to the latter went the strange happening for the Cort theatre of having a matinee performance called off and money refunded to a handful of patrons. Something like \$60 was taken in at the Cort Wednesday afternoon. In the absence of U. J. Herrmann, manager, somebody called off the matinee. This somebody denied the long-standing record so proudly cherished by "Sport" Herrmann in the claim that the Cort would never close if there was a chance to keep it open.

The failure of "The Voice" makes four losing shows that the Cort has closed in a row. Frazee's show houses Saturday. Up to last night it looked as if the Cort would be putting a long-standing policy by going dark next week. But now "Rolling Home," debauched at the Harris because of \$5,000 gross, will move down the street to the Cort. This makes the Harris dark. "The Voice" was ushered out of existence

via the worst laceration any piece ever got by a Chicago dramatic critic. Sheppard Butler tossed the prize violin at the Frazee show, and those who happened to see the show agreed with Butler.

Noteworthy in every way was the farewell demand for William Hodge. It's now known the theatrical world over just what "For All of Us" accomplished in Chicago. Stricken with an avalanche of daggers which denoted immediate death for the piece at the time it essayed an existence at the La Salle, clever managerial ideas grasped the situation and, moving to the Studebaker, the Hodge piece became the rage of the town, not popularized by the regular playgoer, but drawing a clientele of playgoers who, perhaps, had forgotten the last time they attended a theatrical performance. From the profits obtained during this engagement haven't been overanxious to secure a summer attraction, being satisfied now that the rent at the Studebaker is paid for many future weeks plus a handsome profit for their first year as independent managers.

"Chains" can be considered a progressive show. Unless the continuance of the hot spell hits the attraction altogether too severe a blow "Chains" stands a good chance of lasting up for July patronage. It will take a couple of deadly blows to chase "Chains" into the storehouse, for the youthful managers, Bryant and Tuerk, have been given encouragement thus far. The play is being talked right for successful business, and up to Friday night there were splendid climbs in all of the nightly gross receipts. It's the best encouragement that Bryant has received all season at his ever-changeable Playhouse.

"Rolling Home" has gone backward instead of forward at the Harris, and the meager business of last week, which didn't come altogether from the "sunstroke" of Friday and Saturday, hurried the decision of the Harris office to take it out. What theatrical strategy there is in the move of "Rolling Home" to continue at the Cort is hard to fathom, yet it must be remembered it's a strange period in the loop's theatrical history, and perhaps the Reed-Shogren combination is trusting to the favors that sometimes this strangeness creates. A New York dramatic writer visited the office of this Chicago correspondent this week after witnessing "Rolling Home" and made the claim that the Donald Brian piece is no other than the one another New York firm tried out two seasons ago under the title of "Like a King."

"Light Wines and Beer" at the Selwyn will close Saturday. This is due to the refusal of Joseph Cawthorn to play his role beyond the specified date of June 16. It is reported there has been a salary misunderstanding between the Woods offices and Cawthorne, with the result that the star is forsaking the piece for the New York engagement. Charles Wimmering was at first chosen to follow Cawthorn. Nothing is in sight to follow at the Selwyn, making quite possible the closing of the twin theatres now that the Harris goes dark Saturday.

"Hitchy-Koo" is up against it at the Garrick. It is reported that the owners of the show are not altogether in a happy state of mind because of the way "The Dancing Girl" was rushed into the loop and housed at the Colonial. "The Dancing Girl" really made a hit on its premiere, which drew a two-thirds capacity of the lower floor. The dramatic critics raved over it. The Colonial attraction will cut into the Garrick, where business has fallen so rapidly it is doubtful if "Hitchy-Koo" can hold on for more than two weeks. It is still a good guess to say that the Garrick, with the possibility of an exit of "Hitchy-Koo" will be protected for the summer by the transfer of the lowly operated "Blossom Time" from the Great Northern to the Garrick. "Blossom Time" is considered a great "holding in reserve" attraction for the Shubert houses.

From the way the business for this week has started off there will be some surprisingly meager gross receipts on the week. On Sunday night a gross of \$500 was big money for the dramatic shows. Tuesday night's business didn't crawl much over the Monday night average of \$250. The musical shows just approach the four figure mark. It's a hectic hour in Chicago—this first stage of the summer season—and sharp statisticians, who refuse to go away for a vacation after the

busy winter season, are around again with the claim that July 1 will only find five loop houses open, if not four. This, indeed, will be a new record.

Last week's estimates:

"The Voice" (Cort, 1st week). Panned unmercifully. Smallest trade this house ever did. Exits Saturday. "Rolling Home," grabbed for Sunday night, keeping house open. Gross for "Voice" figured around \$3,400.

"For All of Us" (Studebaker, 29th and final week). Records continued right up to last bell. Rightly earned record honors of year despite what awards may be otherwise given. Final check of business close to \$11,700.

"Steve" (Princess, 7th week). Matinee gross higher in previous weeks than check disclosed, \$10,500. "Passing Show" (Apollo, 6th week). Less than \$3,000 gross on two performances Saturday held week's gross slightly under \$21,000.

"Rolling Home" (Harris, 2d week). Closes Saturday, moving to Cort. Around \$5,000.

"Light Wines and Beer" (Selwyn, 11th week). Fell to \$6,000. Won't go farther.

"Chains" (Playhouse, 2d week). Ascended little over \$7,000, giving much promise.

"Up the Ladder" (Central, 9th week). Last weeks announced, with June 16 probable closing date. Failed of \$5,000.

"Hitchy-Koo" (Garrick, 2d week). Quickly lost premiere punch. Slipped to around \$18,000.

"Two Fellows and Girl" (Cohan's Grand, 12th week). Hovered around \$8,500.

"Blossom Time" (Great Northern, 12th week). Fell short of \$9,500.

BOSTON RED HOT

**"Sally, Irene and Mary" May Try
for Summer Run**

Boston, June 6.

With Tuesday of this week the hottest day that Boston has seen for years and with no possibility in sight of a drastic change in the weather conditions, the theatrical business—or what little is left of it here at this time—began to look quite shaky.

There was one exception to this statement—the Cohan show at the Tremont. Close observers of things theatrical marveled Monday and Tuesday nights when, with the temperatures in the vicinity of the 80s and the general trend toward the beaches and open spots, a constant stream of patrons walked past the ticket taker at this house until capacity conditions existed. And the advance sale indicates that this business will keep up for some time to come.

It is figured that "Rosie O'Reilly" is practically immune to conditions that would spell serious trouble if not complete ruin for an ordinary theatrical attraction. It has an advance sale that days in advance cleans out the rack in the box office, and the theatre last week grossed better than \$23,000. This meant every seat sold and a big standee outfit on hand for the eight performances. The time that Cohan has allotted him here—until October—should be taken care of easily by the attraction, as it is being looked far and wide as another one of the Cohan hits and in the same class with his previous shows that played summer runs at the house. One of the problems that confronted the producer when it opened—the matter of cutting down the running time of the show—has been taken care of by cutting out an entire scene, which included three dance numbers. This was the only way the result could be accomplished, and now the show runs two hours and three-quarters. Formerly it ran three hours.

There is small chance of "Molly Darling" staying on at the Colonial, where it returned last week after finishing an engagement at the Tremont and playing out of town for a week. The show did not get over a very strong last week at the Colonial, playing to a bit better than \$13,000.

Another possibility of a summer run came to the surface with a report that "Sally, Irene and Mary" was due to come into the Wilbur

theatre to supplant "Liza," the color show which opened there a couple of weeks ago. It was figured this show would be a better drawing card for a summer run than "Liza" and that there would be some benefit derived from the name of the show at the start. Outside of this the coast is clear at the present time, with all the other houses in the town shut down for the summer months.

"The Rise of Rosie O'Reilly" (Tremont, 3d week). \$23,000 last week, first full week. Opening week at

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 (55th week). Run leader has piled up great profits, and though summer gait has started off at around \$8,500, is still making real money, as company salaries are moderate.

"Adrienne," Cohan (2d week). Summer musical which looks set. By far liveliest attraction house has had for a year, and opening week gross excellent, takings close to \$19,000.

"Aren't We All?" Gaity (3d week). English comedy real hit, with demand growing steadily in agencies. It ought to stick through summer and hold over into fall. Only attraction which went up last week. Takings nearly \$14,000, virtual capacity.

"Blossom Time," Shubert (3d week). Dual engagement did not draw and company at 44th Street closed Saturday after two weeks. Company at Shubert pulled about \$5,000 last week and is also liable to be withdrawn at any time.

"Bombo," Winter Garden (4th week). Final week for Al Jolson show, which pulled best second engagement on Broadway on record. Show off for summer, but due for tour again in fall. "Passing Show of 1923" due late in month; house dark in meantime.

"Caroline," Ambassador (19th week). Final week. Held on at profit until last two weeks, when gross went under \$6,000. House dark.

"Cold Feet," Fulton (3d week). Trying to put this one across, management spending money on suburban outdoor advertising. Second week not over \$3,500 and notice given by house. May stop Saturday.

"Dew Drop Inn," Astor (4th week). New musical has not been particularly plugged, but doing fairly well on strength of Jim Barton's draw. Last week slipped off \$2,000, average drop for most of the musicals. Takings were \$12,500.

"Follies," New Amsterdam (53d week). Anniversary week celebrated. Eddie Cantor now in show, having succeeded Will Rogers. Other new features next week. Expected to hit around \$30,000 through summer. First time Ziegfeld revue has run so long on Broadway. Last week dropped \$2,000 for a gross of \$28,600. Came back strongly Monday when Cantor debuted.

"For Value Received," Apollo. Closed suddenly Saturday at end of fourth week. The switch from the Longacre failed to better business; in fact, total last week was under \$1,900, which halved the pace at Longacre. Late entry spoiled chances.

"Give and Take," Central (21st week). Moved from 49th Street Monday, succeeding "The Gingham Girl." Down to \$5,000 and under on side street location and is counted on to pick up through Broadway transients. Won't last long. House soon switches to pictures.

"Go, Go," Daly's 63d Street (13th week). Figured to stay musical through summer, with road bookings arranged for fall. House and attraction under same management. \$7,500.

"Icebound," Sam Harris (17th week). Picked up after being awarded Pulitzer prize as best drama of season. Some profit at \$7,700 last week. Not counted on to stick long, but has a few weeks more to go.

"Jack and Jill," Globe (12th week). Final week. Although notice went up last week this musical remained on. Heat early this week killed off whatever draw remained. House dark next week, then White's "Scandals."

"Little Nellie Kelly," Liberty (30th week). Cohan's musical smash of this season expected to go through until fall, at which time his new musical "The Rise of Rosie O'Reilly" now running in Boston will succeed. Pace of "Kelly" around \$18,000, slipping with others last week.

"Mary the Third," 39th Street (18th week). Dropped to around \$5,000, but counted on to last for some time on a summer basis and house rent off. Nearby hits should help some.

"Merton of the Movies," Cort (30th week). This comedy hit, like all others, affected in early summer slump, but still riding to excellent profits. Quoted at \$11,000 now.

"Music Box Revue," Music Box (33d week). Last week with arrival of

warm weather business affected about \$2,000, and the gross was \$18,500. Can make money at \$15,000 or a little more, and ought to ride through into late July.

"Not So Fast," Morosco (3d week). Accounted good entertainment, but has not been able to draw real money. One of the new shows severely handicapped by late entrance. \$4,000 to \$5,000.

"Polly Preferred," Little (21st week). One of big six remaining successes, with high rating in agency call and aimed for continuance through summer. Heat dented business about \$1,000 last week; takings were \$9,300.

"Rain," Maxine Elliott (31st week). Unrivaled dramatic smash of season. Draw continues at capacity proportions with remarkable regularity, and prediction is for attraction to play through next season. \$14,600 last week; some standees missed. First time under \$15,000.

"Romeo and Juliet," Henry Miller (20th week). Final week for Jane Cowell's "Juliet," hailed as finest in generation. Engagement broke all records for Shakespearean runs here. Business last week about \$8,400, but average has been around \$12,000.

"Sally, Irene and Mary," Century. Added to withdrawals last Saturday; stayed 39 weeks. Opened originally at Casino, and played the 44th Street before moving here. Made money through having low cost operation for a musical.

"Seventh Heaven," Booth (32d week). All signs point to this drama holding up through summer and may last into new season. Business virtually capacity, with \$13,600 in last week. Honor spot next to "Rain" among the dramas.

"So This Is London," Hudson (41st week). Expected to stick until after Fourth, but weather may change plans. Dropped another \$1,500 or so last week for gross of between \$7,500 and \$8,000.

"The Devil's Disciple," Garrick (5th week). Will be tried into hot season, though big business not expected by revival. Low operating cost permits a profit at \$5,000.

"The Fool," Times Square (33d week). Sensation of winter months now down to \$7,000. Its exceptional reputation is figured to keep it going at this pace for some time. About breaking even.

"The Wasp," Selwyn (11th week). Final week. Manipulation of cut rates kept this one going for last three weeks. Little better than \$5,500 last week. "Helen of Troy," N. Y., due June 18.

"Up She Goes," Playhouse (31st week). One matinee now, Wednesday afternoon performance being cut out. Attraction grossed \$5,000 or less last week and can hardly do more than break even, regardless of show and house being under same management. Figures to stop soon.

"Uptown West," Bijou (7th week). Though well thought of, last week's business was nearly lowest gross registered. Considerably under \$3,000. Co-operative basis only way it could continue.

"Whispering Wires," Broadhurst (42d week). Final week for mystery play, which made longest run for shows of that class. Routed out late in winter, but jumped after moving. Has been around \$5,000 mark lately, but skidded to \$3,000 last week, when notice was posted.

"Wildflower," Casino (18th week). Hot weather slump failed to hurt Hammerstein's fast-going musical to any degree. Gross held up to nearly \$20,500, while all other musicals dropped. Scale here, however, was lifted from \$250 to \$3 top.

"You and I," Belmont (16th week). Held its own last week until Saturday, when both performances were affected like the others. Business was about \$7,500. Management expects to hold it in.

"Zander the Great," Empire (9th week). Promising late entry, which rated best of the spring tries. Was wallowed last week to the tune of \$2,000, and the gross was \$8,000. Scheduled until July 4, but doubtful after that time.

"The School for Scandal" is the attraction at the Lyceum for one week only. Scale, \$10 top opening night and Saturday, with \$5 top other performances. Advance sale claimed to be \$20,000. "Sweet Nell of Old Drury" pulling fairly well at the 48th Street and has another week or so to go. Special matinees in French of "Officer 666" failed at Selwyn. "Sun Up" continues at Provincetown Playhouse.

PHILA. SURVIVORS PROSPER IN SPITE OF THE WEATHER

Talk of Reopening Two Houses—New "Passing Show" at Shubert for Two Weeks Questioned—Managers Favor Quaker City for Break-in

Philadelphia, June 6.

For the present, at any rate, the closing of legitimate houses here seems to have stopped; and the three still remaining open are more than likely to ride through June safely.

With the closing Saturday of "Shuffle Along" at the Forrest, the last legit attraction at the Nixon-Nirdlinger (syndicate) houses here departed. The Garrick is now the only one of their three houses, open, in the second week of a month's engagement of feature pictures under the direction of the Stanley company.

Up to late last week there was still much talk and many rumors of a successor to "Shuffle Along" at the Forrest, both musical shows and feature films being mentioned in this connection, but as things look at present this house is closed until Labor Day, when it will reopen with its usual revue and musical comedy policy.

The latest report is of the two weeks' occupation of the Shubert, beginning June 18, with the new "Passing Show of 1923." First word of this booking trickled through here late last week, and since the wires have been hot, first with verifications and then denials. At present writing the booking still stands, but the general belief is expressed that it will never materialize, despite definite assertion of the fact in copy emanating from the Shubert offices. The announcement was first for a run of two weeks, but now the statement that it will open on Broadway on the 25th makes that impossible, even provided Philly is chosen as the tryout. And whether the Shubert, which has been dark several weeks, with the "Juice" off and the staff scattered, would be opened for a single week is very doubtful.

On the other hand, it is a fact that a number of producers have recently expressed themselves in favor of tryouts here, even at the risk of losing money (if the weather should be particularly hot) because, they claim, it is easier to get a line on a show's merits with the rather hard-boiled, hard-to-please summer audiences of Philly than with the tourist-convention crowds of the summer resort towns. It is considered not at all unlikely that this city will see many more tryouts than it has during the past few seasons. Last fall Sam Harris had two or three important ones at the Garrick, and this spring has seen several musical comedies open here.

Business was big last week in two of the three houses remaining open and very satisfactory in the third. "Shuffle Along" survived the heat in splendid fashion, the colored revue hitting a mark of about \$18,000, an actual gain over the preceding week. There is no question but that this revue could have hung along another month, but the management figured it wiser to get out with big profits for four weeks.

"Happy Days," the renamed "Sun Showers," did not hold up to the money records set by "Spice of 1922" and "Make It Snappy" at the Chestnut, but this Delf show did gross \$10,000 on the week, which was highly satisfactory and considered big money considering the sweltering weather and the absence of big names. It won some most surprisingly good notices, and may stay three or even four weeks.

Whether or not the house will stay open after the departure of "Happy Days" has not been determined; many claim the house will try for summer going no matter how soon the Delf show leaves. The newly organized Philadelphia Theatre Guild, in its fourth week, and its second with William Gillette's new show, "Winnie and the Wolves," showed a surprisingly good record, hitting very close to the \$5,000 mark. The first week of "Winnie" realized a gross of \$5,225, but this was eaten into by the fact that, in addition to Lola Fisher as guest star, Gillette, who personally supervised the show, had to be paid. This week, without that item, and a gross that only missed the former week's figure by about \$250, it is figured the "Guild" made some money.

This week's opening caused a lot of interest, because it had been touted so far in advance. It was "I'll Say She Is," the Gaite-Bury revue at the Walnut, which hopes for a summer continuance. The hot weather cut into the last-minute box office sale, but the advance sale had been so big that the opening night house was a fine one despite

the 90-odd degrees of the thermometer.

The Guild offered its fourth play this week, a revival of Cosmo Hamilton's "Scandal," which played here at the Adelphi four or five years ago with Charles Cherry and June Walker. Francine Larrimore is the guest star, and it is being emphasized that this is her first appearance in this city in the part which first won her big success.

So far results here have been encouraging in the main, and at least the new organization has not lost much money. The only losing week was the second ("Good Gracious, Annabelle!"), although the first with Gillette as a big expense, was little more than an even break. With "Winnie" the "Guild" probably made money.

Estimates of the week:

"Scandal" (Lyric). Fourth attraction (fifth week) of newly organized "Guild" started rather badly, but all Mondays have been off here this spring. "Winnie and the Wolves," in its second and final week, almost reached the \$5,000 mark, which meant profit. Next week's attraction not known. "Happy Days" (Chestnut, second week). Surprisingly fine notices, and business better than hot weather led management to expect. Reached \$10,000 mark, which, with this show, means a profit of several thousand dollars. Length of stay undecided; weather to determine. "I'll Say She Is" (Walnut, first). First big summer revue, produced by Joseph Galtes and James Beury (house owner), opened encouragingly despite the intense heat. Looks good.

"The Greatest Menace" (Garrick, second week). Drug film has been doing fair business, thanks to big advertising, but will be taken off after this week, as originally planned. Another photoplay is announced for the next two weeks, but the name is not divulged. Then the house will be dark for the summer.

Forrest grossed about \$18,000 with "Shuffle Along" in final week and is now dark.

10,000 SEE "HIPPOLYTUS"

San Francisco, June 6.

Margaret Anglin staged the Greek tragedy "Hippolytus" at the Berkeley Greek theater on Saturday night before an audience that numbered 10,000. The local critics were divided in their opinions of the performance, some stating the support the star received was decidedly poor.

But a single performance was given, and it seemingly pleased a highbrow audience.

STOCKS

(Continued from page 14)

Service chautauqua circuits marks their first attempt to present a production of that order in any of their towns. The chautauqua interests have heretofore limited themselves to plays which could be presented without carrying a production of any size. "The Storm" is in the spectacular class, its big scene being a forest fire.

Francine Larrimore is the guest star of the newly organized Philadelphia Theatre Guild at the Lyric this week in a revival of "Scandal." The production won some pleasant notices (the first being at the new "I'll Say She Is" revue at the Walnut) and Miss Larrimore's individual work was very highly regarded.

Louis Jacobs, who managed the Steindorff-Hartman opera season at the Auditorium, Oakland, Cal., last summer, is organizing a comic opera company for a ten weeks' season this summer. Mabel Riegleman will be prima donna and Jefferson De Angelis has been engaged for comedy roles.

Dorothy Beardsley made her debut Monday as leading woman of the Majestic Players at Utica, N. Y., appearing in "Lawful Larceny." Miss Beardsley was leading woman with a Utica company several seasons ago. She replaces Beatrice Hendrikson.

Mrs. Leslie Carter will be succeeded at the Fulton, Oakland, Cal.,

June 17 by Helen MacKellar. Miss MacKellar opens June 11 in San Francisco in "The Storm" and then comes to Oakland for four weeks in "The Storm," "Back Pay," "The Masked Woman" and "Lawful Larceny."

Erlau Wilcox, husband and manager of Blanche Pickert, has selected a cast for "The Storm" from members of the Blanche Pickert Stock Co., and will commence a season of one night stands (no matinees) June 11, taking in the larger cities en route to the Coast.

Michael Corper, manager of the Majestic, Los Angeles, one of the Wilkes chain of stock theaters, has been ordered by the local courts to pay his wife temporary alimony of \$200 monthly, pending her action for divorce.

The Harlem opera house, playing stock, will close July 1, reopening in the fall with pop vaudeville. Just around the corner on 7th avenue is Keith's Alhambra, also playing stock.

The Harder-Hall stock in Reading, Pa., closes Saturday. The company under the same management at the Trent, Trenton, N. J., closes June 16.

Dorothy Beardsley is the new leading woman of the Majestic Players, Utica, N. Y., succeeding Beatrice Hendrikson.

Lowell Sherman will open a two-week engagement in stock at the Belasco, Washington, next Sunday.

The Charles Lovenberg stock at the Bijou, Woonsocket, R. I., closes June 16.

The Royal Players, under the management of Norval Keedwell, opened Monday at the Royal Alexandra, Toronto, in "Nice People." Keedwell and Miriam Sears are playing the leads, with other members, Zola Talma, Eunice Hunt, Edward H. Wever, George Leffingwell, Earl House, Alma Powell, Audrey Beattie, Charles Halton. The Campbell-Duncan Players, playing melodramas, are in their third week at the Grand, Toronto.

The Vaughn Glaser Players opened Monday at Orchestra hall, Detroit, in "Abraham Lincoln." The company is practically the same as has been appearing under the Glaser management in Toronto. Russell Senior joined this week as scenic director.

The Fairbanks Twins have entered stock for the summer to gain dramatic experience. Madeline joined the Jessie Bonstelle company at the Harlem O. H., New York, this week, and Marion is with the Maude Fealy stock.

Al Luttinger will install stock in Portland, Me., for the summer, a company under his management opening there June 18.

The Alhambra Players, Brooklyn, N. Y., close June 16. For the final week Dagmar Linette, former leading woman at the Gotham, Brooklyn, will join the Alhambra company, taking the place left vacant by Aveta Nudson, who leaves this week for the Walter S. Baldwin company, opening June 18 in Jacksonville, Fla. The Alhambra will return to stock in the fall, it being the only house under the Loew management playing stock.

Garry McGarry installs stock in the Majestic, Buffalo, the company opening in "Nice People," with Don Burroughs as leading man.

The Harder-Hall stock opened Monday at the Strand, Bayonne, N. J.

The Hazel Burgess Players opened this week at the Roosevelt, West Hoboken, N. J., a former vaudeville house.

The Leon Brown stock after one week in Lewiston, Me., is reported having closed Saturday with salaries due.

Henry Duffey, who with Art Smith managed the stock at the Crescent, Brooklyn, in addition to the company at the President, Washington, was discharged in the West Side court Wednesday on the charge of possessing a revolver. Several weeks ago Duffey slightly injured himself at the Ansonia because of business troubles. It was testified the gun was not Duffey's, but was a theatre property and had been used in the presentation of "The Bad Man."

NEWS OF THE DALLIES

The \$50,000 breach of promise suit filed by Helen A. Coats, actress, against James F. de Journett, wholesale grocer, of Rome, Ga., has been dismissed in the Rome Federal Court. Judge Samuel H. Sibbey held that the plaintiff had failed to establish satisfactory evidence.

The memory of S. Rankin Drew, first American actor to die for his country in the World War, was honored Decoration Day by the American Legion Post bearing his name. The members, all theatrical men, gathered around a tree they had planted for him in Central Park and heard a splendid eulogy delivered by Lieutenant Commander Wells Hawks, their commander. Flowers will be sent to Drew's grave, and also to the graves of two other American actors killed in service, Morgan Wheeler and Milton Rauch.

When Richard Bennett returns from Italy this fall he is to appear in "Debris," a new American play by Wilson Collison.

Reports have come from Paris saying that there has been a reconciliation between Ida Rubenstein, the dancer, and the Italian poet-statesman, Gabriele D'Annunzio. The love affair of this remarkable couple was supposed to have ended nine years ago after a violent quarrel. However, it is now said that Mlle. Rubenstein has returned to Paris from the wilds of Africa to the arms of the poet, who has given up his avowed intention of entering a monastery. Mlle. Rubenstein is also being spoken of abroad as successor to Sarah Bernhardt.

A summer revue entitled "Say It with Jazz" will be the first musical show to be presented in Panama. A contract was drawn up between Raymond Perez, producer of the show, and Mary Lee Kelley, head of the Kelley Enterprises of Panama, providing for a six months' route in the Canal Zone. The company of 12 principals and 20 choristers is on its way.

Mrs. Erminie Clarke Borland, former actress, has filed a secret suit against her husband, John Borland, for either a divorce or a separation. The couple's marriage 13 years ago, was something of a society sensation, as Borland was then a young naval officer of high social prominence. Mrs. Borland, before her marriage, appeared in "The Pink Lady," "Havana" and other musical productions.

Maxine Alton, Inc., play brokers, announce that they have obtained the American rights for the musical works of Andre de Croisset, French composer. The first production that they intend to make over here is "Behave Yourself," a mystery musical comedy, with book and lyrics by Herbert Crooker, an American.

A French version of "The Storm" is being prepared by Helen MacKellar, who expects to produce it in Paris soon. She will play the leading role.

Gimbel Bros. Inc., has purchased the entire wholesale stock of gramophones of the Columbia Graphophone Company, approximately \$3,000 in instruments. This is the largest single purchase of musical instruments ever made by one organization. The present retail value of the stock has been announced as \$7,500,000. Every type and finish of Columbia phonographs is included in the lot.

Carl W. Dodge, cellist in the Metropolitan Opera orchestra, has disappeared from the Brattleboro Retreat in Vermont, where he was under treatment for a nervous breakdown. He dropped out of sight suddenly May 30 after leaving a note to his wife in which he said he was going to end it all.

Mrs. Ann Margaret Van Amburgh of New York City, after having had her name cleared of her husband's charges in his divorce suit, has filed a counter claim for separate maintenance. Von Amburgh protested that he was "broke," but was obliged to admit that in his capacity of orchestra leader at the Knickerbocker Grill he sometimes made as much as \$200 a week, counting separate engagements.

The committee chosen to represent the Society of American Dramatists and Composers in its conference with the Actors' Equity Association and the Producing Managers' Association is made up of Owen Davis, Edward Childs Carpenter, Victor Herbert, George Middleton and William Anthony McGuire.

Margaret C. Sullivan, daughter of the famous Tammany politician "Big Tim," has signed with the Cosmopolitan Corporation to appear in the picture "Under the Red Robe," her

first film engagement. She has been in "The Rose of Stamboul," "The Bronx Express" and other legitimate shows. Her father and his brother Pat were both interested in theatricals for many years. The sort of part Miss Sullivan will play may be inferred from the fact that, although she is only 24 years old and 5 feet 5 inches tall, her weight is given as 225 pounds.

The Frohmans will produce Irene Bordoni in Avery Hopwood's "Little Miss Bluebird" next season. They will also present a translation of Molnar's "The Swan," which Gilbert Miller and David Burton are studying now in Budapest. Contrary to reports, Billie Burke will not star in this piece.

The Bohemians are soon to produce a new three-act comedy by Edward Laska, entitled "Brains, Inc."

The title of Ted Lewis and Arthur Pearson's summer revue has been changed from "From A to Z" to "Ted Lewis' Frolic."

Savoy and Brennan are reported to have taken out \$100,000 worth of insurance each, with each naming his partner as beneficiary.

A bronze memorial tablet was unveiled last Sunday afternoon to the memory of Eugene F. Gillespie, formerly treasurer of the Royal in the Bronx. Many theatrical people took part in honoring Gillespie who lost his life while in the U. S. Navy.

"Two Fellows and a Girl" the George M. Cohan comedy now running in Chicago is scheduled to open at the Vanderbilt, New York, Aug. 13.

Borden Harriman, son of the millionaire Oliver Harriman, is the latest male debutante to squirm into the films. His first part is as a big, burly bartender in "Grit," a new Scott Fitzgerald story starring Glenn Hunter.

An application for a permit to build a special hospital for members of the profession was argued last Monday before the executive committee of the State Board of Charities. Attorneys for a group of professionals who are behind the movement were ordered to produce schedules showing that such a hospital could be supported within the profession, because, it was pointed out, a similar application for a police hospital proved a distinct failure after it was granted some time ago.

The Earl of Northesk was refused a license in New York city to marry Jessica Brown when it was found that the dancer's recent Illinois divorce decree was worthless in New York State. The couple are expected to try some other state. They cannot marry in Illinois within a year.

James Dales, who plays the lead in "Loyalties," will not be deported from this country, and the \$1,000 bond that he has been under has been canceled by the government. He had been signaled out for deportation because of certain charges made against him by a Welsh girl. Pat Somerset is still under bond on account of accusations made against him by Carle Carlton and admitted by Edith Day. However, since Somerset has married the actress and her ex-husband has withdrawn his charges, it is expected that the warrant will be revoked in the near future.

Mrs. Hilton Phillips, formerly Mabel Russell, chorus girl and later musical comedy star, has been elected to the British House of Commons, succeeding her husband. She was elected on the Conservative platform, winning by over 6,000 votes, and being the third woman to gain a seat in Parliament.

The police broke up a Hollywood party early last Sunday morning and brought two picture men and two women to court on charges of vagrancy. The men were Gaston Glass, star of "Humoresque," and "The Hero," and Louis J. Gasnier. The women were Mrs. Helen McCloskey, Folies alumna and wife of a wealthy New Yorker, and Alma Rhoades, an extra girl. Mrs. McCloskey was fined \$500 last year for driving an auto while drunk and fighting with a policeman. Glass would make no statement after the raid, but Gasnier told newspaper men that it was all a frame-up and that he was simply calling on Glass.

The body of Carl W. Dodge, cellist in the Metropolitan opera house orchestra, was found on the grounds of the Brattleboro Retreat last Friday with a bullet in the head and a revolver near by. Dodge had been despondent for some time because of ill health.

LOEW'S LEXINGTON O. H. OPENING WITH PICTURES

Loew Circuit Reported Paying \$850,000 for Big Theatre— Possession in August

The Lexington Ave. O. H. is reported as having been taken over by Marcus Loew to be converted into a picture house, becoming one of the links in the Loew chain of theatres in New York. The deal is said to have involved approximately \$850,000, with Loew standing ready to spend an additional quarter of a million to remodel the theatre.

The theatre for several years past has been run as a community players organization, which stepped in when the property was held by one of the big insurance companies. Later the insurance people disposed of the theatre to a realty operator. Several times within the last few years there were various rumors as to a change of policy at the house. There was something of a difference in the figure asked and that offered at the time and the deal fell through.

Lewin, it is said, will alter the six balconies that the theatre has and extend them some 30 feet each. This work will require some months, but it will be impossible to start until some time late in August. The house has several attractions booked in for the latter part of July and early August. On the final rental, which winds up August 3 and which is for the two weeks preceding, the Loew people are said to have offered the lessees \$10,000 bonus if they would call off their date so that the reconstruction work could commence earlier.

The Lexington is so situated that it has practically no opposition. There are but the Plaza Theatre at 53rd street and Madison avenue, and Proctor's 58th Street in the neighborhood of the Lexington. The former of these two plays a picture policy and is getting about the heaviest limousine trade of any house in almost any section of the town, drawing as it does from as far north as 72nd street from the best residential section of the city. This, together with the tremendous amount of building that is going on along Park avenue, should make the Lexington a class house instead of a mass theatre.

LOEW'S OTHER TWO

Takes Empress, Omaha, and Boro Park, Brooklyn

Besides securing the Lexington Avenue, New York, Marcus Loew has placed on his list the Empress, Omaha, and Boro Park, Brooklyn. Both will play Loew picture policy starting with the fall.

The Boro Park has had an adventurous career, playing several kinds of vaudeville, besides pictures, without success with any policy. Local interference had a great deal to do with its failures. Loew is reported having purchased the Boro Park outright for about \$500,000. He leased the Omaha house that has been playing vaudeville booked by the association in Chicago. It seats about 1,400.

THOMAS AND POWELL OUT

John Charles Thomas and William Powell, who were injured early last week when Thomas's car dropped over an embankment, were discharged from the White Plains, N. Y., hospital last Saturday. Although Powell was not seriously hurt, Thomas's injuries were more serious than first reported.

Thomas was removed to his home. Three ribs were broken and one slightly punctured a lung. His face was cut, one gash under his eye requiring several stitches. It is expected the scar will be slight, however. Both players were appearing in Cosmopolitan's feature film, "Under the Red Robe," which is being held up until they recover.

PETROFF AT GRANADA

Boris Petroff, ballet master and producer of McVicker's Theatre here, left June 5 to produce two presentations, "The Garden of Dreams" and the "Argentine Wanderer," for the management of the Granada theatre, San Francisco. Marjorie Lincoln and Pauline Zernova, premier dancers of McVicker's ballets, accompanied him; the rest of the ballet will be completed from Petroff's dancing school on the coast.

BALTIMORE'S EXAMPLE OF BIG HOUSE COMPETITION DRIVES OUT SMALL ONES

Business All Going to Big Houses—Medium Capacity Places Can't Compete—Neighborhood Situation About the Same—Small Picture Houses Gradually Forced Out of Business

Baltimore, June 6.

Small movie houses in Baltimore are in hard luck. Business is all going to the big houses. Within the past few months more than half a dozen of the small and medium sized—several first run places—have closed. Several other houses located in the downtown section are scheduled to shut soon, while many others are virtually starving to death as far as business is concerned. On top of all that many small houses in the other sections of the city have either closed completely or been sold and turned into stores.

The reason downtown is that the Century and the Rivoli are giving such big shows the others cannot compete, and that the Century is so conveniently located the erstwhile tired shopper, instead of dropping into a small place, will trek for the Century. The Rivoli has a tremendous advantage over the other houses in being located on the City Hall Plaza with plenty of parking space available. Uptown the Metropolitan, Parkway and Boulevard are getting the big house business. While these houses are not actually coining money, the chances are that they are not losing.

The Blue Mouse, a Lexington street house, nearly adjoining the Century, has been closed for a month. Across the street from it the Picture Garden, recently remodeled, and which was a snug and beautiful little house of the intelli-

mate variety, has given up; the Pickwick, on Howard street, another fair-sized place, has also quit. The Little Pickwick quit over a year ago, while the Strand, formerly one of the big houses of Baltimore, is now for sale and has suspended operations. The Gertrude McCoy, on Fulton avenue, is about to close, while rumor also mentions that the Wizard, a large downtown first-run house, near the Century, will soon close.

It presents a situation in a city formerly infested, as are most other cities, with small movie houses. Many are still going, but they are in localities where the population doesn't crave particularly edifying entertainment. On South Broadway, in a foreign section of the city, are two large houses, Cluster and the Broadway. The latter does a consistently good business. But scattered up and down the street within a radius of five blocks are about five small houses, all running the wild lurid stuff that caters for posters of the vintage of 1908, when villains choked the heroine and when dopes were portrayed in all their iniquity. One house in that section runs a bad tabloid show along with its movies—carries a chorus of five girls, a couple of alleged comedians, and allows those in the back of the house to stand in the aisles during the performance of the "extra attraction." If the owners of the place are great showmen and ever get anywhere they can point with pride to a mighty humble beginning.

GASNIER IN ARREST

BY L. A. PURITY SQUAD

Two Men and Two Women Taken in Raid—Gaston Glass Included

Los Angeles, June 6.

Louis J. Gasnier and Gaston Glass were arrested Saturday by the Purity squad, together with Mrs. Helen Neary McCloskey, a former "Follies" girl, and another woman, in a Hollywood house, charged with vagrancy and lewdness.

The Purity squad officers who made the arrest state that they had watched the house for hours and what they witnessed prompted them to make the arrests. The quartet remained in jail over night and were later released in \$100 bail each.

Mrs. McCloskey has been featured in the daily papers recently through a suit she has brought against Joe and Alma Rhodes and through her suit for divorce against Joe McCloskey, a press agent. The "other woman" in the case is also in pictures in small roles.

Gasnier and Glass both protest their innocence and state that they will make complete explanations at their trial.

Gasnier and Glass were arraigned before Judge Frederickson and their trial has been set for June 21. There was an array of legal talent present in court, headed by Milton Cohen, who defended Roscoe Arbuckle. It is understood that the charge will be changed to one of "disturbing the peace."

PAUL SWAN'S PEEVE

Los Angeles, June 6. Paul Swan has had a fit of temperament, and as a result quit the Lasky lot. He was cast for one of the roles in the De Mille production, "Ten Commandments."

After leaving the studio "the most beautiful man" issued a statement to the effect that he was temperamentally unfit to get along with studio people.

CONSTANCE TALMADGE FREE

Los Angeles, June 6. Constance Talmadge is free again. The courts here handed down her final decree from John I. Piatlogou.

HAWKINS' EXPLANATION

Misunderstanding in Respect to Publication of Story Mentioning W. C. Hawkins

October 27, 1922, Variety printed an article in respect to Wm. E. Burns, who had been incarcerated in the Tombs in connection with a charge of receiving stolen films. The same article referred to W. C. Hawkins as having been indicted by Hays on the suspicion of being involved in film thefts, the inference of the article being that Hays had claimed that Hawkins and Burns were on the same committee of the old National Association of the Motion Picture Industry.

It was not the purpose of Variety in its story to charge that W. C. Hawkins had been indicted by any Grand Jury or criminally prosecuted in connection with this situation. Variety does not believe the language used was susceptible of such a construction. All that Variety intended to publish was, as a matter of news, the fact that Will H. Hays had claimed that W. C. Hawkins had been involved in film thefts.

It was not the paper's purpose to charge W. C. Hawkins with having been indicted in respect thereto, and Variety disclaims any intention whatsoever or any disposition to publish anything that conveyed any such idea.

HEARST'S CAMEO FOR 8 WEEKS

B. S. Moss' Cameo on 42d street near Broadway has been leased by W. R. Hearst. The house opened under the Hearst banner Monday with "Enemies of Women."

The Cameo lease is for eight weeks, and may be lengthened to the entire summer. It will give the Hearst-Goldwyn combination a Broadway house for first runs until the Park at Columbus circle is ready for occupancy.

The lease was negotiated on a rental and percentage basis.

Please-U, St. Johnsbury, Vt. Burned

St. Johnsbury, Vt., June 6. The Please-U was totally destroyed by a fire which also wiped out five stores and several tenements, May 31, the total loss being estimated at \$75,000.

MIKE CONNOLLY'S CO.

Most Popular Caster Opera Own Offices in New York

The New York Casting Offices, Inc., were opened this week by Mike Connolly, at 140 West 44th street, New York. The object of the business is to cast for screen and stage, to secure and procure players as requested and suggest names for roles.

The company's president, Mike Connolly, is the best known casting man in the country, of wide acquaintance and evergreen popularity. Owning a reputation for conscientiousness and integrity, Mr. Connolly is reported to have opened his offices with assurances from some of the largest film producers they welcome him in the open field.

For several years Connolly was the caster for the Hearst picture concern, leaving that post some months ago to go to the coast. Loneliness on the Pacific led Mike to return to New York and start his new office. He is reputed to have some very influential associates connected with it.

UNION SUES EXHIBITOR

Springfield, Mass., June 6.

Springfield branch of the International Alliance of Theatrical Stage Employees and Moving Picture Operators has brought suit against Fred L. Frechette, proprietor of the Playhouse theatre of Chicopee, and Kenneth Forker, until recently proprietor of the Pastime theatre of Chicopee, to compel the defendants to keep an alleged agreement with the plaintiffs concerning the employment of moving picture machine operators.

A master has been appointed by the Supreme Court to hear the case. The hearing will be June 8.

FAY MARBE AT \$1,500

Fay Marbe has been booked for the LaFayette, Buffalo, independent picture house, at \$1,500 for the week of June 18.

CASEY AND BIOGRAPH MUST ACCOUNT

Justice Decides Against Them on Screen Rights to 13 Plays; Old Case Long Pending

The long pending suit of the De Mille Co. against Pat Casey, the Biograph Co. and the Protective Amusement Co. has been adjudicated by New York Supreme Court Justice Wagner, who has ordered Casey and the defendants to account to Cecil B. De Mille on the screen rights to the following 13 plays controlled by the plaintiff: "Strongheart," "Lord Chumley," "Rejuvenation of Aunt Mary," "Seven Days," "Stampede," "Beverly of Graustark," "Road to Yesterday," "Enchanted Ball," "Classmates," "Men and Women," "The Wife," "The Genius" and "Royal Mounted."

These were screened by the Protective under license from Casey, who, in turn, licensed from the plaintiff. The pictures were produced by Biograph and released through the old General Film Co.

Casey was obligated to make weekly royalty statements, and when defaulting the De Mille Co. rescinded the agreement, which, however, was disregarded. The defendants continued to distribute the pictures, the De Mille Co. being forced to sue for an injunction and an accounting. Two years ago Justice Hotchkiss found for the plaintiff, but before he could sign a modified decree, he died, necessitating a complete new trial.

Rather than go through a three weeks' trial again, Justice Wagner decided from the Hotchkiss records. The defendants must account for all moneys derived from the films subsequent to Feb. 25, 1916. They are also enjoined from further distribution of the pictures.

ANOTHER ANIMAL FILM

San Francisco, June 6.

Lou Hutt, former Pathe news camera man here who went to Borneo to film wild animal and native life, and who returned several months ago, has closed a deal with Eugene H. Roth to handle his picture which is to be called "Wild Men and Beasts of Borneo."

FREEZING OUT INDEPENDENTS?

Is there a move on foot in New York through the possible combination of the strong picture house circuits, working in possible conjunction with the screen producers, to wipe the independent picture house owner from the field? If one listens to any number of the smaller independent exhibitors who have anywhere from one to six little theatres in their chains, such a condition does exist, and they are unable to cope with it.

One exhibitor this week made the prediction that within five years time Marcus Loew alone would have Greater New York sewed up as far as neighborhood picture exhibiting was concerned; that he would have even the producers at his mercy and be able to dictate to them as to the terms on which he would show their product.

This opinion seems to be the outgrowth of the failure of the A. B. C., which was promoted by independent exhibitors for the purpose of being able to present to the local exchanges a buying combination that would in strength equal the number of booking days that any of the big circuits could offer, to function successfully. The wall of some of those that were interested in the A. B. C. is against the producer for not having supported the independents so that their booking office could have continued in the field and operated as a protection measure for the producers of pictures against the possibility of a combination of the circuit houses in New York, which would eventually have the producers and distributors at their mercy.

The question of high film rentals has always been sure fire red flag material for any one who wanted to rouse the independent exhibitors to action. It may be that it is being utilized in a new form at this time to wake the exhibitors to something or another, which some one or an organization is hoping to profit by, still it may be that there is something in the plaint that the exhibitors are voicing.

One exhibitor, a former head of the local exhibitor organization, has let it be known that at least three of the major film producing and distributing organizations combined against him in the matter of raising film rental prices when he had managed to bring about the combining of six small picture theatres in his zone in New York City, and boosted rentals to such a degree that he is now forced to purchase only in the open market. However, this same exhibitor was only recently before the Federal Trade Commission in their investigation of the Famous Players, and failed to impart this information for the benefit of the record.

Another exhibitor in a local exchange the other day stated that he felt certain that Loew was going to be the biggest factor in the motion picture exhibiting game as far as New York City was concerned, and that he felt that it was only a question of time before the Keith-Loew-and-Fox interests would all be working under one banner as far as the purchasing of pictures for their houses was concerned.

This, however, seems to be a very remote possibility, although Marcus Loew stated openly at a meeting of the Chamber of Commerce when he was brought face to face with brother exhibitors who accused him of invading their territory and creating an opposition that was raising the rental prices, that he would not under any circumstances stop in the extension of his theatre holdings in the city.

CONVENTION OF THEATRE OWNERS MAY RESULT IN RECONCILIATION

Syracuse the Place, June 19-21—Burying of Hatchet With M. P. T. O. A. Prophesied by Some—Mike Walsh and William Dillon Presidency Candidates

The annual convention of the Theatre Owners of New York state is to be held in Syracuse at the Onadaga hotel on June 19, 20 and 21. This is the organization that bolted the convention of the Motion Picture Theatre Owners of America in Washington last year and since has been on the outside of the national organization. The Syracuse convention is believed by many will bring about a reconciliation between the New York state organization and the national body, while there are others who state that there isn't a possibility of this step coming to pass.

This week one of the members of the organization who is rather well informed made the statement that had it not been for the fact that the national organization has re-elected Sydney S. Cohen as its leader for another year it might have been possible to bring New York back into the fold, but with Cohen as the national leader Charles O'Reilly would not consider a national affiliation.

However, on Tuesday, at the regular weekly meeting of the Theatre Owners Chamber of Commerce, Sydney Cohen put in an appearance, his first in 15 months, although he has retained his membership in the local New York city body. Those who were present stated that Cohen received an enthusiastic reception when he rose to speak. Cohen's appearance at the Chamber of Commerce meeting may possibly mean that he will be in evidence in Syracuse when the state convention is called to order and that it may also be possible that some arrangement will be arrived at between the old line regulars, who have developed a new state organization that is affiliated with the national body, and the insurgents, which will bring about harmony and peace as far as New York state is concerned.

The New York state insurgents have issued invitations to their convention to all of the presidents of state organizations that are affiliated with the national body and likewise to a number of influential exhibitors, who sway power in their respective states; this means that both James Ritter of Michigan, who refused to have his name placed before the convention in Chicago a few weeks ago as a candidate for national president, and Al. W. Steffes, the Minnesota candidate who had his name withdrawn after the name of Sydney S. Cohen was placed in nomination, have undoubtedly been invited to be present in Syracuse.

In the event that they put in an appearance and it is impossible for the two factions in this state to get together, Syracuse may possibly witness the birth of another national organization which will be comprised of those that have had their personal aspirations or their state's desire to step into control of the national body thwarted, as well as New York and Georgia, which stepped out of the M. P. T. O. A. a year ago.

Whether the New York insurgents will be able to swing enough weight to whip Michigan and Minnesota into line is a question. The former state organization issued a statement which evidently means that it is going to lie low and await developments. The latter turned in its charter and severed its connection with the national body. However, New York may be able to swing the trick at Syracuse, and if it does there may be two national exhibitor organizations in the field, with the new one undoubtedly made up of a series of Chambers of Commerce in all the key centers of the country dividing the nation on the same basis as the exhibition value quotas are now laid out.

As to a contest for the presidency of the New York State body, there seems to be small likelihood. Those that are at the helm of the organization want to have the situation well in hand before they go into the convention, feeling that here at all costs there must be the aspect of the fullest harmony. With this in mind it is going to be pretty

definitely settled as to who the next leader for the state is to be.

At present there are two names mentioned. One is that of Mike Walsh, owner of the Strand Theatre, Yonkers, N. Y., and the Democratic leader of Westchester county, and William Dillon of Ithaca, N. Y. The entire state seems to be in accord on the name of Walsh with the possible exception of Buffalo, and the powers that be believe that they will be able to whip the leaders from that city into line for the sake of harmony. There is a question, however, as to whether or not Walsh will accept the position at the head of the organization when it is tendered to him. At the meeting this week it was stated that he said that he did not want to be burdened with the duties of the office.

The plans for Syracuse call for the opening of the convention on Tuesday evening, with the following two days to be utilized for the business of that body. New York State Senator James J. Walker, who is an honorary member of the State body, will be the temporary chairman of the convention and will undoubtedly make the keynote speech at the opening.

There is no question that Walker is still in arms against Cohen and will refuse to be associated with any organization which affiliates with the Cohen organization. Walsh, who is affiliated with Walker in politics, would undoubtedly carry out any suggestion that would please the Senate's majority leader.

In sifting down the matter as it stands, it would appear on the face of facts as presented that the New York State insurgents cannot return to the Cohen fold without offending Walker, and the exhibitors of the state owe the Senator so deep a debt of gratitude for the battles that he has fought for them that they could not take a step that would offend him and still retain their self-respect.

However, it is barely possible that Walker and Cohen may possibly be brought together, for it is rather generally conceded that Charles O'Reilly, present state leader of the exhibitors and likewise head of the Chamber of Commerce in New York, would not be averse to a general get-together on the part of all of the independent exhibitors of the state for a common cause. O'Reilly, however, cannot come out in the open with an expression of a wish of this nature, even if he had it, although there have been rumors for months that he and Cohen had reached some sort of understanding. This O'Reilly has denied time and again when it was put up to him. In face of these denials there was a statement made from the platform at the Chicago convention on two occasions, the first time by Gus Schmidt of Indianapolis, and later by Sydney S. Cohen, that there was to be a joint convention in New York State shortly after the national convention closed. This may be taken to indicate either one thing or the other in regard to O'Reilly's attitude on the question of a peace pact.

ARRESTED FOR FALSE ADS

Los Angeles, June 6. One arrest and a warrant for another is the result to date of the war that is being waged on local "schools" for film aspirants, Michael J. Lynch, of Screen Players, Inc., is under arrest for false advertising in connection with the above organization while a warrant has been issued for C. Kellar, the "casting director" for the concern.

JEAN ACKER REMARRYING

Los Angeles, June 6. Jean Ackers, formerly Mrs. Rodolph Valentino, on her return here confirms the report that she is to wed. The bridegroom to be is the Marquis Luis de Bazany Sandoval, a Spanish grandee. No date for the ceremony is set as yet.

PAUL SWIFT LEAVES AS A. B. C. MANAGER

Co-operative Booking Scheme Being Run by Girl Secretary—Playing Third Picture

Paul Swift has resigned from the Associated Booking Corporation, the A. B. C. which was to solve independent exhibitor problems, and taken over the job of special representative for Al. Lichtman. He was in Washington this week, making a survey of the Lichtman exchange there.

No successor has been named for Swift's post and the running of the establishment is left in the hands of Mae Langam, Swift's girl secretary, acting under the executive board, but handling the delivery of prints and the collection of quotas.

The A. B. C. group began playing its third territorial purchase Sunday, the Bushman-Bayne picture, "Modern Marriage," but it is intimated that this will be the last territorial first-run purchase—certainly the last until next fall. No effort is being made to look over material or bid for it. The Bushman-Bayne picture is not being played in all the houses attached to the A. B. C. group, but only by those members who personally subscribed for the feature.

Swift went to Chicago with Lichtman, presumably on the prospect that exhibitor distribution would come up at the convention of the Theatre Owners and he would be on hand to advise with Lichtman on the possibility of a tie-up. It is generally believed that the failure of the A. B. C. proposition to come through had an important bearing on the action of the Theatre Owners in ignoring the whole subject of exhibitor distribution. The co-operative scheme was pretty generally exploited at the outset, but it apparently split on the inability of individual exhibitors to get together on a collective booking basis.

Jerome Beatty, for several years attached to the Los Angeles press department of Famous Players, stopped off at Chicago on his way east and was engaged to handle Lichtman publicity. The executive offices of the company moved to the new office building at 51st street and Broadway last week and was functioning Monday.

REID'S URN DEDICATED

Los Angeles, June 6. Wallace Reid's urn of ashes and pedestal in Forrest Lawn Cemetery were dedicated on Sunday. Dorothy Davenport, his widow, and numerous friends attended the ceremony.

MINNESOTA'S M. P. T. O. RESIGNS FROM NATIONAL ORGANIZATION

Meeting in Minneapolis Decides to Withdraw—Charter Surrendered—Chicago Convention Aftermath—Sydney Cohen's Statement

Minneapolis, June 6. At a meeting of the Board of Directors of M. P. T. O. of Minnesota held here yesterday it was unanimously voted the organization would surrender the character it holds in the M. P. T. O. A. and withdraw from the national organization. The move was expected as a consequence of the national convention in Chicago, at which Sydney S. Cohen was re-elected president.

After the meeting the following telegram was sent to Cohen:

"At a regularly called meeting of the Board of Directors of the Minnesota M. P. T. O. A. it was unanimously voted to surrender our charter and sever affiliation with the national organization. Please accept this as official notice of our action. Charter being returned by registered mail.

"Minnesota Division M. P. T. O. A. Clyde H. Hitchcock, Secretary."

Sydney S. Cohen from the national headquarters of the M. P. T. O. A. yesterday (Wednesday) issued a statement on the Minnesota situation.

MOOSER BACK FROM FAR EAST; QUASHED FILM PIRACIES IN ORIENT

His Mission a Complete Success Despite Bitter Opposition—Rewarded With Percentage of Profits of All Oriental Releases

MANY COMPLAINTS

Uniform Contract Being Ignored by Exchanges

Judging from the number of complaints that have been pouring into the Arbitration Board, maintained by exhibitors and distributors in the New York territory for the adjustment of film buying and selling differences, there seems to be a pretty general movement on the part of the exchange's forces in the city to generally ignore the uniform contract which was evolved through many months of hard labor on the part of the Will H. Hays organization and the exhibitor bodies and finally ratified by the Chamber of Commerce and the New York State Theatre Owners.

This week it was reported that no less than eight cases had been presented by exhibitors to the Chamber of Commerce, asking that the organization present them for judgment before the Arbitration Board and ask that they be awarded damages for the failure on the part of the exchanges to carry out their agreements.

The eight cases are not an unusual number it was learned on investigation. That many and more are cropping up each week over a period of almost two months, and the difficulty that the chamber is having is that some of the organizations which among the producers and distributors were most active in putting through the uniform contract are refusing to take the matter to arbitration and in general ignoring the cases altogether.

CONGRESS IN NEW YORK

The first International Congress on Motion Picture Arts will start today (Thursday) at the Waldorf-Astoria, New York, and continue for two days.

The Congress is the result of an invitation that was issued by Adolph Zukor to the authors of the world to be present and voice their suggestions for the betterment of screen entertainment.

There will be a banquet held tomorrow evening.

San Francisco, June 6.

George Mosser, international showman, arrived here from across the Pacific, having spent a year in the Orient for the United Artists' Corporation in quashing film piracy. His mission was a complete success, and he is said to have been rewarded with a percentage of profits of all Oriental releases for his sensational work through Japan, China, Java, India and the Philippines.

Pickford, Fairbanks, Griffith and Chaplin films were being distributed without conscience or by-your-leave in the Far East through what Mosser proved to be a thoroughly established ring of American and European film thieves. With the support of Ambassador Warren and the Japanese government, Mosser waged an intensive battle, routing the thieving crew and making arrangements with the exhibitors in the vast territory, whereby they will not take pictures, except through the regular and orderly channels.

Mosser found the headquarters of the conspiracy in Shanghai, China, with one A. Ramos, a Spanish subject, at the head, and an American named Goldenburg as his main malefactor. Goldenburg was murdered in a quarrel with another of the crooks shortly after Mosser arrived in Shanghai and began to expose the dishonest deals.

Mosser was physically attacked and his wife threatened by Chinese thugs. Attempts were also made to buy him off. Threats that his daughter would be kidnapped by bandits were posted on his door. Mosser, who speaks Chinese fluently, and lived in that country for many years, won his fight at last and stopped future probabilities of recurrences by lining up the theatre owners and putting through certain government actions against illicit trade in films.

Mosser was quoted here as follows:

"Japan has no copyright law. When I arrived there the exhibitors were about to display pirated copies of 'Way Down East.' I arranged to show my print first, to establish precedence.

"Then I found a clause in the American-Japanese treaty protecting authors' rights. So I printed a synopsis of the story. The pirates, getting wind of this, also printed a synopsis, and theirs was published first. They notified me that if I showed my print they would proceed against me for damages—a most curious situation.

"Finally, on the same night, I showed 'Way Down East' in the big Kogyokan, or wrestling amphitheatre, and they showed it in the Nippon Kan Theatre, Tokio. Ambassador Warren, at my request, communicated with the home office and took up the matter with the Japanese government. I retained the foremost lawyer in Japan, Dr. Niyoaka, and he finally obtained the first order of stoppage and seizure ever issued by a Japanese court.

"Then we went after the pirated film, but it had disappeared. We brought criminal charges against one Takamura, head of the ring in Japan. After this, the ring began to weaken, and the climax came when we sat one afternoon in Dr. Niyoaka's office and the exhibitors, one after another, brought in eleven reels of the pirated film—all there were. We agreed not to prosecute them, and in turn they helped us to expose the Shanghai headquarters.

"During this fight leading bankers and government officials gave me every assurance of support, saying they considered the piracy a blot on their national honor. But the blackhand letters from the secret Short Sword Society kept coming in. The contest lasted five months.

"I learned that the ring's system was to buy a print, through bribery from some American distributor; bring it into Hongkong, a free port, in a trunk; ship it to Shanghai, and there reproduce it. Since my visit to Shanghai not one pirated film has been shown.

WEAK PICTURES; WEAK BIZ LAST WEEK IN 3 BIG HOUSES

Poor Film Material Blamed for Drops in Grosses—
Other Features Held Up—"Human Wreckage"
Big Quota

Poor picture material was the cause of a three-cornered slump at the box offices along Broadway last week. The three houses were the Capitol with "Garrison's Finish," Rivoli with "Fogbound" and Strand with "Slander the Woman." Not a single one did anything like normal business.

In direct opposition to the three drops was the remarkable manner in which "Enemies of Women," "Rialto," second week, and third in picture houses on the street, held up, finishing the week with \$20,660, bringing the three weeks' gross to \$77,000.

"Garrison's Finish" at the Capitol was an Allied Producers and Distributors' release, with Jack Pickford as the star. It was pretty generally panned, and had it not been the Capitol has a big clientele of regulars the receipts there would have dropped far below the \$35,000 they were. At the Strand there wasn't a single excuse made. It was freely admitted the picture was a bad one, and that accounted for the falling off of the business to such an extent the receipts went under \$20,000. "Fogbound" at the Rivoli never had a chance. Incidentally, the Rialto and the Rivoli, especially the latter, are missing Reisenfeld, their presentation director, at present abroad.

This week at the uptown house the general show offered is decidedly off except for the feature itself. When Reisenfeld returns he will have the task of re-establishing these houses.

At the Criterion the gross of \$10,940 speaks louder than anything else could as to the manner in which "The Covered Wagon" is continuing to hold on. The little Cameo fared badly with "The Man Next Door," a Vitaphone feature, which drew just a little better than \$3,300.

Griffith's "The White Rose" at the Lyric is doing but fair, and on July 1 is to be succeeded by the Mrs. Wallace Reid picture, "Human Wreckage." The Ince-F.B.O. combination are going after a \$5,000,000 on this picture, and the reports at this time are that they are taking contracts from one to two weeks in houses which usually play a split-week policy. The question now rests with the manner in which the picture is to be put over in New York. The showing here will follow those in Los Angeles and San Francisco, where the picture will be first offered.

Estimates for last week:
Cameo—"The Man Next Door." (Vitaphone). Seats 539. Scale, 55-85. Failed to pull even though the name of Emerson Hough, author of "The Covered Wagon," was played up. Reached \$3,339.

Capitol—"Garrison's Finish." (Allied Producers and Distributors). Seats 5,300. Scale, 55-35-11.10. Picture decidedly weak as far as Capitol's box office was concerned. Under \$27,000.

Criterion—"The Covered Wagon." (Paramount). Seats 608. Scale: Mats. \$1 top; eves. \$1.50. Holding pace remarkably despite heat. Last week gross \$10,940.

Lyric—"The White Rose." (D. W. Griffith). Seats 1,400. Scale: Mats. \$1 top; eves. \$1.50. Not exactly wallowing, but doing consistently fair business. Between \$6,500 and \$7,000.

Rialto—"Enemies of Women." (Cosmopolitan-Goldwyn). Seats 1,950. Scale 55-35-99. Third week on Broadway in regular picture houses after having run at \$150 top at Central. Final week drew \$20,660, and booked into Cameo for eight weeks additional, Hearst making arrangement for Moss house on rental basis. In three weeks at Rivoli and Rialto gross went to \$77,000.

Rivoli—"Fogbound." (Paramount). Seats 2,200. Scale 55-35-99. Failed to hit with gross dropping to \$18,040.

Strand—"Slander the Woman." (Ince-First National). Seats 2,900. Scale, 35-50-85. Also a weak sister as far as feature picture was concerned and box office suffered. Gross on week went to \$19,672. This week Strand got corking summer program and presentation end stands up particularly strong. Business likewise did "come-back."

STATE CONVENTIONS

The M. P. T. O. A. of New Jersey, with R. F. Woodhull at its head, will hold an annual state convention at Lake Hopatcong, N. J., June 23-29.

On the day previous the Connecticut M. P. T. O. A. will hold its annual convention at Double Beach near New Haven.

HOME MADE PICTURE FLOPS IN FRISCO

Drive for Interest Through Local Pride a Failure—"Brass" Tops City's Receipts

San Francisco, June 6.

"Her Accidental Husband," produced by the Belasco Attractions, a local producing organization, was shown at the California, and a strong play made to rouse interest of the public through the fact that this was a local product. The attempt failed and the picture got \$12,500 on the week, which isn't good business for this house.

The Warner Bros. production of "Brass," at the Granada, pulled the top receipts of the week, getting \$21,000. The balance of the attractions in town ran at about a neck-and-neck pace around \$11,500, with the exception of "The Ne'er-Do-Well," which was placed at the little Portola after having played both the California and the Granada, getting \$3,400 on the week.

An estimate of last week's business is:

California—"Her Accidental Husband." (Seats, 2,700; scale, 55-90.) This is a San Francisco-made production issued by Belasco Attractions, Inc. Picture lightweight and continuity poor. Doing only fair business despite play-up of local manufacture. Got \$12,500 on the week.

Granada—"Brass" (Warner Brothers). (Seats 2,840; scale 55-90.) This looks like one of the best box-office bets in town. Picture had big preview and much publicity. Drew \$21,000.

Imperial—"Enemies of Women" (Cosmopolitan-Goldwyn). (Seats 1,400; scale, 55-75.) Third week. Has been heavily advertised and carried much publicity in Hearst papers. Pulling special stunts such as midnight matinees. Business is holding up satisfactorily. Gross \$11,000.

Warfield—"The Custard Cup," featuring Mary Carr. (Seats 2,800; scale, 55-75.) Second week very light. Picture proved disappointing. This is final week also of "The Sherwoods," a musical aggregation that has been in this theatre a long time. Got \$9,780.

Tivoli—"The White Frontier" featuring Dorothy Phillips. (Seats 1,800; scale, 40-75.) The sort Tivoli audiences like. Probably will pile up satisfactory returns. Grossed \$11,000.

Portola—"The Ne'er-Do-Well." (Seats 1,100; scale, 50-75.) Becoming a second-run house. Pictures playing California and Granada being shoved into this house to extend run. This feature doing fairly well, with \$5,400.

Strand—"Safety Last," with Harold Lloyd. (Seats 1,700; scale, 50-75.) Final week of this offering. Has played to excellent business all through run. Last week \$13,100.

MERGER ABANDONED

Effort to Pool Eighth Avenue, New York, Houses All Off

A scheme to form a three-cornered pool of picture houses in the district along Eighth Avenue from 42d to 59th street and involving three interests is understood to have been abandoned after approaching consummation.

The houses concerned are the Royal, Amphion, Tivoli, Times, Gem and several others. The interests involved are Yost, Consolidated (headed by Belogno and most important of the trio) and the houses controlled by Fanchi. The Tivoli is the most important property of the lot and plays the best grade of pictures, but the other houses were in competition as bidders for second and later runs and the plan was to handle them on a non-competitive basis from a central booking office.

The parties to the proposal, however, could not be brought to an agreement on terms.

PAPA HOOT

Los Angeles, June 6.

Hoot Gibson, the Universal Western star, became the daddy of a daughter yesterday.

BIG BILL AT NEWMAN STOOD OFF HEAT WAVE

Did Average Business Last Week—Outdoor Opposition Too Much for Others

Kansas City, June 6.

With the sudden hot weather, an Elks Charity circus in Convention hall, the parks open, and gasoline nights, the picture houses were up against it last week. Even the Memorial day holiday proved more injurious than beneficial. It was one of the first real bright days of the season, and the outdoors got the bigger part of the people. The Newman continues to hold up against most everything, with its many added attractions in connection with its picture program. This house is celebrating its fourth anniversary and offering a bill exceeding anything ever presented in a picture theatre in the west. Among the artists appearing as added acts are Grace Foster, Bartram and Saxon, Ladies' Quartet, Jimmy Dunn, Gloria Hilderbrand, Bobby Tremaine, Ten Kelley Dancers and a 12 piece novelty orchestra. The film is "The Exciters."

Last week's estimates:
Newman—"The Rustle of Silk." (Paramount). Seats 1,380—scale, nights 50-75. Extra features. Business around \$12,000.

Royal—"Thornes and Orange Blossoms." (Preferred Pictures). Seats 890, scale—35-50. Kenneth Harlan and Estelle Taylor. Snub Pollard comedy, "Where Am I?" added. Picture particularly appealing to those who had read Bertha M. Clay's "best seller" of 25 years ago, but story worked out well on film and two leads well liked. Many parts of story modernized with use of radio. Gross close to \$6,000.

Twelfth Street—"Quickhands," and Mack Sennett comedy "Gymnasium Jim." Seats 1,100—scale 30. Drug smuggling gang on the Mexican border, with thrills and gun play. Claimed shots were made in Mexico opposite to Fort Crockett. Around \$12,000.

Liberty—"Suzanne" (Mack Sennett production). Seats 1,900—scale 35-50. Mable Normand. Always favorite here, Miss Normand's name meant more to Kansas City fans than title of feature, but proved really entertaining picture with number of original thoughts and settings and some excellent photography. Neighborhood of \$6,000.

PICTURES ARE "BLAH" IN NEW ORLEANS

Total Takings Upheld Opinion—Strand Seating 2,200, Week's Gross \$3,965

New Orleans, June 6.

This city remains almost immune to pictures by comparison with other towns. Listing of the grosses along with the capacities of the houses proves lucidly the people will perhaps never show sustained interest.

Exchanges here seldom show a profit, bringing about continuous change of managers, which never seems to alter the situation. To most of the inhabitants pictures are mostly "blah."

Last week was just another of the countless poor weeks that have gone before. The score follows:
Strand (seating capacity, 2,200; prices, 23, 55, 83). "The Famous Mrs. Fair." Started mildly and finished worse. It was pronounced not "peppy" or "kicky" enough, the tempo being slow; that is, from local perspective; \$3,965 in seven days.

Liberty (seating capacity, 1,800; prices, 28-55). Guy Bates Post in "Omar the Tentmaker." Considered dull and tedious. Film begot small receipts at Liberty past two years—\$2,343. At same theatre same star in "The Masquerader" several months ago established record for this year, only surpassed by "Brass," a picture that cost little by comparison with some, but which will surely make a fortune for Warner Bros. "Brass" has everything picture should have.

Tudor (seats, 900; price, 28). Mixed policy past week brought trifle better than \$1,500. Tudor played several pictures.

EDWIN CAREWE DIVORCED

Los Angeles, June 6.

Edwin Carewe, director for First National productions, whose non-professional name is J. J. Fox, has been divorced by Mary Lane Fox-Carewe.

Teddy Sampson, former wife of Ford Sterling, the Mack Sennett comedian, was named as co-respondent.

HEAT WAVE IN CHICAGO SETS NEW LOW RECEIPTS LEVEL

Pictures and Legit Houses Feel Business Loss in Chicago Theatres—May's Weekly Average \$44,000—"Safety Last" Did \$25,000 at Orchestra Hall

Chicago, June 6.

"SAFETY LAST" BREAKS L. A. HOUSE RECORD

Lloyd Comedy at California Plays to \$23,615—"Covered Wagon" Still a Hit

Los Angeles, June 6.

The one bright spot, or the brightest at least from the standpoint of cinematic attractions, was Harold Lloyd's "Safety Last" at the California. The comedy opened to the biggest house ever recorded at the California, not even barring the grand opening three years ago. Next week the feature will be shown simultaneously at the California and Miller's, operated by the same management. "The Covered Wagon," at Grauman's Egyptian, hasn't shown any signs of a fall-off, although "Enemies of Women" at the Rialto is not holding up so well. The other houses fared only mediocly. These are the estimates for the week:

California—"Safety Last" (Roach) (Seats 2,000; 25-55). Lloyd's most recent more-than-two-reel feature. Lloyd a big favorite. Edlin's music a distinct feature. Took \$23,615.

Kinema—"Within the Law" (A. F. N.) (Seats 1,800; 25-55). Norma Talmadge's best picture, according to many. Third week didn't do so well. Ordinary fillers. Estimated at \$9,700.

Grauman's—"The Heart of Wetzona" (Seats 2,200; 25-55). Revival of this old-timer didn't prove as popular as theatre management figured. Norma Talmadge and Thomas Meighan co-starred. Easter and Hazelton in "The Spirit of Indian Love" and were well received. Jack Laughlin's dance act with 14 local beauties a hit. Grossed \$11,772.

Grauman's Metropolitan—"Only Thirty-eight" (Famous Players-Lasky). (Seats 3,700; 35-55). So-called all-star cast. Fairly well received. "Lighting Blood" series (H. C. Witwer story) also listed. Ben Black's jazz artists added zest to the program. Got about \$25,800.

Grauman's Rialto—"Enemies of Women" (Cosmo). (Seats 800; 35-55). No date set for termination of run, but indications are the end is not far off. Box office showed \$9,290.

Grauman's Hollywood—"The Covered Wagon" (Paramount). (Seats 1,800; 50-1). Nights holding up great. Matinees will be boosted considerably with closing of schools. Got in neighborhood of \$20,800.

Mission—"Down to the Sea in Ships" (Independent). (Seats 900; 35-80). This thriller by Elmer Clifton is creating a positive sensation. Took \$8,990.

Loew's—"Success" (Metro). (Seats 2,400; 25-55). No particular star, but well-balanced cast. Stan Laurel in comedy, "When Knights Were Cold," and other features, chief among them Rose Perfect. J. K. Gorham producing for this house temporarily.

FOY FAMILY ON SCREEN

The Foy family have been signed for the screen. Albert W. Hale, a director, stated Tuesday that he had entered into an arrangement with Eddie Foy whereby Master Irving Foy was to be presented as the star of a five-reel comedy which he was to make and in which the supporting cast would be headed by the elder Foy and the rest of the family. The picture is to be made in the vicinity of New York during the summer.

FREAK AT FILM THEATRE

Baltimore, June 6.

At the Brodie theatre here they are showing a freak along with the regular show. A pair of twins built on the order of their more famous relatives from Siam is the attraction, and the management of the house has been billing them extensively on the outside of the house. They are alive and have been attracting a great amount of attention in their neighborhood.

Foreclosing on Cow Pony

Los Angeles, June 6.

Elythe Sterling is the defendant in a mortgage foreclosure action in which a cow pony is featured. The cow pony was given as security for a \$700 note which Miss Sterling failed to meet.

The tremendous heat wave swept the bottom out of not only the legit, but also the picture business last week, and new low levels were reached at the picture houses. Decoration day, which always calls for thousands of surrounding villagers to come into town, helped to save the picture houses.

With very few of the legit theatres having a Wednesday matinee and only four vaudeville theatres in the downtown section, helped make picture business.

Still, the week was so disastrous it forced "Enemies of Women" which looked good for another four weeks at the Roosevelt to hang up the one more week sign. It is understood the picture had a \$14,000 stop clause.

The Chicago theatre has not been hitting as per schedule in the last two or three weeks. Where the gross business for March and April has been around \$47,000 a week, May's average was around \$44,000. This theatre is depending a great deal on the school vacations which will allow the children to come down town, and also a play from the many conventions. This proved true last year when the summer business was away over expectations.

The Randolph which set itself a new record by the number of weeks and in money played to since Universal took it over, grossed just exactly half of what "The Hunting Big Game" opened to. It is said the picture grossed in its six weeks here \$50,000. "The Covered Wagon" the highest priced film in town on admission, took a terrific plunge in advertising, running two full pages in the dailies and held its own.

Estimates for last week:
Chicago—"Brass" (First National). Seats 4,200. Nights, 55c. Although well exploited, and benefit of several strong presentations around \$42,000.

McVickers—"Modern Marriage" (Paramount). Personal appearance of Francis X. Bushman and Beverly Bayne who were starred in film, helped keep up average. Showed less falling off than other film theatres. Around \$30,000.

Roosevelt—"Enemies of Women" (Cosmopolitan). \$14,000. Falling off may be blamed on theatre, as it is condensed, close-seating house, becoming hot with people knowing it.

Randolph—"Hunting Big Game." (Universal). Seventh week. Barely touched \$5,000.

Woods—"The Covered Wagon." (Paramount). Around \$11,000. Doubtful whether showing actual profit, still considered tremendous, when remembered last two feature films played legit theatres, "Robin Hood" and "One Exciting Night," failed to do anywhere near this in their seventh week.

Orchestra Hall—"Safety Last." (Pathe). Capacity around 2,200. Prices 55c. week days; 75c. Saturday and Sunday. Light shows a day, grinding from 11 until 11. Film has swept town. Hit almost \$25,000, which breaks all records for this theatre.

FALSE ARREST CASE, MISTRIAL

Washington, June 6.

The jury which has been hearing the testimony in the damage suit of Mrs. Hattie May Morris, who claims that she was seized by Special Officer Grover C. Sollers in the Columbia theatre, ejected and arrested Sept. 21, 1921, failed to reach a verdict and the \$25,000 suit will have to be re-tried.

Mrs. Morris sued the Columbia Amusement Company, Washington Theatre Company and Harry Jarboe, manager of the house, as operators and owners of the theatre for alleged false arrest, assault and battery and false imprisonment.

KIRKWOOD AS "BEN HUR"

Los Angeles, June 6.

According to rumor, it has been settled James Kirkwood is to play the title role in the screen production of "Ben Hur" which is to be filmed on the Goldwyn lot at Culver City.

Practically every leading man of the screen has been named as a possibility for the role during the last year.

Former Wife Promoting Ex-Hubby

Los Angeles, June 6.

Violet Boyle, divorced wife of Jack Boyle, author of popular fiction, is here trying to promote a company to screen some of her former husband's works.

WEEK OF HEAT MAKES PHILLY TRIM SAIL FOR THE SUMMER

Aldine Closing and Big Downtown Houses May Be Reduced to Two if Stanton Quits—"Mrs. Fair" Fails to Attract

Philadelphia, June 6. Scorching hot weather predominated last week, and the film house grosser, which had been holding up in a most unusual fashion, took their first decided tumble.

One result was the announcement of the closing of the Aldine theatre, following this week's showing. This was nothing of a surprise, especially in view of the decision to keep the Stanton open with "Enemies of Women," instead of closing it about June 1, as last year.

It would not be surprising now to see the Stanton remain open for a good part of the summer. If it does close, this will mean only two of the four big downtown first-run movie houses running through the hot months, an unusual situation. This, in turn, would probably mean that the Palace would return to a policy of first runs, which it has not had in several years, and also that the Arcadia, which has been devoted for several years to program pictures of little importance, might again get big bookings.

What will be done with the Aldine in the fall is a question of interest to those on the inside here. Its location, close to the Rittenhouse square society section, has proved a poor one for business, and it is undoubtedly too close to the Stanley (a block away, at 19th and Market). There have been numerous rumors (especially last fall, at the time the Stanley took it over) that this house might be remodeled and used for legit, especially of the intimate "little theatre" order. It has proved that in order to win success as a film house it must go in for heavy and elaborate exploitation and advertising. With program pictures, it has seldom done any business.

Another feature of last week's collapse in film house business was the comparatively low gross turned in by "The Famous Mrs. Fair" at the Stanley, which generally escapes the slumps. The fact that "Mrs. Fair" as a stage play had two successful engagements here, and caused a lot of talk, was expected to draw some real money to the box office of the Stanley, but quite the contrary, the Monday business was the smallest of the last six months or more, and the entire week was way off.

The Stanton did a fair week's business with "The Ne'er-Do-Well," but the gross was such as would have caused a substitution if turned in during the past winter. However, a decision had been made to put "Enemies of Women" in for a run beginning June 11, the Stanley company did not want to make another switch in between, and "The Ne'er-Do-Well" was continued this week. Its gross is likely to be extremely low in this, its third week.

The Karlton was the only house which held up big last week; "Safety Last," second run, was its feature and the Lloyd comedy continued to show the form it had displayed at the Stanley several weeks ago. The gross at the Karlton was a big one for the house, although it must be admitted, considerably under expectations, for which, again, the hot weather must be blamed.

The Palace and the Victoria, after their big money of the preceding week slumped with last week's features. The former had "Brace," which had previously done creditable business at the Stanley, and the Victoria had a first-run, "Luck," with Johnny Hines. With any kind of good weather breaks, both houses would probably have done excellent business.

This week's features are problematical in the matter of business, especially as the hot wave is holding over. The Stanley feature picture is "The Bright Shawl," marking a return of the Richard Barthelmess features to this house. "Fury," his last, was shown at the Karlton, where it did fine business and attracted much attention here. On the other hand, "The Bond Boy," the last Barthelmess picture shown at the Stanley, was definitely off in gross.

The Karlton this week has "60 Cents an Hour," with Walter Hiers. "Mr. Billings Spends His Dime," Hiers' last picture shown here, and his first starring vehicle, did a very mediocre week's business.

The Aldine was to have had "The Exciters," with Bebe Daniels and Antonio Moreno this week, but this was changed on Thursday, after all the posters were out and newspaper layouts completed, and Douglas

MacLean in "The Sunshine Trail" was substituted.

Estimates of last week: Stanley—"The Famous Mrs. Fair" (Metro). Surprisingly low gross of not quite \$20,000, despite high praise in dailies and access of stage play here. Quaker City Quartet, composed of prominent local singers, was added feature; also, Jack Greismer, billed as "boy orator." Monday was worst in long time at house, with gradual, but not large pick-up during week. "The Bright Shawl" this week, with "You Can't Fool Your Wife" next. Big musical and other added attractions appear to have been dropped for rest of summer. (Capacity, 4,000. Scale: Matinees, 35 and 50 cents; evenings, 50 and 75 cents.)

Stanton—"The Ne'er-Do-Well" (Paramount). Thomas Melghan feature off in second week, but company adhered to decision to keep it in for a third week. Monday it will be succeeded by "Enemies of Women," which is carded as in for an "indefinite engagement." "Ne'er-Do-Well" did only about \$9,000. (Capacity, 1,700. Scale: Matinees, 25 and 50 cents; evenings, 50 and 75 cents.)

Aldine—"Fogbound" (Paramount). First Dorothy Dalton picture booked at this house shared fate of recent pictures here, gross dropping to around \$3,500 when hot days struck town. This week, with "The Sunshine Trail," is end of season here, as house is announced as closed for summer. (Capacity, 1,500. Scale, 50c.)

Karlton—"Safety Last" (Pathe). Held up finely through first real touch of Philly summer, and grossed close to \$9,000, which, at this scale and capacity, is fine, though not quite as big as expected. "60 Cents an Hour" is this week's feature. (Capacity, 1,100. Scale, 50c.)

EVERYTHING WRONG IN WASHINGTON LAST WEEK

Three-Quarter Houses Saturday Night—Grosses Fell Away Off

Washington, June 6.

If every movie star that ever had his or her name in the lights were gathered together in one great cast they wouldn't have attracted business here last week. There was too much outside. A survey of the houses Saturday night, in spite of a rain storm which would under normal conditions, have aided business, disclosed but three-quarter houses in all of the larger downtown theatres. A good term for it might be "the pre-convention slump." It hit everything locally.

The quality of the films in most instances was up to the standard the local managers endeavor to maintain. From a picture standpoint the greatest of the four was the Dick Barthelmess-Dorothy Gish special, "The Bright Shawl," at the Metropolitan. It is holding this picture over for a second week (current), not because of any particularly good business last week, but because of faith in the picture.

"Rustle of Silk," finishing two weeks at Moore's Rialto, did but little, although business went in fits and starts. There was no expensive orchestra rehearsal for a new film, and every little bit helped last week. "Success," at Loew's Columbia, had but little to commend it, the regular patrons of the house remaining loyal though, even in the slump, while Loew's other house, the Palace, with "The Trail of the Lonesome Pine," got its share of what business there was to be gotten.

Estimates for last week: Crandall's Metropolitan (seats 1,700; scale, 35-50). "The Bright Shawl" (First National). Did business of week, although figure way off, hitting a slow at \$6,500.

Moore's Rialto (seats 1,900; scale, 50). Betty Compson in "Rustle of Silk" (Paramount). Second week, possibly got \$5,000.

Loew's Palace (seats 2,500; scale, 35-50). "The Trail of the Lonesome Pine" (Paramount). About \$6,000.

Loew's Columbia (seats 1,200; scale, 35-50 nights). "Success" (Metro). May have dropped below Palace figures, but good estimate set \$6,000.

HEAT HURT BALTIMORE; WEEK'S OUTLOOK SAME

Influx of Shriners Helped Some Last Week—Prospect Worse This Week

Torrid heat the latter part of last week hurt the movie business to some extent, but the influx of Shriners into the city also bolstered it up a bit, for it was near normal. This week, however, the heat is going to play hob with business all around, for several houses in the early part of the week had noticeable gaps in the audiences at both matinee and night performances, with the same applying to vaudeville houses.

None the less, they are going right along and programs look good in the near future. "The Girl of the Golden West" is now current at the Rivoli and is holding up fairly well, while a dancing team is also adding luster to the bill. At the Century Leon Victor is exploiting Metro's "Famous Mrs. Fair," and on Monday the Federation of Women's Clubs as house guests. He received an endorsement from the organization on the film and this figured in as nice publicity stuff for him. The picture is in on a percentage basis and another Metro film, "Where the Pavement Ends," comes in next week on the same plan. Much plugging will be done for Ramon Novarro who is starred. Meanwhile, Thomas D. Soriero, manager of the combined Whitehurst interests, is plugging along with the condensed Gilbert and Sullivan operas, this week's bill being "Pirates of Penzance." These operas are adding quite a nice bit to the operating "Nuts" and it is doubtful whether they are bringing all they should to the front of the house, but none the less they are adding a class to the theatre that is not going to hurt and should help to build a real reputation.

Last week the New Lyceum went away off with a return of "Way Down East," although the show played to virtual capacity for seven weeks on its first run at the same house. Last week put very little into any one's pocket.

Century, capacity 3,500 (scale 25-50-75). With "The Rustle of Silk" and "Pinafore" as added attraction, this house hung between \$13,000 and \$14,000, which is good considering the heat. It is playing "Famous Mrs. Fair" this week to fair business, with heat working against it. Rivoli, capacity 2,000 (scale 25-50-75). Working "Within the Law" for two weeks, business held up fairly well on the last stretch. Talmadge is a great favorite in Baltimore and Rivoli itself is always assured of a fairly regular clientele on account of uniform quality of its programs and music. This week "Girl of the Golden West" started off well, with heat also cutting in a bit here.

New, capacity 1,800 (scale 25-50). With "Mastery of Men," Morgan Robertson's sea story, did about \$8,000, which is average business. Picture didn't create a furor, but rated as being good.

Parkway, capacity 1,200 (scale 25-44). "Brass" played here last week, having already played at New Lyceum (twice daily) and as regular program picture at the New. Held up to fair business, getting about \$3,500 on the week. This week "Corset of the Magnificent" (Clare) King ball young film. Same picture is also showing down town at the New Wizard.

CONVENTION H'D Q'TRS

State Meeting Opens June 19 at Syracuse

Syracuse, N. Y., June 6.

Pre-convention headquarters of the Motion Picture Theatre Owners' Association of New York have been established in Room 401, the Robbins-Eckel theatre building here. Samuel Berman, executive secretary of the state body, came here on Saturday to open the headquarters and meet with a committee of local exhibitors, who will complete the convention plans. James Roe, president of the local movie men's organization, is chairman of the committee, and its personnel includes practically all city exhibitors.

There will be, Berman said, no attempt to stage a movie ball in connection with the convention. The difficulty in assuring the presence of a sufficient number of stars as drawing cards was explained as the principal hitch. A half dozen or so prominent players will be invited to the convention banquet, the speakers at which will include U. S. Senator Wadsworth, State Senator J. J. Walker, Will Hays and a small army of others.

Berman predicts that the local convention—the second meeting of the association to be held in this city—will see an attendance of 3,000.

"WAGON" IN BOSTON

Special Doing Special Business at \$1.50

Boston, June 6. "The Covered Wagon," playing the Majestic, is proving a big surprise in at least one way. It is the first photoplay, for that is what it would readily be termed, that was featured by the higher-priced seats selling out first, with the others trailing behind.

Scaled at \$1.50 top there is a remarkable demand for this price seats, and even the "Birth of a Nation" did not equal this attraction in that respect.

The picture is over good and strong, with business building up until the hot spell struck the city. Then, as was natural, there was a sag. The first week here the film is credited with \$11,000, with between \$12,000 and \$13,000 the gross for the second week. This week, because of weather conditions, should not be so good, but already the picture has proven itself to be a most unusual attraction. The audience that is seen in the Majestic nightly is far from being the regular picture audience, it is just the opposite. The evening shows are reported good, with matinees off slightly, about three quarters capacity.

This week "Main Street" is being released at three downtown picture houses, Park, Modern and Beacon. The Park has been the house where several successful features have been released this season, and the Modern and Beacon have the well-earned reputation of being two of the best located and most dependable houses in the city. The film is being well advertised with plenty of poster and newspaper publicity. A capacity house for Sunday night, with big business on Monday.

Last week the Park turned in a gross of slightly better than \$4,000, with the Modern and Beacon going it \$1,500 better.

HEARST OPENING TWO SPECIALS AT EMPIRE

"Enemies" in London June 15 —"Little Old New York" in July

William Randolph Hearst this week set the openings for his lately acquired Empire, under lease, in London. Taking possession June 11, the Cosmopolitan production of "Enemies of Women" will open June 15.

During early July Cosmopolitan's "Little Old New York" will succeed it at the same house. Prints for both pictures were sent across this week.

With the short space left but little exploitation can be given "Enemies" in the English capital, but a strong campaign is anticipated for "Little Old New York."

Jack Potter, now in London, will represent Hearst in the social managerial activities for the specials, likely working in conjunction with the Goldwyn press staff in London.

HUNEKER WITH EASTMAN

Erik Huneker has joined the Eastman Studios staff as general manager. Huneker is the son of the late James Gibbon Huneker, internationally famed writer and critic. His mother, Cleo Bracken, is a famous sculptress.

Mr. Huneker was formerly connected with the Metropolitan Opera. He has also done newspaper work.

INSIDE STUFF

ON PICTURES

Jesse L. Lasky on the coast sent for Bill Hart immediately the Hearst papers published the Hart vindication story. Lasky asked Hart to start at once on a picture for Famous and Hart assented. Yet some maliciously minded persons attempted to circulate a report Hart had engaged to make a picture for Cosmopolitan (Hearst), and for that reason the Hearst papers had uncovered the vindication.

It's pretty tough to get ar. undeserved wallop as Hart did without having people in the picture business who should be delighted to see someone come through clean, attempt to cast a shadow of doubt upon it. If the picture people themselves are the principal scandal mongers for and of themselves, they should not be surprised that the public, hearing their mutterings, magnify them.

A little less talking by the people of pictures, less willingness to have everyone hear how wise they think they are and how much they think they know about others would lessen the undesirable notoriety the film trade so plentifully has received. Their talk is passed around and eventually reaches publicity quarters where it is followed up and a story made. There's quite sufficient that naturally breaks through court records and other happenings. If the picture people would make it a practice to strictly mind their own business, which is picture making, it might be much better for the trade as a whole.

The importance of directors in the making of pictures appears to be on the decline, according to an official of one of the largest producing organizations. He says directors are hired and fired at will, with none of so great importance the producing company feels he is essential to the success of its productions.

This condition has been developed through the number of technical experts now associated with picture making. It is claimed. The day of the director handling a production in its entirety has passed. At the present time the company secures the cast, builds the sets and after the scenario has been put into proper shape, calls in a director to look it over to say whether he thinks he will be able to turn out a worth while picture with the story supplied.

In most cases the directors have nothing to say in regard to the selection of players. The sets are all built without suggestions from him, and all he is called upon to do is to get the most out of the people in the cast for the situations offered in the script.

There are several exceptions, however, among the leading directors. The official appears to have deliberately overlooked those directors excepted from any general statement of the above character.

A fairly popular leading man in Hollywood, who commands \$1,500 a week, was working in two pictures simultaneously as so many leading people are. He was approached by a third company to appear in one of its productions for one day in a sympathetic role that did not require his appearing throughout the footage, the script calling for his early departure out of the picture. Knowing that the picture company was anxious to have him in the picture, not so much for his histrionic ability, because the part could be as well filled by another juvenile, but for the fact his name would mean something in the billing, he demanded \$2,000 for that one days' work. He got it.

A parade consisting of three automobiles chased itself around Times square the other morning and handed a laugh or two to the natives. In the first car was Larry Semon and some movie men, in the second and third a nondescript bunch holding home-made signs on poles with the inscription, "Welcome Larry Semon with the Three Million Dollar Contract." A cameraman accompanied the outfit, and pictures will probably be shown of Larry's New York "reception."

John Howard Cromwell, the 68-year-old lawyer-millionaire, was granted an interlocutory decree of divorce last Friday by Supreme Court Justice Seeger in Newburgh, N. Y. The case was first brought up for trial before a jury last winter, the jury disagreeing. The principals agreed to an arbitrator to hear testimony. It is reported Mrs. Cromwell secured a cash settlement. Harry Cohn, film director, was named in the first suit.

The terms over which D. W. Griffith and Al Jolson are reported split for Jolson's appearance in blackface in a Griffith-directed special are said to be Jolson's demand for \$25,000 down and another \$25,000 when the picture is completed, besides a percentage of the gross takings over \$650,000.

William Fox will take possession of the Barbee Loop theatre, Chicago, Sept. 1. Fox has the house on a long term lease and will make extensive repairs.

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 LITTLE BALLET, A LITTLE SONG, A LITTLE JAZZ"

5 Mins.; Full Stage
Strand, New York

Here is decided novelty exactly what title implies. Stage is set with huge book which bears title and from doors cut in center artists appear. Program runs as follows:

"Liebesleid"..... Kreiser
"A Kiss in the Dark"..... Herbert
"Chicago"..... Fishel
Mlle. Klementowicz, Dawn and M. Bourmann

The jazzy finish with two girls and a man, all of the ballet school, brought the biggest applause return. The program offered at the Strand this week with the novelties and the orchestral selections all leaning toward the popular music of the day might have been advertised as a popular jazz week to the advantage of the box office.

The orchestra arrangement had a banjo and a saxophone as well as other jazzy instruments and the overture won far greater applause than any of the classical selections have been known to get. Fred.

PIANO QUARTET (4)

10 Mins.; Full Stage
Strand, New York

A quartet of young women who play the piano exceedingly well. They are seated at grand pianos and make a pleasing stage picture in the manner in which the lights are employed at the Strand during the act. Wisely they are playing nothing but popular numbers. This appeals particularly to picture house audiences today. The girls offered three selections. The applause necessitated an encore.

A decided novelty that almost any exhibitor in a town of any size at all can utilize with the assistance of four of the music store demonstrators. Fred.

BETTY MAY

"Valse Ballet"
2 Mins.; Full Stage
Rivoli, New York

This is just a ballet number which, while prettily enough done in a terpsichorean sense, failed to stir the audience to any great degree.

A pleasing enough divertissement to break the monotony of the program. Fred.

OPERATIC POTPOURRI

15 Mins.; One and Full Stage
Capitol, New York

A splendid musical and dance feature as put on at the Capitol, but the cost would be prohibitive in anything but the biggest houses. A mediocre presentation of this sort would never do and it involves so many people the outlay is large.

In effect the feature is a four-number special show framed along classical music lines. At the opening a tenor in appropriate comedy dress does the prolog from "Pagliacci" as a solo, extremely well done by Desirée La Salle, singing before the regular gold house curtain.

The stage is set with a scene outside the prison for a solo by Mme. Elsa Stralla, billed as from the Royal Opera, Covent Garden, an aria from "Il Trovatore," brilliantly sung. A waltz ballet from "Faust" intervenes between this and the finale, the sextet from "Lucia" with Editha Fleischer, billed as of the Wagnerian Opera Co., and considered of sufficient importance for display in the lights.

The feature has special value for the Capitol, where the musical program has almost as much weight as the picture feature. For houses drawing from straight fans, the idea does not appear worth while. It is pretty heavy musical stuff, but as handled at the Broadway house is a treat. Rush.

DANCE CHARACTERISTIC

3 Mins.; Full Stage
Capitol, New York

The simplest kind of arrangement, briefly put together and designed merely to supply atmosphere for the feature picture, "The Ragged Edge." The locale of the story is China and a group of girls in Chinese costume before a colorful Oriental setting go through a neat routine of steps. Merely supplies a touch of color and a bit of animation as a prelude to this particular picture. For that purpose very satisfactory.

The dancers are drawn from the Capitol school. Rush.

WALTER VAUGHAN'S BANJO ARTISTS (7)

5 Mins.; Full Stage (Special)
Chicago Theater, Chicago

Seven fellows playing banjos, six in a half circle and the seventh just a little in front of the natural position, with an elaborate setting, composed of a black main drop with a huge banjo hanging in front of it, on which both picture and electrical effects play.

The banjo must be all of 10 feet in diameter. It permits different pictures to be thrown on it during first number. At the finish electricity plays up and down the keys, making a striking novelty. The seven banjoleists play the instruments very well. They inject a little singing into one number. Another is a medley of popular airs. The orchestra is used with the banjo music.

The banjoleists appear to play the instruments very well, but there is no brilliancy to their performance. Loop.

"A BREATH OF EGYPT" (7)

Dance Novelty
6 Mins.; Full Stage (Special Set)
McVicker's, Chicago

Chicago, June 2.
The interest in Egyptian affairs with the advent of "King Tut" into the show business makes this timely. It is a beautiful stage picture. There is a series of panels near the front of the stage with Egyptian pictures on them. They turn out to be dancers posing; a girl in each panel, two on each side and a different panel in the middle of man and woman.

Over the top is a cyclorama (horizon) with a couple of palm trees.

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"IN FLANDERS" (5)

Songs
8 Mins.; Full Stage (Special Set)
Chicago Theater, Chicago

Chicago, June 2.
The setting is a field of poppies in "two," with a representation of a battlefield in the rear. Gladys Swartout sings "The Rose of Picardy." She makes an awkward exit, returning later in costume of a Red Cross nurse, to join in the finish.

One portion of the battlefield is slowly lit up and on an elevated location four young men in uniform sing. Near the conclusion an effect has silhouettes of many soldiers behind them.

The stage picture is pretty and was especially appropriate for the week including Decoration Day.

ELSIE and PAULSEN

Ice Skating
8 Mins.; Full Stage (Special Set)
Missouri, St. Louis

St. Louis, June 6.
Elsie and Paulsen look much better now than when here with "Frolics of 1922." Herman Timberg's unit show. They are a team of excellent ice skaters. Though new to the Missouri customers, Elsie and Paulsen can come back to the Missouri any time, judging by the reception they got.

The winter set with snow covered mountain in the background and the "ice" pond (artificial flooring) in the valley won hearty applause at each opening.

Their routine is that of presenting an original Apache dance while on ice skates. The pirouetting of this team as they perform on their skates was justly rewarded by an audience that filled every seat in the large theater. Ross.

COAST FILM NEWS

By ED G. KRIEG
Los Angeles, June 6.
Shirley Mason is recovering rapidly from her recent operation. As soon as she is well enough she will leave for New York.

The first picture of the Little Theatre Film Company was shown at a preview before the Writers' Club in Hollywood. "Mortal Clay" is the title.

William Desmond, popular serial star, and his wife will leave for London shortly, where they are to be featured in vaudeville.

Low Cody, after several months' sojourn in New York, is back in Hollywood and will start work for Goldwyn.

Marilynn Miller, Follies star and wife of Jack Pickford, is expected in Los Angeles within the next few days. Her contract does not allow her to play in pictures, so she is coming to vacation here and be near her husband.

Victor Seastrom, Swedish director, started work on the famous Hall Caine novel, "The Masters of Men," for Goldwyn.

Lionel Barrymore will play one of the leading roles in Hall Caine's "The Eternal City," which George Fitzmaurice will produce.

Frederick Truesdell has been engaged to play an important role in the next Frank Borzage production.

Ralph Lewis is in Chicago, where he rushed hurriedly to the bedside of his father, Captain E. R. Lewis, who was taken suddenly ill.

"How to Educate a Wife," the Elinor Glyn novel, is the latest purchase of the Warner Brothers to be pictured.

T. Roy Barnes on his arrival in New York will immediately start work on the H. C. Witwer story, "Cain and Mabel," which Cosmopolitan will produce.

Critics of local papers were guests of Rupert Julian at a preview of "Merry Go Round," which was held at the Ambassador Hotel Theatre.

OVERLOADING K. C.

More Theatres Planned for South Side of City

Kansas City, June 6.
Plans of proposed theatres, mostly on the rapidly developing south side of the city, continue to be announced by promoters and construction firms, in spite of the undeniable fact that there are many houses already here now operating so near the "break-even" mark that a slight slump would put them out of business. The latest project announced is a big house to take the place of an old armory building at 39th and Main streets. The lot has a frontage of 210 feet on both streets, and already contains a small picture theatre, the Warwick. It is rumored that the new place will be leased by one of the big downtown operators, but this report has not been confirmed.

Another theatre is planned for 55th and Troost, with a seating capacity of 1,000 and still another will be built at 47th and Troost, to be known as the Rockhill. It is announced this house will have a capacity of 1,900, and will be equipped with a stage 80 by 30, with rigging loft and all appliances necessary for regular productions. The house will be under the management of Jack Roth, manager of the Isis theatre, at 31st street and Troost.

FRENCH FILM NOTES

Paris, May 29.
A masked ball, reminiscent of the days of the artist Gavani, has been organized at the Opera here to raise funds for the endowment of a home intended for aged employees of the French motion picture business.

Battling Siki's appearance in the film, "La Quatrième Reprise" ("The Fourth Round"), is to be the first of a series of 15 which the Dutch producer, Dims, is to superintend for the pugilist.

Max Linder has signed with the Austrian firm, Vita, in Vienna, to play in a picture which he has written and entitled "Le Clown Par Amour" ("Clown by Love"). Work will commence middle of September, with Rene Hervil as producer. Jacques Feyder has also been booked by the Vita concern for film work.

Jacques de Baroncelli intends to screen Ernest Jerochon's novel, "Nene," the picture rights of which were reported to have been sold to an American corporation. The local press states the publisher has been successful in having the rights retained in France. Sandra Milowanoff will impersonate Nene.

A group of players under the designation of Artistes Associes Francais (United French Artists) has been formed, and this new company will begin operations with "Paras," scenario taken from the book of El Hadjo, the author watch-

EASTMAN AND MUSIC

Hochstein School Brings Out Talent Concert Shows

Rochester, N. Y., June 6.
The annual concert of David Hochstein Memorial Music School was held in Kilbourn Hall, Eastman School of Music, on Monday night. This school is unique and has attracted countrywide attention. It was founded by local philanthropists who are interested in musical education and named for David Hochstein, a violinist of promise, who lost his life in the Argonne.

His home on Joseph avenue was purchased by Mrs. James S. Watson to house the school. The faculty is supplied by the Eastman School and personal tuition costs from 10 to 75 cents a lesson, class instruction being free. There are now about 350 pupils in all branches of music, most of them being from the foreign sections and many of them from poor families. Orchestras, quartets, soloists, etc., heard in concert testify that the school is developing latent talent.

Maude Adams was in Rochester recently to confer with Eastman Kodak Company scientists regarding her scheme for the development of colored lighting effects for the stage. With her came Dr. E. P. Nutting of the General Electric Co. For a long time she has been working on her plans, which are said to give promise of new artistic effects.

ing the production in the centre of France.

Henry Roussel is leaving for Spain to produce "Violettes Impatentes," with Raquel Meller, Mmes. Jane Even, Blanchetti, Claude France, Farnes, Morgan, Paulette Marchal, Mlle. San Juana, Andre Roanne, O'Kelly, Morias, etc. The company also includes Jean de Merly, Deimonde and Thevenet in the technical section, with Kruger and Portier at the cameras. Most of the work will be done in France, only exteriors being shot in Spain. The story deals with the Court of the Second Empire.

The comedy of Melhac and Halevy, "Frou-Frou" (which was inspired from Mrs. H. Wood's "East Lynn"), in the repertoire of the Comedie Francaise, is to be filmed here by Guy de Fresney, with Jules Raucourt, George Fairwood, Dubosc Zeyorff, Mmes. Gina Palerm (in title role), Suzanne Talba, Milleflori and Jalabert.

The cast for Pierre Wolff's comedy, "Secret de Polichinelle" ("Everybody's Secret"), being screened by Rene Hervil for Vandal-Delac (Film d'Art), comprises Maurice de Feraudy, Gabriel Signoret, Jean Delahy, Mmes. Chelrel, Andree Brabant.

Gaston Leroux's novelette, "Le Fantome de l'Opera" is to be produced in America.

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BORIS PETROFF

Co-Producer of the Tremendous success, "SYNCOPATION WEEK"

Late Ballet Master of the MUNICIPAL OPERA, RUSSIA. Three Seasons Ballet Master and Producer for California and Granada Theatres, San Francisco

Now Ballet Master McVicker's Theatre, Chicago
and re-engaged for next season

THE RAGGED EDGE

Distinctive Pictures Corp. production released by Goldwyn-Comopolitan. Adapted by Forrest Halsey from Harold MacGrath's novel. Directed by Harmon Weight. Alfred Lunt and Mimi Palmeri featured. Running time, 81 minutes. At the Capitol, New York, week of June 3. Howard Thurlock. Alfred Lunt Ruth Endicott. Mimi Palmeri Ah Cum. Charles Fang The Doctor. Wallace Erskine McClintock. George MacQuarrie O'Higgins. Charles Slattery The Wastrel. Christian Frank Prudence Jelmsch. Grace Griswold Angelina Jedson. Alice May Hotel Manager. Percy Carr Rev. Dalby. Sydney Drew Mrs. Dalby. Hattie Delars The Aunt. Marie Day

A South Sea Island picture with different angles is here presented. It has an attractive romantic flavor. Most of the South Seas hokum, such as undressed native maidens and heavy atmosphere, is missing. Instead the picture rests on the sure foundation of a clean-cut story and well-drawn characters, with a picturesque backing of ancient China.

It is seldom a novel is transcribed to the screen in so satisfactory a manner. It progresses logically from scene to scene and character to character with remarkable economy and logic. It has cleverly knitted bits of comedy, such as the Chinese guide, who introduces himself as Yale '16, and rescues the hero by a native trick, explaining that the hero (who also is a Yale alumnus) is "a blood brother of my tong."

The picture is a little long, but it is packed full of meat and the length never becomes wearisome. There are other angles. Suspense is skillfully introduced by the device of having a detective from the States pursue the hero for some vague crime. In the end it turns out that his friends at home were merely trying to get track of him to tell him his supposed crime was all imaginary. But the pursuit gives the whole story a mysterious turn and furnishes motives for the whole tale.

The Oriental touch is especially

vivid. The hero in Pekin goes on a lonesome spree, and under the influence insists upon visiting the native quarter in spite of warnings of danger to foreign devils. He sees his way into a native gambling place, buys "sing song" girl to free her and escapes because the superstitious natives think him mad. The scenes inside the gambling place and in the streets, with their weird Chinese crowds, are impressive bits of pictorial punch, and the whole atmosphere is convincingly accomplished.

Out of his experience with hooch and mental complexities the hero breaks down, and is nursed back to health by a missionary's daughter. A benevolent doctor secures a job for him on a distant island in the South Pacific, and on the eve of departure he marries the girl. Here the story takes a rather unsatisfactory twist. The young man, believing he has committed a crime back home, resolves he will not claim his bride until he has re-established himself, although she makes it plain she loves him and is pained by his coldness.

It's all straightened up by the appearance of the detective with explanations that his theft of money has been forgiven and his family welcomes him back. To put a satisfactory romantic finish to the story, a drug fiend who has been pursuing the girl is introduced, and the clash between the derelict and the hero wins the young man's self-respect and brings him to his wife's arms.

One of the picture's charms is that most of the cast is comparatively new to the screen. Alfred Lunt is a splendid natural actor, and Mimi Palmeri makes a likable heroine partly because she is a variation from the insipid beauties we have become accustomed to. Rush.

THE EXCITERS

Famous Players-Paramount production, presented by Adolph Zukor. Bebe Daniels and Antonio Moreno co-starred. Adapted from Martin Brown's play by John Colton and Sonya Levien. Directed by Maurice Campbell. At the Rivoli, New York, week June 3. Running time, 54 minutes. Muriel Gray. Agnes Ayres Richard Dennis. Charles Hamilton Gaspard McMahon. Insurance Clerk Reginald Gray. Muriel's father. Charles Ruggles Mrs. Dennis. John's mother. Marie Burke Jeremiah Wiggins, captain of yacht. Charles Ruggles

A breath of the whole outdoors that just fits in for the summer time and with Agnes Ayres looking as well as playing the impetuous self-willed young woman makes "The Heart Raider" a pleasing hour as a regular weekly first-run release.

The title is derived through Muriel Gray (Miss Ayres) having decided to have John Dennis (Mahon Hamilton) for a husband. She goes after him willy-nilly and gets him. To accomplish that she drives her car wildly to Palm Beach, breaking down fences, killing chickens en route and finally landing in jail for overnight along with her father, who was the only passenger, as a result of her reckless driving. But she got to Palm Beach in time to meet Dennis, who didn't know she was there, he having arrived on his yacht.

When Dennis sought to escape the very pretty and likeable girl no other man would have resisted, she dove from a bulkhead and swam to his boat, then went ashore in a huff at him, but, relenting, again chased him, and this time in a motorboat that was doing 35 (and a dead ringer, Sid, for the old one), the complications inclusive of a southern typhoon culminating in their eventual marriage, when one of the best captions of the evening came forth. Muriel, looking at John, said: "I wonder if I will have as much trouble in holding you as I had in getting you?"

A side story intermingled and for comedy was the father inuring himself against his daughter's escapades with the insurance company, fearful through the accumulating damage demands of victims of the daughter's car, sending a representative (Charles Ruggles) to marry the girl or lose his job. The policy provided the company's liability ended upon the daughter's marriage. Ruggles probably did as well as anyone could with the role, a purely fanciful one, as was the policy incident, but he won a few laughs. But the light texture of the entire story gives it an amusing angle continuously.

The picture's best bet, however, is Agnes Ayres, that rare type of a

A MAN OF ACTION

A Thomas H. Ince-First National production, starring Douglas MacLean. Story by Bradley King, directed by James W. Horne. Shown at the Strand, New York, week June 3. Running time, 50 minutes. Bruce MacAllister. Douglas MacLean Helen Sumner. Marguerite de la Motte Harry Hopwood. Raymond Hatton Spike McNab. Wade Boteler Dr. Sumner. Arthur Elliott Andy. Kingsley Benedict Eugene Preston. Arthur Stewart Hall The "Deacon". William Courtright "Frisk-O" Roop. Katherine Lewis

This is a farcical crook story, ideal for warm weather programs. It is a laugh yarn from beginning to end and as a picture offering comes as better follow up material to "The Hottentot" than the one picture with MacLean as the star that was released since. In this the young comedian handles himself particularly well and the picture is a series of complications that really tax the young man to all the action that his being is capable of.

The story is handled in a snappy farcical manner, that almost borders on slapstick at times, but it is delightful hoak that the audiences will eat up. MacLean handles himself cleverly and is stepping into the position of the foremost light comedian of the screen today. Raymond Hatton and William Courtright as a pair of underworld characters scored heavily as did Katherine Lewis as their companion in crime. Fred.

THE HEART RAIDER

Famous Players production, with Agnes Ayres starred. Scenario by Jack Cunningham, from a story by Harry Durant and Julie Herne, directed by Eugene P. Ashton. At the Rivoli, New York, week June 3. Running time, 54 minutes. Muriel Gray, a speed girl. Agnes Ayres Richard Dennis. Charles Hamilton Gaspard McMahon. Insurance Clerk Reginald Gray. Muriel's father. Charles Ruggles Mrs. Dennis. John's mother. Marie Burke Jeremiah Wiggins, captain of yacht. Charles Ruggles

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good-looking athletic girl who is both, the kind of a girl everyone likes. Miss Ayres never let it be forgotten she's the sort that gets what they go after. It's this dominant spirit of the girl, always manifest, that brings to her admiration despite her leap-year methods and strict attention because she's apt to do anything at any time.

The adaptation by Jack Cunningham is excellent, equaled by the direction of Wesley Ruggles. Just whether it was Mr. Cunningham or Mr. Ruggles or the cutter who passed up the details of getting the folks out of jail in Atlanta of course isn't known, but that detail stuff elided as it was might be observed by any director as a distinct advancement in useless waste of time and celluloid.

This picture will please the patrons for the exhibitors and do a lot for Agnes Ayres. You leave the theatre with that vision of a healthy young girl in your mind, and the vision is still with this guy; some hours after. Sims.

THE TIE THAT BINDS

A wispy washy melodrama, presented by "The Tie That Binds" Co. Adapted from a sob ballad of years ago by Pearl Keating. Directed by Joseph Levering. Shown at Lee's New York on double feature bill, June 5. Time, 73 minutes. Daniel Kenyon. William P. Carleton Charles Ruggles. Robert Edison David Winthrop. Walter Miller Mary Ellen Grey. Barbara Bedford Flora Patton. Moriam Swayne Mrs. Mills. Effie Shannon Liela Brandt. Julia Swayne Gordon

This picture is one of the reasons that the exhibitors are complaining that features are too long and take up too much running time in their shows. It is just a fair program melodrama that will get by in practically all of the daily change houses, but at the same time it is a picture that could have been delivered in five reels as well as six or seven. The feature contains naught that has not been seen time and again as far as situation goes, nor has any particular punch that is going to send it over with audiences. It's just a picture, and while it is pretty fair when viewed from the angle of a state's rights offering it doesn't go beyond that.

Originally "The Tie That Binds" was one of those sob ballads that delighted the hearts of those close harmony fiends of a score or more of years ago. As a picture it is somewhat different than the theme laid out in the song. For screen purposes a murder mystery, a ruined girl and all the other little necessary touches that would eat up footage have been added.

The cast, however, is a fairly good one, with Barbara Bedford the outstanding figure in the enactment of the drama. She is the private secretary to a toy manufacturer, who wants to marry her. Instead of accepting she weeds one of the organization's staff and he is discharged a few weeks after the ceremony. For several years after that he is employed but intermittently, and devotes his time principally to working out a toy novelty in a tiger that springs. The wife, finally worn down by his lack of progressiveness, returns to her old position, living apart from her husband, who retains their only child. The old employer tries to have an affair with the wife and attacks her in the office on a night that the husband has followed her. The wife, trying to protect herself, pulls a revolver; her husband also has one, and a mysterious shot is fired. Each believes the other has done it, and the husband goes to jail. The wife develops that the night watchman, whose daughter was ruined by the boss, fired the shot.

The principal angle of note in the picture was the baby that was utilized, which seemingly could be made to laugh or cry at will.

There are any number of good names in the cast, but for the greater part they have nothing to do. Fred.

ORGAN RECITAL BROADCAST

St. Louis, June 6. A midnight organ recital, starting at 11:30 p. m. and ending at 1:30 a. m. presented by Stuart Barrio at the Missouri theater Saturday night and broadcast by Post-Dispatch station KSD, was so successful that Herschel Stuart, managing director, announced concerts will be given twice a month.

DON'T WORRY

About summer pictures. First National is releasing just as big ones for the summer as any time of the year. First National has plenty for all the time. Look over this list of releases for June, July and August:

"THE GIRL OF THE GOLDEN WEST"

An Edwin Carewe Production
David Belasco's great stage success; presented by Edwin Carewe.

"CHILDREN OF DUST"

A Frank Borbage Production
A picturization of Tristram Tupper's "Terwilliger"; presented by Arthur S. Jacobs.

JACKIE COOGAN in "Circus Days"

James Otis' celebrated story of ten weeks with a circus, "Toby Tyler"; presented by Sol Lesser.

"A MAN OF ACTION"

A Thomas H. Ince Production
Starring Douglas MacLean

"PENROD AND SAM"

Booth Tarkington's sequel to "Penrod"; presented by J. K. McDonald; directed by William Beaudine.

Constance Talmadge in "Dulcy"

An uproarious comedy by George Kaufman and Marx Connelly; directed by Sidney Franklin; presented by Joseph M. Schenck; continuity by John Emerson and Anita Loos.

"THE BRASS BOTTLE"

A Maurice Tourneur Production.
Personally directed by Maurice Tourneur.

"TRILBY"

A Richard Walton Tully Production.
From George du Maurier's great classic. Directed by James Young.

Richard Barthelmess in "The Fighting Blade"

Beulah Dix's thrilling tale. Presented by Inspiration Pictures, Inc. Charles H. Duell, president. Directed by John S. Robertson.

"THE WANTERS"

(Working title)
A John M. Stahl Production
A sparkling comedy drama of New York society presented by Louis B. Mayer; written by Lella Burton Wells.

Katherine MacDonald in "The Scarlet Lily"

By Fred Sittenham; directed by Victor Shertzinger.

"HER REPUTATION"

A Thomas H. Ince Production
Directed by John Griffith Wray under the personal supervision of Thomas H. Ince; adapted from the novel, "The Devil's Own," by Talbot Munday and Bradley King.

FIRST NATIONAL PICTURES



GRATITUDE!

In our Business—for, after all, the Profession has a basic principal of business—the saddest discrepancy is "GRATITUDE-MINUS." Therefore, let this be a departure! I am GRATEFUL to the Public, to the Press, to my Associates and to Messrs. Jones, Linick & Schaefer for the opportunity given me to make McVicker's Theatre the most phenomenal outstanding success of the decade.

H. Leopold Spitalny

General Director of Stage and Orchestra

BURNING WORDS

Universal romantic melodrama of the Northwest Mounted, starring Roy Stewart. Story by Harrison Warren Jacobs. Directed by Stuart Paton. Projection time, 52 minutes. At Loew's New York, June 1.

Some of these story makers and directors must think the human race is extremely obtuse. They are never content to picture emotion, sentiment or action in convincing proportion. Everything has to be superlative. If a scene is tinged with pathos they pile the agony on until an ordinary mortal with average sensitiveness revolts. If you over-emphasize an emotional quality far enough what you accomplish is to awaken in the back of the spectator's mind the thought, "Oh, sugar! It's only a picture." The illusion is gone and with it sympathetic interest.

That's what happens in "Burning Words." Not content with working up a situation of moderate pathos—briefly, the meeting in a cell between a condemned murderer and his aged mother—they work endless variations on the theme, such as having the mother asking the boy to repeat a childhood prayer learned at her knee, etc. The idea presumably is that emotional appeal must be spread on so thick that it will bore through the densest grade of fans. If it is Universal's deliberate campaign to specialize in pictures for the lowest class of audiences, this is the way to go about it. Only it's rather a cynical notion that the majority of fans are boneheads.

Except for this tendency to slip over in sentiment the picture isn't a bad one on its technical side. Some of the locations are exceptionally beautiful in a scenic way and the photography is consistently fine. But always the overdoing of the dramatic and sentimental stands as a bar to interest. The story has to do with two brothers, both in the same troupe of the Northwest Mounted Police. The younger brother is a weakling, the elder a moral and physical hero. When the younger brother, as the climax of his career of petty vice, commits a murder, nothing would do but the elder brother be sent into the wilderness to capture him. Such a situation couldn't happen except in cheap fiction.

When the youngster is put on trial the elder takes his guilt upon his own shoulders, another threadbare device of second class fiction. The introduction of the old mother and the stilted scene in the cell of the condemned is the last straw.

To make it worse Roy Stewart is an unconvincing hero in a straight role, just a screen actor in every pose and gesture, while Harold Goodwin, who plays the younger brother, is a thoroughly human and natural young player. Your sympathies go out to the better actor, and as it unfolded on the screen the story seemed to contradict itself. The romantic element is practically absent. They do drag in a love scene from time to time, but it is never convincing, and at the fadeout of the hero and his bride you have a feeling the whole affair somehow is unsatisfactory. Rush.

LOVE, LIFE AND LAUGHTER

This new Walsh-Pearson film is exceptionally good entertainment. A mixture of romance and fantasy, the story is well told and the continuity is excellent. As far as the story itself is concerned the keynote is simplicity, but scenically the picture is more ornate and extravagant than any other British production, but this elaborate staging is necessary to give the point to the simplicity of the story. Throughout, George Pearson's production work is remarkably good and he succeeds in making his characters live as few British producers have done. His staging is admirable whether showing the squalor of a tenement house or the glories of the fashionable West End. The interiors of the auditorium of a big theatre are the best seen and his "behind stage" scenes are real. There are many shots of London by

night and throughout the photography is beautiful.

The story tells how a boy and a girl, both lonely and living in squalid lodgings, become sweethearts. He is an unpublished story writer, she is an illiterate chorus girl. At the moment she is promoted to be leading lady in the No. 2 company of the revue he gets the news. His first story has been accepted. That night he reads a novel to the girl. It is the story of their own lives. She becomes a great music hall "star," but he sinks to the lowest depths. She is loved by a rich man, but her heart is always with the boy. They have decided on a reunion in two years' time, but when the hour comes it brings her news of his death. This is the end of his story, but the girl insists upon it having a happy ending. They must both achieve fame and fortune.

Although the story gives every opportunity for it there is an entire absence of the suggestive or the nasty. The cast, without being of the so-called "star" class, is very fine. Betty Balfour gives one of her best performances as the girl, and a newcomer to leading parts on the screen, Harry Jonas, is excellent as the boy. Frank Stanmore gives a fine character study as an itinerant toy seller, the Optimist, Annie Esmond and Nancy Price are exceptionally good as his wife and her friend. Gordon Hopkirk is natural and good as A Gentleman, and Aubrey Ridge well presents an excellent study as a girl in love with the boy. This impersonation from the point of view of sheer histrionic ability is by far the best performance in the picture. Many small parts are very well played.

As has become common nowadays the feature had a prolog, but up to the moment of writing no one knows what it was about or why it was staged. Cut drastically "Love, Life and Laughter" will make a fine showman's proposition. Gore.

CRICUI-KILBANE FIGHT

Made under the auspices of the Polo Grounds Athletic Association and are claimed to be exclusive. At the Broadway this week. Running time, 20 minutes.

This film should be of great interest to close followers of boxing, but as it stands now is too long and technical to offer much enjoyment or excitement to the average picture audience. At the Broadway it ran for 29 minutes, even though it was reeled off at a much greater speed than the actual action. Women, children and a good many men are bound to find this round-after-round stuff boring, particularly if no music is played, as at the Broadway.

The picture starts with stills of the contestants and the promoters, followed by some views of the crowd entering the Polo Grounds. Then there are six of the eight rounds of the Curtin-Sharkey prize fight, only the second and fourth being omitted. This is where the film lags and should be cut. It is a particularly uneventful scrap and two or three rounds would have been plenty to establish Curtin's supremacy. Besides, the focus is rather blurred, but the camera man evidently eliminated this trouble before the start of the main bout. After Joe Humphreys introduced the principals and the defending champion is shown to be the favorite with the crowd the big fight begins. It is slow and productive of few real wallops, with Cricui having a shade the better of it all the way. It is interesting to notice how Kilbane, full of confidence at first, gradually loses the look of scorn and native superiority and becomes more and more worried under the Frenchman's provocative little jabs until the middle of the fatal sixth round.

The sudden right to the jaw is so unexpected it is impossible to anticipate it even when warned beforehand on the screen. With it comes the one big thrill of the picture, but it's a genuine thrill, far superior to the staged climaxes in the regular film dramas.

The picture is enlivened with a few well-taken bits of the crowd, cheering, eating hot dogs and generally amusing themselves. It hardly looks as if 20,000 were present, though, judging from the empty seats.

THE STRANGER OF THE HILLS

Farra Production released by Adchor in the State rights field. Features Edward Coxon, Ethel Richie and Charles Farra. Shown at Times Theatre, New York. A 600-seat house on Eighth Avenue, with a 20-cent top scale, on double feature bill, June 1. Time, 90 minutes.

This is just one of the usual hoak Westerns, with a fairly well centered story that is designed for the cheaper type of houses. As such it will get by. There are four principals that stand out; three form

the usual triangle and the fourth provides comedy. The cast of principals holds the girl, the killer, the ranger captain and the sheriff. With the quartet of characters to work from, a tale that is interesting is worked out. The direction and photography are rather poor, and the print shown at this house was decidedly "rainy."

There is one thing that the picture does bring to the fore, and that is a possibility in Ethel Richie. Here is a girl that seemingly has everything that goes toward the making of a successful screen artist, and if some one does not pick her

for a real picture shortly they will be overlooking a bet.

"The Stranger of the Hills" is just what it was intended to be, a cheap picture for the cheap houses, and as such, answers. Fred.

Waterbury Fire

Waterbury, Conn., June 6.

The Scenic theatre, a movie house, was damaged to the extent of about \$4,000 May 30 by a fire of unknown origin, which threatened for a time to destroy the three-story structure of which the theatre is a part.

For 1923-1924
Paramount's New Policy is
One Bigger and Better Picture
Each Week--

And Here's What Paramount
Means by Bigger and Better Pictures:

*Bluebeard's 8th Wife

★★The Cheat
★★★Hollywood

Prints of these first three of Paramount's new product will soon be ready for showing. See them and you'll know what the policy of one bigger and better picture every week means to you and your business!

*Gloria Swanson in the gorgeous French love-drama that was a Broadway stage hit for over a year. A Sam Wood production. Adapted by Sada Cowan from Charlton Andrews' adaptation of Alfred Savoir's play.

A Paramount!

**Pola Negri in the greatest story ever screened. A George Fitzmaurice production. With Jack Holt. Supported by Charles de Roche. Adapted by Ouida Bergere from the story by Hector Turnbull.

A Paramount Picture

***Boy, how they'll flock to this one! Twenty-two real stars, 56 screen celebrities playing real parts in the story. Produced by James Cruze, director of "The Covered Wagon." By Frank Condon. Adapted by Tom Geraghty. Ask your exchange about the cast.

A Paramount Picture

See Them For Yourself!



GOOD WILL RULING

(Continued from page 3)

finding them increased in size and carrying features and creations characteristic of Kingling management.

The Hagenbeck-Wallace organization met with an unfortunate railroad accident in the spring of 1918. It is reported that the circus lost \$190,000 on the season. It was sold at receiver's sale the following year, complete as a going concern with name, good will, title, rolling stock, personal property and advertising for \$35,000. The purchasers were Ballard, Mugivan & Bowers.

Carl Hagenbeck-Wallace Circus went out the next season, 1919, under the new management as a 30 car show—and a 30 car show it has remained.

W. C. Coup Circus. Coup was the first partner of P. T. Barnum and participated in organizing the first circus to travel under Barnum's name.

In the case of a circus owned by a firm or corporation where there are several active managers, it is difficult to determine the individual responsibility for a success. Circus history has often revealed, however, in cases of purchase and in cases of survivorship, the individual members in whose hands the circus proves a failure. And so W. C. Coup, who shared with Barnum in the success of the Barnum Show, equipped, organized and put out a first-class show called W. C. Coup Circus. He put back of the show many of the men who had shared in the responsibility for making the Barnum Show a success. It was an utter failure. Closed by the sheriff.

L. B. Lent Circus. Lent in his day built up and maintained in the heart of New York City a circus first class in every respect and financially a success. He toured it about the country with equal success. It was a circus regarded as a model of perfection. With his death passed also everything of value in his circus.

Several attempts under his name were made to revive the show, but with no accompanying success.

Coup & Lent's New United Monster Shows. A 20 car circus put out in 1916 by L. J. Stark and several others. Closed a failure August 23 after losing heavily.

Coup & Lent's Enormous Shows United. A 20 car outfit put out in 17 by L. J. Stark.

The belief still lingered that either singly or combined there was something of value in the names of Coup or Lent that might be revived in another venture. The show met with an unbroken line of reverses. Failed July 7. Sold to a creditor bank at Cedar Rapids, Iowa. Thereupon Melville B. Raymond formed a syndicate, put out an expense reported around \$100,000, again put the show on its feet and assumed management. The organization lived three days and was closed at Connelisville, Pa., July 11, 1917.

The failure was so disastrous that the bank which had backed the enterprise failed and with it one of its officers in a period of gloom, alleged to be due to the circus failure, took his life.

Coup & Lent's Motorized Circus. If precedent is ever a guide the disastrous circus failures under the name of Coup & Lent would have forever deterred investors from another attempt. Yet several prominent showmen (American Circus Corporation) put out a circus under this name, partly motorized, in 1918. Its failure was quick and dismal. Informed showmen put the loss at \$75,000.

John Robinson Circus. Famous Robinson's Shows.

John Robinson's Ten Big Shows.

Yankee Robinson Circus.

John Robinson Circus. The oldest circus name in America. First put out in 1824. For three generations the circus remained in the family and the family remained in the circus. Around 1888 it was a 28 car show. The close of the season 1911 marked the last exhibition of the John Robinson circus in the hands of the Robinson family and the show was retired.

The John Robinson Circus before the public for nearly a century never took a place among the shows of first magnitude, and yet it was seldom a losing enterprise. Like the name of Sells, Foreman and Cole, the name Robinson has been much traded on. For instance, in 1911, there were exhibited throughout the country and separately owned John Robinson's Ten Big Shows Combined, Yankee Robinson Circus and Texas Bill's Wild West and the Robinson's Famous Shows.

John Famous Robinson Shows (Dan Robinson, Manager). Put out by Dan R. Robinson and "Bunk" Allen as an 18 car railroad show 1910-11. It featured the Robinson name. Two banks are reported to have invested in this venture \$100,000. It barely stood on its legs the first year and died in its second season. Sold at assignee's sale September 27 to 1860. B. Carroll, who disposed of it in parcels at Indianapolis, November 24, 1911.

Robinson's Famous Shows (Mugivan & Bowers, Owners). In 1914 Mugivan & Bowers acquired title to this circus and applied the name to an outfit that had formerly

carried the name Dodge Flek Shows.

During 1914 and 1915 they operated this circus, when at the close of 1915 the name Robinson's Famous Shows was retired.

John Robinson's Ten Big Shows. In 1916 Mugivan & Bowers put a circus under this name as a 30 car show.

John Robinson Circus. This was the title used by Mugivan & Bowers for the circus in 1917, made up of a combination of several small shows into a 45 car outfit.

The success of the venture may be interpreted from the fact that the following year (1918) the circus went out as a 30 car show and has continued down to date as a 30 car show.

Yankee Robinson Circus. Had been out as a wagon show prior to and during the Civil War. The remains of this circus finally came to the hands of Burr Robbins. For years this circus was off the road and the name in disuse until revived by Fred Buchanan.

Fred Buchanan, to whose management is due the success of this circus, first put it out as a wagon show. He purchased the title and good will for \$500. The third season it went on rails and for years operated with fair success. Eventually it was built up to a 25 car circus and became well established before the war.

In 1910 it was out under the name Yankee Robinson Circus.

1911-12 it went out as Yankee Robinson Circus & Texas Bill's Wild West.

1913-1914 it was out as Yankee Robinson Big Three-Ring Wild Animal Circus.

1915-1920 it was out under the name Yankee Robinson Circus.

At the close of 1920 season Wm. P. Hall, as agent for Mugivan, Ballard & Bowers, purchased the show from Fred Buchanan.

It is important to note that Mugivan, Ballard & Bowers are operating circuses next in size to Ringling enterprises. These showmen, carrying extensive circus investments, realize that responsibility for success of a circus rests with the manager and not in the name. This is most evident in their transactions, as the Yankee Robinson name, well established and fairly successful, was abandoned and the following season the circus was put out under the name Howard's Great London Circus & Van Amburg's Trained Wild Animals.

The transitory nature and fleeting value of a circus name is further evidenced in the fact that the Howe title was put out by a lessee in 1922 and the outfit that carried the Howe name in 1921 was operated under the name Gollmar Bros. In 1922 up to August 1, when, in the midst of the season, they added on to the Gollmar Bros. title the name Yankee Robinson.

Buchanan Brothers' Circus. A wagon show. Operated with ups and downs under this name for years. Later it was changed to Bailey & Busby. This organization lasted but one year. Then the show was reorganized and in 1916 put out as a wagon show under the name Yankee Robinson.

P. T. Barnum; James A. Bailey; Barnum & London United Shows; Cooper & Bailey; Barnum & Bailey; Barnum, Hutchinson, Cole & Cooper; Barrum & Bailey Greatest Show on Earth.

P. T. Barnum. So much has been written in biography and story of P. T. Barnum that this statement will present only principal dates relating to his circus career.

Barnum was born at Bethel, Conn., July 5, 1810. Died April 7, 1891.

Barnum entered the amusement field in 1835. Perhaps no other showman was ever identified with so great a number or variety of amusements or creations as Barnum. While a noted showman, yet he was distinguished for his genius as a publicist. He gained notoriety in featuring such attractions as Joice Heth, an African woman; Tom Thumb, and particularly his American Museum. In 1850 he brought Jenny Lind to America. In 1851 he exhibited Barnum's Great Asiatic Caravan Museum and Menagerie. He introduced the hippodrome as an outdoor attraction. He had out traveling fair attractions. In 1872 his amusement enterprise first traveled on rails. Previous to this he (with W. C. Coup) put out the P. T. Barnum Circus. In 1880 he joined in partnership with James A. Bailey and James L. Hutchinson in operating the Barnum & London Shows. These were operated 1881-1885. Bailey was general manager.

James A. Bailey. James A. Bailey was born July 4, 1847; died April 11, 1906. Like Barnum, so much has been written of his interesting career as a showman that the objects of this brief will deal only with dates of his principal circus connections. His circus career began in 1869. He was identified with various shows leading up to his connection with Cooper and Barnum. In 1873 he became a partner and equal owner with Cooper in the Cooper & Bailey Circus. Bailey as a showman was resourceful, possessed remarkable

judgment and executive skill, ranking in these respects above any other showman in his day.

Bailey took the Cooper & Bailey Circus to Australia in 1876. The show toured Australia with much success in 1877, but in the following year, 1878, it met with reverses in its tour of South America. After an unprofitable season what remained of value of the circus was returned to the States.

In 1879 Bailey secured control of the Howes Great London Shows, heretofore operated unsuccessfully, and, with P. T. Barnum and J. L. Hutchinson as partners, put out the Barnum, Bailey & Hutchinson Show.

In the fall of 1885, on account of ill health, Bailey retired, selling his interest to W. W. Cole and J. E. Cooper, with Barnum and J. L. Hutchinson, operated, 1886 and 1887, the circus as Barnum, Hutchinson, Cole and Cooper. It was a 62 car show, with 520 employees.

In the fall of 1887 Barnum purchased the interests of Cole, Hutchinson and Cooper. He recalled Bailey from retirement to assume active management of the new show. It was then that he brought out the title Greatest Show on Earth.

Barnum & Bailey Greatest Show on Earth. Went out 1888 under P. T. Barnum and James A. Bailey, equal owners. In 1889 it was a 64 car show. On October 20, 1889, it sailed for London, opening November 11. Closed February 15, 1890, returning to New York March 3, 1890.

In 1893 Bailey purchased from the estate Barnum's interest in the show. Bailey operated the Barnum & Bailey Greatest Show on Earth in this country until he took it to Great Britain, fall of 1897. It was exhibited in Great Britain 1898-1899 and in Europe 1900-1902. About 1900 Bailey incorporated the circus in England, reserving trade name and title rights for the United States.

At the close of the European tour in France October 4, 1902, Bailey returned the circus to the United States, leaving behind rolling stock and miscellaneous property, which was leased to the Buffalo Bill Show, which opened in Europe the following season.

1903, 1904 and 1905 Bailey, as managing director, operated the Barnum & Bailey Circus in the United States. During its opening engagement in Madison Square Garden April 11, 1906, Bailey died. For the remainder of the season the show was operated by George O. Starr, managing director, and for the year 1907 W. W. Cole was managing director. In the fall of 1907 Ringling Bros. acquired by purchase the Barnum & Bailey Greatest Show on Earth. (See Ringling Bros.)

Campbell Brothers Great Consolidated Shows. Campbell Brothers, starting in a very small way, equipped and put out a wagon show, enlarging it year by year. They were successful financially. There were three brothers, each of them directly associated in the building and operation of the show. From the successful wagon show they organized and put out a railroad show, beginning with a seven to ten car show, with which they were likewise successful.

About the year 1904 or 1905 they began enlarging their circus until they built it to twenty-five cars. This show had back of it the same men that had been successful with the wagon show and the smaller railroad shows. With the big show they were complete failures. With the wagon show and the smaller railroad show they accumulated considerable property and enjoyed good credit. Closed by the sheriff August 10, 1912.

The big show was to them a losing proposition from its beginning. They not only lost all their property, but the bank that had lent large sums failed with the circus.

J. H. La Pearl Circus. J. H. La Pearl built up and operated for many years a two-car railroad show. It was recognized as one of the successful enterprises of its class on the road. Then he increased his show to a five-car outfit, which met with fair success. Next he increased the circus to a fifteen-car show and came to speedy financial failure.

Sold at auction at Camden, N. J. The physical show property sold for little, the name and good will being lost.

Barton & Bailey World's Celebrated Shows. A 17 car show put out in 1915 by John A. Barton, principal owner, together with Thomas F. Weidemann and William P. Hall.

This outfit was well equipped and made attractive. Ostensibly it was put out to trade upon the name of Bailey, master showman and chief of the field in his day.

It failed before the season was half over. Closed at Missouri July 27. William P. Hall shipped the remains to Lancaster, Mo.

Frank P. Spellman's Combined Circus, Inc. This and the succeeding venture represent two of the more conspicuous of many attempts of Spellman in the circus business.

The above named circus opened at Dayton, April 30, 1914, and was closed by attachment May 30 of the same year.

United States Circus Corporation. The record of this experiment is

more of a warning than an illustration. It is convincing proof that money does not make the circus "mare" go.

This circus was built more in the prospectus than on the lot. Pretentious New York offices were opened, from which emanated a notorious stock-selling campaign. The "circus" was to be motorized.

Frank P. Spellman featured in the exploitation. It is reported that stockholders parted with no less than a quarter of a million dollars. A few tableaux were beautifully carved, put onto auto trucks and a makeshift for a show finally arranged.

The outfit holds the world's record for playing the shortest season. When Polly of the Circus said "show must go on" she looked at an experienced manager and not at a promoter.

Gentry Shows. For more than a third of a century the name Gentry stood for the best in show business. It was backed by an enterprise well managed and successful. The show at first was known as Professor Gentry Shows, owned by H. B. Gentry, with whom the show was conducted. Fired by his success H. B. Gentry equipped and put out a circus for each of the three brothers. Each show was operated under the name Gentry Bros. by men of the same name and men who had been theretofore identified with the original Gentry Show.

The organization operated by H. B. Gentry, was the only one that survived. The others failed miserably. One of them was purchased by a Minneapolis concern that, in connection with it, advertised International Stock Food. This concern, with ample capital, put out a well-organized show, used the same name, same sort of advertising, gave the same sort of performance that had been for a generation by H. B. Gentry. It lost heavily and retired. During all this time Gentry Bros. Shows, under the management of H. B. Gentry, operated with success.

About 1917 H. B. Gentry sold his shows to J. D. Newman and J. B. Austin, men who had spent the better part of a lifetime with the circus and the biggest shows of the country and had experience in every department of circus management. Furthermore, they had been identified with H. B. Gentry in his management of the show. After operating six years the circus, late in the 1922 season, fell into the hands of the receiver.

And thus again a name and a show that had been for a generation foremost in its class and of great value to its builder proved to be of little value to another.

Mighty Haag Shows. For a number of years this circus operated successfully as a wagon show throughout the South. The owner, Ernest Haag, in 1910 enlarged the circus and made it into a railroad show. He continued to operate the railroad show until 1914, having enlarged it to a 14 car circus. As a railroad show under the same management it proved a dismal failure. It was closed out, the railroad equipment going to a carnival company. Haag went back again to the old wagon show and continued with moderate success.

The point of greatest value a showman can learn is to recognize his limitations in the size of show that he can organize and successfully operate.

Sun Bros. Circus. Operated successfully for years as a wagon show under management of George Sun and Pete Sun. From a wagon show they built up a railroad show and for several years operated with fair success. George Sun died, leaving his brother Pete the surviving manager. With George out of the show it failed after one or two years' trial. At the close of the 1918 season it was sold out piecemeal. No purchaser could be found for the name or title. The name, always valuable to George Sun, was of small worth to anyone else, not even his surviving brother.

While George Sun was always looked upon as the leading showman, yet no one could say that the success of the circus was due alone to his personal skill until he died and the surviving brother undertook to fill his shoes. The good-will interest of the deceased George Sun was of little value.

M. L. Clark & Sons Wagon Shows. A widely known and well recognized attraction as a wagon show. When a wagon show it was put out as a spic and span railroad show under the same name and management. It did not last the season through.

Palmer Brothers Big Three-Ring Wild Animal Circus. Operated by Backman & Tinsch for several years as a two-car show with success. Palmer, for many years identified as employee with big show attraction, formed a partnership with Backman & Tinsch, and together they put out (1921) a ten car show under above name. Despite experience and management the show went the way of the majority—failed, sold by the sheriff, losses heavy.

Wiedeman Shows. Wiedeman started with a one car show and successfully went about building up his organization until he established a ten car show. Then he conducted successfully for several years, when his ambition led him to put out a twenty car show.

This was an utter failure. Campbell-Bailey-Hutchinson Circus and Wild West, 1920-1922. The men who equipped and put out this show in 1920 had been identified with various large successful circuses all their lives. They had experience in every department of the circus business. They put out a new railroad show and appropriated to it the names Campbell-Bailey-Hutchinson names famous in the circus world for half a century.

If there is any value to good will of name in the circus business it would have been evident here. The show was a failure from the first. Its owners stressed every effort to keep it on its legs and bring to it success. They took in a new partner and added a capital but kept close of its third season it passed, with creditors sharing in the distress.

Walter L. Main Circus. William Main, father of Walter L. Main, established under his name the circus as a wagon show. When the son, Walter L., reached his majority he, with his mother, took over the management of the circus. For the first two years the show went out under the title William Main Shows, Walter L. Main, America's youngest showman, sole proprietor. After two years or so the title was changed to "Walter L. Main Circus." This circus went on rails on or about 1887. In the hands of Walter L. Main the circus had a sort of hard-pulling success, featuring the same men that were leaning finally to financial embarrassment. For one season W. E. Franklin, an experienced showman, was identified with the management. Franklin withdrew. For a time, with varying degrees of success, Walter L. Main kept out the circus, finally disposing of it by planter. After several years retirement he put a show together and painted his name on it. This show has in recent years been operated under the exclusive management of Andrew Downey, in whose experienced capable hands it has continued a successful enterprise in its class.

Young Buffalo's Wild West & Texas Rangers. Organized and put out by Colonel Seaver, featuring the name Buffalo. He equipped a model 21 car show, well organized with good attractions. It lasted through 1910 and 1911.

The next season (1912) found the outfit moving with two important additions—it added another Colonel and another name.

Young Buffalo's Wild West and Colonel Cummings' Great Fair East Combined. 1912. Colonel Seaver and Colonel Cummings proprietors.

Believing that there is something in a name, the next year found the outfit with an additional prefix—

Vernon C. Seaver's Hippodrome, Young Buffalo's Wild West and Colonel Cummings' Great Fair East. 1913-1914. Same proprietors, though distinguished by colonels and embellished by titles, the venture never was a success. It came to the hands of receiver July 28, 1914.

Frank A. Robbins All Feature Shows. 1906-1915. Frank A. Robbins built up from a small beginning a successful railroad circus of the 15-car class. It was well equipped, carried a valuable menagerie and for a number of years was fairly successful. In the last analysis it was a question of management. He built bigger than he could handle. He gradually cut down and cut down to keep going. Finally the show was sold by the Erie Lithograph Co. to satisfy claims of creditors.

Sangers Greater European Circus. This had been the circus supreme in Europe before the entry of Barnum & Bailey. In 1911 Mugivan & Bowers put out a well-equipped railroad circus under this title. After three years' trial under their management in the best show history of this country it proved a failure. Its former good will and its name had no transfer value. During the third season while on the road the title was stripped from the circus and in its stead appeared the name Robinson's Famous Shows.

Harris Nickel Plate Shows. For years under the management of Harris, the builder, the circus was a success in the 10 to 15 car class. It enjoyed a good reputation and made money.

Harris died. His estate, through experienced management (for years identified with Harris) undertook to continue the show. It dragged along for a year and failed (1904). Closed out to Wm. P. Hall for a fraction of its cost.

Welch Bros. Circus. Started from a small beginning as a wagon show built their circus to the fifteen-car class. It was a successful enterprise up to this point. Then it ceased to make money. Reducing it again to old standards, they tried to stem the feeling, but the show was finally closed September 15, 1915.

Sig. Sautell's Circus. Big Railroad Shows. First built as a canal boat show. Outgrowing the canal boat and wagon show class it was made into a railroad circus and slowly built up to a prosperous 25 car show. Then came the mistake common to so many showmen of building beyond the capacity of the management. The outfit was finally purchased

SPORTS

by J. T. McCaddon (brother-in-law of James A. Bailey), a man well trained in circus building and management. He fitted out this circus and shipped it to France. Its failure abroad was so complete that it was utterly abandoned on the lot at Grenoble, France.

Sautell individually and with various combinations afterwards tried to re-establish the circus under the old name in this country. It went out in 1913 and 1914. Failed July 31, 1914. Taken over by Louis D. Thilman. After nine months on the road the outfit "broke" him. Creditors closed the show Oct. 2. It finally came to the wrecking house of William P. Hall.

The Great John O'Brien's Shows. In its day second to the Adam Forepaugh Circus. This institution died in 1889 after having been before the public for a generation.

Bob Hunting Shows. The history of this show parallels somewhat the La Pearl Shows. Hunting was first a performer. His family were performers and his whole life was spent in the atmosphere of tent shows. From a small beginning by the piece by piece method he built up a two-car show. Then he built beyond his capacity to handle—and circus history listed another failure.

Later in other hands also the show under this name went to pieces. No good will value.

G. W. Hargreave Circus. Once a good show enjoying a fair measure of success. In the hands of purchasers it went quickly to pieces. The reputation of the show, its success, its name and its experience counted for little in the hands of new management.

John S. McMahon's Shows. The McMahon's built up their show to fifteen cars. For a long time—1881-1898—while operated by the McMahon's this show met with dependable success in its field on the Pacific coast. After the death of the McMahon's the show in the hands of the estate and survivors was a failure.

Davis & Talbot. In 1887 went out as a new, well-equipped twenty-five car railroad show—in those days a big show. It did not last the season through. Seized by the sheriff—sold on attachment at a sacrifice.

Mollie Bailey Shows. The Mollie Bailey shows was established beyond any other amusement feature as a small-town attraction in Texas and the Southwest. She first put out a wagon show. Her children were brought up on the "lot." They participated in the show, were musicians, performers and generally useful. Later Mollie Bailey Shows became a two-car railroad show. The boys grew to manhood in the business, married and with their wives participated in the performance and management, with Mollie Bailey always the managing head. Mollie Bailey perhaps was identified with her circus twenty years or more. She died in the business. After some and their families, after her death continued the same show under the same name in the same established territory. They were dismal failures. The property that Mollie Bailey circus had accumulated was dissipated in fruitless endeavors to keep the show going. The Mollie Bailey show finally died on the lot.

Greater Norris & Rowe Circus. Put out by C. I. Norris and H. S. Rowe—"That California Circus." At one time the best known circus on the Pacific coast and operated with much success. It had splendid physical equipment, magnificent carved parade wagons, was well advertised and the name a household word through the Southwest. Norris withdrew and entered the theatrical field, in which he likewise met with success.

H. S. Rowe continued the Norris-Rowe Circus. It went through the 1909 season with diminishing success every day it was out. He painted up the show and put it out new the following season, 1910, but it was doomed to failure. Closed under attachment May 9, 1910. It was sold piecemeal to Peru Trust Co. at a mere fraction of its cost.

The next season or so other experienced showmen, knowing the reputation of the circus under Norris, equipped and put out a show under the same name. After spending a great deal of money in an ambitious attempt to get something from the good will it failed disastrously. The show lasted about three weeks.

The circus finally came to the hands of William P. Hall at a cost reported at \$1,400.

Great Van Amburg Shows. Van Amburg was at one time a partner of P. T. Barnum. Built splendid shows and handled them with success. The Van Amburg Circus exhibited in London in 1847 to the greatest business of any circus up to that time.

In 1904 Mugivan & Bowers put out their first show under this name. After four years' trial they stripped the name from their property. The next season (1908) the equipment went out under the name Howe's Great London Shows.

Circus ventures under the Van Amburg name have met with little reward. **Howe's Great London Shows.** Put out in 1908 by Jerry Mugivan and Bert Bowers, owners. This cir-

cus; varying in size from about a sixteen car show to a twenty-one car show, they operated 1908-1916. Its measure of success may be inferred from its retirement at the close of the 1916 season.

In 1920 this circus again went out as a fifteen car show owned by Jerry Mugivan, Bert Bowers, Ed. Ballard and Dan Odum.

The next season (1921) the circus went out as a twenty-five car show under the combined names of Howe's Great London Circus & Van Amburg's Trained Wild Animals.

At the close of the season 1921 the name was stripped from the show, and upon the same equipment for 1922 appeared the name Gollmar Bros. Circus. The title—Howe's Great London Circus—was leased to M. E. Golden, who purchased Palmer Bros. Circus.

Accordingly, by the magic of the paint brush, the 15 car equipment which the year previously had borne the name Palmer Brothers, in 1922 went out as Howe's Great London Circus & Van Amburg's Trained Animals, in the hands of M. E. Golden et al.

Wheeler Bros. An old-established circus name. 1911-1913 the organization was known as Downey & Wheeler's World's Best Shows. As a 10 car show it met with fair success in the hands of Downey & Wheeler. In 1913 Downey withdrew. In 1914 the show was put out by A. F. Wheeler under the name Wheeler Bros. Greater Shows and Great Stampede Wild West. As a 10 car outfit Wheeler handled it with fair success. Then he fell into error common to so many showmen who built beyond their capacity to handle.

The show (1916) was built up to the 30 car class and put out as Wheeler Bros. Enormous Shows. Wheeler had made connection for unlimited capital. No expense was spared to make the organization complete in every respect. It had the old Wheeler name and reputation back of it.

It was a complete failure from every viewpoint. A heavy loser, it was shipped back to old winter quarters and sold piecemeal.

The management, which proved adequate in handling the circus as a wagon show and a small railroad show, with the big show, even though better and more handsomely equipped and with plenty of capital backing it, a complete failure.

Rhoda Royal World Toured Shows & Old Buffalo Wild West. In 1920 put out by Rhoda Royal and associates as a 15-car circus. It struggled the season through.

Rhoda Royal Circus. 1921-1922. Closed April 17, 1922, after being out a few weeks. A series of hopeless experiments. Equipment seized by the Erie Lithograph Co. In the foregoing enterprises Rhoda Royal was the dominant figure. He was identified for years with different prominent circuses and was a successful exhibitor at a wagon show of animal acts. Yet the actor comes when one undertakes to function in the management, organization, routing and transportation of a show.

Cook & Wilson's Greatest Trained Animal Show on Earth. This circus—a 15 car outfit—was launched in April, 1916, by D. Clinton Cook of Trenton and H. G. Wilson of Philadelphia. Closed with heavy loss last season.

Cook Bros. World's Greatest Shows (Inc.), put out by D. Clinton Cook in 1917 as a ten car show. Closed a failure at Dyersville, Iowa, Aug. 17 of the same year.

This outfit appropriated the term World's Greatest Shows, a trade name created, owned and established by Ringling Brothers for over a third of a century.

But this did not enable them to operate under the trade name and reputation of another failed, as similar attempts have so often failed in the circus world. It failed dismally with Adam Forepaugh, Jr., in 1893, when he put out an independent show featuring the name Forepaugh, then the property of A. Bailey. Like results followed the failure of La Forepaugh Fish outfit in the use of the Forepaugh name. We find a striking example of such failures in the attempt of Willie Sells and his combinations in the use of the name Sells (see p. 34).

For similar instances of trade-name infringement see Cole Shows (pp. 37-38), Coup & Lent (p. 41), Robinson (p. 43), Bailey (pp. 45 and 46).

Was it Pope who wrote—"Be not the first by whom the new is tried,"

Nor yet the last to lay the old aside."

The showman in choosing a name for his caravan has taken the first line of Pope's stanza as his creed.

Spiritism always brings out two important features rich in color and splendor—the Easter bonnet and a new circus. And so we find the venturesome showman recruiting outfit or caravan to go forth in the amusement world under a name made famous by another. As a rule the outfit is so much at variance, in point of talent and equipment, with the institution that established the name that the public is seldom misled.

Practically all these infringement ventures may be summed up as proof of the old statement that one cannot get "something for nothing." The circus has proved

a hazardous field for the experimenter.

Irwin Bros. Chayerme Days Frontier Wild West Shows. This show, from a modest beginning, was gradually built up to the twenty-five car class, and attained a fair measure of success. In the hands of transferees it suffered speedy decline. Abruptly closed in 1914, a failure.

Miles Orton Circus.

Orton Bros. Circus. An old-established circus. The circus under Miles Orton grew to a twenty-car show and was established before the Ringling Bros. were in business. His success was made with a wagon show. The circus failed only when they made it into a railroad show and enlarged it beyond their capacity to successfully operate. With the circus went most of their savings. The problem of organization and operation of the big show was beyond them.

The Ortons were prominent as performers. Many times the show "broke," only again to reorganize in a vain attempt to spell success out of the old name. The last Orton Circus went out (R. Z. Orton) in 1916, a thirteen-car show. It failed on the 4th of July stand. The remains of the show went to William P. Hall.

John H. Sparks Old Reliable Virginia Shows.

John H. Sparks World's Famous Shows. Charles Sparks has for many years had his circus before the public under titles in the order named, closing the 1922 season with a 15-car show. Sparks began with a small outfit and built his show "from the ground up." Sparks is one of the few showmen who in circus building has not ventured beyond his capacity to operate. For 1923 Sparks Shows enter the 20-car class.

Bulger & Cheney Railroad Shows. Went out in the spring of 1911, only to close a failure July 6. Struggled to its feet again July 26, only to close for good September 11. The fragments of this outfit the next season went into the Rice Bros. Colossal Railroad Shows.

Rice Bros. Colossal Railroad Shows. The term "colossal" has great application in describing its failure than its equipment. With J. H. Garrett at its head it opened season of 1913 at Minneapolis May 9 with much ado. Attachment closed the doors September 1. Sold at public auction November 23.

A. G. Barnes Circus. Organized and put out by Barnes in 1910. Made up in part from a carnival show. Since its opening A. G. Barnes has annually put out the show and has built it up to the 30-car class. It is a Barnes show, built by Barnes, operated by Barnes and in his hands a success among shows of its class.

Leon Washburn Circus. By close application and the "never-say-die" spirit Leon Washburn in the course of a few years built up a show to the 20-car class. Its cost investment was high. It enjoyed a good reputation.

Notwithstanding his best efforts the circus went to the wall about ten years ago—sold piece by piece at a sacrifice.

Lemon Brothers Circus. A well-known established show of the 25-car class. After twenty years of "hit and miss" struggles in the hands of its owner it failed and was closed out. The name and good will are on the shelf without a taker.

James Patterson's Trained Animal Shows and Gollmar Bros. Circus. Took over the Gollmar Circus and in 1917 James Patterson put out the exhibition as a 25-car circus.

Dismal failure. Closed October 8. Sold in parcels at Paola, Kansas.

Patterson Trained Animal Circus. Season 1922. Operated as a 20-car show. Failure. Reported to have lost over \$60,000. Show closed August 14. This followed on the heels of failure with the Gollmar show. Yet Patterson had been a successful carnival man.

There are many other instances where successful business men, railroad men, theatrical men—ventured in the circus game only to fail dismally.

Management, experience, skill and the creative genius are the big qualifying factors in the circus.

La Sena's Big Three Ring Wild Animal Circus. Operated 1914-1917 and built up to a 19-car show. Operated by Andrew Downey. They say that paper never refuses ink. So a circus never refuses paint. A circus frequently runs low on coin of the realm, but it seldom runs low on paint. The next season—1918—the equipment went out bearing the name Walter L. Main Fashion Plate Shows.

Cummings Wild West and Indian Congress. Operated season 1916 with Colonel Cummings, Walter L. Main and others back of it. Closed Sept. 28. Later destroyed by fire. No insurance.

Jones Brothers Buffalo Ranch Wild West Shows. 1910 operated by J. Augustus Jones as a 14-car show. Failure. Sold in parcels by Peru Trust Co.

California Frank's All Star Wild West Show. Operated season 1911 as an 11-car outfit by Edward Arlington, California. Frank and others. Unsuccessful. Off the road.

Prairie Lillie & Nebraska Bill's Wild

(Continued on page 45)

Two world's championship boxing titles passed ownership last week in open-air battles staged in New York, Eugene Criqui for France knocking out Johnny Kilbane in the sixth round at the Polo grounds Saturday afternoon and winning the featherweight crown, while Jack Bernstein got the decision over Johnny Dundee at the Yankee stadium a few evenings previous, in a contest for the junior lightweight title.

The results in both instances were surprises, Bernstein's "win" being dubious in the minds of a majority of fight fans, but the downfall of Kilbane was sensational in its suddenness. The silver-thatched Cleveland had held his title for over 11 years, ever since defeating Abe Attel on the coast. It was his first appearance here in two years, and in fact Johnny's failure to defend the title in New York for two years led to the boxing commission passing the state crown to Dundee, but the latter automatically lost it when Kilbane was reinstated.

Dundee will now get a chance to win a real title, having been matched to meet Criqui. The junior lightweight division (130 pounds) was invented by Tex Rickard mainly because of Dundee. That the Scotch-Wop was named to meet the winner of the Kilbane-Criqui battle is pretty good evidence of what sportsmen thought of the Bernstein decision, although it is possible the latter cannot make the feather limit of 126 pounds necessary to meet Criqui.

From the opening gong it was apparent Criqui was not afraid of Kilbane. Johnny crossed with his right to the French boy's face almost immediately, but it made no impression nor did it change the invader's plan of campaign. Criqui was always coming in and it was plainly noticed that Kilbane was backing up. From the second round on Johnny ran backwards and count was lost in the number of laps he made in reverse. The Frenchman never failed to bore in, swinging his left for the most part and shooting the right to the body.

Those who knew Kilbane discounted the backing up and the points of Criqui. They were waiting for "the old master" to cross with his right. Johnny did, but nothing happened. Criqui is a veteran of the world war and was severely wounded at Verdun. They said there was a bit of sheep's skin grafted onto his jaw. Maybe Kilbane believed that too. From Man-hasset, L. I. (the same place that Carpenter trained) came word that Gene's right hand was not there—war injuries had made it ineffective. In the fifth round the ex-poliu shot the same right to Johnny's heart and Kilbane loudly grunted. When he went to his corner there was a crimson patch marking the position of the punch and the Ohioan was bleeding from the mouth.

In the sixth Criqui suddenly crashed his right to Kilbane's jaw and over the champion went. It was the first real swing to the head from the invader's "useless" right paw. Kilbane's head hit the canvas. He struggled to arise, fell back again, but got to his knees. There he rested while being counted out. He got up then, stood around for a time as his handlers reached his side. It was over so quickly and Kilbane acted so strangely that the onlookers could not figure it out. But Johnny was through and he knew that sooner than anyone else, despite his dazed condition.

Kilbane admits being 34. From what he is reputed to have said after the battle he figured it to be his last important contest. He would have liked to have retired undefeated, but is not so sorry about it because the fight earned him \$50,000. In a 48th street chop house Sunday he told friends: "You know what I came here for; well, I got it" (meaning the money) and "now I'm going back home and go fishing." He will probably not fight again, for he is well off financially, being reputed to be worth \$300,000.

Kilbane undoubtedly underestimated Criqui, who aside from his fearlessness and a good right punch displayed no marvelous boxing ability. It is apparent Kilbane did not seriously train for the scrap and that was a fatal error for a man of his age. Johnny was supposed to have conditioned himself at Summit, N. J., near Freddy Welch's quarters, but it is said on the best authority that he never went near the place. That may explain the return to his corner at the end of the second round, during which

Yet Kilbane weighed a little over 123 pounds, probably a natural weight for him. He displayed a much defensive cleverness as ever in the third and fourth rounds, picking off Criqui's swings in mid-air with his open gloves. But the old boy's punches had lost their sting. He was all washed up and knew it.

The championship bout went on ahead of the semi-final, as rain was feared. Most of the customers waited to see the grudge battle between Babe Herman and Kid Kaplan, who fought a slashing eight-round draw. The wallop those boys traded so impressed the fans that it was the opinion afterwards that either would have given Criqui a real fight if not doing him what he did to Kilbane. Kaplan and Herman fought twice before, each having a win to his credit.

It was the first boxing show at the Polo grounds under the direction of Tom O'Rourke. Attendance was away off, there being acres of seats in the lower pavilion and on the field. The price of \$25 ringside doubtless crabbled the gate, which numbered about 15,000 persons. The vast lower pavilion, priced at \$7.50, held but a handful of people, while around the ring the field seats were only one-third occupied. The rates for the Jimmy Wilde-Pancho Villa, dated for Saturday of next week, are moderate and ought to draw real attendance.

Johnnie Dundee lost his junior lightweight title to Jack Bernstein of Yonkers Decoration Day evening at the New York Velodrome, when the decision was handed to Bernstein after 15 rounds of battling in which Dundee did all of the leading in addition to dumping the contender for a 9-second count in round 2.

A roar of disapproval followed Joe Humphries' announcement that a new champion had been acclaimed. Bernstein while waiting for the decision in his corner shook his head to a group of Yonkers rooters, indicating he didn't think the judges would find for him. When Humphries announced the outcome Bernstein dashed over to Dundee's corner to shake hands with the veteran title holder.

A wild scene followed the verdict. Comment of the departing crowd was bitter and caustic. A mob was reported as waiting around to interview Kid McPartland, one of the judges.

The fight itself was an interesting contest. Bernstein scored in the clinches with Dundee content to box at long range. Johnnie made Bernstein miss a wild left repeatedly, pulling his head back out of range and countering with his own left hook or a right cross to the kidneys.

Dundee after the fight alleged he had injured his right hand early in the bout, which prevented him from crossing with the right to any place but a soft part of his opponent's anatomy.

Up to the eighth round it seemed that Dundee was a mile in front. He dropped Bernstein with a right cross behind the ear in the second round. After rising from the nine count Bernstein got on the defensive for the balance of the round with Dundee trying desperately to end the affair with a kayo. Bernstein regained his courage toward the latter part of the bout and slugged wildly, but was always under the dominance of the Scotch-Wop, who landed the cleaner punches. What punishment Bernstein meted out was mostly done in the clinches with a "rabbit punch" to the back of the head and inside lefts to the head. Dundee did considerable holding in an effort to tie up Bernstein in the clinches, which may have influenced the verdict.

The decision was the rankest of a series of rotten guesses which will continue just so long as the judges and referee are permitted to turn in a "secret verdict." The referee alone should have the power to award a decision and not two judges and the referee.

Following the fight were reports that Dundee and Bernstein had a clause in the articles for the bout which obligated the men to fight again within 60 days. If this is true Dundee probably had it inserted to protect himself against a hairline verdict.

Bernstein is a youngster who began boxing at the local clubs some years ago under an Irish nom de ring. He placed himself under the management of "Doc" Hirsch of Yonkers about a year ago and began

(Continued on page 36)

EDDIE CANTOR

Songs and Talk
19 Mins.; One
Orpheum, Brooklyn

Eddie Cantor, now in Ziegfeld "Follies," opened his local tour of the Keith houses at the Orpheum this week in an act composed of popular comedy songs, broken up with several stories and a bit of clowning with his leader, Louis Gree. Edward Morgan programmed as the Cantor pianist, was not visible.

Cantor hasn't played vaudeville in a long time, except one week at an independent vaudeville house. He stepped right back into the two-day with his ability to handle a vaudeville gathering unimpaired by his elevation to musical comedy stardom.

Opening with "How Ya Gonna Keep Your Mind on Dancing," he followed with "Oh, Gee! Oh, Gosh!" and "Yes, We Have No Bananas," all sung in Cantor's machine gun style with the punch lines punched across as only Cantor can.

Eddie sparred for breath with a few new stories, also neatly intimated that he was not in vaudeville because he was money mad, but because he thought he should keep his vaudeville following and make yearly appearances.

After the laughs Cantor hopped into several more popular songs, all delivered in his own much imitated manner, while stepping all over the stage.

In a demand curtain-speech Cantor confessed that he hadn't any more act than a jack rabbit, and exited after praising and introducing the act following.

At the half empty house Cantor proved himself one of vaudeville's surest fire entertainers. Before a normal gathering his 19 minutes could have been stretched to any length desired.

Eddie Cantor is an entertainer with a capital "E." He is value received for vaudeville. *Com.*

JONES and REA

Comedy Talk and Song
14 Mins.; One (Special Drop)
58th Street

Two men with a comedy idea probably inspired by the "Toomer-ville Trolley" cartoons now appearing in a daily paper. The characters are a "rube" who is the motorman of "The Pruneville Trolley," and a red-headed Patsy Bolivar youth with a hair lip delivery that at times reminds of Dave Marion's "Snuffy."

The act opens with the "Rube" accosting the newcomer, who is an applicant for the job of conductor. Seated on a bench they cross-fire, using released gags mostly, but getting laughs through the tongue-tied delivery of one comedian.

An ear trumpet used by the "rube" turns out to be a boom container. A double song, "Down by the Riverside," aimed at comedy, didn't contain a punch in the lyric but served to break up the talk.

More cross-fire with the hair-lipped member giving an exaggerated version of something or other followed by another double song completed an all right act for the pop houses.

To advance, the idea will have to be developed and embellished with up-to-date and new dialog. At this house the turn let down in spots but was well received on the whole. *Com.*

CASSON BROS. and MARIE

Singing and Dancing
10 Mins.; One (8); Two (2)
State

The Casson Bros. were formerly a brother hooding act. They are still that and a good one for the pop time, the addition of Marie having done naught particularly to enhance the value of the act. It is just one of the regulation two men and a girl turns now that gets over principally on the novelty bit of "Dancing Sam" on a phonograph that the boys do at the close of the act. Marie for the greater part fakes through the stepping all through the act, although she has a fair kick and splits rather snappily. *Fred.*

HOWARD and NORWOOD

Talk and Songs
15 Mins.; One
American

Man in misfit evening clothes works as though imitating Willie Howard (Howard Bros.), whom he somewhat resembles in feature, but the resemblance ends there.

The dialog and comedy methods are of small time calibre. The girl is a nice-looking medium, and her one gown attractive. She has confidence but lacks repose. Experience in playing will remedy this, but brighter, snappier material should be secured if better than small time is the team's objective.

GEO. MacFARLANE and CO. (3)

Songs, dances, musical.
20 mins.; Full Stage (Special Set)
81st Street.

George MacFarlane, one of the surest and best beloved of vaudeville singles, essays a production act in association with Charlie Grapewin, with the assistance of a male pianist, a pretty girl dancer and a woman violinist. By tortured effort he has contrived to make one of the sweetest acts in "one" that vaudeville possesses into a mess of what-is-it?

Appearing before a purple silk cymb with a center opening, MacFarlane, wearing black silk knickers of the Gilbert-Sullivan school, was heartily received. The feminine violinist was seated, wearing a white wig and a long costume that must have been designed to conceal something—it could have had no other intent, as it was of no charm, no character, and no period. The girl, herself, wore a wooden expression and fiddled as though she resented it. In that she was not alone. When she played a solo, off key some of the time and wheezy and scratchy the rest of the time, there was a deadly dull thud.

MacFarlane, meanwhile, sang one good number well and one long, over-worked ballad well. Then the curtains parted and out came, for no known reason, Miss Margaret Walker. Pretty doll, Miss Walker, but she probably studied dancing in the same correspondence school where the lady virtuoso learned fiddling. She is a beautiful creature, but stiff and awkward and obviously amateurish. Her solo dance, a hodge-podge of disconnected steps and figures, got nothing despite the girl's charms. MacFarlane then sang a love song and the curtains parted and Miss Walker was there in a suit of white silk and black oilcloth, with a backing to match, and worked in the song. This was repeated for MacFarlane's famous "Marchita," in which Miss Walker wore Spanish and did a few steps. The curtain fell on this, the high spot of the routine.

For an encore MacFarlane sang a soggy mother number, revealing the beautiful blonde again in the opening as an old lady. Of all backward showmanship this is a memorable example. Having shown her thrice as a peach, the final curtain left her in a gray wig and motherly apron, killing the only assets the girl had. Moreover, MacFarlane should sing romantic things and not mother sobbs, unless it be "Mother Machree," which fits him because he is Irish and because it is a "voice" song.

This seems an unusually pronounced effort at fighting off success. MacFarlane is a terrific favorite before the curtain, in dress duds, singing a programme of his own style of songs in his own magnificent voice and his own engaging, diffident and dignified manner. Why should he turn ringmaster to a small-time vaudeville troupe and appear in a ladylike cyclorama with color schemes and cloths of gold, more fitting for a coquettish sourette than a sturdy, upstanding baritone identified with the finest traditions of concert art in vaudeville?

The best thing George can do is to take his production loss and go back in "one" where he belongs and where he needn't take off his hat or shorten his trousers for anybody. Girl acts are not for him and he is not for them. It would take some girl act to be up to his standard and there is no apparent sense in his coming down to that of newcomers and weak sisters at this stage of his career. *Lait.*

JUSTA MARSHALL and Co. (4)

Singing and Dancing
16 Mins.; Full Stage (Special Drapes)
American

Justa Marshall, a colored toe dancer with four colored boys, open with a Spanish number. There is a song, but the singing is of negligible value, indistinguishable as to lyrics and devoid of music or harmony. The dancing is but fair at the start, too much sameness, but a toe dance by the girl toward the finish, in which she does some difficult tripping including the strut, is well executed, and a fast finish of single routines increasing in tempo until the ensemble rally is really worth while. This was rewarded with generous applause.

If the folks in the act noticed how it picked up once the real dancing started, the reference to the voices may have some weight, in which case the additional speed will more than compensate for the vocal omissions. At present the act is just a small time flash.

WILBUR SWEATMAN and Co. (4)

Musical, Song and Dance
15 Mins.; Three (Special Drapes)
23d Street

Since last seen Sweatman has developed his stuff, featuring his clarinet mastery as before, but augmenting it with considerable trimmings. A male drummer is located between a male and a female pianist (two pianos on stage), with Sweatman up front tooting his various forms of clarinet. The simultaneous multiple performance of the "Rosary" on three clarinets is a highlight with Sweatman breaking it up with jazz and blues of the most indigo hue. The woman pianist manages a pop number fairly. The other pianist doubles on the sax later hammering the drums for the regular drummer's legmania attempt. The dance specialist, another colored boy, is introduced towards the conclusion of the routine. The drummer's contribution was in concert with the stepper for a second encore and was fair, slipping up on the tempo. He should stick to the drums.

The barbaric "blue-ing" for the getaway was an effective applause accelerator for recalls. The act topped the 23d Street bill and was the applause hit. *Abel.*

EDWARDS and BEASLEY

Comedy
14 Mins.; One
58th St.

Beasley, a comic sporting shell-rimmed spectacles, was formerly of Morris and Beasley. Edwards is the straight man. Their routine is principally burlesque, though the early portion contained dialog. One story had to do with one man taking his wife to see the "Three Musketeers" with triplets the result, and he refused to take her to see the "Four Horsemen of the Apocalypse." Another of the team's gags was cut after the matinee by the management.

A slow motion camera stunt really started the boys on their way. It was very well done, though there was one doubtful position. A travesty on the Gish Sisters in "Orphans of the Storm" seemed to tickle the house as much, but was not equal to the slow motion bit. For the finale a lyric given was a plain invitation for applause with the promise of something new in the way of an encore. That was a classic dance burlesque. The team scored a hit next to closing and will likely repeat in bills of the kind. *Ibee.*

EIGHT BLUE DEVILS

Acrobats
4 Mins.; Full Stage
State

This act is one of the typical Arab acts that once held such great popularity in vaudeville. This turn is an exceptional one when it comes to the quality of the tumbling that is presented by its members. It is fast and furious while it lasts and there was just four minutes of the routine given on Monday night for the last show. That was enough.

However, the turn may be billed as the "Nine Blue Devils," there are nine men in the act and all work. It is surprising that the full number billed and those shown; this act, however, is the other way about. *Fred.*

O'BRIEN and JOSEPHINE

Songs and Talk
16 Mins.; One (Special Drop)
Fifth Ave.

An attractive couple working before a neat special drop in "one" with a routine of songs and chatter. The songs hold up the turn with the male member furnishing an accompaniment with a uke. This style of vocal work is generally popular and nicely handled in this instance. The talk is weak. The ideas upon which it is based do not come under the classification of new.

A certain amount of the chatter could be eliminated entirely. As the turn stands it has merit in the song built up to such a degree that the couple may make headway. The act appeared fitted to the No. 2 spot. *Hart.*

THE SINGING THREE

8 Mins.; One
23d Street (June 4)

Male trio in tuxes—Open-offstage with "halibut-fish" cry which, if intended for comedy, muffed. Their songs are sold conventionally and are not even distinguished by nuance. The pops, the bulwark of the routine, are overly familiar and have no appeal in that direction. The delivery is average.

A routine encore was the "Bobunkus Mary Jane" number. Small time. *Abel.*

BARABAN and GROHS CO.

Dances and Songs.
18 Mins.; Full Stage.
(Special Drapes)
City.

Baraban and Grohs comprise a man and woman dancing team specializing in character dances. Jonathan Haw, a high baritone with a real voice that discloses cultivation, assists. The opening has the three on a darkened stage singing with tiny spots illuminating their faces. It's a laudable try for novelty. Song is introductory number of familiar type, but well written and put over right.

Stage setting of Arabian atmosphere next, with Haw doing an Oriental number as preface to double dance by Baraban and Grohs. Man made up as sheik and woman in Arabian costume. Dance done with grace and skill.

Haw in Indian make-up next, with change of scene showing wigwam. Another vocal number by Haw with Baraban and Grohs following it up also in Indian garb. Another double with suggestion of whirlwind dancing; a picturesque bit of terpsichore.

Excellent lighting and character stuff takes act out of commonplace dancing turns. While act holds but three people, an effect of bigness is created through method of presentation. If class, ability and production count for anything act qualifies as big timer unquestionably. *Bel.*

The KNIGHT and His KNAVE

Juggling
10 Mins.; Full Stage
58th Street.

This oddly named team has the added billing of being a European importation, and to add to the illusion the names of Kurt Tarzan and Rudolph Wagner are in parenthesis. The act was formerly known as Ritter and Knappe and the routine remains the same.

The first-named is probably the young Hercules who juggles cannon balls and other heavyweight objects, changing the pace by juggling a plate and egg. One stunt is the catching of two aquariums in either hand and a cannon ball on the neck. The funny-looking hairless comic got in his best work with the fish bowls, starting by eating one of the goldfish. The "knight's" best strength test was catching a torpedo on his back, the iron cylinder being claimed to weigh 200 pounds. He is splendidly built and an advertisement to the opening spot. *Ibee.*

PALACE

An unusual bill for the Palace this week, first because it is without production flash, and second, because it is short on dancing. Indeed, there isn't a straight away dancing number in the frame-up. Its saving grace is that it has plenty of robust comedy, all the way from the smart, wise, witticisms of Harry Fox, which is supposed to be the sort of thing the Palace regulars revel in to the rough low comedy hokum of Sam Yorke and Rose King, who peddle a brand of comedy peculiar and exclusive to the neighborhood small time houses, but which the Palace crowd ate up ravenously. The appearance of Fox and the Eddie Foy family gave the bill the complexion of old-time week. Both were loyally greeted by the subscription customers, which marked them as regulars, pleased Eddie and Harry, and made everybody happy. So it was a cheerful occasion, even if the slow in its length, breadth and thickness was not strictly de luxe vaudeville.

Claude Anderson and Leona Yvel are a nice-looking, youthful pair of roller skaters, and they work their specialties beautifully. They have style and what gymnasts call "form" in their finished work. The maneuvers on the rollers are graceful and striking, particularly the feat of the young man whirling his plump partner dizzily around by one ankle. Their Apache dance on skates is a more spirited performance than a lot of them do on their feet.

Sam Moore and Carl Freed have a capital specialty, the sort of genuine vaudeville turn that the Palace regulars like. They furnish at once a moral and an awful example. Here are two men who have a distinctive musical specialty, one that by its oddity commands attention. And what do they do? You guessed it. They talk. The surprise opening and the music that followed had the audience sold to a man. But the minute they began to wise crack it was all-off. They told two gags and didn't get a ripple. They they went back to their regular line and had to sell themselves all over. They did this promptly enough, but why make it necessary? They talked some more at the finish and did themselves no good.

The Eddie Foy act is as we have known it these several or more years. Foy's an institution and much of his stuff—particularly the critical comments on the youngster's impersonation of himself—is funny. The

MISCHA OLIN

Violinist
12 Mins.; One and Two
Hill St., Los Angeles
Los Angeles, June 6.

Mischa Olin, a Russian violinist in an ill-fitting dress suit, with an Ampico reproducing piano furnishing his accompaniment, offers three classical selections, Schubert's Serenade, Chinese Tambourine and Gypsy airs, the latter minus the piano accompaniment.

In "One" there is no doubt about his playing ability, with the automatic piano a novelty. Otherwise there is a lack of showmanship and a somewhat too serious routine to fill vaudeville requisites. *Josephs.*

JOE DE LIER

Accordion, Talk and Singing
15 Mins.; One
Prospect

Joe De Lier is offering an accordion playing turn that includes monologing between solos and a girl assistant located in a balcony box. The girl sings and crossfires with De Lier.

Excellent musician playing difficult stuff with precision, style and technic. Act holds an abundance of laughs, some derived from De Lier's patter, but most from the crossfiring between De Lier and audience "plant."

Neater style of dressing, say Tux or nifty sack suit, might replace De Lier's present make up to advantage.

Act panicked 'em at Prospect. It's a standard for any time, and can readily follow all the others of its type, topping most of 'em. *Bel.*

JEANETTE and HARRY SHIELDS

Dancing
12 Mins.; Full Stage (Special Drapes)
Prospect, Brooklyn

Mixed dancing team with youth and unusual ability in their favor. It's just a regulation dancing act now with doubles and singles, but a producer could make it into a feature turn.

The man has a forward kick that's great and the girl a back kick, the essence of grace and agility. Both would make two real assets for a production. Another season's experience will iron out a wrinkle or two in the matter of stage presence. Girl very good toe dancer.

The man sings. He shouldn't. The team's legmania stuff alone will put 'em across safely anywhere. Both have obvious possibilities for development. *Bel.*

kids keep up a fast pace, and the 20 minutes pass swiftly.

Yorke and King are a whale of a small time turn. They play man and woman rube characters under the caption of "The Old Family Tin Types." There is the basis of keen comedy portrait in their get-up, but they depart from character drawing and go in for knockabout hoke, with a pretty stale line of familiar cross talk and actual physical roughhouse for the buffoon finish. On the American roof they'd tear the house apart, and to do the reporting conscientiously, that's what they did at the Palace, on No. 4.

Harry Stoddard with his orchestra, who formerly played at Shanley's, and since then has made itself a lot of friends among the Emerson disk shoppers, have a crackerjack vaudeville number, high up among the list of bands. They get a lot of effects all their own, or so it seems to one observer. For one thing they back up all the arrangements with a bass horn so deep its toots sound like a muffled bass drum, and it gives the whole composition a rhythm like a heart beat. One of the numbers is the Meditation from "Thais," done as a violin solo, and this curious rhythmic beat had a stunning effect. For this number also there was the queer weaving in of a sobbing saxophone and innumerable other musical embroideries that made it memorable. These nine men, most of them playing several instruments, get away from the familiar form and achieve individuality. The frame-up also is different. For "The Sidewalks of New York," for example, they placed a prop lamp-post to one side and with the change of the street sign from "Pell Street" to "Mulberry Street" and "Broadway," the musicians make a slight costume change and play a "march of appropriate air." It was a knock-out closing the first half.

Alleen Stanley is a personable young woman with a capital knack for dialect numbers, but the phonograph racket almost spoils her turn. The introduction of the canned song cheapens what could be made into a high-class single act. Miss Stanley has charm and a breezy twist to her delivery that compels attention. Her handling of rags and blues like "Hundred and Fifty" touches the heights. Why then surrender, even a few minutes, to a tinny talking machine? It isn't reasonable.

Lionel Atwill is a fine actor, even if he does play to vaudeville audiences with rather a good deal of

theatrical emphasis. The sketch is in the same vein—artificial to the last degree—but gauged for a specialty show where vivid effects have to be delivered in a minimum of time and there isn't any liberty in working up delicate shadings. When you stop to think of it, 16 or 17 minutes is an extremely short space in which to unroll a complete dramatic story, and they do that even to a boisterous but highly colored "big scene," and the novelty of having the heroine sit in a stage box and thereby make the whole audience part of the play. The surprise turn at the finish is an ingenious surprise and brings about a first rate curtain.

Fox was never better in his private vein of making the audience understand zippy personal gags and wise cracks touching upon side show business matters. Fox probably will never get over being a precocious youngster as long as his jolly kidding style leads him to be sought to build a Fox an intimate Little Vaudeville Theatre and let him do lib himself to a fare-you-well.

The Four Phillips, risley workers, equilibrist and club jugglers, closed the show with impressive feats in head to head balances, but the formations were necessarily slow, which makes it a dangerous item for bill closing.

Rush.

RIVERSIDE

The afterpiece put on at the conclusion of Olsen and Johnson's turn at the Riverside Monday night saved the show from a real Brooklyn bridge brodie. The first half of the bill was as tame as a pet cat, far too quiet and with two acts spotted second and third, that let the show down so far it was a miracle it ever recovered.

Zelda Santley deuced with "impressions" of stage celebrities, and Tracey and McBride in a long drawn out, much too talky two-act of dialog, songs and dancing were No. 3. Tracey and McBride just missed the Bronx cheer from the balconies when they opened with get back crossfire that didn't register. The act needs shortening and re-writing. The talk can be cut down to a minimum. The low comedy finish is kayo, but the turn in its present shape is not big time, due either the author's fault or the limitations of the artists.

Miss Santley is a bobbed haired girl with an exaggerated carriage and a series of impressions or imitations that bear some resemblance to the originals, but not enough to stand comparison with some of vaudeville's excellent mimics. Her singing voice is a handicap also. The imitation of Belle Baker was reminiscent as to dialect, but that let it out. She got most with James Barton's slow dance which was also so. A sign board with names of those who "requested" held up the applause bit, but she registered but mildly.

Moran and Mack following all of the talk in the No. 3 act did about as well as could be expected in fourth position. The blackface pair crossed to fair results. The boxing bout went well as did the slow dance of the taller comed, but they didn't receive their usual returns by far.

Franklyn and Douglas Charles had tough sledging at the opening closing the first half, but hooked them with their travestied Apache dance and the hand to hand stuff at the finish. The many camouflaged acrobatic acts that followed the fashion set by this one have failed to take the edge off this corking turn. They deserve credit for originating something and how vaudeville needs originality just now!

After intermission, Topics and Aesop Fables did unusually well due to the quiet prelude. Shone and Squire opened after intermission subbing for Devan and Flint, who failed to open due to illness. Shone is Billy Shone who has been singing in the small time houses. Miss Squire is an eye filling blonde who wears limb displaying costumes and does, but who shouldn't sing much and does. Her voice broke on the high notes, maybe due to nervousness, it being a big time show for the pair. The act is composed of "kidding," familiarity with the leader, and other hackneyed comedy methods. It's not big time and won't be despite the possibilities of the team.

May Yohe and her band next. The former, and Francis Hope sang several of her old song successes, getting some returns. Miss Yohe has surrounded herself with an excellent group of musicians, and a colored boy dancer who tore down the house and started the first healthy applause of the evening.

Olsen and Johnson opened with a bit of their regular turn then went into the afterpiece which included about everybody on the bill. "The Clown" act that opened the show. The colored boy from the Yohe act was the individual bit of the afterpiece. The clowning was a riot with the comedy hungry regulars. The artist's trouped up and down the aisles pulling hoke and making it stand up. Olsen and Johnson saved the show with their act and were as welcome as a home run with the bases full and four runners on base.

The Riverside is down to summer appropriations on the cost of its shows. About a half a houseful on the lower floor sweltered and stuck.

Con.

ORPHEUM

Even Eddie Cantor (New Acts), doubling over from Ziegfeld's "Follies," had to bow to "Kid Humpty" at the Orpheum Tuesday night. Eddie lost the decision to the weather man as far as attendance was concerned, but hung it right on the kid's chin when it came to entertaining those who were in. The black face running mate of Al Jolson, or rather the late stable mate and star of "Make It Snappy," now the Follies, went right after them with his songs and stories told a la Cantor and registered a bang, considering the anemic gathering. Cantor is a "name," an entertainer of two rare combinations in these days when drapes and cheek have replaced drops and talent. Cantor was programmed for next to closing, but appeared No. 4 in order to make the Follies, changing places with Frank Dixon in "Lonesome Manor."

Dixon eased through the nice retellings. His "hick" character and wise delivery was a bang underneath the bridge, where they all talk that way. His, "Listen, Koke!" threatens to become a Brooklyn catch line. It's a return engagement for the Paul Gerard Smith playlet at the house this season.

The rest of the bill played fast and smooth. Lady Alice's Pets opened with the rats and cats. The association of the two natural enemies was in itself a novelty. The rats do most of the work, walking tight ropes, climbing ladders, etc. The cats are a beautiful group of Angoras. Lady Alice looks class in her evening gown, and the turn is nicely dressed and well produced.

Vincent O'Donnell, another Orpheum face, was second. The boy McCormack sang four songs, and could have pressed it, but wisely refrained preferring to take several healthy bows instead.

Flo Lewis followed in a much-improved vehicle over her recent appearance in a New York house. Miss Lewis has cut the act considerably, much to its advantage. Her former long-drawn-out "kidding and crossfire," with her pianist has been edited. Opening with "Giving Kisses Away," with candy kisses distributed, some comedy aimed at the leader, she made an instant impression, which was strengthened by her graceful dance. Her "Sufragette" character, with monolog and song which followed, slows up the act. The song contains exactly one funny line. The "speech" also runs for the end book. The "flapper" number for the finish remains, as before, the strength of the turn. It's a much better act than before, but there is room for plenty of improvement. The production is unusually elaborate.

Allen closed the first half in a gem of a singing turn. It is a man and woman combination, with excellent voices much above the average. Two special sets set in three and full stage serve for background for "Crimoline Days," and a medley of old favorites, and "My Man." The act closes in "One," with an operatic selection. The voices are toneful and mellow, and the turn rounded to find favor with any vaudeville gathering. Refinement is the keynote of this turn, which will hold a spot on any of the big bills.

Aesop's Fables and old songs and views commemorating the Silver Jubilee followed the intermission period. Moody and Duncan next, two girls, one doing comedy in the conventional frame-up to the other's prim straight. The comedienne has a considerable personality. Her voices are O. K. soloing, but sound-carrying in duet. The operatic-jazz contrast, with one interrupting the other, made a good, strong finish. They liked the act here.

Kerr and Weston closed and landed big with their dancing. The "flapper" dance of the team didn't suffer any, although a direct conflict with Flo Lewis and her piano-dancing partner. The songs and dancing opened the dance of Kerr and Weston will stand comparison with any pair in vaudeville. It's a sure fire turn of its kind.

About half a houseful on the lower floor, and not enough to start a fight in the balance of the house.

Con.

BRIGHTON

It looked like a push-over for a turnaway at the Brighton, Concy Island, Monday night, but the house never did better than three-quarters capacity during the evening. A sultry, torrid day in the city made the seashore look perfect for the night, and then the Silver Jubilee celebration was expected to help a little. That's about what the Jubilee did apparently. A thunderstorm from 6 to 9 kept a lot of people in town despite the heat.

The show was composed mostly of familiar, standard acts that guaranteed a certain percentage of entertainment. The novelty and the only thing approaching anything off the beaten path came at the close with the basketball game of the Cooke, Mortimer and Harvey act. This is played by two men on bicycles, and there's a thrill a second in it. To make it harder a considerable part of the session is played in the dark with the ball illuminated. It's an interesting bit of science and skill that combines with it high-class entertainment.

The turn held the house intact. It was a long show, running three hours, too.

Millie Reuter and William Reuter were at the other end with a hand-balancing turn that brought forth the usual formations and several new twists. A good sight act. The woman is an expert ground tumbler, and also figures as the under-sunder as well as the mounter in some of the tricks.

Beaumont Sisters were No. 2, and although handicapped by a mess of innocuous talk contained in their sketch vehicle, by Edgar Allan Woolf, the old-timers won out handsily with their old songs. "O'Grady" and "Annie Rooney" routine has saved many an act. It was a herculean task to accomplish, but the good old standbys of the Tony Pastor period succeeded in making the house forget the drive and forced attempts at comedy of the sketch. A straight singing turn, with the old-time numbers kept in as the punch, would make a much better act, minus the sketch structure.

Maddock's "Pitty Miles from Broadway," third, and a whang with the pretty stage setting, the competent comedy efforts of Harry B. Watson and Reg B. Merville, and its music. Likewise Olga Woods' dancing and the cute stepping of the pair of ponies in rompers. The book is awful. The cast must be a victim in its way to overcome the effects of some of the gags. Whoever wrote it went right down the line and grabbed every released gag in sight. The house liked the act immensely.

D. D. H. next with a bunch of new material. The Brightonites caught the better part of the jags, although one or two flowed through the transom. D. D. H. caught a reception on opening and closed exceptionally for a talking act. The encore could be stronger, however. It made an anti-climax following the laughs of the act itself.

Gretta Ardine, assisted by Tyrell and Mack, a couple of first-rate hoopers, closed the first half with a rush. The act has some excellent lyrics and music by Neville Flesoon and Albert Von Tilzer. Dancing is the thing the three hold as the chief stock in trade, and they sell it very well. Topics during intermission and Pathe News preceding the vaudeville.

Emma Carus and Walter J. Leopold started it over again in the second half with the jags. Some of the material was good, but what could be called harmonious. A double dance secured gales of laughs. The solo done by Leopold at the piano could be dispensed with, his voice falling short of ballad requirements. The Carus act landed strongly at the finish, Miss Carus making a speech. It testified unquestionably she's a favorite in Brooklyn, her home town.

Wolff and Wolfus next to closing and a riot of laughs, as usual, with their low comedy stuff. Slapstick of the most obvious sort, but what could be funnier than the way they handle it? The trick dog who doesn't do the tricks recalls Harry Kelly's "Lizzie" from a Winter Garden show of some years back, and the singing of "Flashed" and "Yakkee Doodle" by the same time was done by Will H. Fox back in the last century. But, then, most of the piano acts have taken Fox's stuff ad lib, and it's entirely probable that Williams never saw Fox work. Nevertheless, Fox originated the triple trick mentioned. The breakaway piano was the sort of comedy attempt to it's impromptu that made the Keystone comedies sensations a decade ago. A remarkable comedy turn withal.

Bel.

BROADWAY

The Cigui-Kilbane fight pictures as an extra attraction drew a full house Monday night. It was a motley audience. The bill was made up of standard acts.

Willie and Harold Browne opened with a familiar type of rag picture act. The turn lacks individuality, it is capably arranged and presented. The Dixie Four started slowly with three or four pop numbers that they belted forth. This dusky quartet has the mistaken idea that noise is harmony. It was not until they started dancing that they began to tie the show into Chinese puzzles. With that characteristic indigo strut they created a bedlam of applause.

Frawley and Louise did not click as nicely as usual. Some of the man's more subtle quips passed completely over, and he seemed to have difficulty in forcing any appreciable laughs out of the girls. Besides, the prize "Dixie" song was used later in the bill by Tom Swift, and he was forced to deliver a number less adapted to his style. This act need not worry, however, as Frawley's personality, coupled with the girl's lovely auburn beauty, assures their success almost anywhere.

Powers' Elephants topped and repeated their success of a month ago at the Palace. It is needless to say anything except that they filled with wonder and delight a crowd so hard-boiled that they probably think zoos are meant only for children. Recognition must be given to the trainer, who is a great performer as well.

The audience was just ripe for Healy and Cross, who sang five

songs and an encore, and could have sung half a dozen more. Good two-men acts of this type are always welcome, and these boys are near the top in their line.

Swift and Kelley, next to closing, were up against a roasting, restless crowd, but their refreshing little sketch seemed to bring in a bit of fresh air with it. Mary Kelley has one of the sweetest voices in vaudeville, as well as a winsome, appealing manner that cannot fail to bring results. Swift is a good example of the more recent type of light comedian, working without make-up or trick outfit and depending upon legitimate delivery of material for his laughs.

Ted Lorraine and Jack Minto offered their neat routine of dances and songs in closing spot. Elna Hansen has taken Margaret Davies' place in the act. She does practically the same bits as her predecessor, is pretty and graceful, but lacks the assurance that will come with experience. All the numbers have a touch of novelty, particularly the moth and flame and the jazz apache dances.

"Out of the Dust," a good film feature, co.'d not hold the fight fans.

AMERICAN

The bill has a quiet, but interesting, start, and builds up to a strong comedy climax, the sort of comedy the American clientele likes. Perhaps it is because the offering of material is more abundant and the bookers' choice wider, but this early summer entertainment is a vast improvement upon the bills that have been framed for the house. It's too bad that the seasonal falling off in attendance comes just at this time. For, with shows like that of the first half the business ought to build.

A Buster Keaton started the evening off splendidly with one of those rip-roaring comedies, this one the electric trick farce. Maxine and Bobby, single man with a single dog, made an unusual starter. The work is quiet and without parade, but the dog, a zippy fox terrier, is wisest of his kind. He goes through his routine without a word of command. The trick of a somersault off a pedestal strikes one as a new trick altogether, and all this pup's stuff is different. The man works the dog with a surprising accuracy, dancing and talking and the novelty appealing.

Dror Sisters do a fairly pleasing routine of songs and costume change with too much attempted character stuff and not half enough coon shouting and blues duets. They finished with a corking dark melody that carried them off neatly, but before that they struggled along with novelties that didn't quite add up, although both girls know the show business and work with a dead end of energy and sureness. The first song is a mediocre starter and doesn't give the sisters a chance. A rag for an opener would get them going better, and the closing blues would clinch a good impression. Their crossfire is dull.

Judson Cole did well, leaving the house wanting more. Dan Caslar and the Beasley Twins make a first-rate flash for No. 4. The twins look well in two costumes, both gypsy and smooth, and their violin playing is smooth and finished. The dancing doesn't amount to much, but it introduces a change of pace and helps the general effect. The same goes for the girls' singing. Caslar is a piano-playing demon. He gets flashy effects from the ivories, but what is the answer to turning the stage dark and lighting a cigaret in the gloom as a prelude to a solo of "My Rosary"?

When the lights presently come up it is disclosed that Caslar is right hand to hold the coffin nail, playing only with his left. But the cigaret lighting is the wrong way to go about the trick display. It suggests something different and the audience is puzzled. They expect something like "Then My Pipe Went Out," and they get "My Rosary." They probably resent being fooled.

Earl Bronson is working with a woman this time. Bronson's stuff is laughable, but the comedy punch of the turn is rough soubret business with the musician—a flirtation song addressed to the drummer, then a kiss for the top of the bald bass viol, and a lot of rough stuff with the leader. They liked it at the American, and some of the cross talk was a riot. Bronson has a pleasing tenor voice that could have been used more, although the turn as it stands is sure-fire on this grade of time.

Harry Murray and Jean Madox came through with the feature of the evening. The girl is a winner. Her characterization of the tough girl determined to be for is as funny as anything that has come to this reviewer's attention in a long time. The cross talk is packed with witty surprises, and the girl's style of delivery is 100 per cent. For good measure she does an acrobatic knockabout dance that is a winner. It's a striking performance, even though it is done in comedy vein and makes most of the apache stuff look foolish for rough knockabout. Murray has improved considerably. His feeding and leading is well timed and his tenor voice is useful in breaking up the talk.

Fourteen minutes was not enough for the Americans.

Poster and Seamon have a turn picked complete from burlesque, including the Dutch comedian's red nose and tricks of speech and business. They are still doing a brand of Weber and Fields. The fat straight man feeds in the recognized burlesque way, and the comedian pulls all the official material, including the rattle in the throat. Out of their 17 minutes there is a "nancy" bit that must last eight. The audience liked them immensely.

Brosius and Brown, veteran comedy bicyclists, closed the show.

Rush.

FIFTH AVE.

The Fifth Avenue inaugurated a new policy this week of opening at noon instead of 1 p. m., with the early hours given over to pictures and the regular thrice daily routine for the vaudeville continued. In addition, by advancing the opening time one hour, new scale has been put into effect for the added period, the top admission between 12 and one being 25 cents, with the balcony 20 cents and the second balcony 10 cents. The same scale is in effect between 4:15 and 5:15 as an incentive to attract business for the supper show.

The first half bill Monday night opened with Bankers and Sylvers, a man and woman comedy acrobatic team. The couple displayed some capable work of a varied nature. The work is fast and worthwhile, with the final feat handled by the man not sufficiently showy for the final effort. As worked out, its difficulty is not demonstrated. In six minutes this couple displayed plenty of action. O'Brien and Josephine (New Acts) took the No. 2 assignment, making fair progress, their vocal efforts gaining the best results.

The first real applause of the evening started with Bill Robinson, No. 3. The ebony-nued terpsichorean whizbang started with a rush and kept the audience with him every minute. He gave the show much speed.

Mable Burke, assisted by Norma Leyland, came through nicely—No. 4—with their quiet song and piano offering. Miss Burke, a favorite of several years' standing at the Fifth Avenue, found many old friends present with the entire audience displaying genuine appreciation of her efforts and those of Miss Leyland.

Billy Arlington and Co. made a bid for comedy honors—No. 5—the low comedy efforts of Arlington and his co-workers being credited with several laughs. The turn is comprised of three men and a young woman, and includes bits associated with this comedian for some time. The downtown audience gave their approval. Maurice Diamond and Co. in a dance offering followed. Diamond is assisted by two capable, hard-working girls. Their efforts show expert training, with Diamond's sure fire Russian stepping the act's big punch.

The dance turn made way for Jack Wilson and Co., closing the show. The Wilson turn secured its success by the introduction of the diminutive darkey, who had things his own way. The early work brought laughs regardless of the fact that as an impromptu offering it failed to contain any signs of newness.

LOEW'S STATE

Comedy was the missing element in the State's bill the first half. That made the show offered a rather dreary affair that was tremendously accentuated by the fact that the orchestra chose for its overtone of offering the bill the selection from "Il Trovatore," a long-drawn-out, somber musical selection. At that there weren't so many present as to worry very much about, for the house at nine o'clock was less than half filled on the lower floor.

The opening act, Eight Blue Devils (New Acts) was a business-like flash at the opening for about four minutes; then the speed slipped and the act wasn't a single thing stirring until Mignon, who appeared next to closing, stepped on the stage and tore off the applause hit of the bill. This little artist is as good an imitator as ever and seemingly has the knack of acquiring mannerisms and speech tones as well of those that she impersonates. The audience wanted more when she left the stage.

Closing the show, following Mignon, were Platon and Natalie, with their par-excellent dance offering. It isn't an act that should be in the closing spot, for its full value isn't sold to the audience in that position on a bill. In class, stage dressing, costuming and work this team ranks with the best that vaudeville has to offer in this particular type of entertainment. Natalie's clothes were pretty, and one thing that appeared to be brand new stood out above the rest. Despite the fact that the team was on late, that easily captured the second honors.

After the opening act Casson Bros. and Marie (New Acts) showed a fairly neat little dance offering, even though the acquisition of Marie does not seem to enhance the value of the act particularly. "Ham Tree" Harrington and Cora Green, col-

ored team, fared but passing fair with their comedy and songs.

Eddie Carr and Co., with his time-worn vehicle, failed to get laughs, and the end of the act just about went over and lay there.

In addition to the six acts of vaudeville there was "The Trail of the Lonesome Pine" as the feature picture offering; "The Electric House," a Buster Keaton comedy, and a news weekly. Fred.

CITY

What's big time? What's small time? Where does the one begin and the other end? Apparently it's a condition of mind affected by the price of admission, policy of the house, number of shows given daily and style of performance rather than any judgment arrived at with the show itself as a standard of comparison. Take the City's first-half show. The City plays pop vaudeville and pictures at a tariff of half a smacker for orchestra and balcony and 75 cents for the logs. And does that mean the big-time shows generally around New York this week, with a caser and a half top, average twice as good in entertainment values as the City's show? Yes—it does not.

All that first-half bill needed was one important "name" to class it up. As it was the show gilded along with a pace and tempo that made many a big-time show of current vintage look peaked.

Harry Scranton and Co. initiated with a fast wire-walking act that lifted the show into high speed at the drop of the flag. Nick and Gladys Verga deuced it handily with singing and talk. It's one of those combinations that has the man doing comedy "wop" and the woman straightening. The man has a resonant voice, very musical at times and at other times inclined too much to wander off pitch. Although it was not enough to fry an egg on the 14th street pavement Tuesday night the bunch out front pounded blisters on their hands for mostly everything offered by the Vergas. The trick of having the orchestra play the introduction of a pop hit for bow music and then any singing opera is bad medicine for any audience, however, and the jury refused to be "Barnumed" the second time. Jockeying has its limits with the mercury hitting 90.

Bertie Herron and Bonnie Gaylord in a chatty little blackface skit were third, bringing back memories of the "On and Off" Cameron and Flanagan classic. The transition from black to white in view of the house caught attention and held it, as any glimpse of backstage stuff always has. The comedy business registered effectively, but the act deserved a better score than it succeeded in hanging up.

A touch of clean-cut class took the rostrum with the arrival of Martha Pryor. Miss Pryor did a quint of numbers, each with a likable southern accent and a delivery that was marked with rhythm, individuality and personal charm. A male pianist blended the accompaniments perfectly. Real showmanship in the Pryor act. No jockeying. No drapes or bunk, but a single singing act that can step out in any man's theatre.

Lelsip, the card manipulator, fifth. He's a wiz with the pasteboards. The changing of high denominations into lower ones and vice-versa with the rubbing out of spots and transformations is as fine an exhibition of the art as present-day vaudeville affords. Time has polished a technique that was great when vaudeville was variety.

Billy Hughes and Lady Friends was another classy turn that lifted the show. It's the act originally done with Donald Kerr as the solo dancer. Four fifty looking cuties assist Hughes in the various numbers. Hughes showed some knee and ankle stepping and soft-show stuff that was distinctive. There's also there strong on acrobatic dancing, and would be an acquisition for Broadway production. Kelly and Wise, next to get away with a conversational duck, spread some convincing hick stuff on the record and boosted the show's comedy average right where it was needed.

Baraban and Grohs Co. (New Acts) closed the vaudeville section, and a Buster Keaton comedy was the picture feature. Bell.

23D STREET

A fair show for this grade of vaudeville played to half capacity Monday night. It will sport, considering the good "Last Moment" feature and the corking Buster Keaton comedy, "The Electric House." The twin reeler packs a laugh a minute conservatively. The recruiting of electricity to assist Keaton's knockabout comedy elevates slapstickery into a science.

The show opened with the Singing Three (New Acts), an added starter. Edwards and Edwards, the first regular turn, pleased with a rifle routine on familiar lines, but distinguished by the couple's appearance and the man's naive manner of admitting he or his partner is good. The team affects hunters' cumming, working in full stage (woodland set). Some of the shots are quite delicate and accordingly flashy.

Jean La Crosse, a stately blonde, with a nice voice, did well with her

three numbers. Her rose and black costume scheme is effective to contrast and set off her blonde beauty. Opening with "A Kiss in the Dark," she followed with a "mammy" number and wound up with a medley of standard Scotch airs. Her insistent cueing to accelerate the orchestra, which insisted on playing a retarded tempo, had little effect on the trench boys, who would have their own way. The musicians made themselves felt in another act later on the bill.

John McKenna and Co. (four people) garnered a flock of laughs with their "Wanna Make Some Money" skit, which has for its major situation a wager with McKenna agreeing to tell the truth for 20 minutes, no matter what happens. The idea is reminiscent and the working out of it not quite consistent, at times truly insane, but all is overlooked and forgiven in the rush of the laughs. The idea of the character Whitmore buzzing a prop phone bell without disguising it seriously from the audience, and then have McKenna answer several leading questions via the wire for the purpose of making him pull an Annanias is a bit too crude for a big time audience. The vehicle looks good for the three-a-dayers.

Leigh and Jones, mixed team, with Jones (a distant relative of Sam Bernard) doing a Bernard comic as an explosive pseudo-baron, scored with their bright skit. Grace Leigh is a standard in vaudeville with other combinations and feeds like a veteran. It's a sure-fire intermediary body-of-the-bill act, and can elevate if some of the familiar are eliminated. Legs like "What has six legs, and flies?" (three pigeons), can stand elision; also, "Three weeks before I was born my name was Elizabeth." The line "I find 'em, fondle 'em, feed 'em, and forget 'em," is Eddie Buxzell's, which has been converted into a published number (Berlin). The combo has quite a leaning for pambika in some of their points with a punch line in their closing "Together" number about "Satisfy your yearning," with retort by Jones being open to question.

Wilbur Sweetman and Co. have a new frame-up practically (New Acts). The comedy and feature followed. Abel.

58TH ST.

Business has been off all around in the split-week houses recently, the advent of summer, weather doubtless being the principal factor and an element which will count until patrons become accustomed to the change. No exception here Monday night. The house held plenty of vacant rows on the lower floor.

The first half bill was uninteresting, appearing to be in tune with the attendance. Yet three turns of the six captured first-rate returns, and that was surprising on such a humid evening. Pietro, on third, was the first to score and should be credited with the show's individual honors. He encored twice and was still in demand. The accordionist has been playing a lengthy time in the pop theatres, but the booking has been for a week in each stand as a rule. His most artistic number was in simulation of an organ, the selection being a semi-classic well fitted to its treatment.

Stevens and Hollister, accorded top line billing, returned to the 58th St. with "Back in Beverly Hills," a skit that wears well in the three-a-day field. Following Pietro, the couple got over for a fair score. Edwards and Bysley (New Acts), next to closing, succeeded in turning in the score the spot calls for.

Helen Smiles Davis, who won her middle name while abroad as an entertainer for the A. E. F., tried No. 2 with Earl Nelson, but the pair never got going. A special silk drop, which tableauxed into a dressing room for the several changes, helped in a slight way, but the material offered is neither amusing nor entertaining. Miss Davis looked very nice in the "Follies" character and in the even more brief dressing changes. She looked classy in the first frock, too, but if the couple expects to win a spot attention must be paid to the act itself.

Carson and Kane successfully closed the show, their dancing registering in a way that an encore it was earned. It was announced as "our idea of a step dance" by Carson, but that meant nothing. Miss Kane sported bare legs, in tune with the thermometer, and she attracted attention at all times with her frocks. Both looked refreshing in the white costumes for the Military finale, that counting in making the act a dancing flash for this time. "The Knight and His Knave" (New Acts) opened. Ibe.

81ST ST.

"The Son Dodger" was taken out as the feature act and "The World of Make Believe" booked in without time to change the program. Illness of a principal in the act originally billed was the explanation of the management. The stop-gap proved no disappointment. It is the Hocky and Green ensemble act featuring Nola St. Clair, the clever juvenile and versatile comedienne.

Miss St. Clair ran away with the turn. She has a free and easy manner and an exceedingly valuable way

of working up other people's specialties. Some of the material in "The World of Make Believe" is dry stuff, but whenever it began to creak she breezed on and roiled her own script. Tillis and La Rue, in support, with some beautiful light acrobatics, were the talent of the half hour consumed. The main idea is a good one. It went across beautifully and is a flash. Its long solos and violent dramatics, along with it from standing up as a mid-bill big timer, and it is a shame to swamp Miss St. Clair, who could walk on in the Music Box and steal any scenes not nailed down.

George MacFarlane and Co. (New Acts) gave the bill all the rest of the excitement it had. The remainder was come-and-go mid-bill-type vaudeville. It was a fiercely hot night and the audience was small, which didn't help, either.

Canova's Plastic Posing Dogs, in which two white animals, well trained to hold postures, did five double stills, with bits of movies in between to show Canova posing them, made a slow though pretty

opener. He calls his dogs Max and Maurice, which may or may not be a stab at acquiring a little prestige earned elsewhere. Melinda and Dade, the brownskin couple that made good in the two-spot over the big circuit, fared all right here, too. It may again be noted that this pair doesn't squeeze its welcome dry and knows when an audience has about enough. The routine never slows up and the brief running time is all put to good use without stalling.

Jim Cullen, the orphan of the Orpheum, looked hot in his long Prince Albert with the velvet collar. For summer dates he might wear an alpaca or work in his shirt sleeves, even if he wears suspenders. Jim is durable old vintage, aged in the original container, and still conveying the kick. His parodies and light whimsies went over as usual. Robin and Hail, not programed, took it pretty easy and got off O. K. on Rubin's eccentric dance exit. The body of the act didn't agitate anybody. Each of these men would do better working with a pretty girl. Lat.

FOREIGN FILM REVIEWS

GRAND GUIGNOL

Paris, May 23.

We have another show to chronicle at the little Grand Guignol, in the theatre which is well known with the accustomed doses of force and drama, but this time it is not a credit to either this famous chamber of horrors or the city of Paris.

The first number is a one-act drama "Le Devoir de tuer" by Rene Berton, posing the problem whether a physician has the right to kill a patient when he knows the victim is past recovery, but may continue to live a time in terrible agony. The author shows us the practitioner has not only a right, but it is a duty.

A poor fellow is dying slowly from a cancer on the liver and begs to be put out of pain. If he dies before a certain date his wife loses her claim to a pension, but the sympathetic doctor in connivance with the wife changes the morphine for strychnine in the syringe. Who would convict for such a deed?

We blame M. Cholsy a great deal more for having mounted "J'Veux voir Virginia," one-act farce by Jose de Berys. This Frenchy production is the yarn about a false American artist paying a big price to a janitor for the privilege of watching his niece in a state of nudity. The exhibition is supposed to be held in the adjoining room, and the amount paid in a false check. The police arrest the generous spectator, who is an escaped lunatic in the form of a false art student. Indeed the entire act is false.

Arquillier, the actor, has turned playwright and given a two-act drama "Nevrose." An Oriental Countess is desperate at the idea of being separated from her young lover by the return of her husband. She suggests to a former admirer that he should put the legitimate intruder out of the way, but the former favorite, not blind to the truth, and having nothing to gain, declines.

The husband challenges the younger lover to a duel, hereupon the wife tries to disarm her lawful companion by a night of voluptu. As a matter of fact, the husband is killed in the duel, to the visible joy of the wife, but the former admirer takes the law into his own hands and shoots the unnatural woman. This drama is played in sombre scenery, to create an atmosphere of hallucination, the action being rapid and ably constructed.

It is followed by "L'Idolatre," one-act piece by Michel Brega and Georges Hoffman, explaining the troubles of an author possessed with a jealous wife. The dramatist is flirting with an influential actress, his only object being to have his piece accepted, but owing to the interference of the spouse who declines to see her nose put out of joint, the poor author loses the only opportunity he ever had of getting a play produced.

On the whole the new program of the Grand Guignol has proved a slip. Kendric.

AUX DEUX MASQUES

Paris, May 23.

The little theatre known as the Deux Masques, a sort of competitor to the Grand Guignol, under the direction of Marcel Nancey, has also treated its habitues to a new mixed show.

There is nothing much to report. Starting off with the smutty sketch of "L'Impossible Aveu" already mentioned and for which a substitute could have been easily found, we have a two-act drama, "Le Chien qui hurle" by Rene Wisner, a pastoral of peasant ways and means. Harbols has refused to sell a plot of land to his neighbor, Fromont, both cunning farmers, so the latter insists on the good-for-nothing son of Harbols that his father is suffering from heart disease and when he quits this earth his fortune will belong to the disreputable lad. During the night the dogs are heard barking (hence

the title), in a manner that indicates a calamity accordi. to local folk-lore.

In the morning young Harbols calls to tell Fromont his father has died, whereupon the crafty old cultivator declares without going into details that he is able to testify relative to his neighbor's unhealthy physical condition, thereby supposing a natural end, if the heir will give (not sell) the plot of land he wants. In this drama the audience has all the impression of a wicked crime without knowing any details, and as such it is an interesting effort.

There is another two-act drama "Une Main dans l'Ombre," by Pierre Palau and Jean Velu, a sort of echo of the war. A German general is tempted in a moment of fear to confess to a Dutch journalist that he assassinated a mother and violated her two daughters while billeted in a French mansion. His companion, having by a subterfuge got the other visitors out of the way, flies at his throat and strangles him. The newspaper man from Holland is a Frenchman in disguise; he is "The hand in the shadow" tracking down unpunished war criminals.

Mon Frere de Lait, a two-act farce also by Pierre Palau, is a bit near the knuckle, with an unexpected denouement. A man is flirting with his cook; she tells his wife who persuades her to sleep in the spare bedroom while the lady takes her place. But a friend from the colonies pays a visit and the husband decides to put him up for the night, generously suggesting he shall join the cook.

The colonial foster brother (vide title) willingly accepts. Meantime the repeating cook, hearing of the situation, warns her master when it is too late, and the husband is seen fretting at his own stupidity. However, the friend, a bit off color had declined the favors of the supposed cook, it developed. The farce is well acted, and quick in movement, constituting a really comic sketch of the poet Chaucer style, but totally unfit for modern export.

In spite of a few laughs and a passing shudder, the new program of the Deux Masques proved a slip likewise. Kendric.

L'EMBRASEMENT

Paris, May 29.

A separate group of dramatic enthusiasts calling themselves the Ouevriers (workers) were given hospitality by Lugne Poe at the Maison de l'Oeuvre for a matinee and presented a remarkable three-act piece, "L'Embrasement" ("Conflagration"). No regular playhouse has had the privilege of producing a work of the same power during the entire season, now almost ended. The author has attacked a delicate subject in a proficient manner.

A married couple watching themselves grow old have retired to a small country town. The man is a painter of a certain talent and his pictures have brought him mild notoriety. The woman is reconciled to the role of housewife and is the companion of her husband at the fireside, without any anticipated change to break the monotony. But the husband, well turned 50, feels the oppression of provincial dullness and is bored to death, notwithstanding he has his art to occupy the time if he could only muster energy and inspiration to paint.

Then into this dreary existence a young girl appears as a beacon. She is an orphan, taken into the home as general servant, although her refinement and education are far above those wont to accept such a menial occupation. It appears, however, she preferred domestic service in the country to the temptations of the capital, and so sadly but confidently entered the painter's household as she would have taken the veil in a nunnery. Her presence, full of youthful charm, quickly alters the dreary aspect of the artist's daily life. She fills the place with sweet gaiety. The man's ardor is rekindled despite his 55 years, and he seeks to be continually in

the company of this young creature, whose charm and chastity inspire him to resume his painting.

The maiden becomes keenly interested in her master's work, and on his supplication consents to become his model for a study of the nude. She is quite pure in her intentions, only admiring and respecting the artist, who is old enough to be her father. But is it a genuine inspiration for true art on the part of the man or an excuse to satisfy his craving desire to contemplate the perfect lines of this refined, healthy maiden within his clutches? The elderly artist dare hardly put the question to himself, and will only acknowledge in his own mind that the presence of this innocent, confiding girl has fired him with renewed energy to paint, such as he has never before experienced.

Then, as the picture progresses, the virgin doubts the purity of her own soul, for she begins to fear the growing affection and warm admiration she feels for her employer and benefactor are the precursors of a deeper sentiment that may lead to a violent passion followed by possession at the first opportunity.

The wife visits the studio one day and discovers the canvas on which the painter has expressed the voluptuous exuberance he has not yet dared to openly declare to the model. She immediately sizes up the situation, taxes her husband with forbidden and evil designs and recalls him to his duty. As the moral man he is, the artist realizes the sin he was about to commit, for he is now sure the servant girl loves him. He promises to renounce the flesh and the devil, but would certainly have ultimately failed, despite his honorable endeavors, were he not assisted by his former model, who, to spare grief to the wife and shame to the husband, accepts an offer of marriage made by the gardener. It is true she gives herself to the young laborer with the same spirit of resignation as an incurable would commit suicide.

Fortunately the gardener is a straight, sensible, intelligent, hard-working fellow, capable of winning a woman's esteem and assuring her a lasting happiness. And the turning of her departure for another village with her husband the young woman laughs as freely as when she first entered the house. When she has gone the artist sadly shuts the door, more than ever feeling the weight of his age and thanking the great Architect of the Universe for sparing him from eternal remorse.

This painful tragedy of unrequited secret desire is unfolded in an impressive style of dramatic art by a young author giving his first effort to the public. He has succeeded beyond his own hopes. It is as good as a church sermon and just as effective. Many men will see themselves reflected as in a mirror. It draws one of the great dramas of human nature. There are many honest folks who have thus suffered, and it behooves all of us to refrain from throwing a stone of contempt at a guilty neighbor.

Kendric.

SCHOOL FOR SCANDAL

(Continue from page 18)

tious revival is a credit to its sponsors and its servants. It is an earnest, fine thing, carried out in an apparent spirit of honor to the institution in which it was conceived, primarily and in honor of which it is done—the theatre.

Mr. Drew, Miss Barrymore, Francis Wilson, Tom Wise, Charlotte Walker, Carol McCormack, Charles Richman, McKay Morris, Henry Dixey, Albert G. Andrews and Violet Kemble-Cooper essay the foremost roles. There is glory enough for them all and for all the others, some of them recognized and established stars who played silent parts and fragments.

If there was a single performance the school forth even more than the general acclaim, it was that done by Charles Richman. For many a season Richman has played heavy things in modern melodramas; he has been accredited, but no one who saw him in raw films and such junk as "Help Wanted" and "Bought and Paid For" could have dreamed that he had within him the dash, the sparkle, the buoyant elasticity to play Charles Surface as it was probably never played before in all its melodramatic traditions.

Miss Barrymore was an equally exhilarating visitation. Youthful, coy, light, winsome and whimsical, her Lady Teazle (immortalized by the undying Lillian Russell) was a white-wigged, champagne bubble. And Mr. Drew, master artist of high comedy, was the crusty Sir Peter to the adorable life, Miss Walker, making a resplendent re-appearance after a long New York absence, looked like a flapper and played a young star animated by the vibrations of a first exciting Broadway chance.

This reporter, surfeited and sometimes choked with the dramatic clatter of his day, with witless and spineless vaudeville, with gaudy revues and blatant burlesques, sat as in a peaceful, flowered heaven of ethereal bliss as this pageant of personalities moved before his vision, animating the pungent atmosphere of a garden of intoxicating comedy.

To him "The School for Scandal" was the delight of years. Lat.

CABARET

(Continued from page 10)

found in one of the machines, Hackmeister having a permit to carry a revolver. The dry agents seized the firearms and said that Hackmeister could apply to the prohibition office in Albany for the return of the revolver if he so desired. The former customs guard and several of his companions were committed to jail until they were able to furnish bail. The cars were brought to Albany by federal officers. An application for the return of the Marmon is expected to be made because no liquor was found in it.

Three counties have been taken from the territory formerly within the jurisdiction of the Malone office, so that Chief Agent Angell and his squad may concentrate their efforts solely on the patrolling of the border.

I. M. Weingarten's new revue, "A Night in Dreamland," was produced on the Century roof in Baltimore Monday. Although ragged on its first showing, there is material for a good show. Before the first week is over—it should round into an entertaining proposition.

Unlike the Ernie Young shows, which used exclusive music, these shows are framing big ensembles to popular songs of the day. In the new show are "Louisville Lou," "Yes, We Have No Bananas," "Seven or Eleven" and others. Several other ensembles are used, including the flash of the evening, "Snowflakes." Other specialty acts by the principals went over well, though there is still some question as to whether or not the show will have any wearing qualities.

It is good now for a few nights, but it doesn't seem it is elaborate enough or that its staging is attractive enough to make the habits of the roof want to see it for three straight weeks.

New principals in this show, with the exception of Joe Tenner and Muriel Devine. The other principals are Top Notch and Mildred Franklin, a dainty soubrette, won't most of the honors. Victor Kaplan is on hand with some juvenile work of high order, while Mildred Howard made good as the ingenue.

The show is picking up some gray this week due to the presence of the Shriners in town.

Ray Miller will close Paradise dance hall, Newark, Saturday and open a hall in Atlantic City. Paradise will reopen in September. Miller did a big thing in putting Paradise over this season. There was no such attraction in Newark previously and when he announced his intention on turning the old Paramount theatre into a dance hall many here shook their heads at his folly. But Paradise went over with a smash and now every one is wondering why he didn't do the same.

The most conclusive proof bands are becoming a drug on the market is that music publishers are passing them up. One leading publishing house has barred all bands from its professional rooms. The explanation is that the numerous bands have been "hogging" the time of the professional staffs. It often turns out the musicians are not booked for appearances or break up before getting bookings.

A professional manager stated bands have been costing his office money without the firm getting results. Arrangers have been so much occupied getting scores ready that other artists have not been given the attention due them. Besides, the bands take up the largest rehearsal rooms, and during the long practices players have been made to endure long waits. The noise of the bapds around publishing offices has also been a source of annoyance.

The retrenchment policy of the Salvins includes the sale of their Monte Carlo restaurant, New York to William J. Gallagher, proprietor of the Broadway Gardens. The Salvins are also reported disposing of the Palace hotel on 45th street, which they have conducted as a theatrical hotel for several years. Gallagher is reported about to dispose of his downstairs place, Gallagher's, to some Chinese.

Frank E. Farrington, late owner of Browne's Chop House, a gathering place for theatrical people for 64 years and which restaurant was noted also for the largest collection of theatrical pictures in the world, left a net estate of \$11,229.47 when

he died October 19, 1921, according to a transfer tax State appraisal of his property filed last week in the Surrogate's Court, New York. Under his will this passes over equally between his four children. Mr. Farrington was 68 years old, a native of New York City, and for many years conducted a general market business at Madison avenue and 27th street. About 30 years ago, on the death of his father, George Browne, the founder, he became the owner of the chop house, and many years ago turned the management over to J. Paul Schubert. He was a member of the Hotelmen's Association and spent most of his time at Atlantic City, N. J.

The Fagan brothers are said to have disposed of all their interests in Roseland on Broadway, transferring their activity to the new dance place replacing the old ice rink at Broadway and 53d street. The plot there has been leveled for the new building. Dance hall business around New York has perceptibly dropped in the past few weeks.

The radio will pay a band if the band insists, according to a recent account of a band's manager, ducking the bull stuff about publicity and advertising over the wireless, receiving \$400 for one hour's playing for a nightly concert. The radio's representative went so far before concluding the arrangement as to quote the union scale, but the manager replied that ran also for Sweeney.

It's reported the New York federal prohibition department has lately imported 150 western workers for New York and they are now around. With state enforcement out, restaurants that sell are proceeding on the theory they shall sell only to those they know. They think that is the proper tip off to locate the federal men if they turn up.

A restaurant man of New York traveling around with a New York policeman and taking him into clubs was the latest—and the limit! That's out, now, though.

The new "Plantation" colored show in the cabaret of that name on Broadway will move to the Pavillon Royal on the Merrick road early in July. The Pavillon is reported starting off with fair business. It got \$3,500 over the weekend, if that's good business.

The two "Why-Not-Eat?" restaurants, well known to practically every professional who has visited Kansas City in the last 10 years, have been thrown into bankruptcy by some of the creditors. In an answer to the petition filed by the creditors, Angelo Rebori, owner, admitted the bankruptcy allegation and gave three reasons for the failure—prohibition, closing of the Century theatre and unfavorable police publicity.

The fixtures of Murray's on 42nd street, also Delmonico's, have been sold at auction. It is said Joe Suskind of Murray's, who first proposed to move the cabaret upstairs in the building, decided that in the face of the federal injunction proceedings pending it might as well be permanently closed. It is said the federal ruling under which the injunctions are granted permit that the order shall close the building for a year, taking in the entire building regardless of what business besides that of the disorderly place (so judged by the injunction) shall be contained within it.

Whether Gov. Smith's signature postponed the closing of the Palais Royal, New York, of course won't be announced, but nevertheless the reported closing is now contradicted. Only two other Slavin restaurants in New York are remaining open, Montmartre and the new 400 Club.

Before the repealer was signed by Gov. Smith the police had been very active in the Times square section, making many raids and seizures. Just what inspired the activity with the intent of the Governor in doubt at the time was left open to conjecture. In some of the places the police went in with search warrants.

The Mullan-Gage act differentiated much in its authority for the police to obtain a search and seizure warrant from that of the federal prohibition law. The federal officer may apply only for a warrant

and search the actual place (room or rooms) where he believes liquor is held or concealed and may enter the premises by virtue of the warrant only between dawn and sunset. The Mullan-Gage act permitted a police officer to obtain a warrant to search the entire building of the alleged possessor of liquor at any hour of the day or night.

No elation was expressed by the New York restaurant men over the signing of the Mullan-Gage repealer by Gov. Al Smith, but much satisfaction was shown. The restaurant men had had to contend with so much from police and federal officers they were about worn out. That Gov. Smith signed the repealer they thought was no more than he should have done on the platform he went into his return to office on. But they agreed that the approval by the Governor makes him the biggest figure in politics in this country.

Though Washington is a vision as the head of the nation and Smith certainly will not take the second place on the ticket, his re-election as Governor of New York is assured, and, what is better, Al Smith may yet be the U. S. Senator from New York. They need a man like Smith in the Senate. They need a Smith at the head of the Government, but that is too farlorn a hope. Talking against Smith and his kind of Smiths is what makes the Ku Klux possible, what raised it from a get-rich-quick coin getting scheme to an organization.

Now that New York State has told the world it is a state, a sovereign state, one of the United States, self-governed, obeying the federal laws and ready to assist the federal government in the enforcement of its laws without using supplementary state laws that are unnecessary for federal enforcement, now maybe the American Society of Restaurateurs will take a tumble to itself. Everything the restaurant men have had to stand for they deserved. Without a question of a doubt they are the most short-sighted bunch of business men that ever fell into something soft, only to throw it away.

Had the restaurant men got together on the Reisenweber case and carried it up, with the present repealer signed they would have been in a position to protect themselves. But they didn't and the present fear of a federal injunction may be a little bit worse than the Mullan-Gage act was. The restaurateurs who say let the other fellow take care of himself can't see the end of their noses. They pull apart and let any grafter come in between them. If the Mullan-Gage repealer is taking the cops out of liquor enforcement, with everything that means in New York's largest cities, the restaurateurs had better get together to prevent the police again working in, inch by inch, until they once more will put the screws on until the restaurants will cry with the pain of the gouge.

The cops will not willingly give up what has been the easiest thing that ever fell into their laps, given them by a Republican up-state governor, Miller, who knew as little about the people at large as he did about running a state. As a statesman Miller wasn't even a good lawyer. But the police all over New York State should erect a memorial to him and give him a benefit every six months, as he gave them a continuous benefit from the day Miller signed the Mullan-Gage enforcement act.

About the best thing the American Society can do is to stand prepared to contest any illegal move of the police; any step they take that is overstepping their authority under the federal laws, which only now apply; any overt act they commit which could be amplified if stood for, and that may only be done by a willingness to legally contest any false authority the police assume.

It's about time the restaurateurs stopped using that argument, "You can't fight the cops." They had better fight them, right now and to-day, if the cops try to put them out of business; otherwise the cops will.

Had Gov. Smith vetoed the repealer he would have turned New York City and State over to the Republicans. He approved the repealer and he put the Democratic party of New York right where he said it would be during the campaign, on a wet platform—and the chances are that a wet platform will elect the next President of the United States.

By approving the repealer Gov. Smith cut off the graft for the coin getting reformers. No wonder the reformers squealed! Prohibition to them means only coin. That goes

for individuals or leagues. None of them seems to be on the level. Every appeal sent out to support Prohibition carries with it another appeal—for money. So Al Smith did two great things—he gave the people what they wanted, and he choked off the coin getting reform grafters.

One thing noticeable in New York during the last few weeks while the signature of the Governor was pending and that was the opening of a number of places as straight bars for the serving of "beer," near, etherized or otherwise, and the patronage that they got was a heavy one. One of the new establishments went so far as to put up a free lunch for its customers with the tariff on the brew being two bits for a tall one of the Tom Collins variety and the bartender not being particular how much froth he served with it. The usual tariff around town on good beer is 40 cents a glass for that drawn from the wood.

Monte Carlo, which was one of the fast moving cabarets of the town with a stiff covert charge during the winter, has passed into the hands of Billy Gallagher, who is to reopen the establishment with a new revue June 16.

Atlantic City cabaret management are not shelling out this season for floor attractions as they did in the past. One of the owners who was in the city during the week asked an established producer to place a show with him on a gambling basis, sharing on the take of the covert charge. None of the producers are any too happy over the shore prospect for the coming summer and are laying off on the gambles.

Polly Lou Dee and band open June 18 at the Palais Royal, Atlantic City.

Prohibition agents almost ruined the Italian restaurants in Chicago when they raided Diamond Joe Esposito's, Caruso's, Bella Napoli, The Vesuvio and the New Italy. Much wines and liquors were confiscated. The Italian restaurants in Chicago have been running wide open and were considered immune, until the recent change of both the city administration and the government's prohibition office.

Ray Stillwell, formerly with a number of standard bands, has organized his own 11-men orchestra. They open June 23 in Pittsburgh on a six weeks' tour of Pennsylvania and Ohio dance halls and summer parks.

The Knickerbocker Grill at Broadway and 42d street will be closed for six months through a federal injunction allowed this week in the U. S. District court. Liquor violations in sales on the premises composed the evidence against it. The Knickerbocker is owned by Joe Panl, who also has Woodmansten Inn on the Pelham parkway. There are no proceedings pending against the inn.

The Club Royale, an establishment less than a year old, has taken its place as the leading road house in the vicinity of Los Angeles. An interesting sidelight on the success of the place is the fact it is conducted by Bill Holafeld, a chap 22 years old, just out of preparatory school who never had any restaurant or cabaret managerial experience until he opened the coast road resort.

Holafeld left school and married, taking a honeymoon trip to the coast. While there he noticed the need of a high class road house and decided to invest in one. Purchasing a plot of six acres he erected the present Club Royale, which is reported as never having had a long week since opening six months ago.

The place secures its big play on Saturday nights with Fridays and Sundays also strong. A covert charge of 75 cents is made during the week and boosted to \$1 on Saturdays. Holafeld absolutely refuses to sell and has built up a following of the best spenders in the vicinity regardless of this ruling. In a way the example of Holafeld stands out two ways. Here is a good clean boy who keeps clean despite operating a roadhouse and put it over without a time of experience. It may have been native business instinct with him, his personal characteristics (said to be of the best) or an inborn shrewdness that was worth more than experience might have been. But the fact remains that without experience in the line Holafeld made a success of the restaurant, something that might

incline other boys of his years to believe study or experience or previous work is not always required for a successful business career. At least that seemed to be the impression gained by another young man not so long out of college, who lately was on the coast, saw Holafeld, liked him and sent back east the details above, excepting this closing paragraph, written by someone else who believes there is no substantial success permanently secured without work and experience as the foundation.

After taking the chorus of the Century roof, Baltimore, revue to a special club entertainment, Joe Tenner, a principal in the show, became involved in an altercation with one of the girls in the chorus dressing room as a result of which the chorister sustained a black eye. Two of the girls are said to have become intoxicated at the club affair, an argument resulting and being subsequently settled. Back at the roof it is said Tenner reopened the argument and became involved in it himself. Tenner was formerly company manager along with I. M. Weingarten, but a Mr. Stewart, representing the latter, is now managing affairs.

A 60-piece band under the direction of Alex Hyde has been booked to supply the music at Braves Field, Boston, when evening shows are given in the ball park under the Loew management commencing June 25. The band will carry the billing of being presented by Paul Whiteman.

JUDGMENTS

Arthur J. Horwitz; Graphic Photo Engraving Co., Inc.; \$47.09.
Arthur Hopkins; N. Murphy; costs, \$115.94.
Livingston Platt; T. B. McDonald Construction Co.; \$716.90.
Jessie Reed; D. Gilman; \$44.31.
Andrew Dipple; S. Friedman; \$1,016.46.
William L. Paspart; M. Beck; \$6,932.55.
Plimpton Epic Pictures, Inc.; N. Y. Tel. Co.; \$21.56.
Benedict Bristow Talbot; New Amsterdam Casualty Co.; costs, \$237.10.
Stereoscopic Film Corp.; City of New York; \$73.98.
Freemont Theatre Corp.; W. M. Lipstrott; \$457.30.
George H. Hamilton, Inc.; Craftman Film Laboratories, Inc.; \$14.82.
Katharyne Stuart; L. Wilck; \$291.20.
Stuyvesant Motion Picture Co.; City of New York; \$45.14.
Gus Hill; F. V. Peterson; costs, \$127.10.

INCORPORATIONS

New York Charters
Lanin Bros., Manhattan, theatres, \$20,000; J. S. S. C. and H. I. Lanin. (Attorney L. Halle, 1658 Broadway).
Cinemat. Syndicate Pictures, Manhattan, \$100,000; L. A. Jackson, A. P. Boyd. (Attorney R. Spear, 220 West 42d St.)
Selwyn Producing Corp., Manhattan, theatrical and motion pictures, \$10,000; S. M. Brook, J. J. Finnegan. (Attorney N. W. Kernegood, 383 Broadway).
Rabinoff Grand Opera Co., Manhattan, \$50,000; B. Fatow, M. H. Unterberg. (Attorney M. Rabinoff, 250 West 57th St.)
Chester C. Odies, Manhattan, motion pictures, \$5,000; G. H. Mohm, A. Weiss. (Attorney G. S. Ludlow, 74 Broadway).
New Madison Square Garden Corp., Manhattan, boxing exhibitions, theatres, general amusement business, \$25,000; \$250,000 shares common stock, no par value; active capital, \$500; G. F. Jebbett, H. W. Paprocki, F. H. Butcher, 37 Wall St., Manhattan. (Attorney F. Knorr, Albany).
Hudson Valley Theatre Corp., Poughkeepsie, \$500,000; P. J. and L. L. Tennis, D. Sherman. (Attorney C. Husted, Poughkeepsie).
Delaware Charters
Canyon Pictures Corp., Wilmington, motion pictures, \$3,560,000; (Corporation Trust Co. of America).
Marten Projection Corp., Wilmington, moving picture machines, \$3,000,000; (Corporation Trust Co. of America).
Dissolutions
Arthur Hammerstein, Manhattan, Texas Charters
Fox Film Corporation of Texas, Dallas, Capital stock, \$5,000. Incorporators, T. O. Mitchell, E. V. Everitt and J. H. Gardner.

LEGAL MATTERS

Charles Dickson and Leon Cunningham, both playwrights, collaborated on a play, "Bonanclitella," the former being called in to "doctor" it. It was intended as a vehicle for Mary Forrest via Marc Klaw, but expectations did not eventuate, and Dickson claimed \$1,000 for his services. Reaching the courts, the matter was tried twice, once the jury disagreeing, with Cunningham declining to dispose of the matter by settling for \$250 through O'Brien, Malevinsky & Driscoll.

BILLS NEXT WEEK (JUNE 11)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to booking offices supplied from.
The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.
* before 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
Eddie Cantor
Fie Lewis Co
Roberta Geirs & D
Glen & Jenkins
Meehan & Newman
*Friend in Need
Lime Trio
Rogers & Allen
Sinclair & Casper
Keith's Riverside
Savoy & Brennan
Kerr & Weston
Baldy & Cowan
Harry J Conley Co
Walsh & Ellis
Hugh & Alva
Bill Robinson
(Two to fill)

ATLANTA
Lyric
(Birmingham split)
Mack & Veimar
Dayton & Palmer
McGrath & Deede
VARDON and PERRY
HEADLINING PANTAGES CIRCUIT
1st half
Powell & Brown
Montana
Raymond Bond Co
Harry Hren
The Bradans
2d half (7-10)
Ben Bernie & Band
Sweeney & Walters
Wm Ebs
Ritter & Knapp
(Others to fill)
1st half (11-13)
Mel Klee
Ona Munson Co
Healey & Cross
(Others to fill)

CECILE HARRY ANDREA and WALTERS

Featured Dancers
"Mary," "The Merry Widow," "Up in the Clouds," "Spice of 1922," and others.

MOSE'S Broadway
Harry Holman Co
Joe K Watson
Murray & Alva
(Others to fill)
MOSE'S Coliseum
Julius Tannen
Williams & Taylor
Duke & Sales
Sunbounes
Harrison & Dakla
(One to fill)
2d half
Tom Smith
Stars of Future
Rhodes & Watson
Paul Sydel
(Two to fill)
Keith's Fordham
Binger's Midgate
Crafts & Haley
(Others to fill)
2d half
Binger's Midgate
McFarlane & Palace
Dooley & Sales
J & E Mitchell
(Two to fill)
MOSE'S Franklin
*Bo Shall Ye Reap
McFarlane & Palace
Lehr & Mercedes
Arnaut Bros
(Two to fill)
2d half
Dotson
Owen McGivney
W & J Mandel
The Wager
B & B Wheeler
Herman & Shirley
Keith's Hamilton
Princess Wahleka
Fogarty & Louise
Tom Smith
Herman & Shirley
(Two to fill)
2d half
Princess Wahleka
Holmes & LaVere

Official Dentist to the N. V. A.

DR. JULIAN SIEGEL
4025 B'way (Putnam Bldg.) N. Y.

Lehr & Mercedes
(Others to fill)
Keith's Jefferson
Tork & King
Stars of Future
East Side West Side
Kay Hamlin & Kay
Paul Sydel
Orman & Reese
2d half
*Bo Shall Ye Reap
Arnaut Bros
L & H Zeigler
Harrison & Dakla
(Two to fill)
MOSE'S Regent
Dotson
B & B Wheeler
Owen McGivney
W & J Mandel
The Wager
J & E Mitchell
Crafts & Haley
Hawthorne & Cook
Lenore Kern
(Others to fill)
Keith's 51st St.
A. K. Hall Co
Chlo Sale
Fleming Sis
*Aaron & Kelly
Anderson & Yvel
Mary Haynes

HENRI MARGO

assisted by
MARGARITA MARGO, ARDATH DE
SALES and HELENE BETH
Direction EAGLE & GOLDSMITH

Proctor's 125th St.
2d half (7-10)
Dolly Wilson Co
John McKenna Co
Leigh & Jones
Ash & Hall
Edwards & Edw'rs
(One to fill)
1st half (11-13)
Bill Arlinghouse Co
Holmes & LaVere
LaSova Gilmore Co
Bobby Randall
Walters & Stern
Stanley Gullin Co
2d half (14-17)
Gilfoyle & Lange
Block & Dunlop
Midroad Parker
(Others to fill)
Proctor's 58th St.
2d half (7-10)
Hugh Herbert Co
Howard & Lind
Chester & DeVere
J & E Mitchell
*O'Brien & Jephine
*Mewkirk & Meyers
1st half (11-13)

Keith's Orpheum
Harland Dixon Co
Bob Alight Co
Mabel Burke Co
Oleott & Mary Ann
Fortunello & C
Moran & Mack
Splendid & Palmer
Elizabeth Brier
(One to fill)
MOSE'S Flatbush
Rooney & Bent Rev
Burke & Durkin
Harrison & Dakla
(Two to fill)
Keith's Greenpoint
2d half (7-10)
Alexander & Elmer
Right or Wrong
*Recco
4 Madcaps
Laura Ormanbee Co
(One to fill)
1st half (11-13)
Stamford & Hamp
The Diamonds
(Others to fill)
2d half (14-17)
Archer & Belford
Old Timers
(Others to fill)
Keith's Prospect
2d half (7-10)

DETROIT

Franklyn Ardell Co
Tom Burke
*Parker Brothers
Dorothy Byron Co
Dorothy & Ray
(Two to fill)

Proctor's 125th St.
2d half (7-10)
Dolly Wilson Co
John McKenna Co
Leigh & Jones
Ash & Hall
Edwards & Edw'rs
(One to fill)
1st half (11-13)
Bill Arlinghouse Co
Holmes & LaVere
LaSova Gilmore Co
Bobby Randall
Walters & Stern
Stanley Gullin Co
2d half (14-17)
Gilfoyle & Lange
Block & Dunlop
Midroad Parker
(Others to fill)
Proctor's 58th St.
2d half (7-10)
Hugh Herbert Co
Howard & Lind
Chester & DeVere
J & E Mitchell
*O'Brien & Jephine
*Mewkirk & Meyers
1st half (11-13)

Howard Kyle Co
Inna Bros
Florence Brady
Clifford & Grey
L & F Stedman
(Others to fill)
1st half (11-13)
Son Dodger
*Sweeney & Walters
*Dorothy Russell Co
(Others to fill)
2d half (14-17)
Fera & Marie
The Delanos
(Others to fill)
ALBANY
Proctor's
Morrell's Dogs
Kennedy Bros
*Fritchard & Rock
Anger & Packer
Royal Purple Girls
2d half
Jack Hanley
Daniel & Dayal
Lew Seymour Co
*Eleta Garcia Co
(One to fill)

INDIANAPOLIS

Zeno Moll & Carl
Florence Rynolds

ATLANTA

Lyric
(Birmingham split)

VARDON and PERRY

HEADLINING PANTAGES CIRCUIT

1st half
Powell & Brown
Montana
Raymond Bond Co
Harry Hren
The Bradans
2d half (7-10)
Ben Bernie & Band
Sweeney & Walters
Wm Ebs
Ritter & Knapp
(Others to fill)
1st half (11-13)
Mel Klee
Ona Munson Co
Healey & Cross
(Others to fill)

BATON ROUGE

Columbia
(Shreveport split)

1st half
Calvin & O'Connor
Sabbott & Brooks
Anderson & Graves
Joe Laurie
Mailia & Hart
BIRMINGHAM
Lyric
(Atlanta split)

1st half
Will Morris
Lang & Haley
Kellam & O'Dare
Brown & Whitaker
Lone Star
2d half (11-13)
Sharon Stevens Co
Lloyd & Goode
Burke & Swan
Block & Dunlop
Midroad Parker
Leach La Quinlan
2d half (14-17)
Hal Johnson Co
Stanley Gallin Co
Bobby Randall
*Collier & Subers
Florence Brady
(One to fill)

NEW YORK CITY

Keith's Palace
Eddie Cantor
Fie Lewis Co
Roberta Geirs & D
Glen & Jenkins
Meehan & Newman
*Friend in Need
Lime Trio
Rogers & Allen
Sinclair & Casper
Keith's Riverside
Savoy & Brennan
Kerr & Weston
Baldy & Cowan
Harry J Conley Co
Walsh & Ellis
Hugh & Alva
Bill Robinson
(Two to fill)

ATLANTA

Lyric
(Birmingham split)

1st half
Calvin & O'Connor
Sabbott & Brooks
Anderson & Graves
Joe Laurie
Mailia & Hart
BIRMINGHAM
Lyric
(Atlanta split)

1st half
Will Morris
Lang & Haley
Kellam & O'Dare
Brown & Whitaker
Lone Star
2d half (11-13)
Sharon Stevens Co
Lloyd & Goode
Burke & Swan
Block & Dunlop
Midroad Parker
Leach La Quinlan
2d half (14-17)
Hal Johnson Co
Stanley Gallin Co
Bobby Randall
*Collier & Subers
Florence Brady
(One to fill)

NEW YORK CITY

Keith's Palace
Eddie Cantor
Fie Lewis Co
Roberta Geirs & D
Glen & Jenkins
Meehan & Newman
*Friend in Need
Lime Trio
Rogers & Allen
Sinclair & Casper
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Sinclair & Casper
Keith's Riverside
Savoy & Brennan
Kerr & Weston
Baldy & Cowan
Harry J Conley Co
Walsh & Ellis
Hugh & Alva
Bill Robinson
(Two to fill)

ATLANTA

Lyric
(Birmingham split)

ATLANTA

Lyric
(Birmingham split)

VARDON and PERRY

HEADLINING PANTAGES CIRCUIT

1st half
Powell & Brown
Montana
Raymond Bond Co
Harry Hren
The Bradans
2d half (7-10)
Ben Bernie & Band
Sweeney & Walters
Wm Ebs
Ritter & Knapp
(Others to fill)
1st half (11-13)
Mel Klee
Ona Munson Co
Healey & Cross
(Others to fill)

BATON ROUGE

Columbia
(Shreveport split)

1st half
Calvin & O'Connor
Sabbott & Brooks
Anderson & Graves
Joe Laurie
Mailia & Hart
BIRMINGHAM
Lyric
(Atlanta split)

1st half
Will Morris
Lang & Haley
Kellam & O'Dare
Brown & Whitaker
Lone Star
2d half (11-13)
Sharon Stevens Co
Lloyd & Goode
Burke & Swan
Block & Dunlop
Midroad Parker
Leach La Quinlan
2d half (14-17)
Hal Johnson Co
Stanley Gallin Co
Bobby Randall
*Collier & Subers
Florence Brady
(One to fill)

NEW YORK CITY

Keith's Palace
Eddie Cantor
Fie Lewis Co
Roberta Geirs & D
Glen & Jenkins
Meehan & Newman
*Friend in Need
Lime Trio
Rogers & Allen
Sinclair & Casper
Keith's Riverside
Savoy & Brennan
Kerr & Weston
Baldy & Cowan
Harry J Conley Co
Walsh & Ellis
Hugh & Alva
Bill Robinson
(Two to fill)

ATLANTA

Lyric
(Birmingham split)

1st half
Calvin & O'Connor
Sabbott & Brooks
Anderson & Graves
Joe Laurie
Mailia & Hart
BIRMINGHAM
Lyric
(Atlanta split)

1st half
Will Morris
Lang & Haley
Kellam & O'Dare
Brown & Whitaker
Lone Star
2d half (11-13)
Sharon Stevens Co
Lloyd & Goode
Burke & Swan
Block & Dunlop
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Hal Johnson Co
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Bobby Randall
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Florence Brady
(One to fill)

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Roberta Geirs & D
Glen & Jenkins
Meehan & Newman
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Sinclair & Casper
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Savoy & Brennan
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Baldy & Cowan
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Kerr & Weston
Baldy & Cowan
Harry J Conley Co
Walsh & Ellis
Hugh & Alva
Bill Robinson
(Two to fill)

ATLANTA

Lyric
(Birmingham split)

PHILADELPHIA

B. F. Keith's
Claudia Coleman
La Palencia Trio
Bevan & Fillet
Wilton Sisters
Joseph Diskay
Hugh Herbert Co
Storm
PITTSBURGH
Davis
J & N Oims
Irving Fisher
Emma Raymond Co
Barrett & Farnum
Santos & Hayes
Rube Clifford Co
PORTLAND, ME.
B. F. Keith's
The Great Leon
Cupids Close Ups
& L. Tindell
Rockwell & Fox
Tabor & Green
T & B Healey

WASHINGTON

B. F. Keith's
Young Wang Co
Toms & Akor
Fenton & Fields
Creole Fashion Pl
Victor Moore Co

LOUISVILLE

National
Crystal Bennett Co
Stewart Girls
Holiday & Willet
Walflower
Jones & Ray
White Way Orch
MOBILE
Lyric
(New Orleans split)

1st half
A & L Sheldon
Sterling 4
Daxier & Porter
Demarest & Col'te
H & Brockman Rev

MONTREAL

Imperial
(Sunday Opening)
Ring Tango
Pardo & Archer
Ingila & Winchester
Ferry Corvey
Universal Trio
Polle Sisters
Mary Jane

RICHMOND

Lyric
(Norfolk split)
1st half
7 Brown Girls
Deagon & Mack
(Others to fill)
SCHENECTADY
Proctor's
Jack Hanley
Dance & Dyane
Married Again
Eleta Garcia Co
(One to fill)
2d half
Morrell's Dogs
Kennedy Bros
Pritchard & Rock
Anger & Packer
Royal Purple Girls

SYRACUSE

Proctor's
Royal Dances

NEWARK

Proctor's
*Joseph Fejer's Or
Olson & Johnson
Shone & Squire
Benson Bros
Blue Temons
Seed & Austin
NASHVILLE
Princess
(Chattanooga split)
1st half
Micahua
Welch Mealy & M
Brace & Rauh
Harry Mayo
Juggieland
2d half
Nathano Bros
Jay & Wesson
Syko
Williams & Clark
Honey Campbell Co

MT. VERNON

Proctor's
2d half (7-10)
Singer's Midgate
Bill Robinson
Brown & Lavelle
J & H Sheldie
(Two to fill)
1st half (11-13)
Williams & Wolfus
Alleen Stanley
(Others to fill)
2d half
*Dor'by, Russell Co

BRIDGEPORT

Palace
1st half
Lustera
Alma Ibrahim Co
Sandy
Shaw & Lee
Gus Edwards Rev
2d half
Clown Seal
Gray Sisters
Jack McGowan
Runaway 4
Henry & Moore
Power's Elephants
2d half
Ward & Zeller
Colvin & Wood

ARTHUR SILBER

BOOKING EXCLUSIVELY WITH
PANTAGES CIRCUIT

605 FITZGERALD BLDG., NEW YORK
Phone BRYANT 7976-4829

Ann Suter
Mme DuBarry Co
Harrett & Cunnenn
Bits of Dance Hits
2d half
Samsted & Marion
Duncan & Joyce
Vernon Seal
Chief Caspolican
Carnival of Venice

NEW HAVEN

Palace
Van Baldwin 3
Elkins Fay & M
Hobby Jackson
Vernon Seal
Watts & Hawley
2d half
Sandy
Alma Ibrahim Co
Gus Edwards Rev
Shaw & Lee
3 Lustera
SCRANTON, PA.
Palace
(W'kes-Barre split)

WATERBURY

Palace
Samsted & Marion
Duncan & Joyce
Vernon Seal
Chief Caspolican
Carnival of Venice
2d half
Ethel Parker Co
Hoiden & Harron
Annny Dugan Co
Morrie & Shaw
Harry Kahne

DOLE

B. F. Keith's
Bellies Duo
Bernard & Scarth
Murray Kisson Co
Polly & Co
Wills & Robbins
Dance Creations
2d half
Thora'n & Squires
Wade & Co
Hallen & Day
Warr's Symphonists
Fox & Ailyn
Wilson Aubrey Trio

WASHINGTON

B. F. Keith's
Young Wang Co
Toms & Akor
Fenton & Fields
Creole Fashion Pl
Victor Moore Co

LOUISVILLE

National
Crystal Bennett Co
Stewart Girls
Holiday & Willet
Walflower
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Eleta Garcia Co
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Royal Purple Girls

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*Joseph Fejer's Or
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Shone & Squire
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Watts & Hawley
2d half
Sandy
Alma Ibrahim Co
Gus Edwards Rev
Shaw &

NEW MATINEE IDOL HITS LONDON HARD

Carl Brisson, Good Looking
Dane, Mobbed by Women in
"Merry Widow"

London, June 6.
A new musical comedy star was offered to the London public in Carl Brisson, who appeared as Prince Danilo in the revival of "The Merry Widow" at Daly's. He scored tremendously and the following night was mobbed at the stage door by a bunch of romantic young women who insisted on embracing him. They were so strenuous in their demonstrations they well-nigh tore his clothes to pieces.
Brisson is a good-looking young Dane who first appeared here in a dancing act with a woman in which they performed a series of whirlwind dances that created no undue excitement.

In looks he strongly resembles Georges Carpentier and a few years ago was the amateur boxing champion of the Continent. When Joe Beckett, the heavyweight champion of England, was training for his fight with Carpentier, Brisson was brought over for Beckett's sparring partner, and was of such great assistance to the English champion the Frenchman walked right out of his corner and knocked him cold with a single punch.
Anyway, Brisson is the current musical comedy idol. He has been placed under a 10 years' theatrical contract by James White, the millionaire producer of "The Merry Widow" revival.

GUITYRYS OPEN

Score Triumphantly Before Brilliant
Audience

London, June 6.
Sacha and Lucien Guityry opened a six weeks' repertoire season at the Oxford Monday before a brilliant audience. They scored their usual triumph.
Duse opens Thursday, playing two matinees a week at the same house.

AMERICANS IN EUROPE

Paris, May 23.
In Paris last week: Adolph S. Ochs (N. Y. Times) and wife, en route to London, and return to New York early in June; Mrs. Renee Brown, travel lecturer; Mrs. David Belasco, Marjorie Rambeau, Miss Willa S. Cather, novelist; Albertina Rasch, Mrs. Nina Wilcox Putnam, authoress (coming from Austria); Charles Hubbard, tenor; John McCormack, Roderick White, violinist, from London; W. Tintot, of N. Y. Symphony orchestra; R. M. Haan, St. Regis Hotel, N. Y.; Prof. Mark J. Baldwin, lecturer; Elsie Janis, from London, prior to sailing for New York.
Tex McLeod is in Paris, singing at a night cabaret instead of rope throwing.
Wayne Spalding, pianist, made his professional debut in Munich last week.
Neida Humphrey, soprano, of Alabama, and Madeleine Du Car, pianist, will give a short series of concerts in Paris prior to their tour in the United States in October.
Mrs. Laurka, American dancer, has arrived in Paris from Berlin, where she has been delivering lectures on "reaxism."

William Martin, of Lowell, Mass., made his debut at the Opera Comique, Paris, in "Werther," May 25.

COUNCILLOR FINED FOR LIBEL

Brussels, June 6.
Jacques Fermo, director of the Royal Circus here, sued M. Oor, member of the Brussels municipal council, for having referred to him as a "Dirty German" in the council chamber during the controversy last February relative to the engagement of German performers in Belgian places of amusement.
Fermo was accused of favoring German acts at the Royal Circus at the time the anti-German outcry was started and the Paris music halls invaded by an independent syndicate headed by a French singer called Georgius, and the phrase referred to was uttered by Oor.
The Belgian court, while recognizing a municipal councillor has the power to criticize and control the local public resorts, considered the expression "dirty" beyond the rights of criticism, and condemned Oor to pay 5,000 francs damages. The circus manager, who is of Roumanian nationality, claimed 50,000 francs.

FORTUGE DIES

French Vaudeville Singer Attacked
with Pneumonia in Casino Revue

Paris, June 6.
A revised edition of the "En Douce" revue has been produced at the Casino de Paris, following the departure of Madame Mistinguette. Claudine Boria has replaced her in the sketches.

Fortuge, a French vaudeville singer, after fulfilling a short engagement at the Ambassadors, where rain interfered with the vaudeville show, opened a starring engagement with the Casino revue although suffering from pneumonia which compelled him to relinquish the role the following day and resulted in his death June 1. He was 35 years old.

Dorville, with St. Granier, remain the Casino features, with the revue also including Jack Edwards, American dancer; Roy Barton, a composer, and Harry Willis, a French dancer.

"PEDLAR'S PIE" AT COURT

London, June 6.
"Pedlar's Pie," an exceptionally effective touring revue, that compares favorably with many West End shows, upon which 10 times the amount is expended for production, opened June 2 at the Court.

Wanger's Salary Suit Settled

London, June 6.
Walter Wanger has settled his suit for breach of contract against the Provincial Cinematograph Theatres.

Wanger's contract called for £5,000 annual salary, and it is understood he received a substantial settlement.

Spinelly in Revue

Paris, June 6.
Mme. Spinelly, recently a mother, with Harry Cahill as a dancing partner, has joined Rip's revue at the Theatre du Vaudeville.

DEATHS ABROAD

The death is announced of Louis Olivier at Paris, French journalist and critic, aged 68 years.

SOUTH AFRICA

By H. HANSON

At the Opera House Leonard Rayne's Stock Company staging series of melodramas including "Royal Divorce," "Silver King," "Lights O' London," "Two Little Vagabonds," and "The Sign of the Cross." Freda Godfrey, as clever and versatile as she is pretty, plays the leads. Miss Godfrey is an actress who has the gift of attractive stage personality.

Commencing May 8 Yorke and Adams start at the Opera house in "Partners Again," under direction of African Theaters, Ltd.

Alhambra (African Theaters, Ltd.) has the pick of the pictures. The very fine film "Saturday Night" proved winner. "The Loves of Pharaoh," superb spectacle, drew capacity. May 1-2, the splendidly produced film "I Accuse" drew capacity. Many words in the captions are misspelled, a real fault with foreign producers. May 3-5, "The Dust Flower," May 7, "Faddy, the Next Best Thing," (Mae Marsh), "Orphans of the Storm" May 28.

At the Tivoli good bills of acts attracting good houses. Week April 18, Leah Victoria, billed as "Jolly Dutch Girl," gets applause for that number. Her other songs are weak. Sydney and Adelaide, Australian act, a clever turn. Frank Powell, comedian, fair. Cornelia and Eddie, comedy acrobats, big, with excellent act. Ann Stephenson and Allan McBeth do well as entertainers. Daisy Griff, comedienne of ability, nice dresses and style, although voice not strong. Kemble and Morton, comedy cycling, good, with man doing all the work. Week April 26, Jack Barty, comedian, puts over some funny stuff, but spoils his show with swear words. May Sherrard, billed as "The New Style Comedienne," failed to grip with her act. Dorval and Daley, wire act. Leah Victoria, comedienne, Kemble and Morton, comedy cycling act; Daisy Griff, Cornelia and Eddie. Week May 2, Edward J. Wood, Vocalist, good reception. Marie Ellerslie, does a semi-contortion turn, her movements being artistic, without overdoing. Dan Bros, and Sherry, dancing and singing, no special punch. Jessie Broughton and Dennis Creedon, return visit, real attractive musical act. May Sherrard, comedienne. Jack Barty, comedian. Dorval and Daley, wire act. Week May 9, Jack Shields, comedian. Lolita, violinist. Jack Stocks, "The Woman Hater." Dan Bros, and Sherry, Marie Ellerslie, May Sherrard, Broughton and Creedon.

HUGO'S POETICAL PLAY 1ST TIME IN PUBLIC

"Deux Trouvailles de Gallus"
at Comedie Francaise—
Privately Produced

Paris, June 6.

The first public presentation of Victor Hugo's poetical three-act play, "Deux Trouvailles de Gallus," was given June 2 at the Comedie Francaise. The piece had been produced privately during the author's lifetime.

The story is of Duke Gallus, who, weary of his regular pleasures, attempts to seduce a peasant girl, promising her riches. The maiden refuses and marries a poor man who is the duke's nephew and lawful heir to the ducal throne. Gallus abdicates, resulting in the reign of the nephew. Gallus tempts another peasant, Elisabeth, who yields, becoming wealthy, with many titled lovers. She ultimately commits suicide because receiving no real love. Gallus, stricken with remorse, regrets never having confessed he really loved her.

The piece is well mounted. Raphael Duflos plays Gallus and Roger Gaillard the nephew, with Hugette Duflos the faithful peasant and Mme. Plerat the Elisabeth role. Each gave a splendid performance.

HARVEY'S ENGLISH REP. CO.

London, June 6

Martin Harvey resumes his English tour in August preparatory to sailing early in the autumn for America with an entire English repertoire company.

"Natacha" Adapted.

London, June 6.

Dorothy Drake and Sydney Bow have adapted "Le Vertige" from the French of Demere and renamed it "Natacha."
Their adaptation has been accepted for production by A. H. Woods.

Ada Reeve, the English actress, had to cancel her South African tour under the direction of Leon Rayne, due to nervous breakdown on her arrival at Durban Natal from Australia. She has gone to England.

Manager Lerner at the Grand is providing attractive programs for his patrons. April 23-25 "A Virgin Paradise" (Pearl White); 26-28, "Black Beauty"; April 30-May 2, "The Invisible Power" (House Peters and Irene Rich); 3-6, "The Fox" (Harry Carey); 8-10, "The Furnace" (Agnes Ayres and Milton Sills).

Wolfgram's, the popular three-session picture hall, is drawing capacity nightly. April 23-25, "T. Bait" (Hope Hampton); 26-28, "Come On Over" (Colleen Moore); April 30-May 2, "When Romance Rides." The serial, "The Adventures of Robinson Crusoe," is screened at this house; 3-6, "One Wonderful Night" (Herbert Rawlinson).

The Globe, Woodstock, is a popular suburban hall doing good business. April 23-25, "The Valley of the Giants" (Wallace Reid); 26-28, "The Fighting Lover" (Frank Mayo); April 30-May 2, "The Man from Beyond" (Harry Houdini); 3-5, "Reputation" (Priscilla Dean).

The Premier, Rondebosch, under the able supervision of Manager H. Phillips, is a favorite resort. April 26-28, "The Wonderful Thing" (Norma Talmadge).

Regal, Wynberg, well-patronized hall. April 26-28, "Serenade" (George Walsh).

New Pavilion, Claremont. Doing good business. April 26-28, "Diana of the Crossways" (Fay Compton).

The South African Government income tax authorities are on the war path. They are determined to levy the tax on all artists visiting South Africa in receipt of big salaries. It will mean that all managers will be compelled to submit statements of salaries paid to actors. Artists who are boosted through advertisements as receiving sky-high salaries will come down to cold print in genuine figures. Details will not be made public.

A roller skating rink is being run by a local private hotel, adjoining (Continued on page 46)

LONDON

(Continued from page 3)
rental of £8,750 and 10 per cent. of any net profits.

Graham Moffat is in London looking for a theatre at which to revive "Bunty Pulls the Strings." Prior to doing this, however, he will be seen again in West End vaudeville with the sketch, "Unto the Belis Ring," which he recently did at the Coliseum.

"Papa" Cragg, the head of the marvelous Cragg troupe of acrobats, was 77 years of age May 26. He has been an acrobat for over 61 years, has been married four times, and is responsible for 24 children, 14 grandchildren and 19 great-grandchildren. The other old "stars" who are still very much in evidence are James Finney, the swimmer, and Paul Martinetti, the pantomimist whose performance of "Robert Macaire" was one of the vaudeville sensations many years ago.

The Theatrical Garden Party will take place June 26 in the grounds of the Royal Hospital, Chelsea. The star turn will be "The Grand Goggle Theatre," with Sir Gerald du Maurier as showman.

Paul Specht and his orchestra will be the attraction at the Lyons Corner House restaurant in Coventry street. This restaurant will seat 4,500 guests, and the catering allows for ten million meals a year. The staff will number 1,700, including 900 waitresses, and a special pumping plant in one basement will provide the five public floors with fresh air. The restaurant opened May 30.

H. A. Langlois, one of England's oldest actors, died suddenly May 7 while engaged on political work. He was over 71 years of age. Before becoming an actor he had an adventurous life, beginning as a volunteer in the Franco-Prussian war, and during the late European war his services were retained by the War Office for recruiting purposes. Of late years he was principally known as a giant in pantomime, and has played the part in most of the important London and provincial houses. His last appearance was last February.

Dorothy Minto's season at the Ambassadors with "The Piccadilly Puritan" will end June 2. Readeau will produce John Hastings Turner's play, "Lilies of the Field," June 5.

Robert Courthedge is considering a revival of "Paddy the Next Best Thing" in the West End during the autumn.

Among the attractions at the Theatrical Garden Party will be a burlesque of the "Insect Play," now running at the Regent. The proposed title is "Keating of Old Drury." The Garden Party, the big stage social function of the year, raises annually a large sum of money for the Actors' Orphanage.

J. T. Grein, playwright, producer, critic, has taken over the old Pavilion, Whitechapel, and will run it as a "People's Theatre," somewhat on the lines of the "Old Vic."

"The Last Waltz" finishes at the Gaiety June 2, after which Jose Collins will take a holiday. Immediately on her return rehearsals will begin for the new Catherine of Russia play, which has been written by Robert Evett and Reginald Arkell. Jose Collins will play Empress Catherine, a female despot about whose character historians differ.

Although the new A. A. Milne play, "Success," was supposed to follow "Isabel, Edward and Anne" at the Haymarket, it is now announced as the successor to the "Jack Straw" revival at the Criterion.

Edward Laurillard has secured the entire rights of a new musical play by Arthur Wimperis and Harry M. Vernon, entitled "John and Mary." Wimperis is also responsible for the lyrics, and the music is by Edward Kunneke, the composer of "The Cousin from Nowhere" and "Love's Awakening."

Reginald Sharland is seriously ill and out of the cast of "Brighter London," at the Hippodrome. His parts are being played by Walter Williams.

Alfred Denville, the pioneer of big stock companies here, is thinking of crossing to America to see if conditions are favorable for opening up big there. He is at the moment running about a dozen big "stocks" here and has also several first-class road shows. Among his road shows have been "The Miracle" and "Joseph and His Brethren," from His Majesty's.

Four shows finish in the West End on June 2—"The Piccadilly Puritan" at the Ambassadors, "The Last

Waltz" at the Gaiety, "Ned Keen of Old Drury" at Drury Lane and "A Night of Temptation" at the Lyceum. The Bransby William version of "David Copperfield" opens at the Lyceum, June 6.

Following on the Gulliver Circuit the Variety Theatres Consolidated (Syndicate Halls) are going in heavily for legitimate bookings, revues and musical comedies. The management declare they have not turned their backs on "variety," but are giving a wider interpretation to that somewhat maligned word. One of the largest theatres on this circuit, which includes the Euston, now known as the Regent, is to be entirely rebuilt as a legitimate house, although it will be suitable for all classes of entertainment, including films. A first-class restaurant will be run in conjunction with this house.

PARIS

Paris, May 28.

Boucot, a local comic often seen in revues, will replace Maurice Chevalier in "La Haut" at the Bouffes-Parisiens when Maurice leaves to play "Dede" in New York in June. Boucot goes after to the Folies Dramatique for operetta.

"Le Roi Pausole," adapted from the novel of Pierre Louy by Albert Willemetz, to music by Christine, is to be created at the Theatre Daunou early next season.

The Cabaret de la Chaumiere will be taken over by Leonce Paco, a chansonnier, next season.

Mlle. Spinelly (a happy mother since the last few weeks) will replace Gaby Montbreuse and Suzanne Raymond, local stars, in the second edition of Rip's revue at the Theatre du Vaudeville, shortly. People here are beginning to wonder why Mlle. Andree Alvar left Sylvestre's rehearsals some time ago at this house.

Jean Worms has been engaged by Cora Laparcerie for leads at the Theatre Mogador next season.

"M. le Trouhadec Saisi Par la Debauche," by Jules Romains, has been transferred from the Comedie des Champs Elysees to the Renaissance to replace "The Sign on the Door" during the summer management of Felix Camoin.

Mlle. Falconetti is booked for next season at the Theatre des Arts by R. Darzens, to hold the lead in Claude Anet's piece, "Fille Perdue."

Isadora Duncan offered a series of dancing exhibitions at the Trocadero last week, devoting her poses to Wagner and Tchaikovsky, with Busser and de Launay conducting in turn. It was a musical treat, but no one was turned away.

Maurice Rostand (son of the late poet Edmond) filed with the Comedie Francaise his latest effusion in three acts, which he has entitled "La Mort des Amants," being borrowed from the famous sonnet of Baudelaire. It has now been accepted by the reading committee, to be produced next season.

Georges de Porto-Riche, the French playwright, born at Bordeaux, 1849, author of "Le Passe," "Amoureuse," "Le Vieil Homme" and many other successful psychological comedies, has been finally elected a member of the French Academy, after waiting many years. But Porto-Riche should not complain over less talented writers having been chosen before him, for it is of public notoriety that no modern author has produced any work that will go down to posterity after having entered the Academy. It seems to be the living graveyard of French authors.

Olympia, June 1: Albertina Rasch, classical dancing act; Perichot, Laura de Saterlino, Spanish dancer; Kanni and Lila, Hawaiian dancers; Lole and Hui, Musical Comedy; Flying Banvards, trapeze, Irakawa and Garde, cyclists; Irakawa, Russian cantatrice; Diva Aida, Italian singer; Omero Duo, Anseroul Troupe, Fortunello (clowns), Abbins in looping the loop, Politt, Vancs, Les Frilli.

Pilcer Entertaining in Cabaret

Paris, June 6.

Harry Pilcer has been engaged as master of ceremonies for the Ambassadeur's supper rooms in the Champs-Elysees, going there nightly after dancing in the revue at the Palace.

Pilcer has been booked for a new revue at the Capucines next season.

Mrs. Castle Announces Short Stay

London, June 6.

Irene Castle upon arrival here announced she would return to the States upon the completion of a two weeks' dancing engagement at the Embassy Club.

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week unless
otherwise
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CHICAGO

VARIETY'S
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This theatre has changed its policy from 10 acts and two reels of pictures to eight acts and a feature picture. The present policy will remain throughout the summer. Weston and Eline headline the vaudeville bill, and Gaston Glass in "The Hero" is the feature picture.

This week's bill contains a lot of good comedy, and ran smoothly until Carey, Bannon and Marr came on. The latter member walked off in the middle of the second number and did not return to finish the act. The other two sang a couple of numbers and also walked off. It was noticeable that the trio did not complete their act.

Opening the show was Anita Diaz and monks. This act carries a special set and the animals go through a fast and difficult routine. Wyeth and La Rue, a man and woman singing, dancing and juggling, held next position. Their opening gag and the balloon blowing are the property of other acts. The woman, who is the major portion of the act, makes a nice appearance, can also deliver a number and is a good dancer. The act got over on the woman's ability.

Menning Sisters, two girls who play violin and harp, are both capable musicians and have a good selection of numbers. Johnny Keane, a young man with a pleasing voice, has that necessary punch and personality to make him two-a-day act, but needs material if he wants to better himself. Fox and Kelly in a comedy skit, "Good Bye," which was recently called "Babies," had the

audience screaming. They are both capable performers. Carey, Bannon and Marr occupied this position, but walked off. Weston and Eline cleaned up in the next-to-closing position with their comedy talk. The female member of the team is a clever comedienne and the man is a good straight. The café scene that they did for an encore was also appreciated. Harry Abrams and Co., a novelty singing and dancing act, in which there are four people, closed the show and held them. The act carries a special set and make several changes of costumes, closed to three bows.

The hottest Sunday afternoon of the year did not keep amusement seekers away from the Palace. It was packed with a very appreciative audience, who witnessed one of the best bills seen at this house in a long time.

Van and Schenck, second week, divided headline honors with Leon Errol, and these artists ran away with the show. However, this does not mean that they were the only hits on the bill. There was so much good vaudeville that the Palace patrons reveled in real good entertainment despite the torrid atmosphere. The bill got a good start with the White Brothers. One is a contortionist executing difficult feats that were almost uncanny, while the other furnished comedy in acrobatic tumbling. No. 2, the Misses Benetrix Gardell and Ruth Pryor, assisted by Marcelle White, head a picturesque novelty in dance creations. This act was staged by Ed

Beck and sponsored by the Orpheum Circuit production department. Beck has selected in Gardell and Pryor girls who have personality and can dance. Added to this they are youthful, and regardless of the heat worked with a zest that brought them big applause for their efforts. The act is good enough to have a better spot, but there were so many other worthy offerings on the bill it could not be done.

Dooley and Storey can always be depended upon to furnish comedy, and they did not disappoint. Dooley had a few new comedy quips that evoked much laughter and his pretty little partner proved a good foil for his comedy.

Jean Adair has not only selected a good vehicle in "The Cake Eaters," but she has surrounded herself with a capable cast. The playlet is filled with modern slang expressions, and Miss Adair's attempts to keep pace with this specie provoked no end of laughter. Credit should be given Laura Lee, who portrayed the "flapper," getting all she could out of the part. Both boys are also splendid in their parts.

Earl and Carl Pearson and Cleo Newport, return at this house, kept pace with the other hits on the program with their acrobatic dancing, while Miss Newport sang a couple of songs to her own piano accompaniment. The trio have a good opening "nut" song that gave the act a big start.

Errol got a big hand on his entrance. He is doing his famous "Take-off" of an imbecile which he did several years ago. It is called "The Guest." Errol is an artist who gets the most out of every gesture or situation. Alf James as the butler is an excellent straight man for Errol, and the audience was kept in one continuous howl. He was forced to a speech which was short and timely.

Van and Schenck offered a lot of new songs for their second week. They rendered five numbers and did three encores. As a final touch for comedy they sang "Running Wild," with Leon Errol doing a marathon, in which the boys joined, the three running through the audience and back to the stage again, where they took their bows, much to the amusement of the audience.

"Rainbow's End" was a fitting closer. Here is a posing act with nature's own coloring. Four well-

formed girls furnish living pictures with electrical effects that bring it above acts of similar caliber. The act has such entertaining value that the audience remained seated, until the finish.

Loop.

Gene Wilson, now here as company manager of "Light Wines and Beer," is being strongly advocated for the new manager's job at the Woods Adelphi theatre, which is slated to open the latter part of August. For his long and faithful service with the Woods offices it is reckoned that Wilson is entitled to the plum ahead of the other applicants. Wilson is widely known here, at one time being strongly mentioned as the probable Woods representative when the Jake Rosenthal regime closed. It is known that Wilson will happily forsake road touring if the Woods office awards him the job at the Adelphi.

Yost and Clady, man and woman clay modeling, the man doing most of the work, while the woman prepares the clay, which helps kill the waiting time. There is a little talk that means the same.

The O'Connor Sisters, one with a sweet soprano and the other alto, kept to straight singing. Their routine proved pleasing to the four-a-day crowd. "Broadway to the Bowery" a typical family time flash act of four people with three scenes with plenty of singing and dancing, helped to speed the bill along. It also has a little music, finishing with an old fashioned Bowery dance, the girl taking the falls, which produced a little painful comedy.

Ben Nee One, who bills himself as one of the four hundred million, proves himself just that, with a trick opening of singing off stage an Irish ballad. He makes his appearance in his native Chinese costume, which sets him in the good

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graces of his audience and delivers his first big laugh. His "Kelly" song was another sure fire and from then on it was easy sailing. He scored an easy hit.

Black and O'Donnell, a man and woman comedy taking act with the woman doing the straight are both splendid showmen, plus some good talk. The "Little Cottage" with Sinclair and Dixon just sent their baggage and scenery from the Palace to the Majestic, and kept up the fast running of the show. The way that this act went proved that the patrons of the four-a-day are not habitués of the two-a-day, and vice versa. Coulter and Rose a two man blackface act 'ld the next to shut position, depicting the lazy type of negro with the same kind of talk. It is all gags, but found fertile soil. Page, Hack and Mack, with their hand to hand and the terrific flying catching hand to hand stand for a closer, proved a thriller, even on this sweltering hot day. Sisbee's Dogs and Bender and Armstrong not seen on this show.

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SPORTS

(Continued from page 27)

boxing under his real name with marked success. He weighed 128½ pounds. He is an American Hebrew about 23 years old. Benny Valger

Francis X. Hennessy
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Violinist (Musician), Irish Step
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was at the ringside to challenge the winner. Valger holds a referee's decision over Bernstein and has been picked by the Boxing Commission as the next opponent for the 130-pound championship.

The decisive defeat of the crack Princeton nine, followed by a victory over City College of New York after 11 straight wins from other college teams, had led supporters of Colgate to claim the intercollegiate baseball championship of the East for the Maroon. It has vanquished the Army, Springfield, La-

fayette, Hamilton (twice), Bonaventure, Syracuse (twice), Amherst, Yale, Rochester, Princeton and City College, and has not lost a game. Kinney and Fitzgerald are the star pitchers, Barnes the crack catcher, and Hermann, Sanford, O'Connor and Reddall the leading hitters. Hermann, who is captain of the nine, and was captain of the Maroon basketball team, is batting .550, Sanford .400, and O'Connor and Reddall over .400. Livermore is regarded as the outfield star. Big league scouts have been watching several of the Colgate players, and

Larry Doyle made a trip to Hamilton to secure the services of two or three of them for his independent team in Glens Falls. George F. Bayle, Jr., chairman of the Glens Falls Baseball Commission, announced last Saturday that he had received word Captain Hermann and Kinney would join the local team on June 19. Chairman Bayle is trying to book a game for June 20. Hermann will play third base and Kinney, when not pitching, will work in the outfield, where his hitting ability will count.

Snooks Dowd, star jumper of the Eastern league last season, is back in the circuit again, New Haven having purchased him from Atlanta of the Southern association. Albany purchased Dowd from Kansas City of the American association last June and took over a fat contract he had with K. C. He was a flat bust, jumped the team twice, was let to, signed with Pittsfield and jumped that club. Snooks started this season with the Texas league, but purchased his release to sign with Atlanta. The latter club is understood to have reimbursed him. He was north for two weeks before he induced Manager "Wild Bill" Donovan to purchase him for the New Haven club, on which he will play second base. Dowd did not set the world on fire in the Southern association, according to reports, and Atlanta would not keep him. He is a crack basketball player.

C. M. Mishler, the Sandusky, O., showman, was on with a number of fans to see Kilbane romp home a winner. The party made all kinds of plans to remain in New York for several days. Ten seconds after

Kilbane went out, most of the party was asking when the next train left town. The manager remained, but the others beat it home, and to make their misery last longer boarded the slowest train for the west. Many Clevelanders were also present.

An odd twist to the debatable championship decisions in New York this season is supplied by the matching of Dundee against Criqui and Villa against Wilde. Only the Yonkers fight bugs are sure that Bernstein deserved the verdict over Dundee. At Madison Square Garden last winter when Frankie Genaro was given the decision over Villa, the American flyweight champ, whom he never had in trouble, there was a roar from the fans. Those two decisions rate with the Gene Tunney "win" over Harry Greb. The answer is that Villa and Dundee are selected to contend for the world's titles.

The Shuberts do not seem to have
(Continued on page 43)

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LOS ANGELES

The importance of Fannie Brice headlining the current Orpheum bill is proving an exceptional draw and promises to equal if not surpass the heavy box office record hung up recently by the Duncan Sisters. Miss Brice breezed into a big hit, offering more than a half dozen numbers and costume changes for each.

George Olson and his orchestra, following Miss Brice in the closing position, with a routine of numbers and rendition far superior to most bands heard here and minus the usual loud, jazzy style, scored heavily. The Cho Cho impression proved especially effective with the appearance of Miss Brice in male attire dancing towards the finish adding a big punch.

Clayton and Edwards gathered good laughs with their blackface comedy business, in which Edwards' syncopated mouth noises and Clayton's fast stepping were powerful features.

Three White Kuhns injected a kick in the early section with pleasing vocal and instrumental work.

Mitty and Tillio repeated in a most pronounced fashion, with Tony and Norman duplicating their laughing success of last week. Preston and Yoobel, a mixed team, with acrobatics, good comedy and violin playing, gave the show a dandy start. The girl's violin accompaniment to her partner's shoulder hops combined with the appearance of a cute 30 months old baby secured tremendous applause.

Josephs.

Alexander the Great, an established box office magnet, proved a strong draw at Pantages. His performance Monday night, entirely devoted to crystal gazing, consisted of answering over 100 questions and including comedy answers which elicited howls. Master showmanship dominates the entire act. Alexander announces a different routine for each show, with books for sale in the lobby for 50 cents.

Sid Gold and Brother appeared—No. 2—with songs and dances, with Sid appearing alone next to closing to avoid a stage wait on account of the number of full stage acts on the bill. His capable efforts established him in both spots.

Joe Herbert and Co. in "Honey-moon Ship" provided an entertaining farce. Princeton and Vernon, with talk, including good slang

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phrases, secured laughs.

Pasquali Brothers aroused the most enthusiastic applause with their fine acrobatic and balancing feats. Allen and Taxi were enjoyed in the opening spot. Josephs.

Remodelling of Egan's Theatre will be started next week. A balcony will be installed, among other things.

The Kinema has changed its admission policy. The box office price is now 35 cents flat.

A nicely blended bill provided pleasing entertainment at the Hill Street. Bronson and Baldwin did their spiritualistic travesty to returns.

Toto registered a bigger success than at the Orpheum last week. Sylvester Family were a hit, closing the show.

Marguerite Padula held the No. 4 spot to fine appreciation.

Wilbur and Adams opened the show with a neatly constructed comedy vehicle that affords the male member fine opportunities to display excellent acrobatic feats. Mischa Olin (New Acts). Josephs.

The Symphony Theatre probably will go out of business next February. Dr. H. B. Breckwedel's lease then expires, and indications are that it will not be renewed.

Thomas Wilkes will bring Marjorie Rambeau to the Majestic for a stock starring engagement.

During the past two months several new honky-tonk shows have sprung up on Main street.

Loew's Crescent the past five years, was given a farewell surprise party on the stage of the theatre Saturday. Kattman was presented a handsome trunk and presents innumerable. Judge R. H. Browne of the United States Court making the presentation speech. He is succeeded by Rodney Toups, assistant manager for some time. Kattman handed in his resignation about two months ago to take effect June 2, in order to enter a commercial enterprise.

Thus far the Saenger Players have met with bounteous success in their efforts to play through the summer, dramatic stock—in New Orleans in July and August—the very thought of it seems ridiculous! Continuing at the present pace, though, the stock looks like it might fool the wisecracks.

A mere slip of a girl in her early teens has been attracting the at-

tention of local Rialtoites through her remarkable dancing. She is Fay Korfler of the Haines-Morton school, employing twirls and evolutions accredited heretofore only to a Pavlova or Genee.

Contract has been awarded for the entrance of the new \$2,000,000 Saenger theatre to be the finest picture house in the south. The entrance had to be erected along with the stores fronting as they are being built first. The theatre, to seat 4,000 will be started during the next several months.

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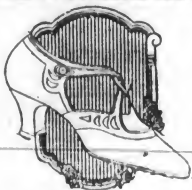
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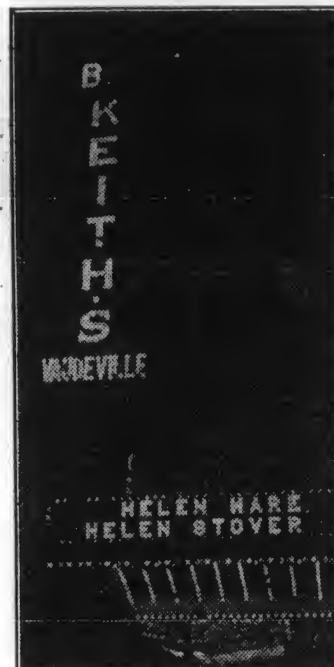
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Before She Opened



After She Opened

BOSTON

By LEN LIBBEY

It was 91 in shade when the evening curtain went up on daylight saving schedule at Keith's to a sad house, and a bill that had four perspiration acts. The audience knew it was hot, and by that perverse psychology so common to vaudeville in June, most of the acts on the bill apparently thought that it was a secret, and between asides and brow-mopping they rubbed it in un-

til everybody was hotter than old Colonel Cous would have found necessary.

The show built itself up well and closed strong, rehearsal and matinee calling for no work by the wrecking crew, which of late has been ruthlessly ripping the program up the back before Monday night's performance.

Ruth Royce, spotted next to closing on an unusually late bill, topped the bill as regards vigor of applause, mainly from the male contingent, as there was a bit of spice to her numbers that tickled their risibilities. She struck a walk-out, which she stopped within a minute and held the house solid. Her last number was a real curtain call, because of the lateness of the bill, but when she finally won her "go ahead" she mugged the house and said: "I was coming out, anyway." It won the audience, because they knew she

was dishing sweetened boiled Baldwin.

Adelaide and Hughes, headlining, knocked themselves out of first honors by too long a routine. Their "Elopement of the Toys" is a vaudeville classic, and put them over with a crash, with half a dozen legitimate calls, and a friendly little curtain chatter well done. Adelaide was at her best and the house loved her. If this team is going to play well into the summer, they would do well to cut down drastically, change their routine and hang everything else around the toy number, which could stand on its own two feet with a few specialties around it. Hughes has a golden comedy chance to develop the idea of the toy soldier, being constantly called back to his sentry box by the bugle call, by dropping his partner at a few crucial points as the result of the distraction of the call to duty, and away from his Dresden doll sweetheart.

Fortunello and Cirillino goaled the house, and can easily stand a late summer re-booking, as they dominated the lobby chatter going out. They are apparently heat-proof, and have a precision routine that is rare.

Emma Frabell and Brother, with brother carrying the act, opened on the wire, winning what looked like a normal hand until the scant house was surveyed, which was so light that it was really a corking good reception. Roxy LaRocca struck a snag in second spot, the house refusing to whistle, or do any work for him on choruses, and his personal work flopped. He looked all wet, and probably was. Even his smile was moist. Some fine day a shrewd harpist of LaRocca's unquestioned capabilities is going to try out a novelty act as a half-wit, as audiences have always fallen for this type of comedy, and at the present time LaRocca seems to be groping for a character, as he at present looks unlike either an Adonis, a comedian or an eccentric musician, and his personal work does not register as full as it should because of the indefinite personalities he waffles and vacillates between.

The sketch, "Likes and Dislikes," featuring Marion Murray, dragged badly. It needs summer pruning and more comedy. The sketch has a theme and some situations, but talks itself flat.

Georges Dufranne, with Carl

Steizel at the piano, was billed as a vaudeville debut. Dufranne has a delightful voice and a limp personality, not aggressive in the least. He leaned toward the classical, and the rail birds called him "nice, with a nicer voice." They'd love him on a concert tour and razz him in burlesque.

Ben Pierce and Lee Ryan worked hard and earned their hand, occasionally pulling what looked like ad lib stuff that would have been better left for chatter in the wings. The outstanding one was, "Keep away from me, you're drawing flies." Mack and LaRue closed late, with a roller skating act, featuring the swivel-neck twist, and holding the house remarkably well for a late bill.

SAN FRANCISCO

"Human Wreckage," the film produced by Mrs. Wallace Reid depicting the evils of narcotics, is reported booked into the Century theatre, to open the end of this week.

Benjamin A. Purrington, long

MANAGER WANTED

for high-class vaudeville and picture theatre, Greater New York; must have vaudeville experience and be aggressive; state where employed last five years and reasons for leaving previous employers, also age, references, salary. Address Box 212, Variety, New York.

identified with the Players' Club, has been elected president of the organization for the 1923-24 season. He succeeds Clarence Colman.

Mrs. Ada Fair, mother of Nancy Fair, star of "The Demi-Virgin," which was at the Century last week, suffered a serious accident during a rehearsal and was removed to the St. Francis Hospital.

Starting this week the Ferris Hartman-Paul Steindorf light opera company at the Rivoli will enjoy a vacation. The company has been playing steadily since last October.

Warren Lemon is ahead of "The Demi-Virgin."

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ALLAN

LEONORA

ROGERS and ALLEN

Played Their **THIRD** Engagement at This House in Seven Months

On This Occasion **TOM BASHAW** of the Chicago "Herald and Examiner" Said:

"We feel quite certain that Mr. Frank Tinney, the humorous star of the 'vodvil' goings on at the Palace this week; Mr. Joe Cook, who's worth walking miles in the rain to see and hear, and every other

soul on that long and commendable program, will agree that the most interesting and wonderful moment of the whole bill is that in which the ever welcome Miss Leonora Allen sings—and acts—that Fannie Brice gem and masterpiece known

as 'My Man.' It seemed to us that it was the one big pinnacle of our vaudeville lives. Go and see and hear for yourself—to attempt to describe it, would be like trying to paint the lily or regild the sunset. So we shall not make the attempt.

And you do agree, don't you, Mr. Tinney, Mr. Cook and all the rest of you?"

"Personally, we believe Allan Rogers and Leonora Allen can not be excelled today as entertaining

headliners. Their voices, individually and collectively, are more refreshing than anything we know of on the vaudeville stage, and their selection of new songs this season is a rare tribute to the person who chose them."

This Week (June 4)—Keith's Orpheum, Brooklyn

Next Week (June 11)—Keith's Palace, New York

P. S.—Many Thanks to Managers for Their Production Offers After Our Sensational Chicago Successes

KANSAS CITY

By WILL R. HUGHES

NEWMAN—"The Exciters," film.
LIBERTY—"Temptation," film.
ELECTRIC PARK—"Follies of 1923."
MAINSTREET—Vaudeville.
PANTAGES—Vaudeville.

The parks are cutting into the

business at the vaudeville houses, in spite of the rainy weather that has been so persistent here this spring. The Mainstreet, with its immense capacity, and big Orpheum bills continues to draw 'em in nightly to practically capacity, but the mats have shown some decrease. At the Pantages business has been disappointing.

Things were sure busy around the Mainstreet Saturday night. Every act on the bill jumped to Chicago and it was necessary to get the show through by 10:30 to make the train.

There has been some report, unconfirmed, that Marcus Loew will put pictures in the Garden when it is vacated next week by the Bridge musical stock. This house formerly was the home of Loew va deville, but failed to attract much notice, being a block or two out of the path of the amusement seekers.

The Great Ringens, high divers, are at Electric Park.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Lycium Players in "The Gold Diggers."
EASTMAN—Jackie Coogan in "Daddy"; divertissement, "The Toy Shop." Eastman theatre ballet; "Lohengrin." Eastman theatre orchestra; solo, Charles Hedley.
FAY'S—John Elliott and Girls, Pete Ortin, Anger and DeLong, Brown and Barrows, Verdi and Glenn, Maurice and Girlie, "The Bohemian Girl," film feature.
VICTORIA—Thomas and Frederic Sisters, Faber and Walters, "When Husbands Deceive" and "The Isle of Doubt," films.
PICTURES—Regent, Mary Carr in "Silver Wings"; Piccadilly, Pola Negri in "Mad Love" and Milton Sills in "The Forgotten Law."

Sea Breeze Park, Rochester's only amusement park, is going full speed this year. The crowds on the opening day, Memorial Day, have been estimated as exceeding 35,000 people, a new high record. The resort, which is on the lake a few miles from the city and is owned by the local railway company, has been "cleaned up" this year, and it is as-

ured that it will be conducted on a high plane.

Many persons who had little contact with the work of the Eastman School of Music are finding surprise and delight at the recitals and concerts given during the pre-commencement season. These are held in Kilbourn hall several times a week and tickets are distributed without charge. For one thing, it is seen that the school is developing and fostering English opera. One of the several operatic recitals was given on Saturday night. First,

"Hansel and Gretel" was given in English in three acts, different students assuming the principal roles in the several acts. Next the "Mad Scene" from "Hamlet" was given, followed by two acts of "Pagliacci" in English. The singing, music, acting, lighting and stage effects, costumes and finished performances evoked enthusiastic applause."

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The following are a few vaudeville headliners who have recently visited Mack's Clothes Shop:

Moran and Mack, Tracey and McBride, Claude and Marion, Shaw and Lee, Wade Booth, Pat Rooney, Bob Albright, Chic Sale, and Ergotti and Herman.

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"Dancing is an interpretive art with Adelaide and Hughes, and to the poetry of motion is added the poetry which is nature told in a light that we have not seen it in before."
—The News, Washington, D. C.

"Adelaide and Hughes are to dancing what Tiffany is to diamonds."
—Washington Post.

"Adelaide and Hughes are headliners that bring headline quality, which is neither bought nor borrowed; neither painted on nor left off, and a showmanship that sells to its highest voltage."
—Jack Lait.

"Their quiet elegance makes the dancers a thing apart. Their work has always the high assurance that comes of absolute technical knowledge."
—J. O. S., Baltimore Evening Sun.

"The Adelaide and Hughes' spectacle is worthy of any of the Russians or Italians."
—Archie Bell.

"Adelaide's dancing might be termed a smile in rhythmic motion, as piquant and poetic as it is pictorial."
—St. Louis Republican.

"Adelaide and Hughes' dancing seems the very incarnation of the joy of living, the sort of fairy thing that it's pleasant to dream about."
—N. Y. Globe and Commercial Advertiser.

"Adelaide and Hughes' dancing is like a bouquet of living flowers, the antithesis of what may well be called dancing. They triumph over all ancient, mediaeval and modern."
—Percy Hammond.

"Adelaide is a gorgeous dancer."
—Alan Dale, N. Y. American.

"As we sat and watched Adelaide we couldn't help but compare her with 'Pavlova,' a decision that even more intense thought does not change, for who is there beside her that has a set of toes which can even be compared with the famous Anna."
—Zittel, Zitt's Weekly, August, 1922.

"So harmoniously do they dance, it seems they must have danced together since the day they were born."
—New York World.

"Adelaide and Hughes are supreme technicians of stage dancing, revealing their superlatively exquisite art most bewitchingly."
—N. Y. Evening Telegram.

"Adelaide, actress, artist and radiant embodiment of the simplicity of finished attainment, with her partner, Mr. Hughes, sent a thrill over the footlights at the Grand."
—Pittsburgh Sun.

"Toes that twinkle as if possessed. Adelaide is the Bernhardt of the ballet."
—Amy Leslie, Chicago Daily News.

"Adelaide is a bit of dandelion-down turned into a girl, she floats about the stage as though she were being blown by a particularly loving zephyr."
—New York World.

"Their dancing thrills as only something brilliant can thrill."
—Dramatic Mirror.

"Whatever we might say of Adelaide and Hughes' dancing would fall short of the mark."
—Philadelphia Ledger.

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BALTIMORE

By ROBERT F. SISK

CARLTON'S ARENA—DeFoe Grand Opera Co.
CENTURY—"Famous Mrs. Fair."
NEW—"Mr. Biflings Spends His Dime."
RIVOLI—"The Girl of the Golden West."
METROPOLITAN—"Fogbound."
PARKWAY—"Cordelia, the Magnificent."
CENTURY ROOF—"A Night in Dreamland," roof revue.

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been away off for the past two weeks, and last week it grew so bad that on several nights the intake did not come up to \$250, according to reports. This week, however, things are due for a big pick-up, as the overflow crowd from the Shriners' convention is staying in Baltimore and they are all out for a big time. At the opening of the show Monday night they contributed largely to the crowd, which usually thins out noticeably during the torrid months. Already the temperature has gone over 96, and the weather shows no signs of moderation. The only relief has been a thunderstorm in the evening. As the result of the poor week's business atop the roof several of the principals in the last show were kept waiting several days for their salaries by Joe Tenner, who was running the show in the absence of I. M. Weingarden. Tenner and

Weingarden came in as partners, but it is understood now that a representative of Weingarden's is now managing the troupe and that Tenner is merely a principal.

Leon Victor, who is in town for a fortnight's stretch exploiting the Metro film, "Famous Mrs. Fair," had approximately 500 members of the Federation of Women's Clubs as guests of the Century theatre on the opening night. The women indorsed the film and were greatly pleased, while Mr. Victor is using their indorsement as a part of a big publicity and exploitation campaign to put the show over here.

The condensed comic operas which the Century has been presenting for the past month have become so popular that now they are receiving equal billing to the feature picture, and in some ads last week they were given the big type over the Compton picture, "Rustle of Silk." These operas are presented in about 25 minutes and are of the Gilbert and Sullivan series, although the opening presentation was Planquette's "Chimes of Normandy."

MINNEAPOLIS

By FRANK W. BURKE

Extreme warm weather here last few days has put a crimp into business. Hennepin, Orpheum, Pan and Seventh Street felt effects of warm weather in box office receipts. Manager George Sackett of Hennepin-Orpheum, and Manager Christ of Pan are getting newspaper spreads on cooling systems.

Bainbridge Players, with Sarah Padden as visiting star, are offering

last bill of season this week. Current attraction is "Bought and Paid For." Business fair. A. G. Bainbridge and wife are in New York. Bainbridge hopes to purchase rights for stock presentations of Broadway productions for new season.

Two bands are featured in town this week. Arnold Johnson's Brunswick Orchestra is featured with pic-

tures at State (Finkelstein & Ruben house), while Pan offers Yvette and her band.

New Garrick, one of Finkelstein & Ruben's largest downtown theatres, has been closed for summer months. Reports reaching film exchanges indicate about 30 per cent. of picture houses throughout state will be dark this summer.

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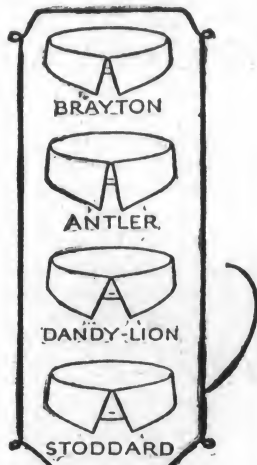
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SMILE THRU YOUR TEARS
IF WINTER COMES
ROSES OF PICARDY
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THE BELLS OF ST. MARYS
SOME DAY YOU WILL MISS ME

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THIS WEEK (JUNE 3)—ORPHEUM, LOS ANGELES



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the best dressed man on the
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"Jack and Jill."

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SPOKANE

By EDWARD J. CROSBY

A crowd of 3,000 persons shrieked applause when Rudolph Valentino and his wife, clad in their Argentine tango costumes, entered Whitehead's dancing palace. The big dancing palace was literally packed with people. A complete

program was arranged for the evening. Zoe Yake won the Mineralva beauty contest for Spokane.

A. W. Pierong, traveling representative of Alex Pantages, left Spokane last week en route to Kansas City, via Portland, Ore. At Kansas City he will inspect the house there and begin a tour of the circuit.

"The Awful Truth," scored at Auditorium May 29-30. Good attendance first night and good news brought capacity crowd second night.

Walter Finney is still holding the position of manager of the Pantages house here. Finney was placed in charge of the house when Mr. Pierong, former manager, was made traveling manager.

DALLAS

By MADELINE CASH

CYCLE PARK—Gene Lewis-Olga Worth Players in "Clarence."

MAJESTIC—Manhattan Musical Co. in "Listen Lester."

HAPPYLAND—Bob Greer in "Breaking into Society."

JEFFERSON—Jazzmania Revue.

PALACE—"Brass."

MELBA—"Sunshine Trail," "The Light in the Dark."

OLD MILL—"America's Answer."

CAPITOL—"Masters of Men."

QUEEN—"His Wife's Husband."

CRYSTAL—"Devil's Dooryard."

ROX—"Fury."

Plans of the Senate force adjournment of the third called extraordinary session of the Texas Legislature having failed, both houses this week ground out numerous bills.

The amusement business, apparently hard-hit 10 days ago, began to breathe again after several bills inimical to the interests of the profession had been killed.

The Lackey bill, levying a tax of three cents a square foot on bill boards was amended down to one and one-half cents per square foot and then killed, at least in its present form, when a motion to strike out the enacting clause was adopted.



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Bungalow camps at Lake Wapta, Lake O'Hara, Yoho Valley, Emerald Lake, Moraine Lake, Lake Windermere—all enlarged. New camps at Vermilion River and Sinclair Hot Springs, on the new Banff-Windermere Road—each a center for Alpine climbing, hiking or riding the mountain trails in this Garden of the Giants.

Golf, boating and bathing at Lake Windermere. Moderate rates—American plan at all Bungalow Camps.

Ask for full information
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CANADIAN PACIFIC RAILWAY

F. R. FERRY, General Agent, Passenger Department
Canadian Pacific Bldg., Madison Ave. at 44th St., N. Y. C.

The Baldwin bill, which sought to levy an occupation tax on picture theatres and opera houses from \$15 to \$150 a year was killed in the house.

The bill by Mr. Burmeister which would have exacted a license of from \$100 to \$750 on indoor recreation places, where chess, handball, bowling and billiards were played, came to an untimely demise, when the House voted to strike out the enacting divorce.

Those contemplating a divorce in Texas would be glad to know that they will not have to pay a tax of \$2.50 which was proposed in the Culp bill. Also those in the profession who contemplate marriage, can enter the matrimonial sea 50 cents cheaper than otherwise through the fact that the marriage-divorce bill was killed. These taxes on marriages and divorces would have been placed to the credit of the department of vital statistics for the prevention of communicable diseases.

Attempt was made to introduce a bill licensing fortune tellers and palm readers. It failed because the legislature can only take up tax measures at the present session.

SYRACUSE, N. Y.

By CHESTER B. BAHN

STRAND—First half, "Scars of Jealousy" and "Sheik of Araby."

ROBBINS-ECKEL—First half,

"The Exciters."

EMPIRE—First half, "The Girl Who Came Back."

B. F. KEITH'S—Second week,

summer policy, "Lost and Found,"

film, and vaudeville.

TEMPLE—Vaudeville.

SAVOY—"The Hero."

CRESCENT—"Bella Donna."

Indictment of two Syracuse theatre owners for failure to pay to the government the full amount of theatre admission taxes collected in two local movie houses will be asked at the Binghamton term of the U. S. District Court, beginning June 11. It is understood one of the accused persons has fled the city. It is said that the government got about half the tax collected in the two houses, the management pocketing the other.

It will take six new assistant U. S. district attorneys to handle dry law violation cases in the northern New York federal district as a result of the repeal of the Mullan-Gage law. That is the estimate of U. S. District Attorney Oliver D. Burden, who is requesting authority to augment his staff.

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Steamship accommodations arranged on all lines, at Main Office Prices. Boats are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.

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A FEW PRESS OPINIONS RECEIVED BY

HARRY

BILLEE

ROYE AND MAYE

with CHARLES EMBLER at piano

ON THE ORPHEUM CIRCUIT

In "DANCE, COLOR AND SPEED"

Direction LEW GOLDER

SEATTLE

"In a neck-and-neck race for headline honors at the Moore, this week, three acts come under the wire so nearly together that any one of the three might be called the winner. The dancing of Harry Roye and Billee Maye; Frank McIntyre sketch and Sylvia Clark's "artistic buffoonery" are all exceptionally enjoyable vaudeville offerings. The feature of the terpsichorean program of Roye and Maye is an original tango which is a distinct novelty and is filled with some of the best acrobatic dancing ever seen on the Moore stage. Two others of their dances amaze with new steps and acrobatic features. Mr. Roye offers two eccentric dances that bring him storms of applause and Miss Maye captivates with two toe dances filled with steps that are new. The entire number is tastily staged and Charles Embler introduces them with a neat song and contributes a classic piano selection."

VANCOUVER

"Headline honors were divided at the Orpheum, last evening, between Frank McIntyre and Company and Harry Roye and Billee Maye, dancers. The Roye-Maye dance act is wonderful. The dancers give an exhibition of graceful stepping that just about has it on everything of the kind ever seen here. Miss Maye is a toe dancer of surpassing accomplishments, while her partner is equally graceful and supple. They do a Spanish dance which is a winner."

VANCOUVER

"Harry Roye and Billee Maye, with Charles Embler at piano, present one of the finest dance acts seen here this season. Miss Maye is grace itself in every movement while Roye appears to have every trick of the acrobat, his high-kicking rivaling anything ever seen on the Orpheum stage. The act is well staged and there were repeated demands for encores."

WINNIPEG

"Words fail to describe the dancing act of Harry Roye and Billee Maye. This dancing color and speed offering is more easily described in these words than anything lying loose. They introduce some novelties in the dancing line never seen here before."

PORTLAND

"A beautiful dancing number is presented by Harry Roye and Billee Maye. Billee is an artiste of rare worth and Harry is some soloist, too. Roye and Maye have a beautiful dancing act, staged handsomely, presented snappily. It registers from the start."

PORTLAND

"There are dancers and dancers, but few who have an act like that of Harry Roye and Billee Maye. It is not just that they are graceful and that their act is unique, but they accomplish the most difficult dances with such ease and precision that the audience is almost fooled into believing their work simple. It is time well spent to watch them in their colorful act."

SPORTS

(Continued from page 36)

a monopoly on the "two for one" method of selling tickets. While the London theatres have not yet adopted the scheme, the last boxing tournament held at Olympia, with Jack Bloomfield vs. Jack Magill as the headline attraction, the management of the enterprise inaugurated the system of disposing of the boxes at the regular price, and giving an additional box complimentary as a bonus to the purchaser. Despite this inducement, the crowd was small, less than 3,000, and before the main contest was on, those in the cheaper priced seats were tacitly permitted

to climb over into the higher priced enclosures.

The financial fizzle of the Johnny Kilbane-Eugene Criqui championship match at the Polo Grounds last Saturday is laid to the bone scale of prices. Charles A. Stoneham, chief stockholder in the Giants club, is said to be the real backer of the fight club using the grounds, and he is said to have devised the mace top of \$25 plus war tax. Tom O'Rourke is the match-maker and apparently the general manager otherwise. Had the top been \$10 there is little question that a profit would have been made, instead of the \$50,000 loss incurred. A more moderate scale applies for the Jimmy Wilde-Pancho Villa event. Instead of holding the contest in the afternoon, however, it will be staged at night, the promoters figuring the loss in attendance last Saturday, was partially because of opposition sporting events, particularly the races.

Battling Siki and Marcel Nilles have signed for a bout July 8, to be held in Buffalo Stadium, Paris.

Johnny Dundee will meet Eugene Criqui for the world's featherweight title within 60 days. The articles of the bout have been signed by Criqui. Tom O'Rourke will stage the bout, probably at the Polo Grounds.

The New York Boxing Commission compelled Criqui and Kilbane to post forfeits of \$10,000 to meet Dundee before they would sanction the recent Criqui-Kilbane bout.

Dundee has been ignored by Kilbane ever since they fought a 20-

round draw when Kilbane was in his prime shortly after he beat Abe Attell for the title. Dundee has been fighting lightweights ever since, although always able to make the featherweight limit of 126 pounds. His recent loss of his 130-pound title to Jack Bernstein of Yonkers in no way affected his featherweight standing, hence his match with Criqui.

Al. Kaufman, one-time heavyweight fighter and later sparring partner for James J. Jeffries when the latter made his country-wide tour prior to returning to the ring to fight Jack Johnson, has been financed by a group of people and opened a gymnasium in Hollywood.

The annual golf tournament of the Keith-Orpheum offices will be staged

June 12-14-15 at the Mt. Vernon (N. Y.) Country Club. Thirty-six entries have been filed with Secretary Harvey Watkins. Edwin G. Lauder, Jr., president of the club and winner of last year's tournament, will again compete, as will Frank Jones, winner in 1921. Ten prizes will be offered.

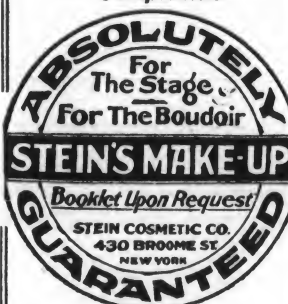
A suit to recover \$925 from Ray Caldwell, pitcher on the Kansas City ball team of the American association, was filed in a Kansas City district court this week by Mrs. Nellie Caldwell, the defendant's former wife. The petition states Mrs. Caldwell was divorced from the defendant Dec. 13, 1921, at Little Valley, N. Y., and that the court ordered Caldwell to contribute \$50 a month to the support of a son, James R. Caldwell. This Mrs. Caldwell

charges has not been done and she now seeks to secure the amount.

Betting on whether Gov. Smith would sign the repealer ran to even in New York until Arnold Rothstein offered \$50,000 to \$20,000 that the Governor would approve it. The odds by that time had shifted to 5 to 1 the Governor would approve, but no bets of consequence were recorded after the Rothstein offer.

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PALLADIUM PROGRAM
Running Order

- Week of January 3, 1921
- 1 THE FAYNES
 - 2 Whit Cunliffe
 - 3 Max Darewski
 - 4 Little Tich
 - 5 Lorna and Toots Pounds
 - 6 Ernie Lotings and Co.
 - 7 Marie Lloyd
 - 8 The Famous American Southern Orchestra and Singers

- Week of January 10, 1921
- 1 McRae and La Port
 - 2 Geo. Mozart
 - 3 Max Darewski
 - 4 Little Tich
 - 5 THE FAYNES
 - 6 Lorna and Toots Pounds
 - 7 Marie Lloyd
 - 8 Ernie Lotings and Co.
 - 9 The Gladiators

NOTE—This Act has not played anything west of Chicago.

Loew's State, New York, Last Week
Loew's American, New York, Now

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Browning Geo
Bryant W
Bud Burt
Carroll Flor
Cercier Paul
Chaplow Rene
Clark Reno
Clayton Murray
Corbett Selma
Craig Blanch
DeAlma Geo
DeAngelo Jefferson
DeRex Billie
Forte Jef
Fox Wm
Frisko Joe
Gaylord Bonnie
Glendenning Peggy
Gordon Elaine
Grayie Leslie
Grenville R
Hall Margie
Hallen Jack
Haywood Eddie
Hendrickson S
Hoback Chas
Horton Lillian
Hughes Bert
Keth Eugene
Kemp Margurite

Kennedy Peggy
King Manny
Kirby Tom
Lang Billie
Lattelle A
Leonard Jean
Lester Nellie
Lime Trio
Lorraine Mae
Lovett Geo
Lucille Lillian

Mack Grill
Marchess Mrs R
Mackey Geo
Marvin Earl
Mary Ann
Montgomery Wm
Mortimer Bob
Mulloy John
Nichols Jack
Patte John
Pederson Bros
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Rayfield Flo
Regay Pearl
Rehn Peggy
Ruchip Ben
Ruhl Bernie
Ryder Ritta

Sawyer Matthew
Schubert H
Seyon Harry
Sperling H
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Weems Walter
Well Wm
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Carling Hilda

Delmar Gladys
Day George
Deming Joe

Pollis Dick
Fair Polly
Fesena Florestes

Gibson Hardy
Georgalis Trio

Hyde Marion
Haig Roy W
Hark & Gibson
Holins Kitty
Harris Jack
Harley Cliff

Stanley Doyle & R
Smith Oliver C
Santrey Norton & B
Southern Jean
Simmons James D
Silvrettes The

White Bob

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WASHINGTON, D. C.

By HARDIE MEAKIN

The toy balloons, the street fakera, the pick-pockets and the pink lemonade, coupled with all the other necessary parts of a massive carnival, have hit Washington. You wouldn't know the staid old capital of the nation. Even President Harding has donned his Fex. The lower floor of the White House has been thrown open to the visiting Shriners, as well as many other things that have been held from the visitor within our gates, are now thrown wide open. The famous avenue is a mass of lights, artistic as well as spectacular. When all is considered, Washington has a free show on its streets, so where are the theatres and the picture houses going to be when the final count is made at the end of the week? Monday night every one of the houses held goodly sized crowds. The President theatre, with stock, reverting to its first winner, "Able's Irish Rose," opened a little weak Sunday, but Monday night held the house a little over three-quarters full, with them still arriving at 9 o'clock. Evidently the late-comers got tired of parading Pennsylvania avenue and dropped in.

The Garrick reopened after two weeks of darkness since the flop of Marshall's stock company, with pictures for the week as did Poll's, they, too, seemingly getting some business. Harry Jarboe has also reopened the Gayety, the home of Columbia Wheel burlesque, with "Talk of the Town," with Eddie Hall and Charlie Fagan.

The Cosmos reverts to the summer policy this week, now offering only pictures and discontinuing the vaudeville portion of their show. The Strand is continuing with Loew vaudeville, having for the current week Sig. Newman and his orchestra, the Pickfords, Charles Leonard Fletcher, Bolani and Knight, Amoros and Jeanet.

Keith's is eliminating its Tuesday, Wednesday and Thursday matinees with big time vaudeville and is putting on an 11:15 show at night after the regular performance, to take its place on these three nights. This is one house that didn't suffer last week to an appreciable degree from the slump, the Shriners seemingly finding just what they wanted there, and Noble Roland S. Robbins, who crossed the "burning sands" at a special ceremony along with Admiral Coontz, General Le Jeune and the Persian Ambassador, in his own theatre just last week, was there to greet them.

The Rodeo at the Union Station has been doing fairly well, the big arena being well filled Monday night.

Picture houses: Loew's Palace, "The Tiger's Claw" and "Once a Mason"; Loew's Columbia, "Four Horsemen" (revival); Moore's Rialto, "The Abyssal Brut"; Crandall's Metropolitan, Barthel-

mess and Gish in "The Bright Shawl" (second week).

Glen Echo is going full blast and getting the best start in years, while Chevy Chase Lake, with its two dancing floors, is doing well also. Le Paradis Roof, the new Meyer Davis summer attraction, above his Le Paradis restaurant, is getting the business of the town. Some of the greatest publicity ever put over has been handled for Mr. Meyer's band, it having appeared on three occasions at the big time vaudeville house, and other special occasions.

Jack Garrison, who has handled the now President theatre for the Columbia Amusement Co. for some six years, and who has been retained at the house as resident manager by the Duffy-Smith stock, put on his Fex of the local Almas and ballyhooed to his fellow Nobles, and incidentally brought in a bunch of visitors.

The moonlight boat trips were resumed down the historic Potomac on Decoration Day.

A revival of Griffith's "Birth of a Nation" will be shown at Poll's the coming week.

All of the local house managers (Clarence Harris, at the President; Charles McClintock, at the Belasco; L. Stoddard Taylor, at the Garrick; Lawrence Beatus, at the Palace; Mark Gates, at the Columbia; Robert Long, at the Rialto, and Nelson Bell, at the Metropolitan) have been placed on the reception committee by the local Almas Grotto, and each

has done his bit in getting things, both in his house and outside, in order for the entertainment of the visitors.

President Harding met all the Indians and cowboys from the Rodeo appearing on the Union Station Plaza Saturday. Usual photographs taken.

Jimmy Kelly's place in Greenwich Village (Sullivan street) has a new cabaret show in which is featured Ned Lincoln, the South African dancer, who is putting on a version of his African native dance with a backing of girls.

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GOOD WILL DECISION

(Continued from page 27)

West Combination. Operated 1912 by Welsh Bros. Title changed for the next year to Wyoming Bill's Wild West.
Wyoming Bill's Wild West. Stayed out two years, 1913-1914, under Welsh Brothers as a 10-car outfit, and then off the road for good.
Circle "D" Wild West and Cooper Brothers Famous Shows. Put out season 1914. Mr. Dickey, owner. Opened April 25. Closed July 6. Unsuccessful. Losses heavy.
The Great Luella Forepaugh Fish Wild West Show. Put out at St. Louis 1893. Its name included "Forepaugh." July 25 attached at Janesville, Wisconsin. Reorganized and opened at Appleton Sept. 4. Lasted but a few days, when it went to pieces at Ishpeming, Michigan.
Great Dode Fisk Shows. 1909-1910. An 11-car circus. Financial failure. Sold to Mugivan & Bowers, who next year put the physical property on the road under the name Sanger's Greater European Shows.
William H. Coulter's Famous Railroad Shows. Out in 1911 as a 15-car circus, owned by Coulter. Hoogawanning & Embrace.
Classed among showmen as a "huge" failure.
On July 26 of the same year a combination was made of the Coulter Show with Indian Pete's Wild West Show. This combination started out as a 24-car show. Failure closed the doors Sept. 9, and the physical property that was left of it followed the well-beaten trail of dissipated shows to the wrecking house of William F. Hall. (This property, or part of it, was in other hands the following year, made into a show

that carried the name Cole Brothers World Toured Shows.)
Kit Carson's Buffalo Ranch Wild West Shows. Put out by P. Augustus Jones.
In 1911-1914 operated by Thomas F. Wiedeman as a 12-car show.
Failed October 24, 1914, and the receiver took charge.
Oklahoma Ranch Wild West. Put out 1913 by Fred Beckman, with Edward Arlington interested as investor only. Built into a 17-car show, well equipped, with attractions of international reputation. Closed Oct. 18 of same season, a losing, disappointing venture.
It is reported that Edward Arlington lost \$54,000 in this venture.
Miller Bros. 101 Ranch Wild West Show. Operated season 1908, with Miller Bros. owners. The next season the show went out billed as Miller Bros. & Ed. Arlington's 101 Ranch Real Wild West. Operated 1909 to 1915 and built up to a 30-car show. In 1915, having operated for five years, Arlington withdrew. After his retirement Miller Bros. never put out the show.
Buffalo Bill & 101 Ranch Shows. This is the title of a 30-car show put out in 1916 by Ed. Arlington, featuring Jess Willard as an attraction.
Jess Willard & Buffalo Bill Shows. (Formerly 101 Ranch Wild West.) Operated season 1917 by Jess Willard as a 28-car show.
Failure. Property sold out. Thus ends the big Wild West combinations, for a time front-rank contenders and fairly successful. But the success of these enterprises was fleeting even while in the hands of their builders. No material good will value was ever realized or transferred in them to operating successors.
Fawcett Bill's Historic Wild West. Put out by Gordon W. Lillie (Lawrence Bill), who has been identified with the show business since 1883. Withdrew the show from the road 1922 to combine with Buffalo Bill.
A Group of Circus Failures. Fortunes have been spent in building circuses. Fortunes have been

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lost in fruitless attempts to keep them going. Name, good will, reputation have counted for little in the transfer of circuses. In 100 years it has never figured as an item of any consequence.
In a lost game the circus has struggled hard for self-preservation. Name and good will have been a mere incident.
We add the following to the already long list of circus failures:
King & Burke Circus, Forepaugh & Samuels, Shields Bros. Circus, Miller, Stowe & Freeman Circus, the Gillespie Shows, Burch Bros. Circus, R. T. Richards Circus, Aaron Turner Circus, Nixon, Costello & Hawes Circus, John O'Brien's World Fair Circus, Hardenburg's Circus, Scheidenburg's Circus, P. A. Older's Circus, J. E. Warner & Co. Circus, Roston, Springer & Henderson Circus, John B. Davis Circus, Central Park Circus, the Great Eastern Circus, American Racing Association Circus, Stone & Murray Circus, Clark Ames Circus, J. H. Eschman's World United Railroad Circus, Hugo Brothers Modern United Shows, J. H. Frenche's Circus, Don Stone Circus, Haight & Chambers Circus, Anderson & Hamilton, Ad Nathan's Circus, James Robinson's Circus, Paddy Ryan Circus, Rechie Brothers' Circus, Calvin & Nathan's Circus, French & Co. Circus, Spalding & Rodgers Circus, Doris & Calvin Circus, Grekard & Belford Circus, Pullman Bros. Circus, City Pullman Circus, Dan Shelby's United States Circus, S. H. Barrett Circus, Cooper & Jackson Circus, King & Franklin, Burr Robins, Levi J. North's Circus, Dan Costello Circus, Cather & Shallcross Shows, Dan Rice Circus, Bostock Trained Wild Animals, Wm. P. Hall Circus, Welsh Bros. & Lessig's Circus, Melville & Maginley, Lombard & Hathaway, Heber Bros. Circus, Hough & Howard Circus, Sipe's Dog and Pony Show, Sipe & Blake Dog and Pony Show, Sipe, Dollman & Blake Pony Show.
Respectfully submitted,
JOHN M. KELLEY,
Attorney for Estates of Henry Ruckling, Alf. T. Ruckling.
The Van Arnon's Minstrels, presenting a one-hour minstrel show in the Keith houses, will play one-night stands as a regular road attraction during the summer. The minstrel organization will return to vaudeville in the fall.

WITH THE MUSIC MEN

Will Collins, formerly with Tri-angle, is now Detroit representative for Jack Mills.
The Emerson Phonograph Co., is advertising its new record releases with pictorial current event posters distributed to dealers. The same publicity stunt was adopted some time ago by Irving Berlin Inc.
A branch office in Pittsburgh has been opened by Sizemore & Shrigley, music publishers. Robert W. Ebbert is in charge.
Joe Raymond and his orchestra, supplying the music at the Palais Royal since Whiteman sailed, have signed an exclusive contract to make disks for the Victor Talking Machine Company.
(Miss) Vaughn De Leath, song writer and phonograph recording artist, is managing director of the new WDT radio broadcasting station, 510 West 23rd street, New York, the formal opening of which is slated for June 8 (Friday), at 11 p. m.
At a meeting held June 5 the Music Publishers' Protective Association passed a resolution authorizing E. C. Mills, the executive, to choose committees to try six alleged piracy cases that have been placed before the association recently. The members of these committees are to be picked in accordance with the song in question. The disputes are to be decided one way or another, and any publisher found guilty is to be punished as provided for in the new rules of the association.
One or two of the publishers objected strongly to the resolution, claiming that the plaintiffs in most cases were out for financial gain only. The consensus of opinion, however, seemed to be that the resolution was passed, not to benefit a few individuals, but to check further piracy. By giving awards on any piracy or colorable imitation of four bars or more the association would be able to curb this evil.
Ethel Barrymore will open her vaudeville tour in Kane's "Twelve Pound Look" at Keith's Washington, June 18.

TEXAS FAIR RACES

W. H. Stratton, secretary of the Dallas Fair, was registered at the Hotel Astor, New York, this week, returning home Tuesday evening. He said he planned to bring running races back to the fair this year, after 12 years of exclusively harness events.
Mr. Stratton's idea is that sooner or later there is a chance of the pari-mutuel machine being admitted, but scarcely this year. So the turf events will be minus either the machines or the books.

BARNES PASSES UP BROOKLYN

The proposed invasion of Brooklyn this season by the Al G. Barnes circus has been declared off.
The Sells-Floto show slipping in ahead is one reason advanced for the Barnes show passing up Brooklyn.
Another reason reported is that the show could not get into Brooklyn before the middle of July, and it was figured Coney Island with its numerous freak shows, etc., would work out as too much competition.

LOGAN, W. VA., BANS

Logan, W. Va., June 6.
Carnivals have been banned from Logan by action of the City Council, which acted upon resolutions adopted by the Logan Chamber of Commerce. The resolution cited that such attractions are "destructive of morals" that "gambling devices always accompany them," and that whatever virtues they possess are more than offset by the low character of the hangers-on.

"EDEN MUSEE" AS TITLE

Gumperts, Inc., has been granted an injunction against the World in Wax, Inc., operators of a Coney Island side show, to restrain the use of the words "Eden Musee" in the advertising.
Gumperts claims exclusive use thereto, which contention has been upheld by court order.

BACK FROM MEXICO

The show that played for six weeks in the bull ring, Mexico City, headed by the California Frank Wild West, ended its engagement Saturday and the people started back for New York, according to telegraphic advices to agents in New York.

Carnival Men Held for Murder

Chicago, June 6.
Martin (Red) Crowley and George Grise, said to be members of a carnival company which recently played Lansing, are being held for the mysterious slaying of Mrs. William T. Britton, who was killed at her home in Lansing, Mich.

H. L. Reynolds has succeeded Rudolph Spring as assistant manager of the American, New York, Spring being transferred to the Fulton, Brooklyn, as manager. William B. Pennington is the new assistant manager at the 83d Street, New York, taking the place vacated by the appointment of Fred Brunelle as manager of the Circle, New York.

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Henrietta Farrar, mother of Geraldine Farrar, the opera singer, left a net estate of \$4,950.24 when she died Jan. 24, all of which, under her will, executed Nov. 14, 1916, passes over to her husband, Sidney D. Farrar, one-time professional ball player, of 210 West 90th street, who, without bonds, is also the executor.

Charles Williams, who has managed the Temple, Detroit, for James H. Moore for the past 25 years, has handed over the management to Robert Eggleston, of Keith's, Indianapolis. Williams will take a vacation, after which he will occasionally represent Moore in his various interests.

The Westwood Theatre, Westwood, N. J., under the management of Louis Fry, starts vaudeville Wednesdays and Saturdays, commencing this week, playing four acts booked by Harry Lorraine of the Fally Markus office.

Fred Heineman is in charge of the Loew publicity department during the absence of Terry Turner, who is in Boston handling the publicity for Braves Field, Boston, which installs evening shows under the Loew management June 25.

Rinaldo, the original rag violinist of vaudeville, playing in Europe the last 12 years, has returned to America, opening for a tour of the Pan Circuit in Chicago last week.

Fridkin and Rhoda, classical dancers, are leaving "Adrienne" on account of the length of the show.

Alex Sidney Rosenthal, theatrical attorney, has removed from the Longacre to the Loew building.

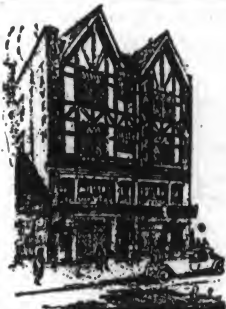
SOUTH AFRICA

(Continued from page 34)
the premises. The rink is well patronized.

JOHANNESBURG
At His Majesty's, direction of African Theatres Ltd., Irene Vanburgh, with Dion Boucicault and their English company, are drawing capacity. April 16, "His House in Order"; April 30, "Mia's Nell o' New Orleans."

Leonard Rayne's company at Standard staged "Mr. Wu" and "Lord Richard in Pantry"; April 20, "non-stop" revue, "Follow the Girls." Business good.

At the Empire the musical adventure, "Round in Fifty," real money winner for African Theatres.



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Ltd. "Kid" Lewis, the boxer, visited South Africa, went into the show April 23, giving exhibition bouts with native boxers. Week April 30 bill reverted to vaudeville. Donald and Carson, Sam Laveen and Billy Cross, Lohse and Sterling (American), Stuart Barnes (American), Ivy and Dorice Lee, A. C. Astor, Sydney and Adelaide, E. J. Wood.

Orpheum: April 16—Dorval and Daley, Eddythe Hyland, pictures. Week April 23—Dan Bros. and Sherry, Mario Ellerslie, pictures. Week April 30—Dudley and Stafford, Lolita, pictures.

The 1923 Musical Comedy Company, under the direction of the African Theatres Ltd., opens at His

Majesty's May 14 in "Whirled Into Happiness." The principals include Vera Pearce, Ethel Cadman, Isa Bowman, Christine Rona, Victor Crawford, Martin Iredale, Rowland Hill, Gordon Sherry and Frank Barclay. Captain F. Maxwell-Stewart will produce.

Johannesburg is one of the gay spots on the map of South Africa. Dances, cabarets and novel ideas are the life of the town. Commercial prospects are none too good at present, but the Johannesburg folks will have their pleasure.

The South African Pictorial, with which is incorporated "Stage and Cinema," is a bright and chatty illustrated weekly published in Johannesburg. Its pages are devoted to the stage, cinema, music, society doings and sport, and the whole publication is turned out in a very creditable style.

LONDON FILM NEWS

The police are taking particular interest at the moment in the doings of several so-called "schools" of cinema acting and "dud" producing firms, and are zealously asking all and sundry very pertinent questions. In some cases the allegations go far beyond the ordinary charge of obtaining money by false pretenses and arrests are imminent. It is not generally known in the show world that Scotland Yard possesses a very keen inspector whose chief duty is the running down of charlatans, but his great difficulty is to get people to either prosecute or to even stand by their statements under oath.

Doxatt Pratt is to produce a film version of W. G. Locke's novel, "The Beloved Vagabond," immediately. The title role will be played by Carlyle Blackwell, and the picture will be made at the million-pound Alliance Co.'s studios, which before the "million pound" idea arrived were the London Company's studios at St. Margerets-on-Thames.

Pioneers of Housekeeping Furnished Apartments

(of the better kind—within means of economical folks)

THE DUPLEX

330 West 43d Street

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Three and four rooms with bath

Modern in every particular. Accommodate three or more adults

\$12.00 UP WEEKLY

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One, three and four room apartments with kitchenettes, private bath and telephone. Directly west of Times Square. Room arrangement creates utmost privacy.

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Private Bath, 3-4 Rooms. Catering to the comfort and convenience of the profession.

STEAM HEAT AND ELECTRIC LIGHT \$15.00 UP

FERRARO BROS.

(FORMERLY PROFESSIONALS)

Wish to announce that they have opened the first and only modern Italian-American boarding house in the heart of the Catskill Mountains.

SUNSHINE VILLA HUNTER GREENE CO., N.Y.

Elev. 2,000 ft. Handball and tennis courts, bathing, boating, fishing, dancing and radio. Rates, \$18 up. Write FERRARO BROS.

Read and Save

HOME FOR PERFORMERS

Furnished rooms to let in high-class Modern Building. Rooms with hot and cold running water; housekeeping privileges; gas, electricity, maid service and linen included; telephone, bath, kitchen on every floor for your convenience.

Situating 50 feet from Central Park West, 15 minutes from booking offices, next 8th Ave. surface cars, 5 minutes from 6th and 9th Ave. "L" stations.

SINGLE ROOM, \$6 WEEKLY; FRONT SUITES, \$14 WEEKLY

DOUBLE ROOM, \$7.50 UP; 5-ROOM APART., \$25 WEEKLY

Office on premises under supervision of Owner.

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PICTURES AND VAUDEVILLE

—:::—

VAUDEVILLE AND PICTURES

IT'S ALL SHOW BUSINESS

Everyone Looking To Or Useful In Either Or All Fields Should Keep Themselves Before All Show Business By Carrying An Announcement In Variety

EQUITY SUSPENDS 12,000

(Continued from page 1)

should be ignored and that the one thing to bear in mind was that the Council will never in any way recede from its position in demanding the Equity Shop.

Officers Re-elected

Election of officers was the next order of business. Mary Shaw, Effie Shannon and George Le Guerre were selected from the audience to act as tellers. About half of those present voted, with all the officers and councilmen re-elected. There was no opposition to the regular ticket.

Meantime, Gillmore informed the meeting what wonderful things Equity had done in Texas, Colorado, Oklahoma and elsewhere in the matter of tent, boat and repertoire shows, but had nothing to say about New York, Chicago, Boston or other big cities. He said the situation in Los Angeles, where Equity has a picture branch, was far from encouraging, but a convention was to be held soon, and it was hoped that Equity would be put on its feet in that vicinity. He also said that the Chorus Equity branch was the best fixed financially of all the Four A's branches, having a surplus to its credit of \$8,211.29. He also told of the legislative program Equity has followed in child labor matters and the open Sunday bill put forward by W. A. Brady, and which, he said, Brady will try to resurrect at the next session of the Legislature at Albany.

Benefit Figures

Gillmore then went into the matter of benefits and balls as showing them hardly worth while, except for propaganda. The Metropolitan benefit netted \$1,256; the Astor ball about \$1,000; the Chicago ball, \$1,962; Los Angeles benefit, \$450. The recent May Party receipts, with few expenses, turned in \$10,750.

Emerson told of the Dramatists' committee calling on the Council and telling them that they should not try to precipitate trouble by the Equity Shop ultimatum to the managers. "But," said Emerson, "we have documents in our safe which no one but the Council and officers have ever seen, proving how often the managers have breached the P. M. A.-Equity agreement, and that only by the enforcement of the Equity Shop can we compel the managers to live up to that document. We showed these papers to the dramatists and they immediately swung over to us, and I am almost positive they will accept our invitation to become a union and help us to force the managers to be good."

Dramatists' Angle Discussed

"The Dramatists will meet the managers and arrange a meeting for us to put our side of the ques-

tion up to both of them, and after that if the managers will not grant us the Equity Shop, there will be no more meetings, but we shall make preparations for a strike which is inevitable. The Council is already planning to take care of members, so that they shall not be in want in the event of a strike, and we don't want to give those plans away at present, so I want to ask you not to ask questions about them but to trust your officers."

"The managers claim they will bring foreign actors over and curtail production. That is ridiculous propaganda. They cannot do without you, the American actor. If Equity is ruining their business, why don't they try some other as they are such wonderful business men? Bootlegging is a good business. I know, because when I was in Los Angeles I got fed up with the place. I hate it. And although my doctor has ordered me never to drink or smoke, I felt I needed something and I said to Joe Schenck, 'I've got to have a drink. Get me some good Scotch.' He did, and from then on I drank Scotch and smoked cigars, and in a week I put on ten pounds. That's a business. Some of our great managers peddled shopstrings and collar buttons—let them do it again if there is no money in show business."

Political Discourse

He then swung to politics and eulogized Governor Smith for signing the Mullan-Gage repeal bill, while his auditors were eagerly waiting to hear something about Equity, and nervously edging around on their chairs. Gillmore then did some more stalling by referring to papers which had made mistakes about the resignations from the Council of Marjorie Rambeau and Richard Harding, the papers stating that their objection to the closed shop was the cause. Gillmore denied this but said, "They believed in the closed shop, but did not want to share responsibility, if a strike was called to enforce it."

Frank Sheridan's Stand

Right here Frank Sheridan, standing up, declared, "This is not what we came here to listen to. Let us have the financial statement."

Gillmore—"Well, our financial affairs are in the hands of our auditor, so as we have not the correct figures we thought it best not to give any. I have a letter here from the auditor, Frank Masarac (or a similar sounding name) which I will read if you wish." He read, "Equity Association, Gentlemen. I am sorry not to have the financial statement ready in time for your meeting, but your Los Angeles office held us up. We wired Los Angeles and they replied the matter is now in the mails and will probably be received in a week or so."

Sheridan—"Well, it is a peculiar thing that you have always read the financial statement at every annual

meeting before this, and now Los Angeles holds it up." Gillmore—"I have some figures here which I will read if you like, but until we receive the auditor's report they cannot be considered official." He read: "Total assets, \$28,882; furniture and fixtures, \$9,383." Gillmore stated that a deficit of \$4,000 on the first six months of this year had been wiped out, and the year finished with a gain of \$13,991. He then read some more figures which seemed to be charges against the foregoing but were not so explained, as follows: "Rent, \$1,500; liabilities, \$4,067; legal services, \$1,000; money advanced, \$6,515."

Gillmore said that Sheridan would be welcome to come to the office and see the books at any time, or they would even send him a copy of the auditor's report. This offer Sheridan refused, saying that the members were entitled to hear the financial statement read at the annual meeting and there was no excuse for any other procedure.

"Liberal with Others' Money"

Commenting on the liberal expenditure of money, Sheridan added: "Some people are mighty liberal when spending other people's money, but not so liberal with their own. And in the matter of the Metropolitan opera house benefits and Astor balls a lot of it was spent for a very small return."

Gillmore—"Yes, they were expensive propaganda, and that is why we cut them out. Staging, advertising, costumes and musicians are expensive."

Sheridan—"Oh, I know all about that stuff."

At this Emerson jumped up and banged the table with his gavel, shouting, "What do you mean, 'all that stuff'?" Sheridan came right back with "Now, don't you go off half-cocked, banging things at me. You claim you have made a gain this year. But don't forget that you raised our dues, which should easily account for that."

About this time there was a whispered conference on the platform, and Edmund Breeze quietly slipped off, going into the audience and walking up the aisle towards Sheridan and truculently demanded, "Just what is this argument got up for? What is it you want to know?"

Sheridan—"This is no argument. I want some information from John Emerson, and you cannot start any argument with me."

Breeze—"Well, what are you trying to do? Ask your questions. I'll answer them."

Financial Statement Argument

Sheridan—"All right. I want the truth about the financial statement. Can you give it to me?"

Breeze—"Well, no, not exactly, but—"

Sheridan—"Then don't butt in and try to give me an argument about something of which you are ignorant," and Breeze took the count in a chair for a minute, then resumed his place on the platform looking very sheepish, while Sheridan continued to Gillmore:

"What about these bills you were talking about for ads, musicians, etc.?"

Gillmore—"Well, the bills are sent to me and I o. k. them, and they are paid."

Sheridan—"Is that so? Well, your o. k. does not make them o. k. just the same. Do you publish these expenditures in itemized detail in the 'Equity Bulletin'?"

Gillmore Badly Rattled

Sheridan had Gillmore badly rattled by this time and the best answer Gillmore could think of was, "I'm sure I don't know. I forget."

Emerson, also excited, jumped up and shouted, "Shall we send for reports and read them?"

Good word followed by the clique that shouted "No!" Then Emerson declared that Sheridan, who was for Equity body and soul, was absolutely right in his stand and he, Emerson, was with him. Emerson said: "Mr. Sheridan has a perfect right to complain about this unfortunate situation. The financial statement should be read at the annual meeting, and should have been here. But everybody knows that everything is o. k., our friend Sheridan included, whom I know has the organization's interests at heart. As I said before, Mr. Sheridan is right, but we cannot read what is, un-

IRVING—

—MARY

DUNNE and DAYE

"FRECKLES and BESSIE"

PLAYING B. F. KEITH CIRCUIT,

Direction I. KAUFMAN

RAY WYNNE

Presents

RAINBOW'S END

This Week (June 3), Palace, Chicago
Next Week (June 10), Hennepin, Minneapolis
Week of June 17, Palace, Milwaukee
Eastern Representatives: MORRIS & FEIL
Western Representative: TOM POWELL

JOHNNY KEANE

in

KEEN SONGS and SAYINGS

This Week (June 4), Rialto, Chicago

ROBERT

HOWARD

STANLEY and MC NABB

"IN THE MOVIES"

Written by R. STANLEY

DIRECTION:

West—SIMON AGENCY East—ROSE & CURTIS

OSWALD

WOODSIDE
KENNELS

WOODSIDE
L. I.

MOLLIE WILLIAMS
SIDNEY HOTEL

65th Street and Columbus Ave.
New York City

Care of HARRY WILLIAMS
Phone Columbus 1626

fortunately, not here. We are very sorry, but the books are always open to Mr. Sheridan, and when the auditor's report is in we'll be delighted to give friend Sheridan carte blanche to examine it. We admire his courageous stand," etc, etc.

After some more inconsequential chatter a motion to adjourn was put, and carried.

NOT MILLER, MILWAUKEE

A denial was sent out by the management of the Miller, Milwaukee, stating the Miller would not play Columbia wheel attractions, but would continue with vaudeville and pictures next season as formerly.

The Columbia will have some house other than the Gayety in Milwaukee for a stand next season. Among others the Miller was said to have been under consideration.

ILL AND INJURED

Dave Roth was struck by an automobile while playing in Philadelphia the end of last week. He is reported to be resting comfortably in a local hospital.

William Masaud was discharged from Dr. King's private hospital, Bay Shore, Long Island, this week, having successfully undergone a minor operation.

Edward Farrell, stock, has been confined to his home for the past three weeks due to a stomach disorder.

Lena Siegel of the Lew contract Bronx Borough Day.

Evans Mero and Evans
WATCH OUR STROKE
IN "BITS OF MARK TWAIN"
Now We're a Four-Act
The Old Corcoran's the fourth member of our act. It's gifted with the skill of a real comedian when Frank Evans gets it burning good.
Direction JESSE FREEMAN

department has been at home for two weeks due to an attack of flu. Fally Markus having recovered from his recent attack of pneumonia has left for Asbury Park, N. J., to recuperate.

The management of the Freeport theatre, Freeport, Long Island, has become involved in a strife with the local stagehands' union, due to the installation of a non-union crew after the house had been operated for several months with a union staff. The union is billing the town to the effect that the theatre is unfair to organized labor, the union paper being placed in close proximity to that of the theatre.

Harry Rose will make his maiden trip as trans-oceanic entertainer on the Leviathan July 4, which will be the first voyage of the big boat since she has been reconstructed for passenger service.

Al Darling, manager of Keith's Royal, is chairman of the theatrical committee in charge of the entertainment of a pageant and celebration in the Bronx, Saturday, June 9. It is an annual fixture known as

NEW YORK THEATRES

SAM H. HARRIS Attractions

SAM. Harris 42d St., W. of B'way.
Evenings at 8:20
Mats. Wed.-Sat. 2:20.

OWEN DAVIS' Warm-Hearted Play

"ICEBOUND"

The 1923 PULITZER PRIZE Play

MUSIC BOX THEATRE

West 45th 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. S. Kaufman and Marc Connelly

HENRY MILLER'S

THE SELWYNS Present

JANE
as "JULIET"
THE GREATEST
TRIUMPH OF
HER CAREER.

Nights \$1.00 to \$2.50. Thurs. Mat. 75c to \$2.00

New Amsterdam Theatre—W. 42d Street

Evenings 8:15. POPULAR MAT. WEDNESDAY.

REGULAR MATINEE SATURDAY.

A National Institution
ZIEGFELD FOLLIES

CYRIL MAUDE

IN

"AREN'T WE ALL?"

By FREDERICK LONSDALE
THE GAITY THEATRE
Is again headquarters for laughter.

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.

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
UP IN HUMOR"

MARK
STRAND

Broadway and 53rd Street
"A NATIONAL INSTITUTION"
Direction Joseph Flunkett
WARNER BROS. Present
"MAIN STREET"
STRAND SYMPHONY ORCHESTRA
CARL EDOUARD, Conductor

Attention, Managers

Who have vaudeville, picture, park or stock theatres in territory between New Orleans and Chicago

WITH MY ACT I CAN GET YOU EXTRA BUSINESS

IT IS GOOD FOR ANY POLICY HOUSE

SPECIAL PUBLICITY CAMPAIGN; ADVANCE REELS, THREE WEEKS; CAN TIE UP WITH LOCAL PAPER. I CARRY EVERYTHING; COMPLETE STUDIO, 12 LAMPS, ETC.

WILL LEAVE COMPLETE "SCREEN TESTS" TO PULL EXTRA BUSINESS FOR YOU THE FOLLOWING WEEK.

THIS IS THE ACT THAT

BROKE RECORDS

in Loew theatres in New York, in Baltimore, and in Washington

WIRE MR. E. A. LAKE, MANAGER

I WANT TO FILL A LITTLE OPEN TIME

beginning the first week in July

COMMUNICATE DIRECT TO

EDWIN AUGUST

(Himself)

"DISCOVERING MOVIE STARS"

WILL PAY YOU

SALARY OR ON PERCENTAGE

WRITE OR WIRE

LOEW'S GRAND, ATLANTA, THIS WEEK (JUNE 4); LOEW'S BIJOU, BIRMINGHAM, ALA., NEXT WEEK (JUNE 11); LOEW'S STATE, MEMPHIS, JUNE 17; LOEW'S CRESCENT, NEW ORLEANS, JUNE 24

The publicity campaign, paper, etc., by courtesy of Loew Enterprises, to whom I acknowledge my thanks

Wire Mr. SAMUEL MEINHOLD, General Manager, Loew Enterprises, New York City, for his opinion regarding box office value

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXXI. No. 4

NEW YORK CITY, THURSDAY, JUNE 14, 1923

48 PAGES

N. Y. ANTI-CARNIVAL CRUSADE

SHUBERTS' SHARP SHOW STUFF; "PASSING SHOW" SCOOPS WHITE

Announces Sudden Opening in New York After Getting White's "Scandals" in Shuberts' Theatre at New Haven—Similarity in Several Scenes

The insiders along Broadway were stunned this week at the announcement that the new "Passing Show" would open at the Winter Garden this Thursday. The first hint came in the newspaper ads Monday afternoon. The ticket sale was opened immediately, with only three days to go. Everything about it bore the mark of crowding through a sensational Shubert "put over," with George White and his new "Scandals" aimed at.

White's show is in a Shubert theatre. (Continued on page 42)

STREET SPECS STOPPED AT KEITH'S PALACE

One Dispossessed—Another Stops Handling Palace Tickets

The Palace, New York, has succeeded in ridding itself of the speculator evil. This week the Yale Ticket Co., one of the "sidewalk" (store) spec concerns, was dispossessed by Richie & Cornell. The other speculator above the Palace has not been handling tickets for the house for the past 10 days.

The Palace declared war on the specs several weeks ago. The house put in caliphones warning pur-

NEW STAGE SCALES

L. A. T. S. E. Sets Salaries for Next Season

The scale to be asked for carpenters, stagehands and electricians by the International Alliance of Theatrical Stage Employees for next season will be approximately \$75 a man. The three classes mentioned are now receiving \$62.50 minimum, although with the larger legitimate shows most carpenters, property men and electricians are receiving over the scale.

The \$75 minimum is also to be asked for traveling picture operators. They now are receiving the same as the stage crew department heads, \$62.50.

The new wage scale for the stagehands will be presented to the International Managers' Association when that body convenes in New York next Monday, June 13.

The musicians are to ask \$30 for road men.

JAP MARIONETTE SHOW ON BROADWAY IN FALL

**J. D. Barton Importing Hand-
dlers and Effects—Has Run
95 Years in Japan**

"Mingio Shaibal," the noted Japanese marionette show, may be brought here next season. Although intended for the fall of 1924, a Broadway manager has virtually settled on presenting the attraction a year ahead of time. J. D. Barton, who recently returned from the Orient, is acting for the famed Jap attraction.

Along with the settings and effects, 30 men who work the figures will be brought over. The marionettes themselves are about five feet high, almost as tall as the average Jap. The men working the marionettes are encased in black robes and masks, the audience not being supposed to see the workers. Marvelous effects are secured, the figures in dual exhibitions and battle scenes. (Continued on page 4)

KELLERMANN BACK

**Returns to New York After Three
Years Across Water**

After three years away from New York Annette Kellermann returned this week. In her travels the first and famous diving girl visited the Far East, spending four months in the South Sea Islands. Under the direction of James R. Sullivan a special seven-reel feature picture starring Miss Kellermann was completed there. It is named "Shona of the South Seas."

Mr. Sullivan accompanied Miss Kellermann on her return trip. He is deciding this week the film distributor for the Kellermann pictures.

BURNSIDE'S OPTION ON HIP?

R. H. Burnside, associated with the Hippodrome, New York, during the entire period it was under the management of Charles B. Dillingham, is reported to have paid \$50,000 this week for a short option to buy the house.

Burnside is organizing a new company which plans to buy and operate the Hip.

BAN OF 'MORAL MENAGE' ASKED BY COLER

**Public Welfare Commission Coler to Demand
Aldermen Enact Ordinance
Taxing Visiting
Shows Out of City Limits
—Causes Arrest of Show-
men, Charging Misrepresentation—Records of
Office Basis for Opposition**

LAW UP TUESDAY

Bird S. Coler, Commissioner of Public Welfare for Greater New York this week opened fire on the visiting carnivals and declared his intention of forcing the issue when the new carnival ordinance comes up for final vote before the Board of Aldermen next Tuesday.

The Commissioner will try to have the city fathers change the proposed regulation so that prohibitive taxes will keep carnivals away from New York. His recommendation is that (Continued on page 38)

LOS ANGELES CHAMP "ON THE CUFF" TOWN

**Sophie Tucker Brands City—
"Pepper Box Revue" Set
Back \$40,000**

Los Angeles, June 13. Los Angeles is the greatest "on the cuff" town in the world. That at least is Sophie Tucker's remark about the city.

Sophie and George Lemaire are leaving the "Pepper Box Revue" with the show closing after playing (Continued on page 4)

NO COIN—NO ALIMONY

**Los Angeles Judge Decides for Carl
Mays**

Los Angeles, June 13. If you're a husband and broke, then your wife cannot collect alimony.

That is the ruling handed down by Judge Summerfield here in the case of Charlotte Pierce against her husband, Carl Mays.

The decision was considerable of a jolt to the screen actress, who believed the courts could compel her husband to pay up, even though he didn't have the money.

N. Y. RODEO AT YANKEE STADIUM WILL DIVIDE \$50,000 FOR CONTESTS

**Running 10 Days in August—\$100,000 Weekly Expense—\$3 Top Gate Nights—Elaborated Repeat
by Tex Austin of Sensational Rodeo at Garden**

CLOAK AND SUIT MEN ANGELING FOR B'WAY

**Merchandise Fair Suggested
as Reason for Loosening
Up**

Various big silk manufacturers and firms that are turning out high class gowns for the retail trade are springing to the fore as the angels for summer shows this season because of the interest in the Merchandise Fair, to be held here during July.

At least two of the Broadway musical revues scheduled for the summer are said to be backed by or (Continued on page 17)

THEATRICALS SOCIALLY SECURING RECRUITS

**Member of Fish Family Re-
ported Associated with
Leonard Wood, Jr.**

Leonard Wood, Jr., son of Major General Leonard Wood, is breaking into the show business on the managerial end. Unlike sons of other prominent families, young Wood is not aiming for histrionic distinction or dabbling in it in a dilettante fashion. He intends producing for (Continued on page 17)

PLAY WITH EFFECTS

**Seven Different Ones By Carter in
"The Crash."**

Chicago, June 13. There will be an attempt to revive the stage play with effects this coming season when the National Productions Co., of which C. S. Primrose is general manager, will send out "The Crash," which opens at the Majestic, Dubuque, Sept. 9.

The play is by Ralph T. Kettering, who is interested in the company, and the effects are the work of Lincoln J. Carter. There will be seven different effects in the show. The National Productions Co. will also send out "Why Wives Go Wrong," which will open at Shogboyan, Wis., Sept. 10.

The world's championship Rodeo competitions will be held in New York by Tex Austin, who will stage the western sports contests at the Yankee baseball stadium in August over a period of 10 days. There will be \$50,000 in prize money, that being double the total in prizes paid at the Madison Square Garden Rodeo last winter, also under (Continued on page 42)

OTTO KAHN MAY AID FOREIGN WRITERS

**Banker in Warm Sympathy
With Protection for
Foreigners**

Otto H. Kahn, noted financier and patron of the arts, was recently asked to serve as honorary president of an organization to be founded next season which has for its prime object the future protection of (Continued on page 33)

BEBE DANIELS' ACT

**Film Star in Singing and Dancing
Turn at Buffalo Picture House**

Buffalo, June 13. This week at the Lafayette Square, a picture house playing extra attractions, Bebe Daniels is appearing in a singing and dancing specialty.

It is claimed Miss Daniels is receiving \$3,000 for the week's engagement. Negotiations suddenly started and were closed in the middle of last week for the current appearance.

EGGED MEDICINE SHOW

Elmira, N. Y., June 13. Elmira Heights residents have outgrown the joys of the patent medicine show. Entertainers with the Clifton Comedy Company, appearing with a medicine distributor, were targets for stale eggs.

COSTUMES

**Who will make your next ones?
Those who have bought from us
say—**

BROOKS-MAHIEU
1137 B'way Tel. 5530 Penn. N. Y. City
11,000 Costumes for Rental

NOVELTY 'NUT' BANANAS' SONG ENJOYING SENSATIONAL SALES

37,000 Copies in One Day—Unexplainable Preference by Public Leads Song Market Now Three to One

Not since 1920, when "Oh! By Jingo!" grossed over 2,000,000 copies in sales (at 15 to 18 cents a copy wholesale) has a comedy "nut" song created such a sensation as "Yes! We Have No Bananas!"

Its success is unexplainable and cannot be presently gauged, although the title as a catchline may be a cause.

When a song sells 37,000 copies a day, as it did Tuesday of this week, according to Tommy Hughes, of the Shapiro-Bernstein Co. executive staff, its possible gross is inestimable until it is on its wane. Currently, the number is approaching its peak, with at least a million-copy mark a certainty.

The reason for the public's favorable reaction to so frank an asinine song is merely a matter of personal opinion. The melody is ingratiating, although the best part of it is a snatch from "An Old-Fashioned Garden," a production number (by permission of Harms), while some commend it because it is clean. Analysis one way or another cannot belittle the popular success of the song.

Similarly, "Barney Google," written around Billy De Beck's Hearst syndicate cartoon character, is a big seller.

From the professional viewpoint, while comedy songs and novelties have always been in demand by the publishers, they have proved to be far from staple commercial articles in the whole. The acts like the songs, and when a publisher draws the acts to his professional studios he is satisfied. Once within their four walls, the piano-pounding Valentinos can sell the male comedian's wife to do a ballad or insert a worth-while song in the act's routine to supplement the doubtful matter. Contrarily, with these songs, both the actors like the songs because "they go big" and the public is actually purchasing them.

"Yes! We Have No Bananas!" is the work of two unknown musicians, last in Murray's Roman Gardens orchestra. They have set a pace that every publisher is following. Every music house now practically has a song of similar type "in the works."

The public's fickle nature can best be illustrated that it will patronize equally as well songs like "You Tell Her—I Stutter," and "You Gotta See Mamma Every Night," as well as ballads like "You Know You Belong to Somebody Else," and "Who's Sorry Now?" The "Bananas" number currently is outselling anything else on the popular song market 3 to 1.

That the catchline "Yes! We have no bananas" is no small factor in the song's success is attested by C. Harold Vernon, president-elect of the Thirty Club of London who, at a luncheon discourse on Tuesday before the Advertising Club of New York in honor of the British delegates to the recent world's advertising convention in Atlantic City, lauded America for its pithy advertising slogans and singled out the "bananas" phrase for particular commendation. Mr. Vernon said he is taking it back with him to London.

COMPOSER'S DWARF SONS

Madrid, June 4.
A musician named Lapido died at Granada, Spain, and the authorities presented themselves at the house of the deceased to make an inventory of the estate according to local law. Notwithstanding Lapido was supposed to have lived alone with a servant, the officials discovered two other living beings in the place. They were dwarfs, aged about 40 years and each a little over three feet tall. The bodies were well proportioned, but with small heads.

It was ascertained from the servant the little men were the sons of the musician, and they had never been outside the house. They slept in the same bed in a remote room, rising at daylight and retiring daily at six o'clock. They have no notion of time and are unable to eat humanly. They speak in a crying voice but feebly.

It is supposed Lapido hid his offspring, ashamed of their deformity,

JERITZA MAY SING AT COVENT GARDEN

Star Demands \$4,000 Per Performance, Singing Three Times Weekly

Berlin, June 13.

Overtures are being made for Jeritza to sing at Covent Garden, starting in October, for a short season. She went to the State Opera in Vienna after returning to this side from the Metropolitan, New York, and has set a figure of \$4,000 a performance with not over three appearances weekly in London.

The negotiations seem likely of consummation. If closed it is possible Richard Bohnen, the Met's tenor, will appear with her.

"SHUFFLE ALONG" JAM.

DeCourville Wants Colored Co.—Cochran's Barring Clause

London, June 13.

There is a jam on over the American colored show, "Shuffle Along." Albert deCourville is said to have gone over Charles B. Cochran's head in an attempt to secure the troupe. DeCourville wanted to place it at the Scala. Cochran, however, is reported holding a contract with the "Shuffle" people that gives him a barring clause, as the contract provides that either side may cancel the undated engagement by ten weeks' notice with Cochran's agreement reading if such cancellation is promulgated, "Shuffle Along" can not appear on this side for any other management or under its own without his consent.

Cochran is reported having cabled New York he will not consent to "Shuffle Along" appearing over here for deCourville. It is understood Cochran filed cancellation following the "Plantation" company flop, while deCourville is said to have secured his desire for the "Shuffle" group following the recent success of the other "Plantation" (restaurant) bunch into the "From Dover to Dixie" show.

EDITH KELLY'S LATEST SUIT

Paris, June 13.

Edith Kelly Gould, second wife of Frank Jay Gould, divorced in France during December, 1920, after recently losing her case in New York, has commenced suit under the French law to obtain one-half of her husband's fortune.

Gould is reported as the owner of the Mogador theatre, Paris, and largely interested in theatrical enterprises in London.

Charles C. Loeb, attorney for Gould, denies his client is the owner of the Mogador.

NAZIMOVA'S HUBBY SAILING

London, June 13.

Nazimova's husband, Charles Bryant, is due to sail from New York late this month, coming over here to consult with Sir Oswald Stoll concerning Mme. Nazimova's appearances on this side in the early fall for the Stoll film concern.

While "Aphrodite" is the present contemplated picture for the star, another may be substituted or added.

"LILLOM" MILD ABROAD

Paris, June 13.

Mme. De Comminges and Adorians' French translation of Francois Molnar's Hungarian drama "Lillom," in seven scenes, was received mildly at the Comedie des Champs-Elysees June 9, with George and Mme. Pitoche leading the cast.

"Lillom" was produced in New York several seasons ago.

Russian Ballet Opening at Lyrique

Paris, June 13.

The Russian Ballet opens its season today at the Theatre de la Gaite Lyrique, the municipal playhouse.



This week marks 25 years that EDDIE KELLER has been handling our actors. Oh, I don't want to be rude, but please tell me how any man can live through 25 years of actors. Oh, say, don't bother to tell me, I know. He only handles regulars, like the little regular he is himself. I very seldom go to his office. I have never called him, except in my letters, anything but Mister Keller. I have never received a letter from him that didn't make me feel as though I was his best act (which, with sweet thoughts for the other fortunate ones, I am). Anyway, these things are hard to write, and they say Will Rogers cried last week. Well, after my nearly 14 years under Eddie Keller, and even with things so wonderful, I feel kind of Rogery myself.

FRANK VAN STILL EDDIE KELLER'S BEST ACT HOVEN
P. S.—Oh say, Eddie, Jean says give our best to the help in our office, and hurrah for Dave Chasen.

"SECRETS" A FAILURE

London's Biggest Hit Doesn't Get Over in Provinces

London, June 13.

Although credited with being the biggest hit of the London season the two provincial companies playing "Secrets" are doing shocking business and will close shortly.

The provincial failure is attributed to the resemblance of the title to "Secrets of the Harem," which had to abandon "Of the Harem" following an official protest from the Turkish government.

READ ITALIAN CONTRACTS

Paris, June 13.

The Nouvelliste des Concerts warns performers singing contracts for Italy to carefully read the clauses.

One stipulates artists can be called on to give "the usual number of performances daily," without further indication of the number. It is customary for some houses in Italy and Spain to give four short performances daily, and artists are thus expected to repeat their act four times (even six on Sundays at certain resorts).

The exact number of performances per day should be clearly stated.

Fritzi Massary Causes Objection

London, June 13.

James White is to produce the Viennese opera "Pompadour" with Fritzi Massary in the title role.

Strong objection has been registered against Miss Massary, who is German. She is under contract to White and he must play her or face a law suit.

DILLINGHAM IN LONDON

Jazz—and Atrociously Bad Jazz—in Vienna

London, June 13.

Charles Dillingham has arrived for a three weeks' stay. He will return directly to New York from here.

During his visit to the Continent the theatrical business appeared pretty good, with the productions he witnessed in Paris displaying improvement over those of former years.

Dillingham's visit to Vienna disclosed Viennese music is no longer popular there. All music is of a jazz nature, atrociously played by bands including one American musician of the poorest grade.

JERRY AND CO. SIGNED

Acrobats Angled for by Several Managers—Ziegfeld Has Them

London, June 13.

Jerry and Co., comedy acrobats, in a sketch entitled "The Builders," which scored a big hit in the recent Empire show, sailed on the Majestic today under contract to Florenz Ziegfeld after receiving offers from twelve other American managers and agents.

Ziegfeld has also signed sixteen Empire girls, who sail during August.

Considerable controversy has arisen over the Jerry and Co. contract. Harry Mundorf saw the act on the continent and made an offer for Keith. E. Ray Goetz saw it at the Empire and tendered an offer for George White, with Allan K. Foster doing likewise for the Shuberts.

The various managements were cabling frantically and haggling over the salary for the turn when Ziegfeld cabled, asking the price, and upon receiving the reply, accepted it, calling transportation.

DICTATES TO MANAGERS

French Authors' Society Restores Article 17

Paris, June 5.

The election for officers for the ensuing year of the French Society of Authors and Composers (sometimes designated the greatest trust in Europe) at the regular general meeting brought the following results: Andre Messager, president (replacing Robert de Fiers), Pierre Veber, Paul Milliet, Francis de Croisset and Henri Rabaud, vice-presidents; Andre Vely and Henri Hirschman, secretaries; Lucien Gleize and Leon Xanrof, treasurers; Maurice Desvalliers, librarian. It is the first time a musician has been elected chairman of the society.

It was decided to restore Article 17 to the by-laws, by which no theatrical manager can produce his own play at the theatre he directs without the consent of the society.

SWEDISH BALLET COMING

Paris, June 13.

Rolf Demares' Swedish Ballet has been booked for a six months' tour in the States next season, opening at the Belmont, New York.

"CARNIVAL" REVIVAL GOOD

London, June 13.

Matheson Lang revived "Carnival" at the New Theatre June 9 before an enthusiastic audience.

IN LONDON

London, June 7.

Michael Faraday has been revealing some interesting figures as to pre-war theatre finance. When he took over the Lyric for the production of "The Chocolate Soldier" the rental of the house was only £250 and the whole production cost £1,100 a week. Following the Saturday night production the bookings for Monday were only eight shillings, but the takings for the first week were £2,000. Those were happy days for theatrical speculators. Now theatres seem only to be run to give the promoters of shows a fat salary as long as the house remains open.

Gena Valt, a member of "Rats" company at the Vaudeville, has been married to Reginald Hamblin, a city man with a reputed income of over £14,000 a year. Right up to the door of the Registry Office the bridegroom's family and its legal representatives tried to make him reconsider the matter, but he was adamant.

Sir Dan Godfrey, son of the famous Dan Godfrey, has retired from his post as general manager of the Winter Gardens, Bournemouth, after 30 years' service.

As far as the V. A. F.'s decision regarding the employment of ex-enemy acts in this country is concerned, it is washed out in regard to the Rigoletto Brothers, who were barred from appearing in London some time ago. After a long and serious discussion, during which the Rigolettos produced proofs that, although born in Berlin, they were of Russian parentage and registered by the police as Russian, it was resolved that the ex-enemy resolution passed in February, 1921, did not affect these artists, but that any inconvenience they might have suffered was entirely due to statements made by them in this country and in America.

Again there is to be no pantomime at Drury Lane this coming Christmas, which will leave that field open (Continued on page 39)

IDA RUBENSTEIN SPOILS D'ANNUNZIO'S VERSION

Three-Act Tragedy with New Ideas at Paris Opera—Leon Bakst Produced

Paris, June 13.

Gabriel D'Annunzio's three-act version of the tragedy "Phaedra from Sophocles," but personally arranged with many original ideas, was produced at the Opera June 7 with four performances for charity. Ida Rubenstein paid the expenses for the production and unfortunately held the title role.

Leon Bakst produced the piece with curious scenery with the French translation credited to Andre Doderet. The music was written by Ildebrando Pizzetti. The original was created by Duse five years ago in Italy.

Rubenstein weakened the performance, with the local press adversely criticizing.

SAILINGS

July 3 (New York to Sweden), Ruth Ahlstrand (Stockholm).

June 27 (New York to Paris), Mitty and Tillio (Paris).

June 25 (New York to London), Richard Pitrot (Ordnun).

June 19 (New York to London), Jacob Wilk (Pittsburgh).

June 16 (New York to London), Andre Charlot (Homer).

June 16 (Havre to New York), Manuel Camere (Paris).

June 16 (New York to Southampton), Tom Nesbit (Orca).

June 13 (London to New York), Saul Bornstein.

June 12 (New York to Hamburg), Claire Dux, Frederick A. Stock, Frederick J. Wessels (Resolute).

June 9 (New York to London), Mr. and Mrs. Ed Lowry, Mr. and Mrs. Frank Masters (Olympic).

June 9 (New York to London), Marjorie Schweinert, Feodoro Chailapin, George M. Cohan (Olympic).

June 9 (New York to Mediterranean ports), Beniamino Gigli, Mme. Luisa Minghetti (Colombo).

June 9 (New York to London), Darling Twins (Adriatic).

June 7 (New York to Hamburg), Moscow Art Theatre troupe (Laconia).

June 7 (New York to London), Galwey Herbert (Laconia).

AMERICANS ABROAD

Paris, June 2.

In Paris last week—Mrs. Mary Bush Williams, authoress, of Chicago; Alex Woolcott, dramatic critic of New York "Herald," for a short vacation; Frank G. Carpenter, journalist, en route to Switzerland; J. Gruber, from Philadelphia; Georgia O'Ramey, Dorothy Dalton, Jascha Heifetz, Grace Moore, Betty Carter, Sarah Adlington ("Ladies Home Journal"); Mrs. Genevieve Y. Parkhurst ("Pictorial Review"); Frank Crowninshield ("Vanity Fair"); Richard D. Wyckoff (editor of "Magazine of Watt Street") and family; Walter Damosch, Brand Whitlock, novelist.

DEATHS ABROAD

Paris, June 2.

Camille Chevallard, French musician and conductor of the Lamoureux orchestra, died at Chatou, near Paris, May 30, aged 64.

BoDris, French vaudeville artist, died from gas poisoning in his room at a hotel in Tourcoing. The police investigation proved the death to be accidental.

Mme. Paule Quillien, artist painter (Mme. Jacques Brillouin). M. Caelenac, president of the Federation de Musique of North of France, of apoplexy, age, 71 years.

KERSHAW

GUARANTY TRUST CO.
222 Fifth Avenue New York

THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road
LONDON
Director, JOHN TILLER

AMUSEMENT STOCKS UPSET

WISE MARKET PREDICTIONS

Famous Players Advances to 82 When Ticker Sharps Look for Setback—Queer Bear Propaganda Against Loew—Orpheum Eases Off

The amusement stocks upset all the dope this week. In the face of a general collapse of prices throughout the list, which amounted to a repetition of the performance of the third week in May, Famous Players moved steadily up to a new high on the movement of \$2. At the same moment Loew, about which there has been a conspicuously rosy view among trade authorities, struck a new bottom of 16 1/2. Orpheum's movements were of minor importance, although it broke 19 for the first time in a fortnight. In the case of the last named the volume of business was too small to give the fluctuations much importance.

Up until Monday and while Famous was moving within narrow limits between 78 and 79, Broadway had a hot tip that the film leader was a sale. The argument behind the information was that the general list was under command of the same influences that brought about the smash of late May and all the signs were out for a repetition of bear pool operations such as the one that carried Famous down to 73 and a fraction. Wall street information was that the clique that raided Famous was ready for a similar coup that would take the issue below the May bottom. As one of the signs that the same crowd was operating on the short side, it was pointed out that Steel was being hammered as a demonstration just as it was before and the oil stocks were subject to heavy pressure.

The theory was that when the time was ripe a drive against Famous Players would be organized. That, of course, may eventuate, and the upturn of the early week may have been an intentional preliminary to that operation or insiders may have become acquainted with the plans of the bears and organized a counter demonstration by way of serving notice that the pool would defend its position. In a professional market almost any line of argument is debatable.

Strange reports are coming out about Loew. They get some attention in the Street, but theatrical observers affect to scoff at them. The one that was greeted with frank derision in Times Square tried to have it appear that selling was coming into Loew under the influence of radio competition and the bad effect of daylight saving. To traders with an intimate insight into the show business this line of dope looked fishy, and it was one view that it was being put out by some interest anxious to get the stock down to a bargain basis, where it could be thrifly accumulated.

"If that's the best argument the bears can muster," said one trader, "I should be inclined to regard it as bearish. My observation is that the radio has run into a temporary state of calm, between the phase of novelty and the exploitation of some improvement that will revive interest in blase fans. As to the daylight saving argument, that looks altogether phoney. Early June heat always knocks the box-office silly for the moment. Old 86 Fahrenheit in June stops theatregoing, but you'll notice that 94 in August finds the box office still doing business."

Orpheum continued its steady course. The inside purchasers have in effect served notice that they will not follow prices up, but are ready to take all offerings at a price which they regard as satisfactory. There is no incentive to sell against the stock, which sells off easily, but has a habit of tightening up at low levels. Besides which inside purchases have removed a good deal of stock from the market and reduced the floating supply.

The only trade on the Curb was that of 2,000 Triangle at a new low of 10 cents. The judgment against the company broke the campaign of the outside clique, which at one time was reported headed for \$1. The operation in Griffith, presumably to discount profits from the new picture, appears to have run its course

when the stock got above 5. Technical has not come out in a month.

STOCK EXCHANGE

This summary of transactions June 7 to 13, inclusive:

Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L.	1,300	78 1/2	78 1/2	78 1/2	— 1/2
Loew, Inc.	100	9 1/4	9 1/4	9 1/4	— 1/4
Goldwyn (old)	800	5 1/2	5 1/2	5 1/2	— 1/4
Loew, Inc.	300	17 1/2	16 1/2	16 1/2	— 1/2
Orpheum	1,800	19 1/2	18 1/2	18 1/2	— 1/2
Friday					
Fam. Play-L.	500	79 1/2	79 1/2	79 1/2	— 1/2
Loew, Inc.	400	16 1/2	16 1/2	16 1/2	— 1/2
Goldwyn (old)	300	10 1/2	10 1/2	10 1/2	— 1/2
Loew, Inc.	300	17 1/2	16 1/2	16 1/2	— 1/2
Orpheum	300	19 1/2	19 1/2	19 1/2	— 1/2
Saturday					
Fam. Play-L.	700	80 1/2	80 1/2	80 1/2	— 1/2
Loew, Inc.	400	17 1/2	16 1/2	16 1/2	— 1/2
Goldwyn (old)	400	10 1/2	10 1/2	10 1/2	— 1/2
Loew, Inc.	300	17 1/2	16 1/2	16 1/2	— 1/2
Orpheum	300	19 1/2	19 1/2	19 1/2	— 1/2
Sunday					
Fam. Play-L.	600	80 1/2	80 1/2	80 1/2	— 1/2
Loew, Inc.	400	17 1/2	16 1/2	16 1/2	— 1/2
Goldwyn (old)	400	10 1/2	10 1/2	10 1/2	— 1/2
Loew, Inc.	300	17 1/2	16 1/2	16 1/2	— 1/2
Orpheum	300	19 1/2	19 1/2	19 1/2	— 1/2
Monday					
Fam. Play-L.	600	80 1/2	80 1/2	80 1/2	— 1/2
Loew, Inc.	400	17 1/2	16 1/2	16 1/2	— 1/2
Goldwyn (old)	400	10 1/2	10 1/2	10 1/2	— 1/2
Loew, Inc.	300	17 1/2	16 1/2	16 1/2	— 1/2
Orpheum	300	19 1/2	19 1/2	19 1/2	— 1/2
Tuesday					
Fam. Play-L.	1,500	82	80 1/2	80 1/2	— 1/2
Loew, Inc.	800	18 1/2	16 1/2	16 1/2	— 1/2
Goldwyn (old)	800	11 1/2	10 1/2	10 1/2	— 1/2
Loew, Inc.	300	17 1/2	16 1/2	16 1/2	— 1/2
Orpheum	2,400	21 1/2	20 1/2	20 1/2	— 1/2
Wednesday					
Fam. Play-L.	2,400	81 1/2	80 1/2	80 1/2	— 1/2
Loew, Inc.	100	9 1/4	9 1/4	9 1/4	— 1/4
Goldwyn (old)	800	5 1/2	5 1/2	5 1/2	— 1/4
Loew, Inc.	100	10 1/2	10 1/2	10 1/2	— 1/4
Orpheum	200	17 1/2	16 1/2	16 1/2	— 1/2
Thursday					
Fam. Play-L.	2,000	82	80 1/2	80 1/2	— 1/2
Loew, Inc.	100	9 1/4	9 1/4	9 1/4	— 1/4
Goldwyn (old)	800	5 1/2	5 1/2	5 1/2	— 1/4
Loew, Inc.	100	10 1/2	10 1/2	10 1/2	— 1/4
Orpheum	200	17 1/2	16 1/2	16 1/2	— 1/2

THE CURE

Thursday	Sales	High	Low	Last	Chg.
Triangle	12,000	10	10	10	— 5

*Curb's share.

THEATRICAL HOTEL

Site on 46th Street—300 Rooms With Restaurant

A new 15-story hotel will be built on the sites now covered by buildings at 121-123-125 and 127 West 46th street, to cater exclusively to the theatrical profession.

Russian and Turkish baths for men only will occupy four floors of the building. The property has been purchased by Frank Bown, the realtor for the Forsyth Baths interests that will construct the hotel.

Dr. Louis Druskin, of the baths company, is behind the new project. Present tenants have been given 90 days notice to vacate. It will begin the new building operations about October 1.

The hotel will cater to both sexes with the baths a stag proposition. The hotel will cater to transients but will not give a rate for less than one week. Three hundred rooms are planned for the structure in addition to the baths and a restaurant.

PALACE SPECS

(Continued from page 1)

chasers that tickets purchased from the specs would be refused at the door.

In addition to this a squad of "spotters" were posted at the entrance of the two specs' booths to stop Palace patrons and warning them against purchasing tickets from the specs.

The house in holding back its allotment of seats to the 50-cent premium agencies crimped the specs. The latter formerly paid the 50-cent premium to resell for a profit from \$10 a pair for \$2 seats.

Capt. Louis Julien Viaud (Loti) Dies

Paris, June 13.

Captain Louis Julien Viaud, famous French novelist, using the pen name of Pierre Loti, died June 10 at Hendaye in the Pyrenees at the age of 73.

Al Bound for Paris

London, June 13.

A. H. Woods left here Monday for Paris.

Blumenthal After Tivoli

London, June 13.

Ben Blumenthal is here to negotiate for a lease on the Tivoli.

C. C. Church, who once tried his hand at operating music department in department stores under the name of Church Paxton Company, and met with only fair success, is reported to have found a new backer in the person of C. T. Hewitt. Starting in July, another attempt to install and run music departments in the big stores will be made. This time the name, C. C. Church Company, will be used.

IRVING YATES

Vaudeville Manager and Producer

111-115 Loew Annex Bldg. New York

B'WAY'S NIGHT LIFE

MISSED BY CHARLOT

English Producer's Return Visit After Four Years—Finds Changes

Andre Chariot, the London musical comedy producer and manager, who has been in New York for the past two weeks, returns Saturday on the "Homeric" following a close survey of the musical productions current on Broadway.

Chariot's visit, his first in four years, was largely to look over musical productions on the strength of his agreement with the Selwyns for the joint importation of a London revue produced by him, which will be brought to New York in time to open New Year's Eve, possibly at the Times Square. It is the plan of the London producer to bring his revue intact from the other side, including in the company 12 principals and 18 girls. The place will be brought over as a London revue and will not be revised for the American stage.

The Chariot visit is to determine what portions of the piece, entitled "Rats," now playing at the Vaudeville, London, shall be deleted before opening in New York. It will close for the summer and the changes necessary made the idea of the producer being to present it in the provinces for one week prior to sailing. According to present plans it will open cold on Broadway, with the production built in New York.

The most noticeable change in New York, according to Chariot, is its night life. The London producer blames prohibition entirely for the complete elimination of the former style of New York night life. The big loss is the elaborate restaurant floor revue. Broadway has nothing now to offer in entertainment of this order.

The only touch of the former New York life was found by him at the Shelburne Hotel, Brighton Beach, where a revue under the direction of Ned Wayburn is being presented.

The Chariot plans for London for the coming season include new revues for the Vaudeville and Duke of York's theatres. The new shows for these houses will be staged prior to his returning to New York with the current Vaudeville revue. After witnessing the New York productions, both musical and dramatic, the London producer failed to buy any for the other side.

In witnessing performances in the greater number of New York houses Chariot claims the condition of the theatrical business and the general conditions of this country far superior to England, where things are still in a seriously unsettled condition as the result of the war.

Cowan Selects Piccadilly

London, June 13.

Laurence Cowan, who leased a new theatre to be erected in Covent Garden to Dennis Eadie for 21 years, has an option on a site in Piccadilly, between Devonshire House and Piccadilly Hotel.

Voluntary Salary Increase

London, June 13.

"What Every Woman Knows" is doing big business at the Apollo. J. E. Vendrenne, its manager, has voluntarily increased Hilda Trevelyan's salary.

Marmein Sisters and Casino

Paris, June 13.

The Marmein Sisters upon arriving entered into negotiations with Leon Volterra for an engagement at the newly renovated Casino de Paris.

Malone Buys Australian Rights

Paris, June 13.

Capt. Malone has purchased the Australian rights to "Bluebeard's Eighth Wife" through Howell & Baud.

"Mary Stuart" Following at Court

London, June 13.

Herbert Jay is to revive "Mary Stuart" at the Court after the run of "Pedlar's Pie," which is doing poorly.

Gilbert Miller Rebuilding St. James

London, June 13.

Gilbert Miller is arranging to rebuild the St. James next year at a cost of 50,000 pounds.

Manuel Camere Going to Coast

Paris, June 13.

Manuel Camere, a French picture actor, sails Saturday on the "Paris" to start work in Los Angeles.

BERNHARDT AUCTION

Stage Bracelets Bring 1,800 Francs Each—Amateur Collectors Bid

Paris, June 13.

The public sale of Sarah Bernhardt's stage effects and jewelry commenced solemnly on Monday, fetching exaggerated prices from amateur collectors, including local theatrical people.

Several stage bracelets with imitation turquoises brought an average of 1,800 francs each.

The jewelers present smiled as they were being sold, declaring the bidding public madness.

DUKE BORIS IN CABARET

Appearing With Nina Payne in Paris.

Paris, June 13.

The Russian Grand Duke Boris opens this week at the Pavillon cabaret, Porte Dauphine, Bois de Boulogne, with Nina Payne, Claudine Boria and Impera Labella appearing with him.

"EXTRA DRY" IS FUNNY

Paris, June 13.

"Extra Dry," a new revue, opened at the Cigale June 9, meeting with approval. The piece is extremely witty. It includes mainly local skits particularly alluding to current theatrical events.

Jean Chariot, a brother of Andre Chariot, the London producer and manager, is the acting manager for Henri Bataille, the author, who holds a lease on the Cigale for the summer.

PARIS TO LONDON FOR 1 SHOW

Paris, June 13.

The entire Comedie Francaise company will go to London to play Gerald's comedy "Aimer" for a single performance at the Lyric June 28.

It is to be given for the benefit of the French hospital under the patronage of the French embassy.

POLLARD-EDLIN TURN

London, June 13.

Daphne Pollard and Tubby Edlin are appearing at the Palladium this week in a sketch from the recent Empire show.

Miss Pollard sails June 20 to join the new "Greenwich Village Follies."

PADEREWSKI IS BIG DRAW

Paris, June 13.

Paderewski played at a benefit concert at the Theatre du Chatelet held the afternoon of June 9. It was attended by President Millerand.

Crowds lined the streets near the theatre to see the former Polish President arrive.

RIP'S REVUE COMING OFF

Paris, June 13.

Rip's Revue will be withdrawn from the Theatre Vaudeville shortly. Robert Quinault and Iris Rowe will dance at the Casino, prior to going to America.

ST. PETERSBURG O. H. BURNED

St. Marie's O. H., St. Petersburg, the home of the Russian Government Company, is reported having been destroyed by fire recently, without loss of life.

Four-Act Farce Poorly Received.

Paris, June 13.

"La Farce de Philippe" in four acts by Bourgeois, was poorly received at the out of the way Theatre Albert I.

The current bill also includes the one acters "Le Vaccin" by Andre Payne and "Rayon Vert," by Mme. Themaneys.

Ames Preparing for "Goddess"

London, June 13.

Winthrop Ames is here completing the details for his production of "The Green Goddess" in the autumn. Ames has gone to Paris, having passed upon the set models for the London production. He will return to New York shortly.

Two Revivals in Paris.

Paris, June 13.

"The Lyons Mail" will be revived at the Theatre de L'Ambigu Comique next week.

The comedy version of Henri Murger's "Vie De Boheme" was revived at the Porte St. Martin June 11.

Alhambra, Paris, Closing.

Paris, June 13.

The Alhambra closes June 23, reopening Aug. 24.

DR. STEINISH MAY COME OVER TO LECTURE

Rejuvenator Angled For by Dr. Benjamin of New York

Vienna, June 13.

Two transformers of age are in conference. They are Dr. Steinish, the Continental youth restorer who makes his home here, and Dr. Benjamin, the noted New York gland placer.

Dr. Benjamin is angling for Dr. Steinish to go to America on a lecture tour, crossing in the fall. There are prospects of the project reaching a successful conclusion.

Dr. Benjamin of New York is said to have furnished much of the material for the Gertrude Atherton best seller, "Black Oxen."

DUSE TRIUMPH

Returns to London Stage After 20 Years

London, June 13.

Duse opened at the Oxford June 7 in Ibsen's "Lady From the Sea," scoring a veritable triumph after an absence from London for 20 years.

DOLLYS REMAINING

Paris, June 13.

The Dolly Sisters appearing in the summer revue "Paris sans Voiles" at the Ambassadeurs will prolong their Paris stay six months after August to appear in the Oscar Dufrennes autumn production at the Palace.

The Baggerson plate smashing act opening at the Palace last week, scored a big hit.

'LILIES' DEPENDS ON PLAYERS

London, June 13.

The future of "Lilies of the Field" depends upon the popularity of Edna Best and Meggie Albanesi, its principal players.

When first produced over here last week at the Ambassadeurs the extravagant plot and mediocre comedy were well enough received.

PAINFULLY SUBMISSIVE

London, June 13.

"David Copperfield" at the Lyceum with Bransby Williams playing Peggotty and Micawber was well received by a portion of the audience and in painful submission by the remainder.

"NED KEAN" IS THROUGH

London, June 13.

"Ned Kean of Old Drury" closes Saturday at the Drury Lane despite the publicity given Samuel Greenlee's generous financing of the show for a fortnight.

MILLER'S PROSPECTIVE FIVE

London, June 13.

Gilbert Miller will make five productions in the autumn, two in London and three in New York. Miller will return to the States July 4.

KATE BISHOP DIES

London, June 13.

Kate Bishop, an old-time character actress and mother of Marie Lohr, died June 12 at the age of 76.

"You'd Be Surprised" Moving Out

London, June 13.

"You'd Be Surprised" ends its run at the Alhambra June 23, opening at the Hippodrome, Manchester, June 25, for a fortnight, following which the company will return to America.

Dan Leno, Jr., will replace George Robey for the Manchester engagement.

Robey will appear in pictures for Stoll until the expiration of his contract in November.

Arrivals in Paris.

Paris, June 13.

Recent Paris arrivals are Yvette Rugel, Ivor Norvello, Marie Doro, Mischa Elman and Mitzi.

The best obtainable instruction at

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KEITH-ORPHEUM GOLF FINAL ON AT MT. VERNON TODAY

Harry Weber, Frank O'Brien, Ted Lauder and Harry Mosley in Last Flight—32 Players Tee Off—Two Eliminations Rounds Go to Extra Hole

The Keith-Orpheum golf argument at the Mount Vernon Country Club got down to the semi-final struggle yesterday afternoon, leaving a pair of survivors in each group of 16. This morning Harry Weber will meet Frank O'Brien and Ted Lauder will clash with Harry Mosley, and the survivor of these two matches will play it off for the championship and the trophy.

In the eliminations there were two matches that went to an extra hole after evenly gauged players had reached the home green all square. Thirty-two players teed off Tuesday, after a nine-hole qualifying round, designed to set handicaps. Harold Kemp turned in the best media score of 45 for this round, but lost his touch immediately, losing in the first elimination round to Bill McCaffrey.

The summaries: McCaffrey defeated Kemp 3 and 1; Plunkett defeated Mack 3 and 2; Quaid defeated Jordan, 3 and 2; Gurnett defeated Watkins, 4 and 2; Casey won from Vincent, 3 and 2; Thompson defeated McNally, 5 and 4, and Lauder won from Stewart, 2 and 1. The next round left as survivors Plunkett, Mosley, Thompson and Lauder, and this line-up was further reduced by the elimination of Plunkett and Thompson.

In the other 16 the first round was as follows: Bierbauer defeated Meyer, 4 and 3; Helman won from Albee, 3 and 2; Gottlieb-Weber match finished 8 and 7; O'Brien outplayed Oakford, 6 and 5; Dempsey won over Luescher, 4 and 3; Golder defeated Woods, 8 and 7, and Walters won from Van Buren, 2 and 1.

In the semi-finals Sen. Walters was forced to leave town and had to default. The other matches left the surviving field Weber over Bierbauer, 5 and 4; O'Brien over Dempsey, 2 and 1, with the Walters default leaving O'Brien and Weber to fight it out for the grand slam today with either Mosley or Lauder.

The tournament opened Tuesday with a nine-hole qualifying round, upon which handicaps were based. In medal play Harold Kemp led with a 45, while Harry Mosley and Lee Stewart were tied for second place with 46 cards. They will play off for the second prize.

Thirty-two players teed up for the match play in the elimination round. The feature was an extra hole match between Fred Schanberger and Harry Mosley, who came to the eighteenth all square and had to play off the deciding hole. Mosley won the tight match, which will furnish fanning conversation for the Palace building for months.

Following are Tuesday's results: Upper bracket—McCaffrey, 2 up and 1 to go on Kemp; Plunkett, 3 and 2 on Mack; Quaid, 3 and 2 on Harry Jordan of Philadelphia; Mosley, winner over Schanberger in an extra hole match. Lower bracket—Gurnett, 4 and 2 on Watkins; Vincent (Frank), 3 and 2 on Casey; Maj. Thompson, 5 and 4 on McNally; Lauder, 2 and 1 on Stewart. Second 16, upper bracket—Bierbauer, 4 and 3 on Meyer; Helman, 3 and 2 on Albee (Reed); Weber, 8 and 7 on Gottlieb; McGowan, 4 and 2 on Fraser. Lower bracket—O'Brien, 6 and 5 on Oakford; Dempsey, 4 and 3 on Luescher; Golder, 3 and 2 on Woods, and Senator Walters, 2 and 2 on Van Buren.

CHAMP "ON THE CUFF"

(Continued from page 1)

some one nighters in Southern California. The three weeks the production played the Philadelphia Auditorium here is said to have run up a loss of \$40,000 for Ackerman & Harris, sponsors for the attraction. Sophie Tucker was dickering to take over the Little Club Cafe in Hollywood. It fell through and this caused the song comedienne to remark that she didn't know a city where so many things were done "on the cuff."

FRANK BELNOME KILLED BY DOUBLE SOMERSAULT

Dies of Broken Neck—Had Been Practising 3 Mos.—Of Boy and Boyer

Reading, Pa., June 13. As the result of an accident while practicing a double forward somersault at the Lukens' Gymnasium June 7, Frank Belnome, of the acrobatic team of Boy and Boyer, fell and suffered a broken neck from which he died the following day. Belnome, professionally Boy, of the Boy and Boyer combination, was 20 years old and had been in show business for a year. The act had played the Keith houses exclusively since its formation, winding up their season two weeks ago at Lancaster, Pa.

Arriving in Reading for rest and practice between seasons, Belnome started immediately to rehearse a double somersault which he had been practicing for three months. It had been the intention of the team to resume engagements shortly on fair dates. As customary with acrobats, Belnome was keeping in trim with daily exercise at the Lukens' Gym.

The act employed a trampoline, a prop of the latter being in use at the time of accident. Belnome lived ten hours following the accident. He was a resident of Birdsdaie, Pa., a town a few miles from Reading. He is survived by his parents, a sister and three brothers.

The forward double somersault is regarded by acrobats as one of the most difficult and dangerous feats known to the business. But few have succeeded in performing it unassisted by spring boards or similar apparatus. Attempting it has resulted in the death of a considerable number of those risking its dangers.

The only acrobat who ever did the double somersault twice a day was Charles Siegrist. Siegrist's stunt is technically described as a "round off, flip flap, unassisted double off the mat."

PIATOV IN BANKRUPTCY; ALIENATION SUIT ON

Sascha Piatov in U. S. Court—Martin Ferrari Sued Him for \$100,000

Sascha Piatov (Piatov and Natalie, vaudeville dancers) has filed a voluntary petition in bankruptcy in the U. S. District Court, listing total liabilities of \$101,037.86, of which the biggest item, \$100,000, is ascribed to a damage suit which Martin Ferrari has pending in the New York Supreme Court through Eli Johnson. The action is for alleged alienation of affections. Natalie, Piatov's dancing partner, is Mrs. Ferrari in private life.

Other creditors are: Harry Fox, \$60; Henry Bergman, \$80; Max Wiley, \$80; Kendler & Goldstein, attorneys, \$275.20. Assets are \$250, exempt wearing apparel.

Ava V. Anderson in Divorce Suit. Los Angeles, June 13. Ava V. Anderson, of an acrobatic turn in vaudeville, has started suit against her husband for divorce. He is a member of the local City Fire Department.

Jules Delmar, booker of the southern Keith time, New York, left for a three weeks' vacation last week.



M. E. G. LIME TRIO "THE GOLLYWOG"

B. F. Keith's Palace, New York (this week (June 11)). Playing the Keith Circuit in America exclusively. At the Riverside, New York, VARIETY said: "The comedy value of the act is well developed—with the work sufficiently fast to prove entertaining. Held the attention of all," etc.

Direction H. B. MARINELLI

MUST PAY TO DEFEND

Arthur Ashley (Ash), the actor, who was recently released from an extended incarceration in a Buffalo (N. Y.) "alimony club" for non-payment of back alimony, cannot defend his wife's divorce suit unless he makes good the \$1,600 arrears, according to a decision by New York Supreme Court Justice Tierney. Mrs. Bertha Ash recently was denied a decree because of not sufficient evidence. Ashley was arrested for defalcation of his alimony payments for the support of his wife and two children.

The Ashleys were married in 1907.

BOOKING SUMMER SEASON ROUTES FOR NEXT SEASON IRVING YATES

100 West 10th Street Bryant 8925

APPEARED AND COLLAPSED

Syracuse, June 13. Refusing the advice of physicians who informed her she was risking death by appearing, Evelyn Faber, in "Mother's Diary," a playlet, at Keith's, insisted upon playing the Monday matinee, although suffering from appendicitis. At the fall of the final curtain upon the act, Miss Faber collapsed, and was rushed to a hospital for treatment.

Miss Faber is the wife of Arthur Devoy, featured in the playlet.

YVETTE RUGEL WITH OPERA

Yvette Rugel will spend the summer in Italy, with headquarters in Milan, where she will appear with the Royal Italian Opera Company in grand opera.

MRS. SCHENCK'S DECREE Interlocutory Divorce Granted—Alimony Agreed Upon

Mrs. Amelia Schenck has been granted an interlocutory decree of divorce from Joe Schenck (V. r. and Schenck) by Justice Croppsey in the Brooklyn (N. Y.) Supreme Court. In the course of the trial \$200 weekly alimony was agreed upon until Mrs. Schenck remarries. She is to have custody of their nine-year old daughter although the father is not barred from seeing it whenever desirable.

Lillian Broderick figured in the proceedings. An alienation of affections' damage suit by Mrs. Schenck is still pending against Miss Broderick. As a rule such actions are disposed of simultaneously with with or shortly after the granting of a divorce. It is not unlikely that suit will be similarly handled.

Goldie & Gumm acted for Schenck. They are also attorneys of record for Miss Broderick.

VETERAN PATTERSON HOPES FOR WINDFALL

At 70 Performer Is Claimant to Brower Estate—Life Not Bee's Funnybone

St. Johns, N. B. June 13. Joe Patterson, for 50 years a carnival, vaudeville and medicine show entertainer, blackface comedian and larkjost, and now retired at the age of 70, living in the little town of Eastport on the Maine and New Brunswick border, is looking forward to a share of the millions slated for distribution under the provisions of the famous Brower will.

This will concerns immense property holdings in New York City including the land on which the New York Stock Exchange, Singer Building, Trinity church and the New York subway were built. An estimate places the value of the land at about four hundred million. The will is now said to have been found in Pennsylvania under a little church at the village of Gap.

Patterson, after a half century as an entertainer is not only broke but badly bent and he is waiting anxiously for developments. He has been visited by a Manhattan attorney who is now handling his claim. The veteran has expectations of receiving about two million from the gigantic estate. There are about 125 claimants from different parts of the States and Canada. Joe lays claim to a share because of being his mother's only son. He claims his mother a Kierstead from Eastern Canada, was a lineal descendant of the second husband of Mrs. Anika Jans Bogardus Brower (or Brouwer as it is also spelled), the owner of the property two centuries ago, and the maker of the mysterious will. She was the daughter of William of Orange afterward William III of England.

Old Joe in his career traveled about 60,000 miles, he asserts. He says an entertainer's life is not always the bee's funny bone. He has been walking so often as a result of shows being wrecked on the rocks of adversity, he has forgotten the actual count. Now at the three score station he looks forward to wallowing in luxury—that is if his dreams come true.

During most of his entertaining career, Joe was billed as "Prof. Joe Patterson."

BUSHWICK COMIC SKIT BY HOUSE ATTACHES

"Fun in a Cradle" Next Week's Afterpiece — Doorman Featured in It

Keith's Bushwick, Brooklyn, N. Y., next week will stage a comedy afterpiece in which the house attaches will participate.

T. F. Thomas, the doorman, an old-timer, formerly of Thomas and Watson, will be featured in the act called "Fun in a Cradle."

The others are Gladys O'Neil,usherette; George Lawrence, props; Archie McKinley, advertising agent; Albert Kuhn, call boy; Frank Darnenberg, lobbyman.

Enid Markey in Sketch

Enid Markey, picture star, will enter vaudeville with a sketch called "A Mutual Misunderstanding" John Russell wrote it for a cast of three.

ACTS' BAGGAGE LOST IN BROAD ST. FIRE

Phila. Railroad Blaze Prevents Several Vaudeville Openings

Philadelphia, June 13. The fire, which destroyed the Broad Street Station early Monday morning caused all kinds of trouble in the local theatrical field.

The Broad Street baggage room was burned. All day those who had lost baggage stormed the place, and nearly 200 pieces were claimed.

Members of the bill at B. F. Keith's and also at the Globe (a-day house) suffered losses in this way. The most unfortunate were the La Pilarica Trio, Spanish dancers, who lost all their trunks, and could not appear at all Monday. On Tuesday, the trunks were found, water soaked and partially burned. The loss of their baggage alone, consisting of five trunks, was estimated at \$7,000. Each member of the troupe received \$100 from the manager, and made a hurried trip back to New York for more costumes. By dint of all-night sewing and arranging, the dancers were able to go on Tuesday afternoon.

The Wilton Sisters, featured on the Keith bill, also lost trunks, and appeared Monday matinee and night in their street clothes. Their trunks were also recovered Tuesday, and one of them was almost undamaged. Bobby Heath, billed at the Globe, was another sufferer, and was forced to do his song and dance act in street clothes. Other victims were members of the "Boys of Long Ago" skit at the Globe.

The total baggage loss is estimated at about \$100,000.

JAP PUPPET SHOW

(Continued from page 1)

being said to attain amazing simulation of human action.

At Osaka the "Mingio Shibaibai" is an institution. The shows have been presented in the same theatre there for 95 years without missing a single day. The performance starts at 11 in the morning, extending for 12 hours. Several shows are presented in that time, the average play consuming about four hours. Patrons are permitted to remain throughout the entire time. Admission is about the same as Broadway, the best seats costing five yen, which is about \$2.50; to that a tax higher than here is added. The Jap marionette shows have been a revelation to American visitors, who find it no task to remain in the house through a whole play, despite the long running time.

The Japanese marionette performances are somewhat different than in other countries. A skilled actor spotted at the side of the stage speaks lines for the figures, changing his voice for the various characters. One of the actors at Asaka is as remarkable as the shows themselves. He is 70 years of age and has been blind for 40 years, yet is able to memorize all the lines of the plays, which are frequently changed. Drama, tragedy and comedy is the range of the presentations.

Some splendid settings are given the "Mingio Shibaibai" shows. None of the settings are "down," there being no fly galleries, and all the set pieces are dropped through slots under the stage. The set pieces rarely measure over eight feet in height, but are often 40 feet in width.

The system of actors talking on the side of the stage in the marionette shows explains the system of moving picture presentations in Japan, where there are no titles projected. The actor explaining the picture is generally the star of each house, he both interpreting the story and adding material of his own. All kissing scenes are cut from pictures in Japan, although that does not apply to China. Osculation in Japan is held a strictly private matter and is never seen on the stage nor in public.

Milton Davis, musical director of the Powhattan Roof orchestra, Washington, D. C., was married June 8, and is now in New York on a honeymoon trip.

Tom Gannon, leader of the Palace theatre orchestra, Washington, D. C., is on a vacation visit to New York.

O'HAY AND ERNIE CARR TIRED OF CITY LIFE

**O'Hay Bathing Every Day and
Bickering at Waiters—
Rather Hobo It**

Captain Irving O'Hay and Sergeant Ernie Carr have decided, in spite of O'Hay's perpetual meal ticket, that continued life in the crowded cities is enervating in its effect upon the moral fibre and physical spontaneity of the man.

They have the wanderlust and feel the call of the wild. They are going on a genuine hobo tour of the mountains, knocking at back doors, dodging the aggressive watchdog, sleeping and cooking in the open.

O'Hay says: "Imagine, I have slept in the one bed for six months, something I have never been guilty of before. For the first time in my life I have money in the bank, and I bathe every day! It's unbearable, unthinkable.

"I am even beginning to kick at waiters for bum service. When a man sinks so low as to kick at a waiter, he's beyond redemption.

"Is it any wonder I want to be a hobo again? Well, that's what Ernie and I are going to be for the next three months, anyway. Here, can you use this dirty old bank book? It's no good to us. No? Well, all right, so long, I've got a date with Jeff Davis."

HONORARY DEGREE CONFERRED ON ALBEE

**Master of Arts by St. Stephens
College—First Time for Any
Theatrical Manager**

The honorary degree of Master of Arts was conferred on E. F. Albee Tuesday, by St. Stephen's College, Annandale on the Hudson, "in recognition of 25 years of remarkable service in regenerating and improving artistically and ethically a great enterprise for the healthy amusement of the American people."

It is the first time on record a theatrical manager has been honored with an honorary degree from an American college. Actors and authors have in times past received similar honors but no managers so far as is known.

In conferring the degree Mr. Albee's efforts to better the working conditions of the artist, his efforts to improve vaudeville artistically, etc., were stressed, also the work done during the war by the Keith organization.

JUDGMENT OVER ACT.

**Stager of Old Timers Recovers from
Producers**

Edward LeRoy Rice was given judgment for \$250 by Judge Eder and a jury in the Third District Municipal Court against Milton Hocky and Howard J. Green, producers of "Stars of Yesterday" which Rice, an old timer, was engaged to cast. He was to receive \$25 weekly royalty each week the act worked and admits receipt of one week's salary when payment stopped. He sued for 10 weeks' royalty.

Hocky & Green's defense was Rice was to receive a minimum of \$15 for doing special publicity, exclusive casting for them and the use of old time photos of former vaudeville artists and old time programs. They testified that Rice produced a rival act, "Veterans of Variety" to compete with their "Stars of Yesterday" act; that he attempted to induce some of the members of the latter act to hold out for larger salaries; that he ceased doing special publicity and withdrew his photographs and programs.

The jury's verdict for the full amount determines Rice's right to recover \$25 for each week the act played, approximated by Jacob I. Goodstein of the Leon Laski law office for the plaintiff at 60 weeks.

BERNIE-BAKER'S BUNGALOW

The newest thing in cabarets this summer is to be Bernie and Baker's Bungalow, a cabaret in the Times Square section.

A reunion by the former vaudeville partners was followed by the offer of financial backing for the establishment of the couple's own restaurant.

LUTES VICE BURT

**Tink Humphries' Assistant Coming
To New York**

George Lutes, the booking assistant to Tink Humphries, head of the Chicago Keith office, will transfer to New York to represent the Chicago Keith office in the newly effected booking system for the Keith middle-western houses. Lutes will assist Johnny Collins, and replace Glen Burt, who left New York last week.

The booking arrangement for the middle-western houses for next season will call for the houses being booked out of New York with the Chicago Keith office co-operating.

Acts will be routed for the entire time controlled by the two offices in that territory, eliminating repeats and consolidating the bookings in manner never done before when each booker played an act for a few weeks. It will enable the middle western material to play consecutively for about 15 weeks.

EVA PRESERVES HEART OF BOSTON BULL, 'BABY'

**Miss Tanguay's Companion
for 14 Years—Will Carry
Heart Always**

Memphis, June 13.

Eva Tanguay's Boston Bull, "Baby," died here June 7 in spite of all the commedienne could do to save her adored pet.

The dog, Miss Tanguay's constant companion for 14 years, became ill four weeks ago in Omaha. His mistress sent for Dr. Risley of Brooklyn, the veterinarian, and paid him \$100 a day and all expenses to give the best possible care to the animal.

After the dog's death Eva had him skinned so that the hide would be ready for a taxidermist. She is preserving his heart in a bottle of alcohol and swears she will carry it with her always.

Miss Tanguay has cancelled all summer dates, because she says that she cannot do anything but mourn the death of the canine, which she loved more than anything else in the world.

FOX THEATRE DAMAGE

**Fire in Philadelphia House Causes
Loss of \$150,000**

Philadelphia, June 13.

The fire which destroyed the enormous train shed of the Broad Street Station (Pennsylvania Railroad) here Monday, also swept six floors of the new Fox Theatre and office building, now in the course of construction at 16th and Market streets, directly across from the train shed.

Sparks blew over from the station fire and ignited the building in several places. Owing to the height, and the fact that, of course, no stairs or elevators had as yet been installed, it was a grave problem as to how to get water up to the blaze. It was done by firemen, who carried the hose and shinned up the girders.

The flames broke out in the wood casings, which had been built to hold the concrete floors of the building. It was discovered in nearly fifty places at the same time. The damage is estimated at \$150,000.

FRANCIS HASTINGS' HELPLESS

Chicago, June 13.

Francis Hastings, formerly an aerialist in the 'ells-Floto circus, who was a patient in the Chicago county hospital, has been transferred to the Oak Forest Infirmary.

The performer was injured while working in the show, a fall resulting in complete paralysis from the waist down and total blindness. An ex-vaudevillian has appealed to professionals who may be laying off here to visit Hastings, who is tormented with loneliness, unable to read or visit other patients.

The Oak Forest institution is a short ride out on the Rock Island line. Hastings is in ward 5.

A sister residing in Chicago is attending to his few personal needs.

Higgins Going in 'Wild Flower'

Monday (June 18) Bobby Higgins will replace Olin Howland in the Hammerstein production of "Wild Flower" at the Casino, New York. The piece is expected to run through the summer at the house.

Howland may be signed for a new Cosmopolitan picture.



ARTHUR FRAZER Says:

Dear Van Hoven:—
Now that the hot weather is coming on, so that we can have fresh bananas, will you loan us some of your ice.

ARTHUR—
FRAZER and BUNCE
in "DOUBLES TROUBLES"

MALE ACID THROWER ATTACKS LE BLANC

**Stoddard Band's Technical Director Assailed at Stage
Door of Palace**

An unknown assailant threw acid in the face of Leo J. Le Blanc Wednesday night (June 6) in the Palace, New York, stage entrance. Le Blanc is the technical director of the Harry Stoddard and Band turn, playing an engagement at the house.

Le Blanc was painfully burned about the face and removed to Roosevelt hospital for treatment. His assailant is unknown to him.

According to Le Blanc, the unknown, a young chap, stepped up to him and asked him if he were Le Blanc. When the stage director admitted his identity, the unknown muttered something about "Maybe she won't want you now," at the same time throwing acid in his face from a small vial in his right hand.

Le Blanc stated he was unable to attribute any motive for the act. Following the acid throwing the assailant disappeared and has not been apprehended to date.

SONGWRITERS' MANAGER

**Club Appoints Leo Wood at Annual
Salary**

Leo Wood, veteran songsmith and secretary of The Songwriters, was last week placed under a \$5,200 annual salary for the purpose of devoting all his time to the executive details of the organization. Wood will have charge of the working out of a number of affairs for the purpose of raising more funds to further The Songwriters' plan for a clubhouse.

An outing, a ball and a couple of shows are among the present plans. The \$7,000 netted by the organization's recent show at the Century is insufficient for any immediate purpose as regards the erection of a building.

Wood has tendered his resignation to Leo Feist, Inc., where he was a staff writer, and will devote all his time to The Songwriters, although not barred from free-lancing in writing.

THE BILLY KANES BATTLES

A matrimonial jam occurred last week in the rooms of the National Vaudeville Artists, when Mrs. Billy Kane and her husband mixed it up.

Mrs. Kane was reported having chased her spouse around with a razor. The same thing between the same couple happened recently at a local hotel. The Kanes have been separated for some time.

According to eyewitnesses, Mrs. Kane has made several ineffectual efforts to effect a reconciliation, two of which have resulted in battles.

BETTY MAURICE ILL

Buffalo, N. Y., June 13.

Pneumonia attacked Betty Maurice while at Shea's last week with the Stan Stanley turn. It is feared her illness may develop tubercular symptoms.

IRVING YATES

Vaudeville Manager and Producer
414-415 Loew Annex Bldg. New York

GIRLS AND BILLING

**Blossom Seeley and Fannie Brice
Avert Clash.**

Los Angel 1, June 13.

A physical clash between Blossom Seeley and Fannie Brice back stage of the Orpheum here was averted by the narrowest of margins Monday when the former arrived to play an engagement.

Miss Seeley was the cause of the excitement. On her arrival she believed she found the house favoring Miss Brice in the advertising and made that statement regarding the management. After that things popped loud and fast and for a few moments it looked like an open clash. Finally the management forced the two stars to make up.

Miss Seeley and several other of the Orpheum acts will be laid off here for several weeks following the close of the local engagement.

BUFFALO NEWSPAPERS GREET JESSICA BROWN

**Earl of Northesk Sought by
Social Set—Jessica's
Mother Was Peeved**

Buffalo, June 13.

City Clerk Frank Tyler of this city reversed his previous decision and states he will interpose no objection to issuing a marriage license in Buffalo for Jessica Brown and the Earl of Northesk. Mr. Tyler branded as false any statement that he had declined to grant such a permit and said that he would grant it if applied for unless some new doubt was created as to the legality of the procedure.

When the city clerk's decision was communicated to Miss Brown she stated that for the present the Earl and she were not thinking about marriage but were merely "enjoying ourselves immensely."

The Jessica Brown-Earl of Northesk activities have occupied Buffalo for the greater part of the past week. On receipt of news that a marriage license had been denied the couple in New York, Miss Brown's mother declared she knew nothing of her daughter's plans, in as much as she had not seen fit to write her since Northesk's arrival and stated that the dancer was old enough to take care of herself.

Jessica arrived home Thursday, and was greeted by hosts of newspaper reporters, who gave her columns in all of the local papers. Northesk arrived Saturday morning, and was received by an enthusiastic crowd.

Although the newspaper men are making active efforts to shadow the doings of the couple, very little of their whereabouts are really known. Northesk has been put up at Buffalo's most exclusive club, the Buffalo Club, and members of the local social set are making strenuous efforts to entertain the earl and his fiancée.

No state celebrity from Buffalo has received the newspaper publicity here given to Miss Brown.

ENGAGEMENTS

George MacQuarrie, Helen MacKellar stock, San Francisco.

Tom Powers, Mildred McLeod, "Tarnish."

Margalo Gilmore, Ann Andrews, J. M. Kerrigan, Mitchell Harris, "The Earthquake."

Alfred Goodman, conductor "Passing Show of 1923."

Mae Dealy, "Dew Drop Inn."

Jazz Craze Band (7 pieces), Gerard's "Vantiles."

Charles Purcell, "Yesterdays."

Charles Purcell, Florence Rittenhouse, Martha Mayo, W. A. Whitecar, Francesca Rotoli, Hans Robert, Clifford Brooke, director, "Yesterdays."

Evelyn Brown, Ziegfeld "Follies," Clara Blandick, Florence Pendleton, Thomas Donnelly, "Connie Goes Home."

Alfred Helton, Albert Andrus, Luis Alberni, "The Earthquake."

Maud Traux, Alcazar stock, San Francisco.

Jennie Eustace, Clarence Handysides, Hale Norcross, Hilda Vaughan, "The Fool."

Marjorie Leach, Ted Lewis, "Follies."

Mr. and Mrs. Frank Masters, "Little Nellie Kelley" (London).

Orlo B. Sheldon, Byron Beasley, Jules Bennett, H. Conway, "Yesterdays."

Frederick Worlock, Morris Ankum, "Sweet Nell of Old Drury."

RIVAL MAGICIANS BATTLE OVER INFRINGED TRICK

**Waters the Great and the
Great Maurice the
Combatants**

The Amalgamated Brotherhood of Magicians became more amalgamated last Thursday afternoon, when two of the brothers, Waters the Great, and Maurice the Great, mixed it pugilistically on West 46th street to the accompaniment of jazz bands and vocal selections from the surrounding resorts of the music publishers. Waters accused Maurice of infringing on tricks which he (Waters) had originated, to which Maurice replied that Waters was another, and several of them. Waters retaliated in like language, in the course of which he called Maurice everything but a magician. This got Maurice's goat, and to show it he butted Waters with his head. Recovering his perpendicular, Waters charged and ripped Maurice's coat, tore his trousers and rolled him in the gutter, at the same time massaging any part of the anatomy which happened to be in his vicinity.

After they were separated Maurice walloped Waters over the head with a concealed egg-bag, and also broke a perfectly good walking cane over his person, following which he exited hurriedly toward Eighth avenue with his disordered wardrobe in ruins fluttering behind him. The speed was too fast for the Great Waters, now greater than ever, but inclined to embonpoint and short-winded, who watched the Great Maurice do the disappearing trick while he (Waters) caressed a swollen jaw and bloody nose.

The aftermath of the encounter was the suspension of Waters from the N. V. A.

LOVE ON CREDIT

**Horowitz "Nest" Not Paid For—
Judgment Against Agent**

Arthur J. Horowitz forgot to pay several months' rent on the apartment he rented for Dorothy Clare (Mooney and Clare), as a result of which the 159 West 85th St. Co., Inc., has taken judgment for \$322.70 against the agent. The booker was disfranchised last week by J. H. Lubin, of the Loew circuit, which culminates a series of business and legal reversals Horowitz has encountered since the first of the year. The West 85th street address figured as Horowitz's "love nest" (rent \$75 monthly) in the divorce proceedings instituted by Mrs. Edith Livingston-Horowitz, as a result of which she has been awarded \$200 weekly temporary alimony.

Horowitz was later adjudged guilty of contempt of court for failure to meet his alimony regularly, but slipped out of New York state jurisdiction.

Justice Lehman Wednesday signed an order of arrest in Mrs. Horowitz's divorce suit against the agent declaring him in contempt of court for non-payment of alimony. The trial of the divorce suit came up before Justice Newburger this week with the court reserving decision, a usual procedure. Mr. Spellman states there is little doubt that the decree will be granted.

ILL AND INJURED

Justa Johnson of the Justa and Marshall Revue, a colored turn, was operated on for appendicitis at St. Mary's hospital, Brooklyn, last week. She was replaced in the act by Miss Perry of the "Dancing Demons."

Phil Tyrrell is at the American hospital, Chicago, suffering with appendicitis.

William Harder, the stock manager, underwent a nasal operation in a New York hospital Tuesday.

Corinne Griffith was knocked unconscious last week at Hollywood when the heavy plug at the end of a studio cable struck her on the head. Wearing a big head-dress, it served to break the force of the blow and prevented serious injury.

Frank Mayo was another Goldwyn star injured at the Hollywood studio last week. A short circuit occurred in an electric torch that he was carrying, burning both of his legs. He was forced to remain at home for several days.

Mrs. Fred McCloy, wife of the manager of the Columbia, New York, underwent a major operation at Stern's Sanitarium, June 6.

KEITH'S NEW 86TH STREET HOUSE CLOSE TO LOEW'S ORPHEUM

East Side's Only Twice Daily Vaudeville Theatre—
Site Is Purchased on Lexington Avenue for
\$1,000,000

The Keith circuit last week purchased a site on Lexington avenue between 86th and 87th streets on the west side of the avenue, valued at approximately \$1,000,000, on which a Keith's theatre will be built.

The site fronts 202 feet on Lexington avenue, 120 feet on 86th street and 100 feet on 87th street. The 86th street end of the plot was bought from Samuel Brenner, who purchased it several weeks ago from the Frederick Ayer estate of Boston and valued it at \$600,000. It is improved with four and five-story apartments and has an avenue frontage of 100 feet and measures 120 feet along 86th street. The 87th street corner, improved with old apartments and dwellings 100x100, was sold by Norman S. Reisenfeld and Joseph A. O'Donnell, who recently bought it.

The erection of a Keith house on the site will give the Keith office its first big time east side stand, as predicted in Variety several months ago. There is no Keith house on the east side between Proctor's 55th Street on Lexington avenue and Proctor's East 125th Street.

The announcement last week the Loew circuit had purchased the Lexington Avenue opera house gives Loew two houses on the east side next season. Loew's Orpheum on 86th street is closely adjacent to the recent Keith purchase.

The policy of the newest Keith house is reported for big time vaudeville, or two shows daily, which will be an innovation for the east side of New York.

PAN QUITS OAKLAND

Local House Closes, With Announcement of Retiring

Oakland, June 13. Pantages closes June 9, and the announcement is that Pantages will retire from the vaudeville field here. Several weeks ago Pantages issued through his manager, Bert Meyers, a closing notice to the crew. The notice was posted at the same time the Orpheum gave notice. Directly afterward both theatres announced that they would continue indefinitely.

Pantages has been involved in a law suit here with the Loeb Realty company. He secured a 10-year lease at a stipulated rental with the provision, according to him, that it would be renewed for 10 years at the same rental. When the date of renewal came the realty company asked more rent.

There is a possibility of Pantages locating on a site on upper Broadway which is rapidly becoming the theatrical center in Oakland but no definite word as to plans have been given out.

ORPHEUM'S FIVE ON COAST

San Francisco, June 13.

The decision of the Orpheum Circuit to continue playing vaudeville at the Orpheum, Oakland, throughout the summer, gives the circuit five open houses on the coast during the heated spell.

The others are the circuit's two houses each here and Los Angeles.

NEW REPORT SYSTEM DETECTING 'COPY ACTS'

Keith's Family Dept. Office
Installs Lifter Detector—
Small Time Evil

The new "report" system installed in the Keith pop price vaudeville department lays particular stress on the lifting of material, a practice that has been growing on the small time for past seasons.

Acts to avoid paying an author have been accused of lifting any piece of business or idea that suited their fancy, with many "copy act" getting by.

The reports now will invite a comprehensive survey of the condition and where discovered the matter will be laid before the Vaudeville Managers' Protective Association.

MERIAN SUES HIP

Edgar Merian, owner of an animal act, is suing the New York Hippodrome Corp., claiming \$563.34 balance due for services rendered at the Hip last fall. R. H. Burnside's answering affidavit sets forth Merian was engaged for 10 weeks at \$500 a week, but that his contract was cancelled by payment of \$1,000 and the agreement to secure a vaudeville route for Merian.

Merian denies receipt of the \$1,000, averring he received \$5,175 of a \$5,738.34 amount due him, which is the reason for his suing for the difference. Both litigants have asked and been granted bills of particulars to verify the statements.

MARRIAGES

Adele Goldberg, secretary to Rosalie Stewart, and Eddie Katz, of the Orpheum circuit's contract department, June 10, in New York City.

Thomas Burke, treasurer of Town Hall, to Nellie O'Regar in New York last month.

Peggy Marsh has announced in Paris that she is engaged to marry Thomas B. Wells, of Minneapolis, wealthy heir of an aristocratic pioneer family. The wedding is scheduled for New York in September.

Adele Vaughan to Edward M. Stevenson June 8 at St. Stephen's Episcopal Church, New York. Mrs. Stevenson has been with the Thos. E. Shea company; her husband is the artist.

Scota Marie Erd, prima donna of the Stuttgart National Opera House, and Casper Haehnle, wealthy manufacturer, of Jackson, Mich., June 9, at New York City.

Norman A. Snyder to Harriet McKenzie, non-professional, June 9. Mr. Snyder is of the Douglas A. Flint Co. (vaudeville).

Barbara Kemp, Metropolitan opera singer, and Prof. Max von Schillings, composer and general director of the state opera, June 11, in Charlottenburg, Germany.

Marriage intentions filed at Providence several days ago have disclosed the coming wedding of Edna Von Schenck, of 334 Massachusetts avenue, Boston, opera singer and musician, to Prof. John Thomas Dyche, secretary of the exclusive Badminton Club of Physical Culture of Boston.

Bernice Hart, actress, and Charles Bridgman of Flint, Mich., 21-year-old U. of P. student, on May 26 in New York city.

Francis MacMillan, American violinist, and Lillian Mure, non-professional, June 19 at St. Thomas' Church, New York city.

Theodore Presser, Philadelphia music publisher, has engaged William A. Fisher to write a short history of the music publishing industry in the United States in connection with the 40th anniversary of the Presser firm. He wants the various publishers to pay proportionate amounts and collaborate in preparing a small illustrated volume somewhat similar to the one issued last year by Dixon, entitled "Notes on Music in Old Boston." This, he says, will dignify the industry, and could be used by each of the separate concerns for advertising purposes besides. Mr. Presser will present the proposal to the Music Publishers' Protective Association and will superintend the matter, if it is passed upon favorably.

Ager, Yellen & Bornstein will publish the score of the Ted Lewis "Frolics" produced by Arthur Pearson and Lewis. Milton Ager and Jack Yellen did the lyrics and music.

LOEW REDUCES RENTS

Annex Building Cuts Monthly to \$75 for Single Offices

Marcus Loew has reduced rents for the offices in the Loew Annex building on 46th street, principally occupied by agents doing business with the Loew booking office. The cut varies from 25 to almost 40 per cent, now effective from May. Single offices now are \$75 monthly. The rent formerly was \$100 to \$125 monthly.

When the Loew offices were transferred from the Putnam building two years ago the agents moved at the same time. There was complaint about the high schedules set for the offices, but no concessions were permitted. The cutting of rents follows the reduction in the store rentals on the first floor last year. It is claimed the Loew office recognized the fact the agents were not earning as much as formerly.

Loew agents this season operated without the Southwestern and Coast bookings formerly handled by the Loew office. When that time was lopped off it meant the loss of "soft" commissions for the agents. The South and Coast time was about 25 weeks, and at least half a dozen agents reaped \$10,000 and more in commissions from such bookings, one office being known to have made as high as \$20,000 annually. Bookings in that territory were always regarded as sure money, and the balance of commissions on other Loew bookings were regarded as gravy. The Western Loew bookings were dropped a year ago.

Two new theatrical firms moved into the Loew Annex building last week. They are Mark Levy, vaudeville agency, from the Putnam building, and Fred Rycroft, musical agency.

ROAD SHOWS AT OKLA. CITY

Oklahoma City, June 13.

The Shubert-Erlanger road attractions will play the Liberty here next season, having awarded a franchise upon agreement of the house to enlarge the stage 10x10 and increase the seating capacity of the house.

The road attractions will play the Liberty until the new Masonic Temple is completed Jan. 1, 1924.

The Liberty played various policies last season, taking the Interstate circuit (Keith vaudeville) bills.

PAN'S OPENING POINT

Beginning Saturday, the Pantages road shows will open at Toronto, following with Hamilton, where they close Saturday to make the Sunday opening in Minneapolis.

Prior to this date the road shows have opened at Minneapolis. The bills at Toronto and Hamilton were booked from Chicago, and composed of acts recruited locally.

The regular Pan road show will open at Toronto under the new arrangement.

HOUSES CLOSING

Flatbush, Brooklyn, closes June 17 for the summer.

The Strand, Ithaca, N. Y., closed for the summer June 9. It will resume with pop vaudeville booked through the Keith Family Department in September.

Lawrence Lehman in L. A.

Los Angeles, June 13.

Lawrence Lehman, manager of Kansas City Orpheum, has been brought on here to manage the local house temporarily, succeeding Jack Ramond, who is taking a leave of absence because of ill health.

AFTERPIECE WITH COMICS

The Olsen and Johnson afterpiece will be continued next season by the Keith Circuit, probably with another team of comics now being groomed for the parts.

Hawthorne and Cook have been mentioned as the successors to Olsen and Johnson. The Olsen and Johnson turn has not been routed for next season by the Keith people through a difference in salary views.

Sam Ash in F. P. Houses.

Sam Ash has been booked over the Famous Players picture houses by the F. P. booking department.

HOUSES CLOSING

Majestic, Harrisburg, Pa., closes Saturday. It winds up the Wilmer & Vincent houses with the exception of Watertown and Utica, N. Y., scheduled for an early closing.

AUTOS GIVEN AWAY AS BUSINESS GETTERS

Condition of Small Time
Vaudeville Brings New
Expedient

The "something for nothing" idea, as exemplified by the giving of premiums to patrons by vaudeville houses as a business getter has been rapidly gaining ground the last two months. It has reached a point where the premiums have advanced in value from an inconsiderable trinket to an automobile. By the opening of next season indications point to the premium idea as applied to the small time houses particularly becoming general.

Like many similar ideas the premium plan for theatres started outside of New York, the middle west small timers introducing it during the early part of last season. A tie-up between one of the large auto companies making a low priced car and one or two small timers was effected as an advertising experiment around the dull period, following the holidays in one of the cities in upper New York state at first and the idea caught on. Managers of other houses in nearby cities imitated it and from giving away an automobile once in a while some houses would give a car away weekly.

That is what the Binghamton theatre, Binghamton, N. Y., is doing currently, presenting a car to some patron every Wednesday night, beginning June 13.

The Binghamton is a Keith-booked house playing pop vaudeville. Billy Delaney of the Family Department, supplies the five acts bi-weekly.

The radio has hurt the small time business appreciably all over the country. A check-up has proved it. Another factor is the over-theatreing with some towns having a seating gross that could not possibly permit of capacity business. Bad pictures are another drawback to patronage and the repetition of vaudeville acts, not only the playing back of the same acts too frequently, but the sameness of the acts even when the names are different constitute what the managers believe to be another highly important reason for the flop in business.

The premium idea is looked on as a natural outgrowth of the amateur night and opportunity contest thing, the latter having outlived their usefulness for the present.

PHOTOS FIRST

Independent Booking Office Holding
Down Irresponsible Agents

A new means of independent vaudeville booking offices protecting themselves against irresponsible agents is to demand that photographs for acts booked be turned into the office before contracts are issued.

This custom has been brought about due to the habit of agents booking acts which they are unable to deliver. It is customary for many independent agents to carry as many acts as possible on their lists regardless if they are able to deliver it a date is secured. The condition is acute in the independent offices where stenographers have been kept busy making out contracts which were later destroyed when the agent failed to deliver the act.

Another means of holding down the irresponsible agents is to place a time limit on booking slips issued by the offices. That makes it necessary for the agents to have signed contracts in within so many hours or the engagement is automatically declared off.

MORE FOREIGN ACTS

Over Here Next Season—Almost
Double Last Year's Quota

A considerably larger number of foreign acts will be played over here next season than in the last two or three years. The foreign turns booked alone for the Keith Circuit will about double the number played last season.

One reason is that the variance in money exchange has eased up in the past year. Another is that the feeling of antagonism engendered by the war against German acts has been modified considerably with the passing of time.

For ACTION See
IRVING YATES

Booking Loew, Fox and Ind. Circuits
Loew Annex Building New York



MAE and ROSE WILTON WHAT THE PITTSBURGH "POST" SAID

"Still another hit is the recital of the Wilton Sisters, Rose and Mae, two youthful entertainers, who know how to harmonize. They sing "Blue" songs, ballads and the one plays the violin while the other hammers away at the piano a la Paderewski. They get a number of return orders for more and they acquiesce.

BOOKED SOLID, B. F. KEITH VAUDEVILLE EXCHANGE

QUARTET WALKS OUT

Four Colored Singers Leave Buffalo
House Without Salary

Buffalo, June 13.

"The Plantation Four," a specialty quartet, jumped the bill at the Garden Saturday night after an altercation with the management over whether their booking called for six or seven days.

The act was booked by Jack Bertram who arranged for seven days including Sunday. Saturday the quartet demanded a full week's salary. It was refused until the end of the engagement Sunday.

The act then walked out and left immediately for New York. The six day's salary was paid to the agent by the house management, but has not yet been called for by the act.

COLLEGE TEAM

Graduate and Undergraduate Form
Turn for Summer

Syracuse, N. Y., June 13.

Two more Syracuse University contributions to vaudeville made their plunge at Keith's this week. George F. Owen, a freshman, whose voice has attracted no little local attention, and Robert Wolfenden, a Syracuse graduate and pianist, have teamed for the summer.

Owen has vaudeville possibilities, once his nervousness wears off. His lower register Monday matinee was shaky. But in spite of this, the team had the audience asking for more after several encores.

NEW PRODUCERS' ASSOCIATION

"ALL FOR ONE AND ONE FOR ALL"

Plan to Halt Abrupt Termination of Franchises by Co-operative Action—Conferences On Regarding Percentages

A move that has for its objective the abolishment of the practice of abrupt franchise revocations by the Columbia Amusement Co. is contained in a plan now in course of working out by the newly organized Columbia Producers' Association. The association was organized June 7, following a meeting of Columbia producers called by the Columbia executives.

The plan in brief calls for a censorship board, with the producers' association holding equal representation with the Columbia Amusement Co. If a producer has a bad show the new board, instead of ordering it off the wheel, as in the past, will assist the owner of the bad show to bring it up to the standard. This assistance will take the form of two members of the producers' association helping to recast, secure new material, revise and otherwise fix up a show in need of remaking.

The plan of the organization will be the Columbia Producers Association.

The objects of the new organization, according to its executives, are the establishment of a better system of co-operation between the different producers than has existed in the past.

While not officially stated it is expected the association will work more harmoniously in the engagement of people for the Columbia shows.

The following officers were elected at the first meeting: President, Tom Miner; vice-president, Dave Marion; secretary and treasurer, Barney Gerard. The board of directors includes H. C. Jacobs, W. S. Campbell, Harry Hastings, George Dresselhouse and Bobby Clark.

A committee of three, Dave Marion, Barney Gerard and Tom Miner has been appointed to hold a series of conferences with the Columbia executives on the subject of percentages.

At the Columbia meeting it was proposed that the present percentages now operating on a sliding scale arrangement be abolished and the former system of the Columbia houses playing a show on a 50-50 or 55-45 basis be restored.

Objections to this plan were immediately forthcoming. The conference between producers and executives were then arranged.

The Columbia producers had an organization a couple of years ago, formed at the time of the open shop trouble with the stage hands and musicians, but this organization was dissolved following the strike.

The terms given last season ranged from 45 per cent. up for attractions to 10,000 when a higher split was given the show. The producers claim they couldn't better 10,000 in many of the Columbia houses, even if selling out, on account of the capacities.

The producers have suggested to the Columbia Circuit heads that they (producers) be allowed to appoint two men to the censorship board which will give them equal representation with the Columbia Circuit censors. The suggestion is reported as having been favorably received by Rud K. Hynicka and J. Herbert Mack of the Columbia. Sam Scribner, general manager of the Columbia Circuit, is out of town. The matter will be adjusted when he returns.

The Columbia producers are requesting censorship representation as a matter of protection. Last season many of the producers whose attractions were reported upon unfavorably went to considerable additional expense to bring them up to Columbia standards only to discover that several poor shows went through the season unaltered and unchanged.

The producers feel that impartial censorship is a necessity for burlesque and the censorship should apply to every attraction on the circuit.

IRVING YATES

Business Manager and Producer
411-115 E. 4th Ave. Bldg. New York

MUTUAL WHEEL BONDS PRODUCERS IN \$1,000

Guarantee of Good Faith Required—Result of Shubert Unit Failure

Contracts between the producers and the Mutual Burlesque Circuit for next season require the producers to file \$1,000 with the Circuit as a guarantee of good faith.

The Mutual is practically bonding the producers for the season and insuring the circuit against depletions from the ranks. The bonding of shows to finish a season was proposed to the Columbia Circuit officials following the dissolution of the Affiliated Circuit, which operated the Shubert units.

The Columbia officials replied negatively to applications from several former producers for reinstatement. The producers offered a counter proposal that they would be bonded, to guarantee the Columbia Circuit protection in case of more opposition.

As most of the producers were approaching or going through the throes of bankruptcy the Columbia heads turned the proposition down but admitted it was a good idea where a producer's loyalty was in question.

The posting of \$1,000 as required by the Mutual is said to have been ordered following talks of a third burlesque circuit to be headed by I. H. Herk. The Mutual expects to open next season with about 35 attractions.

HODGES SELLS OUT

Jimmy Eviston manager of the Jimmy Hodges Musical Comedy Co. has bought Hodges' interest in the company and will continue to operate it under his own direction. Hodges, who has been appearing as featured comedian, has purchased an interest in a picture studio to which he will devote his time.

HARRY YOST IN TORONTO

Harry Yost has been appointed resident manager of the Empire, Toronto, playing the Columbia wheel shows next season. Yost was formerly manager of the Columbia Gayety in Minneapolis.

DAVE MARION'S STAFF

Izzy Grodz will manage the Dave Marion show next season. Baron Golden will continue as advance agent. It makes his 15th season as head of the Marion show.

NEW ACTS

Bennett and Richards, reunited. Gene Strong and Hazel Mann (Mrs. Strong), having finished work on the super-picture "Wild Love," in which Strong had to live up to his name, took the Twentieth Century for Chicago (where the parents of both reside) Monday for a vacation with the old folks. While away they will rehearse and break in a vaudeville sketch, written by Will Hough for presentation on the big time next season.

Mike Conkley (Conkley and Dunlevy) and Ed El Subers (Subers and Le Maire) black face comedy act.

Holmes and Taylor, comedy two-man act.

Bert Gordon (Gordon and Ford) and Harry Gordon appearing together until dissolving four years ago have reunited for vaudeville.

Fred Hibelrand and Vera Mitchell in sketch.

Bennett Sisters (Columbia) in sketch.

Charles Withers has discarded his new act, "Tomb Raider." He will revive "The Fly's Sake," resuming for the Keith circuit at Louisville next Monday.

Joseph Kuebler's orchestra in again on the Waldorf Astoria Roof.



AN OPEN LETTER TO
Victor Talking Machine Co.
Camden, N. J.

Gentlemen:—
I have just seen your posters, announcing this month's best records, and am writing this letter to tell you how proud and happy I am, and grateful to you, for the showing you have given me.

According to your list, four of your six big hits of the month on the record are my songs, which I believe to be an honor which has never before been won by a single writer. On your list you have "You've Gotta See Mamma Every Night," "Barney Google," "Morning Will Come" and "Don't Cry, Swanee."

Of course, you pick the records and the songs for preference in your sales campaign solely from a business standpoint, and advertising what you believe will sell best, regardless of who writes the songs and who plays them; but I cannot help feeling grateful to you that so many of my numbers should be on your preferred list for one month. Naturally, the royalties which you will pay me has something to do with my happiness in this matter, but the fact that these songs have been considered best by you makes me quite elated.

Sincerely,
CON CONRAD

TWO TICKETS STAND

Burlesque Club's Opposition Slate To Be Voted on

The plan to withdraw the five "opposition" candidates for the board of governors of the Burlesque Club of America has been abandoned. Both tickets will be voted for at the annual election June 14, as previously decided.

The ticket put forth by the regulars as it now stands includes the following line-up: For president, Bobby Clark; vice-president, John G. Jermon; treasurer, James C. Sutherland; financial secretary, Harry Rudder, and recording secretary, Lou Lesser. Board of governors "regular ticket" candidates are Dave Marion, Walter K. Hill, Wash Martin, Frank Hunter, James Coughlin for two years; and Maurice Cain to fill unexpired term of one year.

The "opposition" board of governors candidates are Dan Dody, Phil Dalton, Lou Reals, Wm. S. Clark, Meyer Harris for two years, and Henry Kurtzman for unexpired term of one year.

The executive officers for both "regular" and "opposition" tickets are the same.

BURLESQUE CHANGES

Frank Naldi (Naldi and Naldi) has signed a single contract for next season as principal comedian with Sim Williams' burlesque attraction, "The Radio Girls."

Empress, Chicago Stock, Closed

Chicago, June 13.
The burlesque stock season at the Empress closed Saturday, and for Sunday pictures were put in the house, with Earl Fuller's band as an extra attraction.

Falke Buys In On "Chuckles"

Charles Falke has purchased a half interest in the Columbia wheel show, "Chuckles of 1923-4," the Miner estate holding the other half. Falke will be company manager.

Canvasser Fell Off Train

Syracuse, N. Y., June 13.
Joseph Fenelon, a canvasser with the Al Barnes circus, fell from the circus train near Geneva. He was unconscious when found, badly cut about the face and head.

IN AND OUT

One of the Morleys was taken ill at the American, New York, Monday night, the act leaving the bill, Van and Ballou substituted.

Dayton and Palmer left the bill at Keith's, Indianapolis, Monday night, due to the illness of Miss Palmer, who was removed to a local hospital.

Carlton Brickett ("Uptown West") was suddenly taken ill the end of last week and forced to leave the guest, replaced by E. C. Owen.

DID 17 PERFORMANCES ON WEEK TO \$7,000

Special Engagement at Washington—Gerard's "Follies" May Open at Columbia

Barney Gerard's "Follies of the Day" may close its run at the Gayety, Boston, next Monday. This was not definitely decided on Wednesday, but appeared probable. The reason for including Monday is that it is "Bunker Hill Day." Another tentative plan that may be consummated is to bring the "Follies" into the Columbia, New York, July 16, for a run.

The "Follies" did about \$5,500 at the Gayety, Boston, last week, the fourth of its summer engagement. The Dave Marion show, which closed a five weeks' run at the Columbia last Saturday, dropped to its lowest gross during the engagement with about \$4,600 on the week.

The Jimmie Cooper Revue, playing a summer engagement at the Casino, Boston, closed Saturday with a five weeks' run to its credit. The Cooper show did about \$5,800 on the final week.

Harry Straus' "Talk of the Town," playing a single special week at the Washington Gayety during the Shriners' convention in the capital city last week played 17 performances, with the Wednesday and Thursday 8 p. m. performances omitted and three midnight shows added. The show did about \$7,000, less than expected.

BIRTHS

Mr. and Mrs. Ralph Isen, 300 Fort Washington avenue, June 5, daughter. Mr. Isen is professionally Ralph Fisher (Fisher and Hurst), the mother being Honey Hurst (Hirsch).

JUDGMENTS

(The first name is that of the judgment debtor; creditor and amount follow.)

Bensonhurst Amus. Co.; City of N. Y. \$45.77.
Beaver Amus. Co.; same; \$44.57.
American Animated Target Corp.; S. S. Hathaway; \$11,419.10.
Arthur J. Horwitz; 159 West 85th St. Co., Inc.; \$322.70.
Francis Gates Porter; I. L. Rice, Jr., et al.; \$21,933.05.
Leland Stanford Wood; W. Farmer; \$2,309.04.
Amusement Holding Co.; City of N. Y. \$45.77.
Acorn Motion Picture Corp.; same; \$45.77.
Howe's Brownsville Theatre Co.; same; \$45.77.
Livonia Amusement Co.; same; \$45.77.
Maric Leonard Film Co.; same; \$45.77.
M. & L. Amusement Co.; same; \$45.77.
Peggy (Baroness) D'Erlanger, formerly known as Mrs. Peter Copper Hewitt; Hickson, Inc.; \$1,079.75.
Fifty-Fifty Club, Inc.; I. Rieth; \$468.45.
Harry Edelbert; Prudential Film Distributors Corp.; \$118.32.
Satisfied Judgments
Arthur Hopkins; N. P. Murphy; costs, \$115.94; June 1, 1923.

NEW INCORPORATIONS

New York Charters
Fox Far East Corp., Manhattan, pictures, \$25,000; P. Heiliger, W. B. F. Rogers, G. Blake, Attorney, S. E. Rogers, West 55th street.
Hilldale Amusement Co., Manhattan, pictures, \$20,000; R. M. Bickstaff, J. T. Persall, H. H. Metz, Attorney, J. J. Sullivan, 203 Broadway.
All-Russian-American Cinema Corp. (Tarac), Brooklyn, \$60,000; W. Recht, S. Wolfe, Attorney, M. M. Plamm, 437 Miller avenue, Brooklyn.
A. & H. Amusement Corp., Bronx, theatres, \$25,000; A. and H. Miller, H. Weininger, Attorneys, Gettner, Simon & Asher, 299 Broadway.
Misrock Realty Corp., Manhattan, theatricals and motion pictures, \$20,000; R. Lurie, J. F. Kosman, A. Misrock, Attorneys, Kaplan, Kosman & Streusau, 1540 Broadway.

Deleware Charters

Quaker Maid Film Co., Wilmington, producers, \$100,000; Martin E. Smith, Wilmington.
Anthracite Amusements, \$300,000; Robert D. Heaton, Ashland, Pa.; Alfred J. Hottelmann, Daniel Shalek, Shenandoah, Pa.; Edwin R. Cochran, Washington.

Name Change

Church Motion Picture Corp. to American Motion Picture Corp., N. Y. City.

The wife of Peter Conklin, the actress, died June 11. They had been married for 55 years.

OBITUARY

JAMES T. PILLING

James T. Pilling, manager of the Century, Oakland, and one of the best known showmen on the Pacific Coast, died June 7, following an operation two months ago for double mastoids. He was believed to be on the road to recovery, had left the hospital and was preparing to return to work.

Pilling was about 60 years of age and is survived by a widow and a daughter, now in the east. He became identified with local theatricals about 20 years ago as manager of Idora Park. Later he went to Vancouver, B. C., as house manager for Pantages and subsequently became northwest representative for "Pan." He assumed charge of the Orpheum house about seven years ago and remained there until last year when he returned to Oakland and took charge of the Century under the direction of Ackerman & Harris.

PORTER STRONG

Porter Strong, blackface character actor, died June 11 in his room at the Hotel America, New York City. The deceased was born 44 years ago in St. Joseph, Mo. He appeared for many years with minstrel companies and on the vaudeville stage. Seven years ago he signed with D. W. Griffith for picture work and had appeared regularly in films since then. He was particularly noted for his work as Romeo, the colored butler in "One Exciting Night," and his most recent part was a similar one in "The White Rose." He leaves a wife, who is appearing in vaudeville.

JAMES A. KIERNAN

James A. Kiernan died June 4 at his home, 497 12th street, Brooklyn, N. Y. He had appeared on the legitimate stage and in vaudeville (Kiernan, Walters and Kiernan). In the early 80's the deceased was of the original Dixie Tigers at the Bijou, New York, and he also played Tweddle-Punch in the initial production of "Florodora" at the Casino, New York, in 1901-2, among other and various productions he appeared in.

JOHN M. FRANZ

John M. Franz, 51, who was a showman with "Buffalo Bill" from 1899 until the time of Buffalo Bill's death, died at San Antonio. Mr. Franz was a native of Brownsville, Tex., but for the last three years had resided in San Antonio. The funeral was held under the auspices of the Fraternal Order of Eagles. Surviving Mr. Franz are his wife and two children.

MRS. NELLIE DONER

Mrs. Nellie Doner, formerly ballet mistress of the New York Hippodrome, died June 9 at her New York city home, aged 48. The deceased was at one time well known on the variety and legitimate stage, retiring several years ago to become a dancing instructor and ballet mistress. She was the mother of Kitty, Rose and Ted Doner.

MRS. RENE M. SHATTUCK

Mrs. Rene M. Shattuck, for many years an acrobat with the Barnum-Bailey circus, died June 9 at her home in New York city. The deceased, in her 50th year, had been an active performer up to a few years ago, doing a sensational acrobatic act with her husband, George Shattuck.

EMIL KASCHIA

Emil Kaschia, treasurer of the Gayety, Pittsburgh, died in St. Margaret's Hospital, in that city, June 4. Death followed an operation for tonsillitis, complications bringing on heart trouble. He was 21 years old.

FRANK D. GREEN

Frank D. Green, theatrical manager, died June 11 at his home in Brooklyn. He was born in Georgia and came to Brooklyn 25 years ago. His widow, a son, Arthur, and a daughter, Alice, survive him.

Pierre Loti, the famous French novelist and man of letters, died June 10 at his home in Hendaye, France, aged 74.

The sister of Harry Mundorf died June 11. Mr. Mundorf is a member of the Keith circuit New York office staff.

H. H. Dixon, a veteran stage hand and prominent player, died in Los Angeles June 11. He was 52 years of age.

FORCE \$2,500 OR \$5,000 GUARANTEE UNDER "AUSPICES," IS NEW TIP

Fraternal Organizations Urged to Insist Upon Carnivals—Profit-Sharing Unfair, Say Letters Sent Out From Chicago

Chicago, June 13. Fraternal organizations under the auspices of which carnivals are appearing are being warned in a series of letters being sent out from Chicago not to accept contracts calling merely for a share of the profits but to insist upon having the fraternal organization guaranteed not less than \$2,500 and as much as \$5,000 in important cities.

The carnivals have been cajoling the fraternal organizations into contracts which did not permit the local body receiving more than \$400 or \$500. Under the contracts played this spring it has been unusual for the local organization to receive as much as \$600. In some cases this has been easier to some extent by a scheme by which the local organization raffled off an automobile independent of the carnival.

The plan of letting the local organization share in the "profits" is not a fair one, it is pointed out in these letters being sent out to posts of the American Legion, the Elks, Moose and other orders, because of extra and incidental expenses which make the operation of the carnival itself show a small profit while there are many concessions and hangers on that clean up big money.

The guarantee forces the disgorge of a portion of the funds obtained in ways that are not included in the direct profits of the carnivals.

Some concerns have taken as much as \$30,000 or \$40,000 in a city and shown a book profit which gave the local organization a ridiculously small return.

FRANK WEST ROW

Harry Ramish, business manager of the Frank West shows a carnival which was fined on five counts in Grafton, V. Va., after the Klu Klux had made a demonstration near the lot, gives his side of the affair in a letter to Variety.

"The Hohn Post (under whose auspices the West outfit showed) has little standing in the community, being the offshoot of the Legion post which is sponsored by the Chamber of Commerce and Rotary Club. One of the city commissioners (Mr. Taylor) informed us we could not operate merchandise wheels, but the police chief claimed sole authority to close concessions and as long as we worked as we did, we could go ahead. We were selling souvenirs and giving chances away.

"The father of one of the Legion boys swore out a warrant which included all concessions such as balloon racer and ball throwing devices. The constable who served the warrant told Justice of the Peace Little we were not gambling and we were told to open up again (Mr. Ramish does not say who gave permission).

"Subsequently the prosecuting attorney ruled that our concessions were not games of skill and the fines followed."

Mr. Ramish declares the demonstration of the Klan had no relation to the carnival and denies that the West shows cited the previous engagement of the Dotson shows for the Legion. The management, he adds took all responsibility for its acts and did not blame hangers on. The show's stationery carries the line "Cleanest Show on Earth."

N. Y. STATE FAIR WILL RIVAL TORONTO'S

Commissioners Hang Up \$15,000 Rodeo Purses—24 Acts Booked

The New York Fair Commissioners have secured a large appropriation from the legislature, and it is reported a program is being formulated that will try to have the Empire State event rival in size and outlay the Toronto Exposition.

Work began this week on the construction of a coliseum that will cost \$150,000, and it is planned to have a double track, one of dirt and one of cinder design so that the Grand Circuit races may be held regardless of the weather.

The new policy is evidenced also in the scale of attractions being booked. The Frank Wirth office last week contracted to supply the people for a monster rodeo which will represent about \$7,000 in paid performers alone, while other events in connection with this show will bring competitions for prices totaling \$15,000 more.

The Commission has been criticized for what is called failure to provide entertainment features. The charge has been made that the fair depended too much on its exhibits. This year an open air show of 24 acts will be furnished to overcome this criticism. Pat Conway's band of 45 men will occupy the bandstand, while Larmphan's band will furnish the music for the wild west show.

NO ENORMOUS OPEN-AIR "LOTS" FOR CIRCUSES IN TEN YEARS

Circus Man Gives It as His Opinion—Building Operations Taking Up Open Spaces in Ten Largest Cities

The playing of the type of circus the public of the larger cities have been educated up to in the last ten years will be a thing of the past in ten years to come in the same larger cities, according to a circus executive who has made an intensive study.

The condition regarding playing grounds as it exists in New York, where Madison Square Garden has saved the situation for the Ringling Big Show the last decade, and where it has been impossible to secure a lot of sufficient size to accommodate it, is reflected generally in a smaller degree in the 10 largest cities.

Through the enormous increase in building since the end of the war lots large enough for the Ringling show are becoming less in number

DULUTH'S MAYOR Says No Carnivals in That Town After This Summer

Duluth, June 13. The Common Council was informed this week by Mayor Snively there will be no permits issued to carnivals for Duluth after this summer. Several have secured permits for the current season. Owing to the \$500 local license fee for circuses here, both the Ringling Brothers' and Main circuses have passed up this town.

SWINDLER USES THEATRE

Indianapolis, June 13. Two local firms were swindled by a dapper man giving his name as "L. A. Patterson," and representing himself to be connected with Ringling Brothers, Barnum & Bailey's circus, which was here last week.

The stranger represented himself as an "advertising man." He induced an automobile sales agency to pay him \$80 in advance on an agreement to pay \$150 for the privilege of having one of its cars, plastered with placards, lead the pageant at the opening of the big show. He also gyped a printing firm into getting out a lot of contract forms which he used in "selling" his stunt.

The victims did not learn they were stung until the printer, who had been told by the swindler to see the purchasing agent of the circus, tried to collect his bill from him.

FOREIGN ACTS TOO BIG

Chicago, June 13. Two of the acts brought from abroad for the Ringling and Barnum and Bailey circus this season were found to be too big to transport on the road and were sent to winter quarters at Bridgeport, Conn.

These acts were the lion riding the horse in the mammoth steel cage and the 24 liberty horse act.

SELLS-FLOTO IN RAIN

Springfield, Mass., June 13. Sells-Floato circus ran into cold and rainy weather in Worcester, Springfield and Pittsfield Thursday, Friday and Saturday. It rained so hard in Springfield patrons in the menagerie tent were treated to a shower when water started to seep through the canvas. Many of the spectators had to raise umbrellas.

FAIR AGENTS ALLEGE CONSPIRACY AGAINST RIVAL AGENCY

Damage Action for \$100,000 by Wirth Office with Frank Melville Defendant—Injured Wirth's Business—Forgery Charge Not Entertained

USING SELLS-FLOTO SHOW ONLY AS OPPOSITION

Harvey Has Absolute Authority on Routing—Made \$200,000 Last Year

Chicago, June 13. The Muggivan-Bowers-Ballad circus is using the Sells-Floato show to harass the Ringling Brothers-Barnum and Bailey show and depends upon the changing of the route of this single organization for its near-opposition tactics rather than using all of the Muggivan-Bowers-Ballad attractions as was the plan last season.

The plan of procedure is materially changed this season, inasmuch as the Sells-Floato show is playing in advance and around the Ringling-Barnum & Bailey circus rather than using the three attractions in a checkerboard system of routings as was the plan in 1922.

The Sells-Floato show is said to have shown a profit of between \$200,000 and \$300,000 last year. The contact of the two shows to date has been "satisfactory" to the Floato show, which does not attempt to rival the Ringling-Barnum & Bailey in size.

Zack Tyrell, who is back with Sells-Floato and R. M. Harvey, the general agent, are said to have absolute authority in this routing system and to change or switch the route as they deem wise. This delegation of authority is said to have earned the approval of James Muggivan and Bert Bowers, practical showmen, who have seen the danger of a management holding too tight a rein on authority in routing. Muggivan is with one of the combination shows and Bowers with another, but they give their personal attention to the conduct of the shows rather than to the routing of the Sells-Floato organization.

OUTDOOR ITEMS

William Merritt received a sentence of four years in all at St. Johns, N. B., where he was convicted on two charges of burglary. Merritt had been a wrestler with the World's Standard Shows, a carnival. George Brooks, arrested in the same town with George W. Lord, on the charge of stealing whiskey, was acquitted while Lord was convicted and given three years. They also had been connected with carnivals.

Several employees of the Sells-Floato circus caused Fall River, Mass., authorities considerable bother during the appearance of the show there. Two men, George Thomas, of Washington, and Garfield Anderson, of Baltimore, were arrested on charges of malicious destruction of private property by poisoning five performing dogs of the circus. They were arraigned in the District Court there and found guilty. Both were sentenced to four months in the House of Correction. The men, according to testimony, poisoned the animals to gain revenge over their trainer, George Allen, against whom they held a grudge for something that had taken place previously. The dogs were of great value, it was stated, and did tight rope walking stunts.

The vaudeville theatre in Mountain Run Park, Holyoke, Mass., starts next Monday with six acts booked by Harry Carlin and Bob Hutchinson of the Keith Family department. It will be a split week.

The Riverside Amusement Company, operating Riverside amusement park, Indianapolis, has announced it will spend \$225,000 on improvements, including a new \$75,000 skating rink, a new roller coaster costing between \$60,000 and \$70,000; a refreshment and cafeteria building costing \$50,000; a "fun" house costing \$30,000, and an open air theatre at \$15,000. Work will be started after Labor Day.

The Wirth, Blumenfeld Fair Booking Association, consisting of Frank Wirth, George Hamid and Philip St. Leon, has started suit for \$100,000 damages against Frank Melville on the grounds of conspiracy. The latter is alleged to have distributed derogatory matter intended to injure the complainant's business.

Wirth, Hamid and St. Leon purchased the minority interest of Herman Blumenfeld and Max Lowenstein in the Wirth, Blumenfeld office during the spring. Shortly afterward Melville, also in the fair booking business, is alleged to have sent out letters to a number of small towns scheduled for fairs, giving the gratuitous information that the Wirth-Blumenfeld agency had been dissolved. Also that the agency would have trouble filling contracts for shows, with the further explanation that acts were common property.

The letters are claimed to have embarrassed Wirth and Hamid, who are the active heads of the agency, and, in addition to the task of explaining the true situation, the propaganda was the result of the agency losing a number of contracts, as the small town fair secretaries rarely see trade papers and were ignorant of the facts. It appears that Melville sent a field man on the road immediately after sending out the letters, the representative being thereby able to secure contracts.

Wirth and Hamid further contend they have many outdoor acts under play or pay contracts for the fair season, placing the firm under a heavy liability if their field of bookings is restricted, which they allege was the purpose of Melville. The name of the Wirth-Blumenfeld office was continued after the minority stockholders sold out, as most of the booking contracts had already been made out in that name.

Wirth and Hamid say they have booked 90 per cent. of the fairs for this season in New York State. Many letters were sent the firm by the major fair secretaries condemning the methods alleged to have been pursued by Melville, and several fair men offered to come to New York to testify.

Melville is said to have secured information of the Wirth-Blumenfeld plans through a leak in the office. After Blumenfeld and Lowenstein withdrew the same suite of offices were occupied for several weeks and the data is said to have been pilfered at night. Lowenstein and Blumenfeld specialized in vaudeville and cabaret bookings, having little or no concern with the office's fair bookings other than a financial interest.

Lowenstein is credited with having started negotiations for Harry Hassler, field man for Wirth and Hamid, with the object of placing him with the Melville office. Hassler did confer with Melville but remained with Wirth and Hamid. Telegrams purported to be signed by Hassler were sent to at least 13 fair secretaries, the wires stating there was trouble in the Wirth-Blumenfeld office. Hassler declared he never signed any such telegrams and a charge of forgery was lodged with the district attorney's office. The case was dismissed, however, last week, because of insufficient evidence.

Wirth and Hamid testified they had proof the telegrams had been sent from Melville's office.

UNIVERSITY RAIN INSURANCE

Ann Arbor, Mich., June 13. The University of Michigan, following the usual insurance procedure indulged in by outdoor showmen, will receive \$3,000 if one-tenth of an inch of rain falls next Monday when the school's outdoor commencement exercises on Ferry Field will be staged.

If it does rain, the exercises will be held indoors, but this is the first instance that an educational institution has taken out insurance against rain in connection with its entertainment activities.

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SEVERAL DRAMATIC TENT SHOWS GOT BUNCHED IN ILLINOIS

More Dignity Through Broadcasting—Some Shows Making Long Jumps Away from Crowded Territory—Generally Reports Are Good

Chicago, June 13.

The traveling dramatic companies which show under canvas have taken an added dignity since Elwyn Strong started broadcasting "The Man Who Came Back" on Fridays at 8:30 p. m. (Chicago time). He also broadcasts his orchestra. It is being done out of Omaha.

The touring shows of the tent variety somehow or other bunched unfortunately in Illinois this spring. As a consequence some are making long jumps to get away from the crowd. In some towns there have been as many as four of these shows so far this season. George Robinson, who played Pontiac, Ill., last week, made a long jump north. Glen Beveridge, who played Mommie, Ill., last week, jumped up into Wisconsin for this week.

The shows in Illinois territory got a slap last week owing to the return of cold weather. The Robert Sherman show, of which James Feltz is manager, played Vandalla last week and moved to Christopher this week. Ritzing Wilson, who took over the Gordon outfit, is playing Gordon territory around Peoria profitably.

The shows in Michigan are doing well. Nothing has been heard from Lloyd Gould but he is known to have opened. The Jack Kelley show is doing very well. Shows in Wisconsin have had a larger amount of cool weather than was cared for. The Rotnour show is said to be doing exceptionally well. George Sweet's is the only Iowa show from which reports have been received. His organization is prospering. The Roy Porter show, the Mack stock and the Guy stock are getting money in Indiana; the latter is at Montpelier this week. The Jack Johnson show and Ed North's show are in Kansas and word from out that way indicate that they are having a fairly good spring season.

Clem Corey arrived at O. H. Johnston's office in Chicago Monday to organize a tent show.

AERIAL CROMWELLS INJURED

The Aerial Cromwells, on their opening performance at Electric Park, Albany, June 4, were working on a new apparatus built to economize on weight in excess baggage. In their full swing for a passing somersault, which brought the maximum strain on the rigging, the new apparatus collapsed, hurling both to the ground, some 50 feet below.

When examined, it was found Frank had escaped with a sprained arm and dislocated shoulder, but his wife sustained more serious injuries, the full extent of which it will take time to tell.

Both are reported as improving. The team had the summer booked in parks and fairs, several weeks of which they have had to cancel on account of the accident.

ACCIDENTS IN PARKS

Sawn Ringen, the 20-year-old girl high diver, fractured her collar bone while performing at Luna Park late last week. She is at the Coney Island Hospital. Miss Ringen struck the side of the tank in completing a high dive. She hails from Florida, and was formerly of the Darling Ringens.

The Cromwells fell while playing at Mid-City Park, Albany, N. Y., early last week. Although neither member was seriously hurt, the act will be forced to lay off several weeks. The rigging collapsed. When Frank Cromwell discovered it starting to topple, he quickly lowered Maude on a rope, but part of the apparatus fell on her. Frank jumped to safety. The management offered the team full salary, although the accident happened at the first show. The Cromwells have been rebuked at the park.

Harry O'Brien will be in charge of the Chicago Saturday afternoon house building. Grant C. P. directed in Chicago for a few days, he made ending.

LABOR DIFFICULT

Situation More Troublesome for Outdoor Attractions

As the outdoor season progresses the question of labor assumes a still more troublesome condition.

At no time since the end of the war has the labor situation with the big circuses and carnivals been as bad as at present. In past years, even up to last season, there has been a sufficient supply of "floating labor" from which the circus people could recruit canvas men, mechanics, etc. But this year the "floaters" seemed to have diminished to a mere handful at the start of the season, with their numbers steadily decreasing since.

Demands for common labor for road building, in factories and the building business is rated as mainly responsible for the labor shortage the outdoor people are experiencing. Wages are, as a result of the condition mentioned, have been climbing continually, with "razor backs," etc., hard to get at any price.

ACTS WITH AMATEURS

Booking of acts to work with amateur performers in charity events continue to furnish a good deal of employment. The society circus for the benefit of the Memorial hospital, Greenwich, Conn., which from next Wednesday to the end of the week, will have Starrett's Animals, Stroller Sisters and Norman, the Frog Man, Johnny Keeler is putting on the numbers while Frank Bowen is directing the show. Both are professionals.

PHILIP WIRTH COMES OVER

Chicago, June 13.

Philip Wirth, the Australian showman, arrived here Saturday on a trip around the world. He is a brother of George Wirth, with whom he owns the Wirth Brothers circus. This is his first trip to America.

Mr. Wirth left here to join the Walter L. Main show, which is playing Ohio, and will tour with the show a week, visiting May Wirth and the Wirth Family, featured with the show.

COMANCHE CO., TEXAS FAIR

Oklahoma City, June 13.

A permanent organization of the Comanche, Tex., May 29, and a decision to hold a Comanche County Fair in the fall was reached.

The following officers of the fair association were elected: George Montgomery, president; J. F. Smoot, vice-president, and C. E. Foster, secretary.

The fair will be a live stock and agricultural fair with amusements included.

CUBAN PARK MAN HERE

Sig. Canella, attraction manager for the Havana, Cuba, park, is in New York putting out inquiry for features for his establishment. He plans to open a permanent New York office in the fall.

CIRCUS ROUTES

Ringling Bros. B. and B.

June 25, Worcester, Mass.; 26, New Bedford, Mass.; 27, Fall River, Mass.; 28, Providence, R. I.; 29, New Haven, Conn.; 30, Bridgeport, Conn.

K. of C. Circus

The West Brighton Council, Knights of Columbus, will hold an eight-day society circus and bazaar, beginning June 20, on Staten Island. The show will be given under a 125-foot round top.

Bernard Dolan is leading the Vincent Lopez Red Carps' orchestra, which opened Sunday at the Palace, Chicago. The combination was formerly under the leadership of J. Dell Lampe, son of J. Rodewald Lampe, technical director of the major Lopez orchestra.

PARKS FOR ENGLAND

London Tramway Men Return After Studying American Resorts

The group of four London tramway men which has been in the United States for a month studying the American summer park institution with a view to its exploitation in England, sailed for home last week.

They visited parks in the East and as far West as Kansas City, paying special attention to the park as an incident to street railway terminals. They also canvassed the American ride builders and took home a complete schedule of prices.

The revival of the park in America is said to have had a parallel abroad. Miller & Baker, who hold numerous patents on devices for roller coaster and other rides, are engaged on two foreign jobs, one in Blackpool, England, and the other in Australia. They furnish the plans complete and construction superintendents. Labor and materials are secured on the ground.

PICTURE EXPO. LOOKS GOOD

Los Angeles, June 13.

Renewed activity resulting from the assumption of operations by the World Amusement Corporation, in which Ed. Carruthers and Charles Duffield are heavily interested, gives indication that the Monroe Centennial and Motion Picture exposition, scheduled for next month, to run five weeks, will be a success.

The press department has been augmented under the supervision of H. Wombold, and the territory is being flooded with press matter.

Buildings are going up rapidly on the grounds and practically all concessions have been let out.

CARNIVAL AT CONEY ISLAND

The World at Home Carnival show is playing an indefinite engagement at Coney Island this summer. The show has been at Coney for five weeks now with business averaging good to the present.

It is the first season the carnival has passed up travelling for a permanent location. If business warrants it will remain at Coney throughout the season.

LUNA PARK, CONEY ISLAND

Important revisions have taken place in Luna Park since last year, revisions and additions that change the character and atmosphere of the entire institution. The changed complexion appears to be a part of the country-wide movement to bring the summer park back to its old place as a warm weather amusement resort and place of recreation for the people.

The changes come under three headings: The establishment of a large grandstand, with a gate for the circus features and the elaboration of the show; the building of a new swimming pool at an estimated cost of \$150,000, and the use of the adjoining property, formerly occupied by the Sea Beach Palace, into a "fun house," called "The Pit."

The circus grandstand is in the form of a depressed single ring, probably 20 feet below the level of the park walks, with grandstands on three sides with a capacity of about 1,400 sloping to the ringside. The gate is 10 cents, while entrance also is included in the combination ticket. The show takes up 50 minutes, is fast and interesting, with a capital comedy finale in Corelli's comedy-circus featuring the unridable mule with a ducky and a tramp rider.

At both shows last Sunday night the place was filled to capacity, with even the sloping aisles occupied. One section was occupied by visiting Shriners en route from Washington. Besides its entertainment features the circus is a splendid ballyhoo incident over the whole island. Each show is preceded by a parade to the gates and back, with the crowd looking on through the Surf avenue gates. The John Robinson Elephants lead the parade and command attention. The rest of the show is made up of the Riding Waltons, Sensational Meredith, spectacular aerial novelty featuring a loop-the-loop on a riding trapeze. Several clown numbers bring the total of the bill up to six acts, including a brief bit by Ferber and Ferber.

The elaboration of the paid show and the gate to cover its cost is a comparatively new development. It comes in response to the demand of the concessionaires for a feature capable of advertising exploitation that will bring the people out, and the tendency in this direction appears to be country-wide. What influence it has had at Luna does not yet appear, although the management declares the Memorial day gate was the best in the last five years. Last Sunday attendance was estimated at 30,000.

The "fun house" and the swimming pool appear to be inspired by several considerations. The management doesn't say so, but the intent clearly is to bring in a feature that will supplement the rest of the plant for stronger competition with Steeplechase down on the waterfront, the Tillyou institution that has always made a feature of the rough-house devices for the younger crowd.

Luna has gone Steeplechase one better in its rough-and-tumble amusements. There are the air blimps that blow the girls' skirts over their heads, the collapsible stairways, the human roulette wheel and innumerable slides, several of which are hazardous enough to tempt fate. One in particular goes down a bumpy slope with a take-off into the air to a flexible curved slope of metal with an offset resembling the leaps of ski jumpers in the news topical. A lot of con-

turers got up rubbing their heads, and one man, Variety's reporter, if you must know, emerged with a hen's egg bump on the back of his dome and gore trickling into his Van Heusen. It's no place for invalids, but it does seem to entertain the youngsters mightily.

Besides the bid for Steeplechase patronage, the new feature is visible to the Surf avenue crowd and serves as an attractive ballyhoo for the whole park, and it gives the place an additional entrance on the main thoroughfare. Admission to the "fun house" is 25 cents and entrance is independent of the rest of the plant. One may visit "The Pit" from Surf avenue without going into the park. Entering from the park the gateman clips the tickets, which are good for return to the park itself.

By this arrangement Luna has a roofed-in recreation ground available in case of rain and accessible both to the park patrons and the general Coney crowd.

It is planned to open the swimming pool June 16, although the job does not look that far advanced just now. The plant will have a capacity of around 3,500 and the bathers will be visible from Surf avenue as an additional attraction for onlookers. The swimming pool idea has been an enormous money-maker in inland resorts and as a winter feature at the seashore. As a feature at the island it has been tested at Steeplechase and seems to be a money-maker in competition with surf bathing. The Luna idea seems to be half a spectacle for the visitors and half a lure to the water fans. Later stands may be built and the tank employed for aquatic events.

Luna still goes in for independent ballyhooing. The Sea Raider show, near the gate on the right hand line coming in has an elaborate opening every half hour or less, using "Keno," a young man doing the mechanical figure to get the crowd and a lecture by a young man in sailor togs. Some of the older concessions, like "Witching Waves," were getting an extremely mild play Sunday evening, and the "games of skill" (merchandising wheels are taboo on Long Island) were deserted, except for the balloon racer, which drew some attention. The dance hall, one of the finest on the island, was crowded.

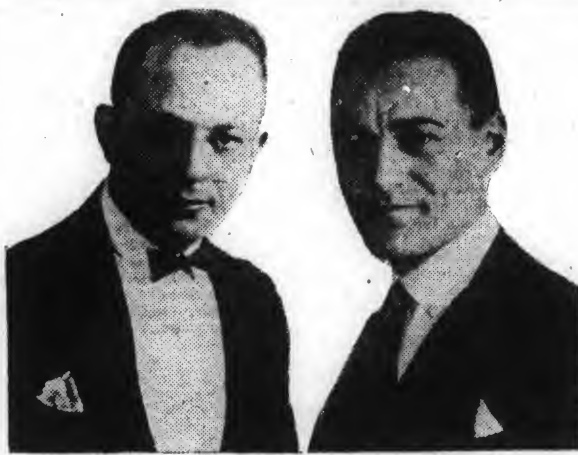
Among the new devices is "The Love Nest," a big revolving affair adjoining the chutes to the west. In form it resembles a straw hat with a series of doors from the rim to the crown and a maze of passages where couples get lost. Exit is by way of a sliding chute.

A new atmosphere seems to have come into the summer park game, or it seems so to one who has not visited any of them for several years. This observer has been through two resorts near New York this year, Luna and Columbia, and noted the changed behavior of park attendants. At Luna gatemen and concession workers are uniformly polite and good humored. One man walked into the "fun house" smoking. The attendant followed, apologized, lifted his cap to the offender's woman companion and explained quietly smoking was against the rules. In the old days the same scene would have been accomplished with a growl. This sort of thing reflects a different style of management.

At Luna the general management has been in the hands of A. B. Wallace for the last three years. Wallace came from the field of hotel management and is described as a strict disciplinarian, and his methods are reflected in the whole character of the institution. The plant is brighter and cleaner than it has ever been since the Thompson & Dundy days, and the whole operation shows method and order.

If the new boardwalk is to have any effect on the Surf avenue amusements it was not apparent Sunday evening. Looking at the crowded promenade one imagines Surf avenue must be deserted and all the people are near the beach. But Surf avenue is as jammed as ever. The report is that boardwalk concessionaires are disappointed. They paid as high as \$400 a front foot for space, but the crowd goes up to the avenue or the Bowery to play. The only beach front concession that drew heavily was a new "Caterpillar," an undulating merry-go-round of wheeled cars, which becomes a tunnel when in motion by throwing a canvas cover over the train of cars that shuts the riders off from view and invites "spooning."

Rush.



Will BURNS and LYNN Ed

in "TUNES, TICKLES AND TAPS"

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MR. JACK CURTIS and MR. MORRIS ROSE: We thank you for your co-operation.

BURNS and LYNN.

CARNIVAL FIRE

American Exposition Shows Burned En Route

Watertown, N. Y., June 13.

Sparks from a passing engine fired the train bearing the equipment of the American Exposition Shows, badly burning it. The train was going from Schenectady to Gloversville, N. Y.

The fire caused the carnival to postpone its showing here from next to the following week.

CIVIC LEAGUE ON CIRCUSES

Albany, N. Y., June 13.

The New York Civic League, headquarters here, has set its eyes on circuses visiting New York State. Requests are sent out by the League to chiefs of police where the circuses appear, asking if complaints were received and of what nature, etc.

MELVILLE CHARGE DISMISSED

A charge of forgery preferred against Frank Melville, the fair booker, was dismissed by Assistant District Attorney Jacob Stiefel, who had charge of the hearings June 1 and 8. Melville was charged with signing Harry Hasser's name to 13 telegrams addressed to various fair associations.

Anna Ogan, a stenographer in the Hasser company's office, testified Hasser dictated the telegrams but left for his home in Reading, Pa., saying he was ill.

FORCE \$2,500 OR \$5,000 GUARANTEE UNDER "AUSPICES," IS NEW TIP

Fraternal Organizations Urged to Insist Upon Carnivals—Profit-Sharing Unfair, Say Letters Sent Out From Chicago

Chicago, June 13. Fraternal organizations under the auspices of which carnivals are appearing are being warned in a series of letters being sent out from Chicago not to accept contracts calling merely for a share of the profits but to insist upon having the fraternal organization guaranteed not less than \$2,500 and as much as \$5,000 in important cities.

The carnivals have been cajoling the fraternal organizations into contracts which did not permit the local body receiving more than \$400 or \$500. Under the contracts played this spring it has been unusual for the local organization to receive as much as \$600. In some cases this has been eased to some extent by a scheme by which the local organization raffled off an automobile independent of the carnival.

The plan of letting the local organization share in the "profits" is not a fair one, it is pointed out in these letters being sent out to posts of the American Legion, the Elks, Moose and other orders, because of extra and incidental expenses which make the operation of the carnival itself show a small profit while there are many concessions and hangers on that clean up big money.

The guarantee forces the disgorge of a portion of the funds obtained in ways that are not included in the direct profits of the carnivals.

Some concerns have taken as much as \$30,000 or \$40,000 in a city and shown a book profit which gave the local organization a ridiculously small return.

FRANK WEST ROW

Harry Ramish, business manager of the Frank West shows a carnival which was fined on five counts in Grafton, W. Va., after the Klu Klux had made a demonstration near the lot, gives his side of the affair in a letter to Variety.

"The Hohn Post (under whose auspices the West outfit showed) has little standing in the community, being the offshoot of the Legion post which is sponsored by the Chamber of Commerce and Rotary Club. One of the city commissioners (Mr. Taylor) informed us we could not operate merchandise wheels, but the police chief claimed sole authority to close concessions and as long as we worked as we did, we could go ahead. We were selling souvenirs and giving chances away.

"The father of one of the Legion boys swore out a warrant which included all concessions such as balloon racer and ball throwing devices. The constable who served the warrant told Justice of the Peace Little we were not gambling and we were told to open up again (Mr. Ramish does not say who gave permission).

"Subsequently the prosecuting attorney ruled that our concessions were not games of skill and the fines followed."

Mr. Ramish declares the demonstration of the Klan had no relation to the carnival and denies that the West shows cited the previous engagement of the Dotson shows for the Legion. The management, he adds took all responsibility for its acts and did not blame hangers on. The show's stationery carries the line "Cleanest Show on Earth."

While Vacationing This Summer

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will be sent anywhere in the United States for the special rate of \$1.75 for three months. Foreign, including Canada, \$2.00.

DULUTH'S MAYOR

Says No Carnivals in That Town After This Summer

Duluth, June 13. The Common Council was informed this week by Mayor Snively there will be no permits issued to carnivals for Duluth after this summer. Several have secured permits for the current season.

Owing to the \$500 local license fee for circuses here, both the Ringling Brothers' and Main circuses have passed up this town.

SWINDLER USES THEATRE

Indianapolis, June 13.

Two local firms were swindled by a dapper man giving his name as "L. A. Patterson," and representing himself to be connected with Ringling Brothers, Barnum & Bailey's circus, which was here last week.

The stranger represented himself as an "advertising man." He induced an automobile sales agency to pay him \$80 in advance on an agreement to pay \$150 for the privilege of having one of its cars, plastered with placards, lead the pageant at the opening of the big show. He also gyped a printing firm into getting out a lot of contract forms which he used in "selling" his stunt.

The victims did not learn they were stung until the printer, who had been told by the swindler to see the purchasing agent of the circus, tried to collect his bill from him.

FOREIGN ACTS TOO BIG

Chicago, June 13.

Two of the acts brought from abroad for the Ringling and Barnum and Bailey circuses this season were found to be too big to transport on the road and were sent to winter quarters at Bridgeport, Conn.

These acts were the lion riding the horse in the mammoth steel cage and the 24 liberty horse act.

SELLS-FLOTO IN RAIN

Springfield, Mass., June 13.

Sells-Floto circus ran into cold and rainy weather in Worcester, Springfield and Pittsfield Thursday, Friday and Saturday. It rained so hard in Springfield patrons in the menagerie tent were treated to a shower when water started to seep through the canvas. Many of the spectators had to raise umbrellas.

NO ENORMOUS OPEN-AIR "LOTS" FOR CIRCUSES IN TEN YEARS

Circus Man Gives It as His Opinion—Building Operations Taking Up Open Spaces in Ten Largest Cities

The playing of the type of circus the public of the larger cities have been educated up to in the last ten years will be a thing of the past in ten years to come in the same larger cities, according to a circus executive who has made an intensive study.

The condition regarding playing grounds as it exists in New York, where Madison Square Garden has saved the situation for the Ringling Big Show the last decade, and where it has been impossible to secure a lot of sufficient size to accommodate it, is reflected generally in a smaller degree in the 10 largest cities.

Through the enormous increase in building since the end of the war lots large enough for the Ringling show are becoming less in number

yearly. The time is rapidly approaching in cities like Boston, Philadelphia, Detroit and Pittsburgh when lots of this size will not be available.

The inability of the Ringling show to play Brooklyn this season because of the absence of a large enough playing space with suitable transportation as an adjunct exemplifies the condition the big circuses will have to face in the other towns more or less shortly.

There has been some talk of the circus people getting together with local associations and promoting large amphitheatres that could be used throughout the year for various amusement purposes, but this has not passed the stage of discussion as yet.

With the circus of the larger type, travelling in from 60 to 125 cars, unable to play the 10 largest cities it would hardly be worth while playing the smaller towns alone.

Circus men generally are alive to the situation and are considering means to solve the problem.

The plan of utilizing motor busses for transportation of patrons has been used by some of the smaller shows with in and out success. The furnishing of transportation is hardly thought practical for the big shows, however, the plan of building amphitheatres being the most logical proposed thus far. These it has been pointed out could be used for sporting events and civic assemblages such as conventions, etc.

FAIR AGENTS ALLEGE CONSPIRACY AGAINST RIVAL AGENCY

Damage Action for \$100,000 by Wirth Office with Frank Melville Defendant—Injured Wirth's Business—Forgery Charge Not Entertained

USING SELLS-FLOTO SHOW ONLY AS OPPOSITION

Harvey Has Absolute Authority on Routing—Made \$200,000 Last Year

Chicago, June 13.

The Muggivan-Bowers-Ballard circus is using the Sells-Floto show to harass the Ringling Brothers-Barnum and Bailey show and depends upon the changing of the route of this single organization for its near-opposition tactics rather than using all of the Muggivan-Bowers-Ballard attractions as was the plan last season.

The plan of procedure is materially changed this season inasmuch as the Sells-Floto show is playing in advance and around the Ringling-Barnum & Bailey circus rather than using the three attractions in a checkerboard system of routings as was the plan in 1922.

The Sells-Floto show is said to have shown a profit of between \$200,000 and \$300,000 last year. The contact of the two shows to date has been "satisfactory" to the Floto show, which does not attempt to rival the Ringling-Barnum & Bailey in size.

Zack Tyrell, who is back with Sells-Floto and R. M. Harvey, the general agent, are said to have absolute authority in this routing system and to change or switch the route as they deem wise. This delegation of authority is said to have earned the approval of James Muggivan and Bert Bowers, practical showmen, who have seen the danger of a management holding too tight a rein on authority in routing. Muggivan is with one of the combination's shows and Bowers with another, but they give their personal attention to the conduct of the shows rather than to the routing of the Sells-Floto organization.

OUTDOOR ITEMS

William Merritt received a sentence of four years in all at St. Johns, N. B., where he was convicted on two charges of burglary. Merritt had been a wrestler with the World's Standard Shows, a carnival. George Brooks, arrested in the same town with George W. Lord, on the charge of stealing whiskey, was acquitted while Lord was convicted and given three years. They also had been connected with carnivals.

Several employees of the Sells-Floto circus caused Fall River, Mass., authorities considerable bother during the appearance of the show there. Two men, George Thomas, of Washington, and Garfield Anderson, of Baltimore, were arrested on charges of malicious destruction of private property by poisoning five performing dogs of the circus. They were arraigned in the District Court there and found guilty. Both were sentenced to four months in the House of Correction. The men, according to testimony, poisoned the animals to gain revenge over their trainer, George Allen, against whom they held a grudge for something that had taken place previously. The dogs were of great value, it was stated, and did tight rope walking stunts.

The vaudeville theatre in Mountain Run Park, Holyoke, Mass., starts next Monday with six acts booked by Harry Carlin and Bob Hutchinson of the Keith Family department. It will be a split week.

The Riverside Amusement Company, operating Riverside amusement park, Indianapolis, has announced it will spend \$225,000 on improvements, including a new \$75,000 skating rink, a new roller coaster costing between \$60,000 and \$70,000; a refreshment and cafeteria building costing \$50,000; a "fun" house costing \$30,000, and an open air theatre at \$15,000. Work will be started after Labor Day.

The Wirth, Blumenfeld Fair Booking Association, consisting of Frank Wirth, George Hamid and Philip St. Leon, has started suit for \$100,000 damages against Frank Melville on the grounds of conspiracy. The latter is alleged to have distributed derogatory matter intended to injure the complainant's business.

Wirth, Hamid and St. Leon purchased the minority interest of Herman Blumenfeld and Max Lowenstein in the Wirth, Blumenfeld office during the spring. Shortly afterward Melville, also in the fair booking business, is alleged to have sent out letters to a number of small towns scheduled for fairs, giving the gratuitous information that the Wirth-Blumenfeld agency had been dissolved. Also that the agency would have trouble filling contracts for shows, with the further explanation that acts were common property.

The letters are claimed to have embarrassed Wirth and Hamid, who are the active heads of the agency, and, in addition to the task of explaining the true situation, the propaganda was the result of the agency losing a number of contracts, as the small town fair secretaries rarely see trade papers and were ignorant of the facts. It appears that Melville sent a field man on the road immediately after sending out the letters, the representative being thereby able to secure contracts.

Wirth and Hamid further contend they have many outdoor acts under play or pay contracts for the fair season, placing the firm under a heavy liability if their field of bookings is restricted, which they allege was the purpose of Melville. The name of the Wirth-Blumenfeld office was continued after the minority stockholders sold out, as most of the booking contracts had already been made out in that name.

Wirth and Hamid say they have booked 90 per cent. of the fairs for this season in New York State. Many letters were sent the firm by the major fair secretaries condemning the methods alleged to have been pursued by Melville, and several fair men offered to come to New York to testify.

Melville is said to have secured information of the Wirth-Blumenfeld plans through a leak in the office. After Blumenfeld and Lowenstein withdrew the same suite of offices were occupied for several weeks and the data is said to have been pilfered at night. Lowenstein and Blumenfeld specialized in vaudeville and cabaret bookings, having little or no concern with the office's fair bookings other than a financial interest.

Lowenstein is credited with having started negotiations for Harry Hassler, field man for Wirth and Hamid, with the object of placing him with the Melville office. Hassler did confer with Wirth and Hamid. Telegrams purported to be signed by Hassler were sent to at least 13 fair secretaries, the wires stating there was trouble in the Wirth-Blumenfeld office. Hassler declared he never signed any such telegrams and a charge of forgery was lodged with the district attorney's office. The case was dismissed, however, last week, because of insufficient evidence.

Wirth and Hamid testified they had proof the telegrams had been sent from Melville's office.

UNIVERSITY RAIN INSURANCE

Ann Arbor, Mich., June 13.

The University of Michigan, following the usual insurance procedure indulged in by outdoor showmen, will receive \$3,000 if one-tenth of an inch of rain falls next Monday when the school's outdoor commencement exercises on Ferry Field will be staged.

If it does rain, the exercises will be held indoors, but this is the first instance that an educational institution has taken out insurance against rain in connection with its entertainment activities.

SEVERAL DRAMATIC TENT SHOWS GOT BUNCHED IN ILLINOIS

More Dignity Through Broadcasting—Some Shows Making Long Jumps Away from Crowded Territory—Generally Reports Are Good

Chicago, June 13.

The traveling dramatic companies which show under canvas have taken an added dignity since Elwyn Strong started broadcasting "The Man Who Came Back" on Fridays at 7:30 p. m. (Chicago time). He also broadcasts his orchestra. It is being done out of Omaha.

The touring shows of the tent variety somehow or other bunched unfortunately in Illinois this spring. As a consequence some are making long jumps to get away from the crowd. In some towns there have been as many as four of these shows so far this season. George Robinson, who played Pontiac, Ill., last week, made a long jump north. Glen Beveridge, who played Mommie, Ill., last week, jumped up into Wisconsin for this week.

The shows in Illinois territory got a slap last week owing to the return of cold weather. The Robert Sherman show, of which James Feltz is manager, played Vandalia last week and moved to Christopher this week. Rudolph Wilson, who took over the Gordian knot, is playing Gordian territory around Peoria profitably.

The shows in Michigan are doing well. Nothing has been heard from Lloyd Gould but he is known to have opened. The Jack Kelly show is doing very well. Shows in Wisconsin have had a larger amount of cool weather than was cared for. The Rotinour show is said to be doing exceptionally well. George Sweet's is the only Iowa show from which reports have been received. His organization is prospering. The Roy Porter show, the Mack stock and the Guy stock are getting money in Indiana; the latter is at Montpelier this week. The Jack Johnson show and Ed North's show are in Kansas and word from out that way indicate that they are having a fairly good spring season.

Clem Corey arrived at O. H. Johnston's office in Chicago Monday to organize a tent show.

AERIAL CROMWELLS INJURED

The Aerial Cromwells, on their opening performance at Electric Park, Albany, June 4, were working on a new apparatus built to economize on weight in excess baggage. In their full swing for a passing somersault, which brought the maximum strain on the rigging, the new apparatus collapsed, hurling both to the ground, some 50 feet below.

When examined, it was found Frank had escaped with a sprained arm and dislocated shoulder, but his wife sustained more serious injuries, the full extent of which it will take time to tell.

Both are reported as improving. The team had the summer booked in parks and fairs, several weeks of which they have had to cancel on account of the accident.

ACCIDENTS IN PARKS

Sawn Ringen, the 20-year-old girl high diver, fractured her collar bone while performing at Luna Park last week. She is at the Coney Island Hospital. Miss Ringen struck the side of the tank in completing a high dive. She hails from Florida, and was formerly of the Darling Ringens.

The Cromwells fell while playing at Mid-City Park, Albany, N. Y., early last week. Although neither member was seriously hurt, the act will be forced to lay off several weeks. The rigging collapsed. When Frank Cromwell discovered it starting to topple, he quickly lowered Maude on a rope, but part of the apparatus fell on her. Frank jumped to safety. The management offered the team full salary, although the accident happened at the first show. The Cromwells have been rebooked at the park.

Harry O'Brien will be in charge of the Chicago office of Clarke & Leslie in the Grand opera house building. Grant Clarke is in Chicago for a few days superintending.

LABOR DIFFICULT

Situation More Troublesome for Outdoor Attractions

As the outdoor season progresses the question of labor assumes a still more troublesome condition.

At no time since the end of the war has the labor situation with the big circuses and carnivals been as bad as at present. In past years, even up to last season, there has been a sufficient supply of "floating labor" from which the circus people could recruit canvas men, mechanics, etc. But this year the "floaters" seemed to have diminished to a mere handful at the start of the season, with their numbers steadily decreasing since.

Demand for common labor for road building, in factories and the building business is rated as mainly responsible for the labor shortage the outdoor people are experiencing. Wages are, as a result of the condition mentioned, have been climbing continually, with "razor backs," etc., hard to get at any price.

ACTS WITH AMATEURS

Booking of acts to work with amateur performers in charity events continue to furnish a good deal of employment. The society circus for the benefit of the Memorial hospital, Greenwich, Conn., which from next Wednesday to the end of the week, will have Starrett's Animals, Stroller Sisters and Norman, the Frog Man. Johnny Keeler is putting on the numbers while Frank Bowen is directing the show. Both are professionals.

PHILIP WIRTH COMES OVER

Chicago, June 13. Philip Wirth, the Australian showman, arrived here Saturday on a trip around the world. He is a brother of George Wirth, with whom he owns the Wirth Brothers circus. This is his first trip to America.

Mr. Wirth left here to join the Walter L. Main show, which is playing Ohio, and will tour with the show a week, visiting May Wirth and the Wirth Family, featured with the show.

COMANCHE CO., TEXAS FAIR

Oklahoma City, June 13. A permanent organization of the Comanche, Tex., May 29, and a decision to hold a Comanche County Fair in the fall was reached.

The following officers of the fair association were elected: George Montgomery, president; J. F. Smoot, vice-president, and C. E. Foster, secretary.

The fair will be a live stock and agricultural fair with amusements included.

CUBAN PARK MAN HERE

Sig. Canassa, attraction manager for the Havana, Cuba, park, is in New York putting out inquiry for features for his establishment. He plans to open a permanent New York office in the fall.

CIRCUS ROUTES

Ringling Bros., B. and B. June 25, Worcester, Mass.; 26, New Bedford, Mass.; 27, Fall River, Mass.; 28, Providence, R. I.; 29, New Haven, Conn.; 30, Bridgeport, Conn.

K. of C. Circus The West Brighton Council, Knights of Columbus, will hold an eight-day society circus and bazaar, beginning June 30, on Staten Island. The show will be given under a 125-foot round top.

Bernard Dolan is heading the Vincent Lopez Red Corps' orchestra, which opened Sunday at the Palace, Chicago. The combination was formerly under the leadership of J. Dell Lampe, son of J. Rodewalk Lampe, technical director of the major Lopez orchestra.

PARKS FOR ENGLAND

London Tramway Men Return After Studying American Resorts

The group of four London tramway men which has been in the United States for a month studying the American summer park institution with a view to its exploitation in England, sailed for home last week.

They visited parks in the East and as far West as Kansas City, paying special attention to the park as an incident to street railway terminals. They also canvassed the American ride builders and took home a complete schedule of prices. The revival of the park in America is said to have had a parallel abroad. Miller & Baker, who hold numerous patents on devices for roller coaster and other rides, are engaged on two foreign jobs, one in Blackpool, England, and the other in Australia. They furnish the plans complete and construction superintendents. Labor and materials are secured on the ground.

PICTURE EXPO. LOOKS GOOD

Los Angeles, June 13. Renewed activity resulting from the assumption of operations by the World Amusement Corporation, in which Ed. Carruthers and Charles Duffield are heavily interested, gives indication that the Monroe Centennial and Motion Picture exposition, scheduled for next month, to run five weeks, will be a success.

The press department has been augmented under the supervision of H. Wombold, and the territory is being flooded with press matter.

Buildings are going up rapidly on the grounds and practically all concessions have been let out.

CARNIVAL AT CONEY ISLAND

The World at Home Carnival show is playing an indefinite engagement at Coney Island this summer. The show has been at Coney for five weeks now with business averaging good to the present.

It is the first season the carnival has passed up traveling for a permanent location. If business warrants it will remain at Coney throughout the season.

LUNA PARK, CONEY ISLAND

Important revisions have taken place in Luna Park since last year, revisions and additions that change the character and atmosphere of the entire institution. The changed complexion appears to be a part of the country-wide movement to bring the summer park back to its old place as a warm weather amusement resort and place of recreation for the people.

The changes come under three headings: The establishment of a large grandstand, with a gate for the circus features and the elaboration of the show; the building of a new swimming pool at an estimated cost of \$150,000, and the use of the adjoining property, formerly occupied by the Sea Beach Palace, into a "fun house," called "The Pit."

The circus grandstand is in the form of a depressed single ring, probably 20 feet below the level of the park walks, with grandstands on three sides with a capacity of about 1,400 sloping to the ringside. The gate is 10 cents, while entrance also is included in the combination ticket. The show takes up 50 minutes, is fast and interesting, with a capital comedy finale in Correll's comedy-circus featuring the unruly mule with a ducky and a tramp rider.

At both shows last Sunday night the place was filled to capacity, with even the sloping aisles occupied. One section was occupied by visiting Shriners en route from Washington. Besides its entertainment features the circus is a splendid ballyhoo incident over the whole island. Each show is preceded by a parade to the gates and back, with the crowd looking on through the Surf avenue gates. The John Robinson Elephants lead the parade and command attention. The rest of the show is made up of the Riding Waltons, Sensational Meredith, spectacular aerial novelty featuring a loop-the-loop on a riding trapeze. Several clown numbers bring the total of the bill up to six acts, including a brief bit by Ferber and Ferber.

The elaboration of the paid show and the gate to cover its cost is a comparatively new development. It comes in response to the demand of the concessionaires for a feature capable of advertising exploitation that will bring the people out, and the tendency in this direction ap-

pears to be country-wide. What influence it has had at Luna does not yet appear, although the management declares the Memorial day gate was the best in the last five years. Last Sunday attendance was estimated at 30,000.

The "fun house" and the swimming pool appear to be inspired by several considerations. The management doesn't say so, but the intent clearly is to bring in a feature that will supplement the rest of the plant for stronger competition with Steeplechase down on the waterfront, the Tillyou institution that has always made a feature of the rough-house devices for the younger crowd.

Luna has gone Steeplechase one better in its rough-and-tumble amusements. There are the air blasts that blow the girls' skirts over their heads, the collapsible stairways, the human roulette wheel and innumerable slides, several of which are hazardous enough to tempt fate. One in particular goes down a bumpy slope with a take-off into the air to a flexible curved slope of metal with an effect resembling the leaps of ski jumpers in the news to-beat. A lot of am-

turers got up rubbing their heads, and one man, Variety's reporter, if you must know, emerged with a hen's egg bump on the back of his dome and gore trickling into his Van Heusen. It's no place for invalids, but it does seem to entertain the youngsters mightily. Besides the bid for Steeplechase patronage, the new feature is visible to the Surf avenue crowd and serves as an attractive ballyhoo for the whole park, and it gives the place an additional entrance on the main thoroughfare. Admission to the "fun house" is 35 cents and entrance is independent of the rest of the plant. One may visit "The Pit" from Surf avenue without going into the park. Entering from the park the gatekeeper clips the tickets, which are good for return to the park itself.

By this arrangement Luna has a roofed-in recreation ground available in case of rain and accessible both to the park patrons and the general Coney crowd. It is planned to open the swimming pool June 16, although the job does not look that far advanced just now. The plant will have a capacity of around 3,500 and the bathers will be visible from Surf avenue as an additional attraction for onlookers. The swimming pool idea has been an enormous money-maker in inland resorts and as a winter feature at the seashore. As a feature at the island it has been tested at Steeplechase and seems to be a money-maker in competition with surf bathing. The Luna idea seems to be half a spectacle for the visitors and half a lure to the water fans. Later stands may be built and the tank employed for aquatic events.

Luna still goes in for independent ballyhooing. The Sea Raider show, near the gate on the right hand line coming in has an elaborate opening every half hour or less, using "Keno," a young man doing the mechanical figure to get the crowd and a lecture by a young man in sailor togs. Some of the older concessions, like "Whitching Waves," were getting an extremely mild play Sunday evening, and the "Games of Skill" (merchandise wheels are taboo on Long Island) were deserted, except for the balloon racer, which got some attention. The dance hall, one of the finest on the island, was crowded.

Among the new devices is "The Love Nest," a big revolving affair adjoining the chutes to the west. In form it resembles a straw hat with a series of doors from the rim to the crown and a maze of passages where couples get lost. Exit is by way of a sliding chute. A new atmosphere seems to have come into the summer park game, or it seems so to one who has not visited any of them for several years. This observer has been through two resorts near New York this year, Luna and Columbia, and noted the changed behavior of park attendants. At Luna gatekeepers and concession workers are uniformly polite and good humored. One man walked into the "fun house" smoking. The attendant followed, apologized, lifted his cap to the offender's waist, companion and explained quickly smoking was against the rules. In the old days the same end would have been accomplished with a growl. This sort of thing reflects a different style of management.

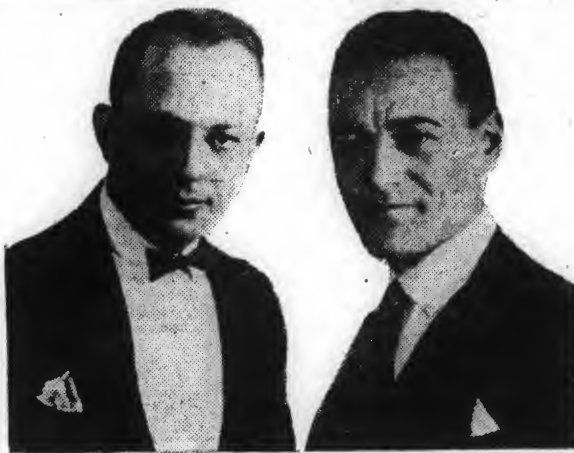
At Luna the general management has been in the hands of A. B. Wallace for the last three years. Wallace came from the field of hotel management and is described as a strict disciplinarian, and his methods are reflected in the whole character of the institution. The plant is brighter and cleaner than it has ever been since the Thompson & Dundy days, and the whole operation shows method and order.

If the new boardwalk is to have any effect on the Surf avenue amusements it was not apparent Sunday evening. Looking at the crowded promenade one imagines Surf avenue must be deserted and all the people are near the beach. But Surf avenue is as jammed as ever. The report is that boardwalk concessionaires are disappointed. They paid as high as \$400 a front foot of space, but the crowd goes up to the avenue or the Bowery to play. The only beach front concession that drew heavily was the new "Caterpillar," an undulating merry-go-round of wheeled cars, which becomes a tunnel when in motion by throwing a canvas cover over the train of cars that shuts the riders off from view and invites "spooning." Rush

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Will BURNS and LYNN Ed
in "TUNES, TICKLES AND TAPS"

By HARRY C. GREENE and ARTHUR HAVEL
THIS WEEK (JUNE 11), SPOTTED FIFTH AT PALACE, NEW YORK.
MR. DARLING: We appreciate your confidence.
MR. JACK CURTIS and MR. MORRIS ROSE: We thank you for your co-operation.
BURNS and LYNN.

CARNIVAL FIRE

American Exposition Shows Burned En Route

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The fire caused the carnival to postpone its showing here from next to the following week.

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VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sime Silverman, President
154 West 46th Street New York City

SUBSCRIPTION:
Annual.....\$7 1 Foreign.....\$8
Single Copies.....20 Cents

VOL. LXXI, No. 4

Van and Schenck open a coast tour for the Orpheum Circuit June 1 at the Orpheum, San Francisco. The act will remain two weeks at each Orpheum house, returning east in August to begin rehearsals for the Willie Collier-Sam Bernard Revue.

Earl Girdler, Chicago agent, arrived in New York June 11 after a motor trip from the Windy City, stopping en route for the Shriners convention at Washington.

All of the properties used in Schell's Marionettes were destroyed in the fire that razed the Broad street station of the Pennsylvania railroad in Philadelphia Sunday. The act was forced to cancel the first half at Keith's Jersey City as a result of the loss of their stuff.

George Kann, manager of the Alhambra, Brooklyn, will assume the duties of relief management for the Loew Circuit during the summer following the closing of his regular house this week. His first new assignment will be for two weeks at the 116th street theatre, New York.

E. C. Emerling has been appointed assistant to Charles Wuerz in the management of Braves Field, Boston playing evening shows under the Loew management June 25. Burton Whitman of the Boston "Telegram" will be press agent for the park after the opening. Terry Turner the regular Loew publicity director, handling it until that time.

K. D. Toups has succeeded Walter Kattman as manager of Loew's Crescent, New Orleans, Kattman retiring to enter a commercial enterprise.

Lillette Turner (Lillian Katz) has announced her engagement to Louis L. Wilks, non-professional.

Harry Stoddard's Orchestra, last week at the Palace, New York, has signed to make dance recordings exclusively for the Emerson company.

Savoy and Brennan have signed with the Aeolian Co. to make a number of talking machine records. The first release which are being currently "canned" will be the "Margie" dialogs with which the team is identified.

George King, general manager for the Jean Bedini enterprises for three years, has embarked in the producing business of his own. His first will be a tab, "Cuddle Up" which will play at the Courts circuit.

The William Morris office this week booked the Wilton Sisters over the Moss and Stoll tour in England, opening in July, with 10 weeks booked and an option.

Margaret Wise Dolly, mother of Yancesi and Roszica Dolly, noted dancers, known as the Dolly Sisters, and Edward Dolly, a stage manager, left an estate not exceeding \$3,000 in personality and about \$3,000 in realty and no will when she died May 26, according to her husband, Julius Dolly, of 2215 Bayview place, Brooklyn, in his application for letters of administration upon the property, which was granted to him by the Kings County Surrogate's Court. Mrs. Dolly, survived only by her husband and the three children, was 51 years old, a native of Hungary, had lived in Brooklyn for about 12 years, and was laid to rest at the Cypress Hills Cemetery. She had been ill for about five years with heart trouble, and until last December had traveled with her daughters in their engagements.

The 11th district locals of the I. A. T. S. E. comprising those of Eastern Canada will hold a convention at Quebec June 15-17. The Western Canada locals will hold a convention at Edmonton July 9-11.

GOOD WILL WITH SHOWMEN

The extremely interesting brief written by John M. Kelley, counsel for the Ringling Brothers, on good will in the show business, resulted in a legal victory for Mr. Kelley. He made his points with detail in substantiation of his claim that the estates of the late Henry and Al T. Ringling could not be appraised on the book value of the Ringling Brothers-Barnum-Bailey circus, in which those estates have an interest. Book values would have resulted in an appraisal through earning capacity. The Ringling profits from the Big Show run into the millions each summer. With profit of millions basing value, an official appraisal would have given a tremendous sum as the current worth of the Barnum-Bailey circus.

Mr. Kelley asked and received a nominal valuation in appraisal for inheritance tax purposes through his brief that declared in uncontradictable facts that there is no good will in the show business left by a deceased; that good will to be maintained must be supplied in and with the same superior showmanship its creator gave to it.

Off hand the cursory observation could follow that might be true of any business. But the show business is not of the any business classification. Wanamaker's has erected a good will that might remain forever with that firm under any direction, while it continued its present policy of fair dealing and secured its merchandise from its own or other factories with the standard held up to its present merchandise. Manufacturers will compete with one another to make and sell the Wanamaker standard, to sell it to Wanamaker's, if Wanamaker's does not sufficiently furnish its own stocks.

The showman operates with ideas. For every idea accepted by the successful showman, he has conceived 100 of his own. Otherwise he could not be successful. Were another able to deliver as many ideas to a successful showman and have them approved, as the showman himself thinks of, the other fellow would be the successful showman.

Showmanship, defined, is a knack. Whether successful or no, it's still a knack, and a peculiar knack, peculiar to the man owning it. No one can take it away from him, and it's doubtful if anyone can successfully imitate it for it includes personality and individuality, the latter the more important in showmanship. The individuality of a showman protrudes into his every attempt.

A Wanamaker buyer may purchase 10,000 bolts of silk as a "job," so known in trade. Disposed of at bargain prices over the Wanamaker counter, that would add to the prestige of the store and it would be the end of that. But a showman doesn't get bargains. There is no bargain for him. He may pick up a bargain for the show business, but can never know he has picked a bargain until after exhibiting it. There is nothing staple in the show business that is a bargain. Staples know their value there and ask staple prices.

The showman performs must build, arrange and present whatever he is playing, indoor or out of doors. Whether play production or special attraction the showman must give his individual touch to the presentation, from its inception until its completion, taking in all details, and continuing his attention after launching it. As the years progress the showman of commanding individuality erects a reputation for his output. That becomes his good will. It must be made enduring to be of effect or worth. For instance, "Keith's" is a selling name for vaudeville. "Keith's" is vaudeville. As a going concern Keith's must live up to its name, which stands for a good vaudeville show. To uphold what it stands for there must be a good show inside when Keith's is on the outside of a theatre. That is good will, limited. For if 100 people walked into a Keith's theatre for the first time to see a Keith's bill and the bill was not a good show, all the good will in the world could not persuade that hundred or any part of them that Keith's means a good show. Therefore, there must always be a good show where there is a Keith's; last week, this week, next week, any week; otherwise Keith's cannot procure and secure new patronage. Keith's is the name, the show is the game.

Klaw & Erlanger was a theatrical partnership for over 30 years. The firm dissolved and the matter of good will never entered into the negotiations; Cohen & Harris did the same without good will entering. Had there been a commercial good will created it would have been a commodity to have figured with the tangible assets. Ziegfeld has good will for his type of "Follies" production that brings business regardless of principals, numbers or comedy; Dillingham stands for another type, as did the Charles Frohman name (that never has stood up following his death, outside of the Empire, New York); the Shuberts name stands for another style of musical production that leaves a surprised comment when they produce a "Blossom Time" or "The Lady in Ermine," while even the Belasco name must have Belasco, or Hopkins, Hopkins, while Morris Gest's good will, through his spectacular productions and smart showmanship, isn't worth a dime without Morris Gest.

It's fairly safe to say the greatest good will that could be left as an inheritance, or possibly an asset would be destroyed within two years without an equally efficient direction to support it.

That these things may be recognized in the matter of good will by the big business of the show business is found in the inclination to capitalize or organize through promotion (not flotation) for perpetuity. It is logical to presume a successful institution stands a better chance of remaining established through a corporate body and its several separate heads after the founder has gone than that it shall be supposed there is one other and single man who can replace him.

With a theatre of title that could also be ruined within the two years if the value was not upheld through the continuing attraction being up to the standard of the house. In this may be found why many of the principal picture houses that run 52 weeks every year do not cause good

will; why they must give a show every week instead of becoming branded for a standard entertainment. It is because the house is always open; they give their customers no rest and the customers instead of accepting them as good will purveyors want to know each week what is there.

The good will established by actors is of course negligible. The actor passes out and leaves but the worldly goods he has stored up. It's akin to all other good will of the show business. The actor can not transfer the reputation he has earned through appearing before the public for years. Of what value there may be to the names and plays of deceased stars of the screen time only will tell by reissues of the screen favorites of now. However even in that event no return will accrue to the heirs since the pictures are owned outright by the producers.

It seems a pity that there only may be one E. H. Sothern, no successor, no substitute, no direct descendant who can apply that name. It is of use only to E. H. Sothern or his management. When he stops his name stops, as far as the stage is concerned. The actor builds up a reputation and name to leave a memory.

THE STYLISH SIDE

BY PAM

The Authors' League last Thursday and Friday entertained the International Congress of Motion Picture Arts. The object of the meeting was to establish a better understanding between the producer and the author, and to attain a common ground whereby the author may study the technique of the moving picture way of presenting the fiction children of their brain.

Thursday was the business day and Friday was given over to the social side. The "Social Side" is a side on which the Authors' League excels.

At the luncheon Fannie Hurst looked the last word in smartness in a black crepe de chine afternoon dress, the lines particularly suiting her figure, a black hat and the crystal earrings and beads she always wears completing the costume. Miss Hurst was one of the speakers at the luncheon.

A frock worthy of mention was Bebe Daniels' blue with "Tut" sleeves. Miss Daniels was looking her prettiest.

After lunch 50 taxicabs transported the guests to the Famous Players' studio in Long Island City, where Allan Dwan kept a set working with the Henry Warner picture. Tea was served. Nita Naldi, looking more ravishing than ever in a dark blue trotteur creation, trimmed in red and gold embroidery, a large black hat, and gold and coral earrings, presided charmingly.

Jules Champenols, the famous French author, made the trip here especially to attend this meeting.

A banquet followed in the evening at the Waldorf-Astoria, and Alice Duer Miller was lovely as she spoke in salmon pink, long earrings and black hat.

Matthew Woll, representing the American Federation of Labor, addressed at length. The gist of his speech was that 25 million members of the federation were movie fans.

A witty speech was made by W. B. Maxwell, vice-president of the British Authors' Society. Mr. Maxwell said that though he did not wish to be unpatriotic, he had to admit his countrymen meant well, but usually succeeded in giving the opposite impression. As an illustration, he told of an Englishman seeing a little boy balancing on the edge of a lake, and thinking the lad wanted to take a swim, he said, "Hold on, sonny, I'll help you," and pushed him in. After the boy drowned he realized the child didn't want to swim, but gain his footing.

Robert Kane of Famous Players contributed the most valuable and consistent talk, saying the object of the convention was to raise the art of picture making to a fine plane; the producer was willing in every way to co-operate with the author. For the first time in the history of filmdom there has been a common meeting ground of the author and producer and the entire cordial thus established will have the effect of tearing down the obvious reserve existing formerly. It gives the producer the opportunity to tell the author why and wherein the story does not meet the producer's requirements and the public's demands.

It might be a good idea for the agents to found some such society, for if the author and producer get too friendly, it will be a hard winter for the ten per centers.

A departure from the usual "Jazz" band was accomplished by Renee Robert and Giers-Dorf Symphonists at the Palace this week. The result was refreshing.

The prettiest picture on the Palace stage this week was Elvira Giers-Dorf, garbed in a pale salmon crepe embroidered in gold beads. The grace with which the pretty trombonist sits at the end of the band is truly delirious. She can play, too.

Miss Robert is a dancer of ability and finish. Some of her best toe work recalled Mlle. Dazie. In all of her changes she was carefully and tastefully clothed. Irene Giers-Dorf wears her hair becomingly. Her gown of silver cloth was too short to be modish.

Topics of the Day needs a new clipping bureau. Some be-whiskered relics Monday.

Flo Lewis is an artist. Her flapper costume idea, though not new by any means, was cleverly handled, and Jesse Greer assisted in this number in a way that augurs well for his future in comedy work. The music was written by Jesse. It is tinkling and haunting. Miss Lewis' first dress of burnt orange chiffon was plain, with pleated skirt, trimmed only by a corsage bouquet. While dancing, Miss Lewis tore a great hole in the front of the skirt. It is doubtful if it can be mended, except by putting in a panel the full length of the skirt and sewing the seam on the edge of pleat. In this way the mend may be unnoticeable. The little commedienne dances beautifully; why not do more?

The red dress and rose dress of Linda Carlton and Elaine Temple in "A Friend in Need" were good models. The set in this act was highly artistic.

Eddie Cantor cantered through his usual black and blue repertoire. "Steady Eddie" is the best. This number is good enough to get over with a clean lyric. Eddie certainly starred the bookers at the Monday matinee.

Ethel Barrymore looked smart and snappy in the International News reel at Loew's State when saying bye-bye to Lionel and Irene Fenwick at the steamer. Let's hope this European ceremony will stay put this time. It's Irene's third and Lionel's second try. They looked happy enough, and the prospective bride looked very ingenuish in a plain cloth coat with standing fur collar and close fitting tiny brimmed hat.

The Arco Brothers have a very pretty set. The understander does some remarkable things with his muscles. Some of his stunts aroused the State's audience from their hot weather apathy.

Miss Pam (Ray, Hughes and Pam) had a very good looking ermine coat, but the gown beneath it was far too short and gave the coat bad lines. This act has comedy possibilities, but Hughes does too much stalling between lines and antagonizes his audience by too much aside kidding. If it is so funny, why not let the audience in on it? Miss Pam looked very attractive in a short dancing gown of rhinestones trimmed with rose and fitted snugly as to bodice.

Norton and Melotte have a cute act. Going back to the talk after every number slowed up, the turn should be eliminated. Miss Norton looked very capter in her boy's togs. She wears her trousers as well as Vesta Tilley. Elmer girl has not a voice large enough to fill the (Continued on page 33)

CABARET

Indianapolis is all stirred up over Sunday dancing at amusement parks.

A week ago police ordered dancing stopped at Riverside amusement park Sunday afternoon. The next night City Councilman William E. Clauer introduced an ordinance which would legalize public dances Sunday and after midnight, now prohibited by the municipal code. The Church Federation of Indianapolis, the W. C. T. U. and other "anti" organizations promptly declared they would appear before the council to oppose the measure. The council probably will consider the bill next Monday evening.

The newly constructed Rainbo Garden in Chicago opened Wednes-

day night, June 13, with Edward Beck's "Rainbo Blossoms." Its cast is headed by Evan Burrows Fontaine. Bobbie Tremaine is a newcomer. Linda and Ruth Eetting remain.

Roscoe ("Fatty") Arbuckle is in his second week at Marikold Garden, Chicago, where Frank Linde has second comedy and Mabel Walzer, Lew Jenkins, Bud and Jack Pearson, Wells and Winthrop are members of the revue. The show is not up to the ordinary standard of that amusement place.

The Japanese have all sort of liquor, but they make most of it themselves. Their adeptness at imitation includes the making of bot-

(Continued on page 33)

PICTURE RIGHTS PROTECTION MAY SETTLE UNPAID SALARIES

Equity Tied Up "For Value Received"—Show Owes 2½ Weeks—Offer of \$18,000 for Film Rights Received—Awaits Authoress' Acceptance

A new phase in Equity activity where salaries of independent companies are unpaid has come to light in the case of "For Value Received" which closed at the Apollo, New York, June 2. The attraction played the Longacre for three weeks, salaries being due for the final week there. Arrangements to move the show to the Apollo had been made, but Equity required the corporation presenting the show make over to Equity the company share of the picture rights, which was acceded to.

The show closed after trying one week at the Apollo. At that time two and one-half weeks salaries were due the players and are still unpaid. The show played four weeks in all here, after a week on the road which broke even. The first week grossed about \$3,800, the second \$4,800, and the third about \$3,400. For the week at the Apollo the takings were less than \$1,800. Salaries were not paid for the Apollo week and as notice to close was not given until Thursday, a claim for a half week's salary was made which together with the last week of the Longacre, made the claims total two and a half weeks.

It is said an offer of \$18,000 for the picture rights was received but awaits acceptance by Ethel Clifton, the authoress of "For Value Received." Under the usual arrangements, the proceeds from pictures is divided equally between the producer and playwright. If the sale is made Equity would receive \$9,000 which is in excess of the salaries owed and the balance will be returned to the producers.

The show had a salary list of about \$1,750 weekly and the total due the company does not exceed \$4,000. If the balance is returned the producers it is believed they will break even on the show as the total losses are said not to have gone beyond \$5,000. The biggest item of expenditure was the director's salary, Augustin Duncan being paid \$1,500 for three weeks work. Miss Clifton was paid \$500 in advance royalty. The production is said to have cost but a few hundred dollars.

"For Value Received" was produced on shoe-string lines by a corporation headed by Harold Burg and S. S. Krellberg who are brothers. The former exploited the Affiliated Theatres Co., which was the Shubert unit vaudeville venture. Krellberg is known in picture circles but once before unsuccessfully attempted a legitimate debut.

GIL BOAG'S CAR

Misrepresentation Alleged in Suit, Including Gilda Gray

Gaillard T. Boag was civilly arrested and released last week in \$1,100 bond as a result of a civil suit by John Crosby, the picture and legit casting agent, has instituted in the City Court against Boag and Gilda Gray.

The sale of a Bearcat model Stutz car for \$1,000 is the cause for the litigation, Crosby alleging Boag represented it was a 1921 model and had only traveled 800 miles. Paul L. Becker, manager of the Used Car Department of the Stutz Motor Car Co. in an affidavit stated the car is a 1918 model and that the springs show depression of at least having traveled 25,000 miles.

The affidavit of Mrs. Fern Crosby, of the "Follies," with Miss Gray, sets forth that Miss Gray, the Crosby and Boag were present at Boag's home in Rockville Centre, L. I., May 6 last when the sale was effected and that Boag said he had used the particular model in question but little because he had four other cars. On the motion of Jay Leo Rothchild, counsel for Crosby, who estimates his damages at \$1,100, Judge Alexander Elmette signed the order of arrest bailable in the sum of \$1,100.

FROM BISMARCK TO B'WAY

The McIntyre and Heath show closes Saturday at Bismarck, N. D. A jump direct back to Broadway will be made by the company.

GREENROOMERS OUSTED ON SHORT NOTICE

Ordered From Home After 20 Years—House Rented for Restaurant

After over 20 years' continuous residence at 139 West 47th street, New York, the Greenroom Club will have to locate a new habitat by July 1. It's an order from the Actors' Order of Friendship, a sort of sponsor for the Greenroomers. The Actors' Order has held the 47th street residence under its control all of these years.

At a meeting of the Greenroomers Tuesday a committee on location made its report. Another committee has been appointed to place the Greenroom Club on a basis of reorganization that will directly apply to its finances.

A restaurant will supplant the club's rooms, the Actors' Order having leased the building for that purpose.

The Greenroom Club has occupied the 47th street building ever since its formation, over 20 years ago. It was long looked upon as a social offshoot to the Actors' Order of Friendship. The Greenroom's present membership, all professional, is 280; with about 80 members of the Actors' Order belonging to it without being required to pay dues.

Hal Crane is the Prompter (president) of the Greenroom Club.

COATES AT ROCHESTER

To Become Conductor of Philharmonic Orchestra

Rochester, N. Y., June 13. The visit of Albert Coates to Rochester confirms the rumor that he is to become conductor of the Rochester Philharmonic Orchestra, established earlier in the year with the Eastman Theatre orchestra of 70 pieces as a nucleus. He spent a week here as guest of George Eastman, devoting his time to a survey of the Eastman theatre and school of music with the announced intention of contributing advisory suggestions for the more complete development of the constructive and educational ideals underlying the theatre.

Mr. Coates is a famous English-Russian director and composer. He achieved popularity in this country as guest conductor with the New York Symphony orchestra. He is here on a brief vacation from his duties as conductor of the current season of grand opera at Covent Garden, London.

George Eastman announced Monday that Albert Coates had accepted the position of conductor of the Rochester Philharmonic Orchestra, and will assume the job next January. He returned to London on Tuesday on the Aquitania to conclude his season at Covent Garden and to resign as conductor of the London Symphony Orchestra and the Royal Philharmonic Society, the latter the oldest musical body in the world. Mr. Coates's first concert will be in Rochester on January 16, 1924.

25% CUT IN "GO-GO"

"Go Go," the John Cort musical show at Daly's 63rd street, has gone on a six-performance basis, both matinees being eliminated starting this week. By agreement with the company salaries have been cut 25 per cent, and on that basis the attraction is expected to continue through the summer.

There were no Sunday advertisements for the show and this week insertions in the dailies are on alternative days, the management cutting operating expense down all around. Falcyny business for "Go Go" has been bad recently, the house using cut rates and two for ones. Early this week business was claimed to have come back strongly.

FRANCIS WILSON PANNED LYCEUM'S STAGE CREW

Players Club's Benefit Week Did \$33,000—Final Performance Cheered

The Players' Club benefit week at the Lyceum, New York, which closed Saturday, grossed \$33,000, establishing a record for the house and for any benefit show of the kind. The attraction was "The School for Scandal," with an all-star cast and the prices of \$10 top for the opening and closing nights, with \$5 for all other performances, accounted for the exceptional takings which exceeded expectations.

The attraction could have easily held over for a successful second week but sentiment among the players was against it as they might be considered "commercial." Jealousy between the players is also said to have figured.

The event was anything but smooth back stage, feeling between the company and the stage crew being aroused by comment from at least one of the stars. At a dress rehearsal Friday before the opening Francis Wilson is credited with remarking that it looked as if the show was to be a benefit for the stage-hands and not the club.

The changes were not made rapidly enough to suit him and Wilson's comment included mention of the "loafing" stage hands, being paid while the players were volunteering their services. His chatter is said to have included uncomplimentary classification of stage hands in general and it was reported the crew was on the verge of walking out. Wilson is also reported having expressing himself similarly about the photographers when photos were taken Sunday before the premiere. During the week one of the crew dryly remarked that "The School for Scandal" is being enacted in the green room instead of on the stage.

There were 30 in the stage crew for the attraction which had eight changes, as against 62 used at the Lyceum for "The Merchant of Venice" which had 11 changes. About six more clearers were put on, principally because \$30,000 worth of props had been borrowed without charge and care was taken that none should be damaged. Two changes were made in 15 and 18 seconds respectively.

The final performance was cheered by the audience and speeches were made by Robert Mantell, John Drew, Tom Wise and Ethel Barrymore.

CHICAGO'S LIST

Current Plays in Loop—"Blossom Time" Has Longest Run

Chicago, June 13. "Blossom Time," which remains at the Great Northern, although for a time it was talked of moving to the Garrick with the closing of "Hitchy Koo, 1923," is in its 14th week in Chicago. "Up the Ladder," which has enjoyed the next longest stay of current attractions, is in its 13th week. Eugene O'Brien in "Steve" is in his ninth week at the Princess.

"The Passing Show," with Willie and Eugene Howard, is in its eighth week at the Apollo. "Rolling Home," which has moved from the Harris to the Cort, is in its fourth week in Chicago. Jules Eckert Goodman's "Chains" at the Playhouse is also in its fourth week. "The Dancing Girl" is in its second week at the Colonial.

CHAS. SOMMERVILLE ACTING

The debut of Charles Sommerville in the cast of "Adam's Apple" will be an eventful incident in conjunction with the Broadway premiere of the farce comedy by Test Dalton during late July. Sommerville was formerly a dramatic critic, last on the New York "Evening Journal."

Clifford Brooke is directing rehearsals for the piece, which will feature Herbert Connelley, Mona Kingsley and Charles Aylesworth.

WEE'S ONE SHOW ONLY

Another producer restricting his next season's activities to one production is O. E. Wee, who will send out "Cuddle Up," a musical comedy with 25 people and an orchestra, on tour of the south and southwest, opening in Perth Amboy, N. J., Aug. 29.

CARROLL AND EQUITY CLASH ON ISSUE OF ALL-UNION CAST

Producer of "Vanities" Defies Pickets—Resents Effort of Gilmore to Dictate to Non-Equity Players from Vaudeville—Girls Refuse to Quit

TESTIMONIAL BENEFIT FOR YOUNGER LEDERER

Geo. W.'s Son Threatened with Cancer of Throat—Harris Theatre, June 24

A number of New York's leading managers and artists have inaugurated plans to give a benefit performance at the Sam H. Harris Theatre Sunday night, June 24, to raise a fund in aid of George W. Lederer, Jr., in his fight to allay the ravages while there is yet time of what threatens to be that most dreaded affliction, cancer of the throat.

Young Lederer is the son of the well-known theatrical manager and producer, and himself has been active in theatricals and pictures, mostly in a managerial capacity. His colleagues have earnestly and without solicitation taken this initiative in the hour of his distress. He has been identified with the stage since infancy and made his debut 32 years ago when a few weeks old in the arms of John T. Kelly at the Standard Theatre, New York, in his father's production, "You and I."

Dr. W. L. Clarke, radium specialist, and Dr. Herbert Goddard, throat specialist, both eminent in Philadelphia, are treating the younger Lederer, who has already undergone four operations. He is now enabled to breathe only through the insertion of two silver tubes, and only a continuance of this costly procedure can hold out any effective possibility.

Prominent artists from the "Music Box Revue," "Ziegfeld Follies," "Little Nellie Kelly," "Adrienne" and the Palace Theatre will contribute to the program, details of which will be announced later.

The committee sponsoring this very worthy undertaking includes Sam H. Harris, George M. Cohan, a Shubert, E. F. Albee, John Golden, Florenz Ziegfeld, Jr., William A. Brady, Joseph Bickerton, Alfred E. Arons, George White, Frank Gilmore, Gus Hill, Sam Serbiner, L. Lawrence Weber, Al Leby, Edward Plohn, Jack Welch, Martin Herman, Hugh Grady, Mike Mindil, Brock Pemberton, Leo A. Marsh, Arthur Unger, Bide Duddy, Gordon Whyte, Roland B. Hennessy, Paul Swinehart.

"VOICE" DIED

Lasted Two Weeks, Second Being Over Time

Chicago, June 13. William Courtenay in "The Voice" had a two-week season at the Cort, twice as long as the play deserved, if interest on the part of the public is a criterion.

When it was decided the play was even a greater failure than "The Dice of the Gods" and "The Rear Car," which had immediately preceded it, it was planned to have Courtenay remain at that house in "Dangerous People," a new play by Oliver White, which would have had O. P. Heggie as stage director. These plans were formulated, but got a sudden jar when the Cort got a chance to get "Rollin' Home," which was leaving the Harris. That show moved in when "The Voice" died out.

FLORENCE REED'S CONTRACT

Duluth, June 13. Florence Reed left here Monday for New York, announcing before departing she had entered into a contract for five years to appear under the Charles Dillingham management.

Miss Reed concluded Sunday a two weeks' engagement with the local Orpheum stock. Upon reaching New York, she stated, rumor was that she would be appearing in "The Lady" written by Edward Knoblock. It was her play, if successful, for next season.

The refusal of Earl Carroll to employ an all-Equity cast for his new summer revue now in rehearsal for the Carroll theatre entitled "Vanities" of 1923, resulted in eight chorus men leaving last week.

The Equity issued an order all of its members in the cast of the piece withdraw, as Carroll is not a member of the Producing Managers' Association and refuses to have an all-Equity cast.

Several of the principals are from vaudeville and refused to join the Equity for the summer engagement. Three chorus girls are Equity, with Carroll said to have recruited a chorus of beauties without including girls from other Broadway shows. The three chorus members of Equity are reported as having refused to step out of the piece when the organization's ruling against it was made.

Carroll also refused to discharge girls who had been rehearsing with his show, not members of Equity. As a means of creating publicity an advertisement appeared in the dailies the latter part of last week for chorus men, the name of Peggy Hopkins Joyce, who is a member of the cast, being used to induce applicants, the ads appearing as if inserted by her.

The result was what looks like a tide against Equity's arbitrary methods by members themselves, as shown all this season by the failure of Equity to collect dues from the bulk of the membership, said to have been admitted at the recent annual meeting. Frank Gilmore made a speech to the company. Carroll followed, saying that he favored players joining Equity, but that he would not dismiss any of the company who did not. Some chorus men walked out, but their places were quickly filled, and several of the cast retired. It was apparent that if forced to do so the non-members in the company would have joined, then forgotten to pay dues after the first period, as the thousands of others have. Picketing was started outside the theatre, but had no effect on the company.

Walter Catlett, who was staging the book, walked out. Saturday William Collier, a former officer in the Actors' Fidelity League and still of that organization, took over the staging and he was cheered, as was Carroll's declaration he would not force members to join Equity. Collier canceled an invitation to sail on the trial voyage of the "Leviathan" to aid the Carroll show. Rehearsals are progressing, with the debut scheduled for June 25.

As a last resort, when things looked bad for Equity, representatives of the latter advised Carroll joining the Producing Managers' Association. He refused to consider it, stating he is an independent manager and would proceed along the lines he thought best. Carroll explained to Equity that there was \$200,000 in the production of "Vanities," and it was his right to protect that investment.

Up to now Equity has taken the stand that any production outside those of the P. M. A. must be all-Equity or all non-Equity. There was no alternative in this instance, and for the first time it was demanded "Vanities" being by an independent manager must have an all-Equity cast. Because the cast was mixed the "suggestion" Carroll join the managers' association was made.

The "Vanities" cast has "next-to-closing" acts engaged from vaudeville, and those players were not members of Equity. That the latter should attempt to force the vaudevillians to join is unexplainable in light of the arrangements between Equity and the vaudeville branch of the P. M. A.

Carroll had been friendly with Equity until last week's break. The revival of "The Rivals" was moved to the Carroll theatre and played there two weeks after an original one week's date at the 48th Street. The attraction was placed under a guarantee of \$3,000, as against the usual \$1,000 required by the house. Carroll donated the house for the Lomb's Gambol two weeks ago, the

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PRESS AGENTS' ASSN. FOR UNIFORM CONTRACT

No Talk of Equity or Unionism at Meeting—Assn. Now Has 117 Members

The Press Agents' Association of America at a meeting at the Claridge last Friday proposed an effort be made to secure a uniform working contract from the managers. In return for such an arrangement the association will agree to discipline such members as do not fulfill their duties, though the proposition is vague in that respect.

There was no mention of affiliation with Equity nor establishing a union with the idea of affiliating with the American Federation of Labor. Reports of an Equity connection appear to have been confused with the press men borrowing Equity's idea of a standard contract. Although it was resolved to place the matter before the managers, a number of the publicity men appeared to regard the idea as impractical and unnecessary. The resolution is credited to a member not now identified with theatricals, but formerly a small stand agent, at present doing picture exploitation.

The agents at last week's session seemed to have gotten mixed in direction. The resolution called for the association to communicate with the International Theatrical Association with the idea that the agents might be invited to be heard at the I. T. A. convention to be held next week. It was explained that such a move might win publicity for the association. Later it was recognized that the Producing Managers' Association should have been designed as the proper place to suggest the uniform contract, as the P. M. A. is composed of producers who engage publicity men, while the I. T. A. is an organization of house managers.

The press agents' association has 117 members. Dues are \$5 a year. The increased membership is accounted for by permitting the advance agents to join, many of the latter having returned to the city. There are also several moving picture publicity men on the rolls.

CENTURY ROOF SHOW

Illustrators Show Up in the Air— Shuberts Have Taken it Over

Another musical attraction has been added to the summer's list by the Shuberts who will open the Illustrators Show on the Century Roof within three weeks. The Illustrators Society presented the show for two performances several weeks ago at the Century and the entire production was taken over by the Shuberts. Novelty in the manner of introducing numbers and the stage decorations attracted the attention of the managers. The show is titled "Artist and Model" and is scheduled to open July 8.

Several artists who appeared in the original presentation, all amateur, will make their professional debut with the show. Among them are Nell Hatt, a well known illustrator; Gladys L. Loft, the artist daughter of George W. Loft, the candy manufacturer; Mary Lee, a novelist and her sister, Primrose Lee, a short story writer.

Frank Gillespie, of the Shubert office, who staged the original show, will handle the professional presentation.

APPRAISING WORM'S ESTATE

By direction of Surrogate Foley, of New York, Edward W. Buckley, attached to the Manhattan branch of the State Tax Commission, was this week appointed transfer tax state appraiser of the estate left by Conrad Henrik Aage Toxén Worm, theatrical press agent, for 20 years associated with the Shuberts, for the purpose of assessing whatever taxes may be due to the state, under the inheritance tax laws.

Mr. Worm, who died in Paris January 13, 1922, where he had gone on a vacation, following a term in charge of the Shubert interests in Boston, was a native of Denmark, where he is survived by two sisters, a half-sister, a half-brother and two nieces. His will was executed June 22, 1914, and witnessed by Wilson Mizner, of Port Washington, L. I., and Paul Armstrong, playwrights, (the latter died August 30, 1915).

TWO TENT SHOWS

Summer Booking Innovation Out of New York

An innovation of summer bookings out of New York this season is the routine of two tent shows, one under the direction of C. R. Reno with a repertoire of popular successes. It opened at St. Michaels, Md., June 4.

The other is under the management of Frank Cosgrove, presenting "Mutt and Jeff" under canvas, and opened at Suffern, N. Y., June 2, with a tour of the mountain resorts booked.

QUEENIE SMITH HITS NEWARK AS REAL FIND

Sensational Hit in "Helen of Troy, N. Y."—Show Got Over Big

Newark, N. J., June 13. In a scene of almost unparalleled enthusiasm Queenie Smith, in "Helen of Troy, N. Y.," stopped the show twice Monday night at the Broad, and scored a sensational hit. Practically unknown and hardly recognized when she entered, Miss Smith received such tributes from the large audience before the show was over, as few stars ever get in their whole career. "The News" last night devoted over half its criticism to Miss Smith.

The show is still being revised, but went over big. The plot is out and the songs are being shifted. Unless Queenie Smith breaks a leg it will make "Sally" take second place.

CHARLOT PRODUCING HERE

On New Year's Eve next, in New York, probably at the Times Square theatre, Andre Charlot will disclose for the first time in America his particular brand of English revue.

Exceptional success attended the Charlot entertainments at the Vaudeville theatre London, for nearly a decade, but the most interesting angle is that his presentations are totally different from the Broadway revues. Charlot here on a visit and about to return, so stated. Yet his forthcoming debut is predicted to develop as the outstanding attraction among those importations listed for the coming season.

The Charlot revue formula is precision and speed. There is nothing spectacular in his shows, which are established in a special class quite apart from the American revue scheme of production flash. Instead of the gaudy, Charlot's sets are small and individual, the creation of intimate atmosphere and charm being secured. Some seasons ago Comstock & Gest set a style of intimate musical comedies which had quite a vogue. Charlot, however, created intimate revues, developing them apart from anything on either side of the water.

A special feature of the Charlot revues are the sketches. All are designed with real intelligence and are described as supplying mental laughs rather than the "belly laughter" of slapstick skits. No sketch has ever been permitted to run more than 10 minutes and the usual running time is five minutes. That is said to be the secret of the scoring, the requirement of brevity resulting in cameo clearness and effectiveness.

The entire London company, approximating 40 players, and the original productions will be brought across. There is eight years' material from which to select the program. The repertoire is virtually fresh for America, for although Flo Ziegfeld has used some of Charlot's numbers in one or two of his "Follies," Charlot has refused to part with the bulk of his material, feeling that no other producer could get an equivalent value from it.

The Selwyns will present the Charlot revues here in association with the originator, who will have carte blanche in the direction. The American managers were impressed by the success of the shows in London and the dissimilarity with the Broadway revues. There is no secret to the fact that the Charlot shows are graced by brilliant companies and it is the playing which quite counterbalances the absence of the spectacular.

Gertrude Lawrence and Beatrice Lillie have been so closely associated with the Charlot productions that they have become an integral part of them. They are rated the two cleverest girls in the English revue field. Miss Lawrence, exceptionally beautiful, is blessed with a lovely personality, and is described as a combination of Cissie Loftus and Ina Claire. Her many-sided brightness in dancing, singing and acting has won her the reputation of being the peer of any single artist in English musical comedy. Miss Lawrence will be principal woman in the first of the Charlot revues done over here. The attraction is expected to run about eight weeks. Miss Lillie will head the second revue. She is at present starring in London's "Nine O'Clock Revue," but returns to Charlot's management the first of the year.

Charlot's revues limit the chorus to 16 girls. That will apply here as in London, and is another point of difference from the American style. The girls are always chosen for their "looks."

Charlot choruses are noted for chic dressing. He is by birth a Frenchman who won his mark in England, of which country he is now a citizen, but his native cleverness in selecting costume combinations has been in itself something of an edge over English managers.

In speaking about his revues Charlot told New York newspapermen that "atmosphere" was the principal note, as apart from the American kind. Regarding his players he said: "I never buy names. What I pay for are personality, charm and talent. I never engage an artiste and then find a place for her. First I have the place; then find the artiste to fit it."

Upon hearing of the American engagement, Sidney Carroll of the London "Sunday Times" wrote: "Andre Charlot is a manager who knows an artist when he sees one; pays generously for real talent, and knows the value of imagination and taste when applied to popular entertainment. In his hands revue is always a thing of beauty, joy and humor. What can the theatre offer more than this? It is idle for me to wish him success in America. His gifts have insured 'im beforehand."



Marie Henrietta and Wm. Warriner
(Scintillating Song Stars)
Attention Managers, Theatre
Bookers

Twinkle Twinkle Little Stars
Do You Wonder Who We Are
When Your Fall Bills You Com-
plete
Just Add Us as a Vocal Treat.
Direction PAT CASEY OFFICE
Personal Rep. KENNETH RYAN

MISHLER RETIRING

Pennsylvania Manager Wants Less
Strenuous Future

Harrisburg, Pa., June 13. I. C. Mishler, the theatrical man, will retire from the business this summer.

The Mishler theatre, Altoona, which he has been personally managing for a number of years, will be sold.

Mr. Mishler says he has reached that age where he prefers to lead a little less strenuous life.

FULTON DARK

Royce Out—House Under Dilling- ham Direction in Fall

Edwa.: Royce has withdrawn from the Fulton, New York, and the house will be under the direction of Charles Dillingham next season. The Fulton was purchased by A. L. Erlanger two years ago, possession being obtained last summer.

It was proposed to establish the house for musical comedy, Royce being given control for a period of three years. In addition to his production activities Royce was in entire charge and his withdrawal is voluntary. He will rest during the summer, producing on his own in the fall.

The house is dark for the summer. William Munster will remain as house manager.

"Cold Feet," which closed Saturday after three weeks, did not pay salaries for the final week. The company was informed that payment would be made on Wednesday.

It is reported the farce has been sold for pictures which will give the attraction an even break. Fred Jackson wrote and produced the show on his own.

NO SATURDAY MATINEE AT CORT, CHICAGO

"Rolling Home" the Attrac- tion—No Excuse for Omission

Chicago, June 13. There will be no Saturday matinee in connection with the engagement of "Rolling Home," which moved from the Selwyn to the Cort this week. Mid-week matinees have been abandoned in some legitimate theaters previously this season, but this is the first time the time-honored tradition of a Saturday matinee has been broken.

It is being found that people are attending daylight performances in theaters in lesser numbers than in summers gone by and since there is a certain cost to a Saturday matinee which is not met by the returns at the Cort, the Saturday matinee at that house goes into discard along with the Wednesday matinee.

An attempt to give a Wednesday matinee with "The Voice" was abandoned when only 29 paid admissions were attracted.

MISS ANGLIN'S "CORRECTION"

Oakland, June 13. Margaret Anglin, who opens at the Curran, San Francisco, June 25, in Oscar Wilde's "A Woman of No Importance" with "The Great Lady Dedlock" to follow, has issued a public statement correcting her original statement in regard to the Actors' Equity.

When interviewed by Oakland newspaper reporters on the question of whether or not there would be an actors' strike in 1934, Miss Anglin gave voice to her opinions on labor unions and closed shop in general and actors' unions and Equity shop in particular.

Her "corrected" statement in part says:

"A definite, though I am sure innocent enough mistake, was apparently made by two young women who approached me one day at the Greek theatre in the midst of much confusion and asked me what I thought of the possibility of another actors' strike. I replied I was not in a position to discuss it; that I was in no way opposed to labor organizations or to those people who saw fit to join them; but for myself naturally I was opposed to the proposed closed shop in the theatre which I had been given to understand would, if put through, force me to leave the stage as I would no longer be permitted to act with my own company. I added that it was my earnest hope that all present difficulties could be adjusted."

MORRISSEY'S NEW COMERS

Will Morrissey's summer revue called "Newcomers" will have a number of players new to Broadway as indicated by the title. The attraction will open next month. Ernest Hare is the best-known name in the cast. Others selected include Jean Granese and brother and Cecil and Kay out of vaudeville. Paisley Neon will direct the dances. The score is by Morrissey and Joe Burrows.

I. T. A. IN CONVENTION TAKING UP LABOR ITEMS

Three-Day Convention Starts Monday in New York—Over 160 Managers Expected

The third annual convention of the International Theatrical Association, which opens a three-day session at the Hotel Pennsylvania next Monday, is expected to be the most fruitful since the organization was formed. Acceptances have been received from about 160 members and the convention will likely attract as many out of town theatre managers as last season when 180 registered with the secretary.

There are a number of problems up for consideration, the matters principally pertaining to labor conditions and wage scales. The labor board of the I. T. A. has been in session daily, digesting the data on labor conditions reported by managers from out of town points. The board will be in continuous session at the hotel headquarters during the convention.

The request from the American Federation of Musicians for a higher road scale will not be adjusted until after the convention. The increase will approximate \$10 more weekly per man. There have been no demands from either New York local of the stage hands or musicians union for a change in scale. The agreements entered into two years ago provide that either side must serve notice by June 30 if a change is desired for the next season. To date neither local has filed notice with the I. T. A. It is understood, however, that local No. 1, of the I. A. T. S. E. is seeking an upward revision of the New York scale, the principal argument being that the scale in Chicago and possibly one other city is higher than New York's. The current scales for both stagehands and musicians is the same as last season, the contracts being automatically continued.

It will be the object of the labor board to attempt a downward revision of some of the fixed charges attendant to touring. Managers particularly object to the wide variance in transfer costs and the high prices existing.

The committee is investigating the reason for the steady increase per load of baggage and production hauling which formerly was \$5 per load and now averages \$20 per load with some instances where the rate is \$30. The baggage rates are a matter of local control and the I. T. A. is prepared to send representatives to various points where the charges are excessive, in their effort to bring down the rates.

NEW PRODUCERS

Film People Going In for Legit Plays

A new legitimate producing unit, framed along the same lines as the United Plays, which is an arm of Famous, Players and the Frohman office, also owned by Famous, has been formed under the name of the Broadway Play Producers, Inc.

George Cochran, brother of C. B. Cochran of Universal Films, is president of the new concern. The former has been identified as a director for Universal.

Extensive backing is reported having been raised for the producing corporation. Several persons interested in Universal are stockholders, not including Carl Laemmle.

It is stated by those interested that plays will be selected for production which are regarded having special picture possibilities. The Broadway Play Producers' first effort will be "John Mulholland and Wife," by Alice Leal Pollock, the premiere being dated for Oct. 1. Clifford Brooke will be stage director.

Jazz music and modern dancing are becoming quite common in Japan. Some of the tea rooms have talking machines with jazz records and the Geisha girls have learned most of the phases of one stepping, which they accomplish very well. Jazz music itself is heard in all the large cafes, though by Russian musicians who have invaded the country and are generally in evidence. The foreigners do not quite get the tempo. It is common to see Jap men and women dancing jazz, finding no trouble despite their wooden shoes.

NEXT SEASON'S ANNOUNCEMENTS NOTICEABLE BY THEIR ABSENCE

Indications New York Producers Chary of Conditions, Including Equity—Broadway Now 50 Per Cent. Dark—Ten Shows Closed Saturday

Broadway is now 50 per cent. dark, the main stem offering a total of 23 attractions at the start of the week, 11 less than at this same period last year. Last week's scorching start opened the exit doors for 10 attractions as expected. There are an assured number of current shows still to go, though they will be partially counterbalanced by new musicals. The forecast for July totals no more than 20 attractions.

Contrasting with last week and an example of how temperature affects Broadway at this season, there are no withdrawals carded for Saturday. One or two were listed but the cool weather that arrived late last week, continuing this week with business picking up smartly gave the list temporary lease of life. Not all, but most of the stronger offerings, particularly the musical leaders recouped the loss in pace of the previous week.

The weather was not the sole factor. Many conventionites were in town. The Shriners celebration in Washington proved a windfall for Broadway as the Masons was routed out of the capital via New York and many stopped over piling in from Wednesday night on.

It is customary now for managers to issue production plans for the new season. To date none has appeared. The assumption is the number of new plays contemplated is far under normal. The Equity situation which carries the threat of a strike in 1924 is believed to account for the low pressure production schedules. It may also reflect the feeling that trouble between actors and managers may arise before the expiration of the Producing Managers-Equity agreement next June.

The try-out period is dated from May onward but it is significant few new plays are being reported. Some producers claim to have arranged for try-outs with the various stocks but that hardly goes for the majority of managers.

There are fewer musicals at present than last June when 10 were playing as against the current seven, which includes the new "Passing Show of 1923" dated for premiere at the Winter Garden tonight (Thursday). There are three more major musicals readying so that the normal number should be running by July 4. The Garden is opening cold to beat in White's "Scandals" which comes to the Globe Monday, the reason being a conflict in scenes, numbers and costumes. "Helen of Troy, N. Y." will debut at the Selwyn next Tuesday, with nothing else new for the coming week. Ziegfeld is reported recostuming the "Follies" and with the new numbers, will announce a revised edition of the show starting June 25. On the same night is scheduled Earl Carroll's "Vanities of 1923." Beyond that, one or two smaller revues may be put on but there are no plays in sight for July.

The scales for the new musicals are about the same as during the season. "Scandals" will have a \$4 top, as last season; the "Passing Show" will charge \$3.50, with Saturday nights topped at \$4; "Vanities" will follow suit, while "Helen of Troy" has decided on a \$3 top. There will be but three musicals using the \$4 scale; in addition to "Scandals" that price goes for the "Follies" and "Music Box Revue," which are holdovers.

Jane Cowie's "Juliet" closed her record Shakespearean run at the Henry Miller with a rush. The last part of the week was playing to standee trade, and the final gross was \$12,000. Some attractions failed to enjoy the revived trade of the last part of the week, but the "Follies" and "Music Box" drew the visitors, the former rebounding to \$31,000 and the latter picking up \$25,000 for a total of \$20,400. "Zander the Great" got back \$1,000 for a gross of \$9,000. "Aren't We All" maintained capacity throughout the week for \$14,000, while "Rain" and "Seventh Heaven" held positions as the dramatic leaders, with little or

no fluctuation over the previous week. "Dew Drop Inn," which started well at the Astor, has not been able to pull more than moderate business, and its position as a summer stayer is in doubt.

"Blossom Time" at the Shubert was one of the added withdrawals last Saturday, it playing three weeks as against two weeks for the other company at the 44th Street. The re-engagement on Broadway of the operetta was a failure. The other added closings were "Cold Feet" at the Fulton, "The School for Scandal" at the Lyceum and "Up She Goes" at the Playhouse. The latter show gave a Monday night performance because of a benefit arranged some time ago.

The Bronx opera house and the Broad Street, Newark, are the only survivors of the subway circuit. The latter had a benefit last week and "Helen of Troy" this week. The Bronx house had "Papa Joe," which grosses \$2,500, and then stopped. "Shuffle Along" is the current attraction in the uptown house.

Closings Narrow Cut Rates
The wholesale closings of the Broadway theatres last week cut the cut rates offerings down until they are now fewer in number than are the attractions that are held by the advance price brokers as outright buys. The buys this week number 14, while the cut rates have but 13 shows on their board. Virtually it is a 50-50 split, but with the coming week the cuts will undoubtedly take another drop, while the buys will be lifted by the advent of two new summer musical shows.

Prior to the reopening of the Winter Garden a buy for "The Passing Show" numbering 500 seats a night with a 25 per cent. return was closed with the brokers. Today (Thursday) there undoubtedly will be arranged the buy for both "Helen of Troy, N. Y." and White's "Scandals," both of which are sure to be taken by the brokers on the strength of the out-of-town reports.

Those in the regular buy list are "Dew Drop Inn" (Astor), "Seventh Heaven" (Booth), "Wildflower" (Casino), "Adrienne" (Cohan), "Merton of the Movies" (Cort), "Rain" (Elliot), "Zander the Great" (Empire), "Aren't We All" (Gaiety), "So This Is London" (Hudson), "Little Nellie Kelly" (Liberty), "Polly Preferred" (Little), "Music Box Revue" (Music Box), "Follies" (Amsterdam) and "The Passing Show" (Winter Garden).

In the cut rates the bargains offered were "Dew Drop Inn" (Astor), "You and I" (Belmont), "Uptown West" (Bijou), "Give and Take" (Central), "Go Go" (Daly's), "Zander the Great" (Empire), "Sweet Nell of Old Drury" (48th Street), "The Devil's Disciple" (Garrick), "Icebound" (Harris), "Not So Fast" (Morosco), "Able's Irish Rose" (Republic), "Mary the Third" (39th Street) and "The Fool" (Times Square).

HOPPER IN "WANG"

Completing 62 Weeks with Gilbert-Sullivan Rep.

Louisville, June 13.
Next season most probably De Wolf Hopper will again tour and under the management once more of John Pollock in a revival of "Wang."

The Hopper Gilbert-Sullivan company is now at Fontaine Ferry Park, completing a four week's engagement under a guarantee. July 2 the company, with Hopper, opens a return engagement at Carlin's Arena Park theatre, Baltimore, remaining there for four weeks or longer. It will mark a tour of 62 weeks by the Hopper troupe under Pollock's management since last summer.

"KANE AND MABEL" STARTING

Cosmopolitan Monday will start making the H. E. Witwer story, "Kane and Mabel" in New York.

E. Mason Hooper will direct, with Anita Stewart, T. Roy Barnes and Oscar Shaw heading the cast.

NANCY FAIR'S TROUBLES

"Demi-Virgin" People on Coast, with Salary Due

Los Angeles, June 13.

The road tour of "The Demi-Virgin" which played here at Egan's Little Theatre for five weeks, sponsored by Nancy Fair, who also appeared in the principal role and later went on the road, blew up last week.

The players are back here, saying they were not paid the last week's salary. Miss Fair has thus far only given them promises, but she is now trying to stage a benefit for the company and clean up the debts out of the proceeds.

"BLOSSOM TIME" AT GARRICK

Chicago, June 13.

The Shuberts may move "Blossom Time" from the Great Northern to the Garrick. The latter house is now dark without anything in New York or on the road just now suited to it.



FREDERICK H. RUSSELL

Dramatic Editor, Burlington, Vt., "Daily News"

Variety has been blamed for many things, and lately added to all of these, has been the charge that the paper is responsible for the creation of a dramatic editor. At least, that is the charge lodged against Variety by Frederick H. Russell, of the Burlington, Vt., "Daily News."

Russell is one of the youngest dramatic editors in the country. He was born in Burlington, May 5, 1901. Graduating from high school there, after a post-graduate course in English, he started in newspaper work and then quit. Later, after a year, he became Variety's correspondent and again entered daily newspaper work, starting in the city department of Vermont's largest afternoon daily, becoming dramatic editor in eight months' time. He blames Variety for this in the following language: "My connection with Variety was the main factor in my getting the dramatic desk on the sheet."

(The nineteenth of the series of pictures and brief sketches of the dramatic editors of the country.)

BOOK RISQUE—SCORE O. K.

"La Touche" a current Paris musical piece the American rights of which have been secured by Charles Dillingham will have an entirely new book before being presented here. The present book is considered too risqué for New York.

The rights to the piece were taken by the American manager on the strength of the score.

GRACE GEORGE'S NEW PLAY

"All Alone Susie" is the title of a new play accepted by William A. Brady in which Grace George is to be seen next season.

The piece is by a new playwright, Mr. Lea D. Freeman of New Orleans, who was discovered by Laura D. Wilkie.

Heretofore Freeman has devoted himself to writing for vaudeville.

ONE-NIGHT MANAGERS ARE UNDETERMINED

No Set Policy as Yet—Pictures or Vaudeville for Open Time

The one night stand theatre managers have taken on a watchful waiting demeanor as regard to attraction bookings for next season. What few shows are being routed over the one nighters are being pencilled in with nothing definite in regard to their routes.

The condition is such and has been for the past few seasons that the theatre managers are taking no chances in regard to what policy to pursue. Theatre managers will determine within the next few weeks how many attractions will be played. They will take what shows are offered them for next season within that time and then arrange policies for their theatres.

The majority rely largely upon pictures to fill the gap by the shortage of road shows with others arranging their bookings so that vaudeville may be played.

The present outlook is that the possibility of routing an attraction after the season has opened will be difficult with the houses by that time having taken on a set policy for the season.

CENTRAL TICKET IDEA SEEMS QUITE LUKEWARM

Leblang Writes P. M. A., Asking for Action—Some Think Scheme Is "Cold"

A meeting of the Producing Managers' Association was called Tuesday afternoon, having for its special object consideration of the proposed central theatre ticket office. No quorum was present, and the session was adjourned until next week. At that time, it is expected, a final decision will be reached whether to install the central office for the new season.

Opinion continues to grow among P. M. A. members that the scheme is "cold." It is conceded that unless all the theatres subscribe to the plan it will not be the effective agency expected when the association voted in favor of it.

That the members who are controllers of theatres cannot be compelled to place their tickets in the central office is not generally known. The association is primarily one for producing managers. While there are members who both produce and have houses, there are others who control houses but rarely produce. The vote in favor of the central office binds the producers, but not the theatre owners, who have the say so on ticket distribution. That explains the passive attitude of those members who have been reported not favoring the central office idea, and despite the hurrah of the proposal in favor last winter, the "joker" in the matter supplies a sure "out" for any or all theatres.

It is not definite that the central office will not be attempted, but it is plain that any house not satisfied with the plan can withdraw. Nor is there any regulation in the P. M. A. by-laws dictating to members how their houses are to be conducted. Therefore house managers will be able to place tickets on sale in any manner they desire, which would include allotments to the ticket agencies now in existence.

Last week Joe Leblang, who proposed the central ticket office as a cure for theatre ticket evils, sent a communication to each member of the P. M. A. outlining his idea. There are many points which are vague and which Leblang suggests be cleared in discussion between members at meetings.

The Leblang plan is in some particulars more detailed than previously. It includes a charge system for patrons and a card system, but the charges proposed are not set forth. Leblang, who is still willing to establish the central office and stand the loss himself, urges the proposal be given prompt consideration if it is to be attempted by the beginning of the new season.

PENNINGTON IN "FOLLIES"

Opening with Brooke Johns—Return to "Jack and Jill" in September

Ann Pennington and Brooke Johns have been engaged to appear in the current Ziegfeld "Follies" over the summer, opening June 25 at the New Amsterdam.

They are engaged to play with Ziegfeld until September, when the couple are to return to "Jack and Jill," the show they recently came into New York with, but which has closed for the season.

Miss Pennington and Johns were offered summer vaudeville time at \$2,000 weekly through M. S. Benham. The demanded \$2,500. While negotiations were on the Ziegfeld offer came through.

"HITCHY KOO" IN NEW YORK

The "Hitchy Koo 1923" company, which closed last week in Chicago, arrived in New York Tuesday, with it understood the piece was to be played in a local house for the summer.

The management, negotiating with the Shuberts for the Shubert, New York, have agreed to build up the piece by adding new people before opening on Broadway.

COLORS "HOT CHOPS"

Newark, N. J., June 13.

The Strand will open next Monday with "Hot Chops," a colored review, produced by Nat Nazario. The engagement will be featured by a midnight show Friday, a novelty here.

HOUSES CLOSING

Towers, Camden, N. J., June 9.
Warwick (Loew), Brooklyn, N. Y., June 10.

STOCKS

ALHAMBRA PLAYERS

"Why Men Leave Home"

"Why Men Leave Home," at the Alhambra, Harlem, was a happy selection for that particular neighborhood theatre, as was evidenced by the enthusiastic and crowded house.

The story holds an appeal for the family man and woman through its expose of the real reason men stray from the heart rug. A lot of common sense is emitted throughout the course of the play, and many a female conscience must have had goose-flesh all over it as some of the lines struck home.

A very Hopwood has given a good reason why wives lose their husbands. His reason, summed up, is "colossal selfishness."

Fifi, the self-condoling wife, is frightfully abused and indignant because she suspects her husband has been flirting during her absence months in Europe. Also several of her girl friends, given too long vacations, suspect their better halves. They all decide to divorce their men. When they find the husbands are agreeable they decide to win them back. This they find is not so easy when it is too late.

Tom, the husband, was played by Robert Beatty. Fifi, the wife, was nicely handled by Paula Shay, famous for having a racehorse named after her by Frank Keeney. (He also named a horse after Pat Casey. This might portend that Mr. Keeney's racing colors are emerald green.) The other parts were filled by Harvey Hayes, Louis Ancker, Harry Lyons, Edwin Redding, Lorraine Bernard, Florence Chapman, Rene Brennan, Milly Freeman, Lillian Garrick and Adean Carol.

Saturday the house played to about \$1,000, and last week "The Demi-Virgin" got nearly \$6,000. There are three more plays booked for the policy of the Keith house is problematical for the summer.

The Jessie Bonstelle Stock, around the corner at the H. O. H., last week played to \$2,400. It closes this or next week.

The orchestra at the Alhambra has a great combination of instruments. There are only six men, but they sound as big as 12. It is hard to realize a cornet, trombone, piano, violin, saxophone and drum can sound so good. Their selection of music was very fitting.

MAJESTIC, BROOKLYN

"THE FIREFLY"

Nina.....Ella Gergley
Geraldine Van Dae.....Ione Wilber
Mrs. Van Dae.....Lottie Kendall
Evel Van Dae.....Bernice Bonner
Fuzette.....Marjorie Bonner
Jack Travers.....Warren Proctor
Mr. Thurston.....Henry White
Herr Franz.....Matthew Hanley
Jenkins.....William Powers
Pietro.....Billy Lynn
Antonio Columbia.....Glady Strubers
Correll.....Clive McCormack

The Shuberts played musical stock at the Majestic, Brooklyn, for three weeks with the company known as the Manhattan Musical Comedy Co., under the management of Lawrence J. Anhalt. The Shubert name was never identified with the venture, and would not have been known had not a man around the house last week informed a Variety representative of the fact. When this man was questioned regarding Anhalt's connection with the organization he stated Anhalt meant nothing; that it was a Shubert company.

The Majestic is controlled by Stair & Haylin, and during the regular season plays attractions with Keith vaudeville on Sundays. Apparently with the decision to install musical stock it was deemed advisable not to link the Shubert name with it, especially as the Majestic is within a stone's throw of the Crescent, the former Shubert vaudeville unit stand, which the Shuberts were fortunate enough to unload to a dramatic stock manager when their vaudeville folded up. It is a certainty the management of the Majestic did not wish to have its house associated with Shubert \$1 musical shows, as some of the vaudeville units were billed. This undoubtedly was responsible for the Manhattan Musical Comedy Co. title and the Anhalt name. After announcing a list of several pieces the stock played three weeks, closing Saturday.

The company organized for the Brooklyn house proved a satisfactory singing unit. The players were recruited largely from road shows, with the chorus made up of entries from the same field. With no featured members the stock proved fairly well balanced.

In "The Firefly," a three-act musical comedy by Otto Harbach, with music by Rudolph Friml, originally used as a starring vehicle for Trentini, the company gave an average performance for an organization of its kind. Eliza Gergley handled the Trentini role. Along the same lines as the originator, this little musical displayed a voice of considerable range and sufficient charm to hold up the production. Warren Proctor

was assigned the tenor role, which he handled vocally in a satisfactory manner. A staginess to his work was noticeable. Bernice Bonner proved a well-voiced ingenue, with Marjorie Bonner given several opportunities vocally and in the dancing end, which she carried off with apparent ease. William Powers handled the leading comedy role, gaining a certain percentage of laughs with no strong comedy weapons in his possession. Henry White was suited throughout the entire performance.

The production was staged by William H. Linn and Lew Morton. The stagers had their people nicely drilled, with a chorus of 20 girls and eight men working well. There was nothing slipshod in the way the chorus worked. The production end, including three sets, hit a fair average, all of the sets having seen service, which was also true of the costuming.

The closing of this company after three weeks and another Shubert musical stock in Newark makes it quite apparent musical stocks are not in demand around New York. The metropolitan district is supplied with too great a number of musical attractions of all grades during the regular season to create a following for a stock company in the late spring or summer. Dramatic stock appears to have prestige locally, especially in residential neighborhoods. Many of the companies operating around New York are comprised of regular stock players, with no stars such as are engaged for the larger out-of-town organizations.

The bad break experienced by mixed weather may have been also a big factor in terminating the run of the Majestic company. Hart.

VAUGHAN GLAZER PLAYERS

("The Purple Mask")

Detroit, June 13.

Frank Morgan, who has played here in previous seasons in stock, stepped into the cast of the Vaughan Glazer Players at Orchestra hall Monday night (opening the second week) and received an ovation that proved his popularity.

"The Purple Mask" is the current piece of the Glazer stock at Orchestra hall. Morgan, in the leading role, gave a delightful performance. In support are Frederick Kerby, Charibel Fontaine, Celia Benjamin, Charles Compton, Lawrence Brooke, Will Lloyd, Ralph Barton, Edith Harcourt, George Smiley, J. Richard Gamble, Corinne Farrell, Wesley Johnston, Bryan McDonald and J. Lawrence. They do all that is asked of them. The production is staged on a very elaborate and ambitious scale.

Despite the opening performance, the curtain rang up on time, there seemed to be no misses, and the waltzes were very brief.

race at Belmont or Aqueduct. The rest of the McLaughlin press matter reads:

"Already this season McLaughlin has had Francine Larrimore for two weeks; Gertrude Vanderbilt, two weeks in "The Gold Diggers;" Gregory Kelly and Ruth Gordon are playing a second week in "The 1st Year" with "Seventeen" to follow. Underlined in McLaughlin's date book are Grace George, Florence Reed, Laurette Taylor, Otis Skinner, Eddie Dowling and Ray Dooley in Dowling's new music-comedy, "Whistling Tim." Holbrook Blinn, Lina Abarbanell and James Rennie, in Carle Carlton's new production, "The Javanese Doll," words and music by Clare Kummer. Billie Burke is planning a Tarkington fortnight with "Rose Briar" and "Intimate Strangers."

The Royal Players, with Norval Keedwell operating and leading man, with Marian Sears leading woman, are at the Royal Alexandria, Toronto. Edward H. Robbins, now with Cohans' "So This Is London," in London, played summer stock at the Alexandria for eight years. The present leads we've with the Robbins companies. Others in the current group are Zola Talma, Eunice Hunt, Alma Powell, Ed H. Wever, George Leffingwell, Earl House, Audrey Beattie, Charles Halton. Its business manager is A. H. Canby, with Fred H. Hargreave stage manager. Everett Butterfield is staging the productions, "Nice People" having opened last week.

The municipal open air theatre season is on, opening last week in "Turn to the Right," at the Brookside Park Theatre, Indianapolis, the company, under Director G. Carlton Guy, presented the same bill at the Garfield park theatre this week. Personally sponsored by Mayor Samuel Lewis Shank last year, the municipal theatres, a national innovation, since professional players are used, have become immensely popular, playing to from 10,000 to 14,000 persons a week. Admission is free. Among principals in the company are Jean Selkirk, Elsie Fowler (Mrs. Guy), Mr. Guy, Bert S. Merling and Leonard Lord.

Mrs. Leslie Carter's engagement at the Fulton, Oakland, Cal., has not proved a fruitful one either in an artistic or financial way. The star did not meet with popular acclaim and business was only average during her engagement. She opened to a light house on her first week in "The Circle" following Robert Warwick, who had been a "wow." Business fell off during the second week of "The Second Mrs. Tanqueray," "Madame X" followed with "Zaza" as a closing vehicle. Helen Mac-

drawal as back of H. T. Tudor of Stamford, Vt.

Bond also assumes the leading male role. The players have been minus salaries for the past two weeks, but it is reported that business has picked up considerably in the past week. A commonwealth plan is being conducted by the members of the troupe.

The Orpheum Musical Stock, at the Orpheum, Oklahoma City, is billed "Direct from Broadway, New York." The 25 players are under the management of Buckley & Sullivan with Max Ford and Madeline Randolph in the leads. Others are Jane Hazelton, George Stanley, Leo Bumont, Jack West, Martin Gibbons, Kay Norman, William Pollard. The company opened June 3 for an indefinite run, playing twice daily with a weekly change of bill.

Stock under the management of George Garry McGarry opened Monday at the Majestic, Buffalo, with "Nice People" as the opening bill. The company includes Don Burroughs, Rose Ludwig, Pat Barrett, Flora Gade, Hamilton Christy, Hugh Dillman, Ralph Sprague and Jessica Paige. Eric Seton Snowden is directing. The prices are scaled from 25 to \$1 top at night, with three matinees a week at 25 and 50.

Beginning June 18 Hodges' Musical Stock will play the Academy, Norfolk and Lyric, Richmond. Opening at Norfolk the first half of June 18 week, the stock will jump to Richmond, remaining a week; then back to Norfolk for another half week. Keith vaudeville will continue at both houses all summer, the stock policy being for two weeks in addition to the regular Keith Southern vaudeville bills.

The Baldwin Players will open at the Duval, Jacksonville, Fla., June 18, with "Nice People." The personnel is Wilmer Walter and Eveta Hudson, leads; Mabel Hastings, ingenue; Adrian Morgan, juvenile; Mabel Page, characters; J. Harrison Taylor, characters; Charles Ritchie, stage manager; Louise Allan Poe, Walter Weeks, J. Arnold Daly, general business; J. Francis Kirk, director.

Miss Humbert, of the Packard Agency, has taken a vacation trip to California during which she will visit many sections where a reliable line may be drawn on western prospects in the stock and picture fields for the future guidance of the home office. Austina Mason, assisting casting director, is in charge of Miss Humbert's duties during the latter's absence.

The Harold Hevia stock at the Orpheum, Montreal, will be transferred to a Toronto theatre June 25, at which time Hevia will place a company of "Abie's Irish Rose" at the Orpheum for a run. Hevia, it is understood, is negotiating to lease the Uptown, Toronto, owned by Loew's, which formerly played stock under the management of Vaughn Glaser.

Thomas Wilkes will produce at his Majestic, Los Angeles, this summer a new play by Charlton Andrews, "The Hut." Andrews co-authored "Ladies' Night" and was the adaptor of "Bluebeard's Eighth Wife." The Wilkes' west coast production will be a preliminary to a Broadway try in the fall.

George Amesbury, former juvenile at the Union Square, Pittsfield, Mass., has started an action against the theatre management for the loss of his clothes, stolen from his dressing room. Some of the other members of the company lost personal belongings, with Amesbury the heaviest loser.

The Duval, Jacksonville, Fla., starts stock June 18 under the management of Walter S. Baldwin. Wilmer Waters and Aveta Hudson will play the leads, with J. Francis Kirk, director. Adrian Morgan will be a member.

The Al Luttinger stock opens June 25 at the Jefferson, Portland, Me., with Vic Browns and Ann Kingsley the leads. Other members are Edith Potter, Edna Earl Andrews and John Rowe.

The Lawrence Trumbull Players will open their fifth summer season in Maine June 25 in Farmington, Mass. The company will play a

3 B'KLYN STOCKS END; TOWN WITHOUT STOCK

Two Companies Made Money —Will Reopen in Fall

Three Brooklyn stock companies close Saturday when the organizations at the Alhambra, Fifth Ave., and Shubert-Crescent end, leaving Brooklyn without a stock. The musical stock at the Majestic closed last Saturday.

The companies at the Alhambra and Fifth Ave. have been playing all season, with both houses returning to the same policy in the fall, the former being under Loew management and the Fifth Ave., a Blaney house. The Crescent has been playing stock for the past three months or since the collapse of Shubert vaudeville.

The company there was originally placed by Henry Duffy and later taken over by Howard Rumsey. It is reported as having been an unsuccessful venture.

Both of the other companies turned in a satisfactory profit for the season.

circuit of one-night stands. Herbert Treitel will do the directing.

The Cameron-Matthews English Players left the Princess, Toronto, Saturday for Montreal for two weeks, while the Vaughan Glaser stock at Loew's Uptown, Toronto, has gone to Detroit.

Helen Robinson, stock leading woman and wife of Ed Vickery, director, has entered the agency business with Frank Martins, a former actor.

The Blaney Players, at the Fifth Ave., Brooklyn, close Saturday. The house is to resume with stock in the fall under the same management.

Bobbie Bridge joined the Stuart Walker Players in Indianapolis last week in "An Ideal Husband."

The company at the Lyceum, Binghamton, N. Y., closed last week.

The Pauline MacLean Players opened at the Colonial, Akron, Ohio, June 4, with "The Gold Diggers."

The Jessie Bonstelle stock at the Harlem O. H. will close June 23.

LEGAL MATTERS

"Elsie" was sponsored at the Vanderbilt by John Jay Scholl last April, but Edgar J. MacGregor and William Moore Patch were previously interested in the piece, according to a \$7,393.52 judgment entered by MacGregor against Patch. MacGregor had the rights to the piece, but in consideration for Patch promoting and financing the production to the extent of \$25,000 Patch was to get 65 per cent. of the profits and MacGregor would be satisfied with 35 per cent. This was exclusive of the \$6,919.52 expended by MacGregor in a preliminary production which Patch agreed to reimburse MacGregor for. The latter never received payment thereof and successfully sued to recover.

George F. Kerr, former newspaper man on the New York "Sunday American" and currently treasurer of the Vitamon Corp., has been examined before trial in a \$100,000 damage suit by DeSacia Saville Mooers, actress and authoress, who claims violation of the Civil Rights law through the unauthorized use of her name and picture in connection with published testimonials of the patent yeast medicine marketed by the defendant. Kerr's examination disclosed several points which Jay Leo Rothschild, Mrs. Mooers' attorney, will introduce at the trial.

Alexander Gaden and Charles Hanna, in a suit for \$10,000 commission filed in the New York Supreme Court, allege that Selwyn & Co., the defendants, sold the screen rights to Channing Pollock's play, "The Pool" to the Fox Film Corp. They allege Edgar Selwyn agreed to reimburse them with 10 per cent. of the sale price and that they got the Fox people interested. While they did not have anything to do with the actual closing of the contract, the plaintiffs believe the sale price was \$100,000 and claim the commission for having introduced the proper party to the Selwyns. The latter deny having employed Gaden and Hanna, and asked for a bill of particulars to enlighten them as to the cause for action.



MISS RENEE ROBERT

B. F. Keith's Palace, New York, This Week (June 11)

Management: MISS ROSALIE STEWART

Thirty-third week of Keith and Orpheum Circuits

The McLaughlin stock, Cleveland, sent out press stuff this week stating it was prepared to pay Al Johnson \$5,000 to appear for a week with the company at the Ohio theatre, playing in "Uncle Tom's Cabin." It's likely the Johnson-Griffith story suggested the idea. The McLaughlin people may not know that Al can win more than that on any one

Kellar goes to the Fulton in Oakland for a starring engagement opening in "The Storm" June 17.

Pittsfield, Mass., June 6. Harry Bond, formerly connected with the Poli theatre in Springfield has taken over the financial responsibility of the Union Square Players, following the sudden with-

INSIDE STUFF

ON LEGIT

Equity officials Tuesday gave a statement to the press to the effect the organization would discontinue action against the rehearsals of "Vanities of 1923," but Wednesday the pickets were still picketing. The statement continued that drastic action would be taken about the scheduled opening date, inferring that the stage hands and musicians would be drawn into the argument in an attempt to prevent the opening.

As Carroll is an independent producer, and the entire company is frankly non-Equity (since all, including former members of Equity refuse to obey the Equity officials' orders to quit, and deny any right of that organization to compel them to retain membership), it is difficult to understand how Equity can figure it has the right to interfere with the production, or the wisdom of its officials in pursuing this course.

Frequently in the press and also verbally Equity has stated that while the organization will not allow its members to work in independent companies in which non-Equity actors are engaged, it will not interfere with any independent producer who wishes to put out a show with an all non-Equity cast, in fact it has sarcastically invited independents to do so, "if they thought it could be done," chuckled heartily when such ventures have flopped, as in the instance of a non-Equity stock at White Plains.

In view of this, Earl Carroll has written Gillmore, Emerson and the council asking them whether those statements are just another opportunist bluff or do they really mean what they say. In the latter case he takes exception to their current interference with his plans, which include the putting on Broadway of a musical revue with 100 per cent. non-Equity cast.

A New York modiste with a large theatrical trade and who gave liberal line of credits is reported on the verge of enforced liquidation. The firm's charge account are said to gross a tremendous sum, with an idea obtainable through one account, a woman star of the stage and screen owing \$59,600 for gowns without anything having been paid.

The Selwyns state there is no indecision regarding "The Fool" for next season, either in bookings or casts. All of the players in the New York company have been given run of the play contracts for next season that also applying to the Boston company and a number of other players selected.

The reason why some players selected have not received contracts to date is because of two months' regulation in the standard contracts. The stipulation is that if a contract is dated more than two months prior to the opening of a show, two weeks' salary must be paid in the event the player is not used. The shows will all open September 2 and all the remainder of contracts will be issued July 2, exactly two months before premiere. During the first 10 days of rehearsals either player or manager can give notice without liability, which is regulation procedure. It is assumed by the Selwyns that some of the players selected will not fit the roles for which they are cast, and it may be that some players will be dissatisfied with their parts.

Six companies of "The Fool" have been routed. There may be a seventh company, dependent on the run of the Chicago company. If the latter connects for a run, another company will be cast and sent to the coast.

Joseph Francis Moran was married to Adeline Munn at New Brunswick, N. J., late in April, but few along Broadway knew of the wedding. The groom built the Belmont and Vanderbilt theatres and was interested in "Irene," but has about discontinued his theatrical interests. Moran is reputed to be wealthy. He controls a ship yard in Brooklyn and operates the Jersey City baseball team as a hobby.

Beverly Sitgreaves protests the use of her name concerning the difficulties between Clarke Silvernall and Maurice Aubret, a young Frenchman who was brought here by Silvernall, but who suddenly sailed home. Miss Sitgreaves states the first time she saw Aubret was several weeks ago on the stage of the Selwyn, where he was assisting Silvernall with the proposed American company designed to play in Paris this summer.

Florenz Ziegfeld, Jr., this week called off the presentation of the second edition of the "Follies, 1922," scheduled for next Monday and postponed the opening until the following Monday. That White's "Scandals" and "Helen of Troy, N. Y.," both open Monday may have been the reason for the postponement, although it was stated in the Ziegfeld offices the "boss didn't want to conflict with White's opening in any way whatever."

Incidentally, those connected with the management of the White show were open in their accusations this week against the Shuberts. Leon Friedman stated on Tuesday that the reason for the Shuberts rushing in their production of "The Passing Show" was because they had lifted scenes from White's show and wanted to "beat him to Broadway with the novelties."

Friedman further stated that he was certain that they had lifted White's "Romeo and Juliet" burlesque and that they had copies of certain gown novelties which White had imported and which they had lifted from drawings.

The membership of the picture branch of Equity, discontinued about one year ago and its members transferred to the dramatic branch although no attempt was made to grant any benefits from a picture standpoint, is reported as having shrunk greatly during the year. The picture people to a large extent have passed up the Equity dues notices, the rank and file of the picture acting branch failing to see any benefit in their connection with the organization.

Equity has been making valiant attempts to secure the dues of the picture players. Although dues have lapsed, every attempt has been made to keep the people on the organization's active list. Some of the higher salaried players have continued in the organization, while others have passed it up to a marked degree.

Equity activity has caused considerable feeling in the cast of "Rain," in which Jeanne Eagels is starring at the Maxine Elliott, New York. Miss Eagels is not a member of the organization, with several attempts made during the run of the piece to have her join. The Equity deputy assigned to line up all members of "Rain" first tried to secure its star. The attempt was futile and his efforts to secure some of the supporting players to join is said to have proved equally unsuccessful. The Equity membership campaign has been going on ever since the piece opened early last fall, with the progress made by the deputies reported very discouraging.

A suspicion is lurking around in some quarters that Al Jolson either has agreed to a renewal of his contract with the Shuberts or has signed a renewal. The suspicion got strength through Jolson agreeing with Griffith to do a picture. The present Jolson-Shubert contract expires in 1924. It provides that Jolson shall not engage in picture work without the consent of the Shuberts. As the Shuberts likely consented that Jolson do the Griffith film it is just as likely that at the same time they asked Al about that new contract. "Catching Jolson in a good mood, it's also likely that was settled right there and then, not forgetting the Rolls Royce.

A big shake-up in the personnel of the treasurers' staffs of the majority of the Chicago loop theatres is on tap for the new season. Several reasons will cause the switches, primarily the knowledge that some of the veteran treasurers are altogether too close to the Couthou system for the advantages of the theatres' success in maintaining independence at the box office window.

LEGIT ITEMS

E. J. Carpenter has a new version of the McManus cartoon comedy "Bringing Up Father," which he has traveled across country with for the past eight years, which is entitled "Bringing Up Father on Broadway." The new version has a 40 weeks' route to the Pacific coast booked, opening in Chicago, Sept. 9. Walter Vernon will play Jiggs, his eighth season in the part, as is the case and Jake Clifford, who plays Dinty.

Irene Bordoni, who returned from Paris last Saturday, brought with her the script of a new piece by Avery Hopwood, in which she will be starred by the Frohman office, under the direction of Gilbert Miller. The play is called "Little Miss Bluebird," and is due for rehearsals late next month, with the premiere set for Labor Day. Hopwood is still abroad.

Four companies of "Abie's Irish Rose" will be playing by the middle of July. At present there are three companies of the Anne Nichols show, the original show continuing at the Republic, New York, one company playing a second engagement in Pittsburgh, and the third now repeating in Washington. The latter show with Lew Welch in the lead will open at the Orpheum, Montreal, June 25. A new cast is being completed for a company to be sent to the middle west.

"The First Thrill" by Beulah Poynter given a trial out of town this spring, under the management of George Lefrier and withdrawn after a few weeks, will be given another chance by him in the fall. Frank Mandell has been called in to doctor the piece.

Eddie Dunn, sailed for London with George M. Cohan Saturday. He was not "pencilled in" for the trip, but on a hunch had packed a trunk. Friday Cohan told Eddie he'd better hop on the boat with him. Cohan went across to lamp the final rehearsals of the London "Little Nellie Kelly," which opens at the Oxford June 28.

Carle Carlton has secured the rights to a play by Rudolph Komer, known in Germany as the production expert for Max Reinhardt. The piece is a comedy, said to be daring in treatment. Three adaptations are reported being made. The play is called, "The Javanese Amazon," but a new title will be chosen.

Dick Kirschbaum, formerly dramatic editor and cartoonist of the Newark "Star-Eagle," has taken to publicity promoting and is at present doing stunts as press representative for Max Marcin's "Give and Take," the George Sidney-Louis Mann attraction now at the Central.

A. P. Kaye, who recently closed with Lionel Atwill in "The Comedian," at the Lyceum, New York, sailed last week for England, accompanied by his wife, Mary Scott Seaton, of "Secrets." He will return in August to stage the new Belasco production for Mrs. Fiske.

The Swor Brothers will not produce a minstrel show under their own management next season, as planned. Bert Swor has signed as featured comedian with the Neil O'Brien Minstrels.

Leo Singer, owner of Singer's Midgets, has purchased the production rights of the current "Music Box" show for Austria and will stage it in Vienna next season.

Will Morrissey's new revue, "Newcomers of 1923," with lyrics and music by Alex Gerber and Charlie Rosoff, started rehearsals June 11 at the Morocco.

Jennie Eustace will join "The Fool" cast next week at the Times Square, replacing Maude Truex, who will take a vacation.

Billy Hexter, last season resident of the Gayety, Pittsburgh, has been appointed road manager for "Bubble Bubble" for next season.

Harry Howard and Frank Cosgrove will send out a cartoon show next season.

"Through the Male" a play by Jerome Kelly will be produced by Ralph Kemmet wause initial production attempt "Papa Joe" closed at the Bronx opera house Saturday. The new piece is a comedy on the mail order business.

BED-SIDE CHATS

By NELLIE REVELL

The "Times Square Blues" seems to be the one tune that has been overlooked by the liting lyric writers of Tin Pan Alley. Perhaps it is because they lacked the inspiration. If anyone feels the urge to compose such a song, I will submit the formula. First you must have been in, of and with Times Square for many happy years. Then it is necessary to lie in a hospital four years, most of that time motionless in one room. You must be almost within sound of Broadway and 42nd street, yet unable to see that famous corner. As a means of leading to your climax you must be given one fleeting glimpse of your erstwhile happy hunting grounds with all its lights on and know that every light there represents a friend and a handshake. But the big moment comes when it is all suddenly snatched from you, and you are put back to bed for a sentence of how long no one knows.

It started with the visit of a dear friend—I know he is that for I have borrowed money from him. Another came in to say good-bye before sailing to spend the summer in Europe. We fell to talking of how it affected me to bid farewell to my friends and see them go away for vacations and outing-trips, leaving me in the hospital with a hole in my life as big as the excavation for the Woolworth Building. One of my callers remarked that it was a wonder I didn't lose my mind, and I replied that perhaps I had, and that was what was the matter with me.

But the other man was inclined to be serious and observed that I had become "just resigned." After they had gone I fell to thinking and wondering whether in reality and unknowingly I had become resigned. Somehow, from the first moment of my illness, I had dreaded being resigned to my fate, for to me that signified the passing of ambition and the blockade of progress. I liked to believe that my patience was influenced by resistance rather than resignation.

All that evening I fretted about it. It grew late but still I was unable to sleep, and my night nurse, seeing my nervous condition, thought that it might help if I were to get up. For several days I had been confined to my bed on account of the tantrums of my temperamental heart, but I chanced taking a stroll up the hall. At the end of the corridor is the operating room which faces on 12th street and Seventh avenue, and seeing the door open, I half-hobbled and half-crawled to the corner window.

Up the long lane of lights of Seventh avenue my eyes traveled until they rested upon the glory that is Times Square, that most-missed, most-maligned bit of ground in the world. It was my first glimpse of it in four long years; it amused me to think of all the letters I had gotten from the road from people who said they were lonesome for the Rialto, though they had been away from it but a few months. Gazing northward I could almost see all those dear friends of mine there, and imagined that all I had to do was reach down and shake hands with them. I fancied I could see the audiences fling out of the theatres, the tangle of pedestrians and taxicabs and private motors, all the noise, excitement and life that had once meant so much to me.

It was all so close and yet so far that I felt like a starving man, tied to a tree, with a delicious banquet spread just out of his reach. It was an indescribable feeling and one I hope never to experience again, and I suffered more on this visit to the operating room than on any previous one. The end came when I burst out crying and was remanded to bed with a complete set of hysterics, the first time in a fairly long and eventful life that I have ever had them. But I had my reward, for it convinced me of one thing; as long as I can have the "Times Square Blues," I am not resigned.

The producer of the moving picture "Backbone" has offered to bring it down to the hospital to let me look it over, on the theory, I suppose, that I'm an expert on backbone by this time. And that if there was anything wrong with it I could have my doctor fix it up. I'm sorry my eyes won't permit me to see it because I understand this "Backbone" has a happy finish and I'd like to find out how it is done.

The summer front-porch season is officially opened, judging by the number of "wish you were here" invitations I have been receiving lately. Strangely enough, though I have gotten, by actual count, 32 bids to sit on front porches and enjoy the view, I have had only one which said anything about going into the house. If my friends expect me to make this porch proposition a 24-hour-a-day affair, they had better arrange to build a combination veranda and sleeping porch. Early in life I contracted the time wasting habit of sleeping at night, and I fear it is too late to break myself of it.

Front porches are all right in their way, but they have disadvantages. People might think, as Jack Pulaski suggested, that my friends were training me to be a porch-climber. He is wrong there without doubt, for I am sure it is just one way my well-wishers have of letting me in on the ground floor.

There are big moments in the life of every mother, the high points in the maternal landscape. Many of them are common to each mother—the time when she feels her first-born in her arms, the afternoon that father brings him back from a walk with the long, golden curls shorn, to the mother's horror and dismay; when she sees him start for school for his first day; his graduation; his first job. There isn't a mother who hasn't now or some day will have these memories.

But only she who's cub has harbored O. Henry ambitions from childhood on, can appreciate the feelings of a mother when her daughter has sold her first magazine story. The news came in a letter from the author. It was headed "Up In the Clouds," but the daughter was no more so than the mother, and she can't be nearly as proud of herself as the maternal parent is for her. The letter said that the check was going to be reserved to pay for a visit to that mother who has been sick for a long time, and hasn't seen her cub in over two years. If the story gives half as much pleasure to the readers of the August issue of the "Woman's Home Companion" as it has already given to that mother, who as you may have guessed, is the writer of this column, what success it will be! For up to now it is the biggest story in my career.

During the month of flowers that are brought by April showers I was cheered by visits from Clifton Webb, Mabel Webb, Jeanne Eagels, Claude Humphreys, Billy Jackson, Mr. and Mrs. Sol Bloom, Leo Kober, Irwin S. Cobb, Syble Vane, Mr. and Mrs. Harry L. Cort, Frank Keeney, Mr. and Mrs. Cornelius Fellowes, Mrs. Max Winslow, Blanche Ring, Mrs. Logan, Capt. John Bradshaw (of the Beigenland), his wife and their son, Leslie Bradshaw, Mrs. Lorrain McAnney, Mrs. Lucretia McAnney, Mrs. Sylvia Hahlo-Whitman, Jack Pulaski, Baroness de Tironoff, Irving Southard, Mr. and Mrs. Thomas Gorman, Agnes Gorman, William Grady and his son, William, Jr., Fay King, Mrs. Jerry Cohan, Burns O'Sullivan, May Ramsey, Walter K. Hill, Daniel Burns, Willard Coxey, James J. Brady, Charles McDonald, Belle Gold, Mr. and Mrs. Walter Butterfield, and Miss Audrey, Matthew White, Jr., Mrs. Alf Wilton, Mrs. W. H. Donaldson, Laura Bennett, Jenie Jacobs, Helen Trux, Charlotte Osgood, Mrs. Rex Beach, Mr. and Mrs. William Grossman, Mrs. Charles Osgood, Harry Grant, Mrs. Hahle, Ruth Dayton, Florence Nash, Harry Weber, Herman Weber, Edgar Allen Wood, Edward Darling, Leslie Morosco, Charles Collins, Harry Moore, Al. Levey, Mrs. Clarence Jacobson, Mr. and Mrs. J. G. Jones, Sam Harris, E. F. Albee, Isabella D. Armond, Elmer Woods, Mrs. John Garrity, Harry Papier, Olga Petrova, Mr. and Mrs. Frank Campbell, Fannie Hurst, John Pollock, George M. Cohan and David Robinson.

SEVEN LOOP HOUSES NOW OPEN, FOUR THEATRES CLOSE SATURDAY

Weather Break May Give Business to Shows Remaining in Chicago—Garrick Dark, but Reopening Looked For—Two Shubert Musicals in Town

Chicago, June 13.

Not much was left of the loop's legit calendar when four more theatres closed Saturday. Out of the town's 18 legit houses, seven remain open.

Only the willingness of the Cort management to take "Rolling Home," ousted from the Harris after falling to do better than a \$4,000 gross, kept this house from going dark, and making happy those who take pride in realizing no hitherto state of conditions ever compelled the Cort to lock its doors. "The Voice's" gross of \$2,500, if that, made this play's exit one of the speediest ever checked at the Cort. Just how long the owners of "Rolling Home" intend to stand the losing gaff depends the distance of the next hour when the Cort will have its long standing reputation of always keeping open again seriously approached.

The weather man played a lot of tag with the theatre owners. What foundation some of the theatres had with which to face probable encouraging summer hopes, after the wallops of the regular season, was melted beyond recognition with the blistering the record heat for June 1 gave it. Tuesday night the show owners decided to give up the summer battle and for a time it looked as if the end of the week would find only four theatres deciding to keep open. When the notices went up Wednesday, the weather man pressed one of his numerous erratic buttons, only to have the populace shivering Wednesday night.

Cooler weather prevailed the balance of the week, but four of the houses decided to stick with the plans made when the temperature was high. It was one of the best change presto stunts ever offered by the weather man.

Garrick, Cohan's Grand, Selwyn and the Harris were the four houses which closed Saturday. At the Garrick both the company and the house matched the "tag play" of the weather man until fatigue overcame both. The announcement of the closing was retracted several times during the week, finally being reached Thursday, although all contracts were protected for the sudden closing via the week-to-week understanding. "Hitchy-Koo" started off at a surprisingly fast clip, but all elements were reversed shortly after the premiere week, and what chance the piece had was massacred with the arrival of "The Dancing Girl" at the Colonial.

Pending an important move, the Shuberts are keeping dark the Garrick this week. The Garrick is a prize house for the summer for the Shuberts, so it's hardly probable that they will keep this Randolph street theatre unoccupied. Some imagined that "Blossom Time" would be hurriedly moved up to the Garrick from the Great Northern, and there is still a possibility of the execution, but the popularity of "The Dancing Girl" has caught the Shubert office unaware, and there is reason to anticipate an unthought of booking arrangement before another week in order for the Garrick to again turn on its lights.

Typical George M. Cohan speed brought about the closing of "Two Fellows and a Girl" at Cohan's Grand. The decision came Tuesday. "Little Nellie Kelly" is the next logical attraction for Cohan's Grand in the fall, but something has been heard to the effect that George M. will prefer to play his big musical hit at the Colonial, contending to hold an atmosphere of light comedy plays for Cohan's Grand. "Two Fellows and a Girl" owns every respect to be labelled an all-season run for Broadway.

It was also Tuesday when the decision was reached to close "Light Wines and Beer" at the Selwyn. Uncertainly marked how long "Light Wines and Beer" would "carry on" in Chicago because of the refusal of Joseph Cawthorne to play longer than June 16. It was thought for a while that the Woods office would send out another actor to fill Cawthorne's role, but when the trade slumped to \$6,000 the idea was cancelled. The Selwyn closing with the arranged closing of "Rolling Home" for Saturday made the Twins go dark together.

For the first season the Selwyn got 38 weeks and two less were charged to the Harris. Returning to the files of this report it is discovered that only the "Kempy" and "Hurricane" engagements, combined amounting to six weeks, were the losers of the whole season for the Selwyn. Both these attractions were

booked in as "fillers." At the Harris "Captain Applejack," which strangely did remarkable business when it hurried East out of Chicago, was the only real drawback the house suffered financially. What "Partners Again" was to the Selwyn for big winnings, "Peter Weston" was likewise for the Harris. Considering the expensive ideas which surrounded the erection of the Twins, the Selwyn-Harris fared surprisingly well for the maiden season.

Now that the Playhouse has got what looks like a real hit, they are trying to take it away from Lester Bryant, according to reports. William A. Brady thinks so well of "Chains" that he's desirous of rushing it into New York for immediate opening. It's a certainty that the Playhouse will hold "Chains" for three weeks longer, and if the decision is made to move it to New York, Bryant will be in on probable profits, for it is understood that his share of the play that Chicago playgoers display tendencies to fancy is enough to cause the first real smile the Playhouse manager has really had all season. There's no intention of the Playhouse to go dark if "Chains" is removed, for it is understood that the Bryant-Tukey offices have a handful of new plays which they intend producing right through the summer.

"Up the Ladder" is on a week-to-week basis now. It's an attraction that will stick just as long as the weather man behaves. All thoughts of "Steve" leaving town have been cast aside because of other houses closing, and the fact the play is reaping the harvest of the luck which seems to come to plays housed at the Princess for the summer. It must be gratifying to the management of "Steve" to realize the play is sticking so prosperously after the difficulty experienced gaining a Chicago hearing. It is reported "Steve" was offered to several house owners in town, but turned down before the Shuberts took it for the Princess.

"The Passing Show" and "The Dancing Girl" will undoubtedly enter into a good contest for the superior musical gross. Way above everything ever done on consecutive weeks for a Chicago run, the business of the Howard Brothers at the Apollo caused numerous switches of plans. Kept out of the Apollo because of the success of "The Passing Show," the other Winter Garden offering ("The Dancing Girl") now at the Colonial, has struck a chord of popularity that enthused the critics to claim it is the best representative the Winter Garden ever sent to Chicago. If memory is correct this is just the opposite viewpoint of the New York public. Add further fuel to the strangeness between the Chicago and New York viewpoints for the last year. There isn't the slightest doubt but that the two Shubert musical shows will endure prosperous summer business in Chicago. "Steve" bids fair to grab all the drama honors in approaching weeks, with "Chains" a good second.

Considerable walling was done Sunday night by the house owners forced to close when there was a rush of playgoers to the loop area, making business good at the theatres open, because of weather conditions that might be expected the first part of November but not in June.

Last week's estimates:

"Two Fellows and a Girl" (Cohan's Grand, 13th and final week). Sure Cohan hit that Chicago sends to Broadway. Approached \$8,000 for getaway gross. House dark.

"Hitchy-Koo" (Garrick, 3d and final week). So wretched Wednesday matinee suddenly closed off. Around \$11,000. House dark.

"Light Wines and Beer" (Selwyn, 12th and final week). Due to reopen early part of August in New York, unmentioned player billing Joseph Cawthorne's role. Should be wallops on Broadway. Final gross slightly under \$6,000. House dark.

"Rolling Home" (Harris, 3d and final week). Dropped \$2,000 over previous week, and nearly \$4,000 over premiere week, giving final gross slightly under \$4,000. Moved to Cort Sunday night for final try. House dark.

"The Dancing Girl" (Colonial, 1st week). Got 100 per cent. boosting from dramatic critics. Opened to two-thirds house downstairs, with light balcony. Reported around \$17,000.

"The Passing Show" (Apollo, 7th week). Suffered early part of week (Continued on page 17)

THREE MUSICAL SHOWS PLUG ALONG IN BOSTON

**"Rosie O'Reilly" Did \$20,800
Last Week—Other Two May
Close This Week**

Boston, June 13.

With three musical shows still holding the town, Boston at the first of this week seemed to be in for another weather bump similar to the one of last week, which cut into the receipts all over the lot. Even the business at the Tremont, where Cohan's show is having one of those big run things, suffered from the weather, and the losses to the other shows were considerably greater than that felt by "Rosie O'Reilly."

This week is in favor of the shows because the Masons are showing a convention here which will bring 46,000 persons into town.

The Cohan show did over \$20,000 last week, it being figured the gross was off about \$1,500 from the complete capacity of the previous week. The slump was noticeable the first three nights last week, when the weather was warm. When the old east wind came into the situation on Thursday business immediately braced up and the closing was especially strong, a big turnaround at the finish. A substantial advance sale held up business for the Cohan show. Monday night this week the house was taken over by the alumni of Trinity College.

At the Colonial "Molly Darling" is travelling along with a week's notice for closing. It will remain this week, but further than this nobody can say. Last week it did \$11,200, very good business when one considers that the show has been here for several weeks and is now playing another repeat engagement.

"Liza," the colored show at the Wilbur, is to close at the finish of this week. Nothing is advertised to come into the house immediately, although there was a report that "Sally, Irene and Mary" would be booked in for a summer run.

All other houses in town are closed, and no sign of reopening this summer.

Estimates for last week:

"The Rise of Rosie O'Reilly" (Tremont, 4th week); \$28,000 last week, despite weather, and opened strong this week.

"Molly Darling" (Colonial, 3rd week); \$11,200 last week, off some from week before, but much better than expected under conditions.

"Liza" (Wilbur, 4th week). Finishing up here this week.

PHILLY LIKES GAITES REVUE; HEAT CLOSES MORE HOUSES

**"I'll Say She Is" Does \$11,000 in Spite of Weather
Break—In for Four Weeks, Then for Broadway—
Chestnut St. Quits—Guild a Winner**

Philadelphia, June 13.

Another legit house succumbed to the inevitable last week when the prolonged hot wave emptied the theatres and filled the parks. If it hadn't been for a recurrence of cooler weather toward the end of the week, the grosses would have been pitiful. Even as it is, it is predicted by some that all legit houses will have their door closed by July 1.

"I'll Say She Is," the new Gaite-Bourry revue at the Walnut, could not have had a tougher break than the scorching temperature which attended its opening. Even at that there was a fine money house.

The big surprise, however, came on Tuesday night, another very hot night, when \$1,100 was taken in. After that business slumped a little but came back strongly with the cool weather at the end of the week, having capacity Saturday. A benefit on Wednesday helped keep the gross from sagging. The week's figure was reported at slightly over \$11,000, a fine figure considering breaks.

It is not likely it will stay more than four weeks, nor is it likely, unless business falls away to nothing, that it will leave before four weeks. Some changes in the personnel of the cast may be made from time to

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 (56th week). Last week's torrid first half was countered by cool weather from Thursday on. Business reacted accordingly, with big Friday registered. Gross here again about \$8,500.

"Adrienne," Cohan (3d week). Second week opened moderately under heat handicap, with Wednesday a severe wallops. Thursday picked up, and Friday was capacity. Takings on the week nearly \$17,000, with this week starting at stronger pace.

"Aren't We All," Gaitey (4th week). Held to capacity last week, despite conditions, and got strong play from visitors after Wednesday big seller in agencies; gross again about \$14,000. Third English play for Gaitey this season.

"Blossom Time," Shubert. Was withdrawn Saturday, having lasted three weeks, which is one more than company presented, dually at 44th Street. Second engagement failed in both houses. Business here around \$5,000.

"Cold Feet," Fulton. Was taken off Saturday, as indicated early last week. New farce showed nothing in the three weeks it was tried. Average under \$3,500.

"Dew Drop Inn," Astor (5th week). Like most of the others last week's torrid beginning dried up box office. Here recovery was not registered to same degree and gross was about \$11,500; moderate for musical comedy.

"Follies," New Amsterdam (54th week). Ticket speculators reported getting as much as \$8 the big night (Friday) last week. Shriners and conventionites increasing the normal demand. Ziegfeld show evened up the drop of previous week and went to \$31,000.

"Give and Take," Central (22d week). Moved here from 49th Street last week with the idea of prolonging run via cut rates and two for ones. Though away off at the start, takings slightly better than final weeks on side street, but gross hardly equaled \$5,500.

"Go Go," Daly's 63d Street (14th week). Has gone on a six performance basis, both matinees being eliminated for the present, with salaries proportionately cut. Quoted around \$6,000 last week, but strong come-back claimed early this week.

"Icebound," Sam Harris (18th week). May stay out the month, but continuation thereafter not expected. Whatever the bettered pace won through Pulitzer prize grant was lost last week. Between \$6,000 and \$7,000.

"Little Nellie Kelly," Liberty (31st week). Off like most others recently, coming back rather well at the close last week, though

gross not up to former pace. A little under \$17,000.

"Mary the Third," 39th Street (19th week). Was to have been tried for summer, but now reported a Chicago possibility soon. Pace is around \$5,000 or a little less.

"Merton of the Movies," Cort (31st week). May have struck low speed for summer and though off from spring pace is still making good weekly profit. Between \$10,000 and \$11,000.

"Music, Box Revue," Music Box (34th week). A party helped during heat first part of last week with trade very big after Wednesday. More than made up for drop in previous week, takings going to \$20,400.

"Not So Fast," Morosco (4th week). This new one was able to make money last week, though takings were moderate, totaling \$5,500 or a little more. Has a chance.

"Passing Show of 1923," Winter Garden (1st week). Was originally scheduled for late this month, but announced to open cold Thursday (tonight). Premiere pushed forward because of number conflict, with George White's "Scandals" due at Globe Monday.

"Polly Preferred," Little (22d week). Has been easing off, with last week, seeing another \$1,000 drop for a gross of about \$8,300. Small capacity house limited volume of business when weather turned.

"Rain," Maxine Elliott (32d week). Sam Harris's entrant is still peer of the dramatic field, with indication of small variance in trade through summer. \$14,500 last week capacity, though fewer stardees.

"Seventh Heaven," Booth (33d week). The runner-up among the dramas of the season, with demand close to that of "Rain." House capacity a little less. Business last week \$12,800.

"So This Is London!" Hudson (42d week). Seat sale extends into early June. One of the season's real comedy successes. Has not figured for summer continuation. Last week same as week before, about \$7,400.

"The Devil's Disciple," Garrick (8th week). Claimed to be framed for summer survival at moderate business. Takings quoted at \$4,500. Show is in Theatre Guild's home.

"The Fool," Times Square (34th week). Better weather late last week and early this week supplied comfort to box offices. Trade here Monday doubled same night last week, when total was between \$7,000 and \$7,500.

"Up She Goes," Playhouse, Brady's musical version of "Too Many Cooks," taken off after Monday night's performance, when a benefit was played. Run was 31 weeks, being best house has not figured in three seasons. With matinee out last Wednesday, gross was under \$5,000.

"Uptown West," Bijou (8th week). A late arrival which was well touted, but has not gone above \$5,000; average pace around \$4,000 and last week \$2,500. Co-operative, which explains reason for sticking this long. Picked up early this week.

"Wildflower," Casino (19th week). The heat affected Hammerstein's hit at the matinees last week, but the evening trade held up strongly for the most part, the gross being \$19,000. Ought to ride to big money through summer.

"You and I," Belmont (17th week). Expected to stick through heated period. Has fluctuated recently, with natural drop early last week. Quoted at \$7,000, however, which is good for small house.

"Zander the Great," Empire (10th week). Had slipped down to \$8,000, but picked up \$1,000 of drop previous week, with gross close to \$9,500. Indications now are for continuance through July.

"Sweet Nell of Old Drury" is ready to finish its subscription presentation at the 48th Street. "Sun Up" continues at Provincetown Playhouse, attracting some attention.

Scanlon's "Blarney Stone"

Walter Scanlon will have "The Blarney Stone" next season, a three act comedy with songs, written by Edward Rose. George Gaitis is producing.

The piece opens at the Plymouth, Boston, late in August.

Mason Dark

Los Angeles, June 13. The Mason is dark for two weeks. The house will reopen with Henry Miller's production of "Change-lings," at present in San Francisco. The attraction is booked for early in July.

(Continued on page 17)

OUT OF TOWN

MAGNOLIA

Atlantic City, June 13.

Booth Tarkington's newest adventure in the theatre, an episode that appeals as quite the most dramatically interesting of the works he has offered the public, came to life at the Apollo Monday evening.

It is a Southern tale that recalls in spots "The Honor of the Family" as it was played by Otis Skinner with a rich braggadocio. It is in the third act of the four-part comedy that the erstwhile despised non-fighting son for a Mississippi River family returns as the most feared and daring of the desperados of the river belt. It is here that he crows the whole family who, in act one, disowned him because he would not fight.

With the setting fixed in the crude days of the 'forties, with the river in the background, a spinette to play the simple tunes of the opera and speeches about New Orleans as the big city of the world—all this is a fair setting for feuds and bravado and romance.

The romance almost hides itself, for the play deals first and last with Tom Rumford and not with the fair sex. Tom is Leo Carrillo, for whom the play seems to have been written to order.

The story follows the course of the son who is cast out from his own home shortly before his expected marriage with a niece, his father's ward. It is all because his tutoring of many years away from home with an uncle has turned him to nature study instead of self-preservation. Catching birds and butterflies is more to his liking than trapping men. He is a disappointment to all but the youthful sister of his fiancée.

Away from home he wanders into the gambling center of General Orlando Jackson, at Natchez, just as Jackson is about to be expelled by his only superior bully. It is here he learns his first lessons in self-confidence and the use of weapons. He learns to command men by sheer force of brute speech.

On the steamboat where they play the gambling trade, they tie to the dock near his father's plantation. Circumstances bring him to the home and he finds his former sweetheart rejoicing in his new-found power, his youthful admirer disappointed in his change of heart, and the whole family rejoicing in his prowess and reputation as "the notorious Colonel Blake."

The ending used on Monday night will probably not be final, for its indecision left no conclusion, as the girl and the man stood debating over a book.

It was a particularly fascinating play of a costume period, and one to be enjoyed for its unusual subject and splendid portrayal.

Scheuer.

FOREIGN REVIEWS

OLIVER CROMWELL

London, May 30.

It is a pity one has to compare John Drinkwater's new play, "Oliver Cromwell," produced last night at His Majesty's, with that of "Abraham Lincoln," but the two are so fundamentally similar, it is impossible to think of one without noting the resemblance to the other, not only in the characters themselves, but in the earlier phases of their development in strength, and the attainment of their ambitions. The heavy, and at times monotonous atmosphere of the play is apt to pall, after the quick dramatic action of "Abraham Lincoln," and as the sympathies are so bound up in the Protector and his psalm-singing followers, anyone intolerant of their point of view might get out of patience with the austere solemnity of it all.

"Oliver Cromwell" is not what might be called an overwhelming success. For lovers of English history, admirers of heavy drama, and the class of audience which appreciates this type of entertainment because they consider it either learned or high-brow to do so, there is much in its favor. But it is not a play—merely a series of episodes with an excellent heroic, romantic and rhetorical part for Henry Ainley in the name role, the kind of part that every legitimate actor yearns to play, and seldom has the opportunity.

There are eight scenes divided into four acts, covering a period in Cromwell's life from 1639-1654. There is little or no love story, and hardly a line of comedy. The eight scenes, or episodes, are projected stolidly, and on the opening night in London, after three months' tour of the provinces, the piece was given a cordial reception by an audience composed mainly of middle-aged and elderly people whose appearance exuded erudition.

The acting is altogether praiseworthy so far as it went, but little or no opportunity was given to anyone but Henry Ainley in the title role, who occupied the centre of the stage almost continuously and orated sententiously. The only other character of any length or breadth was that of Cromwell's mother, played by Irene Rooke. At the opening of the piece she is supposed to be 80 years old, and walks and talks like a woman of 45 hidden behind a grey wig. In her death scene at the end of the play she is supposed to be 94, and judging by the volume of her voice, is just as spry as ever. She has some brilliant lines to speak, so the London daily paper critics praised her performance to the skies. William Harris, Jr., is supposed to have the American rights to new Drinkwater play.

It is all very well to argue that "Abraham Lincoln" was a terrific success in the United States, but the counter argument might be put forward that "Abe" is practically "personally known" to the natives. It would be interesting to stop a hundred people in Times Square and politely enquire if they could tell who Oliver Cromwell was. The result of such an experiment might be worth trying before making the American production. Jolo.

DOVER TO DIXIE

London, June 1.

With the opening of "Dover Street to Dixie" at the Pavillion May 31, Charles B. Cochran has five shows running in the West End of London, without counting the Gaiety at the Oxford playing evenings, and Duse appearing at alternate afternoons in the same house. This is far and away the most formidable string of attractions of any London management.

The first part is the usual type of Cochran revue, written by Morris Harvey, Harold Simpson and Louis Wylie, music by Herman Darewski, lyrics by Frank Collins, with dances and ensembles by Jennie and Edward Dolly. The second part is made up entirely of the Lew Leslie Plantation Revue, brought over intact from New York.

The native portion, of the entertainment, like most revues on a first performance, requires more or less revision. There is plenty in it that is worth while and much that needs either excision or quickening. Groundwork is there, a good production, a competent cast and intelligent staging. A half hour cut out of it would relieve it of lack of speed. In fact it was this absence of speed, by comparison with the rapidly-moving work of the colored troupe of entertainers that caused it to suffer woefully by comparison. It would probably be more just to postpone judgment on the first part until a week hence.

The colored organization scored a veritable triumph at the premiere. Standing to one side modestly and practically effacing himself and his orchestra, Will Vodery contributed in no minor degree to the general success of the Plantation artists. Every number was violently enjoyed, while Florence Mills was accepted as an individual star who will, hereafter, be sure of a welcome in London.

The first night audience was not altogether pleased with the first part of the show. But then, it was made up of the "smart" people of the town who are more or less "fed up" with what is regarded by the general public as acceptable theatrical fare. The next few days will decide the fate of "Dover Street to Dixie." Jolo.

CARROLL VS. EQUITY

(Continued from page 11)

Lamb's close connection with Equity leaders figuring. Monday several male pickets from Equity and women pickets from Chorus Equity surrounded the Carroll theatre and endeavored to persuade the artists as they arrived not to attend the rehearsal. Various arguments were used from persuasion to threats, several of the girls complaining of attempted coercion and intimidation. Their efforts were not attended with any measure of success, both principals and chorus in every instance refusing to be influenced by the pickets, and rehearsals continued without further hindrance.

Individual principals in the cast are being "worked on" by personal friends and Equity members in many different ways, but so far there has been no further defections amongst the principals since Ray Dooley left.

Members of the A. A. F. (Vaudeville Branch) are indignant at the action of Equity in calling out or attempting to call out vaudeville actors engaged for the show. The A. A. F. people claim Equity has no jurisdiction over those artists until the actual opening of the production, and state that while Equity has declared its hands are off the vaudeville situation they know that Equity is quietly working under cover to swing sentiment towards it in the matter of the vaudeville

charter, and if Equity does not stop retaliatory measures will be taken to compel it. Asked for an expression of opinion on the Earl Carroll affair members of the A. A. F. refused to discuss it except to say the A. A. F. would lay down the mode of procedure for their own people and would brook no interference from friends or enemies.

At the headquarters of the I. A. C. S. E. (stagehands union) and American Federation of Musicians (musicians' body) it was stated that Equity had not filed a formal or informal request for aid in the Earl Carroll-Equity dispute over the casting of "Vanities of 1923" up to Tuesday.

The matter had not even been brought to the attention of the officials of either union by the Equity and their knowledge of the subject was what they had gleaned from the accounts in the daily papers.

Asked what action if any would be taken, officials of each said in the event of a complaint by Equity that such complaint or request for aid would take the regulation procedure—the matter would be referred to the executive board of each international union for a decision. Intervention by the stagehands or musicians unions, that would take the form of pulling out the stagehands and musicians on the opening performance of "Vanities" hinges on one point—that of possible discrimination by Carroll against the Equity chorus people and principals.

Carroll contends the Equity people out of the cast left of their own volition. Equity alleges the Equityites were forced out and discriminated against.

To enlist the aid of the stagehands or musicians, Equity would have to prove discrimination. Several times since the strike in 1919 was settled the stagehands and musicians have been called upon by the Equity to assist in whipping managers into line with the charge of discrimination as the basis of smothering the stagehands and musicians into the difficulty.

In both the cases of the stagehands and musicians the executive boards are located in various cities throughout the country, but a telegraph vote could be taken within 24 hours, or, as has been done in several instances in the past, the matter of decision could be placed with the heads of both organizations, Charles Shay (stagehands) and Joseph M. Weber (musicians).

Carroll's full cast of principals and the desired complement of male and female choristers on Tuesday were: Peggy Hopkins Joyce, Joe Cook, Harry Burns, Jimmy Duffy, Joe Marks, Irene Ricardo, Dorothy Neville, Roy Glust, Margaret Edwards, Claire Elgin, Margaret Davies, Dorothy Knapp, Lester Lane, Doris Lee, Joseph Lavoie, Fred Renoff, Charles Senna, Myrtle Diamond, Amy Frank, Lucille Moore, Sam Herriman, Rekoma, Frank Leslie, The Alexanders, Patton and Marks, Delmore and Lee, and Carroll's Battery of Beauty, Jean Caswell, Lotta Cheek, Thelma Delores, Vera Featherly, Betty Fitch, Ruth Hargraves, Dolly Harkins, Polly Lux, Muriel Manners, Helen Menette, Edith Parker and Hazel Wilder.

Forty-four dancing girls and a male chorus of 16 complete the personnel.

Yesterday (Wednesday) the Earl Carroll matter was progressing satisfactorily, for the Carroll office. Earl Carroll said: "After trying in every way humanly possible to satisfy Equity's demands and being forced by their arbitrary tactics to discontinue negotiations, I have firmly resolved to do what they have bluffed people into believing was impossible, that is to produce a first class Broadway show with a non-Equity cast. And I am going to fight along these lines if it takes all summer."

"I shall be prepared for any and every emergency and while I have no animus against Equity or its officers including George Trimble on the sidewalk there in the picket line, I must protect the financial interests of the men who have sufficient confidence in me to place such large investments in my hands."

Willie Collier said: "You can say for me that 'The Vanities of 1923' will go on as per schedule, and will be about as splendid a production as New York has ever seen, with real actors in parts that fit them. And I am here to see that the production will be as successful as Mr. Carroll's nerve and courage in resisting the Actors' union's arrogant and unjustifiable demands, deserve. And I am confident that the American theatre-going public will view the matter in the same light."

A dress rehearsal of the first act was held at the Carroll theatre last night and justified the favorable predictions

SHOWS IN PHILADELPHIA

(Continued from page 16)

Philadelphia Theatre Guild at the Lyric have brightened within the last few days, and it now looks as if the new organization is on its feet and able to withstand anything but the very toughest of weather breaks.

There was a great deal of indecision about next week's attraction. First there was some talk of staging Galsworthy's "The Pigeon," but that was deemed a bit too heavy for the hot days. Then it was decided, and announced in the papers, that Nance O'Neill would come in for two weeks as "guest star," playing the first week in her new play, "At the Villa," and the second in "The Passion Flower."

This plan also went awry, due, it is believed, to a hitch on terms, and last Friday the order came to the dailies to "kill" all reference to the O'Neill engagement.

The latest, and apparently assured booking for next week, is a new play by two Philadelphians, entitled "The Jumbies." The authors are Edgar Scott and Horace Howard Furness Jayne, assistant director of the Pennsylvania Museum. "The Jumbies" is a fantasy, earnest Lawford will play the leading role for this engagement. The cast, which is very small, will include some of the best of the resident players, including Edward Douglas and Robert Rendel. A society turn-out is expected Monday night, the drawing card in this case being the authors, not the guest star.

Last week the Guild presented Cosmo Hamilton's "Scandal," with Francine Larrimore as guest star. After a week start business picked up, and the second week, once expected to be a slaughter financially, now looks like a pretty good thing. Monday night saw the best house the Guild has had to start the week since its inception, and there is reason to believe the gross this week will exceed that of last week, which again hoisted in the neighborhood of \$5,000. The cooler weather is believed to have turned the tide. The performance was highly praised by the critics.

Estimates of the week:

"Scandal" (Lyric, second week). Caught on when the hot wave subsided late in the week, and the gross again came close to the \$5,000 mark, which probably means profit for the Guild. Decision to hold over was forced because last-minute hitch in Nance O'Neill plans gave no time for rehearsal of any other play. It is now believed, however, that second week will be as successful as the first. "The Jumbies," by local authors, next week.

"If I Say She Is" (Walnut, second week). Beury-Galtes revue sagged a bit in the middle of the week, but with the Tuesday night house and better business at end of week, gross is reported as topping \$11,000 by about \$125. With constant plugging looks good for some real money in its four weeks' stay.

The Chestnut Street Opera House closed Saturday night, the final week's gross of "Happy Days" being reported at nearly \$10,000.

SHOWS IN CHICAGO

(Continued from page 16)

but pulled up Friday and Saturday nights, going slightly over \$18,000.

"Steve" (Princess, 8th week). It's a question if special parties sought after here are paying full price, making estimate of gross hard to figure. Matinee trade kept gross close to \$9,500.

"Chains" (Playhouse, 3d week). Figured around \$7,500 despite weak Sunday and Monday night trade. Will surely stick for Fourth of July week. Management promises new play for July.

"Up the Ladder" (Central, 10th week). Holding own around \$5,000, but not expected to fight another hot wave.

"The Voice" (Cort, 2d and final week). Monday and Tuesday nights probably the lowest business this house ever checked. No Wednesday matinee. Closed in neighborhood of \$2,500. "Rolling Home" opened Sunday night.

"Blossom Time" (Great Northern, 13th week). Another instance of special party tickets making figuring of gross extremely hard. Probably business between \$9,500 and \$10,500, holding show in still as reserved attraction for Garrick.

SOCIETY RECRUITS

(Continued from page 1)

Broadway on an ambitious scale via a circuit of stock companies which will be utilized to try out promising scripts. Wood this week assumed management of the Empire, Fall River, Mass., which closed Saturday with Keith Vaudeville. The stock policy will be permanent and will alternate with a White Plains, N. Y., and a Lancaster, Pa., companies, which young Wood also has acquired.

Associated with the son of General Wood is Alfred Fish, said to be of the Scuyvesant Fish family. Both are scouting for further stands for the stock circuit, which will develop talent with a view of Broadway appearances in likely new plays in which they appeared in the stock try-outs.

LITTLE THEATRES

For their annual spring production, the Philopatrian Players, amateur dramatic organization of this city, presented George M. Cohan's "Madeleine of the Movies" last week at the Broad street, Philadelphia. As usual, James J. Skelly, prominent in local amateur theatrical ranks, directed.

Mr. Skelly, in addition to directing, added to his laurels as an actor in the role of Garrison Paige. The company also contained T. Carroll Dugan, Madeleine Barthelmeier, Alice Snyder, Joseph Reilly, Martin Hickey, Harry Lee, Josephine Burilla, Marie Moras, John Stinson, John Callahan and Frank Maloney.

The members of the Masque of Troy, N. Y., who are to appear in "Promander Walk" next season, the thirteenth of the organization, met last week and had a reading of the play. It was voted to begin rehearsals Sept. 5 and to have the production ready the latter part of the month. Special scenery for it has been built by John Sample at Harmanus Bleeker Hall in Albany. The painting was done by the artist of the Proctor Players. Old English songs are being arranged for the play by Charlotte Randall, leader of the orchestra at Russell Sage College.

Oliver Hinsdell will not return as director of the Little Theatre of New Orleans next year. He has spent two years directing the offerings of the amateurs. The theatre as maintained by Hinsdell was veered in the direction of the elite always. Talent was never uppermost, but instead the presentations were of the "pink teash" sort, just a craning and straining for greater social acclaim rather than of any suggestion of the veracity of histrionism. As conducted now, the petite place might well be called "The Snubbery."

At a dinner last week by the 30 participating little theatre groups in the recent tournament at the Hayes, New York, Walter Hartwig, who managed and conducted the affair, was presented with a gold watch in appreciation of his endeavors. Mr. Hartwig will have charge again next year of a similar tournament at which 40 groups will compete; 20 each in two different Broadway theatres, the semi-final winners to compete once again in the same theatre for a prize. Already 22 companies have signified their desire to appear in the tournament.

William C. Dart of Providence, R. I., was elected president of the Players of Providence at the annual meeting Friday. Other officers elected were: Prof. Thomas Crosby, Brown University, and Farrant S. Stranahan, vice-presidents; John Hutchins Cady, secretary; Herbert L. Dorrance, treasurer, and Newton P. Hutchison, auditor. The membership of the club has reached 840.

Miss Elsa Huebner is the new president of the Little Theatre Society of Indianapolis. Edwin J. Weunsch is first vice-president; Robert M. Brewer, second vice-president; Miss Edna Lauter, secretary, and Robert C. Winslow, treasurer. New members of the board of directors are the new officers and Miss Mary Eaglesfield.

Arnold W. Chapin has been elected president of Tambourine and Bones, Syracuse University musical comedy society, for the coming collegiate year. Other officers are Daniel Flood, vice-president; J. Edward Taylor, manager; Roger H. Castler, stage manager; Frank Stevens, secretary; William A. Jenny, treasurer.

CLOAK AND SUIT ANGELS

(Continued from page 1)

organizations interested in various ways with the cloak and suit trade. One is the Earl Carroll production of "Vanities" and the other is a fashion show of a sort that is to be presented at the Lyceum, opening early next month and in which Alexander Leftwich is reported to be the important producing factor.

A number of insiders state that Leftwich was the first one to suggest the garment trade possibility of backing to Carroll. After having made the suggestion Carroll left him out of the production, therefore the independent venture on the part of Leftwich. Julia Sanderson is said to have been placed under contract this week for the Leftwich attraction.

AUTHOR-PRODUCER DISCUSSION STEP TOWARD BETTER FEELING

Issue Involved in Clash of Interests Clarified by Two-Day Wrangle at Waldorf—Zukor Hangs Up \$10,000 Prize for Scenario—Dwan's Argument

The first International Congress on Motion Picture Arts was held June 7-8 at the Waldorf-Astoria, when at the invitation of Famous Players, members of the Authors' League of America gathered and heard many angles of the subject "What's the Matter with the Pictures" discussed.

There was a vast amount of oratorical hokum by professional public speakers and a good deal of "Whereases" and "Resolveds" which didn't get anywhere, but the encouraging fact is that the ancient grudge of the fiction writers and the picture producers was threshed out with considerable heat and out of the clash came a certain clarification of the issue.

Maybe it was the idea of Famous Players to bring on the fight and get it into the open, or maybe the plan was to save the authors and quiet for a while the storm of criticism that has been rising for a long time in literary circles against the distortion of stories translated from page to screen.

Out of the maze of debate three addresses stand out because the people who made them felt strongly on the issues involved and spoke their own minds. They were Basil King, who related what he described as his bitter experience in the adaptation of "Earthbound" to pictures; Allan Dwan, who defended the commercial picture unblushingly and unashamedly; Irving Wheeler, an exhibitor from Mamaroneck and Iye, who cursed producer ballyhooing of bad pictures and other things that came under his attention as a theatre operator, and Fannie Hurst, short story writer, who waved the red flag of defiance in the face of the studio director and took a good healthy slam at what she described as the policy of "Giving 'em what they want" and writing down to the fans on the assumption that they are feeble-minded.

These four were the high spots of the two-day session and what they had to say aroused most interest. Between times there was an enormous quantity of suave, graceful, witty discourse that didn't get anywhere, including 15 minutes of forensic fluff by Will H. Hays. It was only the people who owned a grievance and who got a little hot under the collar when they talked about it that made any progress.

Basil King busted the love feast wide open. He was so mad at the picture business he had resolved to have nothing more to do with it, and he believed that that was the wise course for all established authors. The crowd was a little startled, but it woke them up. King went so far as to express the belief that the whole congress was a mere advertising dodge for the producers. Up to that time all had been peaceful and sweet, from the opening address of Henry W. Taft, which set up an ideal of high purpose and sweet cooperation between the companies that buy stories and the people who make them.

Almost on King's heels came Allan Dwan, who spread gasoline on the smoldering fire when he tore off an earful on the intimate topic "Give us the stuff that will get the coin," or words to that effect. It was said in the teeth of the authors and it made them madder yet. Miss Hurst fanned the flames when she went after the directors and the producers and just when the atmosphere was getting superheated they all adjourned for the banquet, where Adolph Zukor's offer of a \$10,000 prize for the best original story in the year was sprung and a new group of soothing speakers talked more high sounding fluff. But the authors had had their chance to talk about their grievances and the atmosphere was cleared.

Up to this time the alleged abuses against the writing folk, as Miss Hurst said, has been done in the isolation of the studio tea, and the authors were becoming anarchistic.

Now they've had their public say and they probably feel better.

What Allan Dwan Said

Dwan set the stage for his address by placing a camera on one side of the platform and a typewriter on the other. Here is a sample of what he said:

"If you will excuse me for a moment, I will try to talk from an intermediate position, being neither a manager nor an author, but that individual in between whose duty it is to transfer to the people what you write. This is my medium of expression, this camera; this is yours, a typewriter. If you want successful results on the screen you have got to find out just what I can do with this. It does not make any difference what you can do with that, unless you know what I can do with this. This child of mine is suffering greatly at present from indigestion, because this thing is not giving it the proper food. It is overloading it with stuff it cannot handle, giving it things it cannot digest.

"You have got to realize when you turn stuff out of this that Mrs. Censorship is not going to let this eat that. If you want this to be a good, healthy child, and if you want motion pictures to be fine, you have either got to kill the nurse, or you have got to watch its diet coming off this.

"We cannot photograph everything and many of your best things we cannot sell, because of censorship. We appeal to an elemental mind. We appeal to babies and children and the childish minds of grown-up people. Don't try to elevate us; give us an entertainment, give us those basic qualities that make every individual in your story sit out front in the audience and watch themselves, and make them clean while we have to. Don't give us sex; we can't do it; we would love to do it, if it would bring us the coin.

"We want money; this is a money making business, as well as an art. If it were not a money making business, it would not be an art, because no art starves. Now, do not forget this: I talk now of course from 15 years' painful experience in handling stories and transposing them to the screen—do not forget this, that when you write your story, you are not through with us.

"I will go back to my original statement, and say that without you I will starve. This is me, this camera. This is you, this typewriter. Let us see if, out of this conclave, we cannot get them together. Let us see if we cannot put these keys right on here (indicating camera) and let us see if while we do this, we cannot give to the world a beautiful visualization of what you have got in your minds, but let us do it together."

Hays Dodged Questions

These two finished the fireworks for the first day. Friday morning passed quietly with Mr. Hays entering a plea for the producer on the score that the film industry was young. The authors bombarded him with questions and he dodged while Chairman Taft took up the challenge mildly enough. But Fannie Hurst started things again at luncheon.

"If I were writing this little address," she said "instead of talking it—and I wish I were—I should probably have two chapter headings. Chapter one would be called 'Giving them what they want,' and chapter two would be termed cryptically enough 'Bananas.'"

"Here is the voice from the studio, the voice with which we authors and all of those of us who are connected with the motion picture industry are hoping to co-operate (quoting Mr. Dwan).

"Now it seems to me that the voice from the studio is as logical in taking this point of view as the tenement mother is when she feeds her baby bananas. The baby eats bananas, the baby likes bananas and the baby cries for more bananas. The public is similar in its present

position to the banana-fed infant, a stolid, gorged, pimply-faced individual who has not had the chance to have his tastes educated away from bananas because of the tendency of the motion picture industry to 'Give 'em what they want.'

"As an author, whenever I happen to meet groups of authors I hear unabashed and unafraid statements of what the author today considers the condition in the motion picture studio so far as he is concerned; but somehow here where we have established an open forum and where the author is at full liberty to have his say about the whys and wherefores the author seems to have developed a rather strange and inexplicable reticence. Surely it is not because, as someone suggested here, that they are afraid of killing the goose that lays the golden eggs. The mere fact that we have been asked here by the foremost organization in the world means that at least one corporation is awake to the condition of misunderstanding which is at present existing between the author and the studio.

"Now, I think as I heard what transpired yesterday that the gauntlet thrown down by the studio end of motion picture producing rather summed itself up in this wise: What equipment does the author bring to the studio? The average author does not know the difficulties of transition from the printed page to the screen, and the result is he is not entitled to lift his voice in that direction.

"Having heard this discussion carried on yesterday to no very convincing conclusions, I think we authors are entitled to ask in turn what equipment, what interpretative equipment does the studio bring when it comes to transferring the work of the author to the screen.

"We all know perfectly well, we accept as authors, we have never refuted the obvious and the mechanical difficulties which go with the transition from the printed page to the screen. But what about that cold, dark moments where those mechanical difficulties leave off and it becomes a matter of choice between the director's judgment and the author's judgment, and almost invariably the director's judgment reigns supreme. I ask, by what equipment, by what preparation is the director's judgment, if it becomes a matter of taste, to be taken in preference to the author's judgment, whose whole creative machinery has been behind the job?

"Now the question that concerns me: Is that outcome of this Congress going to be a sufficiently tangible one so that the author can be protected that day moment where mechanical difficulties to transition leave off and it becomes a matter of taste, to what extent is the author going to be enabled to keep his finger on the pulse of his product? Now, that condition has been standardized in the theatre. There is a definite kind of contract which takes care of that emergency, but at the present moment, unless the author has the acumen or the business skill, as few of them have, to make these demands, he is utterly at the mercy of the studio, and I must reiterate, again I do not accept the equipment of the studio, or the kind of judgment that is ultimately placed upon the short story or the picture narrative of any kind."

Exhibitor Wheeler Coincided

Exhibitor Wheeler's views coincided with the author's. His experience was that the fans didn't want to be written down to and resented screen hokum, and press agent puffery.

"I have broken records with pictures that were supposed to be box office failures," he said. "I see that Mr. Sherwood (Robert E. Sherwood, film reviewer for an evening newspaper) is supposed to talk after me. I just let Mr. Sherwood tell me that a picture is a very exquisite, beautiful picture and a certain box office failure and I will pretty nearly break my box office record with it. I just ask my people if they want to see a picture that the producers and some of the critics say is too good for them.

"Now, I believe that you can take a public in almost any community, perhaps not down on Third avenue, but do we make our play pictures entirely for Third avenue audiences,

HUSH MONEY

Preachers of L. A. Make Statement—Probe Follows

Los Angeles, June 13.

The attack on the part of a number of preachers of the city against the mayor and the chief of police for the failure on their part to enforce the law, are citing the cases against Louis J. Gannier, the director, and Gaston Glass, the actor, both charged with immorality and lewdness after their arrest in a raid on a Hollywood bungalow. They state the case will never be heard of again.

The preachers say considerable money was used in hushing up the matter and a probe of the police department and the district attorney's office is being conducted.

FAIRBANKS' NEXT IS "THIEF OF BAGDAD"

Star Now Working on "Pirate" Story at Hollywood—No Date Set for Completion

Los Angeles, June 13.

The title selected for the new Douglas Fairbanks' film story is "Thief of Bagdad." It is known out here as a "pirate" story.

The picture has been going forward for some time, with sets built but without probable date of completion named.

It is said the scenario is from an original script. There have been reports the foundation of the Fairbanks' latest is from "Captain Kidd," also "Captain Blood," a recent thriller in book form, although the Persian title may dispel those rumors.

INCE WITH WILLIAMSON'S

Ralph Ince will leave Famous Players-Lasky after finishing directing the Thomas Meighan production. Ince is to begin work, in about three weeks on "The Uninvited Guest," produced by the Williamson Bros. for Metro release. The story is by Curtis Benton and the picture is to be the first undersea production done in natural colors.

The studio scenes will be shot in New York, while the undersea work is to be photographed in the Bahama Islands.

I believe that you can build up in any community a love for the better pictures; and I can tell you this: That when we have to run, as we do, half a dozen trashy pictures for one good one, that we hurt our audiences by keeping them away because they get so sick and tired of those trashy pictures that it is hard to get them out for a good one and you have got to be awfully careful to get the confidence of your audiences and not tell them that a poor picture is good.

"I put out a program the other day of two weeks and I could not find on there a picture that I liked; I could not find any criticisms in the papers that praised it, and I put out the program without anything, without saying a word. I just gave a list of pictures, and right away people wanted to know why I didn't put out criticisms about the pictures I said 'They are not any of them good enough, and if you come out it is your own hard luck.' Well, they came out and they felt sort of sorry for me that I have to play those pictures.

"The film salesmen come up to me and say you have got a theatre here in a swell society place, and we have got a swell society drama. You cannot tell them that that does not go. You just have to change the subject.

"That is not the kind of thing they want. They don't want the sentimental. They don't want the sex stuff. They want a clean, entertaining, wholesome picture that has some appeal to the intelligence and that pulls them up rather than make them get down and work their minds down to the level of some of the trash that we get.

"I do not pay much attention to the press sheet; as a matter of fact, the press sheets that come to my house I am rather glad to stick under a table where nobody will see them, because I am a little bit ashamed of them. I think that the average press sheet is a crime against intelligence and I think that the producers could co-operate more if they would work and get on their press sheets and try to get away from all those ballyhoo stunts that they urge upon us."

4 FIRST RUN HOUSES NOW IN SAN ANTONIO

F. P.-Lytle Group Lined Up Against Santiko's Interests

San Antonio, June 13.

A fight has developed here for Famous Players locally, in association with W. J. Lytle, the big boss of showmen in the old Alamo City.

Ever since F. P. bought in with Bill Lytle on the San Antonio amusement field, the very best and latest Paramounts have been shown at the Empire and Princess at a 50-cent night scale with a 30-cent top matinee, while the Royal played the smaller Paramounts at 30 cents top at night, for 20-cent matinee, and also the big pictures for second run.

The Lasky-Lytle theatres do not confine their programs to Paramount pictures. They play all of the other big pictures or have first call on them, with the exception of the First National and Goldwyn releases, controlled by the opposition houses, known as the Santikos interests.

Louis Santikos had one theatre, Rialto, until a very short time ago and offered very little opposition, but when he opened the new Palace several months ago, the F. P. interests for the first time felt competition.

Paramount houses have everything to their advantage. They are better located and grouped in the local white way, while the Palace and the Rialto are down in the old Alamo Plaza district, surrounded by the Lasky-Lytle "shooting-galleries" and the old Grand opera house and Rivoli, which uses second-run Paramounts. The Grand has as its present policy musical tab and pictures and also books in some road shows. It is understood next season the Grand will play a great many road shows, reverting to its former policy of a few years ago.

Just what will develop in the local fight for supremacy is hard to predict, but one thing is certain, this town is not big enough for four big first run theatres. The Famous Players-Lytle houses are spending big money in keeping their programs up to the minute and have recently completed the remodeling and overhauling of the Princess, now called the New Princess. It is the most beautiful and artistic in the city.

McVICKER'S NEXT

Willis Hall Succeeds Nieggenmeyer as Producer

Chicago, June 13.

C. A. Nieggenmeyer concludes his term in charge of the stage at McVicker's June 17. June 18 he will be succeeded by Willis Hall, who recently closed with "Light Wines and Beer." Mr. Nieggenmeyer, who has been in that position for some time, succeeded some high salaried men from the East who failed to give satisfaction in this peculiar position. He formerly had a stock company at Milwaukee. Mr. Hall, the new stage manager, was formerly leading man of a stock company in Chicago and has had extensive stock experience, as well as playing in the legitimate and in vaudeville.

Boris Petroff, who has charge of the ballet numbers at McVicker's, is leaving for California, and will be gone until July 15 so the undersea ballet "Beneath the Waves," at McVicker's this week, is the last number of that nature for the summer.

"MERRY-GO-ROUND," SPECIAL

Universal may possibly offer its production of "The Merry-Go-Round" as a special for road showing instead of releasing it direct to the regular picture houses.

Last week the picture was shown to a number of outside experts with a view to securing their opinion whether or not the picture would meet the demands of a higher-priced admission charge.

INDIANAPOLIS 3,000-SEATER

Indianapolis, June 13.

The first sketch of the proposed Famous Players theatre on the site of the Hotel English has been published here, with announcement by the real estate agent who negotiated the deal for lease of the ground that work will be begun within six months. The house will seat 3,000 and will cost \$750,000, according to latest estimates.

FILM CRUSHERS AT WORK

INDEPENDENTS FEEL THEY ARE OPPRESSED

**100% Increase in Rentals
Next Season Feared—Dis-
tributors Expanding as
Exhibitors—Nothing in
Sight for Summer, but
Reissues—State Tax in
New York Another
Worry, on Top of Na-
tional Admission Tax**

EXHIBITORS DIVIDED

The independent exhibitors seem to sense that the big film crushers of the trade are after them, to grind them down through competing theatres.

It's a condition some exhibitors admit possible of being through their own divided selves.

The exhibitors of New York appear to believe they are representative in thought if not action of the ensemble exhibitors of the country.

A New York exhibitor this week, talking to a Variety reporter, stated the usual tactics of the distributors were already at work for next season. That "shortage" talk, he said, is appearing. The distributors see a shortage for next season. They want to panic the independent exhibitors, in order, this exhibitor claimed, to increase the rentals for next season 100 per cent. over their last season's high scales.

Every season the rentals go up, the exhibitor added, without the distributor caring a hang whether the exhibitor could remain in the business or not.

That is why the distributors are holding back releases with naught but reissues for the exhibitors over the summer, he stated. The Famous Players has listed 35 reissues for this summer time, he said; the First National 25, while the United Artists is going to dig 'em up also, while there are another 25 reissues due from Triangle.

As a mark of the current situation it is pointed out that "Passion" is going in for a return date at the Capitol, New York, for the week of June 24, while "The Mark of Zorro" is another return for Broadway, with the Strand also forced into a return with "Daddy Longlegs."

Possible State Tax

Another menace the metropolitan independents see for next season is the possible state tax Governor Al Smith will force on the picture houses, to hold up the state's financial program.

The exhibitor cries, "where am I going to get it from?" The statement is made that conditions in the film business have obliged many exhibitors to carry the burden of the government admission tax, especially in houses where 30 cents is the top price, while the houses charging 25 cents, he said, can not exceed that round figure, regardless of any tax. With a state tax on the New York picture houses, many of the theatres will likewise have to absorb that as a part of their overhead.

The exhibitor talking to a Variety man, frankly said he believed most of the independent exhibitors' ills of his trade right now are due to the improper national organization of the exhibitor. He admitted no sympathy with the Sydney Cohen national organization, but stated he did think that if Senator Jimmy Walker headed a national body of exhibitors, that in time the senator not only would place the exhibitor where he belonged as a large part of the trade, but that Senator Walker could become the guiding head for all of the film business,

distributors and producers as well as exhibitors. This would be the ideal situation, he attempted to explain, and it is a possible contingency, he maintained, could the senator be induced to lead the exhibitors, following the theory that Will H. Hays sooner or later will retire as the director of the managerial body he now represents.

Film Zones for National Body.

The exhibitor alleged the present form of the national body representation is against it as a whole. He pointed to the organization as formed by state association of exhibitors. His claim is that the national organization should be composed of exhibitors from zones rather than states, likely inferring the territory supplied by key cities should be the zones intended, taking Greater New York for instance as one zone. He stated there would be 26 film zones, if his plan were proceeded with, in a national exhibitors' organization.

The present composition of the Cohen national organization was given by him as Minnesota, Michigan and New York out, with Illinois and South Carolina as probable seceders, although the latter two were not mentioned as definitely deciding to leave.

The encroachment of the independent by the big crushers could not be overlooked, the exhibitor stated. He intimated that he and other independent exhibitors believe some of the larger distributors are working on a common understanding against all independent exhibitors. Some instances were mentioned by him as indicating an understanding among distributors, if not all, some of them.

This exhibitor claimed that the A. B. C. was deliberately disrupted by more than one big distributing interest working in concert immediately after it had booked "Tess." He stated he knew that for a fact.

Fairbanks' Rentals.

The local man did not except the big distributors in mentioning increased rentals. He asked that the record of Fairbanks be looked up in proof of his assertion that Fairbanks has increased the rental price on every new film production he ever has put out under his own name. He mentioned a picture house in Newark was obliged to pay \$15,000 for one week's first run of "Robin Hood." While that price was not mentioned in all cities of the Newark class, he said, with some small towns getting that Fairbanks super as low as \$1,000, he did state that the Fairbanks example has been followed by distributors until it has grown to be nearly ruinous for the exhibitor.

The recent press announcement (that came out of Erlanger's office) of the Shubert-Erlanger proposed picture circuit was mentioned by the exhibitor, but not with any feeling of alarm. He appeared to understand the Erlanger-Shubert press work summed up no more than their bookings of any big picture willing to be booked in the legit houses in the past.

Concluding the exhibitor gave a boost to the film exhibitors' Chamber of Commerce of New York. He said it had 200 members representing 700 theatres; it was his regret the form of government within it could not extend throughout the country for a national organization of exhibitors.

Asked to express his opinion on why exhibitors insisted on keeping their theatres open 52 weeks every year, he answered he would be glad to close a few weeks every summer if the other fellows would.

SWEDISH OUTBURST

Ruth Ahlstrand Disgusted with America and Its People

Syracuse, N. Y., June 13.

"I'm disgusted with America because it's nothing but money, money, money. I'm disgusted with the film producers because they have no respect for art culture or authors and I'm disgusted with the people because they really don't know how to live," said Ruth Ahlstrand here today. She had no complaint otherwise. Miss Ahlstrand is sailing back home to Sweden July 3 on the Stockholm from New York.

The Swedish actress has been over here less than a year.

BRITISH PICTURE INVASION ASSUMING TANGIBLE FORM

NO COHEN BOMBSHELL AT FEDERAL HEARING

**Brings M. P. T. O. A. Records
of Zukor Correspondence—
Adjourn Till Tomorrow**

The crowd that gathered at the Federal trade inquiry into Famous Players yesterday in anticipation of fireworks from Sydney S. Cohen, president of the National Association of Motion Picture Theatre Owners, were disappointed. Cohen brought a pile of correspondence between himself and Adolph Zukor under subpoena and spent the afternoon in identifying the papers. They were marked but not offered. Mr. Fuller, chief government counsel, asked for other records such as a stenographer's report of the remarks of Mr. Zukor before the executive committee in Minneapolis in 1921 and memoranda taken at the conference between Mr. Ludvig and Theatre Owners' committee concerning certain exhibitor grievances. Mr. Cohen was not sure he could produce all Mr. Fuller wanted and adjournment was taken until tomorrow, today being occupied by Mr. Fuller in going over the theatre owners' records in organization headquarters.

Mr. Fuller announced that the inquiry planned to move to Philadelphia Monday and subpoenas have been issued in that city, but after the difficulty of handling the Cohen records had been threshed out, he agreed to defer the Quaker City session for a few days.

The most interesting witness of the week was Sidney R. Kent, general sales manager of Famous Players. He testified to the position of the Loew circuit in the industry, admitting that Loew received certain preferences in the booking of pictures, but insisting that elsewhere in the country exhibitors were served on a competitive basis. Preference was given to the houses of the best type of modern theatre which must have large capacity, but generally exhibitors were encouraged to "fight" for service, and the Paramount pictures were booked at the best price under a system of competitive bidding. The government tried to make it appear that Loew held a sort of corner on Paramount film in New York, and it did seem from the testimony that the Loew houses, by reason of the number of days and the bulk of material it used, was permitted to make first choice of first run material.

John Mannheimer, independent exhibitor in the Bronx, was on the stand all Tuesday morning. He was questioned as to his opposition with the nearby Loew house which is alleged to have enjoyed certain preferences from the big producers for first run product. Mannheimer testified that Loew's used about 250 pictures a year and none of these were available for his establishment, since he also used first runs and was forced to buy from United Artists, a few available Goldwyns, Warner Eros, and the open market. He was positive that he could not get as good quality as that supplied by the big companies, particularly Paramount, to his opposition. He was firm on all these points under cross examination.

LARRY SEAMON MARRYING

Los Angeles, June 13.

Larry Seamon is reported as about to marry. Colette Ryan, who has been his leading woman in pictures, is reported as the bride-to-be.

Seamon still has to make several short-reel comedies for Vitagraph, after which he will start work on the Truett contract. George Perry swung the new contract for the comedian.

**Report of British Distributing Corporation for U. S.
Circulation—All Englishmen—Hudson Bay and
Bank of Canada Said to Be Behind Promotion**

MAY McAVOY BUYS OFF HER F. P. CONTRACT

**Received \$5,000 Per Picture
—Wants More—Hearst
Offered \$20,000, Report**

May McAvoy is no longer a Famous Players star. That much was admitted at the offices of the organization this week.

Miss McAvoy, according to report, was under contract to the Famous Players organization at a salary of \$5,000 per picture. During the recent wave of increasing salaries in the production field she is said to have received offers as high as \$15,000 a production and finally bought off her contract with Famous to take advantage of the increase which was offered her from other producers.

Within the week Miss McAvoy is said to have been offered to the Hearst organization at \$20,000 per picture, but the offer was not accepted.

GRAUMAN SELLS OUT

Receives \$850,000 from F. P. for Interest in Metropolitan

Sid Grauman, in New York for a couple of weeks, has almost completed his negotiations with Famous Players whereby F. P. will take over his financial interest in the new Metropolitan, Los Angeles. It was reported Grauman and the Famous Players were about to part as far as the Metropolitan theatre was concerned. Printed in Variety at the time, it was denied by both Grauman and the Famous people.

Events of the last few weeks have borne out the earlier reports. Grauman is to get \$850,000 for his interest in the house. He still retains his half interest with Famous in the lease of the Million Dollar theatre and the Rialto. Grauman's interest in the Hollywood theatre is bringing him a big return.

Grauman it is believed will be here for another week or so. On his return to the coast he will be still affiliated with the Metropolitan as managing director and have charge of the presentations at the house, which will be solely under the Famous direction. Famous may dispose of the office portion of the building, retaining the theatre and the ground. The latter was purchased four years ago for \$1,500,000 and the present valuation on it is \$3,000,000.

FOX'S "FREEDOM"

Secures Film Rights to Hutchinson's Other Book

Fox has secured the film rights to Hutchinson's "This Freedom," a book obtaining almost as wide a sale as the author's "If Winter Comes," which Fox also has produced for the screen.

Fox had an active bidder for "Freedom" in First National.

GRIFFITH-JOLSON FILM

Preliminary work on the D. W. Griffith production in which Al Jolson is to be starred began Tuesday. There was some slight delay, as Porter Strong, one of the players cast for a role, was found dead in his New York apartment Monday.

Last week it was reported that the Griffith-Jolson deal was declared off, but this was denied by one of the executives of the Griffith organization this week.

The oft-reported invasion of the States by English-made pictures is said to be well developed for tangible form. It is reported there is about to be formed the British Distributing Corporation, or some similar corporate name, which will undertake to place the British-made pictures throughout the States.

Among the financial interests mentioned behind it are the Hudson Bay Company and the Bank of Canada. Despite the financial people from across the border, the personnel of the new company will be composed entirely of Englishmen, the reports say.

One of the items in connection with the newest foreign promotion that concerns the native exhibitors is the anticipated low rentals for the English product. It will cut the American-made pictures' scale in half, according to accounts.

The leader in the British movement for the States is reported as the Ideal, which has a representative now in New York. He came here to exploit "The Bill of Divorcement," an English-made picture with Constance Binney that has been pronounced on a par with American features, although the English picture has been unable to locate a showing for itself in any Broadway picture theatre. Exhibitors say the reason for that is not hard to find by an analytical mind.

The American exhibitor is going to have the best of the English-made product at his command, according to the story of the British movement. It is given as a reason for the importation by English film producers of Betty Compson for "Women Against Women," on the screen, a piece that is to be done over here on the stage by A. H. Woods. Pauline Frederick is another American picture star now abroad to head an all-English picture company. Betty Hlythe in "Chu Chin Chow" is another American over there for that picture of the huge stage spectacle presented by Comstock & Gert all over this country.

No definite time is set for the start of the English invasion, but the familiars with it assert it is a certainty.

ALLEN HOUSES SOLD TO C. F. P. FOR \$600,000

**Purchased from Receiver—36
Theatres in Dominion
of Canada**

Toronto, June 13.

The Canadian Famous Players Corp. has taken over the Allen chain of houses through having purchased the interest the Allens held from the receiver. The price is said to have been \$600,000. The assets of the Allen Theatres, Ltd., of Toronto, comprises 36 picture theatres in the Dominion.

Prior to the closing with Famous Players, Robert Leiber, president of First National, and John G. Von Herberg, of Seattle, one of the original franchise holders in the organization, made a trip to Ottawa and Toronto with a view to taking over the houses for the exhibitor-controlled organization. At about the same time the Canadian Famous Players made a move which brought the houses into their fold.

The Allen houses have been operated under the direction of G. T. Clarkson, of Toronto, appointed by the courts as a trustee following the bankruptcy proceedings.

METRO LISTS 33 PRODUCTIONS FROM SEPTEMBER TO MAY, 1924

Twenty-four Titles Announced with Dates—"Scaramouche" Set for Road Show—Keaton Five-Reeler, Jackie Coogan Features Scheduled

Metro published a list of 33 productions set for release between September and May this week, the production policy having been fixed at the annual sales convention held last week at the Astor, New York. Twenty-four dates and titles were specified, the titles of the remaining nine being withheld for the present because of some uncertainty in selection and availability.

The features are reported to have cost from \$100,000 to \$350,000, and one, "Scaramouche," representing an outlay of close to \$1,000,000. This is the Rex Ingram production from the popular novel, and it will be road-showed beginning in January. The list follows:

1923.	Title.	Star or Director.
Sept.	The French Doll.....	Murray
	Strangers of the Night.....	Niblo
	(Captain Applejack).....	Niblo
	Rough Lips.....	Keaton
	The Three Ages.....	Keaton
Oct.	The Eagle's Feather.....	Screen Classic
	The Master of Woman.....	Barker
	Long Live the King.....	Coogan
	Held to Answer.....	Screen Classic
	The Social Code.....	Dana
Nov.	Hearts of Happiness.....	Holubar
	Woman and Temptation.....	Niblo
	Pleasure Mad.....	Barker
	Not Selected.....	Keaton
Dec.	Desire.....	Screen Classic
	Fashion Row.....	Murray
	The Uninvited Guest.....	Williamson
	In Search of a Thrill.....	Dana
1924.		
Jan.	Scaramouche.....	Ingram
	Not Selected.....	Coogan
	The Shooting of Dan McGrew.....	S.L.
	Other Men's Clothes.....	Screen Classic
Feb.	Not Selected.....	Dana
	Life's Highway.....	Holubar
	Not Selected.....	Screen Classic
	Not Selected.....	Niblo
	Not Selected.....	Barker
	Not Selected.....	Keaton
	Not Selected.....	Ingram
April	Mademoiselle Midnight.....	Murray
	The Dog of Flanders.....	Coogan
	Not Selected.....	Screen Classic
	Not Selected.....	Dana
May	Robes of Redemption.....	Holubar

*Subject to change of title.

Additions to this list may number three or four. "Strangers of the Night" is the screen title of "Capt. Applejack." Special interest attaches to the three five-reelers featuring Buster Keaton, three Jackie Coogan pictures with Jack Coogan, Sr., as general supervisor, and a trio of productions starring Mae Murray. Jackie is at work on the first picture from Mary Roberts Rinehart's story, "Long Live the King," dealing with the adventures of the crown prince of a mythical kingdom. Victor Schertzinger is directing.

"The French Doll" is an adaptation of the musical piece of the same name, in which Irene Bordoni starred last season. It is based on A. E. Thomas' adaptation of a French play. Buster Keaton has completed his first picture, "The Three Ages."

Accompanying the announcement and designed for mailing to the trade, is a mimeographed synopsis and cast, together with a thumb-nail recital of the story of the first dozen pictures.

STEGEMEIER LOSES MEMORY

Indianapolis, June 13.

Richard W. Stegemeyer, one of the principal owners of the Apollo, downtown movie house, was found wandering on a country road 15 miles north of the city Friday morning after he had been missing since Tuesday. The family physician said he was suffering from temporary lapse of memory.

Richard Stegemeyer, Jr., said his father had been under severe strain due to heavy demands of his business interests, which also include two local restaurants and capital in a number of other enterprises. The elder Stegemeyer could not tell where he had been.

RAWLINSON FINALLY SETTLES

Los Angeles, June 13.

The suit of Dorothy Clark against Herbert Rawlinson, the Universal screen star, which has been pending for some time, has finally been settled out of court. Miss Clark originally demanded \$200,000 for the actor's alleged attack on her. It is not known what she accepted as a settlement.

Rawlinson's attorney states that the settlement was made to avoid the undesirable publicity of a trial.

SHRINERS WEEK LEAVES WASHINGTON LISTLESS

Too Much Outside Makes
Crushing Opposition to
Theatres

Washington, D. C., June 13.

The big show is over and the motion picture managers are offering up prayers of thanks, both literally and figuratively. If the week preceding the gathering of the Shriners was bad, last week was worse, if it could be possible. There was simply too much outside, and when the hordes left for home Washingtonians were so tired that the very thought of going to the movies was a mental effort.

The local men evidently expected little although the rental of the Garrick and Poli's gave indication that someone hoped. Poli's had "Only a Shop Girl" and in conjunction with the Hearst paper here put across a publicity stunt of renting for a popular girl, the winner receiving an automobile. It aroused little interest and the picture did little. The Garrick, away off the beaten track, apparently didn't have a chance from the start and with "Salome" did nothing at all. They got away to a bad start through a jumble in the papers of their attraction, one picture being announced in the regular dramatic and picture section and in the news section another announcement correcting the name of the picture, which in most of the dailies was badly placed and of little value.

Week's estimates:
Rialto—Seats 1,900; scale, 50c. nights. "The Abyssmal Brute" (Universal). A good Saturday night helped matters considerably here. The chief merits lie in the capable performance of Reginald Denny. Around \$7,000 on the week.

Columbia—Seats 1,200; scale, 35-50c. nights. "The Four Horsemen of the Apocalypse" (Metro). This revival had lots wanting to see the picture, but there was simply too much outside. Doubtful if the gross went to \$7,000.

Metropolitan—Seats 2,400; scale, 35-50c. nights. "The Bright Shawl" (second week). A picture with much merit and which got its share of what business there was to get. Possibly \$7,000.

Palace—Seats 2,500; scale, 35-50c. nights. Jack Holt in "The Tiger's Claw." Although Manager Beatus revived "Once a Mason" and billed this comedy with equal prominence as his feature, the house did nothing startling. It looked about \$6,000.

IMPROVING STREAK

St. Louis Theatres Spending \$300,000 to Pretty Up.

St. Louis, June 13.

Surely never was a town more subject to mid-summer theatre improvements than this most excellent of cities—St. Louis. Spending money for general improvement of the theatre, like a disease, seems epidemic. Already workmen are busy beautifying the various theatres—in some cases rebuilding, and local managers will be obliged to pay out close to \$300,000.

Along Grand avenue, the vortex of the night life of St. Louis, the Missouri and Grand Central top the list by spending \$114,000 and \$75,000 respectively. The Rialto, also on Grand avenue, in keeping pace with the two picture houses is spending \$20,000. Each striving to outdo the other in outside lighting effect.

Among the various managers who have announced an improvement program are:

Herschel Stuart, Missouri, \$114,000; Robert Smith, Grand Central, \$75,000; Harry Earl, Rialto, \$20,000; David E. Russell, Columbia, \$11,000; Oscar Dane, Gayety, \$11,000; A. Gillis, Grand, \$7,000; George Lighton, Jefferson, \$5,000; Edward Sullivan, Orpheum, \$5,000; Paul Beisman, American, \$7,300, and Harry Greenman, Liberty, \$1,500.

NOT ALL BATHING SCENES OUT

Watertown, N. Y., June 13.

The State Movie Censorship Commission won't eliminate bathing suits in the pictures if George H. Cobb, chief censor, now convalescing at his home here after an auto accident, has his way.

Commenting on the action of his associates in killing the use of an advertisement showing Mimi Palmer in a nifty bathing outfit, Cobb declared that this was not to be interpreted as meaning the death of all bathing suit scenes.

"It is only where girls pose in indecent posture with evident intent to display their form and appeal to the imagination of those who witness pictures that we intend to make eliminations," said the commission's chairman.

BROAD ST. FIRE AND WEATHER KNOCK PHILLY FIGURES FLAT

"Enemies of Women" Hurt by Blaze—"Bright Shawl" Stands Out as Winner—Several Houses Go to Second Runs—Forrest for Films?

Philadelphia, June 13.

It is doubtful whether throughout last summer, which was a more than ordinarily hot one, too, the Philly film houses suffered so heavily from the weather as they did last week.

"The Bright Shawl," feature at the Stanley, may be said to be the only one of the features which held up through the hot weather. It won some splendid notices and put Richard Barthelmess definitely back on the list of stars whose drawing power is big enough for the Stanley's 4,000 capacity. If it had been a winter week, there is reason to suppose that "The Bright Shawl" would have hit close to the house record; as it was, a gross of about \$19,000 is considered a fine figure. It came pretty close to equaling the grosses of all the other downtown film houses combined.

An added feature was the dancing act of Florence Cowanova and six girls, billed as Miss Cowanova's "Dancing Sextet." Spanish dances, in keeping with the atmosphere of "The Bright Shawl," composed the program. Admund Sjoqvist, Swedish bagpiper, was another feature of this more than ordinarily good bill.

The other end of the "Big Four" turned in pitiful grosses. "The Sunshine Trail," the last picture at the Aldine this spring, had a woefully low record of the last few months. Good notices have seemed to make little difference with the business here.

Thomas Melghan's "The Ne'er-Do-Well," in its third and last week at the Stanton, did poorly also. This picture in two weeks was something of a surprise as a clean-up but it craved under the continued spell of hot weather.

The Kariton was almost as sad as the Aldine with Walter Hler's "Sixty Cents an Hour." This round comedian's first starring vehicle, "Mr. Billings Spends His Dime," did little enough business at this house, but "Sixty Cents an Hour" was weaker still. This is all the more surprising since the Kariton, located in the so-called "center of the city," and in the exclusive shopping district, would appear to be a pretty safe bet no matter what the weather.

Nevertheless, except in a few isolated cases, business has been bad at this house all spring and most of the winter. Among the real pullers were "Fury," "The Storm," "Down to the Sea in Ships," "Dr. Jack," and "Safety Last." The Palace and the Arcadia were almost as much off last week as the "Big Four." "Souls for Sale" did not pull. Nevertheless, business at the Palace did show a definite gain when the cool weather struck town, which cannot be said for "Is Money Everything?" at the Arcadia. Lloyd's "Safety Last," in its third downtown showing, this time at the Victoria, continued to draw.

The most important film booking this week was "Enemies of Women" at the Stanton. Contrary to expectations, there was little or no extra advertising for this Cosmopolitan special, which was expected to get the splurge given "When Knighthood Was in Flower," at the same theatre last fall. However, the Stanley company is down to its usual summer policy of a two-column block of ads, as opposed to four in the winter, and "Enemies of Women" was given no preference.

This feature received a terrible wallop Monday. The Stanton is directly opposite the Broad street station trainshed, and the fire which destroyed the shed and kept burning all day long, resulted in empty rows inside the theatre. Tuesday showed a distinct improvement, but the dailies were not overly enthusiastic, and the general belief is that three weeks at the outside, and more likely two, will hold this feature.

The Victoria has developed into a regular second-run house, instead of showing first-run of certain sensational kinds of pictures as formerly. "Adam's Rib," "Safety Last," "Bella Donna," and next week "The Ne'er-Do-Well," are examples of this new policy. The Regent is another house that has changed its policy; first it went from entire week to three-day bookings of new pictures, and now it, too, shows first-run and third run for three days each.

The Garrick closed Saturday night following its two weeks of "The Greatest Menace," drug film, which supplemented the legitimate season there. Business was low the second week.

The new Shubert-Erlanger, deal for booking big specials in legitimate houses may settle on the Forrest as the local house to be used for films. This fine, big house, which has been so successful in housing musical comedies, is said to be considered for a showing of "The

Covered Wagon" late in the summer, and may follow that with other pictures, though it hardly seems plausible that so fine a legit house would be used for this purpose when it has been one of the few good drawing cards for the syndicate people during the lean years following the war.

Estimates of last week:
Stanley—"The Bright Shawl" (First National). The best of last week's business, though even here the gross was decidedly off. Picture very well liked, and would have hit for a record with any kind of weather breaks. Did about \$18,000. (Capacity, 4,000; scale, 35 and 50 cents, matinees; 50 and 75 cents, evenings.)

Stanton—"The Ne'er-Do-Well" (Paramount). Very weak in third and last week, gross falling to about \$6,000. "Enemies of Women" opening hit hard by fire close to theatre. (Capacity, 1,700; scale, 35 and 50 cents, matinees; 50 and 75 cents, evenings.)

Kariton—"60 Cents an Hour" (Paramount). Gross was one of lowest house has had in long time, barely beating \$4,000. "Scars of Jealousy" this week's feature. (Capacity, 1,100; 50-cent scale.)

Aldine—"The Sunshine Trail" (First National). Final week of this house for summer. Gross was down around \$3,000, probably less.

"MAIN ST." IN 3 HOUSES

Feature Did Well Last Week in Boston

Boston, June 13.

Playing three houses in the town at popular prices, "Main Street" did splendid business last week. At the Park it picked up \$6,000 and got similar amounts at the Modern and Beacon, other popular priced houses in the city. This business was done, despite the heat conditions that prevailed at the first of the week and comes near being a record for a picture released at this time of the year.

The Park is closed this week, and as far as signs go will remain so for the balance of the season.

"Vanity Fair" and "You Are Guilty" are being used for the Modern and Beacon this week, with the State, Loew's big uptown house, playing "The Girl Who Came Back" for a feature.

RAY'S BIG STUDIO

Elaborate Plans for New Chas. Ray Corporation.

Los Angeles, June 13.

According to reports from Charles Ray studio, \$3,000,000 is involved in the proposed development of the property just purchased, known as the Cosmoart studios. The future development of the new site will be handled by a new faction now being organized by the film star and of which he is to head.

The company is to be known as the Charles Ray Enterprises Corporation. This 20-acre piece of property lies in the heart of the Wilshire district and from a real estate standpoint is very valuable.

If plans are carried out the studio, when remodeled, will be one of the most picturesque sites of the kind.

It is planned to accommodate at least 12 independent producing companies besides Ray, who will make two features a year.

Albert A. Kidder, his manager and legal adviser, was instrumental in consummating the deal.

PEEKSKILL APPEAL UP

The appeal of the Peekskill Theatre, Inc., in its action against the Advance Theatrical Co., Marcus Loew and others, is to come before the Appellate Term of the Supreme Court tomorrow (Friday), when the argument of Nathan Burkan, representing the Singer Bros., owners of the Peekskill theatre, will be heard.

This is the action decided against the theatre owners in the Supreme Court during the spring. The Singers accuse the Advance Theatrical Co. of engineering a boycott against them through making it impossible for them to obtain film service from certain companies operating in New York city.

HEAT KICKED BOTTOM OUT OF B'WAY BUSINESS LAST WEEK

Principal Houses Felt It—Capitol Dropped to \$36,000—Strand Did \$21,000—Cameo Did \$5,300 With "Enemies"

Last week's heat wave just about knocked the bottom out of the box offices of the picture theatres in the Broadway district. Had it not been for the turn in the weather that came at the end of the week the final figures would have been tremendously below what they were. The advent of rain Thursday and the cooling off toward the week-end saved the day.

Not a single one of the houses was exempt in the general flop at the box office. The big Capitol was hit just as hard as all of the rest. The wallup at the Capitol last week must have affected this week's show, for its current program is about as weak as any presented along Broadway in months.

The Capitol held "The Ragged Edge" as the attraction. A good enough South Sea Island picture, but on the week the house failed to get anything in the way of patronage that would put it far enough ahead of the Strand in receipts, with difference in capacity considered, to make it stand out. The Strand held a corking show last week, with the "diversions far overshadowing the feature itself, which was Douglas MacLean in "A Man of Action," winding up with a gross of better than \$21,000 on the week.

The two Famous Players-Lasky houses suffered the most. The Rivoli held a corking picture in "The Exciters," and the gross there was down to \$12,750, while the Rialto, with "The Heart Raider," a good summer picture, pulled just under \$12,000. A drop of these proportions says there is something wrong.

"The Covered Wagon," at the Criterion, also suffered a little from the heat, but it did not affect the sale as far as seats were concerned, the difference in the take being due mainly to the falling-off of standing room. The week here went to almost \$10,000.

At the Lyric Griffith's "The White Rose" staged the greatest sort of a comeback on the week-end. It is hardly believable, but on Saturday the matinee business was about the biggest that the picture has done since its advent on Broadway. In the Griffith office there was a little fear that the picture, running in hot weather, had ruined its chances, but with the break in the weather the strength of the film was fully displayed, with a line that extended more than half-way down the block on Saturday.

The little Cameo also did a comeback with the advent there of the Cosmopolitan special, "Enemies of Women," for an eight weeks' engagement at popular prices following a special run of four weeks at the Central at \$1.50 top, three weeks at the Rivoli and Rialto at regular picture prices, and turned a week with a \$5,300 gross for its first at the Cameo. The Vitaphone lately played a couple of their features at the Cameo to a usual weekly gross of around \$3,600.

Estimate for last week: Cameo—"Enemies of Women" (Cosmopolitan-Goldwyn). (Seats 539; scale 55-85.) Turned in \$5,300 in eight week on Broadway. Opening week here. With weather break this week, gross going ahead of last week.

Capitol—"The Ragged Edge" (Distinctive-Goldwyn). (Seats 5,300; scale 55-85-\$1.10.) Hit hard last week by weather and even regular patronage did not hold up. Gross little better than \$36,000.

Criterion—"The Covered Wagon" (Famous Players-Lasky). (Seats 608; scale, mats \$1 top, evs. \$1.50.) Fell down little on amount of standing room sold with gross going to \$9,750.

Lyric—"The White Rose" (D. W. Griffith). (Seats 1,400; scale, mats. \$1 top, evs. \$1.50.) Did strong comeback at end of week with weather; break and got almost \$6,000.

Rialto—"The Heart Raider" (Famous Players-Lasky). (Seats 1,960; scale 55-85-99.) Good summer picture that should have pulled. Business at house dropped considerably and gross last week just under \$12,000.

Rivoli—"The Exciters" (Famous Players-Lasky). (Seats 2,200; scale 55-55-55.) Business here also dropped, and the week finished with \$12,750.

Strand—"A Man of Action" (Ince-First National). (Seats 2,900; scale 55-59-55.) Strength of show around picture helped Strand's box office considerably with week ending to gross business little better than \$21,000. Plunkett flashed real bill of light summer entertainment of jazzy sort that pulled business. Success of added features so strong Plunkett has now set complete "Jazz Week" for house.

BALTIMORE GROSSES DROOP UNDER HEAT

Average Several Thousand—Less on Usual—Improved This Week

Baltimore, June 13.

Picture business was struck by the heat last week and struck fairly hard. On the average grosses in all the theatres went down several thousand dollars. A cool spell toward the last of the week enabled the theatres to pick up a fairly good week-end patronage.

Both the big downtown houses, Century and Rivoli, had good bills on last week, the century running Metro's "Famous Mrs. Fair" and the Rivoli carrying the film version of Belasco's "Girl of the Golden West." The other houses, New and Parkway, were running "Mr. Billings Spends His Dime" and "Cordelia the Magnificent" respectively, and both fared worse than did the big pair. The Century business was aided considerably by the sixth week of their condensed comic operas, which were inaugurated by Thomas D. Soriero, general manager of the Whitehurst interests. Last week the Duffy-Mackenzie combination put on "Pirates of Penzance" and got excellent reviews on it. Film critics here in several instances have given the miniature operas full-length reviews, and this has aided in spreading their tidings about in city.

Grosses for the week follow: Century—Capacity, 3,500; scale, 25-50-75. With "Famous Mrs. Fair" and condensed "Pirates of Penzance" this house did about \$12,000, about \$2,000 or \$3,000 under average pace. Is figured to pick up this week with another Metro, "Where the Pavement Ends," which started off to excellent Monday business.

Rivoli—Capacity, 2,000; scale, 25-50-75. With "Girl of the Golden West" this house did a fairly good week's business, with the heat working against it. Has "Man of Action" this week and Douglas MacLean is a popular star for house. His previous pictures have all done well here.

New—Capacity, 1,800; scale, 25-50. With the Hiers film, "Mr. Billings Spends His Dime," business dropped from a normal \$3,000 or \$3,000 to about \$6,000. House has a Metro, "All the Brothers Were Valiant," this week, and is rated to bring them back. Weather in Baltimore is good now, although week started off with downpour of rain, which did not make any great inroads into business.

Parkway—Capacity, 1,200; scale, 25-44. "Cordelia the Magnificent," the Clara Kimball Young starring vehicle, didn't break any records in this market but popular uptown members of the Whitehurst string. Fell to less than \$2,500 business, and pulled several mild but pointed pannings in addition.

"STARVED TO DEATH"

Detroit Houses Suffered in Heat—Much Better in Cool Weather

Detroit June 13.

The forepart of last week was very warm with the result every picture house "starved to death." Wednesday it turned real cool and that day business was 200 per cent. better. The two big attractions were "Within the Law" at the Capitol and "Enemies of Women" at Adams.

All of the first-run picture houses will remain open through the summer, with the exception of the Madison. It closes June 24 for three weeks to redecorate.

Estimates for last week: Adams—"Enemies of Women."

Playing to capacity when weather not too hot, although very during hot spell, only first-run house that did any business. Another picture had been booked and announced for current week but business took jump end of second week and it was decided to hold it third week.

Capitol—"Within the Law." Very good business considering first three days so hot. Close to \$20,000.

Madison—"Temptation." State-right production. Received good notices and got around \$3,000.

Broadway-Strand—"The Girl Who Came Back." Fair business. Approximately \$4,000.

3 LEADERS GROSSED BULK OF L. A. BIZ

"Safety Last," "Daddy" and "Covered Wagon," Best of Week

Los Angeles, June 13.

There were three "leaders" in the week's film market. Jackie Coogan in "Daddy" ran up a big gross at Loew's (now operated by West Coast, Inc.); Harold Lloyd, in "Safety Last," was given the distinction of playing two theatres on the same street in the same city at the same time. He was the topliner at the California, where he opened a week previous, and also at Miller's. Both theatres are under one management. "The Covered Wagon" moves along at a financially popular gait at Grauman's Hollywood, and has now settled down for a run. The box estimates:

California—"Safety Last" (Hal Roach. Seats 2,900; 25-55) Harold Lloyd starred. Short but good supplementary bill. Took \$23,932.

Kinema—"What a Wife Learned" (Ince. Seats 1,800; 35). Milton Sills featured. Received fairly well. Comedy, "The Uncovered Wagon," also listed, with almost equal advertising play. Got in neighborhood of \$7,560.

Grauman's—"The Girl Who Came Back" (B. P. Schulberg. Seats 2,200; 25-35). Kenneth Harlan, Miriam Cooper given the "spot." Special Grauman presentation. "Broadway to the Bowery," helped pull crowd. Easter and Hazelton held over. Grossed \$10,550.

Metropolitan—"The Law of the Lawless" (Paramount. Seats 3,700; 35-65). Dorothy Dalton in lead. Not so good a draw. Theodore Kosloff, Charles De Roche and Tully Marshall billed with same prominence in support. Ben Black's band, Heller's symphonic concert and Murtagh's organ selections programmed. "Fighting Blood," H. C. Witwer's story series, used as chaser. Receipts approximately \$22,500.

Grauman's Rialto—"Enemies of Women" (Cosmo. Seats 200; 35-55). Announcement of final week simply ruse of press department to hurry up the stragglers, but end is now in sight. Expected about \$3,600.

Loew's State—"Daddy" (First National. Seats 2,400; 35-65). Jackie Coogan starred. Bull Montana, fair local draw, appearing in "Glad Rags." Musical features, with Rene Williams conducting, and Max Epstein, boy violinist. Got \$17,640.

BUFFALO STILL LOW

Hip With Split Week Did \$12,000 or Over

Buffalo, June 13.

The tide of business at local picture houses has been at low ebb for the past fortnight. Last week practically duplicated the business of the week preceding, with a gradual decrease in activity at box offices all round. Despite the weather has continued to remain cool here, the local theatregoing populace appears to be seized with the usual spring apathy, and the fact that none of the houses is offering anything extraordinary by way of features is also partly responsible for the drop.

In contrast to this state of affairs the outstanding feature of the local situation is the booking by the Lafayette Square for dates in the immediate future of some of the heaviest salaried acts obtainable.

Last week's estimates: Hip—"Rustle of Silk" and "Cold Chills," first half, "Fury" second half. (Capacity, 2,400. Scale, nights, 35-50.) Business was off here for the first three days, Compton feature getting very little play. "Fury" brought the crowd back for good returns. Between \$12,000 and \$13,000.

Loew's—"Soul of the Beast" and vaudeville. (Capacity, 3,400. Scale, nights, 30-50.) Well-rounded entertainment. Management went in for ballyhoo to put picture across. Between \$10,000 and \$11,000.

Lafayette—"Streets of New York" and vaudeville. (Capacity, 3,400. Scale, nights, 55-55.) Reflected general declining tendencies of box office and fell somewhat below usual figure. Under \$11,000.

REPORT HOUSES UNSAFE

Waterbury, Conn., June 13.

Three theatres in this city may be closed unless the proprietors conform to city ordinances, according to city officials.

All three were declared to be fire hazards in a report made by a board of safety committee. The names of the houses were not mentioned.

"JAZZ AND GRAND OPERA WEEK" LIKED, AND DREW AT CHICAGO

Centered Interest With Something for Everybody—Theatre Did \$48,000 Last Week—Steel Broke No Record at McVicker's

Chicago, June 13.

"Jazz Week and Grand Opera Week," with eight numbers programmed, making a show which ran 75 minutes without many encores when caught Friday afternoon, drew big business to the Chicago Theatre last week. The offering was along the lines of the show presented at that house first under the title of "Jazz Week" and later under the more dignified name of "Syncopation Week." The alternating of jazz and grand opera is a happy idea. It centres interest from lovers of both classes of entertainment.

The title lends itself more to billing and is not any sincere effort to test the popularity of the two classes of music. While Irving and Jack Kaufman (Presentations) and Sammy White and Eva Puck (Presentations) are representative of the jazz field to an extent, Irving Kaufman sang a ballad, which is not jazz if the term is used in its strictest sense, while the travesty White and Puck do on grand opera singing and classic dancing is not fair in a bona fide contest between these two styles of professional endeavor. The idea is a dandy one inasmuch as it enables the use of the house orchestra and the big organ for specialties which fit into the program. The house orchestra, directed by Nathaniel Finston, played four numbers—American, French, German and Italian—as a "grand opera" medley, finishing with the sextet from "Lucia," for which six players of brass instruments stood up in the spot. The organ, presided over by Jesse Crawford, offered "The Rose of Sherry Italy" for a jazz number and "Misere" from "The Trovatore" for its grand opera number.

The idea is for the audience to express its selection of the two types of entertainment by applause. The less-than-capacity crowd out front was not unduly enthusiastic at the matinee, but every number was well received. There was much laughter at Sammy White's comedy, and exceptional appreciation of the Kaufman Brothers.

Mammoth heads were among the scenic decorations on each side of the main opening of the stage, and through these speakers addressed themselves to the audience by megaphone, setting forth their claims for the contesting forms of amusement. The introduction was in poetry flashed on the screen. A fellow with a legit voice spoke for grand opera.

Here is the line-up:

Jazz—Sammy White and Eva Puck. Irving and Jack Kaufman. Tivoli Theatre Syncopators. Jesse Crawford at organ.

Grand Opera—Mury Fabian, soprano. Benjamin Landman, baritone. Emma Noe, Martin Brefel and Carl Hitter.

Chicago Theatre Symphony Orchestra.

Jesse Crawford at organ. It is an expensive show. The Kaufman Brothers, who were paid \$1,000 when last at the Chicago in the "Syncopation Week" bill, received \$1,200 this time, and White and Puck are being paid \$1,000 per week, besides special acts.

The Chicago Theatre Symphony Orchestra opened at that house with its four brief selections, and then the jazz announcer called attention to the fact that he had a lesser number of men, but that the Tivoli Theatre Syncopators were known for their Vocalion records. There are 12 men, costumed in clown suits, and for two numbers scenic effects in a panel in rear were used one of a steamboat going up river and the other of an automobile running along a country road at night. "Barney Google" was one of the numbers, and the arrangement emphasized the comedy, different instruments taking the title part in peculiar ways.

Following this, the "legit" speaker claimed that scenery and effects were imposing upon him, and emphasized that Mury Fabian, who was to sing "Caro Nome" from "Rigoletto," offered the trained voice which was the work of years. She looked well and sang nicely.

Then the jazz announcer brought out White and Puck, setting forth that it was entertainment the people wanted and not merely a good voice. Following, Benjamin Landman appeared before the curtain in "You" and sang "Trololo" from "Pagliacci."

Next came Jesse Crawford at the organ contrasting selections for

both sides. After this both speakers claimed a victory.

Then the Kaufman brothers ran "the jazz stock" way up and the legit spokesman rather weakened, but presented the Trio from "Faust," with special scenery, and Emma Noe, Martin Brefel and Carl Hitter singing the roles. This was a creditable grand opera excerpt. When it was concluded the speakers agreed that there was no decision and that the two forms of entertainment would continue to vie with each other for popularity. The theatre orchestra was used in all numbers but the jazz band.

(This show is at the Tivoli, another Balaban & Katz house, this week, with the same feature picture, "The Little Church Around the Corner.")

McVicker's offered 41 minutes of special feature last week in connection with the showing of Bebe Daniels in "The Exciters." The features were John Steel (Presentations), Joe Roberts (Presentations), W. Remington Welch at organ and "The Music Mirror" (Presentations). Four men—four singles—deducted from the general effect. It is believed that Steel (who was paid \$2,500) drew some business, but he did not break any record. "The Exciters" is an interesting film, and Bebe Daniels is popular, though not a big card.

"Enemies of Women" had its seventh and last week at the Roosevelt, and there were many "last chancers" there were inquiries for it. Last week, out, "The Covered Wagon," which opened at the same time at the Woods, continued to good returns. "Hunting Big Game in Africa," also opening at the same time at the Randolph, closed a week earlier, but when Norma Talmadge and Conway Tearle appeared in "She Loves and Lies," "The Bright Shawl" was at the Riviera and Tivoli. "Souls for Sale" was the feature at the Senate on the west side. "One Exciting Night," seen previously at the Illinois and at the Roosevelt, was at the Castle, a smaller house in the loop, and at the Central Park and Broadway-Strand, outlying houses. Harold Lloyd in "Safety Last" drew big business to Grauman's hall at popular prices. "The Go-Getter" was at the Pantheon on the north side and at the Stratford on the south side.

Estimates for last week:

Chicago—"The Little Church Around the Corner" (Warner Brothers) and big program. Seats, 4,200; nights, 55; Sundays, 65. Around \$48,000.

McVicker's—Bebe Daniels in "The Exciters" (Paramount) and extra features. Seats, 2,500; nights, 55. Exceeded \$23,600.

Woods—"The Covered Wagon" (Paramount). Seats, 1,150; nights, \$1.65; matinees, \$1.10. Gross ran to \$3,600.

Roosevelt—Eleventh and last week of "Enemies of Women" (Cosmopolitan). Seats, 1,275; scale, 55. Neighborhood of \$12,000.

Orchestra Hall—Harold Lloyd in "Safety Last" (Pathe). Seats, 1,460; scale, 55. Second week got \$24,400.

Randolph—"She Loves and Lies" (Universal). Seats, 686; scale, 50. First week, \$6,000.

For this week the Chicago has "Where the Pavement Ends"; McVicker's, "Only 35," with Einstein "Theory of Relativity" as a special feature. The last of the ballets of the season is being presented, and Joe Roberts, banjoist, is held over. "Main Street" opened at the Roosevelt; "The Covered Wagon" continues at the Woods and "Safety Last" at Orchestra hall. "Trifling with Honor" opened Sunday at the Randolph. The State-Lake has "Mary of the Movies"; Orpheum has "Brass."

Next week "The Woman with Four Faces" underlined at McVicker's, and week of June 25 Dorothy Dalton there in "The Law of the Lawless."

"BRASS" OPENING BALLYHOO

Los Angeles, June 13.

The Warner Bros. staged one of the usual "hurray lights" for the opening of their production of "Brass" at Loew's State here. There were the usual movie shots, the usual stars present and all the rest of the usual stunts. Among those that appeared were Leonore Ulric, Marie Prevost, Monte Blue, Kenneth Harlan, David Belasco was not "among those present."

NEW NAT'L EXHIBITOR BODY MAY START AT N. Y. CONVENTION

New York Insurgents May Swing Minnesota and Michigan Into Line—Cohen Putting Up Fight to Retain Latter State—Berman May Head Unit

Politics is still playing considerable part in exhibitor organization even though the national convention of the M. P. T. O. A. is two weeks ago. Rumors of open warfare, the withdrawal of two States from the national body, and the possibility of the coming into being of a new national organization at the N. Y. State Theatre Owners Convention in Syracuse next week are all in the air.

As far as the national organization is concerned the developments of the week following the withdrawal of Minnesota last week was the like movement on the part of the strong State organization of Michigan. This in turn was followed by Sydney S. Cohen sending a telegram to the Michigan Board of Directors asking that he and national executives be permitted to appear before a special meeting to talk over differences. This the Michigan board has under consideration at present.

The step taken by Michigan and the fact that Cohen has asked for a hearing is taken by many as an indication that a new deal may be

made all around. It is even rumored that Cohen would offer to resign the presidency, that several members of the present newly elected Board of Directors would do likewise with the remaining members of the board to select new associates, and they in turn to select a new leader for the organization. Cohen in Chicago offered to withdraw from the presidential race, also from the field as a possibility of a place on the Board of Directors and donate \$2,500 to the organization, but this did not meet with the approval of a number of States who threatened to pull out of the national body if Cohen did not run. Those States were Pennsylvania, Ohio, Kentucky, Indiana, Iowa and California.

In the New York State organization the fact that both Minnesota and Michigan have withdrawn is looked upon as an indication that a new national organization must be formed to combat the outside influences working against the independent exhibitor. The fact that Erlanger-Shubert have announced a circuit for the playing of motion pictures at legitimate theatre scales is the one factor that is going to pull the independents together at this time, whether it is in the old national organization or in a new (Continued on page 46)

HAMPTON'S "SPOILERS" OPENING IN CHICAGO

Broadway Premiere on Labor Day—N. Y. Houses Bidding for First Showing

The first showing of Rex Beach's "Spoilers" is reported as having started competition among two Broadway houses for the first showing privilege of the feature. The Strand and Capitol want it. "The Spoilers" is not expected to exhibit in New York before Labor Day, although it is said the producer, Jesse D. Hampton, has arranged to put the picture in the Roosevelt, Chicago, about July 15.

Pre-views privately given Hampton's intimates in New York have resulted in a very fine impression spreading on the quality of the Hampton special. It is said to represent nearly \$400,000 in production cost.

Mr. Hampton was in New York for a few days and has returned to the coast. He arranged for "The Spoilers" to be distributed by Goldwyn-Cosmopolitan. That is expected to give a leverage to the requests of Rothapel of the Capitol, although Plunkett of the Strand, on Broadway, advances a claim of sentimentality in connection with "The Spoilers" that may carry some weight through the possibilities in the event of a Strand booking.

When the New York Strand was opened by the late Mitchell Mark as the daddy to be of all big film houses in this country, the Selig film production of "The Spoilers" was the first feature exhibited there. At the time the picture rivaled the opening of the huge picture theatre as a metropolitan event. Plunkett bases his claim by reason of the circumstances, although Rothapel of the Capitol (Goldwyn booked) is said to be insistent the film go to his theatre.

PORTER STRONG DIES

Porter Strong, screen actor, appearing in various D. W. Griffith productions for the last seven years, was discovered dead June 11 of heart failure in his rooms at the Hotel America. Strong was about 44 and a native of St. Joseph, Mo., his father being one of the important railroad officials of that part of the country. At the age of seven he left home and went to the Pacific Coast, where he started as an entertainer.

Under the Griffith direction he appeared in "The White Rose," "Way Down East," "Dream Street," "Orphans of the Storm" and other pictures. He had been cast for a role in the new Al Jolson picture, which was to be started this week, and a call was made for him to appear at the studio on Tuesday. Failing to rouse him by telephone an investigation was made at the hotel and he was discovered lying dead just inside the door of his room.

"TESS" IN FRANCE

Paris, June 13. Thomas Hardy's "Tess of the D'Urbervilles" was trade shown here last week by Guy Crosswell Smith for the United Artists. Cards for the private show were in great demand among the literary folk. The picture is to be released in France as "Tess au pays des haïnes" (Tess in the country of hatred), with Mary Pickford, by Artistes Associées.

NAMED AFTER COOLIDGE

Northampton, Mass., June 13. Goldstein Bros. have announced the new vaudeville and picture house they are building in this city will be called "The Calvin" in honor of Vice-President Calvin Coolidge, whose home is in this city. Of 468 names submitted in the contest for naming the house Calvin was suggested three times.

Gladys Walton's Final Decree

Los Angeles, June 13. Gladys Walton, one of the Universal stars, has obtained a final decree of divorce from Irving Baxter, non-professional.

INSIDE STUFF

ON PICTURES

Picture exhibitors were inclined to grow rabid when the dailies printed a press story that the Shuberts and Erlanger intended erecting a circuit of legit houses for next season to play super pictures. Later thought, however, gave them the correct impression, that the announcement amounted to little more than previous statements from the same sources, with one exception.

The exception was that the Shuberts, with their unit vaudeville flop circuit of this past season, leaving them with a list of Shubert theatres over the east they don't know what to do with next season, and Erlanger having several houses that may be also left dark without legit attractions, that the picture thing looks good to both as a substitute.

It is more than likely that shrewd Lee Shubert reading there would be several special pictures playing during the summer and fall concluded to take them in with special bookings, although past experiences of super pictures as road shows have proven a very small percentage of the gross goes to the producer after all expenses were paid, together with the percentage or guarantee to the legit theatre. It's unlikely the announcement the dailies published will mean anything as far as the exhibitor is concerned, though around New York the exhibitors were talking about taking the matter up at the state convention to be held in Syracuse this month.

As the Shuberts are notorious theatre renters, and no picture man can get one of their New York theatres without putting up or guaranteeing what amounts to rent, none of the super film producers is apt to fall for the legit picture playing bunk.

Erlanger might have been led into the thing by Lee Shubert, through Erlanger participating with Goldwyn in the "Ben Hur" super. Other than that Erlanger, like Shuberts, has had the picture playing experience. Either would be glad to have a special under guarantee, rent or first money but when it comes to playing a super as a road attraction, it's pretty cold, especially in legit houses, the majority of which so far have developed into flops as money getters for anything aside from their legit policy.

The exhibitors, however, will do themselves no harm through their organizations to give notice that road-showed super pictures will receive as little consideration as possible from any exhibitor-member. If the exhibitors will only stick together and to what they say, they can sew that legit field up so completely no super producer will dare go into it.

Apocryphal of the discussion of picture producers and authors over clash of authority the story is told of Rex Ingram and Jack Russell, author of "Where the Pavement Ends." Metro sent Russell to the coast and kept him on the payroll while he learned the studio regime. During the period of depression the arrangement was discontinued and subsequently a friend of Russell's brought to Ingram's attention a scenario that Russell had made of his story. Russell had changed his tale materially in adapting it and Ingram didn't care for it. Instead Ingram made an adaptation of his own and submitted it to Russell. The author was astonished to find that the magazine version had been followed scrupulously, even to the unhappy ending, although Russell had made a practically new story for the screen. Before the Ingram scenario was accepted by the Lome office the unhappy ending was changed to a romantic one, and it was Ingram who filed the protest, while the author expressed himself as satisfied.

The viewing of the recent releases of a feminine star who also has distinguished herself in the legitimate brings to mind an "inside" angle a couple of years back when her producing company sought to cancel its contract on one pretext or another. One of the reasons was that the actress had grown too thin. The actress' attorney, a veteran theatrical practitioner, had drawn an ironbound contract from which there was no escape. He said either the corporation would have to take advantage of the actress' services or pay full damages for the lapsed period. The picture corporation acquiesced to the former, but as has been noticed for more than a year it has fallen down on its obligations to the star. Whether purposely or not, the actress has long been commented on for her inferior vehicles and productions.

The matter of bookings for Cosmopolitan's "Enemies of Women" and "Little Old New York" has not as yet been adjusted between the exhibitors, Famous Players and Goldwyn, according to report. Before the Heart organization switched to Goldwyn, the Famous Players' selling department had disposed of about \$300,000 in contract to exhibitors for each of the specials. Each of the specials cost Cosmopolitan over \$700,000, with "Little Old New York" the costlier. When Goldwyn said it would distribute the pictures, the exhibitors holding F. P. contracts replied they would hold F. P. to the contracts. F. P. had listed the pictures. There the matter stands with the exhibitors curious as to the outcome.

The Police Department is taking steps to stop picture men from clogging the sidewalk on 7th avenue and 49th street, considered a film center. It has been the habit for film salesmen and others connected with the business to congregate on the sidewalk in front of 729, a film building. This week a policeman appeared ready to hand out summonses to those standing around.

The police start an annual campaign each summer against actors standing around the sidewalks in Times square.

The Universal will open the Astor, New York, with "The Hunchback of Notre Dame" about Oct. 15. The U. has the house from the Shuberts on a year's option. It is said, at a gross rental of around \$175,000 for the term.

"Down to the Sea in Ships" is one of the outstanding independent films of the year. It is expected to gross \$1,000,000. At first it was peddled around New York for \$30,000 outright, with no takers.

"Hollywood" and "Bluebeard's Eighth Wife" have been taken off the P. P. schedule for release during the summer and will be held back until about Oct. 15.

ARREST NEWARK EXHIBITOR

Newark, N. J., June 13.

Deputy Marshal Eckerline, on a complaint signed by John J. Callahan, deputy collector of internal revenue, arrested Friday afternoon Charles E. Robinson, proprietor of the Mount Prospect theatre, on the avenue of the same name, on the charge of failing to turn over to the government approximately \$400 collected as ticket taxes in January and April.

Loew Opening in Lex. In Fall
The Lexington O. H., New York, will not open under Loew management until fall.

The new owners contemplate a complete renovation of the upper floors of the house, it being unsuitable in its present condition for a straight picture policy.

FIRST NATIONAL'S MEETING

Los Angeles, June 13.

Western sales managers of First National Pictures Corporation held their annual sales meeting at the Ambassador hotel last week. The theme of the meeting was to outline policies for future productions. Floyd Blackwell, general sales manager of the organization and Joseph Skirboll, western district manager, presided, while other speakers were John McCormick, western representative; Earl J. Hudson, general production manager; and Richard Walton Tully, general production council.

Independent producers who addressed the gathering were Joseph M. Schenck, Thomas H. Ince, Louis B. Mayer, M. C. Levee, Sol Lesser, Edwin Carewe, Sam Rork and Arthur H. Jacobs.

INTERNATIONAL TREATY FOR PICTURE MAKERS

Hays Said to Be Negotiating Pact to Clear Screen of Political Offense

James W. Gerard, wartime U. S. Ambassador to Germany, speaking to the Picture Arts Congress last week, tipped the trade off to the fact that Will H. Hays is framing and about to negotiate a series of international "treaties" with the producers of other nations under which picture makers of all nationalities will pledge themselves to refrain from filming scenes or incidents that might offend or irritate any other nation.

Mr. Gerard sat beside Mr. Hays at luncheon and the two were in conversation before the former minister arose to speak.

BELL CO. IN DIFFICULTY

Newark, N. J., June 13. Braelow and Tepper, counsel for the Ronson Realty Co., owners of the Ronson theatre, a picture house on Springfield avenue, secured Friday an order from Vice-Chancellor Church against the Bell Amusement Company, operators of the house, to show cause why a receiver should not be appointed for the Bell company. The Bell company opened the house last August with a rental of \$1,000 a month, July and August, \$700.

It is claimed by the realty company that George Israel, president of the Bell company, gave a check for \$1,000 June 1 for the June rental, which was returned marked "insufficient funds." At the same time, the Bell people announced that they would close the house for the summer.

Casts Selected for Burr Features
Gerald C. Duffy is working on two original scripts for C. C. Burr features, which are to be produced at the Burr Glendale, L. I., studios during the summer. Casts have already been selected, but the names of the members are being held secret until the actual filming of the stories is started.

Patsy Ruth Miller With Goldwyn
Patsy Ruth Miller has signed a contract with Goldwyn. Miss Miller was last with Universal. Her first Goldwyn release will be as female lead in "The Master of Men" (not to be confused with Vitaphone's "Masters of Men").

WILLIAMS' PLANS

Rumors Connect Lloyd and Valentino with Ritz

Los Angeles, June 13. J. D. Williams has arrived here. His mission, it is said, is to do some promotional work on his Ritz producing and releasing plan. Up to the present no announcement regarding his plans has been forthcoming.

In New York this week it was again rumored that Williams had Harold Lloyd under contract, despite the fact that some months ago this was denied by both Lloyd and Williams. It was also stated that Williams had an arrangement with Rodolph Valentino whereby he would be one of the independent stars under the Ritz banner as soon as he was able to obtain a release from the Famous Players contract.

Williams' scheme for distribution is said to be somewhat along the lines of the original First National plan, but those that have an inkling of it do not believe that he can interest the exhibitors of the country with it at present, believing, however, Williams might be able to organize a "buying" office out of it which would make him the New York "buying" representative for pictures for perhaps 400 or 500 houses of the country.

Several suits pending against Williams in New York are said to have hindered his financing plans, although he has stated that he had Stotesbury money of Philadelphia behind him to the extent of \$3,000,000.

AMATEUR TALENT UPTOWN

The "neighborhood amateur talent" idea is hitting the picture houses. The Gotham, 135th street and Broadway, one of the most pretentious uptown houses, will conduct private try-outs three weekly with a view to booking musicians and singers in conjunction with the film program at the house.

Manager Irwin Unger will pass on the candidates.

The Al Gilbert Film Productions, Inc., 220 West 42d street, New York, has filed its schedules in bankruptcy, listing \$15480 total liabilities and no assets. Principal creditors are: Al Gilbert, \$1,750; Roy Sheldon, \$15,000; Joseph Enrico, \$3,150; Vito Mitorotondo, \$4,100.

CORDELIA THE MAGNIFICENT

Samuel Zierler production starring Clara Kimball Young, released by Metro. From the story by LeRoy Scott adapted by Frank S. Borzage, directed by George Archibald. At Loew's State, New York, June 11-13. Time, 73 minutes.

Cordelia Marlowe.....Clara Kimball Young
D. K. Franklin.....Huntley Gordon
Eugene Norworth.....Carol Holloway
Gladys Norworth.....Jacqueline Gadsen
Sally Plimpton.....Lloyd Whitlock
James Mitchell Grayson.....Lewis Dayton
Fieckie Thorndike.....Mary Jane Irving
Francisco.....Mary Jane Irving

This is a society mystery play with Clara Kimball Young as the star; a Clara Kimball Young, however, that seems to be fighting hard to retain her hold on the picture fan public; a Clara Kimball Young who is taking on weight to an alarming degree and whose face carries more or less of a worried expression, and a Clara Kimball Young whose work in this picture is far from the best she has offered during her screen career.

In this production of LeRoy Scott's story "Cordelia The Magnificent" Miss Young is a society girl whose family's fortunes have been shot to pieces to such an extent that she must seek employment and so becomes a confidential outside operative for a legal firm, which thrives on blackmailing, "he social elite." It is a story that will appeal to the fans in the majority of houses and the star's role is a sympathetic one. However, her leading man Lewis Dayton, and Jacqueline Gadsen, who must be somewhat of a new comer to screen activities, and who plays the female heavy in this picture, walk away with the production, at times leaving the star stranded before the camera.

The story is the main attraction. It is a yarn full of interest that holds the audience to the last and were the star at her best this should have been a whiz of an outstanding production for her. The direction was admirably handled and mystery element sustained until practically the last moment.

The action, at all times is keyed perfectly and the audience's interest can be measured by the fact that at the big situations with the hero coming forward at the precise moment when he was suspected of being the heavy and aiding the heroine who is in a tight corner there was unusual applause at Loew's State on Monday night. That there was the twist in the character of the leading man from supposed heavy to the real hero of the situation was novel and that as much as anything brought the approval of the audience.

As a picture for picture houses "Cordelia the Magnificent" will get by in great shape, but as to Miss Young adding anything to her reputation as a film star her performance here won't accomplish it.

Fred.

A FRIENDLY HUSBAND

William Fox production. Directed by Mack Hyman. Loew's Circle, New York, June 12-13. Time, 50 minutes.

The Wife.....Lupino Lane
The Husband.....Thea Van der Meer
The Mother-in-law.....Eva Thatcher

If Lupino Lane could get a succession of Benda masks and take them off and put them on by cue, each registering a different expression, he might justify the faith that Fox had in him and pay back all the money invested in him. Lane is a tumbling, comedy "business" comic of far beyond average star merit—from the collar-button down. But

his face has two "changes"—the dizzy, staggering imbecile and the blank idiot.

"A Friendly Husband" is a lengthy slapstick that will land with a bang in the 30-cent houses, for its has falls, somersaults, trick props and speedy action. It is the busiest comedy since Harold Lloyd's early efforts. But it lacks both a thought and a thrill, and therefore will be rated funny, but not passed along as beyond being missed.

The piece de resistance (and a great idea, too) is a Kozy Kampers' outfit, a trailer to a flivver, with beds, stove, shower bath, dishwasher and other weird and amusing gewgaws. The usual boob bridegroom takes the conventional ex-bathing-groom bride camping, and her stereotyped man-eating mother and the rest of her relations horn in, making the husband the sap of the family tree.

Out in the woods he stumbles over everything; the various "improvements" fall out and slide in, etc., and he is chased by the stock bear and licks the huge heavy, who drags off the cutie bride. Whenever he is passing out under the succession of strains he gets a kiss from her lips, and that hops him up. Everything is overdone, of course, except by Miss Vaughan, who really puts some human moments into her absurd positions as a lollypop to a lunatic.

The most interesting element, of course, is Lane, about whom there have been conflicting reports and many speculative arguments. Lane as a single star appears in this film to be wanting, though as the comedian of a light story he would be immense. He will never gather admirers solidly about him, for he is quite devoid of screen personality and is dependent entirely upon violent, though often convulsing, calisthenics and acrobatics.

There is no subtlety anywhere—no sympathy, no change of tune; it is all fall-down and bounce-up, knock-down and yank-up, with only the mechanical trailer and the flivver to give variety. In close-up Lane registers negative. And he is not establishing a "character," even to the extent of Lloyd's spectacles, Chaplin's feet or Turpin's eyes. He seems set for the second-class houses, and "A Friendly Husband" will set him there pretty.

Lait.

SLIPPY McGEE

Oliver Morosco production based on the story by Marie Conway Oemler, directed by Wesley Ruggles. Features Colleen Moore and Wheeler Oakman. Shown at Proctor's 23d St., New York, June 11-13. Time, 30 minutes.

Slippy McGee.....Wheeler Oakman
Mary Virginia.....Colleen Moore
Father De Rance.....Sam De Grasse
George Ingelsby.....Edmund Stevens
Madame De Rance.....Edith Yorke
Howard Hunter.....Lloyd Whitlock

When Morosco turned out this production for First National he made no attempt to make it a first-class picture. It is slipshod with many of its short-comings of such a gross nature it is hardly conceivable that the releasing corporation would tolerate it. It is quite apparent the production is being given little consideration by exhibitors and is not worthy of being brought forth as one of the regular First National program releases.

Few productions of the present day sponsored by recognized companies have words spelled wrong in the captions and mix up the names of their characters such as here.

The story as unfolded on the screen is jerky and disjointed with an unsatisfactory ending. The author in all probability turned out a readable tale. It touches upon a subject always interesting if well done. Her work from a screen point of view hits a very low average with the producing company to a large degree responsible.

The story is one of regeneration. Slippy McGee is a crackman of the first order. He is thrown from a freight train and his leg badly injured. Betrayed by a priest and taken to his home, wooden leg is secured and his mental condition improved. From cracking safes he goes to collecting butterflies. It is quite a contrast but it was necessary to stick to the story. Love springs into his heart upon meeting a young miss. Later when she is in trouble and her reputation is at stake he comes to her rescue by stealing some letters from the safe of a man who tries to degrade her sister. After establishing her character will remain unsold, Slippy, known as John Flint is h. r. w. en-vironne t. looks out into the beautiful horizon and the picture abruptly ends.

The continuity would suggest the work of an amateur. There is no smoothness to it. The story jumps from one angle to another with nothing between to harmonize. This is one of the causes for its lack of interest.

The short cast does comparatively well. Wheeler Oakman as the regenerated Slippy is given the most opportunities meeting few obstacles although the production largely due to faults other than his own will never add much credit to his work. Colleen Moore fills the bill as the girl. Lloyd Whitlock has a role of importance which is in his line. The production end is ordinary. It is a cheap picture and shows it.

Hart.

DESERT DRIVEN

P. A. Powers production, starring Harry Carey. Released through F. O. Directed by Val Paul. Shown at Loew's New York, N. Y., double-feature bill June 12, 1923. Time, 62 minutes.

Dr. Otis Graydon.....R. Waggoner
Tim Leary.....Chas. Le Moyne
Assistant Warden.....Ashley Cooper
Bob Grant.....Harry Carey
Sam Brown.....Dan Crimmins
John York.....Alfred Allen
Mary York.....Marguerite Clayton
Gee Gee Graydon.....Buddy Johnson

This is a rip-snorter of a western that keeps the interest at almost fever heat through the picture. Harry Carey is still a corking western star and this picture puts him a bit ahead of where he has been recently in his screen efforts. The picture, although shown on a double feature bill, is strong enough to stand by itself in the majority of daily change houses.

The story is a prison tale with Carey as the hero serving a life sentence for a crime he did not commit. He escapes and after a series of adventures in the desert is forced to seek assistance for a wound he received while making his getaway. The ranch he picks out is conducted by the Yorks, father and daughter, and the girl falls in love with him. In the neighboring ranch house lives a family whose son has been a prison physician, a man who trafficked in drugs among the prisoners. He is discovered in his criminal operations the same night the life prisoner escapes and is forced to resign.

Of course he appears on the ranch scene and falls in love with the girl. When she turns him down he discovers that his rival is the escaped prisoner and immediately starts things moving for a recapture. Although recaptured, Carey again makes his escape and is again in the desert with the man trailers after him when a former assistant warden who befriended him arrives in time to save him with a confession from the real murderer. He has been wounded and at the desert it is difficult to tell whether he dies or recovers from his wounds, although the inference is that the former was the case.

Charles LeMoyné is a corking heavy in the picture, playing a brutal, deputy graphically, while Marguerite Clayton is a sweet ingenuite type of leading woman.

It is a picture with some real thrills, the escape stuff early in the feature being very well handled.

Fred.

RAILOADED

A Universal, with Herbert Rawlinson starred. Story by Margaret Bryant, adapted by Charles Kenyon. Directed by Edmund Mortimer. Shown at Loew's New York, N. Y., June 12, on double-feature bill. Time, 67 minutes.

Richard Ragland.....Herbert Rawlinson
Jan Hunter.....Edith Dalton
Hugh Hunter.....Alfred Fisher
Judge Garbon.....David Torrence
Foster.....Lionel Belmore
Carlton.....Mike Donlin
Joan Kent.....Virginia Ainsworth

This is a somber prison story that holds considerable interest at first, but soon develops into just a program picture of the Universal type. For the regular run of daily-change houses it will do well enough, especially in those where they play a double-feature bill. Herbert Rawlinson is the star and his usual screen self in this picture. Rawlinson must wear dress clothes at some point in every picture he does.

Seemingly there was an attempt

to place the locale of this story in England, but there certainly was a lack of English atmosphere in the picture as it appeared on the screen. It was more like small-town mid-west than London. That was due most likely to a desire to keep the figures down. The picture showed it.

The story is by Margaret Bryant, and Charles Kenyon is credited with the adaptation. Rawlinson is the son of an English judge who breaks from his father's restraint and becomes a society outlaw in rebellion. He is first shown in jail, where he and a partner were sent after one of the gang squealed. The partner has just died, and Rawlinson takes an oath to the widow that he will square accounts with the betrayer when he gets out. He makes his escape and is tracking his man, going so far as to attend a dinner at the home of a bishop. Here his father is also a guest, and he insists that the boy accompany him home. Once there, the father proposes that the boy undergo a period of punishment by being confined to a country home for the period of his sentence. The boy agrees, and his father places him at the home of a friend. The latter's daughter returns unexpectedly from college, falls in love with the young prisoner and he with her. And there you have the story. Of course, the crook companions insist on his keeping his oath to avenge the death of his companion in crime, but at the last minute it's a question of love or oath, and love wins out.

Either Rawlinson makes a very fair leading woman for the dress-suit star, but the balance of the cast doesn't figure very strong. Mike Donlin, the "Babe Ruth" of almost a score of years ago, makes good in a character role.

Fred.

"Human Wreckage," the Mrs. Waille Reid drug picture, will open June 27 at the Lyric, New York, and the Grauman Million Dollar theatre, Los Angeles.

TRIANGLE REISSUES

Tri-Stone Has Twenty-four Revised Editions

The Tri-Stone Pictures, Inc., is to release 24 revised editions of the biggest successes filmed by Triangle. The list of reissues includes four starring Douglas Fairbanks, three starring William S. Hart, three starring Norma Talmadge, two starring Lillian Gish, two with Charles Ray and one each with the following: Alma Rubens, Constance Talmadge, Dorothy Gish, Bessie Love, Frank Keenan, Dorothy Dalton, Jane Grey and William Collier, and two special productions, one directed by Allan Dwan and the other by Christie Cabanne.

The plans is to release the picture at the rate of two a month beginning June 15. The order in which the pictures are to be available is Fairbanks in "The Americano," Alma Rubens in "I Love You," William S. Hart in "The Bargain," "The Food Gamblers," Ray in "The Pinch Hitter," Norma Talmadge in "The Devil's Needle," "The Mayor of Filbert," Fairbanks in "The Good Bad Man," Hart in "Hell's Hinges," Lillian Gish in "The Lily and the Rose," Jane Grey in "Let Katy Do It," Dorothy Dalton in "The Flame of the Yukon," Norma Talmadge in "The Social Secretary," Fairbanks in "The Half Breed," Charles Ray and Frank Keenan in "The Coward," Hart in "The Disciple," Bessie Love in "The Sawdust Ring," Fairbanks in "Manhattan Madness," Constance Talmadge in "Betsy's Burglar" and four others to follow.

Depend on First National for Summer Pictures

First National is not holding up the big ones for Fall, because we have plenty for all the time. Did you ever see a list of bigger attractions than this for the hot weather? Look it over!

"THE GIRL OF THE GOLDEN WEST"

A Edwin Carewe Production
David Belasco's great stage success; presented by Edwin Carewe.

"CHILDREN OF DUST"

A Frank Borzage Production
A picturization of Tristram Tupper's "Terwilliger"; presented by Arthur S. Jacobs.

JACKIE COOGAN in "Circus Days"

James Otis' celebrated story of ten weeks with a circus, "Toby Tyler"; presented by Sol Lesser.

"A MAN OF ACTION"

A Thomas H. Ince Production
Starring Douglas MacLean

"PENROD AND SAM"

Booth Tarkington's sequel to "Penrod"; presented by J. K. McDonald; directed by William Beaudine.

Constance Talmadge in "Dulcy"

An uproarious comedy by George Kaufman and Marc Connelly; directed by Sidney Franklin; presented by Joseph M. Schenck; continuity by John Emerson and Anita Loos.

"THE BRASS BOTTLE"

A Maurice Tourneur Production. Personally directed by Maurice Tourneur.

"TRILBY"

A Richard Walton Tully Production. From George du Maurier's great classic. Directed by James Young.

Richard Barthelmess in "The Fighting Blade"

Beulah Dix's thrilling tale. Presented by Inspiration Pictures, Inc. Charles H. Duell, president. Directed by John S. Robertson.

"THE WANTERS"

(Working title)

A John M. Stahl Production
A sparkling comedy drama of New York society presented by Louis B. Mayer; written by Lella Burton Wells.

Katherine MacDonald in "The Scarlet Lily"

By Fred Sittenham; directed by Victor Sertzing.

"HER REPUTATION"

A Thomas H. Ince Production
Directed by John Griffith Wray under the personal supervision of Thomas H. Ince; adapted from the novel, "The Devil's Own," by Talbot Munday and Bradley King.

FIRST NATIONAL PICTURES



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"Aimed Straight at Your Heart--

Five Reviewers were sent by 'The Exhibitor's Trade Review' and this is what they say:

"The plain fact of the matter is that Mr. Griffith has given the screen an extremely good picture—good in the sense that it is able to move thousands of spectators to alternate tears and laughter; and to send them home feeling that they have been well entertained and received the full worth of their money, with something over. In trade circles, a 'good' picture is one that proves a winning box office attraction, makes a successful bid for popularity, and enables theatre owners to hang out the S. R. O. sign. What more can an exhibitor want?
—George T. Pardy.

"You may say it is a woman's picture because it always holds the spotlight upon one phase of life that is woman's chief dominion. But it is a man's picture just as much. For the picture as a whole, it is dramatic at times and interesting always."
—George Blaisdell.

"'The White Rose' has extraordinary emotional appeal. Indeed a work which so sways the emotion of the spectators is rare among the works of the stage or screen. It attacks the spectator's emotions with the violence of a tornado; and Mae Marsh's portrait—it cannot be called a performance—is one of the most moving spectacles ever developed on the screen. For an emotion stirring play and characterization, it hardly seems 'The White Rose' can be 'oversold.'"
—Tom Kennedy.

"'The White Rose' is a love story of tremendous appeal. It is beautifully told and will not fail to reach the heart. The scenes in the Bayou Teche country, for scenic beauty have seldom if ever been equalled for beauty. The production will stand as another work of art for Mr. Griffith's credit."
—James M. Davis.

"It is a box office attraction. It has the suspense and the pathos, the tugs at heartstrings and the power to relieve those tugs with flushes of joy. The many millions who knew Mae Marsh in the other days will relish her work in this picture."
—Howard McLellan.

This is the only picture of the season for which the public actually paid \$3.30 a seat, and they did pay it again and again as a certificate of the box office records show.

D. W. Griffith's

"The White Rose"

For Release by the United Artists Corporation

-And It Hits The Mark"

(New York World)

The Critics Think it is Unusual and Great

"One of the 'biggest' pictures made in years because it is so very, very human—comes as near being a REAL picture as we have seen in years"—
(Don Allen in N. Y. Evening World).

"It easily ranks with the most important pictures made in America. The acting is magnificent; as fine as the screen can boast"—(N. Y. Sun)

"Try as you will to resist its appeal, it will make you smile, weep and laugh . . . We think it is the best picture Mr. Griffith has made since 'The Birth of a Nation'"—(N. Y. Journal).

"Boldly tearing away the old dual standards of morality, The White Rose is one of the finest things D. W. Griffith has ever made. It is inspiring and moving"—(Quinn Martin in N.Y. World).

"A singularly fine picture, the treatment of the big dramatic moments is superb. It is beautified and exalted by the presence of that exquisite creature, Mae Marsh, the divinely inspired"—(Robert Sherwood in N.Y. Herald)

"'The White Rose' has brought a great joy to me, as it will bring, I am sure, to innumerable other people."

—(Jane Cowl, "The Juliet of the century" and foremost actress).

"Griffith is a great poet with 'The White Rose'."

—(Max Reinhardt, the most famous European producer for the stage).

"This latest Griffith production should prove an attractive box office attraction, specially pleasing to those who have a penchant for pictures which bring a lump to the throat and a tear to the eye."—(Exhibitors Herald).

"This picture is a sermon, poem and great love drama, all in one, with laughter full of tears. It sends one home with something unforgettable, with a heart hunger for a better humanity."

—(Sophie Irene Loeb, Pres. Child Welfare Board of N. Y. and famous Publicist)

**This picture has two features of great appeal,
the story of a girl who couldn't stop loving . . .
and a new striking character in screen drama,
THE FALLEN MAN, who suffers with the fallen girl.**

D. W. Griffith's

"The White Rose"

For Release by the United Artists Corporation

THE SNOW BRIDE

Adolph Zukor presents Alice Brady in "The Snow Bride" (Paramount), by Sonya Levien, from story by Miss Leven and Julie Hien. Henry Kolker directed. Current at the Biasko, New York. Runs a little over an hour.

Annette Leroux.....Alice Brady
Andre Perot.....Maurice R. Flynn
Gaston Leroux.....Mario Majeroni
Indian Charlie.....Nick Thompson
Paul Gerard.....Jack Whiston
Tadpole.....Stephen Gratton
Pierre.....W. M. Cavanaugh
Leonla.....Margaret Morgan

Outfitted with but an average story, a frigid locale and passable support and production, the final judgment of this Alice Brady release is summed up in the adjective "mild." The continuity flickers through its allotted sixty-odd minutes in transitory interesting fashion, but makes no lasting impression in the course of the screening, which diminishes immediately on departure from the theatre.

The story has been endowed with a romantic title to link it with the Arctic setting, and should have a cooling reaction on ardent picture fans in the torrid days to come. They will see unfolded a story centered in the fur trading post of La Croix with Miss Brady as Annette, the daughter of Gaston Leroux, keeper of the local inn and a fur trader given to shady reception of questionably obtained skins. Indian Charlie, who is shown fleeing from others' traps, disposes of his loot to Leroux. A physical encounter over the division of spoils between Leroux and the renegade Indian chief of the adjacent tribe results in the latter's death, with Paul Gerard, the heavy, stumbling into the scene and deciding to keep the murder a "family secret" with Annette as the means to make it possible.

Andre Perot, the sheriff ("Lefty" Flynn) is the sympathetic male lead, and the obvious choice of Annette. The girl acquiesces to marriage when apprised of the situation, but immediately following the ceremony decides to take the poison route out of a loathsome union. She mixes the deadly liquid with wine and writes a note pledging her love to Andre. Gerard, in drunken festal stupor, invades Annette's room as the unwilling new bride, saying her final prayers and drains the poison wine.

Annette is accused of willful poisoning, the alibi of the farewell letter being nullified through its loss by the hand of a jealous claimant for Andre's smiles. Conviction of murder and sentence to the gallows follows with the sheriff placed in the peculiar situation of guarding his amour and leading her to the hangman's noose. The intermittent stressing of the simple folks' primitive belief in the Supreme Deity is climaxed when the frantic father dramatically ascends the gallows, announces his guilt and pleads to the Heavens, "Take me! Take me!" with the threatening snow-laden mount nearby becoming agitated and avalanching Gaston Leroux in its thunderous path. The simple folk and their religious leader see in this a manifestation of the Lord's will and purge Annette of any further suspicion of guilt with the scheming Leonla announcing her destruction of the suicide note to further clinch the alibi.

A blatant discrepancy is apparent in the direction. Annette is shown filling the poison glass to the brim with wine. She has it lifted to her mouth (close-up), which makes the detail the more apparent. She halts to write the note and say her final vespers. When Gerard interrupts and lifts the wine glass, hesitating a moment before he drains it, the tumbler is only half full. A bit of grim humor is injected with the gallows bearing the inscription, "God's Gate," thereon. To commend the direction is the complete elision of any flashes of a court room scene or the local jurymen, the trial and conviction being denoted by three iris-in titles in immediate succession.

The production represents a minimum investment as compared to other Paramount releases. With most of it snow country, the interiors are few and crude, sufficient for the purpose thereof, but economical to a degree. The story, because of its many shiftings of interest from one situation to another, sustains the interest which the average balanced cast handles well, but, as previously noticed, the final summing up is only mild. For the hot spells, this will hold up on the daily change bills with any of the other frigid-setting releases.

Abel.

SHRIEK OF ARABY

Mack Bennett comedy starring Ben Turpin. Directed by F. Richard Jones. Released by the Allied Producers and Distributors Corp. Shown at the Capitol, New York, week June 10. Time, 46 minutes.

The Girl.....Kathryn McGuire
The Magician.....George Cooper
The Arab Prince.....Ray Gray
The Chief of Police.....Louis Brotons
The Bandit.....Dick Sutherland

Five reels of Ben Turpin looking two ways at one time proves tiresome. What this picture is doing at the Capitol is another one of those things that are going to go down among the great unsolved mysteries of the film industry. In the little hook houses the picture will undoubtedly be a "wow," but for the bigger pre-release theatres it is hardly the type that will get anything either at the gate or from the audiences in the way of appreciation.

To the "insiders" in the business the fact that the picture was made more than a year ago immediately on the heels of the tremendous hit Valentino achieved in "The Sheik," and is only being released at this time will speak volumes. The reason is just about what they will figure it. It is one of those comedies that because of an attempt to stretch it into feature length fails to hit. As a two-reeler it would have been good enough, but as a five reel feature it's a flop. There are laughs in spots, but the spots do not arrive often enough for five reels.

As to story, that is simple enough. Turpin is the bill-poster at a little picture house where "The Sheik" is playing. The ballyhoo is a good looking fellow riding about the town made up as "The Sheik" but the impression he creates on the minds of those who should be flocking to the theatre is that they would rather follow him about the town. All the flappers fall for him, seeing in him the real hero of the story. The house manager perceiving the situation fires the "Sheik" and puts his bill-poster a-horseback with the balance of the picture working out as a dream that the paste bucket guardian has while riding around the town asleep.

During the dream he is transported to the sands of Sahara, where the manager is the villain, and the real Sheik is the ballyhoo man, who permits the bill-poster to replace him for a time. The adventures in the desert make up the balance of the footage until the bill-poster is finally awakened by a mounted cop.

Kathryn McGuire is the heroine who finally falls for Turpin in his dreams but hands him the laugh in real life. Turpin does everything that he ever did and does it time after time during this picture until one actually tires of him. Fred.

ONLY 38

William De Mille production, presented as a Paramount picture by Adolph Zukor. From the play by A. E. Thomas, adapted by Clara Beranger and directed by William De Mille. "The Rival," New York, week of June 10. Time, 63 minutes.

Lucy Stanley, a college girl.....May McAvoy
Mrs. Stanley, her mother.....Lois Wilson
Professor Charles Girdling.....Elliott Dexter
Hiram Sanborn.....George Fawcett
Bob Stanley.....Robert Agnew
Mrs. Newcomb.....Jane Leckie
Mrs. Peters.....Lillian Leighton
Sydney Johnson.....Taylor Graves
Mary Hedley.....Ann Corwell

Just every so often a real picture comes along. This is one of the occasions where there is a real story that has passed in successive stages from a short story by Walter Prichard Eaton to a play by A. E. Thomas, and in turn to the screen through the combined work of Clara Beranger and William De Mille, the former as adapter and the latter as director.

Yet from a picture standpoint there is a fault. It is a fault exhibitors will most generally find, and that is the title of the feature, "Only 38." What does it mean? Exhibitors as a whole may guess it is a "perfect 36" gone wrong. But no matter what they think, it is a corking picture, one that is going to interest the snappy young high school flapper and cake-eating set as well as the middle-aged and older folk, especially the latter.

In its appeal it is going to hit hard with all sorts of picture fans who see it. The theme is such that they cannot escape its appeal, which is the love story of a young widow of 20. The latter feel that a mother must be kept in her place as a mother and not permitted to become frivolous, even though she was originally married to man much older and of stern principles regarding life. Thus, when romance finally comes to the mother in the form of a genuine love on the part of a professor of English in the school where her children are pupils the son and daughter are not only shocked and angered, but oppose

the affair with every weapon at their command. This is especially true of the daughter, who at 20 has a sincere admiration for the professor herself. The final outcome is a victory for the mother through the children being won over by the professor.

The manner in which the screen continuity has been worked out for the story makes it a real interesting and sustained tale. In its enactment the four featured players stand out. May McAvoy as the daughter, Lois Wilson as the mother, Elliott Dexter as the professor and George Fawcett, who appears only in a few scenes in the early part of the story, as the father of the mother of the story, are the quartet. Robert Agnew and Taylor Graves, the former as the son and the latter as the school admirer of the daughter, lend true value to their characterizations of the typical young college boys.

In production the picture has everything that will lend atmosphere, and William De Mille's handling of the story is deft and clever.

The matter of title, however, is one that it is going to be up to the exhibitor and his exploitation staff to overcome. It is, however, a picture that is going to be well worth while for the summer programs, especially in vacation centres. Fred.

BUCKING THE BARRIER

William Fox feature featuring Dustin Farnum. Story by George Goodchild; scenario by Jack Strumwasser. Colin Campbell, director. Projection time 52 minutes. At Loew's Circle, June 4.

"Bucking the Barrier" is a promising runner up in the competition for the year's trashiest picture trophy. It's a combination of

Bertha M. Clay and a dime novel and for crude and amateurish fiction it is unique. Things happen at the unbridled whim of the author and mere plausibility is cheerfully ignored. The acting is governed by the standards of 10 years ago and even the photography is inferior.

Any director is liable to the tough break of having a sloppy scenario wished on him, but in these times of mechanical progress there is no excuse for bad photography. These views have that blurred yellow tinge and that flatness that characterized the work of a decade ago.

It's a story of the Yukon and England and the action hinges on a will in the favorite manner of the old ten-twenty-third school. Kit Carewe (Farnum) and his partner are prospecting in Alaska when the partner, one Cavendish dies, leaving a will by which Kit is his sole heir, presumably of a small property in England.

Kit goes to England to claim his bequest. There are three Cavendishes, Luke, Cyril and Claudia. Luke hires thugs to meet Kit at the steamer and do away with him. They lure him to a deserted waterfront place and blackjack him, but Kit comes back and single handed knocks out all four husky desperadoes and tumbles them into the Thames. Then he hires them to plot against the Cavendishes, against whom he plans revenge.

The younger Cavendish wins 24 pounds from Kit at cards and raises the check to 2,400. Kit is about to expose the brothers, when he is suddenly introduced to Claudia (Arlene Pretty). He falls in love with her and all idea of reprisal is off. The story is now set for wedding bells and a happy ending, but it begins all over again in a series of misunderstandings. Claudia is waiting at the church while Kit is at the

lawyer's office learning that the Cavendish estate is worth "a million pounds."

What he's doing at the lawyer's is left unexplained, but he stays there so long that Claudia becomes indignant. When she finds him, logically enough she shoots him, just like that. But Kit is a patient soul. With the blood dripping from his brow, he smiles wanly and signs documents giving Claudia all the million pounds.

A year passes in one brief title and without warning we are in Alaska again. Kit is lost in the blizzard and stumbles upon an unknown cabin. Who should be dwelling there but Luke, Cyril and Claudia. What more logical? Luke comes home in a dog sled in a state of high intoxication as the two lovers meet. Of course he tries to shoot Kit, but is prevented. The two lovers talk it over and become involved in deeper misunderstandings. Claudia has hidden from her brothers that the fortune is hers.

Kit departs sadly while Luke goes to the neighboring barroom to get drunker. Kit finds him here among the merry natives and lugs him away determined to abduct him up into the Yukon country where he will have to work for a living. They are caught in their dog sled in another blizzard. There is a clash of wills and Kit is victor until he suddenly goes blind (Claudia's bullet has made him subject to such fits) and Luke steals the dogs and deserts him.

When he reaches home Claudia learns what has occurred and promptly goes into the blizzard to find Kit. This turns out to be an astonishingly simple matter, so the happy ending is accomplished with cheerful dispatch, making welcome way for the one-reel comedy.

Rush.

SPEAKING OF SUMMER BUSINESS—

where else but with Paramount could you find such fine new pictures as—

1. Bebe Daniels and Antonio Moreno in "THE EXCITERS"
2. Agnes Ayres in "THE HEART RAIDER"
3. William de Mille's "ONLY 38," with Lois Wilson, May McAvoy, Elliott Dexter, Bobby Agnew, George Fawcett
4. Herbert Brenon's "THE WOMAN WITH FOUR FACES," with Betty Compson and Richard Dix
5. "CHILDREN OF JAZZ," with Theodore Kosloff, Eileen Percy, Ricardo Cortez, Robert Cain
6. Jack Holt in "A GENTLEMAN OF LEISURE"
7. Dorothy Dalton in "THE LAW OF THE LAWLESS," supported by Theodore Kosloff, Charles de Roche
8. Thomas Meighan in Peter P. Kyne's "HOMEWARD BOUND"

These are Paramount releases for June and July. Look them over; study the casts; learn the type of stories; see them for yourself—8 summer releases you can play with pride and profit.

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

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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.)

JOHN STEEL

Songs
11 Mins.; One (Special Set)
McVickers, Chicago

Chicago, June 13.
John Steel only worked 11 minutes at the second show (afternoon) Thursday, at some shows he did 20 minutes. He sang three songs: "Song of Songs," "Lady of the Evening" and "Love Sends a Little Gift of Roses." When concluding his third song there was enough applause to justify another appearance, but he was content with a curtain.

Steel pleases the eye for the ladies and sings well. He was not seen to near the advantage here as at the Palace last August, nor at the Majestic earlier last summer.

Either the big theater or the big orchestra at McVicker's detracts from the general effect; Steel worked with a pianist in vaudeville. H. Leopold Spitalny, director of McVicker's orchestra, followed the symphony style and applauded Steel at the conclusion of his third number. A new drop in "one" was disclosed, presumably constructed for Steel's appearance. Loop.

WHITE and PUCK

Travesty, Singing and Dancing
12 Mins.; Full Stage (Special)
Chicago Theater, Chicago

Chicago, June 13.
Sammy White and Eva Puck are ideal entertainers whether in revue, vaudeville or picture houses. That they depend upon some talk did not interfere with their success at the Chicago. Indeed the right kind of talk seems to be welcomed at big picture houses, possibly a relief from the tedium of constant use of eyes exclusively.

White and Puck did their vaudeville act, opening with the "Dancing" number in which Mr. White undertakes to teach Miss Puck. This gives opportunity for delightful eccentric dancing in which Miss Puck shines as the stupid pupil. Some jokes followed, after which the couple burlesque grand opera singing and classic dancing in a screamingly funny way. Loop.

JOE ROBERTS

Banjoist
11 Mins.; One
McVickers, Chicago

Chicago, June 13.
Joe Roberts, banjoist, made so good at McVicker's he is held over. He depends upon nothing but music for comedy.

Opening with the "Second Hungarian Rhapsody," Roberts exhibited the possibilities of the instrument to splendid advantage, with the big McVicker orchestra accompanying. His second was a medley, starting with "Falling," running into "Carolina" and finishing with the chorus of "Falling." His third number was one which enabled him to do various stunts on the banjo and the different instruments in the orchestra imitated, as coloratura sopranos use the flute to display their voices. This provoked some neat laughs and Roberts and the orchestra members seemed to get a lot of fun out of it.

H. Leopold Spitalny did not direct at this performance, but delegated that work to an assistant. Roberts is seated on a chair for all of his numbers.

"THE MUSIC MIRROR"

Duo Art Player Piano and Pictures
11 Min.; Two
McVickers, Chicago

Chicago, June 13.
The number starts like an art motion picture. It is of an old pianist who fears that his art will die with him. The picture has the "Spirit of Music" direct him to a studio where a piano player is shown and here he hears great artists record their favorite numbers.

The spotlight suddenly turns to a Duo Art piano on stage and directly a player of the present day, placed in the category with Paderewski and pianists of that class, plays some strains, permitting the player to take up other strains. The orchestra plays all the time.

The idea is an interesting one, even though it should develop to be an ad for Lyon & Healy. It is

not worked out exactly as it should be and the audience is confused at times. Loop.

LONA GRAHAM

Dances
8 Mins.; Full Stage
Strand, New Orleans

New Orleans, June 13.
Lona Graham was premier danseuse in "Manslaughter" and "Adam's Rib," and is still under contract to Cecil De Mille, who directed those features. Her engagement at the Strand is by permission and through the courtesy of that film dignitary. In her interlude, preceding the presentation of "The Bright Shawl," she offers a series of Spanish dances, each varied and diverse.

A vigorous, well-formed supple

dancer implanting an exotic atmosphere through an eerie personality that elaborates, she lends a Castilian environment that imbues the auditor optimistically and gives a distinct mental focus that is receptive to the story to be revealed in the Strand's feature. A cynosure always as she proceeds through the terpsichorean intricacies is a beautiful, bright shawl swished and twirled emotionally and with a fiery abandon that holds one taut and interested. For prolog purposes where the theme is Spanish, the engagement of a dancer seems decidedly apropos.

In the case of Miss Graham the general impression is advanced immeasurably for she has looks, betrays experience and is knowledgeable in the demands of correctness, technique and deference. Samuel.

JACK and IRVING KAUFMAN

Songs
7 Mins.; Three (Special)
Chicago Theater, Chicago

Chicago, June 13.
Jack and Irving Kaufman are crackjack singers and in addition, have their phonograph records

to attract those who partake of canned entertainment in the homes.

In the "Jazz and Grand Opera" program they duplicated their success some time ago at the same house in "Syncopation Week." They sing "Tennessee" for an opening. Then Irving renders "Just a Girl That Men Forget," third came "Yes, We Have No Bananas" (new out here), fourth, announced as by request, came "Gallagher and Shean." The Kaufman boys have good voices, dandy personality, and a way of putting songs over which places them in the running with the very best. Loop.

GENE RODEMICH and BAND (10)
20 Mins.; Full Stage (Special)
Grand Central, St. Louis.

St. Louis, June 13.
Gene Rodemich gained his first success when he went to England and France as pianist for Elsie Janis; later with his Brunswick Record orchestra, Statler Hotel, orchestra and Grand Central orchestra. For the stage appearance here he is offering a delightful program of melodies and new record hits. Rodemich is at "baby grand" with

four men at either side, the violinist, a rather stout gent who could add a great deal of comedy to the turn but declined, is standing at center near piano as curtains part.

"March Slave" the opening number fell short, some of the boys appeared a bit nervous and the number came over uneven. They got together for the next, "Wolverine Blues," and more than proved they are an unusual band, unique in tricks of the jazz orchestra trade. The result was thunderous applause.

From then on the boys had easy pickings, "When Hearts Are Young," "Medley of Old Time Tunes," "Farewell Blues" and "Barney Google" followed with tricks that sent them over a smashing hit, equalling Isham Jones' sensational hit at this house last year.

The set is beautiful and suggests money. It is a combination of eye and drape with silk panels. The lighting is perfect.

Rodemich's orchestra can sell trick music with the best.

Business of the trombone player arising from his chair when sounding a short low note should be eliminated. Ross.

Goldwyn--Cosmopolitan 1923-1924

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Directed by LAMBERT HILLYER

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starting July 2nd

Wait 'till you see "The Spoilers!"

"AS YE SOW" (6)

Dramatic Sketch
30 Mins.; One and Full Stage
Special Drop (3); Special Sets (3)
Franklin

This sketch is probably the most pretentious from a production standpoint attempted for vaudeville in many seasons. It carries elaborate scenery and special lighting effects, such as overhead floods, etc. A cast of six people and a stage crew in addition.

The playlet features Margot Kelly (from legitimate circles), supported by James Burtis. It was staged by Geoffrey C. Stein and Ota Gygi, with scenery by John Wenger.

It is a story of a faithless wife caught philandering by her husband when he intercepts a note postponing a reception. The wife returns home with an elaborate account of the mythical party. Her husband leaves her.

Her next appearance is as the wife of another man, four years later. They are occupying a cabin. Her former husband comes to visit his friend. He protects the woman, but after an ineffectual attempt to arouse his love once more, she compromises him by tearing off her clothing, calling for help and informing her second husband she has been attacked. He orders his erstwhile friend to leave or be killed.

A stage coach driver, seeking the hospitality of the cabin, comes to return a purse left by the faithless one while on a trip to meet another lover. Her husband had supposed her elsewhere. Once again her deception is discovered.

Two comedy characters for relief and dialog between scenes, introduced in a natural conversational manner, brings the action up to the next interlude.

The stage coach driver and a negro character in a scene in "one" discuss the after effects of the wife's second fall from the moral state. The two husbands, according to the conversation, resume their friendship when No. 2 discovers her with her third lover, clandestinely.

The sketch aims for an unconventional opening and finish, the author introducing his playlet allegorically. In a scene in "one" backed by a special box set, an author and composer are discussing a manuscript. The discussion leaves the audience in ignorance of the object of their remarks until the finish, which explains it.

Following the scene in "one" where the two comedy characters discuss the last marital mix up, the piece goes to full stage, where an elaborate set represents the lobby of a hotel. A bellboy walks down the theatre aisle paging the author. The author and publisher meet once again and talk over the playlet. The publisher protests the story doesn't finish and doesn't tell what becomes of the woman. The author points to a scrubwoman who is cleaning the lobby and says that is the woman.

The act can cut about 10 minutes and antagonists. Miss Kelly was a beautiful, but unconvincing, wife in a role that called for emotional pyrotechnics. She achieved the skeleton, but not the substance of a fat part. The rest of the cast is excellent.

The entire production is elaborately and flawlessly mounted. It excludes class and clever stage direction.

With intelligent pruning and some work it should prove one of the sensations of the season. Concerned in the production deserve a word of merit for their courage in attempting such an elaborate vehicle in these times when the dramatic sketch has almost disappeared from big time vaudeville bills.

Con.

HARTE and ALBRIGHT

Songs.
16 Mins.; One
State.

Bob Albright, formerly of Jerome and Albright, is now teamed with Miss Harte, a sweet looking girl with a good voice, capable of reaching high registers on occasion. The routine is framed along popular song lines, the team getting results by inserting lyrics of their own at times.

Miss Harte was given an entrance via a special number by Albright from his station at the piano. They duetted with an Indian number. Miss Harte exiting while Albright singled with a dice lyric. She returned for a ballad solo, nicely sung, the couple then scoring with a parody. The extended medley with each singer alternating took them off to a satisfactory score.

The turn can take a spot in three-day houses and should find a welcome in the better bookings also.

Ibee.

RENEE ROBERT and GIER-SORF SYMPHONISTS (11)

Band, Dances, Songs
20 Mins.; Full Stage (Special)
Palace

When the curtain rose on this, no one knew what it was. The stage was blue dark and musical sounds were emanating from somewhere. Coming up, the sounds took on the character of a band assembling, instrument by instrument, and girls singing. The lights, very gradually, rose, also, and little by little there was discerned through a scrim a girl violinist in silver togs, then others, until as the incandescents reached full, a mixed jazz band was in view, four girls and six men.

The girls were the two Gier sisters and a pianist and violinist. The Giers appeared formerly with a band billed as the Ten Giers. Now they call themselves Giers-Sorf. Maybe they married the Dorf brothers since then with a double hyphen ceremony. Anyway, they are a couple of stars with the brass, though Irene features her violin and Elvira seems to like her flute. But, respectively with cornet and trombone, they can go on next-to-closing, in "one," and knock it in.

Miss Robert is a muscular, sneaky young woman who capers on several times and does difficult character dances with more strength and suppleness than charm. She is essentially a trick performer, hard as steel and trained to the minute. Her first dance is her best, showing some nifty work in toe positions that no one else except Adelaide and Bessie Clayton can touch.

There are some light specialties, Paul Giers-Dorf (whom could HE have hypnotized in?) does the big horn and bass sax. The other violinist does a little dance with the tenor sax. And there are other "moments," none of them (thank you) a Gallagher-Shean imitation.

There seems a lot of fuss and light-switching and to-do about the whole presentation in an effort to make "symphonists" of musicians and add Dorfs to Giers, etc.

But, stripped down to working facts, it is a solidly good vaudeville act with good, strong melody work at all times and a dancer that is interesting if not captivating. It doesn't reveal any unusual drawing power elements except the good looks and personalities of the Giers-Dorf sisters in brass, and must cost a handsome figure to keep going. In the middle of any bill it will make good anywhere. The only question is whether that is enough to support it, these hard times, without drawing names or any sensational punch that can be buzzed about after Monday matinee.

Lail.

GOLD and GOLDIE

Instrumental and Singing
11 Mins.; One
American Roof

Colored man and woman who appear to have had training in Harlem cabarets and seem to be trying to calm down suitably for vaudeville. They open with a "Dixie" song that could hardly be heard halfway back downstairs, the man finishing the second chorus with a falsetto that is away off pitch. A standard number and some jazz on two saxes just about keep the act's head above water, and more vocal work doesn't help it any.

It takes an upward turn upon the introduction of a baby banjo and clarinet, a final duet of blues on two clarinets providing a strong finish.

The man has an irritating manner of smiling constantly at the audience as if he were attempting to ingratiate himself with them. Outside of this the couple's showmanship passes muster. The turn fared reasonably well in the device spot on the roof, and with a few of the weaknesses eliminated, should make a good standard turn for the intermediate houses.

SHARON J. STEPHENS and Co. (2)

Comedy Sketch
20 Min.; Full Stage
23d St.

Although the demand for sketches on the three-day has reached a low ebb, this comedy vehicle presented by Sharon J. Stephens and company should be given a hearing. Based on the eternal triangle idea, it is built entirely for comedy, containing an abundance of worthwhile dialog and situations. The action is fast and does not waver.

The cast of three, including two young women and Stephens, play it expertly. For a laugh provider in a three-day sketch position this act will fill the bill.

Hart.

SINCLAIR and GASPAR

Talk, Songs
17 Mins.; One; (Special)
Palace

The brightest line of give-and-take and the snappiest idea for a sister-act in seasons, plus two fifty girls that know how to attack an audience. Paul Gerard Smith, by far the most promising writer and at this moment apparently the best that vaudeville has, wrote it.

The girls are "discovered" vocally offstage, each bawling out an imaginary fresh guy in an auto. Each gets out and walks, and they meet at the crossroads and exchange grouches and experiences. Line after line whams over, the whole thing spicy without a word that is blue. Miss Sinclair is the comedienne, though they share and share on lines. Except for a bit of Palace-self-consciousness on her part, Miss Sinclair stepped right out as a big-league comic and landed. When she unpacked a pair of "spare" walking shoes the house rocked.

Miss Gaspar is originally of the Chicago cabarets, that light-school which graduated hundreds of the brightest luminaries of vaudeville and musical comedy. She is airy, pretty and registers a suggestion of always holding back her best talents. A bit of dance and a bit of song from her and a few picks on a uke made and left the audience hungry.

When the girls get the talk off their pretty chests they decide to hoof it together. A honk-honk is heard and, after all their bitter resolutions, they make a simultaneous run for the "lift." An auto manikin effect is seen, both girls jumping out of a closed car with several men. They reappear, Miss Sinclair scolding the other because she squawked so hard—and so fast—and they get off on Miss Sinclair's saying (to a yell), "Couldn't you have yessed him for a couple of miles, anyway?"

The Palace devoured every word and gesture. It is a metropolitan, up-to-the-minute turn, and will get even better with work. Cinch.

Lail.

ERAVO, MICHELINA and TRUJILLO

Spanish Songs and Dances
16 Mins.; Three, and Full Stage
(Special Drops)
Lincoln Square

The woman dancer is a prima ballerina comparable to the best of Spanish dancers, and with the man executives a lively fandango at the opening that earned deserved applause. It was followed by a Spanish song by the other woman, whose sweet voice and elegant stage presence made the language of secondary importance. A solo dance by the woman dancer showed her mastery of terpsichorean technique, introducing toe dancing, a full rock, pirouettes, etc., while her control of the castanets was perfect, well earning the applause she received.

A cut-out in the drapery showed a gypsy camp fire scene, the singer again using a catchy Spanish number, which served to introduce the dancers for a double gypsy tambourine dance in costume, all three joining for the finale, which brought them several curtain calls.

The settings and costumes are in consistent keeping with the talent of the trio and the act can hold down a responsible spot on the better bills.

THE DIAMONDS (4)

16 Mins. One (Special Drop)
Broadway

An act which has been around for some months, their current appearance being the second at the Broadway. The parents who appear youthful enough are working with their two sons, lads of 12 and 14 years of age. They are logged out as bell-hops for the opening lyric about the "Diamonds."

A blues number by the parents was followed by a trio dance the kids stepping with the man. Miss Diamond then scored with "My Man," brightly introduced, the couple entrancing as though for an Apache dance. It was the youngsters who started the real scoring, however. They duetted with a "Mammy" number which the house demanded encored. A bit later after the elder team's acrobatic dance, the boys went over for an even bigger score with a dance routine of their own.

The Diamond youngsters are being trained expertly and well. They now display a versatility which will aid them to high rating within a few years. Right now they count quite importantly in the success of the Diamonds.

Ibee.

JIM and BETTY MORGAN and BAND (8)

Music and Songs
27 Mins. Full Stage
Broadway

The Morgan couple, both clever entertainers, have surrounded themselves with a band, which Jim leads with his violin for the most part, Betty entering for several specialty songs.

The band swung into action with a popular ballad to fair purpose. Miss Morgan joined the assemblage with "Harmony," a lyric that brought in mention of Jim and which sounded like a restricted number. She followed with novelty lyric and went off for a change, while Jim took his place at one of the two pianos for the "Piano Rag" specialty, now accompanied by his own band.

Miss Morgan looked very girlish in white satin when she returned with a song, probably new, and she strummed a uke at its close. There were four encores after that, Jim showing his versatility by taking to the clarinet for a jazz tune. Betty strumming a guitar.

No doubt about the Morgans having an entertaining turn. The house here was solid for it and big time should welcome it.

Ibee.

"YEOMEN OF THE GUARD"

Condensed Comic Opera
30 Mins.
Century, Baltimore.

Baltimore, June 13

Comes now the sixth of the current series of comic opera presentations, and with the Gilbert and Sullivan "Yeomen of the Guard," it would seem that the aggregation which J. Humbird Duffy has gathered for the series is now doing its best week's work in the latest piece.

Francis Tyler, basso, is singing the principal role, that of Jack Point, the wandering minstrel who does as the curtain drops. Alice Mackenzie, who, with Duffy, is getting the blackface type on the program and in the newspapers, sings Dorothy Maynard, the minstrel girl and companion of Jack Point. Duffy is singing the tenor role of Richard Fairfax, condemned to die. Leo de Helropolis is singing the role of the jailer, and small but "fat" part. All are doing their work well, and because of the seriousness of the piece, with its melodious and sustained music, it takes on values of effect which a purely comic piece cannot very well attain.

In its entirety, it is an oftentimes tiring work. But for all that, the best music that Sullivan wrote into any of his works seems to be here. The choruses are all excellent, and two songs stand out in the memory as being worth about 40,000 pop songs. The big song in the piece is Jack Point's—and everyone else's—"I Have a Song to Sing-O," used throughout the action of the opera, and then a dainty little bit sung by the sourette, "It is Largely a Matter of Skill," with the line after being, "When a Jackie Goes Courting his Jill." Both are crack-jack numbers, excellently sung in this instance, and forming the high points of the most interesting production which Mr. Duffy and his associates have yet put on in the Century. Their scenic background is adequate, and the orchestra accompanying them, under the direction of Dr. Frank Rehben, is good at all times.

Next comes "The Bohemian Girl" which may or may not be as popular as the Gilbertian works. But that is the future, and only the ladies in the parks who tell fortunes for a dollar can tell us how it will pan out.

Sisk.

SAXON and GRIFFIN

Comedy Talk and Songs
14 Mins.; One (Special Drop)
23d St.

Man and woman crossfire talking and singing duo. The curtain rises disclosing a special drop depicting exterior of movie house with girl cashier visible through ticket window. She answers a phone call reciting comedy array of films booked at the house for the coming week.

Well appearing male in neat blue suit interrupts her and they cross-fire. He has inherited \$200,000 and wants to buy the theatre to rehearse in. He and the girl became acquainted. She is anxious to go on the stage and gives him a specimen of her ability telling riddles, etc.

A double song broken up with more gags and another double conclude a small time offering of pleasing dimensions. The dialog is not original as a whole, but is fairly consistent as regards the story theme. The girl is a good looking brunette with considerable personality. Her "hick" cashier was neatly foiled by the man. At this house they scored nicely.

Con.

BLONDES (4)

Comedy Sketch
17 Mins.; Full Stage
Fifth Ave.

Lewis & Gordon produced this sketch which features Chester Clute. It was authored by Bert Robinson. It is an entertaining little playlet and well cast, particularly in the two principal males. One is over six foot, the other (Clute) a short chap, reminding of Ernest Truex.

Both are being entertained by their sweethearts as the curtain rises. After the girls leave the room the taller and worldly one expounds his views on matrimony. He thinks blondes are fickle and easy to flatter.

The other chap was to propose to the blonde that night. His worldly friend says he can flatter her and kiss her. They arrange a test. The system works, but when tried by the unworlly one upon his tall friend's brunette it is just as effective.

The laughs are consistent and many as the story unfolds. The use of the same phrases by the imitator in making love and the same responses by both girls were big mirth provokers.

It's a well written comedy sketch for the best of the bills. At this house it was heartily accorded.

Con.

JOHN SHEEHAN and Co. (1)

Comedy Skit
14 Mins.; Two (Office)
58th St.

Though making pretext of being a sketch or playlet, Sheehan and his female straight do nothing but a comedy dialog, with the woman foiling for Sheehan's nonsense. A desk and a sign "Information" are the only props in the shallow office interior in "two," with the woman planning a Cook's tour, and the new information clerk burlesquing a verbal explanation of the charms attendant such globe trot. The dialog wanders to personalities with the inevitable proposal for the finish, and the tag line by Sheehan that he is not a fortune hunter and is not marrying the girl for her father's dough—in fact he would rather see dad before they ran away to get married so that he can borrow \$2 for the license.

The intermediary chatter has him explaining he's a college alumnus—a graduate of the barbers' college, and giving the college yell as "Cut his lip, cut his jaw, leave his face, raw, raw, raw." The flip fierce punning style is maintained throughout such as promising a golf game on board ship as one of the attractions of the tour as soon as the boat reaches the Gulf stream. He explains in one line that "Paris is the Bridgeport of Europe," which can be interpreted either way.

Much of it is apple sauce, but it garners laughs and that's something. A cheerful No. 3 at this house.

Abel.

MELINDA and DADE

Songs and Dances
12 Mins. One
Brighton

Mixed singing and dancing team (colored). Girl is pretty mulatto almost white, man darker. Man is cracker-jack dancer. Girl sings in average way of dancing acts, and dances neatly. She's 100 percent on looks, making two costume changes both adding slight value.

Routine is along usual lines with double song at opening, dance following. Man does hard shoe routine as single, making all the taps called for and introducing several steps that had new twists. A two-footed dancer who keeps perfect time. Girl does short buck routine and finish has 'em doing double.

Act went unusually big for No. 2, applause easily justifying speech.

Beil.

MILDRED PARKER

Violinist
11 Mins.; One
23rd St.

Mildred Parker is a speed merchant on the fiddle. Her efforts are devoted largely to selections of a fast tempo. She does exceptionally well with them and with this style of number adds sufficient zest to her offering to take it out of the ordinary classification of single acts of this type. Miss Parker is competent in her playing and displays a personality which helps materially.

No. 2 at the 23rd St. she proved one of the hits of a strong bill. For a musical single this young woman can deliver where a show needs fiddling and speed.

A flock of a bit more summery nature would be to her advantage at this season.

Hart.

"A FRIEND IN NEED" (4)
Comedy Sketch
18 Mins.; Two; (Special)
Palace

This Lewis & Gordon sketch, by Howard Emmett Rogers, appeared at the Palace second from closing, which was far too late, even on a bill that ran almost half an hour earlier than the usual schedule for that house. It is a satisfactory No. 3 turn, affording a running fire of giggles and several strong laughs.

Set in a silk cory representing a hotel "Peacock Alley," it began with a talk between Nicholas Joy as a dude from Chicago and Mann Hollner as a chump from New York (though that excellent point as a comedy source seems to have escaped the author himself), in which the New Yorker asks his visiting friend to meet him (the New Yorker's) girl and put him in right. He meets, instead, the vamp house detective, looking for masher. It is explained and set right when he is handcuffed, after which he takes the lady dick to the Hippodrome—maybe in revenge or maybe because he's from Chicago.

Joy, as the slick Chicagoan, looked as though he had just stepped off a label for "Between the Acts," and Hollner (featured) went back years to revive with much vehemence the style of part immortalized by Ernie Truax so smoothly. The women were just "types," and officiated as such. Joy stole what gravity there was in the script, though Miss Linda Carlson, as the she-hotel-hopper, caught a few fat lines early in the running.

As said above, a good No. 3 big-time sketch of the average class and caliber.

Lait.

BROOKS and ROSS
Piano and Songs
11 Mins.; One
23d St.

Two young clean-cut chaps in a piano and song routine. They enter in golf attire wearing knickers with sport shirts open at the throat. Opening with a pop song well harmonized they follow with a blues number softly cooed.

A baritone solo is followed by a comedy song, "Oh She Lied," doubled to orchestra accompaniment. A corking ballad, "Wonder," also pleasingly harmonized, concludes an act that is sure fire for the intermediate houses and which should develop into a big time turn.

The present song routine is all right, but a strong comedy number would help. The dressing idea should be further developed by the acquisition of a special drop to carry out the sports costumes. The open collar effect doesn't look neat. Neckties of summery hue and two-color golf shoes would improve the general effect.

Both should cultivate an easy stage presence, the taller member at present striking awkward attitudes. He will acquire the necessary abandon with experience. The voices are there, which is the most important asset.

Con.

TOWER and WELCH
Talk, Dancing, Singing
12 Mins.; One
American Roof

Two young fellows who must have seen a number of shows recently, judging by the comedy stuff offered. Starting with Val and Ernie Stanton's, "Horsey, Keep Your Tail Up," there's a suggestion of Callahan and Bliss and Shaw and Lee, the first in make-ups, and the latter both in make-ups and method of telling gags. Then one of the boys calls the other fellow Mike and his partner returns the salute with like, recalling Lewis and Dody.

Both are good dancers and one sings pleasantly. With an act and experience they should develop. They have plenty of ability, but will have to secure regular material before they can expect to advance.

A burlesque show for a season would help a lot.

Bell.

HORLICK and HARRIS SISTERS
Dancing
12 Mins.; Full stage
American Roof.

Horlick may have appeared with the Sarampa Sisters previously. The present turn classes as a likeable dancing act of the conventional type. A trio starts it, with one of the sisters doing a single in pierot costume next. An adagio by the other sister and Horlick, a single by Horlick and a double by the girls in bare legs and feet complete the routine. The turn is prettily costumed by the girls.

All of the dances offered landed on the roof. The act has more than enough to get it by surely in the neighborhood houses.

Bell.

GRIFFIN TWINS
Dancing
11 Mins.; Full Stage
City.

Here's a capital novelty. The Twins look like children of about 12, apparently both girls, and as like as two peas, both in face and figure. They have the simplest kind of a dancing routine, but they perform astonishing feats in unison stepping. One constantly has the feeling of watching one youngster and her reflection in a mirror, so accurately are their movements timed.

Whoever coached the kiddies has achieved remarkable results in this direction, and the startling resemblance of the two goes to intensify the effect of mechanical perfection in movement. There is never a hint of juvenile pose or "free" ness about the twins. They look and work like well behaved children engaged in a pastime and enjoying it mightily.

They enter modestly and without parade, both in Faunteroy costume of black velvet knickerbockers and lace collars, and go immediately into their dance without a word. A quick change brings them back in Egyptian dress for a characteristic number, their best, and a remarkable bit of dance maneuvering. For the finish they do a bit of dramatic pantomime of two Roman gladiators in combat, ending with a pose in the huge picture frame upon an encore has a touch of comedy. One of the Twins announces "Our impression of 'The Mermaid's Dream'" and they change to one-piece girl green bathing suits with top hats and walking sticks for a combination cake walk and "interpretative dance."

Well down on the City bill they scored unmistakably and they will do the same anywhere.

Rush.

WHEELER TRIO
Acrobatics
10 Mins.; Full Stage
American Roof

Three men in a routine of ground tumbling and three high formations. Golf suits are worn, the make ups furnishing a relief from the athletic and Tuxedo outfits usually worn. The mounter is an adept at twisters, doing several that registered for individual returns.

One stunt which has the mounter doing a twisting somersault from the shoulders of one of the understudies to a bridge formed by the arms of his two partners makes an especially showy and effective trick. The other two men are expert ground tumblers.

A line of quiet kidding conversational stuff without forced attempts at humor gives the turn necessary variety. The act went remarkably on the roof, the house applauding insistently for an encore after the picture feature had been on for a minute or so.

A fast athletic turn that can hold its own as an opener or closer anywhere.

Bell.

FLEMING SISTERS
Musical
14 Mins.; One (Special drop)
81st St.

Three pretty girls, youthful and masters of their instruments (piano, cello, violin) also add that desirable asset, refinement, in appearance and deportment, to this musical specialty which cannot fail to receive favorable attention on any bill.

Their opening trio shows them each to be well grounded in the technique with their tones worthy of note. That they have practiced faithfully is apparent in the harmony and rhythm. A duet of cello and piano gives the cellists an opportunity for exceptional execution, and the concluding medley closes an act which should be seen in the best houses.

AARON and KELLY
Singing, Dancing
12 Mins.; One
81st St.

Two colored boys in tuxedos open with harmony singing, their voices much above the average of dancers and blending very well. One has a freak high register used with good effect in a peculiar obligato. Dancing accompanies another and faster number after which, without leaving the stage, single and double routines of soft shoe and eccentric dances are well executed, to the demonstrated satisfaction of the audience.

The clean appearance of the team with their strict attention to business minus stalling will justify the booking of this duo on the better bills in this spot (No. 2).

PALACE

A show that read like a great headliner supported by a fair show, and played like the Giants in a world series—all stars. Maybe it's the easy Palace crowd that makes mediocre acts stand up like phenoms; maybe it's the kick in their systems when they inhale the atmosphere of vaudeville's high peak; maybe this boob reviewer is Palace-struck. Anyway, he sees a lot of unfamiliar acts that are never heard of again flash up here like champions, and sees old friends he has amiably tolerated through years of consistent vaudeville—going suddenly blaze forth as world-beaters.

Of one thing he is certain: Eddie Cantor's hit was the biggest and most solid smash he has seen at the Palace or anywhere since Whiteman's Band. When his name went up they whistled and cheered, and every point he made in his talk doubled them up. Cantor was glad to be back on solid ground. He said so, and most everyone knew just what he meant. And he wasn't the only one that was glad. If you can imagine a long lost brother coming home, all blacked up and full of Yiddish-African nifties, that was Eddie at the Palace.

It was a perfect example of personality, vaudeville's best seller. No props, no feeders, no anything but Cantor in "one," and he came in like a lion and tore himself away like a bear. He sang four songs and told twelve gags, and had the gallery guys in his lap, the Palaces' audience screaming "Yes" to his "We Have No Bananas," everyone interested in his business and he seemingly knowing everybody personally. It was done so quickly that nobody, not even Cantor, knows how—or why.

It's an extreme manifestation of what the whiskered scientists define as "the human equation," all explained by a wisenheimer named Prof. Helmholtz on a theory of "psychologically synchronic vibrations." But this isn't the Medical Digest, so let's dismiss it by saying Cantor showed as he had never showed before, a stellar and instantaneously irresistible comedian of most delightful contact, registering a triumph rarely accorded an individual artist.

Glenn and Jenkins, programmed, did not open; replaced by Burns and Lynn, two sap-nut variety comics with grave faces, who opened as though they were going to do a Lewis and Dody. But they warmed up after the opener and went into slapstick dancing that brought them back and sent them off to a bang. Another new team for Broadway was Meehan and Newman, deucing and cleaning, and, for forcing one extra encore, a smash. The man does a weird acrobatic dance while

MUNICIPAL FOUR
Comedy, Song, Dance, Musical
15 Mins.; One, Three and One
58th St.

Properly guided this male quartet should develop into a big-time standard. They have youth, voices, pep and entertaining ability which requires proper mixing to show these assets to best advantage. The title is derived from the opening, one doing "wop" street cleaner, another cop, fireman and letter carrier. They reel off a pop leading into the street cleaner's specialty with a guitar.

The latter returns in straight business suit for a telling eccentric dance that ranks with the best of the legmania. To "three," with the erstwhile copper cooing a pop ballad in resonant basso, and the "fireman" at the baby grand. The quartet, now all in dark blue street clothes, follow it up with some straight harmony minus accompaniment that brought them back strong.

They accepted an encore during which the end boy (street cleaner) injected jazz movements and the familiar thumb-to-mouth strut stuff, which, however (as he did it), looked too much like thumbing his nose at the audience and made for unintended smirking.

The act is speedy after the first couple minutes, and packs a lot of meat. For the present grade of vaudeville they're sure fire.

Abcl.

SOUTHERN FOUR
Colored Quartet
14 Mins.; One
Loew's State

A male quartet of color. The boys appear in dinner jackets and snap to their work with a vim. They hold mostly to popular numbers of the jazzy variety, although they have one or two little chants that sound like the real thing in old negro music. The "Hear Dem Bells" is one of these and the arrangement is nicely handled. There is a brief bit of stepping by one of the boys that helps along. But one solo, the balance being concerted numbers.

It is a pleasing number for the pop houses and the State's Monday night audience wanted more when the act finished.

Fred.

playing a mean mouth organ, and the girl does blues fairly well and a combination blues and yodel very well.

Rogers and Allen, being Allan Rogers and the impressive soprano he worked with for some years, made it a revue for 20 minutes. Rogers should work in full stage, as he does not bear too close range very well, and he should stand by solos, as he is a very wooden actor. Miss Allen, by the same reasoning, should abjure such dramatics as "My Man," done in what looked like the very set used by Fannie Brice in the Folies. To those who saw Miss Brice do it it was a bit painful. It is not a singing song, and Miss Allen is not an acting songstress. In the straight and strict singing business this pair reached high notes and excellent moments. They should work along conservative concert avenues, however, to attain their best results.

Sinclair and Gaspar (New Acts) goaled it. Renee Robert and Giersdorf Symphonists (rather high-sounding monicker, all around, for an eccentric jazz band and an acrobatic girl dancer) closed intermission powerfully (New Acts). Flo Lewis started it off again, with by far the nearest comedy she has ever routed together, and a rejuvenated personality that is so far above the super-wisecracker she did a few months back that she is scarcely recognizable. She works with a pianist, Jesse Greer, and features a clubwoman, a flapper and a soubret. Her flapper is a little behind the times, but as a stage character it shouldn't wear out for years. If she would cut a little out of every number—not much anywhere, but just a bit from each—she wouldn't be able to hold 'em down.

"A Friend in Need" (New Acts) was down too late in the bill, but did neatly. Canova's Plastic Posing Dogs got an unusual break for this house, going on to close at 10.45, but couldn't anchor them because of the style of the act, starting with a lengthy and uninteresting film demonstration of what the dogs were to pose, and repeating that after each pose. And after each pose the unfaithful came to life and started up the aisles. The Lime Trio opened and scored heavily.

The Palace is serving orange juice in the intermission again, making summer officially on.

Lait.

RIVERSIDE

A rather light summary bill at the Riverside this week, having Savoy and Brennan as the headliner, with seven other acts in support. Tuesday night business was highly satisfactory, with the Savoy and Brennan name credited with the draw. The remainder of the bill proved equally effective, with a full evening's entertainment served up.

Bert Hughes and Co. started the show with basketball on bicycles. The turn is fast and interesting. The Riverside audience, well seated when the opening act started, gave it their strict attention, with the comedy work coming in for genuine laughs. The show was given plenty of momentum by this combination, with Bill Robinson, the dancing tar baby, picking it up No. 2. Robinson received a hand on his entrance and kept the applause coming throughout his 15-minute routine. The colored boy left nothing to be desired in the way of a hard shoe dance, with the audience with him all the while.

Harry J. Conley, with Naomi Ray, in "Rice and Old Shoes," appeared No. 3. The nicely constructed vehicle, aided by the capable character comedy work by Conley, made good headway. As a quiet comedy it fits into any bill to a nicety. Piling up laughs in a consistent manner Conley brought the spot up to a high level, making way for Marie Walsh and Frank Ellis, a youthful couple full of life. No. 4. This act reaches the peak with Marie Walsh's dancing. Her acrobatic Oriental dance is one of the turn's big moments. Ellis leaves a good impression with a fast line of chatter, using his partner as a foil. His vocal selection before Marie Walsh's solo dance should be changed. The present number means nothing and allows the turn to sag. With youth and vivaciousness in their favor this pair helped to give the show its necessary pep. Bailey and Cowan, closing the first half, allowed. Their offering comes under the speed heading, Lynn Cowan with his piano and vocal work adding an abundance of life to the turn. Bailey's banjo work is a sure-fire asset. Estelle Davis, in support of the two boys, comes in for her share of work, the routine giving her several opportunities, especially to display a crop of red hair. Bailey and Cowan proved a good selection to close a speedy first half.

The intermission Tuesday night ran 23 minutes, during which a Topics reel and a cartoon comedy were shown. The second half consisted of three acts, with Charlie Olcott and Mary Ann starting it off. With songs of a different style than had been brought into play earlier in the evening the couple fared nicely. Olcott assigned the greater portion of the vocal work to his partner, who carried it off with little difficulty. Mary Ann appears to have a good style for character numbers and should be given more opportunities along that line. Her "Pig Tails" selection is worthy of

greater consideration than it receives.

Savoy and Brennan appeared second after intermission, going directly into their cross-fire chatter, which brought laugh after laugh. Their material met with hearty approval, the comedy retorts by Savoy bringing result. The team proved a draw for the uptown house and gave full entertainment value during their stay Tuesday night.

Kerr and Weston, with Lou Handman at the piano, closed the show with a flash dance offering. Effie Weston is doing some of the best dancing of her career in the present act, with her grace an outstanding feature. Kerr stepped into a bit with ease.

Hart.

BUSHWICK

The Avon Comedy Four probably were responsible for most of the lightweight attendance on view Monday night, although the customers more than balanced in response and applause what they lacked in numbers. The returns were consistently good from start to finish, and the attention centered throughout. Lady Alice's Pets elicited much response from the feminine contingent.

Roxy La Rocca's masterful harp play was cannily spiced with showmanship. His change of pace from sympathetic, sentimental classics to zippy jazz was gauged with shrewd salesmanship, and the swaying of the house with the community chorus whistling, always healthy gang stuff, clinched it beyond a shadow of a doubt.

Jack Norton and Co.'s "Recuperation," a healthy comedy by Hugh Herbert, whacked 'em on the strength of the lines, and the featured comedian's intermittent keeling over and hollow-chested cackle were sure-fire for a periodical punch. Claude and Marion, "still arguing," found much response, Marion's aggressive comedy being chiefly responsible, although the man maintains an effective henpecked appearance to lighten the contrast.

Franklyn and Charles Co., with their song and dance opening and undeniable acrobatics for the closer, scored per always. Wright and Dietrich, following intermission, connected with their optimistic song cycle delivery. Wright's tenor has a sincere ring that impresses, and while the lyrics are given chiefly to the pollyannaish, the sentiment is meritorious and always pleasing. The couple are possessed of considerable unction, an ingratiating asset.

The Avon Comedy Four, starting Joe Smith and Charles Dale, did the "Hungarian Rhapsody" act, supported by Arthur Fields and Harry Goodwin. Fields is a recent addition. He is also known as a disk record maker, and impressed decidedly with his vocal efforts. The quartet was an unqualified wow. The comedy would make even a Ku Kluxer laugh, and the close harmonizing for the finish is an added clincher.

Ted Lorraine and Jack Minto, with Miss Elma Hansen, closed with a flash song and dance revue. Miss Hansen has succeeded Miss Davies, formerly in the act; otherwise the routine is the same as when the turn was formerly Lorraine, Cagwin and Fitzgerald. They held most of the house.

Abcl.

BRIGHTON

Talk about your audiences who start to laugh when they buy their tickets. The Monday night bunch at the Brighton, Coney Island, topped that—they were laughing before they laid down their jack on the box-office ledge.

Even the ones who arrived via the B. R. T. were laughing, as well as the fortunate aristocrats who negotiated the journey to the shore in autos. And anyone who can finish a ride on the B. R. T. and exit laughingly—give 'em credit, boys, as Al Reeves and the guys who run the auto finance concerns say. Their sense of humor must be hitting on all six, anyway.

It's the fifth week of the Brighton and the house has not struck its seasonal stride yet. Likewise overcoats and straw hats are not conducive to overflow houses at the beach with the thermometer in the midst of a bear movement that made the overcoats necessary and the straw hats foolish.

"Time-table" billing may break the hearts of headliners elsewhere, but George Robinson still remains the headliners' staunch champion. Of the eight acts, six were in the electric in front of the house, all but the opening and No. 2 acts, also occupying feature space on the 24-sheet.

No fault to find with the show—except possibly that although it held six "names," most of 'em have played around the city so often they've grown over-familiar to the regulars.

Adelaide and Hughes, closing the first half, glided smoothly through their routine of ballroom dances with the adeptness and skill that have kept them at the top so long, topping off their repertoire with the "Elopement of the Toys" panto. This is art with a cap, a possessing form, style and finesse. The talk used by Johnny Hughes for a breathing spell had him remarking that Mr. Daly, the accompanist, had a nice disposition—always the same—always grouchy. That quip was

identified with the Melhinger-Meyer routine.

Two of the acts also used the same gag Monday night and a Joe Miller, at that. Al and Fanny Steadman, fourth, cracked about "keep out of the joints" and so did Mammoth Diamond, three turns later, and both acts used it in a similar situation.

The Steadmans made 'em laugh their heads off, Fanny's clowning clicking without a miss. That line, "clever people, those Chinese," seems to be traveling. The Steadmans used it Monday night. So has at least one act in every vaudeville show seen in the last ten weeks. It's a wise crack that knows its own parents.

Hierbert Clifton was a comedy whang third with trick vocalizing and burlesque female impersonations. His "Rose" ballad scored legitimately and the costume parade landed its regulation applause quota.

Ruth Royce started the second half off with brilliancy and speed that would win an innovation for a Brooklyn house in the way of appreciation. It's possible a delegation of west siders may have invaded Brighton Monday night, but for the first time within recollection that unmistakable hallmark of the Colonial—continued rhythmic applause in unison—greeted the finish of her song repertoire and she encored with "Robert E. Lee." The five numbers preceding held three that have been done around considerably. The music publishers must be overlooking Ruth, or perhaps Ruth is neglecting the publishers.

One girl was missing from the three programmed in the Maurice Diamond turn, following. Helen McMahon stood out with solo contributions and the blonde toe dancer boosted the score neatly. Diamond's eccentric dancing had the handicap of following the Adelaide and Hughes stepping, but Diamond secured plenty notwithstanding with his knee and ankle stuff. He made the mistake of overstaying at the finish.

Al Herman had the task of closing with his blackface monolog and got away with it perfectly. And Herman can be as funny and clever Monday night proved that conclusively. Herman's act could have been played before a Chautauqua sociable; just a line of familiar blackface chatter, but delivered with the ease and uncton that bespeaks the real comedian. And laughs—as many as any comic ever got anywhere with a reception on his entrance and an act that held every customer glued to his seat until the finish.

Melinda and Dade (New Acts) were second and Harvard, Winifred and Bruce initiated with a standard aerial act.

Business good considering the weather. Bill.

AMERICAN ROOF

Good orchestra business at the American Roof Monday night. The bill was ragged, only approaching the pinnacle of small-time entertainment once and sinking considerably below the mediocre many times. Miller, Packer and Selz and Golden and West, billed, were out, replaced by Salle and Nobles and Gold and Goldie.

Le Yeague, piano accordionist, opened and took runner-up honors with a well chosen pop routine. He has improved in musical ability and showmanship and is just about right for this kind of time. A medley of popular old-timers provided the proper sentimental appeal after all the jazz and sent him across to aousing finish. After were Gold and Goldie (New Acts).

Salle and Nobles presented a conventional stretch-and-comic turn that needs rebuilding. The men have good voices, but do not do enough real singing to demonstrate it convincingly. Similarly, the man who handles the humorous end is an acceptable not comedian, but he handicaps himself by failing to gather some new material of the laughable variety. The parodies are pointless, out of date and unproductive.

Hanson and the Burton Sisters have illusions with fancy trimmings in the way of music and beauty. The last is contributed by two little peacherinos who sing fairly, dance a little better, and display figures that would have no trouble fitting in with the rest in that "glorifying" show further down the block. Hanson is a magician with obvious tricks and an irritating line of puns. However, the Roof crowd liked the act, and so would almost anyone for the two very good reasons mentioned.

Alice and Dorothy Morley conclusively proved their right to small time headline honors. The girls are making a becoming and attractive appearance this season with well-tailored suits of turquoise and orange. Unfortunately, they only did three numbers. The audience wanted more.

Hans Robert and Co. were sixth with a sketch that held a few boisterous laughs, but that was, for the most, applause. Roberts and the man and woman who assist him appear to be seasoned small-timers and should show up much better in a cleverer and more efficiently constructed vehicle. There was no enthusiasm over this turn.

Nell McKinley, next to closing, is

another example of a talented comic who cheapens an otherwise good act with conspicuous and unnecessary song plugging. This round comedian has the art of mugging down to a science and a peculiar delivery that's always good for a howl. But before the turn is half over there is the inevitable plant in a box and the monotonous boredom of choruses repeated in the tinniest of tin-pan alley voices.

Four Yellerons (two women and two men) in balancing tricks on large spheres, closed handsily. The women bear the brunt of the work in this foreign looking act and succeeded in holding most of the crowd. "Cordelia, the Magnificent," feature film.

BROADWAY

The 41st street corner holds a weighty three-day show this week with the "comedy carnival" picture section a strong factor. It's good showmanship to point out the improvement in the making of comedies now and a decade ago, as exemplified by the Keystone comedy of 1913 and the Chaplin and Lloyd products of recent making. The new sub-titles on the old Keystone are every bit as good as the picture for comedy effect, and a more brightly worded than some of the features made by Chaplin himself. The comedy films held in all of the late comers, following the vaudeville section which did not get under way until nine o'clock, with the final act over at 10:50. The house steadily filled on Monday evening and a fringe of standees was in evidence.

Holman with "Hard Boiled Hampton" was the comedy feature of the show. Spotted third, he raved to a corking laughter score, the entire house bubbling at the lines. Holman took his "bows" in one, remaining there for some time to heartwarming plaudits. It is doubtful if a comedy playlet has ever registered so strongly at the Broadway. Holman reappearing from the entrance when a fresh wave of applause arose. There is a reason for the success of "Hampton" and that is the light and shade produced by the subtle injection of pathos—and "Pop" certainly handles his end of that as skillfully as the comedy points.

The Diamonds were on fourth, taking up the running after Holman, and they too landed a clean hit. The introduction of the two youngsters was something of a surprise, as the two kids proceeded to tie up the act with a new or used "Mammy" song and duet dancing. Miss Diamond came through with "My Man," introduced in Apache fashion, which helped. The acrobatic dancing of the elders was eclipsed by the hoofing of the boys, the house going wide open for them. There was a bit of acrobatic stuff between the boys and their juvenile dad at the close, showing he is giving them all round instruction which the kids appear to naturally absorb.

Jim and Betty Morgan and Band (New Acts) had the going all their own way following, playing out their entire routine. At the close Diamond and his boys reappeared for some additional stepping and ran up the Morgan score, which went to the length of four encores.

Still another hit came, Murray and Alan turning the trick out to closing. There is a catchline in their song, "2,000 Years Ago," which recalls Lewis and Bod's principal number, and the many verse idea is present both at the start and at the finale of the routine. For effectiveness, however, the number appears to be all that the pair can desire. Their eccentric comedy "The Leg Song" was amusing and the team showed something with a fast tempo jazz song.

Elsie White had to work hard on second. Her blues song and the three dialect numbers could start nothing. Then with a ballad, very well done in straight rendition, then switched to rag, she turned the tide to neat returns and earned an encore.

Meek and LaRue, roller skaters, closed with a five-minute routine that brought them excellent reward. The girl has a corking little figure which she dressed in an alluring crystal knicker costumes for the daring finale. The Canton Trio opened, very well, two of the Orientals performing while suspended from their quices supplying an unusual finishing stunt. Bee.

LOEW'S STATE

Loew's State was a mighty good place to catch a cold Monday night. With Earl House present just before nine o'clock, when the final show of the evening started, those seated on the left side of the theatre, about half way down in the house, were putting their wraps and hats about them to keep the draught off, even the men turning up their collars. Not bad for Broadway and 45th in the summertime.

The first act offered was "The Glow Worm," highly acceptable to those in front. The Arco Brothers opened the vaudeville section and started it nicely. The second was the Southern Four (New Acts), a colored quartet, which found high favor, judging by the applause.

Ray Hughes with Pam proved a typical small-time pair, but small-time only because Ray Hughes resorts to questionable tricks to get a

laugh. However, the little tricks did obtain the desired result and undoubtedly they will remain in the act. The girl handles a couple of numbers, managing to get them over, but that is all. Hughes is good on falls and these got any number of laughs, in fact they were so good one wonders at the suggestive wiggles and trouser-pulling stuff that he resorts to.

Dixie Norton and Coral Melnotte with "22 Washington Square," a decidedly neat and tasteful offering, were a most startling contrast to the preceding turn. The girls handle this delightful little offering in a charming manner and as a result they were one of the solid hits. Miss Norton's three male impersonations were corking, while the three period ladies of Miss Melnotte likewise won favor.

In the next to closing spot Fred Elliott with Babe La Tour were a laugh hit from start to finish.

Dan Casler, with the Beasley Twins, presenting their combination of piano, violins and singing, were the final act. It is a class act, with Casler's playing standing out strongly. The girls, while artists as far as the violin is concerned, are somewhat shy on the vocal end, but singing. The act and Norton and Melnotte spelled the class of the bill.

"Cordelia, the Magnificent," a Clara Kimball Young picture, was the film feature. Fred.

CITY

Almost a dancing bill, with fair musical values and longer on "class" and production display than comedy. The production of laughing material weakens the bill somewhat, but there was compensation in the absence of talking turns and the strict lines of a satisfactory selection. Altogether a satisfactory summer entertainment for the scale.

Eddie Phillips made a quiet opener in his blackface specialty, the best of which is the dance at the finale. No. 2 was somewhat of a letdown with Helene "Smiles" Davis, principally because the man and woman of the combination is conspicuously wooden worker who attempts comedy and achieves nothing but labored knockabout and mugging. It takes some spontaneous knack to do low comedy, and the person who has no gifts in that direction had much better take his chances on straight feeding. That arrangement could work out in this case. Miss Davis is a good woman for a small time, but she lacks the tricks of the trade and much resource in getting the stuff over in an aggressive style. The frameup has good points, the cabinet changes in sight of the audience for character "Impressions" of burlesque chorus girl and "Polles" queen having a touch of ginger.

"Annabel" is a singing and dancing sketch, the single defect of which is that it is allowed to run to talk. It runs above 20 minutes on the clock, that, which means nothing could be cut. With nearly all of it out the specialty material would make it a swift and well varied number and the running time would be nearer the established limits. This is one of the rare vaudeville girl acts with two straight men and no comedian. The arrangement is an argument for the familiar arrangement. One of them has a fairly melodious voice which he uses in a sentimental number. The other man just talks. There is a first rate sister team of singers who get over two numbers for a solid return. "Little Red School House" and a made-over version of "Old Swinmin' Hole." Then there's a toe dancing soubrette and the prima donna with a high note that is higher than that but not so melodious. The girls carry the turn while the men occupy the background and push along the futile plot.

Calvert and Shayne picked the running up partly because they were different and didn't talk much, preferring to make their bid on singing of ballads, comedy numbers and parodies, with a Gallagher and Shean series for the sure-fire finish. They did 17 minutes of clean-cut singing specialty and left them asking for more.

The Griffin Twins (New Acts) helped the show along with a real novelty. Howard and Norton delivered, partly because they had a monopoly of the man and woman comedy talk, and partly because a reasonably experienced Hebrew dialect comedian never falls down. This Howard does what amounts to an impersonation of the gifted Willie the Great, in fact, only doing the dress-suited Hebrew act making it good by virtue of a bright line of stuff delivered smoothly and with nice judgment. Miss Norton is the usual girl feeder, good looking in her plump way and making a cheerful picture in a summer frock of orange. Howard can sing and an encore number would have been an improvement over the dramatic recitation with the comic "snapper" at the end. A dinner comedian who essays a straight recitation for a getaway invites disaster.

Alexander Sisters and Co., the company being a first class pianist, closed the show with a flashy dancing production number. The girls are plump, pretty and astonishingly nimble steppers. The personable man accompanist makes an introduction which brings the sisters on

in a bare-legged dance. There is a song and piano interlude by the accompanist and they are back for stepping duet. Once again the time filter this time a splendid arrangement of "Mighty Lak a Rose." Then an Apache number of remarkable acrobatic violence and a finish with the girls in black tights and bodices for a closing song and dance. It is suggested to the Alexander Sisters and others of their style that a running fire of recitations and lyrics making the audience acquainted with what the act is going to do, would like to do and how they would like to have the audience receive them is out of order. The personally conducted lyrics are an affront to the customers, just as much as the bare women conversation is too liberally sprinkled with "I's." The girls can safely rest on their dancing and leave the audience to talk about it. Rush.

GREELEY SQUARE

What all the small time anyway? Where are the customers who used to pack the pop houses until the wells threatened to bulge, no matter what kind of a show they wanted? Business has been off since generally all over town is the neighborhood houses for several weeks and the managers are asking how come. The summertime alibi with the shore resorts luring 'em away didn't figure Tuesday night, because the weather wasn't hot enough to coax 'em down to the beaches and the beaches weren't getting 'em either.

Maybe the shows recently might account for the A. W. O. L. audience, but the shows are not very much worse than they ever have been on the small time. They couldn't be. It might be that the customers are getting smart and want a reproduction of the Mexican War with the original cast for a dime.

Not bad—not good—just mediocre about sized up the first half show at the Greeley Square. The Five Crackerjacks were the openers. They're a quintet of dusky lads offering singing, dancing and acrobatics that suggest the act may have originally been one of those Arabian ground tumbling combos. The singing was about as dismal as might be expected from a group of clever tumblers. One of the boys is an excellent hard shoe stepper and acrobatic dancer and the house quickly recognized his ability. The other easily qualified with a brief routine of fast groundwork that should have constituted the bulk of the act.

White and Barry, two girls with a piano and song cycle that featured some pleasing harmony, were second. One has a deep contralto that has the resonant timbre of a high baritone, some of the tones sounding like a tuneful tenor. Great voice, but its possessor needs a thorough course of training in how to use it. Head tones, a touch of intonation and all the rest of the usual faults are prominent. Act makes good novelty number for small timers, but what a good singing teacher could do with that contralto voice is plenty. Turn went over with a zip. That's once voice that'll fill the State.

Libert Rickard third with a ventriloquist turn. Single dummy used and conversational exchange that held attention, but caught laughs in spots only. Technically very good ventriloquist with an easy method of working. Nothing needed except someone to plant more laughs in routine.

The flash of the bill was Fred Bowers' singing turn. It furnished class and entertainment and the obvious numbers clicked smartly. This act also held a hard-shoe dancer and a fast one who can tap with the best of 'em. Walt, singing, luck and winging and all the standard styles performed with the skill of a master craftsman.

Basil and Allen were the comedy entry. They employ a recruiting skit used by them for some time. Good straight and natural wop comic. Act garnered all the laughs in sight. Incidentally the bill outside of the usual half of a Tuesday night was pretty near minus comedy.

Mazie Lunette, a graceful and daring gymnast, closed. There's a lot offered by Miss Lunette and it's all high class. Starting with the trapeze she does iron jaw stuff and winds up with a bunch of tricks on the rope. A union suit that displays a perfect figure unsparingly gives plenty of sight value. "Trail of Lonesome Pine" was the picture. Business not so good. Bell.

FRANKLIN

The large capacity Moss house in the east Bronx was about half full downstairs Monday night. The Franklin probably tops all of the local vaudeville houses for business and special weeks. This week it's a local talent contest. Next week it's to be a bathing revue, and the following week something else.

The regular vaudeville bill which started at 8:30 consisted of five acts headlined by "As Ye Sow" (New Acts) a pretentious dramatic sketch ran 30 minutes, due to unfamiliarity with the stage settings. The sketch got over nevertheless as it will anywhere. It was spotted third. Bert Lahr and Mercedes followed picking up the comedy tempo in a tough

spot. Lahr's "nance" Dutch cop is a welcome addition to vaudeville, something new and needy. Coming from burlesque this comic has quickly jumped into the manner of the two-a-day. His present turn consists mostly of bits from former comedy scenes which he did in burlesque. Lahr doesn't depend upon gags, getting his laughs with legitimate character methods, mannerisms, vocal inflection and dialog. His partner is a good straight, rounding out a sure fire comedy turn for the best of the bills.

The Arnauld Brothers closed in their old turn, much improved from a production standpoint by the introduction of a special drop to background their "loving birds" and new opening where the clowns appear to be rowing a boat. "Birds" went bigger than ever here. The new drop is a tree effect with a half dozen birds perched on the branches. They are exaggerated sizes with heads similar to the Arnauld clowns make up.

Nora Jane and Carl opened in their dancing offering, starting the show off swiftly and getting nice returns.

McFarlan and Palace were a big hit No. 2. The twin harmonizing was spread here, at the comedy business. The tenor, a clean cut chap with a likeable personality strained a bit on his upper register and should avoid it. The size of the house may have been responsible. They went to a speech and then a rhymed "thank you" recitation.

The feature, Buster Keaton in "Electric House" closed after a few local Eddie Cantors and George Gebanas had started the customers homeward. Con.

LINCOLN SQ.

Business not so good at this house Tuesday, but neither was the program as a whole, which may account for it. The bill, however, got a fine start with the Wheeler Trio, three husky fellows, all capable acrobats, neatly made up in golf suits, who put over 10 minutes of fast gymnastics, surprising for such hefty chaps, especially in the case of the topmouther, who turned over like a bantam. They belong in better company. Mabel Drew, accompanying herself on the piano, started slowly, but picked up as she went along, finishing strongly with a song in which her top notes were much better than the middle register.

Antrim and Vale have the same act they have been doing for a long while over this time. "Where Were You Vaccinated?" and "I Looked Through the Keyhole" are two that could be taken out, but this audience apparently liked them. Antrim's single song and the cat duet finish are still the best items.

Collins and Pineda have a typical small-time two-men act as far as the dialog and straight man are concerned, but, judging by the comedian's clowning with the cornet, his dancing and comedy delivery, he should be able to put over a good single, which would surely bring better results than the double he is now 80 per cent. of, at least.

Bravo, Michellina and Trujillo, a Spanish singing and dancing act (New Acts), were a bright spot finishing the vaudeville, while "The Trail of the Lonesome Pine" picture closed the show and held them in.

FIFTH AVE.

Hereafter the Fifth Ave. will open at noon. The early birds will receive bargain shots at two-bit top. Bargain prices will also prevail at the show starting at 4.15 p. m. No drop in the regular matinee and night prices, however, for these shows are nearly always capacity at this house, which has one of those steady clientele.

The first-half bill this week is good entertainment, composed of standards mostly, with Blondes (New Acts), Lewis & Gordon sketch production, the only turn new to the Fifth Avenue.

Everybody in the neighborhood knows by now that Mel Klee was playing a return engagement. Klee mentioned it on no less than three different occasions. Klee closed the show, and after getting rid of the walkouts with his "Pagliacci" opening, he did real well. Klee is trying his hardest to live down reports that he is a copy of Al Herman. He has quit smoking, substituting a cane for the cigar, discarded the wig, cleaned up his dressing, now appearing in the lower half of a Tux with a trick check coat, and secured a new routine of talk that is sure fire for anywhere. Klee has developed considerably since the days he decided to quit song plugging and do a Herman on the small time. He has acquired a sang froid and confidence that makes him a good comedy bet for anywhere.

The show opened auspiciously, as they say at the Polo Grounds, with a real novelty in the way of a bicycle race. Cooke, Mortimer and Harvey have developed a basketball game on bikes that is interesting, thrilling and funny. The two men do the riding with the attractive girl acting as announcer and referee. Part of the game is played with lights out, the ball being illuminated and handled with sticks, also lighted, and held in the players' hands. The "dribbling"

and handling of the bikes is marvelous. The act is something new for either end of the best of the bills.

Follis and Le Roy, second, in a singing and dancing turn, mostly the latter, scored nicely in their familiar and conventional routine of solo and double dances.

After the sketch Healy and Cross sang their way to favor with a routine of popular songs, closing with their old soldier melody. They are a clean-cut, personable pair with an audience-proof layout.

Max Bloom and Alice Sher, fifth, scored one of the laughing hits of the evening. Bloom reminds of Ed Wynn without infringing. He has plenty of personality and gets over on merit without resorting to low comedy. This pair, with material, would scale the heights. Miss Sher is a full-figured comely girl with a natural laugh. She proves a corking foil for Sher's comedy. They are big-timers, but the present vehicle needs revision.

Ona Munson and Boys, next to closing, also landed nicely. Miss Munson's solo dancing and the excellent cast of three singing males and two dancing partners, rounded out an excellent revue. A tenor solo, "Waiting for the Sunrise," scored individually, as did another male voice in "Dreaming in the Twilight." Miss Munson made three changes of costume, all pretty and in good taste. The turn is a modern singing and dancing revue that averages with the best.

Con.

23D STREET

This downtown Proctor house is continuing throughout the summer with the policy of presenting extra acts in the way of professional try-outs on Mondays. This custom has been in effect for several weeks, and from general appearances has created a certain amount of additional business, notwithstanding the fact the extra attractions have failed to reach any high level. This week the added acts were more in the class of amateurs than professional tryouts. There may not be much distinction between the two, but this week's allotment was a little below par for the house. The contenders, excepting Nevada Joe, a rope spinner, who opened the show, apparently were not familiar with the stage at all. They were the Delmar Sisters, a youthful piano team, and Hart and Hart, a man and woman singing and comedy turn. None of the three has an act framed for vaudeville, and therefore are not put under the New Acts classification.

The regular bill of six acts, which proved one of the strongest in several weeks, opened with the Leach-La Quinian Trio, a crackerjack offering of its kind. The two young women display exceptional strength feats with their heads and teeth, with the male member providing a neatly devised routine on the wire. The act gave the show a fast start, with Mildred Parker (New Acts), a fiddling speedster, keeping it up to the high tempo, securing for herself some genuine applause.

No. 3 held Sharon J. Stephens and Co. (New Acts) in a comedy sketch which provided an abundance of laughs and was accredited with applause at the finish well above the sketch average. Block and Dunlop picked the going up with ease No. 4, supplying a likable 15 minutes in their flirtation offering with a neat idea. The couple appear to good advantage in their dance work, with the young woman an appealing picture in an attractive frock. This couple came in for their share of the returns. Lloyd and Goode, a two-man blackface team, took the next-to-closing spot. Their work is divided equally between talk, songs and dances. The chatter appears to overbalance at times, possibly due to some of the material being not of the best. Many of their gags, however, ring true. The comedy dance work at the finish proved sure-fire, with the audience anxious for more.

Berk and Sawn, a standard mixed dance team, with considerable dancing preceding them, were in the first rank of the evening in the closing spot. With a flash offering of an attractive nature they experienced little difficulty in the late spot.

Hart.

58TH ST.

Compared to the usual overflow at this east side house the Tuesday night half-capacity was strikingly apparent by contrast. The show was only fair for the grade, starting mildly with May McKay and Sisters, who didn't commence to click until the middle of their routine. The opening Scotch song and dance ensemble earned exactly one audible hand-to-hand movement. Not until the comedienne's "Mr. McPherson" specialty did the act get anything, and that's the tip-off for that girl to handle any and all gagging the combination cares to indulge in. The bagpipes and drums medley was an effective getaway. Henry Frey, assisted by Miss Jordan, made No. 2 a spot, all of Frey's was an material whangling. However, a little attention to personal appearance would not be amiss. For stage artist Mr. Frey looks the comical part of any of the hundreds of males to be encountered in the subway and on the street with careless-

pressed suit and unshined shoes. John Sheehan and Co. (New Acts). Municipal Four (New Acts).

Ray Fern and Maree, mixed team with a penchant for burlesque comedy and travesty joke, found consistent response. Fern's dentifrice smile that almost rivals Cecil Lean's is an asset and certainly does much to establish them from the start. The LeRays closed. The couple is youthful and nice appearing, doing their aerial routine with snap and precision. Their golf course opening is novel and they get down to business at once. The man is a nervy

worker, topping off with a flashy forward he catch and climaxing it with a single forward heel catch, announced by a card as the only man doing it. It looks foolhardy enough to be true.

Abcl.

81ST ST.

A well-balanced variety program, with comedy predominating, satisfied a very good-sized audience for a Monday night at this period of the season.

Anderson and Yvel, the skaters, gave the bill a speedy start, sus-

tained by Aaron and Kelly, colored male duo of dancers (New Acts). The Fleming Slaters (New Acts) added the necessary touch of feminine class, and were followed by Al K. Hall and Co. opening in "one" with a bit from burlesque, productive of many laughs, going to full stage for a ballad by the straight man and a wooden shoe dance by Hall. Another ballad led up to the finale, a double dummy dance by Hall and one of the women. With its rough comedy and hokum clowning it was a big hit, but made the next spot a tough one for Mary

Haynes with her character impersonations. But Miss Haynes went after them and won out. She is a good entertainer and also a wise show-woman, soon convincing the house of the fact.

Chic Sale in his inimitable catalog of rural character sketches, his clanking steam radiator and his clever monolog with his busted horn, closed the vaudeville, and had a hard job getting away from the insistent applause.

An interesting sea picture, "Masters of Men," closed the show and held the audience to the last flash.

THE FIELD HAS BROADENED

SHOW BUSINESS EVERYWHERE

NO MORE "PICTURES" ONLY

NO MORE "SMALL TIME"

NO MORE "BIG TIME"

NOTHING BUT "SHOW BUSINESS"

Everything wants vaudeville acts.

The present condition was long since predicted by Variety in this very kind of its own advertising.

The picture field is unlimited. Not only does it want vaudeville acts for the stages of its theatres, but it needs them in productions, for scenarios, for knowledge and experience, for comedy and comedy scenes; it needs them in every way and always.

There is every reason at hand for every vaudevillian to advertise him or herself—and use Variety.

Step right in and make yourself known to the new people in the show business.

Do it through Variety, that goes to and takes in the world.

"ALL OF THE NEWS ALL OF THE TIME"

INSIDE STUFF

ON VAUDEVILLE

Several vaudeville actors have been gypped lately by a gang of card experts. The gang has evolved a new wrinkle for the old swindle known technically as "the cuff." Choosing an actor with an exaggerated sense of cupidly one of the shills tells of a poker player who likes to bet big sums but who is a sucker for a wise guy, due to a physical eccentricity which he (the shill) has discovered.

The story goes along that whenever this fellow is bluffing, his excitement becomes so intense his nose turns a fishy white. All the actor has to do is bet them up when the other fellow's nose reads bluff.

The game is framed. At the psychological moment the big money is bet by the actor who sees the other chaps beezee is a sickly white. Much to his amazement when he calls, the other fellow has the goods. The cheater rubs a white powder on his nose whenever he is ready to take the sap. Several squawks have been heard about the game during the past week.

The effect of the war on the various branches of the music industry is said to have affected the sale of phonograph discs to the greatest extent. Although reported as having hurt the sale of sheet music and player piano rolls, the discs have suffered to a far greater extent. The most noticeable decrease has been noticed in the sale of vocal records, the higher priced operatic selections having fallen off to a marked degree with vocals of all descriptions affected.

The branch of the disc business which has held up best with the radio invasion is the popular dance music. The radio has yet to be regulated to such an extent that the music may be used for dancing to any extent, the present radio concerts being laid out in such a manner as to have several styles of music and singing introduced during one of the broadcasting periods. In this way no consecutive dance selections are brought into play, the concerts being broken up, thereby eliminating any chance of the radio being used for dancing throughout an evening.

The new 4,000-seat house being erected at Gold and Fulton streets, Brooklyn, by the B. F. Keith interests will be known as the E. F. Albee, and not the new Orpheum. The new house is to take the place of the present Orpheum, with a big time vaudeville policy.

The usual booking meetings in the Keith office, customary over the summer period for selection of acts for bills the following season, is said to have met a friendly difference of opinion among the bookers. One side is for more open books for the purpose of handling new vaudeville turns that prove acceptable, while the opposite thinks suitable turns now on the market should be secured. It's probably a point of difference always existing among booking men, but that it has come up holds encouragement for new acts.

Some trouble with musicians and stage hands has locally developed in a few cities within the past months. As they are local, each is of no consequence outside of the city where occurring, but they suggest there is a possibility of a breach between musicians and managers before next season starts. The stage hands thus far that have become embroiled acted out of sympathy in the majority of instances for the musicians. The expectation, however, appears to be that whatever the differences between the union people and vaudeville may be they will be ironed but over the summer. The legit people seem to see a similar result with themselves and union labor. The national managers' convention next week in New York will decide to some extent on the outcome for the legit end.

Menlo Moore seems doomed for an expose. He has been ready to die too often or reports of his passing out happen with singular regularity. A Chicagoan the other day when seeing Moore in the Hotel Astor, said: "Hey, what's the idea? The last time I saw you you told me it might be the last, and on the strength of that I paid for your lunch. Now here you are again, eating lunch with someone else and not paying for it yourself."

Other fellows sitting around the table started to figure and reached the decision Moore hasn't paid for a meal himself in the past six years. During that time he has been reported ready to die eight times. Through the flowers sent to his Chicago home as every report appeared, Moore now has one of the largest greenhouses in Illinois.

Within the year Moore twice has travelled to Maine, and once to Battle Creek, besides planning several trips to Saranac Lake, "for his health" as he said, but always returning to the Astor. The same curious guy from Chicago who accused Moore of crossing him for a lunch, wanted to know why Moore never took a health trip to his home state, Indiana.

Moore acknowledged Indiana is a tough state to get away from, and a tougher one to go back to, but he wouldn't promise to stop the reports of his passing out. Moore refuses to admit he's circulating the dying reports for a gag, and says he never would have accepted the lunches and banquets had he previously known his attacks would not prove fatal.

Moore admits that he now looks as though he couldn't possibly live beyond 95, and also agrees that he will split even on any meal checks, but he wants his friends to understand that "Molly Darling" did not become a hit until after he left Chicago last summer, so he couldn't calculate, with his partner, Megley, that "Molly" would play three return dates in Boston this season. Moore makes a point in pointing out that if "Molly" could come back three times in that hard boiled village, why shouldn't one of its producers have more than a single try without everyone knocking.

And Moore claims the world's championship for fooling doctors.

A new idea in vaudeville entertainment with a strong leaning toward the educational side is the engagement by the Trans-Canadian Theatres, Ltd., of the Cultural Vaudeville Circle. It is a vaudeville road show of six acts headed by Tameo Kajiyama, the Japanese mental telepathist, and Carl Rosini, the magician. Four other acts will be in support to be selected by Kajiyama and Rosini. The show will play the Trans-Canadian circuit on a percentage split. The circuit has 30 weeks' playing time.

The latter part of last April Eddie Cantor played Detroit in "Make It Snappy" and introduced a new number, "Eddie, Steady," which was the target of particular reproach from Ralph Holmes, dramatic editor of the Detroit "Times," who was surprised that a comedian of Cantor's standing should need have recourse to a song of the extreme "blue-ness" contained in "Eddie, Steady." Cantor replied to Holmes admitting his error and promising permanent elimination of the number, the letter being printed and earning some good publicity for the comedian. However, for local purposes with Cantor playing in the "Follies" and some of the metropolitan Keith houses (current at the Palace) the song is still a feature of his repertoire.

Tom Heath is said to have protested against the employment of the McIntyre and Heath billing with that show, while Heath is absent, unless the Shuberts paid him (Heath) a royalty. This the Shuberts refused to do, according to accounts. The show closes Saturday in the Dakotas. It has been doing a good one-night stand business despite Heath's absence. Tuesday night this week in one of the western towns it got \$3,500.

There is some doubt if Heath intends returning to the partnership. He has been in Florida, at Daytona mostly although he mixed in with the real estate flurry at Miami. Heath likes the southern country and may be tired of tramping, since the McIntyre and Heath combination is fast approaching its 50th anniversary. The two great blackface comedians, however, may get together for one more trip, calling it a 50th jubilee celebration and farewell tour.

SPORTS

Johnny Dundee will get his chance to annex the featherweight title. Tom O'Rourke signed Dundee and Criqui to box for the title at the Polo Ground this summer. The articles were signed before Dundee left for Milwaukee where he is scheduled to box this week.

Before Dundee lost his 130-pound championship to Jack Bernstein of Yorkers he inserted a clause stipulating that if Bernstein won he was to give Dundee a return bout within 60 days. The clause didn't mention where the battle should take place. Bernstein's manager has agreed to meet Dundee within 60 days, but says the bout must occur in New Jersey, where no decisions are allowed. This means that Johnny will have to knock Bernstein out to regain the title which he lost on one of the rankle decisions handed down in the history of boxing.

A story is going the rounds that had Dundee a manager he would not have lost to Bernstein. The promoters and managers of the boxing game are said to be against a fighter collecting 100 per cent. of the purses, preferring to have a manager get a one-third cut. Dundee has not had a manager since he left Scotty Monteith. Dundee has amassed a fortune in the ring and incurred the ire of all of the managers, who think he established a dangerous precedent.

Benjamin J. ("Ted") Watson of Scranton, Pa., was elected captain of the Goltge track team for 1924 at a meeting of C. men last week. Watson is the best pole vaulter ever developed in the up-State institution, holding the college record of 11 feet 6 inches.

Morris Marshall Cohn, of the class of 1924, has been elected captain of the Union College track team for next year. He is a crack high jumper and has been on the Garnet track squad since his freshman year. Cohn tied the college record in the high jump when a frosh at 5 feet 9 1/2 inches. He scored 20 points in five meets this year and was second to Harold Oram, who ran up 106 points. Oram was Union's brightest star the past season.

A new open air boxing stadium, seating 4,000 and located in the center of Troy, N. Y., will be opened June 25 by the Stadium A. C., which has taken over the Collar City A. C. The State Athletic Commission granted a license to the new club last week. The Collar City A. C. staged its last show at the Lyceum theatre Monday night. Moe Myers will continue to act as matchmaker for the new organization. Frankie Laureatte, local welterweight, will appear in the main bout of the opening card with either Jimmie O'Hagen of Albany, Phil Kaplan, or George Ward. O'Hagen is scheduled to leave June 20 for a series of bouts on the coast, but he is trying to delay the departure so that he may meet Laureatte, according to Matchmaker Myers.

A bout between Laureatte and O'Hagen has been "steamed up" several times and should draw big, as each man has a big following in his home city. The wooden stadium which the Stadium A. C. will build is modeled after that used by Tex Rickard for the Dempsey-Willard affair at Toledo. It will cover a plot of ground 120 by 120 feet. The very last seat in the last row of the bleachers will be only 49 feet from the ring.

Pete Gibbons, known in local sporting circles, and William Prout, who is building the stadium, are on the board of directors of the new fight club with Moe Myers. Nell McGrath, connected with the sporting page of the Troy "Record," recently severed his connections with the management of the Collar City A. C.

Eddie Kaw, Cornell's all-American back the past two years, has signed a contract as athletic director at St. Lawrence University. Walter Knauss, another star of the Cornell eleven, will assist him as line coach. The authorities at St. Lawrence believe they have the material for a fine football team and the supreme effort for gridiron fame will be made next year under Kaw's direction. A fund of \$30,000 is being raised for a new gymnasium.

The wife of Winnie O'Connor the jockey now in France, was taken to the American Hospital, Paris, last week, for an operation.

JOYS AND GLOOMS OF BROADWAY

Now that the Broadway cabarets are one by one passing out, the question naturally arises, where do the New Yorkers go at night? In a city of seven million, some, at least, of the patrons of cafes, were city dwellers. The apartment "speakeasy" is the answer, and this form of bootlegging joint has sprung up all over New York.

There is an apartment building on West 72d street which houses several of them. Patrons are secured by solicitation and liberal distribution of cards. Only those known to the owners or friends are admitted. It then becomes an "apartment party," such as are held in private homes all over town, except that the "guests" pay for everything they order.

Some of these places put on their own particular style of entertainment, which goes free with the beverages.

As liquor is readily obtainable, but under bad conditions, one can not help thinking that the public cafe with its show and surroundings is infinitely to be preferred to the apartment joint. There are so many of the latter and so cleverly conducted that it is almost impossible for the police to find them and stamp them out. If one place is closed it is an easy matter to open another somewhere else.

"It pays to advertise" is a well-worn phrase, yet never more clearly demonstrated than in the case of Berta Donn, dancer with "Sun Showers." Some time ago this column printed that Miss Donn owned a house in Greenwich Village, where she set rooms. A few days ago Miss Donn told this writer she had received innumerable letters and phone calls and has a waiting list of friends and others who read of her place in Variety and want to live there.

Ned Wayburn is conducting "Follies" rehearsals under a severe physical handicap, for his recent strenuous work and a pressure of business in his dance studio have undermined his health to some extent. He is sticking valiantly to his task of putting on new numbers for the summer run of the "Follies."

Several of the newer Ziegfeld girls for some unaccountable reason become nervous every time they hear Ziegfeld is in the audience. One in particular became almost panicky just as she was about to go on for the curtain number, in which several of the show girls appear in a black velvet drop, with one shoulder and one leg, practically nude, showing through; and a clasp holding the curtain at the hip. As the girl walked out on the stage her nervousness took the form of a desire to sneeze. In spite of every effort to control herself, she sneezed violently and unhooked the clasp in the curtain. Only her speed in gathering the rest of the curtain about her prevented a serious catastrophe.

A very stunning, but very vapid show girl beauty was being gently razed by her male companion. He accused her of being dumb, which she denied. She told him she was studying dancing, which he laughed at. She claimed she could dance, and to prove it said:

"I can kick the back of my head."

"Perhaps that's what's the matter with it," was the reply.

Con Conrad, whose weekly letters to various individuals and firms run as an ad in Variety each week, is winning considerable attention. He recently returned from his fifth trip to Europe in as many years. While abroad Conrad had the unique privilege of seeing the same show in three different countries. It's a German musical comedy, rights to which he has bought for American presentation. Conrad saw it in Vienna, Berlin and London. Con will write new music for its American presentation.

Francine Larrimore is about to open in Chicago for a special summer engagement, and thereby hangs a tale. Chicago is Miss Larrimore's pet town. She had four successes in a row in four years there, and hopes to make it five. She appeared in "Over Night," "Fair and Warmer," "Scandal" and "Nice People," all hits. Incidentally, Miss Larrimore is having difficulty finding a new play suitable to her, and would welcome manuscripts, particularly from new authors who have never had anything produced on Broadway.

She is the featured dancer, and a mighty good one, too, in a magnificent restaurant show. Her work is excellent. To the stranger in New York or any one unfamiliar with the details of theatricals, a glorious, petted and pampered creature with a large salary and a host of friends. Magnificent and alluring costumes, lights, scenery and surroundings all lend enchantment to the little girl.

In reality she is friendless and alone, barely existing in a furnished room, earning a salary no larger than that of a chorus girl, and trying to support a mother in Kansas City on her earnings in New York. She has only enough money to live from day to day and week to week, without a real friend to turn to in an emergency, and the closing of the restaurant where she is working, expected any day. Appearances are deceiving. Beneath the glitter of Broadway's famous beauties lie many a heart ache. This sounds like hokum, yet real Broadwayites know how true it is.

The Broadway Comic strolled in.

"Well," we said, "I suppose by this time everybody knows that the 'Broadway Comic' is you?"

"Don't be silly," he replied, "every other comic thinks it's him."

A well known song writer had an appointment at the Selwyn theatre to meet a producer of a musical show. He wandered into a stage door on 43d street with his manuscript under his arm. Finding no one back stage, he sat down for a moment. He fell asleep and the next morning the night watchman found him behind a pile of scenery. He had wandered into the Apollo theatre.

When "The Gingham Girl" first opened Babe Stanton and Maude Lydiate were in the chorus. Through hard work and ability they came to the front and played small parts. They open today (Thursday) in Long Island in their own act. Ambition and hard work, plus some ability, would lift many a girl out of the chorus, but lack of it, and lack of opportunity and any one to take an interest in them, keeps a great deal of latent talent in chorus ranks from discovery. A well known producer of vaudeville acts claims he can pick three girls out of the chorus of any show in New York and make an acceptable act out of it. Or, even more than that average could do it for themselves if they would try. The small time will give them work.

A "perfect figure contest," with prizes for the girls with the best forms, was scheduled for a neighborhood theatre. Some hours before the contest it was learned only one girl had entered. It looked like a flop, but a resourceful press agent, who has a number of friends on Broadway, leaped into the breach. He drew up at the stage door of the Earl Carroll theatre where Sammy Lee is rehearsing the "Vanities of 1923," and received permission to take away any girls willing to go.

Without explaining what he wanted and being in a hurry, he loaded eight girls, all dressed in bathing suits (in which they had been rehearsing) into his car and started for the theatre. None of the girls were even a wrap. They piled out of the machine, slipped through the stage door and each one posed individually in a cabinet effect. The audience didn't know they were professionals and enjoyed the show immensely. The girls were glad of the chance to get away from rehearsals and several won silver cups. They were stopped four times returning by traffic police, who investigated at length the attire of the girls and seemed loathe to let them go. Coming back the car stopped in traffic in front of the Capitol, and almost started a riot when the pedestrians spotted the bathing suits.

CABARET

(Continued from page 10)

ties, corks and labels that defy detection. An American recently back from the Orient found a way to tell the difference between the real and Jap-made "Johnnie Walker," "discovering" that the native labels read, "Produce of Scotland," instead of "product." They do not actually make Scotch whisky, but import a mash and then complete the process. The English importers in Japan have the real stuff, and wise visitors trade in those shops for their grog. The Japs make mint cordial by the barrel, and partake of it literally after meals. They formerly used beer in great quantities, but lately have learned that Scotch is the "fashionable" drink, and are consuming that, though they cannot stand more than a few drinks.

Prohibition agents working out at Malone, N. Y., under the direction of Robert D. Angell, have seized a total of 25 bootleg cars since the opening of the roads this spring.

Bootleggers whizzing along the road outside of Mechanville, N. Y., in a Marmon last week, hit a Ford, injured a baby riding in the Henry with its parents, badly damaged their own machine, and lost a load of Black Horse Canadian ale which "leaked" with the assistance of thirsty bystanders. The rum runners fled and left their car behind them, which the police seized. A crowd soon gathered, and the odor that emanated from the leak made the muscles of many parched throats quiver. The temptation was too great for some of the bystanders to resist, and they proceeded to help themselves. Every available pocket was pressed into use for the confiscation process. The women with their roomier garments are said to have carried heavy loads away.

Chicago businessmen have a new way of getting liquor prices which now come through the mails with an arrangement by which they order using a phone number listed on the circular and are not asked to pay until the goods have been delivered, tested and even consumed.

The June price list is as follows per case:

Scotch	
White Horse.....	\$100
Dewar.....	100
Sandy McDonald.....	100
Johnny Walker.....	100
Bunnills (Irish).....	100
Old Curio.....	100
King Cro.....	100
Haig & Haig.....	100
Green Stripe.....	100
Canadian	
Hiram Walker.....	\$95
Segram's.....	95
Benedictine, Imported.....	\$130
Creme de Menthe, Imported.....	80
Creme de Cocoa.....	80
Kummell.....	75
Apricot Brandy.....	80
Chartreuse.....	100
Barcard Rum.....	90
Gordon Gin.....	65
Vermouth (French).....	65
Vermouth (Italian).....	60
Hennessy Brandy.....	130
Shoe Gin.....	65
Bourbon	
O. F. C.....	(pts) 125
Echo Springs.....	(pts) 125
Grand Dad.....	(pts) 125
Monogram.....	(pts) 125
Lewis Hunter.....	(pts) 125

A new show was opened at the Bloom's Midnite Frolic in Chicago, Saturday, with the exception of Charles Cash Bennett and the Century Serenaders. The LaPier Sisters sing French songs and Yvette Quinn, a singer of "blues" are new. Frankie Jaxon's "Rosy Posy Revue" opened at the Entertainers on the same night with 20 people including Jean Starr, Dan Small, Marie Gore and George Miller.

The Mosconi Brothers, who are at the Trilanon, Chicago, dance palace this week, are appearing twice nightly but do three shows Saturday and Sunday.

Mrs. Ann Margaret Van Amburgh has been denied a separation and separate maintenance by New York Supreme Court Justice McCook from Frederick W. Van Amburgh, musician and orchestra leader at the Knickerbocker Grill. The court held that there was no abandonment, as alleged by Van Amburgh, stating, "I find that he believed her unfaithful when he left the domicile, and had reasonable grounds for this belief." A suit for divorce previously instituted

by the musician was adjudicated in Mrs. Van Amburgh's favor, clearing her name, with the counteraction for the separation ensuing.

Al Sanders has completed arrangements to book several high-class vaudeville novelties as special attractions for set occasions at the Arcadia Dance Palace, Providence, R. I. The Arcadia is a new venture, having been built by Walter Lederer at a cost of \$500,000, in which he has installed a Paul Whiteman orchestra under the direction of Albert Mitchell. It accommodates 6,000 people, with an admission charge of 50 cents. For the jubilee opening, June 14, Sanders has engaged (for one night only) Weber and Fields, who will do the original act which they did in their own music hall years ago.

The New York Supreme Court suit, pending since 1920, by Reisenweber's, Inc., against the Ziegfeld Midnight Frolics, Inc., Florenz Ziegfeld, Jr., Charles Dillingham and A. L. Erlanger has been settled out of court. Reisenweber's sued for \$32,000, damages for being evicted from the New Amsterdam Roof, where they conducted a restaurant since 1918 on a percentage basis, whereby the defendants were to receive 35 per cent. of the food and liquor intake and 10 per cent. of the cigar and cigarette sales. The Ziegfeld Midnight Frolics, Inc., for a defense set forth they took the contract over from the Dance de Folies, Inc., with which Reisenweber's made the agreement, and that the food was not high class, as agreed, which was the cause for the eviction.

Vincent Lopez's visit to Scranton, Pa., for a dance concert performance Tuesday was met with a citizens' committee and brass band, including the Anthracite Miners' Sextette. Mayor Durkan conducted the jazzers on a tour of inspection to the International Correspondence School, Von Storch coal mines, etc., prior to the evening's performance.

Cabaret business in New York, in the ultra sections of high checks and not much else, failed to hold up, despite the Mullan-Gage repeal. It left the dance cabaret men with the high-scaled menus perplexed. Previously they had banded had business upon the detailed cop annoyance. It was only when they were free from police surveillance that the restaurateurs admitted, perhaps only to themselves, however, that their "taking" of patrons steadily and frequently had kicked their business right in the spot where it couldn't stand kicking.

Most of the cops said they were glad they were out of the restaurant detail thing. Their orders were not to bother any restaurant on the night end, but they were told to see that licensed places (for closing) closed at the proper hour (about 1:30). The cops weren't any too particular, however, and are allowing them to run half an hour or so later. One cop who has seen much detail duty said the cabaret yelling against the police in their places was the bunk. "They wanted to see us there," he said. "Before we came in the people were bringing their own liquor and the house sold nothing. With the uniforms in sight the flasks went out and the house started to sell its own stuff once more. Don't let them kid you. The police never hurt the restaurant business; the fellows who did it were those taking all of the coin the first time, and the people never came back."

Long Island is a hotbed of rum running. The bootleggers down there have as many prices as a second-hand store on the East Side. It runs all the way from \$53 to \$75 a case. The protection is said to be \$5 a case.

With the state authorities out of the liquor detecting end, the Canada inflow has assumed generous proportions. Prices are getting to be right as well. Liquor may now be ordered from Canada, delivered in New York, with a set profit per case above the Canadian quotation.

Joe Tenner, "world's greatest characteristic entertainer," "Baltimore's New-Born Favorite," and stormy petrel of the Izzzy Wein-garden organization, which has been singing the cabaret shows atop the Century theatre roof here, Saturday filed a petition in the Superior Court asking for the appointment of a receiver for the company. He and

Weingarden originally came here as partners, but in the last week Tenner has been dropped entirely and has been working as a principal in the show. The highlight of his local career was on June 3, when he attacked two chorus girls in their dressing room and blacked their eyes. These girls were Mae Fox and Diana Verne.

Saturday the James L. Kernan Co., operating Kernan's hotel, filed an attachment against the show for an unpaid hotel bill, phone calls, etc., for more than \$300, all owed by Tenner, who, with his wife, Muriel Davine, has been stopping at Kernan's. Added to this Charles E. Whitehurst, owner of the Century, is said to have advanced him \$550 last Wednesday to pay off his chorus, which had refused to go on until they had gotten their last week's salary. Only Monday four of the principals in the show, Wallace Bradley and Marie Horn, dancing team; Mell Jocelyn, dancer, and Alice Haywood, prima donna, had to leave the city without their salaries, although Tenner had promised it to them on four different occasions, but finally he gave them a promise and an I. O. U.

I. M. Weingarden is much upset over the entire proceedings and is wrathful against Tenner. Weingarden denies that Tenner owns any of the show and denies that he has a right to ask for a receiver-ship.

"Why, he's crazy," said Weingarden. "I loaned him \$350 when he didn't have a pair of shoes that he could call his own. This show is all mine—not his."

That's the status of affairs at present. Tenner is asking for an accounting, claiming that the show is part his. Meantime, Weingarden is running affairs and running them smoothly without any assistance from the "world famous comedian," who told-trusting Baltimoreans he was one of the greatest attractions who ever stepped before the spotlight of the New Amsterdam theatre in the "Follies" and that his "dope" bit in "Mecca" was a veritable knockout. Said "dope" bit, incidentally, consists of the regulation burlesque stage business of seeing green snakes through a green light to the tune of "Dreamy Chinatown."

Jim Woods is in Los Angeles supervising the construction of the Billmore Hotel out there, which will have 1,000 rooms and be a formidable contender for the transient business along with the Ambassador and Alexandria. The career of Jim Woods as a hotel man has been an extraordinary one. It is well known on the coast. Woods, following his advent into New York as manager of the Commodore, established himself in the metropolis almost as firmly as he is entrenched in the west.

In charge of a road house near San Francisco some years ago, Woods attracted no especial attention. At that time the new Palace Hotel, San Francisco, had been running for some time and was a failure—a dismal failure, the coast people say. One evening an interested Palace Hotel investor visited the road house with a party. After being there a short time and noting the manner in which the place was conducted he made inquiries. After listening intently he spoke to Woods. Would Woods like to move from the road house to the management of the new Palace?

And Woods is said to have put over the Palace so fast it paralyzed the coast. From that start he has become the best-known hotel man in the country, in general charge of the McBowen chain, and now back again on the coast to land the biggest and best of them all on the winner's side.

Jim Woods' friends are ready to make affidavit he will get anything he goes after.

A certain chain of cabarets in New York still appear to be an objective for the police despite the Mullan-Gage repeal. Cops in civilian clothes have been hanging around the restaurants through the week. Ostensibly they are there on a tour of inspection, but they make the inspection so obvious it is equivalent to a detail. One of the clubs connected with this chain narrowly escaped a pinch the other evening.

The same club was taken after it had been open but a few days. It seems to be the impression along Broadway that there is a dead set being made for this group of cabarets.

The McBowen interests are said to have purchased the S. W. Stranahan interests in the Hotel Ambassador, New York City.

THE STYLISH SIDE

(Continued from page 10)

State. The costumes of Miss Meinotte were very dainty, a white, flounced hoop dress being the best.

The dailies have overlooked a story in the commencement exercises of Smith College for Girls, at Northampton, Mass., the ceremonies occurring this week. It seems unlikely the dailies shall entirely miss the semi-humorous tinge of this week's proceedings at Smith's. The graduating class of girls there each summer agree among themselves that the first mother amongst them shall have her child adopted as "The class baby." That agreement is common law in the school, it often occasions wagers and much speculation. There is pride attached, as the tactic understanding is "the class baby" on the first commencement after its birth, is wheeled across the parade ground at Smith's for the glory of the class.

In the '22 graduating class at Smith's was a colored girl. The other young women at last summer's commencement spoke about the possibilities. They came true. The young colored woman married shortly after leaving college last summer, and is now the mother of the class' first child. In accordance with all of the precepts of the girls' school, her baby is to be wheeled over the campus at this week's commencement exercises.

The prettiest negligee of the spring season was shown at the Alhambra (Keith's stock) by Paula Shay in "Why Men Leave Home." The beautiful shade of green georgette was most becoming to the wearer. A very effective deep orange taffeta was made with shirred skirt with the bottom of skirt describing four large scallops. Lorraine Bernard was seen to advantage but her make up was too vivid to blend successfully with the deep coloring. A little less rouge would help.

Rene Brennan, sister of the handsome Sybil Brennan, was alluring in the same company, in flesh chiffon over a delightful shade of blue that harmonized with her Irish blue eyes. Milly Freeman as Grandma exhibited taste in dress that was not so grandmash.

Very good judgment is shown by Miss Harte (Harte and Albright) on the Loew time in the color make-up she uses. It has a most natural effect, and is a relief to the eye. It is common now to see the girls make-up bordering on a blue when in the spotlight. This comes of using a dead white powder. When the spotlight strikes the face the result is bluish. Miss Harte should wear another hat with her sequin gown, as the one she wore when seen is too severe in outline, and does not belong with the dress. The medley the couple sing at the end of the act is very good and brought a strong finish. Miss Albright has beautiful teeth and a pleasant voice, but should try to overcome the tremulo.

The Joe Stanley act (on the same circuit) has four pretty girls, all able to do something. One especially has the making of a comedienne. She plays the ukelele while Stanley plays the flute. Her few incidental remarks got healthy laughs. The set was unusually pretty, but badly masked by the house wings and showed plenty of open time between the set and borders. Mr. Stanley does a travesty on Kipling's "I Learned About Women From Her" very cleverly. His short straw hat was funny, almost as funny as the ones the men are wearing now. Why a short brimmed straw hat? The object of a straw hat is to shade one's eyes from the sun, else why wear one at all?

Mignon looks neat in a white georgette with a single rhinestone ornament at the belt, and wore a diamond brooch. The skirt was gathered at the hips in a horse-shoe design. Mignon's act was not helped any by her baby talk announcements.

The Bob Pandur troupe would look nicer did they wear waistcoats with the Tuxedos. The still walking finish savored of Drury Lane and was highly amusing.

Nelson and Parish have a very good act, and the Tangerine and green dress and hat worn by Miss Parish was pretty and smart.

A party wishing to leave the American roof before the performance was quite over Friday night, waited nearly ten minutes for the elevator, ringing repeatedly. With no response they decided to walk down. As there were no signs to guide them they succeeded in getting into the theatre boxes of the theatre below, and finally emerged on a fire escape, one story from the ground. This might not be alone annoying to the patron but dangerous in an extraordinary emergency.

A very ugly effect was accomplished by Miss Bertram (Fisher and Bertram) through her showing her bare knee when lifting her skirt several times in the course of the act on the Loew circuit. There is nothing attractive in the below the knee stocking and it invariably gives the leg a bad line. Both members worked fast and got some solid laughs. Miss Bertram's tan slippers went badly with her grey gown which was made with circular flounces on the sleeves and skirt.

Mothers should always insist that their children be vaccinated on the leg, slightly above the knee. It is a pity to see the arms of our stage girls marred by the unsightly vaccination mark.

"The Bright Shawl" is an uninteresting picture though it has plenty of plot. So much film intrigue it wears the beholder. Richard Barthelmess is quite buried beneath his high collar and "side board," and he is not as handsome as in other of his pictures. Miss Gish as the seductive dancer has far too heavy a make-up, especially on her eyes. The bandoliered looks on her cheek are not necessarily Spanish nor becoming. One gown of Miss Gish's was very good, a white hoop skirt model with a very tight 1840 bodice that would not have been half so attractive were it not for the lovely figure within it.

Rita Gould, playing around in New York vaudeville, has improved her appearance 100 per cent. since adopting the straight and sleek bob. A unique headdress with the first costume suited Miss Gould splendidly. It is a close fitting horse-shoe frame with three glittering circular ornaments at top center and on either side. The costume and song should be placed later in her turn as this and the "mammy" number are the best she does. The exit of her first number is not properly timed; she leaves the stage fully two bars before the end of the number.

It is surprising that this consistently good single has been so much overlooked by the big time bookers. Wherever she has played the reports have been from good to excellent—if not inside reports they were audience reports, much better for basis. When playing Baltimore recently Miss Gould was held over for one week, strictly on returns. One explanation may be the bookers are losing in perspective or there may be an explanation on the booking angle, but still this fast advancing single with her popularity extending from the A. E. F. days certainly seems entitled to more consideration—and this is said wholly gratuitously as the writer has never met Miss Gould.

A couple of scenes for the new Winter Garden's "Passing Show" were tried out last Sunday at the Audubon. The first an antique shop with an auctioneer and his assistant in a company of 15. The skit is an adaptation of the German comedy playlet, "Der Trotter," done in Berlin about 1913. The assistant got a few laughs at the Audubon, but otherwise it hardly looked worth the translation. Bob Nelson sang a few songs, which, with his buoyant personality, are likely to get over in the Garden show. Then followed the other Winter Garden prospect, "The Interior Decoration," a good idea badly written. Josephine Drake got the best results in it, on metric basis. Let's hope the set in it will have been changed ere the now-proposed premiere of "The Passing Show" production.

BILLS NEXT WEEK (JUNE 18)

IN VAUDEVILLE THEATRES
(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to booking offices supplied from.
The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.
* before name denotes act is doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY
Keith's Palace
Edna Canton
Al K Hall Co
Lillian Shaw
Combe & Nevins
Dud DeKerejarto
(Two to fill)
Keith's Riverside
Harland Dixon Co

CECELE HARRY D'ANDREA and WALTERS

Featured Dancers
"Marry," "The Merry Widow," "Up in the Clouds," "Spice of 1922," and others.

Senator Ford
Fortunello & C
Mabel Burke Co
J. Lenzberg's Orch
Zulu & Doria
(Others to fill)
Moss' Broadway
Princess Wahleka
Annet Bros
Harry Holbrook Co
Walsh & Einar
Kay Hamlin & Kay
(Others to fill)
Moss' Coliseum
Seed & Austin
Rule & O'Brien
J & E Mitchell
(Others to fill)
2d half
A Lesson for Wives
Doh Hall
Dancing McDonnads
(Others to fill)
Keith's Fordham
Pearl Regay Co
Burke & Durkin
Harry Holman Co
(Others to fill)
2d half
Rooney & Bent
Davis & Pello
Rube & O'Brien
(Others to fill)
Moss' Franklin
Lesson for Wives
Davis & Bradner
Doris & Lynn
Holmes & LaVere
(Two to fill)
2d half
Jack Wilson
Phenomenal Play's
Bigelow & Lee
J & E Mitchell
(Two to fill)
Keith's Hamilton
Pepita Granados Co
Phenomenal Play's
McFarlane & Palace
Mile Michua
(Two to fill)
2d half
Shone & Squires
Moran & Mack
Davis & Bradner
(Others to fill)
Keith's Jefferson
Williams & Taylor
Conley Co

CONKEY ISLAND

Brighton
Olson & Johnson
McKay & Ardine
The Diamonds
Ben Bernis Co
Dooley & Morton
Spill Vane
(Others to fill)
2d half
Belle Baker
Seed & Austin
Herman & Shirley
Miller & Capman
A & F Steadman
(One to fill)
BROOKLYN
Keith's Bushwick
Creole Fashion Pl

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H & B Gordon
J Gold
Shane & Squires
Dancing McDonnads
(Two to fill)
2d half
Pepito Granados Co
B Bender Tr
Harry Holman Co
Holmes & LaVere
Burns & Lynn
Moss' Regent
Dorothy Russell Co
Lahr & McSedea
Bigelow & Lee
Herman & Shirley
Bob Hall
(One to fill)
2d half
Harry J Conley Co
(Others to fill)
Keith's 121st St.
Miles from B'way
Joe K Watson
Mel
Laura Ormabee Co
Crafts & Haley
McCartin & Marrone
Keith's 125th St.
2d half (14-17)
Dove Ferguson Co
Block & Dunlop
*A Miller & Girls

SHEAN and PHILLIPS

Featured with ONA MUNSON
Playing B. F. Keith Circuit

Hibbett & Malle
Mellie Parker
Kafka & Stanley
1st half (18-20)
Hal Johnson Co
Janet of France
Loyce Stephens
Georgia Howard
Lyttell & Fant
Senkus & Sylvers
2d half (21-24)
Dove Ferguson Co
Block & Dunlop
*A Miller & Girls
2d half (14-17)
Oodities of 1923
Sweeney & Walters
Jo Jo Dooly
Laura Ormabee Co
Dezro Retter
(One to fill)
Van & Tygon
The Delors
Bohemian Life
(One to fill)
1st half (18-20)
Helen & Cook
June Jackson Co
Healey & Cross
(Others to fill)
2d half (21-24)
June Lamont Co
Pinto & Boyle
(Others to fill)
ALBANY, N. Y.
Proctor's
Rinna & Grill
T & C Brown
*O Kelly Synch'p'ts
Allen & Canfield
Ryan Weber & R
2d half
Everetts Monkeys
Strad & Legatto

ATLANTIC CITY

Young's
The Sterlings
O'Brien & Japhine
London Steppers
Moore & Freed
Mechan's Dogs
BALTIMORE
Maryland
Aileen Stanley
The Wages
Owen McGivney
B & P Wheeler
W & J Mandel
Ibach's Band
Dotson
Rich Hayes
(One to fill)
BAYON ROUGE
Columbia
(Shreveport split)

THE FOUR DIAMONDS

PEP PERSONFIELD
THIS WEEK
B. S. MOSS' BROADWAY
NEXT WEEK
NEW BRIGHTON THEATRE,
Brighton Beach
DIRECTION:
ALF T. WILTON

1st half
Sheldons
Sterling &
Baxley & Porter
D'Amore & Collette
H Brockman Rev
2d half
Pardo & Archer
Frank Mullane
Carr & Bray
(One to fill)
INDIANAPOLIS
Palace
Tanarakis
Morgan & Binder
Jay & Wesson
Piller & Douglas
(Two to fill)
2d half
Lowe & Stella
Florence Hobson
Moore & Kendall
Movie Masque
For Pity's Sake
(One to fill)
LANCASTER, PA.
Colonial
Splendid & Partner
Morris & Townes
"Johnny Murphy
"Black & White Or
2d half
LaMont Trio
Eugene LeBlanc
Married Again
(One to fill)
LOUISVILLE
National
Lowe & Stella
Florence Hobson
Moore & Kendall
AGNES—
FINLAY and HILL
—CHAS.
in "Vodvil a la Mode"
with ENRICO CARUSO SBORDI

BUFALO

Shea's
Emma Raymond Co
Wanka
William Kent Co
Olga Myra
Ruddell & Donegan
Irving Fisher
C'ROBNALE, PA.
1st half
Irving
Noel Lester Co
Kelly & Drake
Frank Mullane
Vanetian Flye
(Two to fill)
2d half
The Gaultiers
"Johnny Murphy
F Jefferies Co
*Capitol Revus

CINCINNATI

Palace
Belle Duo
Hallen & Day
Wilson Aubrey
Fox & Allyn
Wade Botton
M & A Clark
Fitch's Minstrels
CLEVELAND
Hippodrome
Lawton
Murphy & Clarke
Bernard & Scarth
Murray Klusen Co
Shriner & Fitts
(One to fill)
10th Street
Nestor & Vincent
Maureen Englin
Billy Miller Co
Henry & Moore
Lloyd & Mace
Dance Creations
Palace
Parker Brothers
Jack Clifford
Margaret Ford
Helen & Cook
Moody & Duncan
Ben Welch
Gretta Ardine Co
DAYTON
B. F. Keith's
Harry Tada
Stewart Girls
Waters & Allen
McDevitt Kelly & Q

JACK CLIFF

THOMAS and HAYMAN
Have signed for New York production,
CHAMBERLAIN BROWN Office

ALLEN and Canfield

RYAN WEBER & R
SHEENDOAH, PA.
Strand
1st half
F Jefferies Co
Pardo & Archer
Carr & Bray
(One to fill)
SYRACUSE
B. F. Keith's
Tuscano Bros
Kally & Rowe
Fritz Scheff
Watts & Hawley
Herras & Willis
Ideal
2d half
Alma Abraham Co
Mms Du Barry Co
Goetz & Duffy
Runaway Four
(One to fill)
W.K.S. BARRE, PA.
2d half
Ward & Zeller
Ann Suter
Ethel Parker Co
Al Shays

NASHVILLE

Princess
(Chattanooga split)
1st half
Calvin & O'Connor
Sabbott & Brooks
Andersen & Graves
Joe Laurie
Mallia Hart Co
2d half
Stewart & Mercer
Murray & Gerrish
Kennedy & Rooney
Eddie Nelson
Francis & Johannes
NEWARK
Proctor's
Folsin Denny Band
Sweeney & Walters
Wm Eba
The Delans

DETROIT

Temple
Johnny Clarke Co
"Call of North"
Beegs and Cuppe
Jean Adair Co
Joseph Diskay
Jack Norworth Co
HAZLETON, PA.
Feely's
The Gaultiers
*C & M Markwell
*Capitol Revus
(One to fill)

NEW ORLEANS

Palace
(Mobile split)
1st half
Will Morris
Montana
Kellam & O'Dare
Brown & Whitaker
Lone Star
2d half
Miss Cupid
Margaret Sylvester
Moher & Eldridge
2 (Others to fill)
(Two to fill)
1st half (13-20)
Pietro
B & E Call
(Others to fill)
2d half (21-24)
Wm Sisto
(Others to fill)
PHILADELPHIA
B. F. Keith's
Bill Robinson
Jack Norton
Rogers & Allan
Gertrude Barnes
Levinthal Band
Beaumont Sisters
Deagan & Mack
*Oscar Martia
PITTSBURGH
Davis
Williams & Vanossi
Joe Wessington
Tom Burke
Wayne & Warren
Cook & Oatman
PORTLAND, ME.
B. F. Keith's
Ring Tangle
Willie Solar
Rolla Sisters
Francis Arms
University 3
Perry Corwey
RICHMOND
Lyrie
(Norfolk split)
1st half
Doris Duncan
Juggelund
Brice & Raub
Sewell Sls Co
Fenton & Fields
SCHENECTADY
Proctor's
Everetts Monkeys
Strad & Legatto
Sully & Houghton
Helen & Cook
*Mile Ivy Co
2d half
Binns & Grill
Florence Brady
*O Kelly Synch'p'ts

CHESTER FREDERICKS

The Featured Juvenile Dancer and
Clever Mimic
Third Season with
Gus Edwards Revue

POL'S CIRCUIT

BRIDGEPORT
Palace
Holden & Harron
Laces & Ladies
Dooley & Salea
Young Wang Co
(One to fill)
2d half
"The Royley"
Florence Brady
The Digtanes
Morris & Shaw
MORRIS & SHAW
Venice
Carnival of Venice
2d half
W & H Brown
Holden & Harron
Laces & Ladies
Dooley & Salea
Young Wang Co
(One to fill)
2d half
Inez & Hanley
Kelso & DeMond
Rose's Midgets
2d half
Ward & Zeller
Ann Suter
Rose's Midgets
(One to fill)
SPRINGFIELD
Palace
Samated & Marlon
Duncan & Joyce
Cupids Clousups
Goetz & Duffy
Mme Du Barry
2d half
Ed & Ida Tindell
Monds
Bennet & Webber
Elkins Fay & M
Son Dodger

KETCH and WILMA

"VOCAL VARIETY"
For the next two months can be
reached at the
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MISSOULA, MONT.
where they are spending their
vacation.

HARTFORD

Capitol
W & H Brown
Alma Abraham Co
Runaway Four
Shaw & Lee
Powers Elephants
2d half
Billy Kincaid
Hasecock & Doll
Powers Elephants
Goetz & Duffy
Herras & Willis
NEW HAVEN
Palace
*The Royley
Florence Brady
The Digtanes

MT. VERNON, N.Y.

Proctor's
2d half (14-17)
Mel Klee
Son Dodger
Dorothy Russell Co
Sankus & Sylvers
(Two to fill)
1st half (18-20)
York & King

WATERBURY

Palace
(Sunday Opening)
Ellis Kincaid
Kally & Rowe
Fritz Scheff
Watts & Hawley
Herras & Willis
Ideal
2d half
Inez & Hanley
Kelso & DeMond
Rose's Midgets
2d half
Ward & Zeller
Ann Suter
Rose's Midgets
(One to fill)
ST. LOUIS
Palace
(Sunday Opening)
Ellis Kincaid
Kally & Rowe
Fritz Scheff
Watts & Hawley
Herras & Willis
Ideal
2d half
Inez & Hanley
Kelso & DeMond
Rose's Midgets
2d half
Ward & Zeller
Ann Suter
Rose's Midgets
(One to fill)

ST. LOUIS

Palace
(Sunday Opening)
Ellis Kincaid
Kally & Rowe
Fritz Scheff
Watts & Hawley
Herras & Willis
Ideal
2d half
Inez & Hanley
Kelso & DeMond
Rose's Midgets
2d half
Ward & Zeller
Ann Suter
Rose's Midgets
(One to fill)

KANSAS CITY

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"SIR" JAMES DWYER

Palace
(Sunday Opening)
Ellis Kincaid
Kally & Rowe
Fritz Scheff
Watts & Hawley
Herras & Willis
Ideal
2d half
Inez & Hanley
Kelso & DeMond
Rose's Midgets
2d half
Ward & Zeller
Ann Suter
Rose's Midgets
(One to fill)

BOSTON KEITH CIRCUIT

BOSTON
The Pearsons
W & G Ahearn
Robb & Stark
Victor Grant
McLaughlin & E
Gordon's Olympia
(Scollay Square)
Don Quixano
LYNN, MASS.
Olympia
Stanley Gallin Co

SPESL ATTENS!

EDWARD J. LAMBERT
Assisted by Miss Minnie Fish
(Florence Anderson)
Orpheum Circuit, Palace,
Chicago
This Week (June 10)
And My Bookers Are—
Bill Jacobs—Arthur Pearce—Al Grossman

4 DANCING MADCAPS

PLAYING KEITH CIRCUIT
Produced by Cissy Madden
Direction: JIMMY DUNEDIN

Marcus & Burr
(Three to fill)
2d half
Brown Sisters
Doyle & Christie
Claude & Marion
(Two to fill)
2d half
Stanley Gallin Co
Hart & Kelly
Holmes & Holliston
Chief Caulpican
2d half
Chas Ledegar
Melroy Sisters
Marcus & Burr
J & H Shields
NEW BEDFORD
Olympia
Allanson

CHICAGO KEITH CIRCUIT

DETROIT
LaSalle Garden
Douglas & Earl
Tabor & Greene
Farnell & Florence
Ward & Baid
(Two to fill)
KOKOMO, IND.
Strand
Farnell & Florence
2d half
Stellar Five
Birds of Paradise
(Two to fill)
TERRE HAUTE
Liberty
The Cromwells
3 Kenned & R
Stellar Five

WALTER WARD and ETHEL DOOLEY

LEXINGTON, KY.
Ben All
Orren & Drew
3 Renards
ORPHEUM CIRCUIT
CHICAGO
Palace
Van & Schenk
Mitty & Tillo
Hal Skelly
Toto
Weber & Ridnor
Geo Yeoman
(One to fill)
State Lake
(Sunday Opening)
P & S Sabini
Van Hoven
Don Valerio
Bob Murphy
Jean Middleton
R Fagin Orchestra
Nora Elmont Co
(Two to fill)
DES MOINES
Orpheum
(Sunday Opening)
Land of Fantasy
Silver Duval & K
Lambert & Fish
Lambert
MILWAUKEE
Palace
(Sunday Opening)
V-Loppe Red Cliff
Wells Virginia & W
Smith & Barker
S Ballentine & H
Ernest Hatt
Grant & Wallace

MINNEAPOLIS

Heanepis
(Sunday Opening)
Yarmark
Tom Kelly
& Leland
Fiveck & Claret
Frank Devos Co
Oaklanville & Sanders
OAKLAND, CAL.
Orpheum
Alexandria
Bernhilly Bros
Du Val & Symonds
The Le Grohs
Sylvia Clark
Bronson & Ealdwin
SAN FRANCISCO
Golden Gate
(Sunday Opening)
Aunt Jemina & B
Toney & Norman
LOEW CIRCUIT
NEW YORK CITY
State
*Girtin Girls

VARDON and PERRY

HEADLINING PANTAGES CIRCUIT
This Week (June 10) Rivoli, Toledo

JACK POWELL SEXTETTE

HEADLINING PANTAGES CIRCUIT
(One to fill)
Lillian's Dogs
The Vainwrights
Elliot & LaTuer
Tuck & Clare
(One to fill)
2d half
Jordan Saxton Co
Mack & Lane
Anarash Sls Co
(Two to fill)
Gates
Ruge & Rose
Al Rickard
Norton & Melnoite
Jimmy Savo Co
Snappy Bells
2d half
3 Wheeler Boys
Jason & Harrigan
Eddie Carr Co
Neil McDevitt
Fred Bowers Co
Palace

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ASTORIA, L. I.

Arco Bros
Bodie Krammer
Wainwrights
Southern 4
Jimmy Savo Co
Coslar & Beasley 3
ATLANTA
Grand
Holden & Graham
Chas Lester
Fay Rash 2
Wilson & Jerome
Mammy & G D 3
2d half
Maxon & Morris

TOMMY and SARA VAN and VERNON

Warman & Mack
Fred Weber Co
Mayon & Brown
Justa Marshall Co
Orpheum
Samaroff & Santa
Prest & Morrison
Mark & Lane
Hickley
Flashes of Songland
2d half
Maxine & Hobbs
Chadwick & Taylor
Grey & Old Rose
Bail & Allen
(One to fill)
Boulevard
Margaret & Alvarez
Tower & Welch
Fred Weber Co
Bail & Allen
(One to fill)
Lyons & Wakefield
Herry & Miss
Silvers & Rosa
Eary & Eary

BALTIMORE

Hippodrome
Eldon & Keyo
Louis LeBlanc
Nelson & Barry
J & B Page
Songs & Scenes
BIRMINGHAM
Bijou
Sweeney & Rooney
Mabel Hiondli
Moore & Elliott
Dwight & Williams
Gerard & Mito
2d half
Holden & Graham
Chas Martin
Fay Rash 3

ST. PAUL

Palace
Olga Cook
Gibson & Connell
Redmond & Wells
Gardell Proyer Co
Rainbows End
Charles Irwin

Wilson & Jerome
Mammy & G. D. J.
BOSTON
Orpheum
Hubert Dyer Co.
Drean Sisters
Merritt & Coughlin
Golden Bird
Singer Murphy
Dance Varieties
BUFFALO
State
Hoffman & Jessie
Villon Sisters
Stolen Sweets

BOB MURPHY "and"
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Burnell Co.
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KAN. CITY, MO.
Globe
The Lampkins

Black & O'Donnell
"Rubeville"
(One to fill)
Skydome
Weber & O'Brien
Watson & St. Alva
Three Leas
(One to fill)
2d Half
Joe Allen
*Long Mack & M.
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Pantages
(16-21)
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Roy & Arthur
SPOKANE
Pantages
(Sunday opening)
Petrams
Nay Bros.
Casson & Klem
Georgia Minstrels

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MARGARITA MARGO, ARDATH DE
SALES and HELENE BETH
Direction: EAGLE & GOLDSMITH

SEATTLE
Pantages
Ziska
Ulls & Clark
Night in Spain
Jack Strouse
Jack Hedley Trio
VANCOUVER, B.C.
Pantages
Adonis & Dog
O'Meara & Landis
Pe's M'Idy Maids
Youth
D'wing & O'Rourke
La France Bros.
BELLINGHAM
Vaudeville
(17-18)
Lewis & Brown
Knowles & White
Harry Downing Co.
Marion Claire
Long Tack Tom
Les Gladdons
TACOMA
Pantages
Leon Mittl
Purcell & Ramsey
Juliet Dika
Clay Crouch Co.
Kranz & White
Three Falcons

PORTLAND
Pantages
McBanna
Connolly & Francis
Telephone Tangle
Gallerini Sisters
Warren & O'Brien
Gautier's Toy Shop
Travel
Martinet
Conn & Albert
Klass & Brilliant
Francis Renault
Geo Mayo
Dance Evolutions
SAN FRANCISCO
Pantages
(Sunday opening)
Laurie Devine
Frankie & Johnny
Harry Seymour Co.
Chuck Haas
Callahan & Bliss
Whitehead & Band
OAKLAND
Pantages
(Sunday opening)
Castleton & Mack

McBanna
Connolly & Francis
Telephone Tangle
Gallerini Sisters
Warren & O'Brien
Gautier's Toy Shop
Travel
Martinet
Conn & Albert
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CHICAGO

VARIETY'S
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There are four big features at the Palace this week—Van and Schenck, Vincent Lopez's Red Cap Orchestra, "Yarmark" and Wells, Virginia and West. The advancing of Wells, Virginia and West to a place in the quadruple billing is due to their big success at the Palace last September and to their general success in other houses. They are "next to closing," and Buster West's dancing in this late spot and Theodore Stepanoff's Russian dancing in "Yarmark" on early—third—are the individual applause hits of the show, surpassing momentarily the solid hits of Van and Schenck, now in their third week, and Eddie J. Lambert, who is on a big time bill after continued success in houses of lesser importance out this way.

Van and Schenck sang 12 songs at the opening matinee of their third week and held the stage for half an hour. They can apparently remain at the Palace as long as they like and work as long at each show as they care to. Gus Van begged off on this occasion, insisting that they owed something to people coming to other shows. Vincent Lopez's orchestra followed and did seven numbers with a revolving globe of mirrors used for "Carolina," which was sixth in the list. "The Contest," their closing selection, was a sort of revue of jazz bands and interesting. "H. M. S. Pinafore" is a departure from the usual, which would indicate that all jazz bands do not have to confine themselves to a certain few numbers.

The Lelands open the bill with highly meritorious feats of human juggling. Eddie J. Lambert, a comedian of an unusual type, stopped the show. He introduced a vein of satire into boob comedy which is highly amusing, and is assisted by Minnie Fish (Florence Anderson), whose stature and stage conduct contributes toward the general laughing effect. "Yarmark" duplicated its success of a few months ago, and the winter picture in Russia and "Shututa Shituta" won applause next in volume to the

dancing of Theodore Stepanoff. Billy Glason's talk and songs proved an important contribution to the program. He has a line of talk which is fast and furious in laughing returns, while his songs are bright and smart. Van and Schenck sang in usual form and then down in the pit, and relieved the sameness of encores by singing one number without piano, standing in "one." Lopez's orchestra followed to substantial applause. Wells, Virginia and West had the audience from the start as "Buster's" cleverness is not difficult of discovery. The lady is doing a new number which philosophizes that the "dumbbell" is wiser, after all, than the wise guy, which is nicely delivered. The Georgalis Trio—George, Bill and Mary—close the show with a display of marksmanship which is a surprising accomplishment. One chap does three shots at a time and hits targets placed so near to the faces of his associates that it provides a real thrill.

The weather was favorable to big business, and every seat was occupied at the opening matinee and again Sunday night. The show has appeal which guarantees big returns for the week.

Cool weather, as compared with the previous Sunday, with just enough rain falling every little while to drive the people into the theatres, combined with the draw of Gene Greene's name, gave the Majestic extraordinarily big business Sunday. For the last show there was the longest line-up, four deep, in front of the theatre, that has been seen for some time. The attraction of the show was sufficient to offset the danger of rain, emphasized by occasional drizzling.

The Majestic here consisted of eight acts, and the reviewer arrived in time to catch the Trennell Trio closing a previous performance, making nine acts witnessed, all of which have comedy with the exception of the Four Rubini Sisters. The Trennell Trio has different personnel since last witnessed (Feb. 21, 1933), but the comedian remains, and the fun is quite as good as before, while the new additions to the offering are satisfactory, though not surpassing the people they succeed.

Paul Kirkland and company open the show with some fooling in connection with dancing on an unsupported ladder and balancing a girl (the company) on two chairs. The making of dance steps pa's with the

feet of the ladder is something contributed to show business and the fun connected with the act is valuable where laughter is preferable to class.

Morgan and Ray have some excellent comedy songs and put them over effectively. This pair has a keen realization of just how to make the points of comedy songs stick in and bring cleverness to bright material. Lee and Cranston have an unusual conceit, which takes on the

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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nature of a comedy sketch, without being one and which has Mr. Lee's rich singing as a feature, balanced by Miss Cranston's beauty.

Johnson and Baker duplicated their recent success at the Palace, presenting the manipulation of straw hats mainly for comedy though there are some fairly good tricks executed. The unique methods of the comedian are certain to provoke laughter.

Valand Camble followed with another offering, which, while startling in mental accomplishment is so framed as to aim almost solely at comedy. A straight who is fresh almost to a point of being offensive without driving the liking of the audience away paves the way for a display of the mathematical miracles of a chap who must play the boob on account of lacking in stage charm.

The Four Rubini Sisters, who look alike to an extent that their relationship will not be questioned, offer a musical act which has showmanship written all through it. An announcement that one sister will suggest their brother, Jan Rubini, couples the act with a violinist who has made very big in Chicago vaudeville theatres.

Greene sang six songs and renders them just as well as he used to when headlined at the house under its two-day policy. He is talking to an extent that makes his act part monolog. He sings with orchestra and is unassisted excepting that for an introduction to "Stella" a long taxi driver comes up and drags him for a bill and finally announces that he will compromise if the singer will render the song about "Stella taking a yellow." Benson's orchestra moved from the State-Lake for Sunday only.

It is an eleven men organization which renders dance numbers very poorly and is much changed in personnel.

There are a lot of men on the bill at the State-Lake this week and a couple of bands, but there are so many big features that these points do not detract from the enjoyment of the show. The seven acts witnessed Sunday at the first show did not include Wellington Cross and Co. or Redmond and Wells, but had "Rubeville" and Eva Shirley with Oscar Adler's jazz band, and the Primrose Four, all serving to give the bill a masculine flavor.

"Rubeville" has a brass band and Adler's organization is an orchestra so the conflict is more a theoretical one than having practical importance. The arrangement of bills for

greatest share of applause with Corinne, a close second. Corinne caused comment by her youthful appearance but it was explained that she had an advantage, having started her stage career when but five years old. Joseph J. Sullivan presented the type of entertainment which once was highly popular. Lizzie Wilson revived old vaudeville days. Tony Williams and Mae Kennedy presented the atmosphere for the act.

The Primrose Four held next to closing and sang in their usual fine form. Eva Shirley and Oscar Adler's orchestra with Al Roth as dancer closed the show. Miss Shirley contributed to the vocal part of the show, Al Roth did some excellent dancing, and the orchestra was well liked.

By the time that the third act went on the down stairs portion of the house was packed.

Chicago, June 13.

Another vaudeville actor has entered commercial fields in the founding of Ned Norworth, Inc., a musical concern, in which Norworth will be the most prominent feature.

The Plaza, up on North avenue, is managed by the Goleons, who know the class of show business which makes cheap vaudeville and pictures attractive at small prices. The show last Friday night had no particular feature from a general vaudeville standpoint, but every act was applauded liberally by the patrons of that house and measured up to requirements.

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Direction GLADYS F. BROWN, Hennessey Office

GEO. OLSEN AND HIS ORCHESTRA ON THE ORPHEUM CIRCUIT

ACCLAIMED BY THE PRESS

ORPHEUM—San Francisco
(Weeks May 20 and 28)

ORPHEUM—Los Angeles
(Weeks June 3 and 10)

"CHRONICLE"

"The Olsen band, which comes from Portland, is as interesting as anything heard on the Orpheum stage this season. There are melody and rhythm, some attempt at form and always fine tone from these nine men. They were very popular with the matinee crowd. They subordinate the noise of jazz while getting its effect off syncopation and strange combinations of instruments."

"EXAMINER"

"There's a new band in town." That was all the announcement which was given George Olsen and his orchestra. The "boys"—nine good-looking chaps—came from Portland and made their first appearance on any vaudeville stage yesterday. They go possibly one step further than any organization of this type has gone in the production of the symphonic of popular music. Each man is proficient on four or five instruments, and each number is not only done well from a musical standpoint, but some fine comedy pantomime is introduced in 'The Parade of the Wooden Soldiers,' each one acting out his part, and the ensemble is entirely novel. The climax of their act is reached in their playing of 'Choo Choo Blues,' in which the train effect is supplied by the instruments rather than by 'traps.' When Miss Brice stepped out for an encore it seemed the audience would never let them off the stage."

"CALL AND POST"

"The surprise act on the Orpheum, making its debut in vaudeville this week. A 'DIFFERENT' orchestra. George Olsen, a Portland boy, and musical cohorts with a large variety of instruments, announce themselves as 'A New Band in Town.' They are more than a band; they are finished artists in symphonic music, introducing novelties that show how thoroughly these boys have developed their playing to where they should be the feature of every program on which they appear. Olsen and his orchestra were booked by the Orpheum 'unsight, unseen,' simply on their reputation from Portland. The Orpheum surely made no mistake."

"HERALD"

By Guy Price.

"Speaking of Mr. Olsen and his orchestra, by the way, is just what everybody will be doing ere long. Here is a group of syncopaters that attains about the top note in jazz harmony. Just when the world figured it heard the last screech in this form of popular music, along comes the unheard of Swede genius with his gang of sway-me-to-sleep artists and messes up all the nice things we've been saying about the Paul Whitemans, Abe Lymans, Isham Joneses and Art Hickmans. With their bright and glistening instruments and well staged offering they present a really novel effect. The train number is perhaps the best, although the military fantasy runs it a close second. This is Olsen's first time out. A scout for the Orpheum found them in Portland only a few weeks ago and, attracted by the freshness and originality of their work, immediately signed them for a tour."

"TIMES"

By Grace Kingsley

"Jazz is getting softer and softer, sweeter and sweeter. So sweet is George Olsen's that it might be said to be 'jasmine.' A jazz band has to be novel and good to get over these days, and Olsen's is both."

"EXPRESS"

By Pearl Rall

"Olsen and his band are something new in the way of jazz artists, quite the best yet heard here, in the harmony of their playing and the fine pianissimo effects obtained. Their conceptions of 'Buddy,' a descriptive rendition, filled with imaginative quality, and the 'Choo-Choo' song were exceedingly novel and attractive. Their equipment in the way of instruments must represent a small fortune, in variety and beauty of the brasses, wind, and particularly of the saxophones."

got the people laughing with his comedy and won their praise for some of his best executed tricks. White and Noir, who are engers who would have little chance in more important houses, were a hit. Edwards and Kelli, with some novel features to their act and with a stunt of balancing not previously seen, won enthusiastic applause. Fred, Silvers and Fuller, who think that hokum will win, no matter how presented, and offer a combination in which there is neither good singing nor good comedy and no dancing, won an encore here. The Four Musical Misses, a new personnel in an established act, excepting that Mary Goodrich Read remains, closed the show, offering some pleasing music before an exceptionally pretty drop.

"The Danfino," motor boat, starts on a trip shortly, with cargo consisting of Nat Kalkheim, Sam Tishman, Dick Hoffman, Charles Crowl,

Bill Jacobs and Ed Sawyer, pilot. The plan is for these vaudeville bookers to be on the Great Lakes two or three weeks. Crowl and Sawyer have been making these trips for years and speak of the journeys as great vacations.

A shift in the wind one night last week drew smoke from a nearby restaurant into the Pantheon theatre, a Lubliner & Trinz North Side picture house, and came rearing throwing the audience into a panic. This was averted by the quick action of Martin A. Saxe, the manager, and Will Morrison, superintendent. The false alarm led to many people being knocked down in the rush for the exits.

Vardon and Perry have just returned from a tour of the Pantages circuit, heading the Pantages points west of Chicago with unusual success. They are at present playing the Pantages time east of Chicago. They are being extensively billed and the act is looked upon as a big feature for that circuit, as is evidenced in the way it is being handled everywhere.

J. J. Rosenthal, Kathryn Osterman (Mrs. Rosenthal) and young Jack Osterman, their son, passed through Chicago on their way to the Pacific coast, where they plan to spend a month. It is reported here that Jake has some offers from picture people and may give them serious consideration.

The Orpheum, being remodeled while attractions are playing, will be ready for its opening July 1, when it will present a new front, with a huge canopy, and be re-seated and re-decorated. Jones, Linick & Schaefer plan to make a long-run house out of this State street theatre.

Max Goldberg, father of Lew Goldberg, has sold the Harper theatre building at 53d and Halsted to Herman Goodfriend for \$340,000. Fred Lowenthal was his attorney in the transaction, and Adler & Beck represented the purchaser.

I. Weingarten has purchased the Moss & Fry production for "Just Because," and plans to use it with

his "Let's Go" show next season. The original cost of the production was \$20,000.

The Princess, which shelters Eugene O'Brien in "Steve," adopted a summer schedule of prices starting this week.

Eugene Verheyden, husband of one of the Portia Sisters, now known as "Gladys and Venus," and manager of the act, was called to Washington by the Federal Trade Commission.

A special benefit performance of "Steve" will be given Friday and the receipts go to poor mothers and children.

"Plantation Days," the colored show which Jimmy O'Neal took abroad may be seen in Chicago again; Maurice Greenwald is seeking bookings at both Green Mill and Terrace Gardens.

BALTIMORE

By ROBERT F. SISK

CARLIN'S ARENA — DeFeo Grand Opera Co. in rep.; 2d week. CENTURY — "Where the Pavement Ends."

CENTURY ROOF — Cabaret. RIVOLI — "Man of Action."

NEW — "All Brothers Were Valiant."

GARDEN — Pop vaudeville. PARKWAY — "Her Fatal Millions."

The film situation here presents a peculiar aspect this week, for Metro has three big films in town. The Century has "Where the Pavement Ends"; Parkway, "Her Fatal Millions"; and New, "All the Brothers Were Valiant." In competition to these films at the big downtown houses "A Man of Action" is being

shown at the Rivoli. Leon Victor, Metro's exploitation man, is here with the films and unless business suffers the same relapse it had last week, expects to have his hands full.

DETROIT

By JACOB SMITH

"Space of 1922," third week at Shubert — Detroit. Business has shown profit every week. May stay fourth.

ORCHESTRA HALL — Vaughan Glaser Players in "The Purple Mask." Next, "Barnum Was Right." MAJESTIC — Woodward Players in "Why Men Leave Home"; 74th week.

GARRICK — Bonstelle Players in "Dulcy." Next, "Dover Road."

ORPHEUM — Johnny, Elliott, Verdi & Glenn; Frank Stillwell; Carey, Bannon and Marr; Altoff and Allen; Brown and Barrows; The Four Roses; Dawson, Lannigan and Covert.

Otto Bolle has been appointed manager of Famous Players film

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Mlle. Marion and Martinez Randall

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"WILDFLOWER"

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CARNIVAL CRUSADE

(Continued from page 1)

a fee of \$100 for each concession at each stand be fixed instead of the present plan to impose a charge of \$50 for each ride and game for each stand, regardless of its duration.

Commissioner Coler bases his action on the records of his office which he says demonstrate that carnival shows which make stands on vacant property, generally belonging to the city, leave in their wake a track of demoralized children and fill the courts with cases of delinquency besides a multitude

of more serious cases involving young girls.

The Welfare Department last week caused the arrest of seven men connected with a carnival which slipped into New York and secured a license from the License Bureau under what are alleged to be false representations that the engagement was not for charity.

Under an ordinance passed June 15, 1922, the Commissioner of Public Welfare has final jurisdiction in granting licenses for the public solicitation of contributions, and this power, according to a formal opinion by the corporation counsel, includes carnivals working "under auspices."

For two years the department has carried on a fight to regulate visiting shows, but has suffered more trouble and embarrassment from the demands of organizations and churches for licenses to hold "bazaars" than from the showmen, who seldom appear themselves, but work through local organizations and institutions that seek to raise funds by this means. It has been found, according to the reports received by the department, that the beneficiaries of "auspices" shows receive little revenue from visiting carnivals, while the shows themselves are a source of dangerous corruption.

The showmen arrested ignored the

Public Welfare Department in their application for license, going direct to the License Bureau, and taking out a temporary permit on the representation that no part of the receipts would go to charity, and the show was an educational and recreational affair. This eliminated the Welfare Department. The accused were arraigned in the Essex Market Police Court and held for examination yesterday (Wednesday). The same representations were made to the Board of Education and the show was opened on public property.

There is much speculation as to the probable fate of the new ordinance when it comes up next week. At the public hearing recently the Showmen's Legislative Committee appeared against the measure, getting its arguments on the record. It is said a close division exists in the board on the measure. Organizations have had their leaders argue with the aldermen from their home districts and in this way a substantial opposition has developed.

The Welfare Commissioner will make his argument for the enactment of the ordinance on the score that his records show that such carnivals as have visited the city have been the cause of demoralizing children, have brought about the spread of social diseases and general immorality.

According to Mr. Coler, traveling showmen have tried every devious method known to the craft to put over an open air carnival in New York this season in an effort to establish a precedent which could be cited for the rest of the administration's tenure of office.

"When the Welfare Department held a benefit at the Hippodrome," said Mr. Coler, to a Variety reporter, "to get funds for social service work outside the formal routine of the department, a carnival man came to us with the proposition to pay a lump sum of \$5,000 in return for our permission to sponsor the engagement. That opened my eyes to the amount of money that was being waved about."

"I have a lively suspicion that comparatively big protection money is being waved in the faces of minor officials, say in sums of \$1,000 and \$2,000. In the face of this situation we have received splendid co-operation from the police department and the other departments in keeping track of the visiting shows of this kind."

"Carnivals are extremely hard to regulate. We tried last year to maintain a system of inspection and regulation, but found it impossible. The shows would simply move on city property without taking out a license and nothing but a motorcycle squad would have been capable of keeping the public property. My opinion is that nothing will serve to control the situation but barring them out."

New York has been singularly free of carnivals of the larger class

through the size of the metropolis. In the carnival world it appears to be understood the lower part of New York State is poor territory for them. The smaller outfits, though, of late have been slipping in and out of the city, also making stands in adjacent suburban towns.

KAHN PLAN

(Continued from page 1)

foreign authors and composers in this country.

This offer was tendered Mr. Kahn by Emil Steininger, and Fred Wreede, over here now as representatives of important Viennese producing and publishing houses. The American banker replied demands upon his time recently for similar purposes had overwhelmed him but he pledged himself to lend his influence and as much time as he could spare to help further what he considers a worthy and important cause. At the same time, he expressed his warm sympathies toward the high standard of Viennese music and art.

Steininger acted as spokesman in the effort to enlist the aid of Mr. Kahn, whose various interests and enterprises have included several in the theatrical realms. The Austrian producer claimed that, regardless of copyright, ownership or title, certain American managers have ruthlessly taken the principal numbers out of foreign productions without so much as asking permission. In many cases notorious plagiarists and hirelings have been openly instructed to lift ideas, melodies and musical themes either bodily or as close as they can get to them without going to jail, he added. This not only robs the foreign owner of his property, but, according to Steininger, often entails a hardship upon some struggling composer abroad, who, deprived possibly of a livelihood in his own country, has looked wistfully across the ocean to a land where opportunity, success and remuneration for his brain

effort are supposed to be waiting.

The proposed organization is expected to bring about a change in the production of foreign pieces. It is to be a protective society, with the plans modeled along the lines of those in France, Italy, Spain and other countries in conjunction with their respective Authors' Associations.

Steininger has produced for the first time on any stage at his Theatre an der Wien in Vienna some of the outstanding musical successes of recent years. In this list are nearly all of Franz Lehar's, including "The Merry Widow" and "Gypsy Love," and many more among them "The Chocolate Soldier," "Her Soldier Boy" and "Blossom Time."

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IN LONDON

(Continued from Page 2)

to the Lyceum as far as this class of show is concerned in the West End. As already stated in Variety, the autumn drama will be provided by Seymour Hicks and Ian Hay. Until then the plans for the occupation of the theatre are undecided. "Ned Kean," despite its genuinely enthusiastic welcome, will only have run a month when it comes off.

Carter, the magician, is looking

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for a West End house, and Andrew White has arrived from America with power to negotiate.

Iris Hoey produced a new comedy by Eric Barber entitled "Jill, the Giant Killer," at Newport, Monday, May 28. Should the piece prove a success in the provinces it will eventually be seen in the West End.

PARIS

Paris, June 5.

Leon Bakst has returned to Paris after a profitable visit to the United States. Bakst is a Russian producer operating in France, and his first effort is to design the scenery

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and costumes for the special performances of "Phedre," by Racine, which is to be mounted at the Opera June 7 for the annual joy ride of Ida Rubinstein, who will be supported by a phalanx of clever artistes.

Lole Fuller, with her ballet girls, were the centre of attraction at the Union Interalliees when they gave a performance in the gardens of this political club organization.

Roy Barton (late accompanist to Tom Lyman, now returned to the United States) and Jack Edwards, who appeared in "Chuckles" in London last year, are engaged to appear in the second edition of the Casino de Paris revue, and afterwards to sing at the Perroquet cabaret, adjoining.

An eleven-year-old composer, Rota Rinaldi, is to conduct his own oratorio at Tourcoing, France, shortly. Friends of the prodigy declare the composition is written to the closest rules of musical technicality.

Irene, Miriam and Phyllis Mermelin, of Chicago, who debuted in Europe at the London Victoria Palace, expect to visit Paris this season. It was John T. McCutcheon, cartoonist, who encouraged the dancers to enter vaudeville.

Mme. Georgette Leblanc, French actress, wife of Maurice Maeterlinck, Belgian playwright, has arrived here after two years in New York. She intends to spend a summer vacation in France, during which she may appear for a series of performances in Paris prior to her return to the United States.

Harry Cahill, recently at the Abbeys de Theleme Blue Room Cabaret, is dancing partner for Mlle. Spinel in the revised version of the Rip Revue at the Theatre du Vaudeville.

The two independent theatrical groups, La Grimace, under the di-

rection of F. Bastide, and Les Pantins, controlled by Henri Derys, are to join forces and will present the best works of their united repertoire for a month.

Nikita Balieff offered a special free matinee yesterday (June 4) of his present "Chauve Souris" program at the Theatre Femina for the local theatrical people. There was an overflowing audience.

Marcel Simon, who manages the Scala and likewise plays lead in the various revivals at this playhouse, has been engaged by Quinson for the Palais Royal next season. The property of the "Cafe Concert" (as described in legal advertisements) of the Scala, has recently been put up for sale with a reserve price of 2,500,000 francs. The purchaser of this plot of ground is not yet given out.

Alhambra—Carmo and Co., magic with sketch, "Thrown to the Lions"; Alex, comic singer; The Saschoff; Brothers Malvy, equilibrist; Jolly Johnny Jones and Co., eccentrics; Valentine Calzelli, violinist; Hla-wabba and Unimbaba, monkeys.

WITH THE MUSIC MEN

A convention of the Music Industries Chamber of Commerce held at the Drake hotel, Chicago, proved a success and it is said that 20,000 manufacturers of musical instruments in all parts of the United States were represented by the association. One speaker compared prosperity to harmony in these terms:

"Business generally is largely a matter of harmony," he said.

"The state we call prosperity is a matter of rhythm in keeping all the industries in tune and all the workers in step. The modern industrial and business organization is something like a great orchestra in which you bring together every kind of instrument."

Bernard Levittow, leader at the Hotel Commodore, New York, will leave June 14 for a summer engagement at the New Griswold Hotel, New London, Conn.

Johnny Fink is professional manager for Forster of Chicago.

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Oct. 15—Seattle, Wash.

Oct. 22—Portland, Ore.

Oct. 29—Orpheum, San Francisco

Nov. 4—Oakland, Calif.

Nov. 11—Sacramento and Fresno

Nov. 18—Golden Gate, San Francisco

Nov. 25—Orpheum, Los Angeles

Dec. 4—Hill St., Los Angeles

Dec. 11—Salt Lake City

Dec. 18—Denver, Colo.

Dec. 27—Lincoln, Neb.

Dec. 31—Sioux City, Iowa

Jan. 7—St. Paul, Minn.

Jan. 14—Hennepin, Minneapolis

Jan. 21—Des Moines, Iowa

Jan. 28—Omaha, Neb.

Feb. 4—Orpheum, Kansas City

Feb. 11—Palace, Chicago

Feb. 18—Memphis

Feb. 25—New Orleans

Mar. 10—Dallas, Texas

Mar. 17—Houston, Texas

Mar. 24—San Antonio, Texas

April 1—Fort Worth, Texas

April 8—Little Rock, Ark.

April 15—Tulsa and Oklahoma City

April 22—Wichita, Kansas

April 29—State Lake, Chicago

May 5—St. Louis

May 12—Main St., Kansas City

Return Date

May 19—Des Moines—Return Date

May 26—Minneapolis—Return Date

June 3—St. Paul—Return Date

June 10—Palace, Chicago

Return Date

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THE BELLS OF ST. MARYS
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ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Lyceum Players in
"Meanest Man in the World."

EASTMAN—"The Ne'er Do
Well"; Louise Loring, Vladimir
Dubinsky, Eastman orchestra.

FAY'S—Little Lord Roberts and
Co., Three June Girls, Adams and
Stone, Jahrl and George, Clifford
and De Rex, Marjorie Burton, "The
Stranger's Request," feature.

PICTURES—Piccadilly, "The Sin

Flood"; Regent, "Scars of Jealousy"
and "The Nth Commandment."

Fairly good business for this sea-
son is the rule here. Taking Fay's
as a barometer, it is still running
good. When the season slumps the
house closes.

When the lease of the Penny-
vesseys on the Family expires next
year it is probable that house will
close forever.

LOS ANGELES

By ED KRIEG

Quality acts and good names re-
sulted in a succession of hits at the
Orpheum with speeches and all the
trimmings that go with important
bills. Fannie Brice, headlining for
second week, repeated the same rou-

tin, which sufficed to stop the show.
Blossom Seeley and Co. proved the
most important of the current ar-
rivals and was second in the billing.
Miss Seeley looked exceedingly well,
wore gorgeous gowns and worked in
peppy style. Benny Fields is promi-
nent at all times, and when not in
view joins with excellent harmony
off stage. His comedy number
scored individually. Gould and
Thorpe assist creditably. The act
scored tremendously and the encore
bit with Miss Seeley, Fields and
Clayton and Edwards joining with
impromptu comedy, developed the
biggest comedy knockout possible,
necessitating speeches.

George Olsen and his orchestra
(New Acts), following all the hits,
closed remarkably well. Edwin and
Jane Connelly kept the house in-
tensely interested between laughs.
Frank Whitman, with his trick
violin playing, smart remarks and
good Russian dance finale while
violinist, left them applauding after
numerous bows. Lou Clayton and
Cliff Edwards, fifth, repeated their
big hit of last week. Hazel and
Bert Skatelle started the show to
enthusiasm, despite some difficulty
with the orchestra. Their speedy
dance evolutions on rollers and the
comedy element elicited applause
throughout.

comedy material, in addition to their
delivery and bicycle stunts, scored
big laughs and applause, opening.

Fred Walton and Mary Brant did
exceedingly well in third spot. Nick
Cogley and Co. in "The Striped
Man," a comedy dramatic playlet
with a good cast, including Marshall
Mayall, Marshall Louis and Bull
Durham, showed good possibilities.
Cogley as the old dandy and Mayall
as the sheriff gave admirable per-
formances. Elfrida Wynne and
Georges Simondet, assisted by a
mixed quartette, presented a high-
class singing offering in second spot.
M'as Wynne's and Simondet's splen-
did voices registered solidly.

Josephs.

Rex W. Midgley, owner of the
American, Oakland, was here for a
few days.

Irene Pavloska, Chicago grand
opera, is visiting in Los Angeles.
She will leave shortly on a concert
tour.

John Steele will appear at Crau-
man's Metropolitan, beginning
June 15.

"Shuffle Along," the colored show
which closed Saturday at the Mason,

gave a midnight frolic, the show
commencing at 11:30 p. m.

Frederick and Fanny Hatton have
arrived in Los Angeles and are to
start writing at the Fox studios.

Amy Leslie is in Oakland as the
guest of Margaret Anglin.

The young son of Guy Price,
dramatic critic of "The Herald," has
been discharged from the Children's
hospital, where he underwent a
major operation.

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1923"



Many
Thanks
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Messrs.
Shubert
for
a
Most
Wonderful
Season

"The Whirl of the World," at the
Pantages this week, is composed of
bits from two or more so-called
former Shubert units, arranged for
the Pan houses. This, the second
visit to the coast, surpassed its
predecessor in comedy, held up in
the dancing section, and had a
chorus of 20 girls that measures up
to average, but is lamentably weak
in singing principals. Deiano Ick
shines as the featured comedian,
and his clever eccentric dance
toward the finish tied up the show.
Harry Dobson aids in the comedy
successfully. The court scene stood
out in the comedy line, and the min-
strel strut was the best girl num-
ber. The vaudeville section was be-
low par, the management evidently
realizing. It added Carl McCullough
at the night show. The latter easily
carried the honors in that section,
stopping the show with songs and a
good monologue. His impression of
a girl in a telephone booth was a
wow.

Cooper and Seamon, hand-to-
hand artists, who open and close
with a few chords on violins and a
piano started the show. A dance
revue, with a man and four girls,
was second. Edward Carlton, a
tenor with a piano accompanist,
filled the next spot, with McCul-
lough preceding the revue part.
There is considerably more enter-
tainment in these revues than in
the usual Pan road shows, and they
are good business builders.

Josephs.

Average bill at the Hill Street,
featuring the De Marcos, who gave
the show an artistic finish with
their fine ballroom dancing, accom-
panied by a Hawaiian sextette of
string instruments. Jack Osterman,
repeating within eight weeks, got a
reception easily warranting his
early return. The young monologist
was in rare form and uncorked
oodles of new material. His dis-
tinctive style made next-to-closing
the bright spot of the show. Paul
Gordon and Ame Rica, with their
routine now containing sufficient

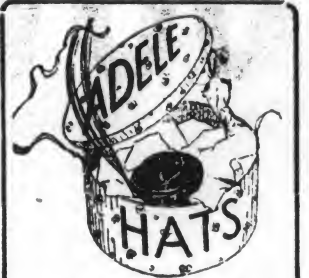
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"He's a male
Pavlowa, the
greatest eccentric
dancer ever
seen."

VARIETY
"He's a mas-
ter of the split;
a sensational
wonder."

NEW YORK
"GLOBE"
"Young Frank
Bernard accom-
plishes some of the
strangest, most dif-
ficult and most in-
teresting maneu-
vers yet dignified
with the name of
dancing."

PHILADELPHIA
"PUBLIC LEDGER"
"Bombo" has several excellent
dancers, young Frank Bernard be-
ing the best and limberest eccentric
stepper we have seen in years. That
boy's legs suggest nothing so much
as cooked macaroni. He can send
any part of each one flying in any
direction, and do it gracefully and
with artistry, too."

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A HAPPY, GO-LUCKY, SUMMERY, WHISTLY, CONTAGIOUS
 LINGERING MELODY—AND WHAT A HONEY THIS LYRIC IS!

A POPULAR EXPRESSION LYRIC

P. S.—REMEMBER, THIS HORSE WON THE BROWN DERBY

WHEN I THOUGHT I HAD YOU ALL TO MYSELF
SOMEBODY STOLE YOU AWAY

By HARRY STOVER-DAVE RINGLE-JOE FETCHER

ROSE WATER

A SISTER TO WITCH HAZEL

BY NED NORWORTH and KENNETH NICHOLS
 A WEALTH OF COMEDY PUNCH-LINES PACKED FULL OF
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LYRIC BY CARL LIPMAN and VINCENT MARQUISE

MUSIC BY NED NORWORTH

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LEGAL ADVISER, BEN EHRLICH

AND, OH, GOSH DARN IT, I'M TOO BASHFUL TO MENTION MYSELF. SEE YOU SOONER. GOO-BYE

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NEXT WEEK (JUNE 18), KEITH'S PALACE, NEW YORK

Direction MAX HAYES

Personal Management WILTON WELCH

N. Y. RODEO

(Continued from page 1)

Austin's direction, when the novel stunts drew sensational business.

The Garden events were the first of the kind given in the east but the contests were somewhat limited because indoors. In the ball park relay races which were missed at the Garden will be one of the features, along with steer bulldogging and roping contests. Champions of the western rodeos held up to August are expected here and because the daily prize money will be as much as for the finals in other rodeos, virtually every noted rodeo star of the west will be attracted.

An immense coca-mat is being made to cover the playing diamond and most of the outfield at the

Yankees' grounds. Bulldogging and roping will take place on the mat. The park's present track will be widened for the relay races, to be contested for by men and women. Girls entrants will be required to change mounts on each lap. In addition the men riders will be required to change saddles also, although the races will not be mixed as in some of the western meets.

The weekly cost of the Rodeo will approximate \$100,000. That almost doubles the reputed weekly operating of the Ringlings', Barnum and Bailey circus, said to cost \$55,000 each week. Austin's expenses in addition to the prize money includes transportation of broncos from Cheyenne and stock from Texas points. There will be 150 head of cattle, that including steers used for bulldogging and calves for roping contests. In all there will be about 400 head of stock which will be quartered under the Yankees grandstand.

The rules as for other meets of the kind are strictly in accordance to the Rodeo Association, the entry list being open to all comers. Contestants must lay down entry fees each day before the contests. There were 97 competitors in the Garden

meet with indications the coming events will attract nearly 200 contestants. It is not generally known that some of the Garden meet's events had so many entries that not all the events were completed during the day. Several times there were a dozen or more contests after the audiences had gone, the competitors then continuing for the prize money.

Three judges decide the winners in all Rodeos, the same applying for New York's meet. One judge will be selected by Austin, one by the contestants and those two judges appoint a third. Events at the Yankee field will be held afternoon and night. Prices for the matinee cards will be \$2 top, the same scale as for baseball, with the night scale at \$3 top.

SHUBERTS AND WHITE

(Continued from page 1)

are in New Haven all this week. There are some six scenes in "Scandals" that are duplicated in the new Winter Garden revue. Some say that H. Robert Law, when in Europe, adapted these for White's use, and that J. J. Shubert simultaneously noted them for his "Passing Show." It is known, however, that the Shuberts were well represented in Atlantic City when White opened, and that they had full time to see the "Scandal" adaptations of the European scenes before they completed work on their own.

Meanwhile the Shuberts had publicly announced that the "Passing Show" would open next Monday in Philadelphia for two weeks. This would have given White, who comes to the Globe, New York, next Monday, a two weeks' start on Broadway. This announcement was hastily withdrawn on the same day that White moved his scenery into Shuberts' New Haven theatre for the full week. But there were no ads in the Philadelphia Sunday papers, so the Shuberts must have known what they were going to do as early as last Thursday, at least.

Five of the comedy skits in the "Passing Show" were quietly sent to the Audubon (Fox vaudeville) to be tried out. Day and night dress rehearsals were instituted, and the company was notified that the show would open "cold" Thursday, four days before the White show could possibly get on the main stem.

The principal scenes duplicated are a Duke of York wedding spectacle, a human chandelier and a new style of fashion display. The sets are close copies in both instances of London and Paris scenes, the Paris ones being direct take-offs from the illustrated programs of the Folies Bergere, which publishes flashlights in colors of its main scenes.

The "Passing Show" started rehearsals two weeks ago Monday, making a record opening for a big revue of a premier within seventeen days of the first company call, and a Broadway premiere at that.

The show was built, produced, dressed and rehearsed in that time, complete.

The White staff claims to have foreseen the Shubert coup. White might have advanced his New York opening had he not opened in New Haven, as the Globe is dark, but a representative of his this week said that he preferred to work the week out of town and get his show in perfect readiness, having no great fear of the effects resulting from the Winter Garden "scoop" of the half dozen scenes.

One of White's spokesmen went as far as to intimate that the "Passing Show" did not have all the six scenes until after his opening in Atlantic City, after which several were rushed in. It was also hinted in New Haven that the Shuberts were prepared to enjoin White and forcibly hold his scenery in their house, should he suddenly decide to jump into New York before completing his wee which, White says, he at no time contemplated.

Allan Foster, who is staging the "Passing Show" numbers, was in London all this spring, and person-

ally saw and studied the features in dispute. Law crossed with Foster, in a matter of joint interest, but while over there kept his eyes open on behalf of White, with whom he is interested in "Scandals," at least to the extent of building the production.

It is customary for revue producers to "choose" scenes in the European capitals annually, the producers across the water being even more free-and-easy in sniping up novelties in New York and in rival foreign cities, so that instances have been known where a scene originated in New York was copied by London from New York, by Paris from London, by Berlin from Paris, by Vienna from Berlin, and by New York again as brand new from Vienna.

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NEW ORLEANS

By O. M. SAMUEL

ST. CHARLES.—Saenger Players in "It's a Boy."

STRAND.—"The Bright Shawl" (film).

LIBERTY.—"The Isle of Lost Ships" (film).

PALACE.—Vaudeville.

CRESCENT.—Vaudeville.

Earl Steward has reconsidered and will return as manager of the Orpheum. Steward resigned as manager of the theatre at the close of the past season, but the persuasive insistence of Marcus Helman, together with the lure of an increase in salary, caused him to retrace his steps to the path of the local "big-timer." Steward returns to New Orleans Aug. 1.

Eugene Foy, electrician of the Tulane for years, suffered a serious accident last week, when he was

jerked from the scene entrance landing of the theatre by a passing hoodlum. Foy sustained a fracture of the skull as he fell to the sidewalk. The old fellow may pull through, but his battle is bound to be a hard one.

Again the Saenger Amusement Co. is brought to the bar. This time it is at the behest of independent exhibitors, who have found a state law they feel will react to dissolve the corporation. Trial of the officials was scheduled for this week, but has been postponed.

SYRACUSE, N. Y.

By CHESTER B. BAHN

STRAND.—First half "The Tiger's Claw."

ROBBINS-ECKEL.—First half, "Only 38."

EMPIRE.—First half—"Is Divorce a Failure?"

SAVOY.—First half, "Streets of New York."

CRESCENT.—First half, "You Can't Fool Your Wife."

Giving a new twist to the old amateur night stunt, Keith's, in co-operation with the Syracuse Hearst newspapers, will inaugurate the first of a series of "Novice Nights" on Friday night of this week.

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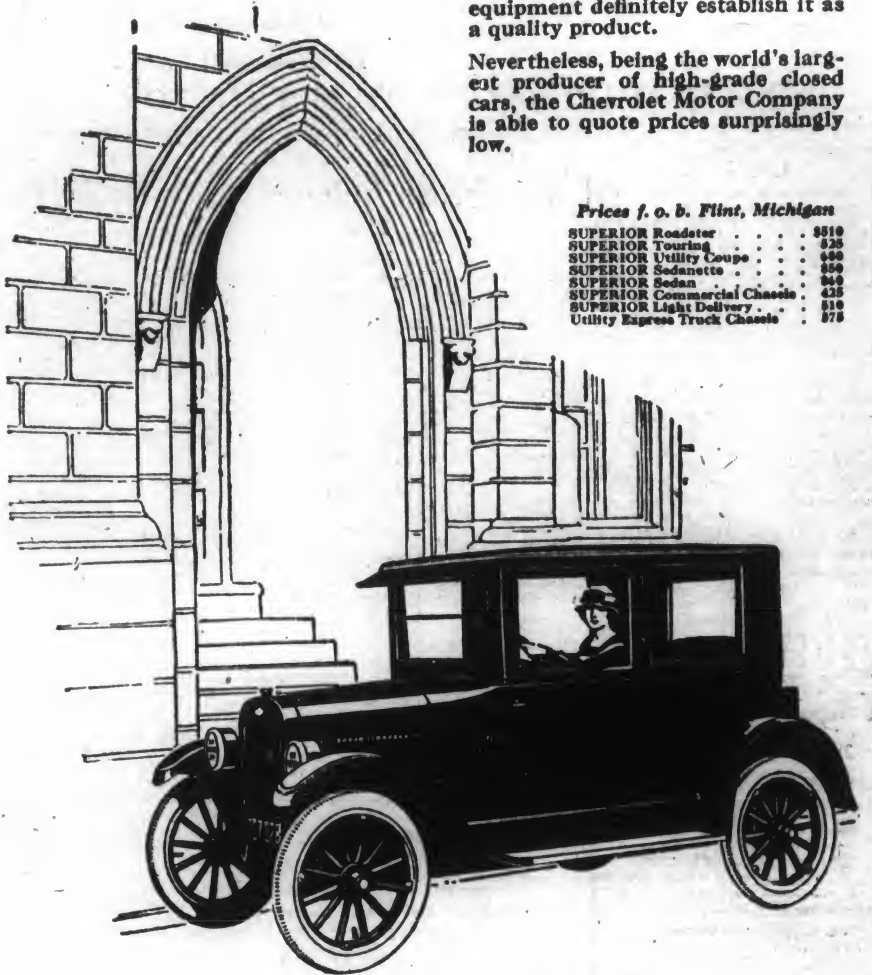
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"Sunday American" dramatic departments are registering ambitious Syracuse amateurs and will turn them over to the Keith theatre for tryouts on "Novice Nights."

For the first time since the establishment of the Hearst Syracuse newspapers, the Savoy, one of the principal downtown first-run film houses, was represented in the Telegram-American advertising columns this week. The Savoy is operated by the interests controlling the Syracuse Journal.

WASHINGTON, D. C.

By HARDIE MEAKIN

The Shriners have come and gone, the old town is settling back into normalcy, and as soon as the local theatregoers get their breath again the theatres may get some business. The two stocks are continuing. The President did fairly well with "Able's Irish Rose" last week, and is evidently figuring that this week will cover up any losses suffered during the past one, as the piece is being continued. Although hints are out that this is the last week for the Smith-Duffy organization, definite announcements are not as yet forthcoming.

George Marshall is making a fight to stem the tide, having imported Lowell Sherman for a two weeks' engagement in "Lawful Larceny."

The show and Sherman are getting splendid notices.

The Gayety, after it's one week of burlesque, during which little profit showed, has again turned off the lights, to remain dark for the summer.

The advance publicity given by Hearst in his two local publications will undoubtedly give his Cosmopolitan production, "Enemies of Women," a big week at Moore's Rialto. Loew's Palace has Walter Hiers in "Sixty Cents an Hour," while the other Loew house, the Columbia, has "The Exciters," with Bebe Daniels and Antonio Moreno. This picture also has had good publicity, due to

the fact that Senator Bankhead's daughter Beula was featured in the stage version of the story and that the piece had its first showing here. Crandall's Metropolitan has "The Tale of Lost Ships" and the return of Daniel Breeskin to direct the orchestra.

The advent of Mr. Breeskin was given great publicity by Harry Crandall, who has had this conductor directing his Savoy theatre orchestra, one of his smaller residential district houses.

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D'Argey Grace
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Durans The
DuFor Babs
DuFord Viola
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Estelle Babette
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Fields Kitty
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Leonard Albert Mrs
Lloyd Arthur Mrs
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Larkin Pete
Leonard & Germine
Leon L
Leased Troupe

Mills B Joseph
Manu L Leonard
McGowan
Meakin Walter
McGuire Stanley
Mason Billy Smith's
Morrison & Daley

Oldsmith L M Mrs

Pullman Kattie

Ryan Hazel
Rogers Allan

Stanley Doyle & R
Southern Jean
Santrey Norton & B
Simmons D James
Silverettes The
Smith Oliver Co

Warden Harry

stunts seem especially difficult they are all put over with grace and much speed. The woman is one grand ballyhoo for this act, even though her bit of kissing her partner on the brow for luck after he made a couple of misses might have seemed overdone.

Hazel Crosby, who brings with her the designation "Opera-a-la Syncopation," almost stopped the show. And still she doesn't handle herself on the stage with the best possible effect. Just a bit too affected, a bit too strong for pushing herself forward instead of being compelled to unbend seems to be the trouble. But she can sing, and does. Her "Tennessee" song was not the hit that her imitations of other artists introduced by the radio proved to be, and the house was with her strong at the finish. She took one encore, and could have taken more.

Ferry Corwey, the musical clown, tickled the house with his clowning. With his musical work taking second place. Using some of the old hokum stunts that an audience expects from a clown, he has worked into his act some new stuff, and the house rocked from laughter when he took the drink of whiskey out of a bottle, spat it out and started a small fire on the stage. The trick would carry him through anywhere the name Volstead is known.

Whether Will Rogers copied "Senator" Ford's stuff or the reverse is not known to this reporter, but it

was evident at the start of Ford's monolog that somebody had. Ford used this idea but for a short time, making one ill-advised crack about a scandal that is being plugged by one Boston dally and is being treated with contempt by the others. Somebody steered him wrong with this gag. With what appears to be his regular routine Ford had them laughing all along, and closing without warning by looking at his watch sent himself off to a riot.

For some reason the Tom Bryan-Lillian Broderick dancing act, the only dancing on the bill, seemed to run ragged at the matinee. Miss Broderick appears to have plenty of pep, but not so much grace and rhythm. In an endeavor to make her dancing numbers look difficult she has evidently sacrificed grace. Lucille Jarrot at the piano kept the act running smoothly by her musical direction.

Monday afternoon Zeida Santley chose Eddie Cantor, Pat Rooney, Nan Halperin, Belle Baker, Fannie Brice and Grace La Rue for her impersonations. While a fair mimic, she seems to put into her impersonations just a bit too much of her own personality and that doesn't aid.

Walter and Emily Walters with their ventriloquist act that will always be a howl followed Miss Santley, and Louise and Mitchell closed the show, stopping a walkout by their clever work.

BOSTON

By LEN LIBBEY

By several signs it was indicated at the local Keith house this week summer is with us. The ushers have donned their white uniforms, the exits were wide open while the house was being seated, the theatre was less than half capacity downstairs when the curtain went up Monday matinee, with the balconies empty beyond the first couple of rows and the show itself ran true to form for light entertainment.

One doesn't have to use the old bean except in one place on the bill, Lou Tellegen in his tabloid dramatic sketch, "Blind Youth." Even then the gray matter is not exercised to any considerable extent, for this act is as well written and as well done as anything of its kind that has ever been seen on the local vaudeville stage. Tellegen seems to put everything he has into the acting, and there was an opinion, probably based considerably on the publicity he has been getting lately, that in "Blind Youth" he is delivering a personal message instead of acting. At any rate, he is not theatrical, not melodramatic, but even the old stagers, those who see vaudeville from New Year's to New Year's, were impressed by his work. He should be a splendid drawing card here this week.

The regular arrangement of a summer vaudeville bill calls for one act that will appeal to the visitors because of the prominence of the star, and with 40,000 Masons in convention this week it is safe to say Tellegen has an interest for a large majority of them. Of course, he has reasonable weather to buck, but even that can be overcome, as the visitors won't all be attracted by the shore resorts.

The bill was switched around somewhat from the way programmed. Clifford and Gray, billed to close, were shot into first position with their hoop juggling. The secret of this act is the speed the man and woman keep it up from the opening to the end. They have the art of good showmanship down finer than many acts that play a higher position on the bill, and while to a close observer none of their

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WHAT THE SYRACUSE JOURNAL SAID:
WHEREIN THEY EXCELLED
It is so frequently the unexpected that makes the big hit at the Temple, and it is that way this last half week. To the audience before their act came on, the two calling themselves North and South looked like the ordinary compasses of mirth. But they stopped the show. Indeed they started another war, only it was the kind of war that made the listeners slap one another upon the back in the exuberance of their mirth. It was the war of song and dance.
F. H. C.
Next Week (JUNE 18-21), HENDERSON'S, CONEY ISLAND, POLI CIRCUIT Following.
We are now concluding a tour of forty consecutive weeks for Keith Vaudeville Exchange, for which we wish to thank all concerned.

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Direction CHAS. BIERBAUER

NEWS OF THE DAILIES

William A. Brady has decided to change the name of his play, written by Theodore Liebler, Jr., from "God's Pal" to "The Earthquake." The piece will open in Stamford, Conn., June 29 and will then go to Long Branch and Asbury Park.

Louis F. Werba, the producer, has announced a "Comedians' Revel" to be held June 20 at the George M. Cohan theatre. Most of the famous comics around New York have been invited to attend and participate. The committee includes Irvin Cobb and many other noted humorists of note. It promises to be a hilarious affair as well as a publicity stunt for "Adrienne."

Dora Duby, dancer, has filed a \$100,000 breach of promise suit against Harold Grier, wealthy Montreal manufacturer. Mr. Grier was one of the "angels" at the last six-day bike races held here in Madison Square Garden.

The Frohmans will produce here early next season the Budapest suc-

cess, "Four Men in Dress Clothes," by Ladislav Lakatos.

Comstock & Gest have made an offer to give a special performance of "Polly Preferred" on board the Leviathan before it makes its maiden trip. The stage on the giant ship is a duplicate of the one in the Little theatre. The original cast will appear.

Marie Jerltza, Metropolitan Opera star, was operated upon for appendicitis soon after arriving in Vienna after leaving this country. Despatches from the other side say that she is on the road to recovery.

George Fawcett, veteran film and stage actor, is suing Philip Goodman, manager of "The Old Soak," for \$50,000, claiming that he made certain valuable changes in the play when he was expecting to create the title role. Goodman and Don Marquis, the author, contradict the charges and claim that the suit is merely a result of Fawcett's displeasure at being deprived of the title role.

The Supreme Court of New Jersey has upheld the conviction of Walter

Read, of Asbury Park, indicted by the Monmouth County Grand Jury for operating pictures on Sunday. A fine of \$600 was imposed.

"Pansy," a new play by Herbert Hall Winslow, will be produced in September by Mindlin & Goldreyer. Roberta Arnold will play the lead.

Guy Bates Post is to retire from pictures and play Shakespeare.

Ray O'Neill, director of the negro players' production of "Salome," is being held in \$1,000 bail for the grand jury of New York city on a charge of having appropriated money intended to pay off members of the cast. The show's backer, Robert Levy, claims that he gave O'Neill \$542.50 to pay back salaries, but that the negro actors have complained to him that they have not received the full amounts due them.

Gladys Walton, film actress, obtained her final decree of divorce June 8 in Los Angeles from Frank R. Liddell, Jr., whom she accused of non-support.

A 20-year-old Italian dancer named Dancell became ill while dancing and fainted on June 8. She could not be revived and died soon afterward. It was found that death was due to a small wound inflicted by a broken corset bone.

"The Brook," a comedy by Jesse Trimble and Whitford Kane, will be tried out in Brooklyn with Mr. Kane in the leading part.

Nineteen children, none over 14, were graduated from the Professional Children's School in New York with elaborate exercises held last week in the Longacre Theatre. Laurette Taylor presented the diplomas, and Glenn Hunter made the graduation address.

Norman Trevor, upon his return from England, where he is spending a vacation, is to appear in "Success," a new play by A. A. Milne.

Edgar Selwyn and Edmund Goulding have finished a new play, "Dancing Mothers."

Elsie Ferguson and her millionaire husband, Thomas B. Clarke, Jr., have admitted that their marriage has been unhappy and that they have separated. Clarke, vice-president of the Harriman National Bank, New York, is now living at the Yale Club. Their wedding in 1916, Miss Ferguson's second, caused

a sensation in theatrical and society circles. They have had three children.

Harry Houdini, the handcuff king, and his brother, Theodore W. Hadden, have been named as defendants in a suit filed in the Jersey City Chancery Court by Arthur Bernard and Arnold de Biere, stockholders of the Film Developing Corporation of New York. The brothers have been charged with mismanagement of the company.


Several civic societies, women's clubs and ministers of Kansas City have taken steps to bar the scheduled appearance of "Fatty" Arbuckle in that city this summer. He is expected to fill a week's engagement at Electric Park sometime in August at a salary said to be \$2,000. One prominent woman declared that taking to the speaking stage was an evasion of the rule that banned him from motion pictures.

A three-act musical comedy, "The Minstrel Boy," is to be presented by Whitford Kane next season, with Thomas Egan as the star.

A raid was made at 1:30 in the morning last Tuesday upon a theatrical boarding house at 161 West 46th street, where, it was alleged by detectives, a card game for

money was going on. The proprietress, Mrs. Celia Vachtel, was arrested along with three other women and seven men, all but two of whom are in the theatrical profession. They were brought before Magistrate Corrigan, who severely criticized the detectives for proceeding without a search warrant. He acquitted the defendants and advised them to take civil action against the detectives and against Commissioner Enright, with whom he has had a good deal of litigation lately. It was charged at the trial that the detectives used abusive language and struck one of the prisoners during the raid. Besides Mrs. Vachtel, the others arrested were Mrs. Lillian Miller, Mrs. Katherine McKay, George B. Wilson, Eugene McKay, George Gibson, Peter Patterson, all actors; Moses Goldman, salesman; Frank Dean, and Benjamin Miller, a publisher.

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(Continued from page 22)

one to be projected. The realization of the necessity of national organization on the part of the exhibitors was driven home stronger by this proposed circuit announcement than it could have been through all the speeches of national exhibitor executives and paid organizers.

With the approach of the New York State convention the fact that there are at least four candidates in the field with the possibility that there will be considerable of a battle over the State presidency leads to the belief that Syracuse will witness something of a battle next week. The two outstanding figures in the race thus far are Mike Walsh of Yonkers and William Dillon of Ithaca. Michaels of Buffalo is also mentioned, but without particular favor by those in the Southern part of the State. The dark horse of the inside campaigning that is going on seems to be Samuel I. Berman, the present secretary of the organization. Berman has not and will not announce his candidacy, but there is an undercurrent of sentiment for him. He has in the past been one of the most active workers for the New York State and the national organization when the State was a part of it, and one of the most able exhibitor workers in legislative matters. Berman is and has been the staunch friend of New York State Senator James J. Walker, and it is known that should he run he would have the support of Walker and also of the faction that is in favor of Mike

Walsh, for Walker and Walsh would work together on a campaign of this sort, especially as Walsh isn't particularly keen on accepting the office.

From New York City will be about 200 exhibitors in attendance at Syracuse. From up-State there will be about 150 present, or about 350 in all on the scene. Late this week, however, it looked doubtful whether Charles O'Reilly would be able to attend the convention, even though he is the present president of the organization, due to the fact that his wife was in a New York hospital in a critical state of health and about to undergo an operation.

Cohen stated this week that he did not believe that he would be able to appear in Syracuse because he is before the Federal Trade Commission in its investigation of the Famous Players-Lasky organization, and that to all appearances he would be tied up there for at least ten days. The Trade Commission excused Cohen at the time of the Chicago convention and it isn't believed that they will again permit him to postpone his examination to go to Syracuse.

In connection with the withdrawal of the Michigan State unit the following telegram was sent out:

"Conviction on the part of the Michigan organization of Motion Picture Theatre Owners of America that the present national organization is not working along lines conducive to the successful solution of the problems of the theatre owners and feeling that Michigan could not, therefore, give its whole-hearted moral and financial support to the national body has decided to withdraw therefrom.

"Michigan has for the past three years been allied with the national organization, but we are convinced by the utter failure of the national organization to function in a business-like manner, that constructive

work is not possible under the present plan of operation.

"In accordance with a resolution passed unanimously at the regular meeting today, the following wire was sent to Sydney S. Cohen, president of the M. P. T. O. A.:

"Mr. Sydney S. Cohen, president M. P. T. O. A., New York City: At a regular meeting of the M. P. T. O. of Michigan, held at Hotel Wolverine, Detroit, Wednesday, June 6, it was unanimously decided to withdraw from the national organization and charter is being returned by registered mail. M. P. T. O., Michigan, W. S. McLaren, president."

"Realizing the vital necessity for national organization, Michigan looks forward to the time when politics will cease to dominate to the exclusion of constructive work and when exhibitors' organization will get down to the work next to the heart of the exhibitor, at which time Michigan will support such an organization with the same zeal as in the past."

This wire was signed by W. S. McLaren of the Michigan organization. When the New York insurgent organization heard of it it was hailed as a certainty that a new national organization was to be formed.

Cohen, on receipt of the withdrawal wire from Michigan, sent the officers and members of the Board of Directors of Michigan the following wire:

"Much surprised at receipt of telegram from President McLaren advising of action of Michigan Board withdrawing State organization from National body. Regret that cordial and helpful relationship which existed between Motion Picture Theatre Owners of America and Michigan theatre owners for nearly three years should be so abruptly terminated. There must be considerable merit associated with such a union of forces, covering such a long period and meeting so successfully so many varying situations, and I believe that the interests of the theatre owners will be placed in real jeopardy

through the severance of these helpful relations. With a view only to conserving the welfare of the theatre owners of Michigan and the rest of the country, I request that your board of directors call a special meeting of the Motion Picture Theatre Owners of Michigan the latter part of next week and give myself and other national officers a hearing in this matter so that we can at least endeavor to reconcile our differences in a calm, deliberate way and then come to such conclusions as the situation warrants. Kindly wire reply."

To which Michigan made the following reply:

"After considering your request that special meeting be called feel this is matter that we cannot decide as individuals, but should be considered by board of directors as a unit to whom we believe your communication should have been directed. Next meeting of board will be held in two weeks, at which time your request will be given careful consideration and you will be advised accordingly.—W. S. McLaren, H. T. Hall, James C. Ritter, Phil Gleichman, Fred De Lodder, John Niebes."

Incidentally the rumors of a split in Southern California were laid to rest this week by the following wire from Los Angeles:

"Following resolution unanimously adopted at our meeting today after all delegates to the Chicago convention made their report. Resolved, That the M. P. T. O. of Southern California approve and endorse the election of Sydney S. Cohen as president of the M. P. T. O. A., and further pledge our whole-hearted support throughout coming year's administration."

This was signed by Glenn Harper, secretary of the organization.

A movement that was started in New York for a country-wide chain of Theatre Owners' Chambers of Commerce, according to the State rights zones of the country seems to be doomed in advance. The zoning idea, it is stated by many leaders, would never work out in a national organization scheme.

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London, June 5.

When the Gaumont family have finished making "The Lights of London," the modernizing of which will probably make George R. Sims turn in his grave, they will begin work on one of Arthur Shirley's lurid thrillers, "London with the Lid Off." This melodrama has some provincial reputation but is not on a par with the veteran author's other work. Both scenarios are the work of Louis Stevens, a Los Angeles scenarist, who has been doing much work in London.

Granger-Davidson have completed their film version of Henri Bataille's "The Scandal," which Sybil Thorn-dyke played at the New. In the film version Hilda Bayley and Henry Victor play the leads. Many of the scenes were made in Nice and Grasse.

Bertram Phillips is finishing a film version of Sheridan's old classic, "The School for Scandal," with Frank Stanmore as Sir Peter, and Queenie Thomas as Lady Teazle. The beauty of such a subject is chiefly that there are no author's fees, but it can scarcely be a good box office attraction in these days.

The British Broadcasting Co. is beginning work with the plays of Shakespeare. Their opening piece will be "Twelfth Night," which is to be followed by "The Merchant of Venice," "King Lear" and "Julius Caesar." The company will include Cathleen Nesbitt, Nigel Playfair, Gerald Lawrence, Henry Caine, George Hayes and Herbert Waring.

Following on opera and pantomime the Marionettes at the Scala will now be seen in Shakespearean plays. The first of these will be "The Tempest" and J. B. Fagan is responsible for the supervision of the production.

The Gaumont company have now got control of the Welsh-Pearson pictures, until recently handled by Sir William Jury. This has probably given rise to the Wardour street story that Sir William is retiring within the next six months, or the story may be true, as the renter-knight has amassed a large fortune in the business. The next Welsh-Pearson picture will be "Squibbs," starring Betty Balfour. The firm's pictures are always beautifully played, photographed, and George Pearson's production work is the best a Britisher has yet given us.

FRENCH FILM NOTES

Maurice de Canonge, Max Constant and Mlle. Andree Lafayette recently left Paris for Los Angeles to appear in the new screen version of "Trilby."

Lucien Lehman is going to America to produce his scenario, "Le Ciel Sans Ploches" ("The Sky Without Stars"), originally intended for a British concern. Lehman is the author of the French pictures, "Blind Alley" and "Dream of Youth."

Guy Crosswell Smith trade showed here "La Revanche de Garrison," the United Artists' picture with Jack Pickford. It was well received by the exhibitors.

COAST FILM NOTES

By ED KRIEG

Los Angeles, June 13. The Writers' Club was the first to see the Little Theatre film entitled "Mortal Clay," directed by Victor Seastrom.

A short-circuited wire severely burned Frank Mayo on the leg while he was enacting a scene which required him to carry an electric torch.

Victor B. Fisher returned from San Francisco with plans for producing on a large scale in Los Angeles for Fisher productions.

Marshall Neilan is erecting a regular Russian village in Culver City for scenes in "The Rendezvous."

A gigantic wave with terrific force descended upon the Fred Niblo company while at the beach filming "Captain Applejack" and carried away a mansion erected by the company.

Reginald Barker and his company returned from the North, where "Masters of Men" was filmed.

King Vidor has purchased a 60-foot yacht.

Marguerite De La Motte has been signed by Principal Pictures Corporation.

Charles Wakefield Cadman, composer, has made arrangements whereby he will write musical scores for Ferdinando Earle for all his future releases.

King Baggot is taking his film directorial business seriously. He turned down two offers to appear at local legit theatres.

Low Cody has returned from New York.

Sol Lesser has signed Ilona Marlowe, a newcomer to the screen, to a three-year contract.

Richard Walton Tully has postponed the filming of "The Bird of Paradise" until next fall.

William Desmond and his wife are going to do vaudeville in London.

The Kinema has decided to do away with its orchestra, and hereafter will show second run pictures at popular prices.

James Wood Morrison is the first Hollywood actor to move to the beach. He will take up his new



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abode at once, so as not to miss his morning dip in the briny.

Charles Maigne, director, packed his fishing tackle and left for a two weeks' vacation.

Screenland will be well represented at the mock wedding to be held at the Ambassador Hotel between Anna Q. Nilsson and Lieut. Harry Howard, aviator. It is being staged for the benefit of the disabled soldiers.

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Mal St. Clair has purchased several acres of land in Beverly Hills.

Mrs. Rupert Hughes greeted Mr. Hughes when he returned from New York. Hughes will start work immediately on a picture as yet untitled.

Kathlyn Williams, after a short visit to the Orient, was glad to be back in Hollywood, where she returned the other day.

A bucking bronco tossed Bernice Frank, actress, when she attempted to ride him.

THE SCANDAL

London, May 31. Made by Granger-Davidson with an Anglo-French cast, Henry Battelle's play, "The Scandal," provides excellent material for a picture of the "problem" order. The producer has handled his subject exceedingly well on the whole, but has made an error of judgment in letting his opening scenes of love and passion grow too strong. The wife's entire surrender to her lover is too pointed and threatens the sympathy of the character.

Scenically, the picture, which was made on the shores of the Mediterranean, is rarely beautiful, and the interior "sets" are throughout in admirable taste.

While on a holiday Charlotte Ferriol meets and falls in love with Artenezzo, a fascinating but impetuous adventurer. She gives herself to him entirely. After a week's madness comes the parting, but not before the man has obtained the loan of a valuable ring, which he

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pawns. Once back home, she is tormented by conscience, which is not helped by further demands for money from her lover. Then he calls on her husband and she is terror-stricken. In her fear she confesses all to her husband's old friend and gives him Artenezzo's letters, which he takes to a magistrate. As a matter of fact, Artenezzo has only called as a pretext for seeing her alone once more. He tells her he's not so bad as he seems and gives her back her letters. His arrest for blackmail is prevented, and happiness comes again to the erring wife. Not for long, however, for Artenezzo is arrested for getting money in her name, and she is summoned as a witness. She turns once more to the friend, and her frequent meetings with him, helped by the innuendoes of his old mother, arouse the husband's suspicions. He takes the friend, and after a very strong scene learns the truth. The friend begs him to be merciful. Unknown to the wife, the husband attends the court and gives her evidence, in which she exonerates Artenezzo. The scandal of the affair, however, is such that the husband is compelled to choose between his future as a politician and his wife. He chooses the wife. The finale of the picture is peculiarly simple and convincing.

Hilda Bayley has an excellent part in the wife, but her performance is marred by certain ugly mannerisms—she cannot apparently keep her hands from her breast, no matter what the situation, and looks at the camera much too often. Otherwise, her performance is excellent. Henry Victor gives a singularly fine polished and easy show as Artenezzo, the lover, who does not turn out to be such a blackguard after all. Vanni-Marcoux is very good as the husband, and Edward O'Neill presents a studious study as the friend. Many smaller parts are all well played. This film is a great advance on previous Anglo-French productions.

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FILM ITEMS

The will of Albert M. Pesce, musical director for David W. Griffith, who died June 2, filed for probate last week in the Kings County Surrogate's Court, gives his entire estate of "over \$1,000" in personality and "over \$1,000" in realty, after all debts are paid, to his widow, Nora E. Pesce, of 625 East 28th street, Brooklyn, who, without bonds, is named also as the executrix. Just how much "over" \$1,000 in realty and personality Mr. Pesce left will not be known until his estate is appraised for inheritance taxation.

Lillian Gish, who has been in Rome making a picture version of Marion Crawford's novel, "The White Sister," and Charles H. Duell, head of the Inspiration Film Co., which did the screening, returned to New York last week.

The Doubleday Productions Co. secured judgment in Chicago against W. D. and Bernard Russell for \$54,000 at Los Angeles, covering the cost of a film made for the Capital Film Company, for which the Russells guaranteed payment.

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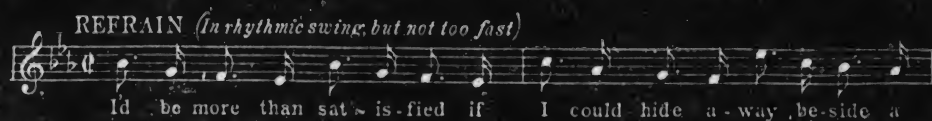
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VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXXI. No. 5

NEW YORK CITY, THURSDAY, JUNE 21, 1923

48 PAGES

BROADWAY'S SHOW LIFTERS

NEW LICENSE BUREAU'S REPORT RECOMMENDS REVISION OF FEES

Affecting Picture Houses Generally—Comparative Statement of Licenses Issued Shows Film Theatre Decline of 260 from 1915 to 1922

The annual report of the Department of Licenses for 1922 is in process of publication. Advance proofs of the Commissioner of Licenses' report to Mayor John F. Hylan disclose a discrepancy in the picture licensing rates that has been noticed for a number of years and is now being recommended for a complete revision of license fees.

The injustice of the law which permits a picture theatre which offers song and dance specialties in conjunction with film fare, such as any of the mammoth Broadway picture houses, to operate at one-fourth the fee of a straight picture theatre will eventually be corrected by municipal legislation if the License Commissioner's report counts for anything. A large theatre of that type can operate under the common show license of \$25, while a straight picture house must pay \$100 a year. To add to it, the common show can legally accommodate standees, while the straight picture theatre cannot permit standees.

The commissioner's report recommends that the common show license fee be raised from \$25 to \$50. The mammoth picture houses are directly affected by a recommendation to have them pay a \$150 annual license for under 1,000-seat capacities and \$200 license for over 1,000 seats. A straight dramatic (legit) house pays \$500 a year.

The department, in addition to correcting the statute, is figuring on increased revenue.

A survey of the comparative statement of licenses issued by the department since 1914 discloses a slow but steady decline in the number of metropolitan picture theatres. The accompanying table needs explanation. The first, "motion picture theatre," is the average all-year 'round film house. The "half year," underneath, applies to theatres open only for the summer, the fees being half rate. The "open air motion" (Continued on page 6)

FANCY PICTURE RIGHTS PRICES ARE NOW ASKED

\$200,000 for 'Seventh Heaven' and 'Sally,' Each—\$200,000 Declined for 'Lightnin''

Los Angeles, June 20.

The latest in fancy picture rights prices is \$200,000, asked for filming privilege of "Seventh Heaven." The same figure is mentioned for "Sally," the latter to be reserved for two years after the money passes.

An offer of \$200,000 for the screen right to "Lightnin'" has been refused.

The latest approach to these amounts was the \$100,000 paid by B. P. Schulberg for the picture rights to "The First Year."

B'WAY UNSAFE

Low Dockstader Saw Beggar Lose Hat at 47th Street.

Asked why he did not stay in New York a few days, Lew Dockstader said: "I saw a beggar on the corner of Forty-seventh street and Broadway, holding out his hat. He did not get anything, but a few minutes later he was raising the dickens. Some one had copped his hat."

MEXICO PROTESTING

Work on the screen production of "The Bad Man," in which Holbrook Blinn is to be starred, is being held up on the coast for the present.

Protestations of the Mexican government to Washington are said to be behind the reason for the postponing of the actual screening of the production.

'SCANDALS' SHOW SCORES SHUBERTS IN RHYME

"Scandals" Producer Says: "Deal I Got Unspeakable Outrage" — Six Scenes in "Passing Show" and "Scandals" Similarly Based — Mostly Taken From Abroad — "Passing Show" Fails to Give Credit — Selwyns Warn Shuberts Over Use of Charlots "Seeing Double" — Animated Curtain With Nude Women

"SHOWMANSHIP" TOPIC

"Our whole show was stolen by Lee and Jake. We're the only things that he didn't take."

The above couplet, with the word "stolen" emphasized, was sprung as the getaway tag of a series of limericks from the "Three Musketeers" in George White's "Scandals" the opening night (Tuesday) at the Globe. It got a salvo of applause from the friends of White.

Broadway has been humming for a week with the story of the Shubert-White complications in producing "Scandals" and the "Passing Show." White Tuesday said to a "Variety" reporter:

"I haven't vocabulary enough to talk my mind fully. I think the deal I got was an unspeakable outrage. Especially was it brutal to an independent producer, a little fellow with no unlimited bankroll. It is (Continued on page 17)

BABE RUTH HAS MADE \$2,000,000 FOR LEAGUE

H. H. Frazee Makes Statement — He Established American League Since Joining It

H. H. Frazee has insured the baseball game scheduled in Boston Saturday between the Red Sox and the New York Yankees for \$10,000 against rain. Babe Ruth will be in the line-up of the Yankees and Frazee values the draw of the great slugger at that figure, not counting the natural attraction. (Continued on page 7)

B'WAY REVUE'S DISPLAY OF FURS; PEGGY JOYCE'S \$1,000,000 IN JEWELS

Two Huge Apparel Displays on Broadway—Leftwich's "Fashions" All Fashions—Russak Firm Furnishing Skins

FRENCH-U. S. MUSIC SOCIETIES' TREATY

Parisian Representative in N. Y.—Negotiating Treaty for Reciprocal Handling

Roger Salabert, of the French music publishing firm of Francois Salabert, the most important Parisian organization, is in New York for the purpose of negotiating a treaty with the American Society of Composers, Authors and Publishers, whereby the French society will reciprocally handle American compositions and vice versa. Mr. Salabert states that the French organization collects music royalties as high as 7,000,000 francs a year, or over \$1,330,000. Also that music tax royalties are based on a percentage of a show's gross, ranging up to 6½ per cent. of the receipts. The French society has oftentimes been accused of being a music trust. Its affiliation with the American society will place all French copyrights under the American organization's control for the purpose of licensing for their general performance.

"COOCH" NOW TUT-SCIENTIFIC

The King Tut-Ankh-Amen craze has been the means of many of the outdoor shows camouflaging the old stand-by "cooch" dance as a "scientific" exhibit this season.

The Oriental thing was about played out when the "Tut" craze came along and revived it, with nine out of ten of the outdoor side shows carrying "Tut" dancers, who are made the central attraction of "Egyptian" villages, encampments, etc.

Seats Ordered Out of 49th St.

The various New York city departments have been active recently in a rapid enforcement of the laws affecting theatres, with frequent inspections to see orders are carried out.

Shuberts' 49th St. was among those visited, and approximately 30 seats ordered removed from the front of the orchestra section, on the ground that the seats were too close to the stage to permit of a comfortable passage way.

Two of the greatest apparel displays New York has ever seen, if not the greatest ever, are being prepared.

Alexander Leftwich is producing "Fashions of 1923" to open at the Lyceum (the Frohman-Belasco house rarely used for musical shows), July 16. In the cast are Edith Tallaferrro, Carlotta Monterey, Masters and Craft, Florence Morrison, Marie Nordstrom, Cy Plunkett, DeJari (tenor) and Mellands (famous Lucille model), as well as a small chorus.

While there will be comedy scenes and musical numbers, the main idea is what the title indicates. Leftwich (Continued on page 9)

TIPPED A MILLION

Charles Dillingham's Ambition Achieved.

London, June 20.

While on the continent recently, Charles Dillingham was enabled to gratify what has for most of his life been one of his ambitions. He was the recipient of extremely assiduous attention on the part of the hall porter at his hotel in Vienna, and at the end of the week he handed the retainer a tip of a million kroner.

Speaking of it to a Variety representative, Dillingham said:

"Practically all my life I pictured myself handing over a million to (Continued on page 47)

PLAY FOR FAY TEMPLETON

Fay Templeton may return to the legitimate stage next season as a star under the direction of Joe Weber and Lee Kugel. A play with music along the lines of "Forty-five Minutes from Broadway" has been secured.

Miss Templeton has expressed willingness to return to Broadway, but has stipulated she would not consider appearing until late in the fall. She has been in retirement for some time, making a reappearance in vaudeville a season or so ago.

COSTUMES

Who will make your next ones? Those who have bought from us say—

BROOKS-MAHIEU

1437 B'way Tel. 5550 Penn. N. Y. City
11,000 Costumes for Rental

METROPOLITAN PICTURE HOUSE LICENSES (BY YEARS—SINCE 1914)

	1914	1915	1916	1918	1919	1920	1921	1922
Motion Picture Theatre.....	1,199	623	425	418	423	404	398	363
Motion Picture Theatre (Half Year)	—	155	92	45	69	55	58	53
Motion Picture Exhibition (negligible)	—	—	235	385	397	537	491	615
Open Air Motion Pictures....	376	250	199	99	91	86	85	67
Open Air Motion Pictures (Half Year)	—	78	38	12	10	4	11	4

LONDON 'DAILY SKETCH' DEMANDS 'FAITH HEALER' BE DEPORTED

"Pharus" or Dr. W. B. Thompson in Trouble Abroad
—"Evening Standard" Terms Him Charlatan—
Failed to Appear at Hospital for Test

London, June 20.
The "Daily Sketch" denounces "Pharus" (known in America as Dr. W. B. Thompson) as a "fraud and undesirable alien." It is demanding he be deported to the United States.

When the "Evening Standard" termed Pharus a charlatan he started an action against the paper for £10,000 damages.

Dr. Thompson was invited to appear at the Miller General Hospital last Saturday to accomplish the cure he claims he can do, but the faith healer failed to appear.

"Pharus" informs Variety that the committee, so he alleges, inviting him to the hospital refused to permit him to take along his assistants or witnesses. Had he succeeded, said the healer, in the demonstration, he would have been alone on his side and unable to prove it, although Pharus knows he would have been before reputable men of medicine.

The healer says he is still agreeable to demonstrate publicly at the Palladium. That is a theatre. His test there would amount to no more than his usual vaudeville act.

It looks as though London has jumped right onto the "Dr." and "Pharus," refusing to stand for what many American cities did stand for with him.

Dr. W. B. Thompson first appeared as an act in class vaudeville on this side and it was also the first time an act of his description had been allowed in class vaudeville.

A review as follows of the turn appeared in Variety of May 22, 1922:

DR. W. B. THOMPSON (3)
Healing (Special Billing)—"The Miracle Man"; "Exponent of 'Zone Therapy,' 'Nerve Pressure,' 'System of Healing'";
29 Mins.; Full Stage
Proctor's, Newark, N. J.

"A series of practical demonstrations in which everyone is invited to participate and be convinced as to the positive authenticity of this ultra modern yet ancient bloodless method of simplified healing! If you are suffering from chronic aches or pains come up on the stage and be relieved. No embarrassment. Bring your sick friends."

A peculiar act for any theatrical stage, and yet, after the hypnotic mind reading, fortune telling and other such turns vaudeville has stood for, there seems no valid reason why Dr. Thompson should continue if he can draw business. This is merely a box office act. If it draws it's worth it, for there is nothing else to turn that means anything to a bill.

The Thompson act isn't as ominous as the billing might signify. The advice given by him to cure ailments, whether of a medicinal nature or not, is surely not harmful. There may be a faith aspect to it as well. For instance, the doctor says on the stage if your hair is falling out, rub your fingertips against each other. He illustrates. Or if you can't sleep, lie down with the tips of your fingers meeting, holding them in that position, and he will guarantee you will be asleep within five minutes. If you are not he agrees to give \$1,300 to any charitable society. In fact the doctor offered to give away a lot of money during his 29 minutes. The amounts ranged from \$10 to \$25 and \$100 to \$500 to \$1,000 (twice).

For deafness the doctor shows you how to cure it by finger application, but his leader is aiding near-

GOLDWYN SUIT SETTLED

Stoll Co. Consents to Judgment for Over \$50,000 and Costs

London, June 20.
The action started by the Goldwyn company against the Stoll company for breach of contract over English distribution has been privately settled. It is reported Stoll has agreed to allow Goldwyn to take judgment for 13,500 pounds and costs.

P. J. Godsol came over here representing Goldwyn, to either try or settle the case.

Beside a Babbling Brook
Scintillating Song Success

"ENEMIES" APPLAUDED

Cosmopolitan Special Film Enthusiastically Received in London.

London, June 20.
The Cosmopolitan's super film, "Enemies of Women" opened a special engagement June 15 at the Empire.

"Enemies" was enthusiastically received by a brilliant audience that vigorously applauded at the conclusion of the first part and at the finale of the picture.

The present Cosmopolitan will be followed by another of the same maker's, "Little Old New York."

The press notices on the film production are very favorable.

"Enemies" is doing good business and will gross about \$10,000 this week. The Empire (house) management has suggested to the picture management "Enemies" remain on for six weeks instead of the first four announced.

Manager Silvestre of the Vaudeville Theatre, one of Paris' fashionable houses, wants the Cosmopolitan special for a run at his house.

WANGER'S SETTLEMENT

Receives 7,500 Pounds Through Wrongful Dismissal.

London, June 20.
Walter Wanger has received 7,500 pounds in settlement of his suit against the Provincial Cinematograph Theatres which engaged him for five years, at 5,000 pounds annually.

After the first year the company dismissed Wanger. He brought an action to recover on the unexpired term.

THREE FOR PROVINCES

Sabini, Matthews & Tally, producers of "Temporary Husbands," now playing at the Duke of York, London, will put out three touring companies in the provinces next season.

Edward A. Paulton, the author, sailed from New York Saturday, June 16, on the Homeric to supervise the productions.

"ELIZA COMES" REVIVED

London, June 20.
"Eliza Comes to Stay" at the Duke of York's looks old fashioned as revived. Its engagement seems likely a limited one. Dorothy Minto has the title role.

Preceding is a Grand Guignol thriller which isn't convincing in its thrills.

IDA RUBENSTEIN PERSISTENT

Paris, June 20.
Despite the universal disclaimer placed against Ida Rubenstein's performance in D'Annunzio's musical tragedy, "Martyr de Saint Sebastien," Rubenstein has arranged for three more performances of it, commencing to-night.

U. S. WAR SONGS IN MUSEUM

Paris, June 20.
The manuscripts of George M. Cohan's "Over There" and Zo Elliott's "There's a Long, Long Trail A-Winding" have been received here and are being framed to be hung beneath the bust of General Pershing in the Museum of the War at the Invalides.

FILMS SHOWN TO FRENCH

Paris, June 20.
The film trade saw 25,300 meters of films last week, compared with 16,500 meters shown the previous week.

Distiller Taking Second Chance

London, June 20.
The Scotch distiller, Samuel Greenlees, is launching "Ned Kean of Old Drury" for another fortnight. He expected to lose 2,000 pounds on his first obligation of two weeks for the show. When losing but one thousand he decided on a second chance.



FRANK VAN HOVEN

WONDER OVER PLAY

Paris Doesn't Understand Staging of "Homme Marche"

Paris, June 20.
"Homme Marche" did poorly when produced at the Comedie Francaise. It's a three-act piece by Henri Marx who still has to win his literary spurs.

"Un Homme en Marche" has complex socialistic doctrines in its plot. The exact intention of the author is vague with the characters obscure, serving only to repeat common philosophy without dramatic action of value.

Many are wondering just what induced the Comedie Francaise to produce the negligible piece.

Andre had the lead, lacking youthfulness, but Fresney was sympathetic and Desjardins played admirably. Mme. Ventura gave a spirited performance, with the minor roles taken passably.

J. BROOKE RECOVERED

J. Brooke, manager of the Paris Alhambra, returned last week after a trip in the South of France, with prolonged stay at Monte Carlo. He has quite recovered from his recent breakdown with pneumonia.

The Alhambra, which closes the end of this month for the summer, reopens Aug. 24. Carmo, with his big conjuring act, holds the entire second part of the present program until June 28, when the house will be ready for summer cleaning.

PARIS '22 GROSS

Paris, June 20.
The gross receipts for 1922 of Paris theatres, music-halls and picture houses was two hundred and seventy million francs.

It includes 59,000,000 at the music hall and 81,000,000 from picture places.

DANCERS INVITE INJUNCTION

Paris, June 20.
Through Robert Quinault with Iris Rowe opening in the Casino revue Saturday, the Theatre Vaudeville interposed an objection and threatened an injunction against the dancers.

IN LONDON

BORNSTEIN'S \$100 BET

Music Publisher Makes Wager on Sartorial Make-Up

London, June 20.
Variety's publication of this item may be an out for Saul Bornstein of the New York music publishing firm of Berlin, Inc.

Mr. Bornstein returned to London from the Continent wearing in spats and wearing a cane. He dropped into the Cavour restaurant and the mob got him. A syndicate of diners raised \$100 in cash after a terrific effort and wagered Bornstein he would not disembark from the "Olympic" when arriving in New York, as he was thus dolled up.

Bornstein, easily unloosened a hundred-dollar bill from his Michigan and covered the bet, with the proviso it wouldn't go if Variety published an advance announcement.

Saul is carrying a bootblack around with him in case any dust should get on the spats. He sails to-day.

"ELECTRIC FISH" KILLED

Rome, June 12.
The report of a curious accident has been received from Biella, in the north of Italy and the centre of the spinning industry. During the village fair Nina Panciera was performing as the "human electric fish" in a tank charged with a mild electric current which gave a slight shock to any person who touched her. People in the audience were invited to try the experiment.

During the afternoon when the booth was crowded by an astonished public the girl suddenly sunk under the water and became rigid. She was found to be electrocuted. It is supposed a strong current of electricity caused by a short circuit suddenly entered the tank, causing her immediate death.

AIRES DE LA CHIMERE

Paris, June 20.
Chimere, or Chimera in good English, is in vogue this season. Following a noteworthy volume of verse "Les ailes de la Chimere" by Abel Rubi, and the inauguration of Baty's "Baraques de la Chimere," is a short dancing season at the Opera where the feature is "Chimeres," a ballet poetically depicting the search for happiness amidst the illusions of terror and pleasure until the spirit of evil is vanquished.

ROBEY'S FIRST FILM

London, June 20.
George Robey's first appearance on the screen will be in the film "Don Quixote." He will return to the Hippodrome in the fall in a production.

Robey's film contract allows him to play eight weeks a season to retain his voice. If his stage appearance is at less than 500 pounds weekly, Stoll (films) must reimburse him for the difference.

MODERN FARCE IN ODEON

Paris, June 20.
During the summer a revival of "Le Petit Cafe," by T. Bernard, from the Palais Royal, will be given at the classical Odeon.

Berny is to replace Savoye as stage manager of this state house. F. Gernier is reported making many changes in his troupe for next season.

MORRIS GEST DRESSED UP FOR SOCIAL INVITE

At Party at Ascot on Condition He Left Flowing Tie at Home

London, June 20.
Morris Gest was socially elected to attend Lady Hulton's party at Ascot, upon the condition he appear there without his flowing necktie. Mr. Gest was informed he would be welcomed if properly dressed.

But, brief time was given the American producer to find out how to dress for Ascot. Being a showman first and a social favorite whenever he can, Mr. Gest lied himself to a theatrical costume, who did the trick for him. No casualty was reported from Ascot the day Gest graced the green.

Gest did a short parade to prove to the other American managers over here he could navigate without one of Dave Belasco's throwaways and in his new makeup was an instantaneous success. The Americans started to bid for the picture rights to Gest dressed as a human. When the bids reached £1 somebody remarked they preferred a bottle of wine for the money. That ruined Morris' whole day.

Lady Hulton was formerly an actress, professionally known as Milly Linton.

When able to tear himself away from society's call Gest is engaging people for his "Miracle" production for New York.

EMPIRE UNAFFECTED

Auction Sale of Theatre Property July 10 Does Not Include Lease

London, June 20.
The auction sale advertised for July 10 of the Empire theatre and surrounding property will not affect the lease of the theatre, held by Solly Joel for a long term of years. Sir Alfred Butt also is interested in the lease, with the Empire now occupied by the Cosmopolitan (Hearst) films of New York on a short term rental.

MUSIC BOX SHOW IN BERLIN

London, June 20.
"The Music Box Revue" probably will be played in Berlin by Manager Haller. Haller is arranging for it.

SAILINGS

Reported through Paul Tausig & Son, 104 East 24th street:
June 12 (New York to London), Zambuni, O'Hanlon (Aquitania); June 23 (same) Eddythe Livingston, Jean Russell (Majestic); June 28, Mr. and Mrs. John Oims (Hansa); June 30 (same) Olive Stewart (Olympic); June 27 (same) Morgan Dancers—Jack Triest; Albert Zapp, Joe Head, Napton Haverlin, Joe McLean, Geraldine Treisalt, Christine Meehan, Florence Martin, Adele Kellogg, Louise Riley, Florence Lewis, Ruth Southgate, Esther Somers, Victoria Elliott, Carl Haverlin, Robert Hurd, Al Downing (Lapland).

June 30 (New York to Paris), Melvin H. Dalberg (Olympic).
June 23 (New York to London), William Klein (Majestic).
June 23 (London for New York), Charles Dillingham (Aquitania).
June 21 (New York to Amsterdam), Florence Shirley (Kroonland).
June 20 (New York to Berlin), Follette and Wicks (Sydlitz).
June 20 (London to New York), Saul Bornstein (Olympic).
June 16 (New York to London), Mrs. Enrico Caruso (Homeric).
June 16 (New York to Rotterdam), Alexander Lambert (Rotterdam).
June 16 (New York to London), William B. Maxwell (Carmania).
June 13 (New York to Paris), Burt Hall (Paris).

KERSHAW

GUARANTY TRUST CO. 222 Fifth Avenue New York

THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road LONDON
Director, JOHN TILLER

LEGAL TEST OF RADIO'S RIGHT TO BROADCAST COPYRIGHT MATTER

Witmark & Sons Instituting Friendly Action Against Bamberger & Co. of Newark—"Mother Machree" Vocally Rendered

The first legal test case of radio and whether or not a performance of a copyrighted composition via the ether constitutes an infringement of the law will be threshed out in a friendly suit which M. Witmark & Sons is preparing against the Newark department store of L. Bamberger & Co. which operates a broadcasting station, call WOR at Broad and Market streets, Newark. N. J. Nathan Burkan is representing the publishers in association with ex-Federal Judge Thomas G. Haught.

The alleged infringement occurred June 4, the song being "Mother Machree," rendered vocally. The defendants will admit they have been broadcasting copyrighted music without license, the suit being primarily for test case purposes. J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, in an affidavit sets forth he offered to license Bamberger for \$1,000 annually which was refused.

BUFFALO WEDDINGS

One Gone Into and Another Has Been Licensed

Buffalo, June 20. Among the unusually large number of marriages between members of the profession which have taken place in Buffalo during the past few months is the wedding of Albert Malotte, organist at the Hippodrome, to Mary Jane, who appeared at the house recently as a feature vocalist. The marriage was quietly solemnized and news of the event has just leaked out along the local rialto. Malotte acted as accompanist at the piano for Miss Jane, and the romance is the result of their professional association in this way.

Al Gerard and Florrie Millership obtained a marriage license Monday while playing Shea's Buffalo. Up to the Tuesday matinee no further information as to the couple's marriage plans was obtained.

Marion Ford Recovered

Paris, June 20. Marion Ford has recovered after a serious illness while in Paris.

Seeking House for "Wildflower."

London, June 20. Arthur Hammerstein is scouring about for a house to place "Wildflower."

Morgan Dancers in London

London, June 20. The Marion Morgan Dancers have been booked to open over here July 9 at the Palladium. The Foster agency did it.

Boucot Replaces Chevalier.

Paris, June 20. Boucot replaced Saturday Maurice Chevalier as Canterelle in the operetta "La Haut" at the Bouffes Theatre. Chevalier is sailing for New York toward the end of July.

Bartsch Has Continental Shows.

London, June 20. Hans Bartsch is here from the Continent where he purchased the American rights to several musical plays.

Max Dreyfus is accompanying Bartsch, interested in the publishing rights.

Australian Music Man in London

London, June 20. Frank Albert, the music publisher of Australia, is in London.

ACTOR'S UNUSUAL PUBLICITY

In the current (July) issue of the American Magazine is a story of the life of Chas. "Chic" Sales. This is probably the first time a vaudeville performer has been honored in this manner. Of course, legitimate stars frequently enjoy this type of publicity, but Chic's interesting work is noted as much as any of them.—(Advertisement.)

GIRL BURNED TO DEATH, BUT SAVED COMPANIONS

Phyllis Porter, of 'Peep Show,' Meets Sad Fate in New Zealand

Sydney, May 15. Phyllis Porter, a young member of the "Peep Show" company, playing New Zealand under Williamson-Tait direction, was burned to death when her clothing came in contact with flame caused through fusing of an electric wire.

With great presence of mind the unfortunate girl rushed away from the rest of the chorus girls to prevent their flimsy attire igniting from her blazing costume.

John Fuller, father of Sir Ben Fuller, died last week in New Zealand. He made a special request the theatres controlled by Fullers were to remain open on his death.

Mr. Fuller went to New Zealand many years ago as a singer with the Mohawk Minstrels. He came to Australia with the ill-fated London Pavilion Company.

The bulk of his fortune will go to New Zealand orphanages.

DEMANDS DEPORTATION

(Continued from page 2) sightness. Demonstrating with his own fingers, he informs the audience if they will maintain that position of the fingers for a few minutes daily for 60 days, meantime gentle massaging above the eyeballs now and then, if they don't throw their glasses away at the end of the 60 days, there goes another of his thousands.

The house Tuesday evening in Newark started a giggle when the doctor pulled the finger stuff for falling hair and when he added to that by another finger movement for bald people to grow hair, they laughed outright, but after that they accepted the doctor quite seriously it seemed. He made them like it, for he's a showman that makes the others before him seem novices. His address is admirable. Dr. Thompson suggests an evangelist in his delivery, or the highest grade speaker or lecturer. His demeanor is clerical and his manner dignified. The doctor says he's 70 but doesn't look over 58 despite a beard.

Two women and a boy walked to the stage when the doctor asked them who had spoken to him in the lobby for the 30 minutes he remains there before the show starts, to come up. The boy was deaf in one ear, one of the women had neuritis in the arm, and the other seemed to be threatened with appendicitis. They held their fingers or hands as the doctor directed. When he was through with his talk each declared by demonstration everything was all right. The boy said he came from Palestine and if a plant as likely, it was extremely well worked.

Dr. Thompson announced that on Friday morning (he is held over for the full week) at 10.30 he would give a full performance for women only. If any were dissatisfied he would return twice the admission. "Admission" for a morning show! Gravy for the house that might get back half or more of the week's salary if the doctor isn't splitting on the Friday morning.

Proctor's has a huge auditorium. It was almost filled Tuesday night. The doctor said the people of Newark were talking about him already and that the attendance that evening was the best Tuesday night's business the house had done in weeks. Quite likely, both. But what did the doctor get that stuff? In Egypt, as the program says he's from? He doesn't look Egyptian with his Chinese robe, but he certainly does look like a real box office card for medium sized cities. Perhaps he can make them talk anywhere.

This healing thing is new in vaudeville. It may or may not be akin to a refined medicine show, but it has an angle of argument to it through the doctor's impressiveness and the simplicity of his remedies, whether they cure or not. And 60 days of weekly stands in vaudeville usually carries an act quite a long way, if it has a route. Still, there are the return engagements. But won't "Danderine" be sore about that hair idea?



Variety Headline, June 7, Said: OVERDOSE OF SIMILARITY IN VAUDEVILLE, SAY BOOKERS Why not

CHAS. ALTHOFF

The only act of its kind? Conflicts with no other act in Show business.

PALLADIUM

London, June 12. Probably with no special design, seven of the nine acts at the Palladium this week are not of native origin—or more correctly, the artists appearing are not of English origin.

The opening turn is George Hurd, an Australian juggler, who operates with tennis balls, racket, billiard cues and other things. Of good appearance and might be best classified as a three-day opening turn. Second turn is Gus Harris, English comic, made up as an Italian waiter in a Soho restaurant. He sang one number and departed without casualties.

The other native act is Dorothy Ward, who achieved some fame here as principal boy in pantomime. Miss Ward appeared in New York at the Winter Garden in the Shuberts' revival of "The Belle of New York." She sings several songs in different costumes, ranging from "The Sheik of Alabam" to "Carolina." In the latter having the support of 10 cute kiddies, who perform a routine of ballet and chorus evolutions. She has some brilliant orchestrations which conceal her vocal defects.

Another sobriet immediately followed—Hilda Glyder, who has been in England so many years she is looked upon as a compatriot. Some say she originally came from Australia via "the States." On her first song Miss Glyder reveals some original mannerisms which promise well, but when she repeats them in her other numbers the first good impression wanes perceptibly. She finishes with a little high-kicking dance and scores strongly.

The headline act is "Pharus," from America, who played there under the name of Dr. Thompson. He is billed as an Egyptian miracle man who accomplishes "cures" through the medium of "Zonery." The old "doc" is a good showman, talking interestingly and amusingly for 30 minutes, instantly detecting any tendency on the part of the audience to ridicule and managing to quell it by the force of his personality. He brought three subjects upon the stage, teaching them to cure themselves by adopting his "original method" of stopping pain by nerve pressure.

After interval came the Marmelin Sisters, Miriam and Irene, now assisted by a younger sister, Phyllis. Their "drama dances" were well received.

Albert de Courville is presenting Daphne Pollard and Tubby Edlin in an excerpt from the recently defunct "Rainbow" show at the Empire. Miss Pollard sails for America immediately to join the "Greenwich Village Follies." The act is a low comedy mixture, introducing a lot of travesty on "Pharus." For instance, "Pharus" claims that if you will rub your finger nails together for five minutes each day you will be cured of baldness. Edlin is quite bald, so when he entered rubbing his nails it was good for a huge laugh.

The remaining acts were Jack Rose, with Jimmy Steiger at the piano, and Dippy Diers, assisted by Flo Bennett. They both fared well, considering the lateness of the hour. Rose did not have a whack at them until 11 p. m. Monday evening, with Diers following 15 minutes later.

"Copperfield" Closing

London, June 20. "David Copperfield" closes Saturday with the revival briefly running Bransby Williams will replace it with "The Lyons Mail" next Monday at the Lyceum.

Apollo Reopens With Revival.

Paris, June 20. The Apollo reopened June 15 with a revival of the three-act operetta, "Démouille du Printemps."

AUSTRALIA

By ERIC H. GORRICK

Sydney, May 23. "Sally" has passed its 20th week at Her Majesty's and still grosses best business in town. Should stay right through winter. It has played to capacity right along.

Williamson-Tait presented at Criterion May 5 "The Cat and the Canary." Business good. Should have profitable run. Sidney Stirling, Elly Malyon, Mayne Lynton, Jane Saville, Alisa Grahame, Anew McMaster, Garry Marsh, Muriel Martin-Harvey, George Blunt and Leslie Victor make up excellent cast. Production splendidly mounted. George Highland produced.

Maude Fane made her farewell Australian appearance in a revival of "You're in Love" May 19 at Royal under Williamson-Tait direction. Business capacity. Miss Fane scored. W. S. Percy raft away with laughing honors. Madge Elliott and Cyril Richards stopped show with beautiful dance. Rest of cast good. Scenery great.

The Fullers presented Bert Bailey in "The Squatter's Daughter," play dealing with out back life in Australia. Business very good at the G. O. H. Now in third week. Production best Fullers have presented in long time. Bert Bailey scored big as a Scotchman. Cast includes Austin Milroy, Rutland Beckett, Vera Reme, Hugh Ward, Jr., Darcy Kelway and Jack Morris.

Lee White and Clay Smith after season as an act got together a company and went to New Zealand. On their return they were scheduled to leave for America. The managerial "bug" struck Miss White and she took over the Palace, and in conjunction with her husband (Clay Smith) presented "Back Again," a revue from the Ambassadors, London. Success hit these two right from the jump, with capacity business resulting. Australia is certainly a land of opportunity providing you make good at the outset.

The show opens quietly, but gathers speed as it goes along. Finale to act one is weak and rather amateurish. Miss White scored very big with quaint songs. Billie Lockwood of the chorus ran away with the hit in impersonations of Wee George Wood (an English start out here recently).

Hector St. Clair is the laughing hit. Thompson and Baird are the featured dancers. Dorothy Purdell scored nicely. Githa Calvert made nice appearance in comedy songs. Nothing very brilliant about production, still for this class of show it satisfies. The finale is good.

"Back Again" can be summed up as a nice little evening's entertainment. Clay Smith produced the show. Harry Jacobs conducts. Business holding up nicely at Tivoli. Barbiana, wire, gave show nice star. Lloyd and Montrose, talk and songs, fair. St. Leo, Trio, acrobats, big hit. Hope Charteris and Eva Jackson, songs, big reception; girls nice lookers. Terpsichore, French dancer, closed intermission to applause hit; act staged nicely. Gus McNaughton and Co. of six in comedy, "Kleaners, Ltd.," cast weak with exception of Jesse Sweet; not up to Tivoli standard. Two Vagabonds, piano and violin, stopped show next to closing; Cornelius and Constance, dancers, closed show and held.

Business picking up at Fuller's. Matinees off, with night shows doing bigger business. Day business should pick up with revue as drawing card. The Andros, Vent and violin, poor act. Billy and Betty Burne, songs, get over. Olesco, violinist, does well. Nell and Braddy Show, songs and dancing, over nicely. Pat and Paula Hansen, dances, closed intermission to hit. Ward and Sherman fill in rest of bill in tab revue. George Ward is the comic and scores big. Charles Sherman, "straight" tower of strength in helping Ward get laughs. Mabelle Morgan is likable prima donna. Leas Wharton and Harry Burgess score in bits. Dick Butler does well in different songs. Curly Sherwood and Ida Merton scored nicely. Show nicely mounted.

TOWN HALL.—Moleswitsch. GLOBE—"Smilin' Through," film. LYCEUM—"Theodora."

CRYSTAL PALACE—Chaplin in "Pay Day."

Melbourne HER MAJESTY'S—"The Arcadians" (revival). PRINCESS—"O'Brien Girl." ROYAL.—Gertrude Elliott in "Smilin' Through." KING'S—"The Silver Fox." PALACE—"Bulldog Drummond." TOWN HALL.—Jean Gerady. TIVOLI—Pat Malls, Rene Esler, Albusch, Arabs, Audrey Knight, Paddy Saunders, Julius Knight, David Poole. HJOU—Angel Bros., Billy Elliott, Everest's Monkeys, Hemleys, Le Roi, Fredo Boys, Kennedy Allen, Slavin and Thompson.

Beside a Babbling Brook
Carolina's Charming Successor

HOYT'S—"The Flirt." STRAND—"Turn to the Right" (film).

Adelaide ROYAL—"Cairo." PRINCE OF WALES—Eddie and Decima McLean, Togo, Maggie Foster, Clement May, Oswald Bemand, Moon and Morris, Sharrit and Lang, Marson and Florence, Royal Southern Singers. MAJESTIC—Mollinaris, Lloyd and Raymond, Con Colleano, by Jerome, Jim Gerald Revue.

Brisbane ROYAL—"Passing of Third Floor Back." BOHEMIA—Musical comedy. CREMORNE—Humphrey Bishop Co.

EMPIRE—Les Klicks, Ruth Bucknall, Reece Sisters; Craydon and Mack, The Altons, Con Moreni Revue.

NEW ZEALAND

Auckland HIS MAJESTY'S—Emelle Pollin Co. ROYAL—Kate Howard Co. OPERA HOUSE—Stiffy and Mo, Adelaide's Circus.

GRAND—"Judith of Bethulia" (film).

Wellington

OPERA HOUSE—"The Peep Show." HIS MAJESTY'S—Mirano Bros.; Opera Singers, Hanbury, El a Lewis, Verdun Sisters, Evans and Hurl.

EMPERESS—"One Exciting Night."

Christchurch

ROYAL—Allen Doone. OPERA HOUSE—George Dixon, John Pastor, Tubby Stevens, Bert Tyrell, Walter George.

QUEENS—"Silver Wings."

Hugh J. Ward will produce "Tangerine" in Melbourne.

"The O'Brien Girl" is in its last nights at Princess, Melbourne. Starting one week ahead of "Sally" it looks as though the latter piece will out-stay the "Girl."

Lawrence Grossmith is to produce "Quarantine," a comedy, for Williamson-Tait in Melbourne.

Oscar Asche opens in "Chu Chin Chow" May 26 at Royal, this city, under Williamson-Tait direction.

Opening nicely, "Bulldog Drummond" has failed to draw very big and will be taken off shortly. This is Hugh Ward's first reverse since starting as independent. "The Wheel" will probably follow.

"When Knighthood Was in Flower" is to be given an extended run in this city shortly, Union Theatres, Ltd., will handle attraction. Also listed for early showing is "The Covered Wagon."

Sir Harry Lauder is touring New Zealand.

It is reported that Douglas Fairbanks will journey to New Zealand for the purpose of making a picture. His representative, Sam Blair, has arrived in the Dominion.

Harry G. Musgrove, head of Tivoli Theatres, Ltd., has booked the following artists for Australia: Aller Brooke, Ruby Norton, Long Tack Sam, Ristori and Partner, Boise and Caren, Adolpho, Dan Bros. and Cherry, Reeves Girls and Leslie, Haywood and Hay, Heischel Heere, Eileen and Marjory, Stagnopole and Spiera, and Carl Merlyn. Brooke opens in Sydney next month in "Dollars and Sense."

Owing to the great success of "Sally" Williamson-Tait have shelved "Mary" for the time being. When "Sally" ends its run "Mary" will be presented. Gere Richards will stage the dances.

Frank Ellis and his Californians are enjoying a good season at the Palais Royal under direction of J. C. Bendroit.

Norma Talmadge in "Smilin' Through" is getting dollar top at Globe. Picture is presented by Union Theatres, Ltd.

No American acts have been imported by the Fullers for a considerable time. New faces are badly needed on this circuit. The people soon tire of seeing the same old acts over and over again, as has been the case for some time past. When Benny Fuller had charge of the firm's Frisco office new acts came out by each mail steamer. Some of the acts were good and some pretty bad. A change of policy was made, with English acts the only importation. The majority turned out pretty poor standard. And so the matter remains.

The best obtainable instruction at
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PAN CIRCUIT OPPOSITION TO KEITH AND ORPHEUM

Acts Having Played Pantages Booked Houses
Reported Not "Available" for Keith and Orpheum—Started with Indianapolis and Toledo

No acts that have played Pantages-booked houses are being accepted by the Keith Circuit for this or next season.

The ban follows the installation of the Pan vaudeville bills in Toronto and Hamilton.

Indianapolis and Toledo were reported declared "opposition" by the Keith people following the breaking down of negotiations whereby the Keith Circuit was to have taken over houses in each of the cities.

Both houses were afterwards placed in the Pantages office on a five-year booking arrangement, with a short term cancellation clause in it, it was said.

Rumors that the houses were to come into the Keith office followed from time to time. The ban on the acts that play the Pantages Circuit followed, the first time the Keith people have ever looked askance at acts that played the Pantages Circuit.

In years past acts used to come into New York after a season on the Pan Circuit and play the Greater New York Keith houses. Eddie Foy was headlined at the Palace, New York, at the end of one season following a Pantages tour.

Vaudeville men in the know say the move reflects a closer alliance between the Keith and Orpheum circuits than ever before, for the new Keith edict practically includes the entire Pan time, which is opposition to the Orpheum Circuit in most of its territory.

FELL AND DIED

William J. Mulcahy of "Ten Crazy Kids" Meets Death

Troy, N. Y., June 20.

William J. Mulcahy fell from a pavilion at Snyder's Lake last week, dropping 30 feet and breaking his neck through the fall. He died in an ambulance while on the way to the Troy Hospital.

Mulcahy, a world war veteran, was to have taken part in an entertainment by the "Ten Crazy Kids" at the pavilion. He was seated on the rail of the dance hall, waiting for the show to commence, when he lost his balance.

MISS GLAUM LISTENS TO ACT

Louise Glaum arrived in New York this week, traveling all the way across the continent to have Jack Lait read her his new vaudeville act.

It will be produced in California and open in San Francisco next month.

It is a single act with an elaborate novelty production idea.

MAY McAVOY AS ACT

The film star, May McAvoy, reported last week as having purchased her release from Famous Players, is said to have been offered to big time vaudeville this week, as a turn.

M. S. Bentham is handling the negotiations for Miss McAvoy.

ARTHUR'S FINISH

Horwitz Ordered to Continue Alimony at \$200 Weekly

Arthur J. Horwitz, the runaway booking agent, must continue paying his wife, Mrs. Edythe Livingston-Horwitz, \$200 weekly alimony, according to a decision handed down Friday by New York Supreme Court Justice Newburger. At the same time the court granted Mrs. Horwitz an interlocutory decree of divorce. The decree went by default, Horwitz not appearing at the trial. His appearance would have resulted in his arrest and lodgment in the Ludlow street "Alimony Club," a contempt order having been issued because of his default of \$2,112.50 alimony. To date Horwitz owes about \$2,000 alimony.

The agent is not to be found within the city and is reported having left the State for parts unknown. This culminates Arthur's legal exploits with the futile assistance of a half dozen lawyers in combatting his wife's ruthless divorce proceedings through Attorney Benjamin F. Spellman.

In addition Horwitz was disfranchised a fortnight ago by J. H. Lubin, the Loew circuit general booking manager.

HELD ONTO RING

Conversion Judgment Against Ethel Russell.

Ethel Russell of "Little Cottage," vaudeville act, in September, 1921, met William Young, vaudevillian, in Chicago, and admired a ring he was wearing. She asked for its loan to satisfy her vanity for a flash when she played in New York two weeks later and promised to return it to Young when he came to New York about the same time, their bookings coinciding. Young and Miss Russell subsequently had a falling out, and the vaudevillian could not secure its return.

Young started suit for \$1,000, the value of the ring, charging conversion, through F. E. Goldsmith. Judge Eder directed a verdict for Young for the full amount, the judgment totaling \$1,065.20. He also granted a body execution which makes Miss Russell subject to arrest for non-satisfaction of the judgment. She, at present, is west on the Pan time with the act.

ETHEL BARRYMORE HERE

Washington, June 20.

Ethel Barrymore opened her customary summer season in Keith vaudeville here Monday night at the local B. F. Keith house. In spite of the terrific heat Miss Barrymore attracted an exceptionally good Monday night.

Miss Barrymore is using the same sketch as heretofore, Barrie's "Twelve Pound Look," and has the same cast supporting, consisting of Harry Plimmer, Ena Shannon and James Kearney, as when previously appearing here.

DIXON "TALKED BACK"

The audience at the Riverside, New York, Monday night was in a kidding humor and got after several of the acts. The disorder began when a couple occupying a stage box began applauding in "unison," giving the acts what is technically known as the "Colonial clap."

The galleries picked it up, with the noise breaking out intermittently all through the performance. Harlan Dixon, Marie Callahan and Sunshine Girls, closing the show, also came in for some of the mis-spotted applause. Dixon finally turned to the box and remarked: "One fool at a time."

ALL PENN. BILLS DIE

Harrisburg, June 20.

The Pennsylvania Legislature which adjourned last week passed none of the long series of bills providing for gross receipts tax on amusements, taxes on billboards and the like that during the early part of the session came in regularly. The bills, without exception remained in the committees to which they were assigned by the Senate and House.

TED SHAPIRO'S INTENTIONS

Los Angeles, June 20.

Ted Shapiro, pianist for Sophie Tucker, and Thelma of the Comor Twins, members of the "Pepper Box" show, have announced their intention to wed.

Beside a Babbling Brook
Remick's Novelty Ballad

JOYS AND GLOOMS OF BROADWAY

There are few professions as uncertain and unstable as theatricals. Today's hit may be tomorrow's failure and vice versa. A great personal success was scored on the opening night of the "Passing Show," at the Winter Garden, by Helen Shipman. She seemed to have everything, and "got over" big. Six years ago this same Helen Shipman, then a newcomer, went on at a Monday matinee at a small-time theatre and was razed off the stage. It happened that a press agent friend of hers was in the wings, ready to help and encourage, and sent her back for the night show. That same press agent sat in the front row a week ago and saw Helen make a hit.

Anna Chandler is a grandmother, and proud of it. Proud of her youth and her good looks, and, lately, her slim and sylphlike form. Her daughter, wife of Harry Fox, is a mother of a charming baby. Naturally the inference is general Anna Chandler is older than the 34 years she has seen. Friends who have seen Miss Chandler lately have noticed that she has grown quite slim. She lost 20 pounds in 20 days by a system all her own.

A certain girl started in the chorus with Ziegfeld, became the dancing star in a big restaurant revue, and well on the road to success. She secured an engagement in a revue to go on in Atlantic City. Plans fell through, and she's facing a summer without work, alone and no one to depend on. So she sold most of her clothes, got a job as telephone operator in an office at \$18 a week, and is prepared to stick to it until she can start dancing again.

Some time ago this column stated that there is a great deal of latent talent in musical shows, and that every show contains several girls who can step out and do almost as well as principals. The truth was demonstrated at the "Follies" Saturday night when three chorus girls divided Gilda Gray's work between them, and all made good. One in particular, Nina Byron, in the "South Sea Moon" number, almost "stopped" the show. She was a young riot. Nina is popular with the chorus, and the girls were all determined to "put her over" that night, so they stuck a little extra wiggle into their Hawaiian dancing and worked as they have never worked before. Of course, to show her happiness, Nina cried in the wings after the number while all the chorus girls gathered around to congratulate her. Halie Manning took Miss Gray's place in one number, and Pearl Eaton in a third. Gilda was severely bitten by a dog, Alice Malson took her place at the "Rendezvous."

A group of theatre managers were seated about a table in an eating place on Broadway. They had been friends for years. Having finished their meal with the place crowded, one said:

"Maybe they need this table. Let's get out."

"You can never forget you were once a waiter," said his friend in the group.

"Yes, and I was a good one, too," was the reply.

A new name for girl has drifted in from the coast, brought by film men. The member of the feminine sex have been referred to as "trail," "wren," "dell," "chicken," and almost anything else, but the latest is "flicker." It's all the rage in Hollywood, and Broadway is getting it now.

Marcus Loew is providing a four days' summer vacation to a remarkable group of stage and screen celebrities in Boston the first part of next week. He's opening his own style of night entertainment, with movies, dancing and fireworks, at Braves' Field, and will take down approximately 60 people on the Metropolitan Line steamer direct to Boston, sailing Sunday night. Many stars in town have received an invitation and since the lists are not yet closed others may be added. Among those who will go will be John Emerson, Anita Loos, Al Jolson, Lucy Fox, Martha Mansfield, Jane and Katherine Lee, Ann May, Eddie Buzzell, Anna Chandler, Eddie Dowling, Kitty Kelly, Con Conrad, Marion Coakley, Ann Forrest, Louise Brown, Janet Stone, Lillian Woods, Texas Guinan, Miriam Battista, Dolores Cassinelli, June Caprice, Alice Malson, Audley Maple, Harry Morey, Raymond Hitchcock, Irving Cummings, Wilda Bennett, Harry K. Morton and Zella Russell, Gail Kane, Lina Abarbanel and many others.

Further evidence of the fact that most chorus girls aren't the flighty creatures imagination pictures them is in the case of a "Follies" girl, Elaine Palmer, who makes more money with her dress making establishment than she does in the show. When she first joined the show she made all her own clothes, which attracted so much attention Miss Palmer agreed to make a few dresses for some of the girls. Business grew, until now she has one room in her apartment fitted up as a workroom and has arranged to take a shop in the theatrical district, reaching out for new business. She does all her work herself, but is hiring help. And with all she doesn't miss a performance or a rehearsal.

Anastacia Kelly has recovered from her recent illness and is back in the "Follies." Blanche McHaffy of the "Follies" has signed a contract with Hal Roach and leaves for the coast next week. She will play leads in comedies.

Our friend the Broadway Comic is a serious individual these days, preparing his musical show. He stays up all night and writes the lyrics and melodies and always has some one with him to take them down, for he forgets. The following day he puts on the numbers written the night before, but has to have them played and sung to him before he starts, as they usually sound unfamiliar to him. He has a group of principals and a stunning chorus, and claims he'll knock 'em dead on Broadway when he opens.

Anita Stewart has arrived in town and signed a contract with Cosmopolitan. Work will start early next week. She has taken a house at Bayside, L. I., for the summer.

Gloria Swanson has purchased Norma Talmadge's former home at Beechurst, L. I.

Ota Gygi and Maryon Vahl have leased an island in the middle of Lake Ponape and are monarchs of the place for the summer. Walter Wanger and Gygi are working on plans for spectacular musical productions for the fall.

Leo Singer, European showman and owner of Singer's Midgents, just returned from Europe, stood outside of the Winter Garden the opening night of "The Passing Show." Some one asked him his opinion. "It is the 'Follies Bergere,' Paris," said Singer.

ENGLAND'S PERFECT PROFILE

England is shipping her most perfect profile to these shores. On the "Adriatic," arriving July 2, will be Netta Westcott, wearer of the same most perfect profile. Her reason for making the trip is to appear in pictures.

Miss Westcott is already under contract to Preferred Pictures.

William B. McCurdy, Variety's

Seattle correspondent and business manager and treasurer of the Metropolitan theatre, Seattle, was the only Pacific Coast representative to the L. T. A. convention in New York this week. Mr. McCurdy represented George T. Hood, Seattle manager and representative for A. L. Erlanger.



REGARDS FROM
BLOSSOM SEELEY
HEADLINING ORPHEUM CIRCUIT

NAN HALPERIN MUSICAL SHOW

Nan Halperin is to star in a musical show to be produced the latter part of August by William B. Friedlander and L. Lawrence Weber. Walter Brooks will stage the book and numbers. The title is yet to be selected. Friedlander wrote the book.

SALES BACK TO STUDIOS

Chic Sales, the vaudeville comedian, has been signed by C. C. Burr Picture Co. to make two melodramatic comedies. Work will start on the first picture at the Glendale Studios on Long Island July 16.

Sales will leave New York next week for a three week vacation at his home in Minnesota, returning in time to begin work on the pictures. Burr is negotiating with Irvin S. Cobb to furnish stories for sales.

QUAID-BURKE ENGAGEMENT

Bill Quaid, manager of Proctor's Fifth Ave., and Mabel Burke, singing artiste, now on the Keith circuit, are to be married in a month. The couple announced their engagement this week.

The announcement is the culmination of a romance that began several seasons ago, when Miss Burke was an illustrated song singer at the Fifth Ave. Later she went into vaudeville in a two act.

This Summer Take

VARIETY

Sent anywhere in the United States for the special rate of \$1.75 for three months.

Foreign, including Canada, \$2.00.

SIX ACTS AND PICTURE NEW ORPHEUM BIG TIME POLICY

Two-a-Day, Except Saturday and Sunday Three Shows—To Keep Grade of Bills at Big Time Standards

The big Orpheum houses will introduce a new big time policy of six acts and a feature picture next season instead of the old big time policy of eight or more acts of straight vaudeville.

Most of the larger Orpheum houses for the summer are playing the six acts and a feature picture twice daily with three performances on Saturday and Sunday. This policy will be continued, but the costs of the shows will be boosted over the current scale.

The Orpheum's experiments with the six big time acts and a feature picture at pop prices in their large capacity houses were first tried in the Junior Orpheum houses and proved so successful that the policy will be the standard one for the Orpheum Circuit next season.

The Junior Orpheum houses will play about the same number of acts with the picture at a lower admission scale. Three and four shows daily will be the policy of the Juniors.

The Orpheum, Denver, now playing six acts and pictures three times daily will open Saturday, August 4, playing the same grade bill twice daily with three shows Sunday and Sunday.

The Palace, Orpheum, Milwaukee, will open Sunday, August 12, with the new policy. Orpheum, Winnipeg, opens Monday, Aug. 13, new policy. Hennepin, Minneapolis, opens Sunday 19, new policy. Orpheum, Vancouver, Wednesday night, Aug. 22, new policy. Moore, Seattle, opens Sunday, Aug. 26, new policy. Orpheum, Des Moines, opens Sunday, Aug. 29, new policy. Sioux City, Orpheum Jr., opens Sunday, Aug. 26, present policy. Columbia, Davenport (Orpheum Jr.) opens Sunday, Aug. 26, present policy. Columbia, Davenport, (Orpheum Jr.) opens Sunday, Aug. 26, present policy. Orpheum, St. Louis, opens Sunday, Aug. 26, new policy. Palace, St. Paul, opens Sunday, Aug. 26, new policy. Orpheum, Oakland, opens Sunday, Aug. 26, new policy. Rialto, St. Louis, (Orpheum Jr.) opens Sunday, Sept. 2, present policy. Orpheum, St. Louis, opens Sunday, Sept. 2, new policy. Hellig, Portland, opens Sept. 2, new policy. Clunie, Sacramento-White, Fresno, (split week) opens Sept. 3, new policy. Orpheum, Memphis, opens Monday, Sept. 7, new policy. Orpheum Kansas City, opens Sunday, Sept. 30, new policy.

The new six act and feature picture policy in many of the Orpheum Circuit stands is believed to be the first shot of a barrage aimed at the Pantages Circuit.

The transfer of the six-act and feature policy to the Palace, Milwaukee, at popular prices is said to have given the Orpheum a huge profit in one of the toughest vaudeville towns in the country.

Pantages withdrawal from Oakland following the installation of the new policy in the Orpheum house there is another indication of the way the wind blows, according to vaudeville men.

PIANO PHENOM

Morris & Fell have dug up a foreign pianist named Jersenski, who plays classical and pop stuff on two concert grands simultaneously. The ivory phenom is breaking in out of town and will reach the Keith metropolitan houses shortly.

Corbett Teaming with Jack Norton

A vaudeville combination for next season booked by Charlie Morrison will be James J. Corbett and Jack Norton (Santly and Norton). Norton more lately has played in his own skit, "Recuperation."

WANTED

A musician for an established orchestra, one who is capable of taking charge of rehearsal, arranging and writing in parts. Cornet, first, saxophone or Banjo player preferred. Full season's work for right party. Write, giving age, experience, salary wanted and also present connections. All replies will be treated strictly confidential. Address Box 500, Variety, New York

ALIMONY FOR JESSIE REED

\$35 Weekly Allowance in Her Divorce Action, Naming Dorothy Blake

Jessie Reed (Hersberg) was awarded \$35 weekly temporary alimony and \$500 counsel fees in her divorce suit against Lew Reed (Hersberg) by New York Supreme Court Justice Wasservogel Tuesday.

Miss Reed, a vaudeville single turn, named Dorothy Blake (Hampton and Blake) in the proceedings, the alleged specific infidelity being on April 12 in room 403 of the Hotel Broadway-Claridge, New York, when Miss Reed trailed the couple from the Pennsylvania station, where Miss Blake was met by Reed. It was charged Miss Blake was married in Chicago to Reed and that she was known as Mrs. Reed.

Reed was of Reed and Tucker, currently of Tremene and Reed. Miss Blake's affidavit in reply to the allegations was a general denial, also naming a half dozen people, including two vaudeville agents, with whom Miss Reed is alleged to have miscondacted herself.

In deciding on the temporary alimony the merits of the case are not gone into. Miss Reed admitted she earns between \$7,000 and \$9,000 annually. The trial will not come up until October at the earliest in case a preference is allowed.

"BABBLING BROOK" WEEK

Remick's Aiming for Big Publicity Period for Its Latest Song Hit

The Remick forces all over the country, headed by Mose Gumble, chief of the firm's professional department in New York, are aiming for a big publicity "plug" for "Babbling Brook" during the week commencing July 2.

Remick's campaign for the Walter Donaldson-Gus Kahn summer hit with its full title of "Beside the Babbling Brook" will be far more extensive than lately has been attempted with song exploitation of this description. The song will be sung on all stages, published and displayed all over and the firm's branches will concentrate upon it for that week.

Its pre-advance work has been considerable, much more so than usually is given to a number that is made a special event by a music publisher.

BALL PLAYERS AND TOUR

The N. V. A. baseball team and "All Star Million Dollar Vaudeville Show," opens its annual tour June 19 at Perth Amboy, playing the local team in the afternoon and giving a show at night.

The week's itinerary is Perth Amboy, 19; Tarrytown, 20; Pompton Lakes, 21; Pawtucket, 22; Providence, 23; Woonsocket, 24, and Fitchburg, Mass., 25.

The aggregation is booked for the summer solid, closing Labor Day.

VAN HOVEN MARRYING?

Kansas City, June 20. Being a magician Van Hoven up to date has escaped marriage. The local papers, however, printed he and Jean Middleton are engaged to wed. So far no denial has been entered.

Miss Middleton is the violiniste, also in vaudeville, and appeared on the same bill with Van Hoven at the Main Street. They first met about a year ago.

GOTTLEIP IS GEO. GOLFREY

The Supreme Court has authorized George A. Gottlieb to adopt the name of George A. Godfrey. The change was requested by Mr. Gottlieb's relatives to have the family name uniform.

Mr. Gottlieb is the Orpheum circuit booker in New York.

Beside a Babbling Brook

Best Ballad Now



MARIE HENRIETTA

of HENRIETTA and WARRINER (Scintillating Song Stars) These Singers Are All That Their Title Implies.

Direction: PAT CASEY OFFICE
Personal Representative: KENNETH RYAN

KEITH'S CAPITOL BILL

GAVE WILSON BOUQUET

Ex-President Greeted by Entire Show Saturday Night. Crowd Jammed H Street

Washington, June 20. An unusual demonstration was staged Saturday night by the entire bill at Keith's in honor of former President Woodrow Wilson, who is still a steady patron of the house, going practically every Saturday night accompanied by Mrs. Wilson and party of guests. After the performance the entire bill, which had contributed for a magnificent bunch of American Beauty roses, presented them to the ex-President in the alleyway beside the theatre, where Mr. Wilson's car drives in to pick up the party.

The roses were presented by Maude Powers of Powers and Wallace and brought a joyful smile of appreciation to the wan face of the former chief executive. The presentation attracted a crowd that completely blocked H street. To its cheers Mrs. Wilson raised the bouquet high in the air, which brought added cheers.

Those on the bill and who made the presentation consisted of Karyl Norman, Maude Powers and Vernon Wallace, Helen Stover, Fenton and Fields, Leo Donnelly and Co., Babb, Carroll and Syrell, Yong Wong Brothers and Victor Moore and Emma Littlefield and their company.

N. Y. WAGES OFF

Albany, June 20. Factory wages in New York state declined 1 per cent. in May from the April average, but the report of Bernard L. Shientag, industrial commissioner, declares this change is without significance as a reversal of the upward movement of earnings.

The reduction in the average is due entirely to seasonal causes and is a normal swing. Besides this labor trouble played a part. "Warnings against over-expansion," says the report, "appear to have been heeded and factory operations have become fairly stable at a satisfactory level."

BACK TIRE PUBLICITY

Vaudeville artists who own automobiles are now featuring their own names on the back of the spare tire covers. The modest little initial on the side of the door is taboo.

Cars with the names of the artists painted in large white letters on the black spare tire cover are becoming very numerous. The acts claim it is publicity, several including the name of the circuit they are playing.

ITALIAN ACT DISSOLVES

The acrobatic act of Fortunello and Cirillano at the Riverside, New York, this week decided to separate Wednesday, following a series of disagreements. The turn came over here from Italy and appeared in the "Greenwich Village Pollies" for a season. They had been playing vaudeville for a short time.

Arrangements were made for another turn for Wednesday night to finish the week out, the refusal of one of the team to continue compelling the act to quit.

THE STYLISH SIDE

BY PAM

An innovation in speeches presented to the Palace audience Monday afternoon by Al. K. Hall, combines his speech with "3 O'Clock in the Morning." The first part was slowed up considerably by Gus Fowler coming just before intermission. "Topics of the Day" is improving. It only had two old ones. They were not alone aged, but sad. The best quotation was from the Detroit "Free Press."

Duel De Kerekjarto contributed just the right temperament and smart clothes. But Duel looked as though he was harboring a grudge.

A pleasant surprise donated by Belle Baker punctuated Eddie Cantor's act for the benefit of both. Miss Baker sat in the audience with Eddie Darling and sang from the center aisle. Cantor introduced his valet effectively arrayed in a maid's cap and apron. It was a very funny bit. Another impromptu bit was Mr. Cantor exploding a bulb in footlights and saying "You never can tell what the Shuberts will do." The Monday audience seemed to appreciate this highly.

Miss Baker looked lovely in a black crepe dress and a small black hat faced with white. She is looking fine these days.

A tricky little costume is worn by the girl in the Fowler act and her legs are very prettily encased in black silk tights.

Lillian Shaw has some good material and is delivering it effectively. Her style has improved in so far as she does not work so strenuously as she used to. For this reason her throat seems better, as one always remembers Lillian laboring under the handicap of a bad throat. I say, Lillian, take that naughty German word out of your routine. There are still some of us who know the language. In her black vamp gown Miss Shaw is looking tall and Paula Fredericksque. The audience liked her.

The Palace show was so long Monday afternoon, finishing at 5:36, that Topics of the Day was out for the night show. On Monday night Gus Fowler was switched from one before intermission to No. 3 and Lorraine and Minto from closing to No. 5.

Orangeade is served during intermission and the management has a heart in this hot weather, now that prohibition is with us.

In an orchid georgette made severely plain, Louise Lovely mumbled her way through an awful thing to wish on the public on a hot night. Hardly a word of "A Day at the Studio" could be heard half way back. Miss Lovely's cameraman is no better as to dictation and enunciation. Can any one tell us why all directors affect golf stockings, riding boots and chaps? Considering it takes twice as long to don the latter as the socks and real trousers and as very few directors ride and seldom when directing, it must be admitted there is only a sartorial regard for the picturesque. Some one once asked why the officers of the air force wore spurs. A blade said perhaps to keep their feet from falling off the desks. Any other answer is just as acceptable. Half the stage struck movie aspirants may be cured after seeing this act of Miss Lovely's. With her attractive appearance some schooling would be valuable for this little star. A season in stock for instance.

The Knights Templar in their parade as shown by Pathe are utterly oblivious of fashion's decrees. They wear the same style year in and year out.

Clever bag-pipe players are May McKay and Sisters on the Keith split time. They look fetching in the tartan plaid suits and Miss McKay sings a Scotch comedy song most intelligently. The arrangement of the act is wrong. Routed properly it will be better.

Miss Jordan (Fry and Jordan) appears in a blue slip, then changes to a Matrix green silver embroidered gown, with a green picture hat. The hat leans to the burdensome, the crown being too wide for Miss Jordan's face. The bag she carried was a discordant note in the general effect. A bag of lighter color preferably.

A striking sport costume was worn by the girl in John Sheehan's act. It was white heavily braided in turkey red and surmounted by a crackling little touque.

The announcement cards at the 58th St. are unintelligible from the center of the house. Black lettering on a white card would be better than the present white on black.

One of the things that marks the small time vaudeville house and will keep them small time is the program system. When asking for a program one is handed a folder, merely telling what attraction will play the theatre next week. Why not have both present and coming attraction on the same folder.

The performance of "Polly Preferred" at the Little theatre, was interrupted several times Thursday night by the yelling of children in the street. As the doors must be kept open during the hot weather there should be some way to rectify this. Genevieve Tobin looked pretty at all times, but she should study up on southern accent. Her gowns are not particularly new in model and are not remarkable. One cherry color with lace quite ordinary. William Harrigan is playing Bob Cooley with the same earnestness as heretofore. Tommy Ross makes a most attractive villain. He wears his clothes in a way to suggest the beguiling he-vamp he so well portrays.

Real palms instead of the imitation in the Blitmore scene would be an improvement.

The story of "Polly Preferred" is similar to "Get Rich Quick Wallingford." As produced under the direction of Winchell Smith the hand of that wizard is easily recognised.

How neat and cool the usherettes looked; they are becomingly dressed and very attentive.

The Little theatre has been remodelled. Why the six first rows of seats should slant upwards instead of downwards in the atheneum style is problematical. The first row seats are the most desirable in the theatre and should allow at least half a head lee way, enabling all to have an equal view of the stage. In the building of theatres, this seat problem might have more attention.

A box coat not longer than hip length will be very popular throughout the summer and fall. Accordion pleats are used wherever possible, both in sport and afternoon clothes. A popular summer fur is fox wool. This comes in three widths, 3, 5 and 11 inches.

Little judgment is shown in the shaping and color of this season's shoes. The wilt colors are worn regardless of the general color scheme of the costume. The woman of good taste will see to it that her shoes match at least one article of her costume, hat or girdle, for instance. Paris says the new shoe will be very pointed. This will be pleasing as the round stubby toes are being a bit overdone.

By cutting the heels off slightly worn pumps or slippers and binding with some fancy colored ribbon, a new pair of bedroom slippers can be had. When tinting the "undies" hot paraffine brushed over the lace portions will insure the lace from being tinted as well as the silk part. Allow the paraffine to harden before dipping in the dye.

A budding author is in the making in the person of Alice Gleason a 15-year old scholar. In the making up of the year book, of the school, the following is her contribution:

"I admit I am rather an indispensable creature, quite incomparable, and that the world would be far less beautiful without me. Some people, it is true, have no use for me, but they are decidedly in the minority. A few old-fashioned souls disapprove of me, declaring me too artificial. But, gracious, I was natural enough once when I grew—but I must not bore you with my reminiscences. It is enough to remind you that my downfall was caused by mortals, and that I rose a changed being. "Unseen myself, I view the world from my high position, defying the winds. Yet I do my bit! Milton must have had me in mind when he

(Continued on page 10)

WAR DEPT.'S THEATRE CIRCUIT MAY REACH 25 PLAYING WEEKS

Thos. H. Martell, Director of Bookings for Camps in New York Arranging for Supply—Four Vaudeville Acts and Pictures

Thomas H. Martell, director of bookings of the War Department theatres and attached to the Adjutant General's office in Washington, D. C., has evolved a circuit vaudeville booking plan for the army theatres which may reach 25 playing weeks.

The War Department operates 110 theatres in this country and Panama, exhibiting pictures only. The idea of adding vaudeville in some of the camps is in operation at Camp Devens, Ayre, Mass., and Camp Meade, Baltimore, with other stands being lined up among the citizens' military training camps and reserve officers' training camps.

Mr. Martell will play four acts in his theatres and is in New York arranging booking affiliations, currently employing the Keith and Amalgamated service. The system is elaborate and will take time to work out in view of some of the theatres being open different parts of the week.

The army picture houses charge 15 cents admission. The vaudeville scale will be 50-cent top. All of the army camp theatres are capacious, but often not completely filled because of the lack of training camp numbers.

Mr. Martell is an ex-showman, having been connected with the Lyceum, Rochester, N. Y., as manager before the war. When the army officials ordered all the welfare boards out of the army, the adjutant general's office took over the entertainment proposition as a departmental matter and Mr. Martell remained in charge.

The army report from July 1 to Jan. 1, last, quotes the camps as showing a 94 per cent. efficiency average, ascribed chiefly to the diversification available.

Mr. Martell's New York office address is 39 Whitehall street.

PANTAGES SETTLES

Gibbs and Colwell Receive Settlement in \$6,000 Damage Action

The damage action of Harry Gibbs and Edna Colwell, who sued Alexander Pantages for \$6,000, alleging breach of contract, was settled out of court last week with the team reported to have been paid a substantial amount. The act claimed 24 weeks salary at \$250 a week.

The matter which has been pending since 1921 dates from the time Gibbs and Colwell opened in Detroit, booked by Walter Keefe, then in charge of Pan's New York office. Their contract called for a total of 26 weeks. The route was summarily cancelled, however, on the strength of the Detroit house manager's report, which commented that "they should have turned the gas on sooner." The "suggestion" referred to a situation in Gibbs and Colwell's skit when the actors contemplate suicide through lack of engagements. The name of the act was "Somewhere in New York."

The deposition of Pantages taken in Los Angeles was to the effect Keefe had no authority to book any act, and no act was to consider itself booked on the Pan time until he personally okayed them. Besides, the circuit only had 20 weeks in 1919 and could therefore have not issued a 26-week engagement.

The inside of the alleged "bad report" received by Keefe is said to have been that the report was a "phony" since it could not have reached Keefe in New York Tuesday morning when the act opened in Detroit Monday afternoon unless it was prepared and mailed before the act actually opened its Monday matinee.

STAGE HANDS AND CENSORS

Organization's Head Instructs to Combat Reformers

Instructions were sent out recently by Chas. C. Shay, president of the I. A. T. S. E., to the organization's 17 district agents to combat any attempts at censorship indicated by the starting of propaganda by reform societies that might lead to the introduction of legislative bills.

The stage hands' representatives anti-censorship instructions include efforts at stage as well as film censorship, with the stage unions various locals ready to throw their weight politically if need be against censorship measures and their proponents.

FAMILY GROUP BOOKING

Powers' Elephants, Reynolds-Donegan Circusian Ballet (skaters) and Malla and Bart have been booked as special attractions for the North Adams, Mass., "4th of July Exposition," an annual fixture in that city. A peculiar feature of these bookings is that all the persons in the different acts are related directly or by marriage. Jimmy Dunedin, who booked the acts, is also related to them all, the brother of Nellie Donegan and Mrs. Bart. The bookings were through the Keith Exchange.

INTERSTATE'S 2-A-DAY FOR NEXT SEASON

Seven Acts and Short Reel Picture Playing Policy—Conference Settled New Policy

The policy of the Interstate circuit in Texas next season, a Keith-Orpheum affiliation, will be seven acts and a short reel picture, the acts to be the biggest available. The Interstate will book acts for six and one-half weeks, four of which will be full week stands of two-a-day. These cities are Dallas, Houston, San Antonio and Fort Worth. Last season the houses played three shows Sunday. This season they will play two daily all week.

The split-week towns are Little Rock, Ark., and Fort Smith, Ark.; Tulsa, Okla., and Oklahoma City, and Wichita, Kan.

There will be one and one-half weeks of three-a-day rounding out the six weeks.

The new policy announcement followed a conference in Chicago last week between Carl Hoblitzelle, Charles Freeman and Joe Vogel. Freeman is the new Interstate booking head; Vogel will supervise the houses.

The full week cities will scale the house to a \$1.10 top admission, including war tax, and go after the biggest shows available. A co-operative booking arrangement whereby the Interstate picks up the act from the Orpheum circuit at New Orleans has been affected.

Also acts playing the southern Keith houses will be routed with Interstate time to follow.

Some of the features and headliners already booked for the Interstate are Singers' Midgets, Ben Bernie and Band, "50 Miles from Broadway," Irene Franklin, "The Sun Dodgers," Vincent Lopez Band, Blossom Seeley, Morris and Campbell, "Land of Fantasy" and Houdini.

HART CASE IN OCTOBER

The trial of the action of Max Hart for damages under the Sherman Act against the big time vaudeville interests will not come up for trial in the Federal court of New York before next October.

The case was recently sent back for trial by the Supreme Court at Washington. It was then thought it might be reached by early July.

BEN POWELL

Ben Powell, well known circus man, died in Stratford, Conn., June 14. Mr. Powell had been an invalid for about a year. He was a New Yorker, and started in the show business at the old Keith's Union Square theatre. He joined the Barnum & Bailey circus more than a quarter of a century ago and was with the outfit when it toured Europe. In the winter he managed houses in the west. He also managed tours of the Russian Ballet, with Wells Hawks as his assistant. He was unmarried. He was a member of the Elks.

AGENTS MUST CLOSE DATES ON ACTS' O. K.

Wegefath Orders Commission Men to Notify Bookers Promptly

Keith agents must notify bookers immediately hereafter as soon as an act booked by them accepts an engagement, according to an order issued last week by W. Dayton Wegefath, Keith booking executive.

The Wegefath order, which has for its objective the speeding up of the general Keith booking routine, was occasioned by the practice of many of the agents failing to notify a booker that an act was O. K. until the booker hunted up the agent and obtained the necessary information.

Wegefath's order places the responsibility definitely with the agents in the matter of informing the bookers whether an act is O. K. for an engagement or not, further stating it is not up to the booker to make any inquiries of the agent.

Considerable delay and confusion have resulted in the past through agents stalling after receiving an act's O. K. on a given booking, the agents playing one booker against the other in the hope of securing a better spot or higher salary for the act from another booker.

The dickering thus occasioned sometimes got the route sheets in a tangle, especially in the houses around the city, with acts often left without any engagement after accepting a particular house and salary.

ENGAGEMENTS

Glady's Burgette, "Clinging Vine," Jack Patten, Loretta Marks, Irene Ricardo, Josephine Lavoie, Lester Lane, Sam Herman, "Vanities of 1923."

Romeyn Park Benjamin, "The Earthquake."

James Kilpatrick, "Brains, Inc." Ottilie Corday, "Go-Go," succeeding Lora Sonderson.

Jules Bennett, "Yesterdays." Wood Slaters, for "Rise of Rosie O'Reilly."

Charles Waldron, "The Fool." Kenneth Thompson, "The Love Child" (road), replacing Sidney Blackmer.

Phil Baker, "Passing Show" (Winter Garden).

Sammy Weston, for a Friedlander's unit, over the Pantages time.

Bert Baker for "Kempy" in the J. C. Nugent role. Mrs. Baker will play the Jane role in the same company.

Walter Dennett, "Dew Drop Inn."

For "Tarnish" (complete) Tom Powers, Paula Marinoff, Ann Harding, Albert Gran, Marie Shotwell, Mrs. Russ Whytal, Kate Mayhew and Mildred McLeod.

Wild, Wes, and McGinty, Iles Marvengs, Joan Gardner, Ziegfeld "Follies."

Olive Tell, Lyccum Stock, Rochester, N. Y.

Clara Joel, Baldwin Stock, Jacksonville, Fla.

Al Fields, Morrissey's "Newcomers."

Bob McDonald and Helen Oakes for Ted Lewis' "Frolics."

Margola Gillmore for "The Devil's Disciple" (replacing Lotus Robb).

Albert Hecht, "Mary the Third." Eva La Gallienne, "The Swan."

LICENSE FEES REVISAL

(Continued from page 1)

picture" is self-explanatory. The "motion picture exhibition" item is negligible, referring to special film exhibitions by schools, clubs and churches in a public gathering place for educational purposes. No statement was compiled in 1917, and that year is omitted from the table.

The sharp decline from 1914 to 1915, an almost 50 per cent. cut, is explainable by the number of store shows starting and folding up in 1914. The slight increase in 1919 was because of the abnormally successful theatrical year when building activities generally assumed heretofore unknown proportions and were being seriously regarded as a menace to show business all over.

It is interesting to note that from 1915 to 1922, a period of seven years, the list has been cut by 250 theatres. The obvious explanation is the strong opposition by the circuit houses and the gradually forcing out of the independents who could not compete with the better organized theatres.

K.-O. WINNERS

Harry Mosley and Herman Weber Victors in Elimination Contest

Last week's winners in the Keith-Orpheum golf tournament were Harry Mosley in the first 16 and Herman Weber in the second group. In the semi-finals Mosley defeated Ted Lauder in the tightest kind of and argument by 1 up on the 36th hole, the pair having made the journey to the long 34th all square. Lauder declined to take a handicap in this match.

Weber disposed of Frank O'Brien on the same hole in the second 16. Weber had a good drive while O'Brien topped his tee shot. O'Brien giving away a stroke on this hole, elected to try boldly for a brassy across the distant crosswise bunker and failed to carry the mound by inches. This was the deciding stroke of the match. There was no playoff between the winners of the twin 16's.

The losing 8's of each 16 also played it out, prizes being offered for both survivors and runners up. Lee Stewart disposed of Fred Schanberger by 5 and 4 and Meyers won from Oakford 6 and 5.

Harvey Watkins managed the wrangle. Harold Kemp won the qualifying round with a 45 in medal play. Stewart and Mosley were tied for second with 46's, Mosley winning the playoff.

The N. V. A. Tournament will be played next week over the Garden City Country Club course, Garden City, Long Island.

VERDICT OF \$76,070 AGAINST ORPHEUM

Damage to Old Orpheum in Kansas City—Abandoned in 1914

Kansas City, June 20. After a trial lasting more than two weeks, in the United States Federal Court, a jury returned a verdict against the Orpheum Theatre and Realty Co. for \$76,070.83, for alleged neglect to the old Orpheum Theatre on Ninth street, which was abandoned in 1914, when the new Orpheum house was opened.

The trial was of unusual interest and many interesting and unusual angles were brought out. Many witnesses testified as to the condition of the old theatre when the defendant company moved to the present theatre.

One feature included in the verdict was the claim of \$2,249.76, which represented the rent on a box at the old house. The box in the original lease was to be set aside for the heirs of Henry T. Clark, who leased the property in 1911, to the Orpheum company.

The suit was for \$115,000, and was brought by the heirs of the Clark estate, who owned the property. The plaintiffs claimed that under a lease executed in 1909 the defendant company was given possession of the theatre for 10 years, and that a part of the lease provided that the Orpheum should keep the theatre in good condition at all times. In 1914 the building was abandoned and allowed to go to rack and ruin. Plumbing fixtures were stolen, the boilers allowed to rust, the decorations were ruined and other damage done, on account of the neglect of the defendants, the petition charged. Some two years ago the heirs sued the Orpheum for \$90,000 back rent on the house, and a verdict in full was awarded and the amount paid.

This last verdict was for \$82,754.16 gross, less \$6,683.33 for interest and an original deposit of \$5,000 put up by the Orpheum company at the signing of the lease.

The attorneys for the Orpheum have asked for a new trial and have submitted a motion to get aside the judgment.

Pantages After Hollywood Site

Los Angeles, June 20. Alexander Pantages is negotiating for a site in Hollywood for a vaudeville theatre. At present that section of the city has nothing but motion picture entertainment, and it is believed that its population has grown to such an extent that it will now support a house with a vaudeville policy.

HOUSES CLOSING

Keith's Palace, Cleveland, closes July 7. Keith's 105th St., Cleveland, playing the intermediate bill, remains open all summer.



**THE INIMITABLE
DORALDINA
MOST IMITATED OF ALL DANCERS**

Management, F. SAUNDERS

Room 405, Selwyn Theatre Bldg., 229 West 42d St., New York; Bryant 9943

VOGEL WITH INTERSTATE

Joe Vogel, manager of Loew's State, New York, has been appointed executive manager of the Interstate Circuit. Mr. Vogel will take up his new duties July 14, making his headquarters in Chicago, where he will assist Carl Hoblitzelle in the direction of the circuit.

Charles Freeman, general booking manager of the Interstate, will book the circuit out of the Palace Theatre building headquarters. Mr. Freeman is in Chicago conferring with Hoblitzelle upon next season's policy for the houses.

FRANCIS RENAULT FOR PARIS

Francis Renault, the famous impersonator, will open an engagement in Paris, Nov. 5, in the new Folies Bergere Revue for eight weeks. Following the Parisian engagement Renault will jump to London to open a six-week booking in his "ashion Revue" in the English halls.

Renault is now touring the Pantages circuit. He was with a Schubert vaudeville unit last season.

MORTON-JEWEL DISSOLUTION

The Morton-Jewel Co. has dissolved after a partnership of 19 years. It is announced Lew Morton will appear in vaudeville next season with his wife, "Micky" Yates, while Jane and Ben Jewel and Ann Morton will continue as a three-act.

Beside a Babbling Brook
Charming Song Success

PRODUCERS' NEW ASS'N. OUT FOR ELIMINATIONS

Formulating Rules to Prevent
Standing Abuses—Terms
Coming Up Later

The new burlesque producers' association formed by the Columbia Wheel producers expects to eliminate many of the long-standing abuses of burlesque, and will formulate rules that will prevent the repetition of comedy scenes in the 35 attractions of the members.

According to the producers, this can be accomplished by preventing comedians from going from one show to another and taking their pet comedy scenes with them, a condition of the past.

In other words, the producers will have to produce their own shows in their entirety and not depend upon some comic with a good memory to put in comedy scenes with which he has been identified all his life.

If a comedian is proficient at one kind of work a new scene written around his specialty and one which gives him ample opportunity to release his bag of tricks is to be written instead of a revival of a former bit that has become passe or worn out through repetition.

The censoring of attractions is to be modified slightly from the original proposal. The producers at this time do not think it necessary to have two censors appointed to review a show with the Columbia censors, but want equal representation on the censorship board and the right to nominate two of their number to be governed by the location of the censored attraction, etc. These two are to be given arbitrary powers of suggestion and all possible aid in the fixing up of a weak attraction.

The association will also ask the Columbia officials to discontinue the practice of reviewing a show the first week of the season. The producers feel that two weeks' time is necessary to whip a show into shape where it is fit to be judged. The former practice was to review a show the opening week, then give the producer four weeks to bring it up to standard.

Nothing will be done about the new terms asked by the producers until next month, when Mack, Scribner and Hynicka of the Columbia will be on hand to represent the circuit.

'FOLLIES,' COLUMBIA, JULY 14

Barney Gerard's "Follies of the Day" will open at the Columbia, New York, for a summer run Saturday night, July 14. "Follies" closes a summer run at the Gaity, Boston, this Saturday, in its seventh week.

For the Columbia engagement the present cast will remain intact with possibly several additions. The "Follies" will remain at the Columbia as long as business warrants.

Dave Marion's show started a summer run at the Columbia May 1, remaining five weeks.

BURLESQUE CHANGES

Sliding Billy Watson's Columbia show next season will have several new dance numbers staged by Harry Kramer and Dan Dody with special songs and music. Benny Plant, comedian; Ethel De Voe, soubrette; Frank Malahan, character; Olive De Grant, and Ellis De Vergie have been engaged.

SIMONS SHIFTED

Bob Simons, formerly manager of the Gayety, Buffalo, will be resident manager of the Casino, Philadelphia, next summer. Simons succeeds Charlie Edwards at the Casino, Philly.

Mutual Wheel Comic on Columbia.

Jack Singer has signed Ernie Mack from the Mutual Burlesque Wheel as one of the principal comedians with Waldron's "Happy Moments of 1923," the new title of the former Frank Finney show.

The attraction will include four principal comedians in Mack, Scotty Friedel, Gene Schuler and Jack Cameron. Frank Finney will not head the attraction.

"All Aboard" for New Show

The title of the show Seymour Felix and Lew Cantor will produce for the Columbia wheel next season will be "All Aboard." Lew Fields used the same title for a musical show about 19 years ago.

WHERE'S HILL'S MONEY?

Judgment Creditor Unable to Locate
Any of Gus' Assets

Gus Hill, reputed to be one of the most wealthy theatrical managers in show business, is charged by Frederick V. Peterson with having transferred and conveyed all of his property to other people and made himself insolvent for "the purpose of hindering, delaying and defrauding the creditors of Gus Hill, and particularly this plaintiff," and as a result, of which Peterson is asking that a receiver be appointed for Hill's property. Peterson has a \$10,000 judgment award outstanding against Hill, which the Appellate Division recently affirmed, and which has been returned unsatisfied by the sheriff of the county of New York, who could not find any assets in Hill's name.

This new suit by Peterson, instituted in the New York Supreme Court is against Hill, Estelle Hill, Wellington Investment Co., Hillok Amusement Co. and Wellik Co., Inc., the second defendant being Mrs. Hill and the others corporations of which Gus Hill is treasurer. The purpose of Peterson's suit is to secure satisfaction of his judgment.

The complaint sets forth that Hill owns property at Locust Point, Middletown, N. J., purchased in 1914 for \$25,000, and was transferred to the Wellington company without consideration for the purpose of evading the judgment.

The appointment of the receiver is asked so that the alleged concealed assets may be brought to light and that the Locust property be sold according to law to satisfy the judgment. Gilbert, Campbell & Barranc represent Peterson.

Peterson sued for \$100,000 damages because he was deprived of taking out a "Bringing Up Father" cartoon play under license from Hill for the season of 1919-1920 in the west and southwest territory, despite a contract to that effect. A similar arrangement the year preceding netted him \$30,000. Peterson asking the increased amount because of the unusually favorable 1919 theatrical year.

Gus Hill must account to Harry C. (Bud) Fisher, the cartoon creator of "Mutt and Jeff," on the moneys accrued by the "Mutt and Jeff" cartoon play companies since 1919. Hill is also enjoined from further producing "Mutt and Jeff." New York Supreme Court Justice Tierney so decided this week at the same time dismissing Hill's counter-suit for \$750,000 damages as his share of the picture rights. Fisher produces "Mutt and Jeff" in animated form via Fox release.

The cartoonist testified he was last paid \$10,000 Sept. 30, 1919, for royalties, but received no further remuneration from the numerous road productions of "Mutt and Jeff" that year and subsequent years.

Hill's attorneys stated in court they will appeal. Kelley & Becker represented Fisher.



Weather warm? Business bad? Riverside, New York, this week (June 18)—business great—

JULIUS LENZBERG

is on the bill. Featured—closing the first half. Successful? Yes, even bigger than his last appearance here as an act a short time ago. Julius has been musical director at Riverside these past ten years, except the periods when he was directing at the Ziegfeld Frolic, George White's "Scandals" and at the New Amsterdam Sunday Concerts (since their inception).

This is his last week here. Julius, always a Society favorite, will play for the Smart Set at a Connecticut resort.

BURLESQUE CLUB'S ELECTION

The Burlesque Club election June 14 resulted in a sweeping victory for the "opposition," which elected five out of the six independent candidates for the Board of Governors. The "opposition" candidates elected were William S. Clark, Mayer Harris, Lou Reals, Dan Dody for two years and Henry Kurtzman to fill an unexpired term of one year.

The "regulars" defeated were Dave Marion, James Coughlin, Maurice Cain, Walter K. Hill and Frankie Hunter.

The only defeated candidate on the "opposition" ticket for the Board of Governors was Phil Dalton. Wash Martin was the only "regular" elected to the Board of Governors.

The following were elected without opposition: Bobby Clark, president (re-elected); John G. Jermon, vice president; James C. Sutherland, treasurer; Harry Rudder, financial secretary, and Lou Lesser, recording secretary.

OLYMPIC-TAMMANY HALL SALE

There is a possibility that Tammany Hall may be sold shortly, with the Democratic organization moving to quarters further uptown. The building, if sold, will be torn down, which would mean the elimination of the old Olympic, managed for the last 15 years by the Krauses and playing American and Mutual wheel burlesque.

The Krauses are reported as holding a five-year lease on the Olympic, with four years yet to run. Should the Tammany Hall building pass an arrangement would probably be entered into to provide for the Kraus lease.

\$275 WEEKLY PROFIT GUARANTEED BY MUTUAL

Shows Received \$200 a Week
Last Season—Mutual Elec-
tion June 30

The Mutual wheel shows will be guaranteed a profit of \$275 next season as against a profit of \$200 last season. The Mutual houses pay the guarantee as formerly, regardless of what the show plays to, but \$75 of the \$275 is remitted to the Mutual Burlesque Association, to pay for the production cost of \$3,000, advanced to each show owner by the M. B. A. at the beginning of the season. Each show owner is limited to a salary list of \$1,100 weekly. If the salary list goes over that amount the show owner must stand it.

The Mutual claims it will have all the houses on its route sheets it had last season, numbering from 22 to 24, varying in the early and latter part of the season.

The report that I. H. Herk was to be connected with the Mutual in an official capacity has been repeatedly denied by Mutual officials, but it cropped up again this week.

The annual election of the Mutual is scheduled for June 30. At that time a president and full set of officers and directors are to be voted for. Edgar E. Lothrop, Jr., of Boston, has been acting president of the Mutual since the retirement of Dave Kraus. It is the presidency of the Mutual Herk is supposed to be slated for. None of the Mutual officials would discuss the matter this week, but interests connected with both the Columbia and Mutual wheels and heavily interested in the Mutual insisted there was nothing in the Herk report.

BABE RUTH'S VALUE

(Continued from page 1)

tendence otherwise and has paid a premium of \$1,200 for the policy.

The baseball magnate-showman stated this week that Ruth was worth more to him as a member of the Yanks than on the Boston American League team and that the "Bambino" had not only firmly established the league in the four years he has been with the New York club, but had made the league \$2,000,000.

Frazer explained the sale of Ruth to the Yankees in 1919, three years after he bought the Red Sox, was a matter of business and the trade had worked out satisfactory all around. In addition to Ruppert and Houston paying \$137,500 for the Babe, Frazer contends he is still collecting money on the sale, through increased attendance both here and in Boston for the 22 games each season.

It is true that Ruth made 29 home runs the season he was sold to New York, but most of the four-base swats were made on the road. That season Babe only connected with six homers at Fenway park, where the field is larger than here and most other fields in the league. When the Babe was sold a great squawk arose, yet business jumped in New York and every city visited by the Yanks. Boston had about passed up Ruth, and, according to Frazer, he was razed the final season with the Sox.

The deal which may place the Boston club in new hands is still pending, an option being held by the bidders and good until October. Frazer was reported interested in buying an interest in the Yankee club recently taken over in toto by Ruppert, but the deal hinged on the sale of the Boston club.

It is doubtful whether Ruppert will take in a partner, Frazer stating there was no truth in the report he would become Ruppert's partner. The story had it that if Frazer bought in on the Yankees he would dispose of his theatrical holdings, that being also denied. Ruppert is known to have turned down a project whereby he could have reaped a fortune by selling the Yanks, the deal being a plan to sell stock publicly. However, Ruppert refused to permit property built up by him to be handled in such manner, saying he had enough money not to be a party to the scheme.

John Mahan, for 33 years door-keeper at the Grand opera house, Cincinnati, died June 19 in that city of tuberculosis.

Hiram H. Dixon, aged 52, for 11 years stage carpenter at the Pantages, Los Angeles, and more recently at the Morosco, died June 9.

OBITUARY

CHARLES H. STEDMAN

Charles H. Stedman, resident manager of the Palace, Providence, R. I., formerly noted for fancy horsemanship, died last week at St. Joseph's Hospital, Providence, following an illness that covered a period of a year and a half. From early boyhood, Mr. Stedman was interested in horsemanship and learned to perform many difficult stunts. His ability in this direction

IN FOND MEMORY
of my beloved

MOTHER

who passed away June 25, 1932

EDNAH ALTEMUS BAILEY

attracted the attention of theatrical producers and he was engaged to exhibit his skill in all parts of the country.

Mr. Stedman married Mazie E. Gelinas, who was with her sister, Josie, in a singing and dancing act. Mrs. Stedman and one brother survive.

HERBERT TRENCH

Herbert Trench, British dramatist and poet, died June 11 at a hospital in Boulogne, France, aged 57. The deceased was born in Ireland, but lived most of his life in London and in Florence. Besides a considerable number of poetical compositions he wrote a play, "Na-

IN LOVING MEMORY
of our beloved Son and Brother

DELMAR E. CLARK

who died June 21, 1931

Gone but never forgotten
MOTHER and ADA CLARK

poison," in 1918. In 1909 he became director of the famous Haymarket Theatre in London, where he staged many plays, including "King Lear," "The Blue Bird," and "Bunty Pulls the Strings." He belonged to the Athenaeum and United University Clubs.

MACEY HARLAM

Macey Harlam, screen and stage actor, died June 17 at Saranac Lake, N. Y., where he had gone several months ago suffering from what appeared to be a slight case of consumption. He was born and educated in New York City and had a

In Loving Memory of

ANN ELIZA McCLECK

Who passed away June 16th, 1933.

HER LOVING SON-IN-LAW
FRED LEWIS

long and varied legitimate career. His last stage appearance was in "The Eyes of Youth." He was a pioneer in the films and soon became noted for his work in character roles. He was especially known for his portrayals of crooks and Orientals. His last engagement in pictures was in "Bella Donna."

JAMES BURRIS

James Burris, colored actor and song-writer, died June 2 at a friend's home near Washington, where he had been taken following his final illness. He was one of the principals in the old Williams and Walker shows and many other negro companies. He also appeared in vaudeville. His last engagement was with the second "Shuffle Along" company. He collaborated with Chris Smith in the composition of many songs, chief of which was "Ballin' the Jack." A wife and infant survive him.

MILWARD ADAMS

Milward Adams, Chicago theatrical manager, died June 23 in his room at the Auditorium Hotel, Chicago, aged 65. The deceased was the manager of the Auditorium theatre there for more than 20 years. Before that he was interested in many other theatrical ventures. He was a master of ceremonies at the opening of the World's Fair in Chicago in 1893. For many years he was manager and part owner of the old Palace Music Hall.

THOMAS C. LEARY

Thomas C. Leary, 55, character actor, last with "Mecca" and "Chu Chin Chow," died June 13 following an operation for appendicitis at the Roosevelt Hospital, New York. A widow survives.

Maurice Hewlett, distinguished British novelist and poet, died June 15 in London, aged 62.

Beside a Babbling Brook

Kahn Eclipses "Buddy"



DOROTHY RUSSELL

Daughter of America's Most Beloved Woman

Riverside, New York, Next Week (June 25)

"MY EVENING STAR," by EDGAR ALAN WOOLF

I take this means of expressing my sincere gratitude to Messrs. E. P. Albee, Edward Parling and Edgar Alan Woolf and my other friends for their kind assistance and friendly interest.

JOHNSON'S "COMMITTEE'S" UNPARALLELED TACTICS TO EMBARRASS T. A. WOLFE'S BIG CARNIVAL IN TERRE HAUTE

Complaint Made to Chief of Police Against Class A Show—Chief O. K.'d Outfit, Whereupon Tom Johnson Assailed Chief—Copies of Reviling Letter Sent to Civic Bodies and Reformers—T. A. Wolfe May Seek Legal Redress Against Showmen's Legislative Committee if Indorsing Johnson's Methods—Unparalleled Action in Show Business—Attempt to Force Wolfe Show into Johnson's Organization

Chicago, June 20.

The showmen's legislative committee is reported to have frowned upon the efforts employed by T. J. Johnson, commissioner and dictator, in trying to force the T. A. Wolfe carnival to become a member of the organization and contribute toward its support, and incidentally toward Johnson's salary.

The means employed to annoy the T. A. Wolfe shows at Terre Haute, Ind., last week have brought forth censure from some members of the committee.

The Wolfe shows made the No. 1 Class marking last season in a check-up on carnivals made by Variety. The investigation brought out that this carnival is one of the cleanest organizations of its kind touring.

Reports from Terre Haute are to the effect that the carnival lives up

press agent. Waddell's long political and religious experience enables him to combat such activities as were directed toward annoying the organization and in the event that the carnival feels that its honor is not satisfied through local justification, it may take legal recourse against the showmen's legislative committee, if the latter gives its indorsement to the Johnson tactics.

Ed Rice Returns From East
Los Angeles, June 20.

Ed. Rice, outdoor showman, has returned from the Orient with glowing reports as to the possibilities for big money in the Far East. He is to return there in the fall, taking with him Edythe Sterling, one of the foremost horsewomen, and a cowboy gang for a wild west outfit.

AUTOS HAVE DRIVEN OUT CIRCUS PARADES

Chas. Ringling Says Traffic Can't Be Tied Up for Two Hours

Cleveland, O., June 20.

The "silver" has driven the circus parade off the streets and the old time procession is almost a thing of the past, according to Charles Ringling.

"What's become of the old circus parades," Mr. Ringling was asked when his show played a three days' engagement here recently without a parade.

"They have died out," he replied "at least as far as this show is concerned. There are two reasons: first, the show is too big to allow us time for a parade; second, the automobile has virtually driven us off the big city streets. Imagine, if you can, what would happen in Cleveland if all traffic on the downtown streets or on one of the principal streets were tied up for two hours, the time required for one of our parades to pass.

"You would have people missing trains and a general demoralization of traffic. The circus parade is a vanished institution."

"Has your attendance fallen off as a result?" he was asked.

"Not a bit," he answered. "It is better than ever."

SELLS-FLOTO IN N. Y.

The Sells-Floto show will play two weeks in New York before the summer is over. One week will be in the Bronx section and the other probably in the neighborhood of Washington Heights.

The show played Brooklyn for the first time in a decade about five weeks ago. The Sells-Floto contract agents were in New York last week skirmishing around for lots in upper New York. The exact dates of the two New York weeks will be announced shortly.

VIRGINIA CARR'S OWN SHOW

Virginia Carr, mental telepathist, is taking out a summer trick of her own for a tour of the principal towns of New Jersey, Pennsylvania, Maryland and the Southern States, under the management of George E. McDonald.

"Virginia Carr's Extravaganza" will be the title of the show, with the personnel as follows: Allen, Clark and Walsh, minstrels; Doris Hardy, soubrette; Dorothy Rayfuss, singing comedienne; Gene Kelly, comedian; Bodine Sisters, George Fisher, and Virginia Carr and Co. A minstrel first part, olio of vaudeville and a closing revue will be the program.

Miss Carr was known as Zuleka.

Carnival Employee Held for Assault

Alliance, O., June 20.

William Tara, 24, a carnival employee was held to the Mahoning county grand jury this week when he pleaded guilty to making an assault on 17-year-old Gertrude Walters, a telephone operator at Sebring, near here. He is being held under \$1,000 bond.

It is said the man forced his way into the office of the telephone exchange where Miss Walters was on duty and attacked her during the night. Tara is a concessionaire with the carnival. The arrest was made at Mingo Junction.

CARNIVAL BIGAMIST

Jack Gardner Looks Due to Get Two Years

St. John, N. B., June 20.

A gay Lothario of carnivaldom is now reposing behind the bars of the local jail after treading the primrose path for several years. He is John C. Gardner, known as Jack Gardner, heart scambler extraordinary.

Gardner married Elizabeth Beck with in 1918, the marriage taking place at the home of Rev. I. W. Williamson, a Baptist clergyman of St. John, who performed the ceremony. In 1922 Mrs. Gardner, who had gone back to work in a brush factory of St. John, had Gardner arrested for non-support. Gardner promised the magistrate he would reform and support his wife, but when liberated from jail started using his wife for a sparring partner, and then deserted her and their three small children.

Gardner's downfall came because of a letter he wrote recently from Detroit. His wife asked for his arrest for non-support, and she was much surprised to learn that he was living in Detroit with a woman supposed to be his wife. Gardner's arrest for bigamy followed and he was brought back to St. John. The woman with whom he had been living was also brought to St. John. She testified against Gardner at the preliminary hearing and identified him as Jack Gordon, whom she married. She said her name was Mabel Power and admitted she knew Gordon's real name was Gardner, but made no protest to the Presbyterian clergyman who married them without inquiring for proof of identity.

It is intimated Gardner has married another woman besides the two accounted for thus far. An attempt is being made to rustle up one or two more victims of Gardner's matrimonial urge. Gardner has been occupying the same cell with Bill Merritt, carnival wrestler and grifter, a former carnival pal, who is awaiting transfer to the penitentiary at Dorchester, N. B., where he will spend the coming four years as a guest of the Government.

Gardner has been identified with several carnival shows as a ballyhoo canary for Hawaiian village shows. Indications are that he will be sent up the line for at least two years. In the meanwhile his real wife and three children are being supported by her parents, and the illegal wife is detained at the Home of the Good Shepherd in St. John.

Barnes' Circus in Jersey City

The A. G. Barnes Circus will play Jersey City, N. J., Friday, June 22. It is in Elizabeth today (Thursday). The Barnes Circus carries an extensive trained wild animal exhibit. It travels in about 30 cars.

The show was to have played a week in Brooklyn this season, but the plan was dropped, with the Sells-Floto show slipping in for a week early in the season.

The Barnes show will play Elizabeth, N. J., Thursday, June 21; Jersey City, June 22, and Paterson, N. J., Saturday, June 23.

CIRCUS ROUTES

Ringling Brothers-Barnum-Bailey
Flint, Mich., July 10; Lansing, 11; Battle Creek, 12.

Walter L. Main

June 21, Waukesha, Wis.; 22, Fond du Lac; 23, Sheboygan; 25, Manitowoc; 26, Appleton; 27, Menominee, Mich.; 28, Shawanaw, Wis.; 29, Wausau; 30, Wisconsin Rapids.

John Robinson Circus

June 21, Sherbrooke, Que.; 22, Newport, Vt.; 23, St. Johnsbury, Vt.; 25, Montpelier, Vt.; 26, St. Albans, Vt.; 27, Burlington, Vt.; 28, Bennington, Vt.; 29, Rutland, Vt.; 30, Glenn Falls, N. Y.; July 2, Plattsburg, N. Y.

Sells-Floto Circus

June 21, Lancaster; 22, Wilmington; 23, Trenton; 25, Newburg; 26, Middletown; 27, Kingston; 28, Schenectady; 29, Saratoga Springs; 30, North Adams.

CIRCUS AFTERMATH IS SUIT FOR \$1,521

Capehart-Cary Adv. Agency Brings Action, Naming Several Defendants

As an aftermath of the Marines' Million Dollar Circus at the 104th Field Artillery armory, New York, last March, the sponsors thereof are involved in legal warfare. The Capehart-Cary Corp., the advertising agency, is suing Merle McAllister, individually and as commandant; Homeyn Park Benjamin, individually and as chairman, and Walter G. Kimball, individually and as treasurer of the Veterans of Bellevue Wood, U. S. Marine Brigade, to recover \$1,521.05 for advertising.

Wirth-Blumenfeld & Co., Inc., which agreed to supply the talent free of charge for a 60-40 split of the net profits has been ordered co-defendant in the action. The other defendants set forth Wirth-Blumenfeld promoted the circus, and quote a suit by Dayton Stoddard, a press agent, against the W.-B. firm for services rendered. Messrs. McAllister, Benjamin and Kimball claim that Capehart-Cary's services were solely performed at the instance of and for Wirth-Blumenfeld.

Romeyn Park Benjamin, of the prominent New York family, has been interested in show business for some time. Last week he signed to appear in "The Earthquake" on Broadway.

WASHINGTON OPPOSED

Civic Bodies Advocate High License for Carnivals

Washington, June 20.

When District Commissioner James F. Oyster, started after the carnivals he set a ball to rolling that has been taken up by the Merchants and Manufacturers' Association and a great many of the local civic bodies.

Corporation Counsel Stephens has not as yet reported to Commissioner Oyster on the regulations his office has been requested to draw up to do away with the present system, which requires but a number of names of the residents of the neighborhood in which the carnival plans to appear to make its showing possible. These regulations are expected in the immediate near future.

Charles J. Columbus, secretary of the Merchants and Manufacturers' Association, at their last meeting stated that the board of governors of the association had requested that he bring the matter of the numerous carnivals showing here to the official attention of the body. Many prominent citizens of the district spoke against the carnivals and the association was urged to request the district commissioners to put the license fee so high that Washington would have but few such attractions make applications for permits here. A license fee of \$500 was suggested of large enough proportion to keep them out of town.

In the equity court Friday Justice Hoeling ruled that the Johnny J. Jones Exposition, which showed here last April, will have to defend a suit brought against them by Harold L. McCormick, Jr., of this city, who, it is charged, was bitten by a monkey which had escaped from its cage.

The suit is for \$5,000, and the local attorney retained by the Jones people filed a demurrer, he contending that the declaration failed to allege or show negligence on the part of his client.

SECOND COASTER ACCIDENT

Davenport, Iowa, June 20.

The second accident on a roller coaster at Forest Park this season occurred Sunday, injuring seven passengers.

Two cars met on the coaster 60 feet in the air. One of the cars, with no safety device, slipped backward, causing the injuries.

Paddle Wheels Not Gambling

Chicago, June 20.

"I have never considered paddle wheels a violation of the law pertaining to gambling," declared Sheriff William E. Orr of Aurora, Ill., when refusing to recommend action on the part of the prosecuting attorney against so-called games of chance on carnival grounds in Elgin, Ill.



PAUL—**GORDON** and RICA—**AME**

In lots of COMEDY—a few songs—more COMEDY—lots of pep—plenty of COMEDY and a surprise finish. Just concluding another Orpheum Tour

to its previous reputation for cleanliness.

The efforts of Johnson to get it to contribute toward his salary and the work of the so-called "reform league" being without avail, a letter was sent to the chief of police of Terre Haute to watch the show and report anything in violation of laws or common decency.

The chief investigated on the suggestion and reported it "o.k." Johnson sent another letter charging the chief was derelict in his duty and that the show was objectionable on various counts.

Copies of this letter were sent to civic organizations, religious bodies, and a revivalist, who was then in Terre Haute and was enlisted in the effort to discredit the carnival.

Warrants were sworn out by representatives of Johnson, but when the case came up for hearing there was no one to press the complaint.

The Wolfe shows have the advantage of having Doc Waddell as

Beside a Babbling Brook
Donaldson Tops Carolina

UNIONIZING OUTDOORS

A. F. of M. Has Scale Set for Next Season

The American Federation of Musicians has on a campaign to unionize the musical end of the outdoor show business. At the recent A. F. of M. convention in St. Louis a wage scale of \$40 weekly was set for musicians with circuses and carnivals, the latter figure including board and transportation to be furnished by the management.

Up to the present season the scale had been \$25 weekly and "cakes" (the circus name for travelling expenses, board and accommodations). The new scale becomes effective next season.

Most of the outdoor shows have been non-union as far as musicians and crews are concerned in the past. Hereafter the A. F. of M. will give the field particular attention with reports on the shows, etc., from district representatives.

The stage hands' union will co-operate with the musicians in the general unionization plan for the outdoor shows.

BOARDWALK AND BUSINESS, DISCUSSION OF CONEY ISLAND

Small Concessionaries Wailing—Weather Breaks Bad So Far—Property Owners Have Mostly Benefited—Better Crowds Being Drawn

Last Friday was the first anniversary of the erection of the Coney Island Boardwalk. It has given rise to considerable comment from Coney Island showmen as to its value. Opinions differ for and against. While it is generally conceded that the Boardwalk has drawn more people than ever before, chiefly through curiosity, what effect it has on the island's show business has evinced much discussion. The small concessionaire or stand-keeper is generally pessimistic, many bemoaning where their next month's rent is coming from, let alone making money. It is generally agreed that the property owners have benefited from the new Boardwalk.

Expecting a boom, values on Surf avenue and the Bowery spurted, with the result the rental overhead in some instances is quite heavy where there was no previous lease from the year or years before. The situation varies according to the business. The bathhouse people so far have had little patronage because of the rather mild weather. The concessionaires are not so optimistic.

The restaurant people contrarily say things were never better before. They state the Boardwalk has been drawing a better and nicer crowd, and it has been spending more money right along. A 50,000 Sunday attendance has been the rule the past few weeks.

While the season at the island is first beginning to hit its stride, it is still rather young, and much depends on the weather breaks, a most important factor. The weather man thus far has been rather kind on week-ends, and at this rate things should pick up right along. Last year was marked by a nasty spell, of Saturday and Sunday rainy spells, with bad outdoor weather during June and August.

SELLS-FLOTO TIGER DIES

Washington, June 20. "Prince," the famous Sells-Floto tiger, is dead after a jaunt from his usual haunts with the circus, when he was honored by a trip to Princeton University, where he typified the spirit of old Princeton at the university's commencement exercises.

"Prince" had withstood the rigors of traveling circus life for many years. He was a full-grown Bengal tiger, and his death can only be attributed to the recent trip. It is unexplainable to those in charge of the animals with the show.

The animal died yesterday in his cage here with the circus.

INCORPORATIONS

New York Charters
World Premier Theatre Corp'n, Manhattan, \$100,000; N. Sacks, S. H. Rivkin, A. D. Robertson, (Attorney, H. O. Falk, 1457 Broadway.)
Homer Lind Productions, Manhattan, pictures, \$100,000; W. G. Lovatt, A. Worsnipp, Ind.

Delaware Charters
Russian-American Film Corp'n, Wilmington, pictures plays; \$1,000,000 (Corporation Trust Co. of America.)
United States Talking Film Corp'n, Wilmington, deal in talking pictures; \$1,000,000. (Delaware Registration Trust Co.)

Dissolutions
Surgical and Medical Film Corp'n, Manhattan.

Massachusetts Charters
Charles A. Ross Co., Boston; musical instruments; capital, \$100,000. Incorporators: Charles A. Ross of Quincy, George A. Schaefer of Newton, and Chauncey W. Wood of Boston.

Crosbie's Military Band, Inc., Worcester; capital, \$10,000. Incorporators: Arthur W. Crosbie, William Crosbie and Herbert F. Crosbie all of Worcester.

Ball Square Theatre, Inc., Boston; capital, \$10,000. Incorporators: Albert J. Locatelli, Virginia Locatelli, John E. Locatelli and Alma L. Locatelli all of Somerville.

Morton Realty Theatrical Corporation, Boston; pictures; capital, \$200,000. Incorporators: Victor Kaufman, Samuel Simons, Max Blisman, John Sullivan, Peter L.

Naplan and Cecelia Epstein, of Boston; Charles H. Dillworth and Isidor Linsky, of Brookline, and John E. Kenney, of Worcester.
Monty Banks Productions, Inc., Boston; pictures; capital, \$10,000. Incorporators: John A. Coveney of Roxbury and Samuel V. Grand and Harry Asher of Brookline.
Sid Smith's Productions, Inc., Boston; capital, \$10,000. Incorporators: John A. Coveney of Roxbury and Samuel V. Grand and Harry Asher of Brookline.

Missouri Charters
Kuhn, Chaquette, Campbell Co., Kansas City; Capital, \$2,000. Theatrical Incorporators: Edward E. Kuhn, Emil H. Chaquette, Johnnie Campbell, Freeman F. Hall, all of Kansas City.

JUDGMENTS

(The first name is that of the judgment debtor; creditor and amount follow.)

Jimmy Kelly and Johnny Keyes; N. Y. Tel. Co.; \$222.83.
Aubrey L. Lyles; N. D. Law; \$196.95.

J. Kiern Brennan; M. Arom; \$296.45.
Charles W. McLaughlin; Am. Play Co., Inc.; \$3,923.60.

Renee Boucicault; S. B. Moore; \$312.71.
Freeport Theatre Corp'n; Independent Movie Supply Co., Inc.; \$419.94.

Charles Olcott; T. Guinan; \$20.91.
Chateau Exposition Co.; City of N. Y.; \$45.77.
Colson Amus. Co., Inc.; same; \$45.77.

C. W. Daniels Amus. Co., Inc.; same; \$45.77.
Joan Film Sales Co., Inc.; A. Sawyer; \$1,312.72.

Harry Edelbertz; Prudential Film Distributors Corp'n; \$118.32.
Fifty-Fifty Club, Inc.; L. Rieth; \$463.45.

Jawitz Pictures Corp'n; J. Troy; \$280.25.
Nu-Art Pictures Corp'n; Commonwealth Film Corp'n; \$23,237.95.
Hendrix Amus. Corp'n; City of N. Y.; \$45.78.

Satisfied Judgments
Arthur Hopkins; N. F. Murphy; costs, \$115.94; June 1, 1923.
Same; same; \$110.43; October 18, 1922.

NEW ACTS

Evans and Pearl, comedy act in "one."

Ned Wayburn is staging a new eight-people production, "Babes of the Season," which Arthur A. Seiffert is producing. Jane Overton, last solo danseuse of the Manhattan Opera House, is featured. The balance of the cast includes Virginia Marshall, Alice Kastl, Magdalen Bass, Marian LaCour, Esther Rhodes, Seiffert and Jack Pentell composed the score, Seiffert to conduct.

"A Lesson for Wives" by S. Jay Kaufman, with Mr. and Mrs. Norman Phillips, produced by Hocky & Green.

Johnson Twins, sister act.
Moe Lucky and Murray Harris (Lucky and Harris) reunited.

Max Cooper (Cooper and Ricardo) and **Jimmie Smith** (Smith and Nash) comedy act in one.

Frank Silver and Band at Murray's Caf. on 42d street. Silver is the writer of "Yes, We Have No Bananas." (All Wilton.)

IN AND OUT

Cooper and Lacey were out of the State, New York, Monday because of illness, replaced by Gold and Edwards.

Frank Ellis (Walsh and Ellis) took sick after the Monday matinee at the Broadway. Howard and Lind replaced them Tuesday.

Lotus Robb is leaving the cast of "The Devil's Disciple" on June 25. She has not quite recovered from the effects of being struck by an auto just before the show opened and wants a long rest.

For the first time in several years Keith's Palace, Riverside and 181st street will have a picture in natural colors listed in their programs next week. The film was made at Westchester, N. Y., and shows a series of scenes depicting fashions with prominent society people appearing.



AL. K. HALL
PALACE, NEW YORK, THIS WEEK (JUNE 10)

It was a great tribute to place a comedian Ninth on the bill at America's foremost vaudeville house.

Belle Baker said: "Al, you didn't lose a soul Monday night; you held the entire capacity audience intact."

New act in preparation for next season.

Direction **M. S. BENTHAM**

BAD BUSINESS REPORTED FOR THREE CARNIVALS

Boyd and Lindemann Carnival
Calls Off Show Sunday Night

Three carnival shows have been reported in financial trouble through bad business in the last week. Included are two outfits in Philadelphia, but in different locations. They are the Tip Tops and Billy Clark organizations. The latter show is reported to have been delayed moving to other territory because of alleged indebtedness of \$1,600 for transportation. Three days were lost while the matter was being adjusted with a railroad agent.

Atlantic City, June 20. The Boyd and Lindemann carnival, which opened here last week under an arrangement with the local Order of Moose for a share of the profits, ran into ruinous business. Attendance was so poor Sunday night, the show was called off.

The carnival people attempted to cancel the second week, but representatives of the fraternal organization insisted on the show remaining over this week. The poor location of the lot, which is across the "Thoroughfare," a body of water separating the city from the meadows, is one factor in the poor draw.

ILL AND INJURED

Josephine Worth, who was in an automobile accident near Lincoln, Neb., June 3, suffered a fractured hip bone, as was developed by the X-ray examination, and is in St. Elizabeth's Hospital in that city, where she will be confined for four weeks longer. Miss Worth will welcome professional visitors who are in Lincoln.

Dave Lewis is in the Beth Israel Hospital, New York, recovering from a serious operation. Complications have set in and his condition is currently critical. Mr. Lewis has been company manager with several productions.

Maud Cromwell (Flying Cromwells) who was injured through the collapse of their rigging at Mid-City Park, Albany, June 4, has fully recovered, and the team will open again at the same park July 16.

Peggy Shipman and her four-year-old son were struck by an auto in Coney Island Tuesday night and taken to the local hospital. Mrs. Shipman, who is the wife of Robert Miller and the sister of Helen Shipman, had four ribs broken. The boy suffered from cuts and contusions. June Bobbie was knocked down by an automobile Monday night while crossing Broadway at 48th street. She was painfully but not seriously injured and was taken to her home suffering.

Beside a Babbling Brook
 Remick's Hit

NEW YORK'S LICENSE OFFICE EXPECTS CURB FOR CARNIVALS

Schedule of High Fees One Restriction in Greater New York—Commissioner Coler's Investigations, Another—Aldermen's Vote Expected

John J. Caldwell, secretary to the License Commission's office of the City of New York, states that the expected passage of the new carnival license fees will do much to restrict the number of shows attempting to gain a foothold within the metropolis. Even if carnival outfits express their willingness to pay the rather high fees, he says, they will be discouraged as much as possible.

Commissioner of Public Welfare Bird S. Coler privately investigates charity and alleged charity carnivals to discover whether they are genuine or fake, while the License Commission's office is always loathe to issue straight carnival permits.

The new fees of \$50 per stand per ride, a \$25 increase over the old

rate, will probably be formally passed by the Board of Aldermen this or next week. A number of educational leaders and theologians have been making themselves heard because of the bona fide charity angle, feeling that the high license fees would tell against the gross intended for the charity. But the increased fees are aimed for carnival restriction primarily. A carnival company of say five rides—merry-go-round, ferris wheel, carousel and two other features—would have to pay five times \$50 or \$250 for the stand. If they moved over to the next block a new \$250 fee would become necessary. This is intended to limit their squatting on empty lots as they see fit, and keep them as much outside the city's limits as possible.



MAE and ROSE WILTON

Sailing for England July 14 for a ten-week tour of the Moss and Stoll theatres.

Direction **WM. MORRIS**.

Now playing B. F. Keith theatres.

MARRIAGES

Harry Bradley ("Able's Irish Rose") and **Miss Lottie Alter**, non-professional, June 10 at the All Saints' Episcopal Church, Bay-side, L. I.

Walter Hayes (Russell and Hayes) to **Rosemarie Meyers**, non-professional, June 10 at Schenectady, N. Y.

Katharyn E. Perkins, concert harpist and soloist of the Boston Symphony Orchestra, and **Minot A. Beale**, of Rockland, Mass., violinist, composer, and instructor at the New England Conservatory of Music, June 17, at the home of the bride's parents, 57 Berkeley street, Taunton.

H. Russel Emde to **Grace Joyner**, non-professional, June 18, at St. Peter's Church, Troy, N. Y. Mr. Emde is manager of Proctor's, Mt. Vernon, N. Y. His wife is the daughter of Mr. and Mrs. Fred Joyner, of Troy.

Eddie T. Goodman, treasurer of Keith's 81st St. theatre, to **Ruth Cashau**, assistant treasurer of the Hamilton theatre, New York, June 18, at The Little Church Around the Corner, New York.

Lillian Kemble Cooper ("The Mountebank"), to **Louis Bernhardt**, playwright and journalist, June 19, at the Pickwick Arms Hotel, Greenwich, Conn.

Eddie Darling, Keith booking man, will sail for London June 3, returning July 31. During his absence **L. R. Samuels** and **Pat Woods** will book the Keith man in New York, Rockaway, Long Beach, Atlantic City, Boston and Washington.

PEGGY'S \$1,000,000 DISPLAY

(Continued from page 1)

has the backing of some of America's foremost costumers and will feature a dress parade. It promises to eclipse anything New York has ever seen in gowns of the wearable type rather than the period and eccentric designs shown in the usual revue.

It leaked out this week that the Earl Carroll revue, "Vanities of 1923," which will beat Leftwich's show to Broadway if it can overcome its Equity difficulties, will show \$250,000 worth of furs in a parade led by **Peggy Hopkins Joyce**, wearing a \$60,000 ermine wrap and all her jewels at once, popularly supposed to total over \$1,000,000 in cost. The furs are furnished by the house of **Rusnak**, which loans them. This firm is not believed to have any financial interest in the revue, but is utilizing it as a salesroom, intending to bring its out-of-town buyers to the Carroll to see their display. A steel vault is being built under the stage to house the fortunes in furs.

The Players Boat Club of Fairhaven, N. J., will give its annual show and dance at the Palace, Redbank, N. J., Wednesday (June 27). **Tony Hunting** has arranged for Joe and Ernie Van, Welch Mealy and Montrose, Maggie Cline, Annie Hart, Hayes and Johnson, Charlie Grapevine, Otto Bros., Lon Hascall, North and Halliday, Bob Milo, Phil Cook and Co., Bison City Four, Frank Otto, Jim Barton, Bowers Walters and Chabot, and Hunting and Francis to appear.

VARIETY
Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sime Silverman, President
154 West 46th Street New York City

SUBSCRIPTION:
Annual.....\$7 | Foreign.....\$8
Single Copies.....20 Cents

VOL. LXIX. No. 5

CABARET

Four big booze seizures were made Saturday and Sunday by federal officers up New York state. A caravan of 16 liquor laden trucks was bagged Saturday at West Chazy and 11 "travelers" including one woman, were arrested. At South Horicon agents seized a big still. Marc Buckland, new chief of the prohibition office in Albany, accounted for the other "grabs," a large truck with 500 gallons of grain alcohol at Ravena, and a covered truck containing 18 barrels of grain alcohol, outside of Herkimer. The capture of the rum caravan took place at West Chazy after the alleged bootleggers had successfully evaded detection at the Canadian border. Two customs officers, assisted by state troopers, made the arrests. The girl arrested gave the name of Dorothy Swartout of Saratoga Springs. The alleged ring leader of the rum runners also gave his residence as the Spa. The prisoners, with the cars and cargoes, were taken to Plattsburgh and the defendants arraigned before the United States Commissioner. The alleged bootlegger-in-chief was held in \$5,000 bail for the action of the federal grand jury. It was said to be the fourth time he had been arrested on a N. P. A. charge. He had just completed serving an 11 months sentence in the Onondaga county jail, the police say.

The woman, who first gave the same name as the rum king, with whom she was riding, broke down following her arrest. The ten defendants were held in \$1,000 bail to await the action of the federal grand jury.

The jazz band craze has developed a new and profitable field in the last couple of months that is growing rapidly with the coming season, promising further extensions. This is the one-night stand dance hall proposition, the bands being booked and routed the same as a traveling pop price attraction, only instead of playing in opera houses the bands play in dance halls. In most instances the bands play on a percentage basis but the larger halls offer guarantees. Several years ago, when the roller skating craze was current, troupes of trick skaters were booked as extra attractions in much the same fashion as the bands presently are booked, the various rinks holding "special" nights.

The limit in cabaret entertainment as far as Chicago is concerned is reached in "Rainbo Blossoms," the new revue of Edward Beck, which is being offered at Rainbo Gardens, at Broadway and Lawrence, with tremendous success. It is one of the most happily framed entertainments of this kind that has ever been devised for every requirement for out of doors summer entertainment.

The ensemble is as effective both as a stage picture and from a singing and dancing standpoint as can be encountered in the shows which command from \$3 up, which makes the offering a real bargain in entertainment. There are 16 girls in the chorus and a dozen more girl principals who, being viewed more closely, seem even prettier through their display of talent. There is but one man appearing in the show—Floyd Carter—who sings two songs, one early and one rather late in the bill. There is no attempt at comedy, which is a strong point of Beck's wisdom.

Rainbo Gardens is an ideal spot for such a show. It adjoins the Million Dollar Rainbo Room, an outdoor garden, with Frank Westphal's 11-piece orchestra under a canopy, just at one side of the stage. Westphal has a dance orchestra which is in a class with those of Whiteman and Jones.

The stage is small, with drawn curtains, and is only used as a means of entrance and exit, for the performance itself is given on the dancing floor, which is larger than

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THE LONE PRODUCER

The lone theatrical producer along the Broadway lane has no sinecure. He has everything else including opposition to his every movement from the more formidable organizations with far greater resources. That opposition goes so far as to interfere with the lone producer's engagement of artists, and possibly to cripple his financial backing.

Now it appears to have gone another step, in the case of George White and his "Scandals." It was a pretty raw deal White got for his New York opening. Shoved into a Shubert theatre in New Haven, the Shuberts rushed into New York ahead of White's attraction, did it knowingly, and for the first time a "Passing Show" ever opened cold at the Winter Garden.

There's many a man on Broadway today who is elated that George White has come into New York this summer with the best "Scandals" he has ever put on. That nifty young man who graduated from the ranks of the acting profession to amongst the lead of America's best producers should be encouraged by those theatre managers who need his attractions to keep their theatres open; not by questionable tactics not alone of business and bookings, but of material as well.

Before the two shows opened it might have looked liked David and Goliath with young White emerging as the victorious David following the premieres. White did it properly. He remained outside New York to put his show into condition. The Shuberts thought they were fooling the White management, but they erred also in that. It was a member of the White executive staff that informed Variety on Wednesday (June 6), while "Scandals" was in Atlantic City, that the Shuberts intended to precede the White show into New York by slipping it cold into the Garden. Still White proceeded to New Haven and allowed the Shuberts to take their peculiar course.

The Shuberts and White are both members of the P. M. A. They expect to be protected in that organization against the inroads of each other, especially with the engagement of actors. But how does the P. M. A. look upon the spectacle of one of its leading managements, with the powerful Shubert organization making its pitiless and pitiful, although fruitless battle against the solitary George White? Isn't that an example to set for the actors of this country? If managers can't be on the level with each other why should they complain against those who only follow their example?

The present situation on Broadway is also a fine sight for Europe, isn't it? The off-se for that to the New York producer is the query about what Europe has taken from Broadway. Which means nothing when it is known that if an English or Parisian producer did once in a while lift a number or scene from a musical show over here, at least he paid for some original material—didn't employ an author by the year to write connecting links between stolen bits and didn't repeat for the second season an almost exact replica of a production.

White has paid each season for talent and material. He tries and while "Scandals" may not be 100 per cent. pure in original material, the White writers are not on a weekly salary under a life contract or understanding.

There is originality in material to be procured over here if the producer will pay for it, but authors who can furnish that original material are not wasting their time on the installment plan system of royalty.

If the foreigners steal with impunity hereafter from American productions, the Americans may blame themselves. Or the P. M. A. may blame itself. It gives Equity a great opening to inquire if managers stab each other in the back in their business dealings why should Equity worry about what it wants from the managers or their association? If there is no honor binding or holding theatrical managers, certainly nothing else could ever hold them together.

And no one will blame George White.

EQUITY BUILDING UP "ENEMY" LIST

When the Equity executives read in a paper anything they do not like, the paper goes on the executives' "enemy" list. That list, from all accounts, started with Variety. Or late there have been several increases, according to the officers' own admission.

The additions amongst the "enemies" are coming from the dailies. Some of the New York dailies have published stories the Equity bosses did not relish, so the dailies are on the list. Perhaps by this time the Equity rulers have read dailies published outside of New York. Their "enemy" list is going to be a very large one indeed if the Equity bunch becomes aggrieved over the papers that don't think the way they do.

Now the Equity directors are telling its members if they find anything in Variety about Equity, to wire Equity headquarters to find out if it's so. Previously the Equity executives beseeched their members not to read Variety. That little band of Equity blindfolds would like the members only to read what the Equity bosses want them to. We would like to know what assurance the Equity bosses can give its members that they are telling the truth when answering questions? If one is to judge by the statements the Equity speakers utter at their meetings, small faith is to be placed in what the Equity leaders say, excepting we will endorse them if they are sincere when they say, "Don't forget to pay your dues."

Equity goes too easily upon the defensive, although often it may be skillful offensive that sends it there. The Equity executives are going to be busy if they intend to explain everything said or printed about them that they don't like.

The following story was an old one, along the banks of the Erie canal in the days when the boats were mule-driven:

A canal boat captain noticing he was overrunning his headway against a closed lock called out, "Throw over that anchor." The crew replied: "Cap, there ain't no rope on the ank." To which the captain shouted, "Rope or no rope, throw over the ank." And of course the boat naturally ran into the closed lock.

THE STYLISH SIDE

(Continued from page 5)

said, "They also serve who only stand and wait." But perhaps all this is over your head.

"Bobbed-haired flappers" often disdain me. Yet I will have them at my mercy some day, and then—but I am above petty motives and selfish thoughts, even though I am human.

"What! You want to know my name? Can it be that you have not guessed? But perhaps as I said before, I am over your head? I am an Invisible Human Hair Net."

The writers of the new Winter Garden attraction ("Passing Show") harked back somewhat when they staged "Seeing Double." George W. Lederer at Hammerstein's Victoria about 1903 did this same scene in a play called "The Jersey Lily," Blanche Ring's second starring vehicle, under the joint management of Lederer and Frederick McKay. The Lederer show had the original revolving boxes.

(George Jessel, to whose lot has fallen the comedy gem of the Garden's

show, looked well in his evening clothes. This bit suggests "Double Lives" or "Dueses Vie," as played at the Grand Guignol in Paris.

Ann Lowenworth looked good in jet and red and scores decidedly with her comedy in "The Passing Show."

A skit titled "Eight of Our Best Sellers" had the prettiest clothes. The dialog may have been interesting if one could have heard it. It might be a sensible investment to engage principals to play the roles in this bit. True the chorus girls were beautiful, but there are good looking principals to be had and strange as it may seem, the lines should be heard now and then.

Scene 9, "Or the Golf Course," according to the program, possesses three males, Pringle, Cummings and Nelson. As seen Monday night, an attractive young woman was among those present. Evidently an error.

Some fine driving was offered by Alex Morrison, who is evidently a professional player. The slow motion picture stuff is not so good. The two golf scenes should be blended into one.

Helen Shipman is sweet in her Dutch costume but her Dutch cap is not Dutch and rob her costume of individuality.

The chorus is well gotten up, wearing with their blue and white dresses red wooden sabots and red night sticks. A hint for the New York police—they won't show the blood stains and save much cost for varnish.

"The Royal Wedding" scene was an unintentional farce as to detail. The Public Library should be consulted when in doubt. The sketch called "The Auction Block" was changed a bit since the try-out at the Audubon. The comedy was sacrificed for a sad speech to a telephone doll. It's more impressive, but nothing can help this silly bit. Half as many extras were used at the Garden as at the Audubon.

A very handsome scene in fact one of the most artistic for some time at this theatre, is the "Souper Dansant during the Second Empire in Paris." A beautiful type of womanhood is shown draped all over the place, even on the chandeliers. The dresses in this number are correct in line and detail.

The Garden looks fresh. Someone bought a vacuum cleaner. Wouldn't it be nice once in a while for the chaps who call on foreign countries for inspiration to give a little credit where credit is due gratis? The stagers are credited, gowns shoes and equipment, why not the source of the play material—without that not even the Shuberts could make a show—and through this liberal borrowing "The Passing Show" is a good show, better than that for the non-travellers and those without a memory.

Too much opera and selections by the orchestra is the fault of the Capitol program this week. An effective and vivid costume of red and black is worn by Doris Niles in her dance solo. She uses her cantanets adroitly. Anna Case, in the Fox News reel, looked cool and charming in a white lace dress over which a lace box jacket is worn with a large picture hat. Mrs. Harding, our first lady, exhibited her usual good taste in dressing. Particularly smart was the straight brimmed hat with an ostrich plume. The music, incidental to the news reel, was catchy and a relief from the heavy program.

The drop used in Neapolitan Impressions makes a pretty illusion. The dress that costs but \$1, Miriam Cooper makes in the picture, "Daughters of the Rich," looks too good to be true. Quite a treat in period furniture awaits the antique fan who seeks this feature. Two bed sets were lovely. And a real gem is the Louis XV console table.

A cunning conceit, the antique ring Miss Cooper wears to plight her troth, but it must be a true test of affection for the one who wears it; the ring looks fully a quarter of a pound in weight.

Truly Shattuck is looking exceedingly well as she plays the ambitious mamma. Her best gown is a printed chiffon. One might imagine it would make the wearer look large, but it doesn't. It is trimmed with a wide panel of lace running the full length of the front and finished by ruffles on the sleeves. Miss Shattuck gives the impression of the well groomed society matron.

A delightful negligee is Ethel Shannon's. Here is a beautiful girl, who should be heard from in this particular type of part. Another boudoir costume is shown by Miss Shannon, it is the "Pantied" style. Ruth Clifford wears a plain crepe model that does not do complete justice to her appearance.

All the women of the cast have a tendency to work too slow, giving at times the idea of having posed before the slow motion camera.

Is there any good reason why the men and women of the screen do not ascertain the correct thing in riding habits. Miss Clifford is all wrong in her selection. Even her hair looks as though she were going to the opera instead of for a canter. There is any number of outfitters to women who can advise them and there is only one way to dress for this sport. Every smart woman should be informed. That is the time a woman cannot depart from what is correct because she may think it not becoming. The hat should be worn straight back showing the ears. That's one time ears can assert themselves.

A New York daily printed (and with truth) that Edith Kingdon-Gould had brought her family she married into, to a height in social prestige they had never enjoyed prior to her entering their clan.

The late Mrs. Gould bore the late George Gould a flock of daughters representative of the very finest type of American womanhood, most of whom have married fine men in both this country and England, and these daughters in their turn have become the mothers of fine children.

The former Edith Kingdon of the old Augustin Daly Stock Company was a living illustration of the fact that women of the stage can rise to the same height socially and spiritually of any other women in any other calling.

Mrs. Gould's children say she was a perfect mother.

Personality, good looks and talent are only three of the assets of little Queenie Smith as she whirls through her interpretation of Maribel McGuffey in "Helen of Troy, New York." As one wanders back to 42nd street after the curtain has rung down on the finale, a vital and indomitable thought persistently accompanies in the vision of Queenie. In all her dresses she looks sweet and roguish. Her first act, a tan sleeveless sport dress was the least attractive of the many pretty costumes she decorated. Her blond bobbed hair is secured with inch wide ribbon, tied in a baby bow around the head, passing under the hair at the back. Each change had its accompanying shade of ribbon.

This young miss has decidedly arrived, and in her dancing specialty Queenie succeeded in arousing the audience to cheers. It seems she has the faculty of stopping shows. She can read comedy lines and her youthful timbre of voice is a novelty. Miss Smith hails originally from the ballet in the Metropolitan and is a pupil of Joe Smith, easily recognized when witnessing her bewildering winging and whirling.

In the cast of "Helen" at the Selwyn, and becomingly clothed is Stella Hoban. Exceptional is her pink silk mulle in the last act, with irregular ruffles with the conserved hoop skirt. She has not the decided English accent of her sister Eileen. Miss Hoban is a pretty infantile type. Helen Ford wore one striking combination of tomato red and white.

Quite a laugh for the ones in the know regarding efficiency men was afforded by Roy Atwell. As "efficiency men" are generally shunned by their associates, it has been a problem as to just how they get recreation and playmates. Atwell has bared the secret—partially. He, as Jennings, efficiency man, in between snooping and adding surreptitiously practices on the ocarina. It's an instrument. This bit was one of the funniest of the play, especially if any one is familiar with the species (Not ocarina-efficiency men.)

Tom Lewis is just as lovable as he always is, and Tom should name his obesity cream. He is looking suspiciously fit.

The chorus appeared in several sets of costumes. The best are the Russian, of black, white and American Beauty rose. Long black velvet skirts open the entire length in front, disclosing white Russian boots. Heart shaped hats of turquoise, draped with chiffon veils of blue went with this. The chorus men in this number also wore Russian suits of velvet and very artistic Cossack hats. This scene was quite the most attractive of the show.

NEWARK PAPER SLAMS MANAGER; MANAGER SLAMS RIGHT BACK

"Ledger" and Schlesinger Making Faces at Each Other—Paper Uses Front Page—Manager Exercises Shubert Method of "Take Out That Ad"

Newark, N. J., June 20.
The Newark "Ledger" came out Friday with a bitter personal attack upon Morris Schlesinger, manager of the Broad Street theater. The trouble started Tuesday when the "Ledger" published a hostile criticism of "Helen of Troy, New York." The paper roasted the show and then went on to state that a fair impression of the quality of the show could be gained from the fact that Mr. Shubert left his box after the first act and didn't return. Schlesinger objected to the criticism and particularly to the statement about Shubert, saying it was utterly untrue, since neither of the Shuberts was in the house. The "Ledger" refused to do anything about the matter and on Wednesday although his season had a three more days to go, he ordered his copy out of the paper.

Friday an article on the front page signed by Lucius T. Russell, publisher of the "Ledger," was a bitter attack on Schlesinger, over a column and a half long. The manager's name was not mentioned anywhere, but that was the only thing about him left out.

After stating among other things too numerous to quote that the environment at the Broad is "gross, coarse and grouchily almost to the point of insolence and vulgarity," the story went on to say the press had been lenient heretofore with its criticisms of the Broad Street shows while the management of the Broad acted on the theory that a "small and insignificant paid advertising appropriation was nothing more or less than a bribe calling for praises in the superlative degree for everything it put on, no matter what the quality, and that the public should be lied to and misled by the press for the sole purpose of filling the box office cash drawer."

The most precious gem of the article was the following: "Not in our entire newspaper career have we ever come in contact with an individual who appeared to be so universally despised by every person who was unfortunate enough to have a direct personal contact with him, and it makes no difference whether it be men or ladies, whether they be asking the ordinary commonplace courtesies of a theatre, or a woman's committee arranging a charity performance, highly profitable to the management—the same boorish, insolent, arrogant, and grouchily personality has protruded itself like a sore thumb and taken all the joy out of the affair."

The article concluded with the statement that as leases, etc., were expiring, the public could get rid of Schlesinger. Saturday the "Ledger" (again on the front page) stated that its trade had brought endless congratulations, and there were added a number of anonymous criticisms of the Broad management, which, assuming that they were genuine, seemed no worse than those likely to be brought up against any theatre.

Schlesinger maintains the whole matter started as a "hold up" by the "Ledger." Further, Russell was irritated, Schlesinger claims, through that his son, also on the paper, being barred from the theatre for making himself obnoxious.

Whatever truth there may be in the "Ledger's" attack loses weight as the paper has little standing here. Schlesinger has attempted to influence the newspapers in their attitude towards his shows, but so have other managers, and no one knows this better than the "Ledger."

One manager told Variety's representative that when the "Ledger" failed to publish some publicity promised he cut his ad down to one inch, and the "Ledger" then offered him all the space he wanted, allowed him to write his own stuff, and gave him the front page.

At one time Russell told Variety's representative that the "Ledger" had no dramatic critic but the criticisms that appeared were handled entirely by the advertising department of the paper.

ACTRESS' CHILDREN GET \$500,000 BEQUEST

Elsie Ferguson's Mother-in-Law Mentioned Grandchildren in Her Will

Mrs. Fanny E. Clarke, mother-in-law of Elsie Ferguson (Mrs. Thomas Benedict Clarke, Jr.), who died Nov. 18, 1920, left over \$500,000 to the three children of the actress, the money not to be given to them, however, until the death of Mr. Clarke.

The total estate, according to the executors, who are the husband and son of the testatrix, totaled \$683,397.07. Almost half of the estate is made up of Globe and Rutgers Fire Insurance Co. stock, the balance being cash, realty and other stocks and bonds.

To her husband, Thomas Benedict Clarke, an art collector, Mrs. Clarke bequeathed all of the antique furniture, velvets and materials, which he had given her, and all the money in savings banks deposited under her name. A brother, William H. W. Morris, who died shortly afterwards, received a certificate of membership in the New York Society Library, "hoping that upon his death he will bequeath it to Elsie Ferguson, wife of my son."

The son, Thomas Benedict Clarke, Jr., was given \$25,000 in securities and all household and personal effects and a life interest in the remainder of the property with the principal at his death to his issue.

Miss Ferguson married Clarke, Yale graduate and vice-president of the Yarriman National Bank, in 1916, two years after she had divorced her first husband, Frederick Chamberlain Hoyt. The dailies recently announced that the actress and her second husband were living apart.

O'NEIL EXONERATED

Magistrate Dismisses Complaint in Ethiopian Art Theatre Matter

The charge of grand larceny preferred by Robert Levy against Raymond O'Neill, the white director of the colored Ethiopian Art Theatre, which had a disastrous fortnight's stay at the Frazee, New York, starting May 7, last, was dismissed by Magistrate Corrigan in the West Side Court. O'Neill was charged by Levy, who heads the Syndicate Attractions Circuit, Inc., with having misappropriated \$330 advanced by him to O'Neill to pay off the cast. O'Neill admitted having accepted loans totaling about \$600 from Levy on I. O. U.'s, but denied the larceny charge, with Magistrate Corrigan officially exonerating him.

As a result, Howard T. R. Mulligan, of Hardin & Hess, counsel for O'Neill, states he is preparing a damage suit against Levy for false arrest and malicious prosecution. The Syndicate Attractions Circuit, Inc., acted as booking agent of the Ethiopians on a 5 per cent. booking arrangement. The company played Philadelphia and Chicago in addition to New York. O'Neill was arrested at the Lafayette, a colored house in Harlem's "black belt" in New York, and released in \$1,000 bail.

A civil suit filed in the New York Supreme Court discloses that O'Neill has confessed judgment for \$2,100 to (Miss) Tennessee M. Anderson for services due as publicity agent for the company at \$100 a week.

QUEENIE SMITH SIGNED UP

The season's hit on Broadway, according to the talk yesterday along that thoroughfare, is Queenie Smith appearing in "Helen of Troy, New York," at the Selwyn. Yesterday it was claimed Wilmer & Vincent, controlling the show, had engaged Miss Smith under a contract for seven years with the agreement signed a couple of hours before the Tuesday night premiere.

SHUBERT 'SQUAWK' ON WHITE SHOW

Attorney Writes Letter Protesting Lyric in 'Scandals'—White Answers

The Shuberts appear to have gotten the letter-writing habit as a means of protest to other managers. Recently they advised Ziegfeld the material in the "Illustrators' Show" was protected by copyright. Following the premiere of George White's "Scandals" at the Globe Monday, William Klein, the Shuberts' attorney, wrote White, Charles Dillingham and four members of the "Scandals" cast to the effect that if a line in the song, "Three Musketeers," which mentioned them, was not removed, the complaint would be placed in the courts.

The bit of the lyric objected to is: "Our whole show has been stolen by Lee and Jake; We are the only things they didn't take." The number is sung by Tom Patricola, Lester Allen, Johnny Dooley and Newton Alexander.

White's answer was instruction to the songsters to shout the lines louder Tuesday night. Inspiration for the verse in the lyric came from the duplication of numbers in the new "Passing Show of 1923," which was rushed to premiere at the Winter Garden ahead of "Scandals" arrival on Broadway.

Another counter by White because of the number conflict is the changing of the Globe's midweek matinee from Wednesday until Thursday, the latter afternoon being long a custom at the Garden, while Wednesday has been the Globe's.

Bruce Edwards placed small signs lettered, "No Loitering," beneath the photo frames outside the Globe some weeks ago. The signs handed Broadway a laugh when the White show arrived and pictures of undressed choristers were placed in the frames. Tuesday the photos were changed on request of the Anti-Vice Society, White complying with a request of substitution, but at the same time crediting any complaint to the society as coming from Shubert quarters.

There were about a score of enlarged photographs displayed in the lobby last week. They attracted attention. Sunday last, with the gates across the front of the lobby closed, there was a line of people three deep trying to catch a glimpse of the almost nude figures of the girls. It was, in a large measure, a stag group, and those women who did stop to see what the attraction was took one glance and then walked away.

TREASURER'S "FLYER"

Coster in Washington Gets \$10,000 With Griffith "Birth."

Washington, June 20.
Stephen K. Coster, treasurer for the Shuberts at Poli's here, which house plays the Shubert attractions, took a flyer as a producer himself during the past week with Griffith's "Birth of a Nation," and realized close to a \$10,000 gross on the week with two performances daily.

Coster, who has been with this house for a great many years, rented the theatre, installed a symphony orchestra and put the picture on with all the embellishments of the original presentation and with a nice profit is planning a return in the mountains of Virginia.

During the previous week, that of the Shrine convention, "Only a Shop Girl" (film) was presented by a number of local men and was a big flop. Coster figured the rebound with good results.

Poli's will house the first presentation of Mary Roberts Rinehart's new play, "The Breaking Point," Monday, June 25. Mrs. Rinehart resides here and her managers, Wagenhals & Kemper chose Washington for this reason.

MUSICAL "TORCH BEARERS"

The musicalized version of the "Torch Bearers" to be produced by Stewart & French will be made by Arthur Swanson. It will be in three acts, with the second act retained as in the legit version. The show will be tried out of town for a couple of weeks the latter part of July. Following the break-in it will be taken off, resuming around Oct. 1.

"VANITIES" CHORUS GIRLS STAND AGAINST EQUITY

Dailies Giving Volume of Reading Space to Row—May Be Carroll Publicity Stunt—Latest Developments—Equity Proposal to Chorister Rejected

GROUP PARTIES BARRED FOR 'FOLLIES' GIRLS

Recent Parties Give Too Much Credit to Other Organizations

Florenz Ziegfeld, Jr., has put the ban on parties as far as the "Follies" girls are concerned—at least to the extent any parties that they might attend in a group as representatives of "Follies" as an organization.

The reason is within the last few weeks the "Follies" girls have been on two expeditions where publicity men other than those of the Ziegfeld show itself have had a finger in the pie, and the result has been that both parties ended in near riots.

The first was at Palisades Park, N. J., where the chauffeurs of the cars got drunk and pushed a couple of them into the pool. The latest party tendered the girls was by Ned Wayburn at the Shelburne at Brighton Beach, where he has produced a cabaret revue. The girls were the guests of the management at dinner. Show and everything was lovely while they were at the Shelburne, but once they appeared on the beach in bathing suits the 20 Coney Island policemen who were on the job to take care of them failed to hold the crowd in check, with the result that the girls were mobbed.

EQUITY RENEWS LEASE

Takes House for Another Season With Option for Third Year

Equity Players, Inc., has taken over the 48th Street theatre for a second year under the same rental conditions as for the season just ending. The organization had a 10-day option from W. A. Brady. Late last week it advised the manager of a renewal of the lease provided it could have the alternative of retaining possession for a third season upon six months' notice.

The continuance of Equity Players was much in doubt until recently as the venture had run behind around \$70,000. The losses were lightened to the extent of about \$30,000 through attractions offered at the tail end of the season. Rental for the 48th Street of \$65,000 plus taxes and other charges provided for under the lease stood Equity players about \$90,000 in house cost, outside of production outlays.

FROHMAN'S COAST BENEFIT

Daniel Frohman leaves this week for Los Angeles to take charge of Actors' Fund day at the Monroe Doctrine celebration. He has enlisted many film stars and expects to raise \$20,000 for his pet charity in addition to the receipts of the outdoor performance of "As You Like It" in the California bowl.

Murdock Retiring After 53 Years

Pittsfield, Mass., June 20.
After 53 years in the profession, William H. Murdock, of the Colonial Stock, Pittsfield, for the past two years, has retired from the stage.

He will share in the management of the Spoor Hotel in Argon, Ill., which has been in the family for nearly a century.

Developments in the Earl Carroll-Equity controversy up to yesterday (Wednesday) included willingness on the part of the producer of "Vanities of 1923" to agree to the demand that the cast and chorus join Equity. Carroll, however, insisted that he would not force members to join nor would he dismiss those who refused, the status of the dispute being that of a deadlock, as a week ago.

Equity thereupon issued an "ultimatum" that it would permit the attraction to open Thursday night next week, but at the expiration of two weeks, if there were any players in the show who had not joined they would have to be replaced or the show would be closed. Equity claims it has not changed its position of not interfering with an all non-Equity company, but that "Vanities" does not fall into that classification because there had been several non-Equity people originally engaged, who walked out. At the Carroll office it is claimed that in addition to the eleven chorus men who quit and four chorus girls, none of the others engaged have since retired.

Meantime "Vanities" has for two weeks been getting daily stories in the newspapers. In some quarters it is suspected that Carroll has used the Equity row for smart publicity purposes.

That is based on the easy "out" for Carroll, who upon joining the Producing Managers' Association could immediately stop the agitation and threat of stopping his show. An application for membership in the P. M. A. would be enough to "call off" Equity. It is known that Carroll felt out the P. M. A. in that respect and he was informed that he would be welcome to membership. His only reason for not joining the managers' association is his professed desire to be an independent, though for what possible benefits is not clear.

Carroll has worked himself into a peculiar position and action on his part may result in forcing actors to join Equity. Most of the cast is from vaudeville and it is known those players would rather not join, although they appear willing if by joining it will save the show. At present the cast and chorus is entirely non-Equity and it might mean that 50 players would be "jammed" into joining, which would tickle Equity because it would bring more than \$1,000 into the treasury in initiation fees alone.

A group of choristers is determined not to join Equity, and among them are several who resigned when the row started. The labor editor of a daily paper addressed the chorus Monday night, urging them to join. He was asked by the girls where he came as a representative of the newspaper, he replying his presence was as an individual. The appeal had no effect on the girls, whose attitude is completely reversed from that of the actors' strike in 1919.

Carroll consented to representatives from Equity again, addressing the company last Saturday. At that time applications for membership were passed around. Carroll stated all who wished to apply should do so, although he would not force the issue nor would he dismiss those who refused. On the same day Equity pickets were withdrawn from in front of the theatre and stage entrance. The reason may have been because of further negotiations with Equity and the manager, but the publication of pictures of the pickets in a daily may have

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WARNING—TO WHOM IT MAY CONCERN:

We hereby notify the theatrical profession that all sketches and songs produced by

ANDRE CHARLOT of LONDON in His Famous English Revues

Are Fully Protected by Copyright

Any infringement on these songs or sketches will be prosecuted to the full extent of the law.

New York City, June 13, 1923

THE SELWYNS

I. T. A. 3d ANNUAL CONVENTION — BRINGS UP PASS TAX OF 10%

\$34,000 Secured Last Season—Should Have Been \$200,000—Shuberts' Houses Not Mentioned—Press Agents' Assn. Admitted to Membership

The third annual convention of the International Theatrical Association, Inc., was held Monday and Tuesday at the Hotel Pennsylvania. A banquet concluded the event on the latter night, the meeting lasting but two days, one less than last year.

None of the labor problems came before the convention itself, the I. T. A. labor committee handling all matters away from the general sessions. A. L. Erlanger in an address struck the keynote telling the organization, which is one of house managers as differentiated from producers, that continued co-ordination and co-operation were the objectives.

An interesting feature developed Monday when a report on the finances showed a surplus of \$10,000 as against a deficit of \$9,000 which ended the first year of organization. Contributions virtually covered the deficit at the last convention. To secure financial security above what the dues approximated, it was decided last June to institute a system of pass "taxes," leaving it optional with each manager whether he would make such collections, which are supposed to be turned into the association in total.

It was conceded at the managerial convention that if the pass tax system was made effective in all houses represented and turned into the I. T. A., the association would be self-sustaining and dues would not be required from members. It would virtually mean the managers organization would be supported by the public, or that percentage which secures free admissions. The only exemptions to the pass collection should be newspapermen and lithographers, according to the majority of members.

Monday Lee Boda reported that \$34,000 had been received from pass taxes, representing 10 per cent. on the face value of free tickets given away by those managers who complied with last season's resolution. It was estimated that had all the members complied the total would have been \$200,000.

Whether that included the Shubert houses was not made clear. In the report none of the Shubert houses was mentioned. The Shuberts continued to collect "tax" on all passes after the government removed the levy on free admissions two seasons ago and the money is supposed to go into a beneficial fund for Shubert employees. That was prior to the I. T. A. adopting the idea and it is known that none of the pass money was turned over to the I. T. A. from Shubert houses.

Not all the Broadway houses made the collection, some of the independent theatres being conspicuous on the list. It appears the pass tax was religiously gathered in many out of town theatres, with the Erlanger string prominent along with those independently controlled. Some managers passed by the idea because it was an experiment, others laying off through fear it might be a source of graft for box office men. At the convention this week it was indicated the pass tax system would be followed out by an increased number of members for the coming season, as it was shown not to have affected billing.

Erlanger was in the chair throughout the meetings, making several addresses and a supplementary speech at the banquet. He particularly pointed his remarks to the small stand theatre men, both one nighters and those not located in the four theatrical centers of New York, Chicago, Boston and Philadelphia. He called attention to the small stand men that they were as important in their community as other managers were in the larger fields and that it was the territory away from the main stands that show business must look forward to in the future. Encouragement to play attractions regularly was greatly needed Erlanger said, he also stating he would aid the managers out in the sticks in every way he could.

The value of growth to the I. T. A. was dwelt upon in enthusiastic style, Erlanger saying it should em-

(Continued on page 14)

LITERARY MEDICINE SHOWS WITH FILMS

Bernarr MacFadden Transferring B'way Idea to Wilds

Applying the principle of the old time medicine show to facilitate the sale of books on physical and mental culture with the literature replacing the curatives in bottles and motion pictures supplanting the former oral entertainment, Bernarr MacFadden is making arrangements to send out upwards of 20 "companies" next season, to exploit and distribute his various publications.

The show section consisting of pictures will be supplemented by lecturers on physical and psychological subjects. Admission will be free as in the early days of the medicine shows.

Each of the shows will carry an advance man and will be billed the same as a theatrical attraction. The first show breaks in this week at the Cohen Opera House, Newburgh, N. Y., playing there June 21-23.

The shows will play theatres and town halls in instances where opera houses are not available. The traveling physical and mental culture shows are an outgrowth of the store "medicine show" MacFadden has been operating for several months on Broadway, New York, lecturers doing a daily "grind" on the order of talkers on exhibition and fair grounds.

JOS. TIERNEY ATTACK

Assailant Held Under Bail—Boisterous in Theatre

Henry Sullivan, said to be a bond salesman, who was accompanied by a man named Foster, reputed to be a St. Louis broker, were arrested Saturday night charged with felonious assault upon Joseph Tierney, manager for the Sam H. Harris theatre, New York. The men had been ejected from the theatre when Sullivan suddenly struck Tierney, the latter receiving a compound fracture of the nose. Sullivan was held in bail by Magistrate Jean Norris Sunday morning at Jefferson Market court. Foster was released upon evidence that he did not participate in the fracas, but was warned by the court to be on hand as a witness.

The charge against the men was disorderly conduct, but the allegation was changed to assault when it was found that Tierney was wearing glasses when struck and that the painful injury was the result of an unprovoked attack. Tierney is one of the most retiring and even tempered theatre executives on Broadway.

Sullivan and Foster are alleged to have been intoxicated. They purchased tickets for "Icebound," but stood in the rear of the house talking loudly and refused to take their seats. The fireman on duty advised the box office that the house might be thrown into an uproar unless the men were quieted. They were eased out of the lobby by Tierney and William McCarthy, a house attaché. The assault occurred on the pavement, although Foster tried to quiet Sullivan. Foster started to cry when a horse first struck him.

SHUBERTS SUED

Lee Shubert must stand examination before trial in a suit by Andre Sherri, Inc., costumers, against Lee and J. J. Shubert and the Winter Garden Co. Sherri, Inc., asks \$2,500 damages on a contract alleging they were engaged last July to design and make 49 costumes for the 1922 "Passing Show" for \$8,000, but were not given the opportunity.

The sudden cancellation of the assignment after designs and sketches had been made entailed \$2,500 loss.



ELIZABETH M. MURRAY

Elizabeth M. Murray has forsaken the musical comedy and vaudeville stage to enter the concert field, upon the advice of Mme. Schumann-Heink.

The tour will start the coming season under the direction of Jos. P. Vion. Miss Murray's unusually intimate entertainment of dialect stories from her repertoire of Irish, English, Scotch, Yankee and "Darkie" folk-songs will compose her programs, accompanied by an orchestra, especially carried.

THOMASHEFSKY YIDDISH DRAMA ON BROADWAY

Hebrew Impresario Leases Bayes Theatre for Next Season

The Shuberts have signed a lease whereby Boris Thomashefsky is to take over the management of the Nora Bayes theatre for the coming season. Under the Thomashefsky management the house is to be devoted entirely to the presentation of plays in Yiddish, the management giving up the National theatre, which they have had under lease at Second avenue and Houston street.

In addition to Boris Thomashefsky all the other Thomashefskys will also move north, one to be the house manager and the other stage manager. The plays that are to be presented will include musical offerings in Yiddish as well as the usual run of dramatic performances.

LOOP EXPECTATIONS

How Chicago Lines Up Opening New Season

Chicago, June 20.

"The Fool" is scheduled to open next season at the Selwyn.

"Rain" is expected to reopen the Harris theatre with Jeanne Hagels continuing.

"Whispering Wires" is expected to be the first arrival of the new season and will be housed at the Princess.

"Polly Preferred" with Genevieve Tobin will be the next attraction in the La Salle.

"The Jurywoman," by Bernard K. Burns, of Milwaukee, will be the opening attraction of the new season at the Woods.

"The Naughty Diana" is expected to open the legitimate career of the Adelphi, formerly the Columbia.

"Abie's Irish Rose" is expected to open the new season at the Cort.

"Little Nellie Kelly" will take up her abode at George M. Cohan's Grand a few weeks from now.

"Too Many Crooks" will be the next attraction at the Studebaker. Ziegfeld's "Follies" is expected at the Colonial late in the summer.

"Greenwich Village Follies" will probably start off the new season at the Apollo.

"The Gingham Girl" is expected to open the new season at the Garrick.

H. M. Frazee put in Donald Brian in "Rolling Home" at the Cort and directed William Courtenay to put "Dangerous People," a new play by Oliver White, in rehearsals, promising to play the new show either at the Cort or some other theatre, and now finds himself in a hole. The "Rolling Home" show is doing well enough to meet contract terms, which do not permit its ousting, and the new show is all rehearsed up with no place to go.

There are plenty of empty Chicago theatres at present.

MISS LORRAINE IN "FROLIC"

Lillian Lorraine will return to musical comedy this summer, having been engaged for the Ted Lewis Frolics, being readied by Lewis and Arthur Pearson.

Miss Lorraine was last in "The Blue Kitten," produced last season.

IF NOT CENTRAL TICKET OFFICE, SOMETHING TO STOP GYPPING

P. M. A. Committeeman Says Matter of Agency Ticket Selling Much Alive—Agency Prefers Chicago Plan—Another Meeting Next Week

"VALUE REC'D" CORP. MISSED PICTURE RIGHTS

Reserved by Author, Ethel Clifton—Another Equity "Bone"

That the corporation which produced "For Value Received" did not reserve the picture rights was stated by the representative of Ethel Clifton, who wrote the play, to whom all rights revert in lieu of alleged contract breaches on the part of the producers. That gives Equity officials credit for a bone move in accepting part of the producers' share of the picture revenue, whereby it was expected the unpaid salaries of the players would be "protected." That the cast itself has no faith in receiving the money due on the strength of Equity's call on the picture money is indicated by the players having served notice of suit against the producers for the salaries. Most of the claims are for two weeks, although an extra half week salary was ruled because notice of closing was not given until the middle of the final week.

Dixie Hines, acting for Miss Clifton, notified the various investors known to have been interested in the producing corporation that the picture rights were not owned by the company and that the officers had no right to dispose of their share or part thereof. One of the corporation is said to have gone to London with the idea of producing the show there. It is claimed all rights lapsed because the authors was not paid royalties due at the time required. Something like \$800 was owing to Miss Clifton, of which \$500 was paid prior to the show's opening.

The play opened at the Longacre and after playing three weeks moved to the Apollo, where it stopped at the end of the first week. Salaries were unpaid for the final week at the Longacre and for the Apollo week. Being an independent attraction, Equity stepped in and accepted the picture rights arrangement. The agreement, however, called for Equity to receive one quarter of the corporation's 50 per cent. interest in the picture revenue and not the company's entire share, as first reported. The rights would have been saved to the producers had they paid royalty for the last two weeks.

It is claimed four offers for the show for pictures and stock have been made and that more was offered for the screen rights before the show opened than afterward. Miss Clifton believes the play was not given a chance and intends producing it again in New York next season. It won favorable notices.

Not all the stockholders in the H. B. Productions, Inc., are known, but a lawyer named Hoenig is said to have been interested, along with Harold Burg, E. S. Krollberg and Maurice De Wolf, the latter a vaudeville producer. Hoenig withdrew and is now said to represent De Wolf.

WOODS' PLAY AT MOROSCO

A. H. Woods is to open the season at the Morosco with the presentation there of "The Jurywoman" on August 13. It has been intimated that Woods has obtained a lease on the Morosco for the coming season, but this is denied by the Morosco executives, who state that he is bringing in his attraction on the same basis as any other manager.

Woods, however, feels that in the event that "The Jurywoman" is a success he will be unable to buy off contracts calling for another show to come into the house the latter part of October.

The Central Theatre Ticket Office is far from dead according to one of the influential members of the committee named by the Producing Managers' Association to go into the matter. A meeting that was called for a discussion of the matter last week was postponed because of the failure of a quorum to be present. Tuesday the meeting was again postponed until today (Thursday), but called off yesterday and put over until next Tuesday because of the illness of Lee Shubert.

In speaking of the Central Theatre Ticket Office idea the committee members stated the managers were all agreed on the fact that a speculating evil through which the public was gypped did exist. They were likewise agreed that steps to remedy this evil would have to be taken. However, they were not of a mind as to the nature of the remedy that should be applied. It may or it may not be the Central Theatre Ticket Office plan as outlined by Joe Leblang. If it isn't that plan then it will possibly be some other plan that has been proposed to the managers, or possibly a combination of the salient points of the various plans that have been presented for their consideration.

No outline of the other proposals save that of Leblang's was mentioned by the committeeman, neither would he state who had presented the plans.

It is known, however, that one of the advance price agencies want to make it a law to have all theatre tickets sold at the box office price. The idea underlying this plan is that the theatre managements print a price on their tickets to the extent of 50 cents in excess of their present box office price, dispose of the tickets to the brokers at a discount of 50 cents and insist that the brokers, each under a bond of \$10,000, sell the tickets for their face value. The plan has been tried in Chicago (Couthout).

It would mean that the public on being asked for any more than the printed price on the ticket would know that it was being gypped. It would also mean that the legitimate agencies now operating would be unable to proceed with their business as it is at present constituted and wipe out the "kick back" to the houses or the paying of concession fees as at present exacted by the Shuberts, though which subterfuge they do not share with the visiting attractions or pay to the government anything on the admission tax for the increase over the box office price for the tickets that they receive as commission money.

The arrangement would also mean that a number of the box office men who receive a "bit" on each ticket in addition to what is paid to the management would have this form of added income wiped out and the agencies would be unable to work on a profitable basis with a legitimate 50-cent margin of profit.

TABLET FOR FORD'S THEATRE

Washington, June 20.

Ford's theatre here, in which Lincoln was shot, is to have a bronze tablet setting forth the history of the theatre and the events of the fateful night upon which the beloved Lincoln was assassinated. Application has been made for some time for this bronze tablet, but it was only recently that the War Department granted permission for the placement of it.

The War Department has specified certain changes will have to be made in the design as originally submitted. One is that the great seal of the United States must be replaced by an eagle or other emblem.

The Peterson house, across the street from the theatre, where Lincoln died, is to be also marked with a tablet.

Composing for "Village Follies" Walter Donaldson will compose the score of the new "Greenwich Village Follies."

FISCAL YEAR ENDING JUNE 30 DID BETTER THAN YEAR BEFORE

Canvas of Legit Producers Reveals Expectation of Bigger New Season—Last Week Without Heat, B'way's Attractions Jumped

The ending of the fiscal theatrical year is dated on Saturday of next week (June 30). A canvas of the offices of legitimate producers points to the ending season having enjoyed better business than last year. The outlook for the new season, beginning Labor Day, is for a measure of business bigger than for the past twelve months.

Records prove the two biggest seasons in legitimate annals were those of 1919-1920 and 1920-1921. They were the boom years following the war. The volume of business was between 35 to 40 per cent. over normal, and managers were drunk with prosperity.

That it was a condition to attract others into the field was shown by the sudden number of new "angels" who entered the production field in the fall of 1921. Business during the season of 1921-1922 dropped steadily, and most of the "water" was squeezed from the production list. It is believed that season was not as bad as claimed. Business was away off from the boom years and there was a record number of disastrous failure. Yet a good percentage of the losses took in the new comers. The past season did not approach the mark of the boom seasons, which may never be equaled "until after another war," but its volume was quite above normal.

Broadway enjoyed a 10-day respite from the early June heat, and last week the grosses leaped upward, averaging \$2,000 better per show all along the line. Some of the weaker dramas picked up \$1,500 over the low marks of the previous hot week, while several musicals came back to the tune of \$3,000 and more.

The hot weather of three weeks ago started a return engagement Monday and business promptly started cellarward. The list had been shaken down a great deal, 18 shows dropping out of the running within two weeks. The reduction in the number of offerings aided considerably last week. That was counted on, and it saved several non-musicals from shutting down. Up to Wednesday there were no definite closings scheduled, but two new attractions were listed for premiere next week. They are "Vanities of 1923," slated for the Earl Carroll Thursday next, and the new version of Ziegfeld's "Follies," carded for Monday.

The strength of three musicals which arrived within five days of each other featured the opening of Broadway's summer season. "The Passing Show," which was rushed into the Winter Garden Thursday of last week, was rated one of the best shows in years at the Garden and the agency demand indicates big takings. George White's fourth "Scandals" was the Monday premiere at the Globe and voted a revue smash.

It jumped to capacity the second night with a long box office line in evidence. "Scandals" is rated the smartest of the White revues. "Helen of Troy, N. Y.," bowed in Tuesday at the Selwyn, being voted a corking musical comedy and accorded great notices. Agency call Tuesday pointed to success here also.

Last week the "Follies" hopped up over \$2,000 for a gross of better than \$33,000, which was top for two months. The "Music Box Revue" bettered in like amount and attained a \$22,000 total. "Little Nellie Kelly" spurted at the Liberty to nearly \$19,000, a jump of over \$2,500. "Wildflower" went to \$21,900 at the Casino, establishing a new high mark. "Adrienne," the new musical at the Cohan, got its stride and handily beat \$21,000, proving its class.

"Rain" won more standees at the Elliott, holding its leadership of the dramas, with nearly \$15,000 drawn. "Seventh Heaven" held its wonderful pace, also going clean at the Booth for a total of nearly \$13,000. "Aren't We All," the Gaiety's late entrant, continues to sell out. "Merton of the Movies" jumped at the

Cort. "Polly Preferred" picked up a thousand and got \$9,000. "Abie's Irish Rose," the run leader, also moved upward in its exceptional profit making at the Republic. "Zander the Great" increased over \$2,500 going to better than \$10,500. Cut rates aided both attractions, the latter also using two for ones. "The Fool" bettered its pace \$2,000 for a gross of \$9,500, and ought to stick through the summer.

Only two subway houses were lighted last week, when "Shuffle Along" played the Bronx opera house, getting a little over \$8,000. "Helen of Troy" tried the Broad Street, Newark, but being an unknown, business was moderate, the gross being between \$7,500 and \$8,000.

There are several dark spots on 42d street which may be plugged up with summer tries. One house to relight is the Apollo, which will get "Go Go," starting June 25. The Cort musical has been running at Daly's 63d Street, but the location handicap had forced the show to a six-performance basis.

Both Buys and Cuts at 14

It was even-Stephen as far as the number of attractions holding buys with the advance agencies and the number of shows offered in the cut rates for the current week were concerned. In each instance the figures totaled 14. There was a possibility, however, Wednesday that the buys would outstrip the cuts with the addition of "Helen of Troy, New York," because of the hit that the show achieved on its opening, Tuesday.

The adding of "Helen" would mean that both musical attractions coming in this week hit the "buy" class. The Globe's attraction, White's "Scandals" got a buy which took in the first 16 rows of the lower floor, a little more than 400 seats for a period of eight weeks. This is but slightly behind the Winter Garden's "Passing Show" buy of last week. For next week with the presenting of the revised edition of the "Follies" the buy for that show will ride as it stands, there not having been any reduction made in the arrangement originally entered into over a year ago when the show opened.

The shows listed in the buy column are "Dew Drop Inn" (Astor), "Seventh Heaven" (Booth), "Wildflower" (Casino), "Adrienne" (Cohan), "Merton of the Movies" (Cort), "Rain" (Elliott), "Zander, The Great" (Empire), "Aren't We All" (Gaiety), "Scandals" (Globe), "Little Nellie Kelly" (Liberty), "Polly Preferred" (Little), "Music Box Revue" (Music Box), "Follies" (Amsterdam), and "Passing Show" (Winter Garden).

In the cut rates the attractions offered were "Dew Drop Inn" (Astor), "You and I" (Belmont), "Up-town West" (Bijou), "Give and Take" (Central), "Go Go" (Daly's), "Zander, The Great" (Empire), "Sweet Nell of Old Drury" (48th St.), "The Devil's Disciple" (Garlick), "Icebound" (Harris), "Not So Fast" (Morosco), "Abie's Irish Rose" (Republic), "Mary the 3d" (39th St.), "The Fool" (Times Sq.), and "Sun Up" (Provincetown).

LYRIC THEATRE SUIT UPHELD

The Appellate Division has unanimously affirmed a decision by the lower court denying the motion of Sam S. & Lee Shubert, Inc., to dismiss the action instituted by Harry H. Frazee. Frazee is suing on an assigned claim dating from 1902, when the late Reginald DeKoven leased the Lyric theatre, New York, to the Shuberts, the agreement calling for DeKoven's sharing in the net profits of the Lyric to the extent of 10 per cent.

Frazee seeks to recover his share of the profits for the season ending June 30, 1922. The Shuberts moved to dismiss on the theory the contract was a personal matter with DeKoven and called for his personal services as a composer. This contention was refuted by the court.

Leon Laaki represents Frazee.

G. & S. WITH ZIGGY

Complicated Contracts and Salary Straightened Out

Gallagher and Shean have been sewed up by Flo Ziegfeld until the first of the year. Tobias Keppler, attorney for the team, has so informed George White, who expected to use them next fall in a new piece with Ann Pennington. A. L. Erlanger interceded to effect a release of the players from the contract they signed with White and Charles Dillingham. Though White was agreeable to the team remaining he expected to secure them early next season.

It is doubtful now whether White will proceed with the Gallagher and Shean-Pennington piece in light of the longer arrangement made by the team. On top of that John Murray Anderson states Miss Pennington has signed for next season with the Chelsea Producing Corp. and will return to "Jack and Jill." Immediately after tying up Gallagher and Shean, Ziegfeld secured Miss Pennington for the "Follies," opening Monday. In show circles that was regarded as a parting "shot" by Ziegfeld against White, although the Pennington date is only for the summer with the "Follies."

First reports were that Gallagher and Shean were to continue in the "Follies" at the same salary of \$1,500 weekly. It is understood, however, that the new contract calls for \$500 additional weekly starting next week and \$1,000 more when the show goes on the road, which jibes with Gallagher and Shean's reputed statement that it was not material to them which show they played in so long as they received the same salary as in the White contract (\$2,500).

Charles Dillingham was named to produce the Gallagher and Shean-Pennington show in association with White. As Dillingham and Ziegfeld are interested along with Erlanger in the New Amsterdam, where the "Follies" is running, the Gallagher and Shean affair, it is a case of two partners bidding against each other. The petition to the Supreme Court, designed to force an arbitration of the Gallagher and Shean contract, has been dropped. That procedure was begun after Equity refused to accept the matter for arbitration.

LAWRENCE'S TWINS

Two of Author's Plays in Early Fall

Four plays by Vincent Lawrence are scheduled for production next season. Two of them by him will be spotted in 48th street theatres early in the fall, "Two Fellows and a Girl," which George Cohan produced and presented this spring in Chicago, is the opening card for the Vanderbilt, and "In Love With Love" will be produced by William Harris at the Ritz. The cast for the latter piece will have Henry Hull, Margola Gilmore, Robert Strange, and Ralph Morgan.

Cohan, who has secured the first call for bookings at the Vanderbilt, may later present Lawrence's "The Little White Ball" in that house. This week at Worcester, Mass., the Poli stock is trying out the latest work of the author. It has a tentative title of "Taking Chances," but the name has been used before and a new label will be chosen. For regular presentation the producer has not been named.

"In Love With Love" was accepted some time ago by Cohan, who released his option. Sam H. Harris also had the piece, which was tried out for him on the coast by Thomas Wilkes.

COWL SWITCHES

Los Angeles, June 20.

There has been a switch in the house at which Jane Cowl is to present her production of "Juliet" here. Originally the Mason was selected, but a dispute over terms arose, with the result that the booking has been switched to the Auditorium.

The Cowl company is to open here on July 20. Frank Matthews is already on the ground, five weeks in advance. He is to work that far ahead of the show for the season.

LEDERER, JR., WRITES LETTER OF THANKS

Expecting to Pass Out, Geo. Lederer, Jr., Writes to His Friend, Arthur Unger

June 16, 1923.

Dear Arthur—

Thursday when I'm floating in ether clouds picking cherries with the angels and maybe shaking hands with St. Peter, I want you to know that I am carrying a heartfelt of thankfulness for you and all of the others who are doing so much for me.

Words don't mean anything and my feeling is too strong to grind out any flowery phrases, so please thank those who have worked so hard and tell them that in a short while I hope to be able to thank them in person.

Ever sincerely,
Geo. W. Lederer, Jr.

The above letter was sent to Arthur Unger who has been instrumental and active in arranging the benefit performance Sunday night (June 24) at the Sam H. Harris theatre, New York, for young Lederer.

Suffering with threatened cancer of the throat, Lederer is to undergo an operation today (Thursday). It caused the sad note in his message, as the operation is peculiarly serious.

Many volunteers from all branches of the theatre have offered their services for the benefit. Jack Hazzard will be the announcer at the Sunday night performance, scaled at \$2.50 top.

The Globe, Atlantic City, opens its summer season next Monday with seven acts of Keith vaudeville. The house will be booked by I. R. Samuels of the Keith office.

50 TO 100% INCREASED COST IF UNIONIZED

Daily Sessions of Studio Contractors—Designers Expected In

It is estimated that productions will cost from 50 to 100 per cent. next season if the scenic artists' unions wins its program. The demand of the union provides that all studios become unionized in total which takes in all designers. As a number of the leading studio owners are the designers of their own output, they have protested as employers to being forced to join the union.

There have been daily sessions of the studio contractors during the past three weeks but no settlement has been arrived at. The owners have asked permission to take the floor next week at a union meeting to present their side of the problem. If they are successful in securing a change in union demands, they will again approach the International Theatrical Association for support.

The studio owners believe they are entitled to aid from the managers, since the latter would stand the blunt of increased production costs. It is the contention of the studio men that they have opposed increases in the past but if forced into the union, will be in no position to counter any moves that will result in labor scale increases or changed working conditions amounting to the same thing.

The union contends that not all the studios are unionized, claiming some studios to be open shops where union and non-union men are working on the paint frames. That is their explanation for demanding complete unionization of all studios.



A CARD

You are cordially invited to visit me again at the Globe, New York. At home for the summer in the "Scandals of 1923." George White is my nice landlord.

WINNIE LIGHTNER

Everybody enjoyed the house warming Tuesday evening. It was a grand success—the folks said: "New York Times": "Among the most successful of the players last night, a sort of singing Florence Moore. At the art of singing a comic song there are few who are her equal." "New York Herald": "Among the exceptional principals that so far surpassed themselves they stopped the show—Winnie Lightner galloped through with remarkable skill."

The "Evening Mail": "—her dynamic personality enabled her to crash over." "The Journal": "The paprika is liberally sprinkled around by Winnie Lightner, who 'puts over' songs just the way they do—only a couple of dozen times—in the dear old 'alls."

The "Evening World": "Winnie Lightner puts a lot of life into songs." And oh! so many more. I am also thankful to my friends for their kind wishes.

INSIDE STUFF

ON LEGIT

Frank Munsey's purchase of the New York Globe recently is said to have been suddenly consummated. According to the story in newspaper circles, Munsey got the idea when lunching with the publisher of another afternoon newspaper who mentioned his intention of buying the Globe, which had been on the market. Immediately following announcement of the Munsey deal, other dailies announced the addition to their staffs of Globe feature writers and specialists. Munsey had planned to use most of the Globe staff and assigned some to the Evening Telegrams, others remaining with the combined paper, the Sun and the Globe. One specialist, however, did not wait for the new owner to act, but tied up with another afternoon sheet, the one controlled by the publisher said to have given Munsey the hint about the Globe. It appears to have made Munsey angry for he particularly desired to retain the specialist. Munsey is credited paying \$2,000,000 for the Globe.

Last week a new schedule of advertising rates became effective for the combined Sun and Globe. The theatrical rate was lifted from 70 cents to 75 cents a line, the same rate which obtains for the Evening World. The morning edition of the latter is 85 cents throughout the week, which is the same rate as the Times. The Evening Journal has the highest theatrical rate, charging \$1.50 per line. The American is \$1 during the week and \$1.50 for Sunday editions.

"Sowing wild oats at the age of 50" briefly describes the case of a recently "arrived" playwright who from an obscure pedagogue in a local preparatory school breezed into fame and comparatively fabulous fortune through the medium of a couple of farces he put over for Broadway hits. With his royalties accumulating from several companies and the stock rights proving unusually lucrative, the man is currently more or less a gentleman of leisure, and to his detriment. Success has outwardly rejuvenated him much to his immediate family's displeasure. A story is told of his attachment for a leading lady who seemingly reciprocated to such an extent that prior to a break-in of a new production near New York he asked her "let's go," and the said leading lady walked out on the show just before a matinee.

Arch Selwyn narrowly missed securing the American rights to "Aren't We All" when he was in London. It developed that Marie Lohr had promised first call to Cyril Maude and because Maude's try with "If Winter Comes" was a flop, the Selwyns lost out. "Winter" died at the Gaiety, New York, but the house is frequently displaying a sign "house sold out," even on warm evenings.

The Selwyns dranged to present another English piece, which passed into other managerial hands here. It is "The Outsider," secured by William Harris, Jr. When the play was showing in a small stand some miles away from London, Arch was asked to see a performance by Leon Lion, who had the rights for sale. After the second act he advised Lion he would take the show. The contracts were not forthcoming, and it developed that Lion had received a better offer. Harris posted \$1,000 advance and a heavy royalty. However, it is said that Lion agreed to turn the show over to Selwyn if he would meet the Harris terms. That proposal was made over the telephone, with the result that Arch promised to spoil Lion's nose. Another English manager was present and laughed heartily.

An extensive program of foreign attractions has been announced by the Selwyns. It includes Andre Charlot Revues; Grand Guignol; "By the Grace of God," by Frederic Lonsdale (author of "Aren't We All?"); "Sweet Pepper," by Geoffrey Moss (Gladys Cooper will appear in the English production); "The Camel's Bank," by Somerset Maugham; "La Vignes de Seigneurs," by de Fleur and de Crossett, which is to be adapted from the French by Lonsdale, and "Battling Butler," an English musical comedy to be done in association with George Choo.

The Selwyns will also present the sensational Raquet Meller, and due, also in the fall, is a Russian attraction, "Russlanes Romanisches Theatre," an organization credited with exceptional programs of pantomimes and dances.

The Illustrators' Show, conceived and given by New York artists at the Century some weeks ago, drew the attention of other managers besides the Shuberts, who bought the production. One of the several performances was attended by Flo Ziegfeld, Gene Buck and Ned Wayburn. Their presence may have been significant to Shubert representatives, because of preparations to put on the summer edition of the "Follies."

The day after he visited the Century, Ziegfeld received a letter from William Klein, attorney for the Shuberts, informing him that the Illustrators' Show had been taken over intact by his clients, that it was protected by copyright and that "lifting" would be prosecuted.

"Adrienne," Loui Werba's fast moving musical at the Cohan, New York, claims a chorus record. The same girls and chorus men are in the show as when rehearsals started, not a single change being recorded. Werba plans a new musical piece for October presentation. Albert Von Tilzer will compose the score with the lyrics coming from Neville Fiescon.

"Sun Up," the monosyllabic drama at the Provincetown playhouse, is scheduled to remain in the Village throughout the summer, plans calling for moving it uptown in the fall. The show is claimed to be getting \$3,000 gross weekly, and making a profit of \$1,000. House expenses are small, and as there is but one set, no stage crew is employed. The reason is that the Provincetown is not classed as a theatre. Each patron is made a member of the players' association, which presents the show in association with Lee Kugel.

A charge of 25 cents is made for joining, which, added to the admission of \$2, makes the scale about equal to Broadway. There are 198 seats in the Provincetown playhouse.

"The Changelings," produced by Henry Miller in Philadelphia and taken to the coast with his special star summer company, is regarded as a sure hit for Broadway in the fall. In the four weeks played in San Francisco, the show drew between \$15,000 and \$16,000 weekly. It started excellently in Philadelphia, getting \$19,000 the first week, \$19,500 the second and \$16,000 for the last week. The drop, however, was blamed on the mix-up when the daylight savings time scheduled went into effect.

The Miller company has tried but two plays to date. The current show on the coast is "The Golden Fleece," designed particularly for Blanche Bates. The company is due to move southward to Los Angeles after this week.

It is understood that Arthur Hammerstein will star Mary Hay in the fall in a new show written by Oscar Hammerstein II called "Plain Jane." It is the story of a New England girl who comes to New York looking for a job, and has several unique ideas.

The Wilde-Villa contest was the second boxing show staged at the Polo Grounds, but, like the Criqui-Kilbane affair, there were no tickets on sale in the Broadway arenas. Even those offices doing a 50-cent premium business who handle events of the kind as accommodation for patrons were without tickets. The simple reason was that Charles A. Stenham again insisted the brokers buy allotments outright and they refused. Monday night attendance was far better than for the Criqui-Kilbane match. The management had it right by switching the event from afternoon to night, when none of the nearby sporting events could interfere. Yet the dope was wrong in not having tickets on sale in convenient spots, also the price of \$16.50 ringside, while a reduction from the \$25 top (\$27.50 with tax) for the Kilbane scrap, was still above the

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MANAGERS' CONVENTION

(Continued from page 12)

brace every branch of the amusement field. Although the different units would continue with their own organizations for their own welfare and efficiency, the I. T. A. aimed to achieve the position of being able to act with authority for the entire field in matters pertaining to all. Such matters would include national legislation and railroad rates, but the association must be clothed with dignity and power which would only attain if it represented the entire amusement fabric.

The Press Agents' association, which applied for recognition, was taken into the I. T. A. as a unit. That came as a surprise to some of Broadway's leading publicity men, who believed the affiliation should have been with the Producing Managers' association, which body actually engaged publicity and advance agents. It was explained the P. M. A. is a unit of the I. T. A. and that now as the press agents were similarly part of the national body they will be able to confer on problems with the producers on equal footing. The Press Agents' association has a membership of 117, which will be added to the general rolls of the I. T. A. The agents will have classification as a special group with dues of \$1 each reported. The affiliation of the press men sets at rest the chatter about the possibility of the new association joining Equity's ranks.

From the managers' standpoint it is expected the affiliation of the press agents will be of considerable value to the I. T. A. Out-of-town members expressed the feeling that the younger generation needs enlightenment on theatricals generally and particularly its celebrities. That principally applies to stars, famed in the metropolis and the major stands, but to a lesser extent otherwise. At least that is the explanation given the mediocre draw of supposed big names in the less important stands. The managers feel that the press agents as members of the I. T. A. will lend themselves to general exploitation for the good of the business.

The subway manager members regard the labor-scale agreements entered into last season by the I. T. A. as unfair and some remained away from the convention. A concession was made the unions, giving them the same scale in the outlying houses as on Broadway. The neighborhood men claim it has cost them between \$5,000 and \$6,000 more for the season and fail to understand why the same rate should apply in popular price theatres as in the houses on Broadway, where the top admission is \$2.50, \$3 or more.

A complaint was registered by one small stand manager, who stated a Broadway hit had been booked into his house, cancelled and later played an opposition theatre, where the general policy is pictures. It developed that a suit is pending against the producer, who is blamed. Erlanger took occasion to declare no theatre given a franchise by his booking office had ever been deprived of that franchise and never would be while he lived.

The election continued practically the same set of officers as last year. Erlanger is president, Lee Shubert vice-president, Alfred E. Aarons secretary and Sam H. Harris treasurer. The latter succeeded Wilthrop Ames, who is abroad at present, a representative requesting a new executive be elected. Walter Vincent was elected chairman of the board of directors for a second term, with Rapley Holmes of Washington again the vice-chairman. Lee Boda continues as the secretary and Ligon Johnson the council. The labor committee also remains the same, comprised of Ralph Long, Abe Levy and Alfred Aarons.

LEGAL ITEMS

Edwin E. Jack, theatrical manager and cousin of Florence Reed, the actress left an estate not exceeding \$1,875 in personality, and no will when he died at the Lambs' Club May 31, according to his sister, Mrs. Rosalie E. Duncan of 654 East 13th street, Indianapolis, Ind. In her application for the appointment of Walter Jack Duncan, artist, of 7 East 8th street, as administrator of the property, which was granted to the latter by the Surrogate Court, New York, last week, Mr. Jack, whose sister is his only legal heir at law, was 61 years old and a bachelor. He was born at Philadelphia, Pa., the son of John Jack, an actor, and began his business career as a newspaper reporter, later

BED-SIDE CHATS

By NELLIE REVELL

As I write this story the yard of the hospital is a melting pot in more ways than one. It is not enough to melt the heart of a police judge. But the real reason I use that term to describe the very prosaic enclosure in the midst of hospital buildings is because one can meet every class of society here. It is the playground of those from the private rooms and those from the public wards, but the June sun and the warm breeze play no favorites. They give just as much pleasure to the human derelict as to the banker who sits in the wheelchair next to him.

For months, perhaps all winter long, the wheelchair brigade have been cooped up in their rooms, with all the variety of one drab ceiling all four gray walls to gaze upon. Perhaps in that environment, the public ward patient might not receive so warm a welcome from his more fortunate brother in the private room. But in the year, under the influence of a blue sky, the bars seem to fall, one by one, and before they quite know how it has happened the magnate and the bricklayer find themselves discussing everything from "Ford for President" to the merits of Babe Ruth.

From where I sit I can see a high dignity of the Catholic Church, a prominent lawyer, a union workman, a man whose history shows him to have been his own worst enemy, the president of a great steamship line, a street car conductor and a writer, all engaged in deciding some question pertaining to the national welfare. Perhaps when they leave here they will never see each other again. But at last they will go back to their pursuits with a finer sympathy for their fellow-man and a wider understanding of how the other half lives and works and thinks. And if that is so their illness has not been devoid of fruit.

Dear Kelcey Allen: Yes, I have no radio set, but as long as that nice apartment house across the street has six of them I don't need any of my own. What I would like to have is a Maxm Silencer.

Perhaps my neighbors across the street, who have put loud speakers on their receiving sets, read that headline which said, "Hospital Test Shows Music has Curative Power," and are conducting further experiments on me. I don't mind the jazz music and the lectures on hog cholera—much—except when a cat and dog fight gets started out in the street some place, and they tune in on it. At those times I become convinced that the only disease radio music would cure is deafness.

Dear Trixie Friganza: And you call it friendship to ignore all my stories about my practicing "birth control" and send me candy on, the least provocation! Now, Trixie, you'll have to stop it, because I'm not allowed to eat candy. However, if you will be stubborn and keep on sending it, please make it those nice, goo-ey coconut balls you sent last time.

Outside of the smoke and a few policemen, there couldn't have been many people left in Pittsburgh Sunday, for on that day, seemingly, most of that city's population visited my room. Someone brought along some press pictures of Alexander Moore, arriving in Spain to take his post as ambassador. Just as they were being displayed an interne arrived to see how I was agreeing with my pills and glimpsed at the picture of Mr. Moore.

"Who is that?" he asked.

"Oh, don't you know?" replied one of my visitors, "Why that's Alexander Moore, our Embassador to Spain."

That Indian who refused to leave Oklahoma jail for fear he would lose his seniority rights has nothing on me. Though you wouldn't suspect that there is such a thing as seniority rights in a hospital, the reason I'm not going to take a vacation this summer is because I'm afraid I'll lose mine.

Another college professor has found something else wrong with the younger generation. This time it is "intellectual anemia." However, if Young America really is suffering from a mental blockade, I'll bet they contracted it listening to the lectures of the college professors.

It is pleasing to find another proof that the size of the hat has nothing to do with cerebral voltage. According to a newspaper article, "the brain of Napoleon weighed exactly the same as that of an idiot, who never learned to speak, and Gambetta, the great French statesman, had a brain that weighed thirty ounces less than that of a congenital imbecile." Now I don't feel so worried, when, on waking in the morning, my brain feels all dried up and about the size of a bootlegger's heart. Anyway, I've always suspected that the bigger the head the more room there is for foolish ideas.

"I am 15 years old," wrote a young girl to the editor of the Hints and Lovers column. "Do you think I am too young to marry?" And the answer was: "You're too young to begin marrying."

Down South where I came from—as soon as I could after getting there—fried fish is a great delicacy. New York I thought had overlooked entirely this delectable tidbit amidst the profusion of its gastronomic riches. But now, I understand, there are several counters down near Washington Market which are doing a rushing business in crisp, crackly portions of fried cod, bluefish and perch. It has become quite the thing among men and women from the nearby great office buildings to stand at the oil-cloth-covered counters, eating their portions while passersby stop to gaze at the phenomenon.

"Kansas Cell is Preferred to California Life by Landerback, Paroled Man, Who Returns," was the headline right bang at the top of the first page of the New York "Times" the other morning. And the explanation was that he didn't like the climate out there. What a fine time the Los Angeles Chamber of Commerce is going to have laughing that off! Of course they'll claim it was a plant by the Kansas state press agent, but even so, they'll have to admit it was a "nifty." I'll bet Blide Dudley, Brook Pemberton or Dainty Marie inspired that story.

At last I have discovered a way to utilize to the utmost all the flowers I receive from my friends. I have installed a bee in my room—no, not in my bonnet. I didn't exactly install him, for it was evidently the scent of the blooms in my room that attracted his nose, or whatever it is that bees smell with. Anyway, he has been here several days, placidly buzzing from plant to plant and occasionally spending an hour or so trying to discover why he can't fly right out through a screen. So far we have had no serious differences and I am trusting that he will become thoroughly domesticated by the time the honey season comes around. It would be a luxury I never dreamed of to have a complete honey factory right at one's breakfast table.

becoming a theatrical manager.

Fred E. Johnson is managing the Weller and Linerty theatres, Zanesville, O. He formerly managed the Court, Wheeling, W. Va.

Hector Kling, who became treasurer of the George M. Cohan theatre when Sidney Harris was promoted to manager last season, was replaced this week by Julius (Dude) Harris, formerly treasurer of the

Republic. Rivington Bisland, treasurer of Madison Square Garden until recently, is handling the ticket sale for open air boxing cards at the Polo Grounds.

John Wilber Jenkins, the writer, is associated with Wells Hawks in the independent publicity and advertising agency started by Mr. Hawks. Mr. Jenkins was special assistant to Secretary of the Navy Daniels during the war.

STOCKS

McGARRY PLAYERS (“NICE PEOPLE”)

Buffalo, June 20.
The McGarry Players, under the direction of Garry McGarry, opened the summer season at the Majestic with “Nice People,” the first time the piece has been presented on the speaking stage in Buffalo.
It is the first season in 16 years Jessie Bonstelle has not presented her company in Buffalo, and McGarry has apparently rushed in where more cautious feet were reluctant to tread.

Stock has been falling away in Buffalo for several seasons past, and nothing that Bonstelle was able to do could avert the slump. Last summer she threatened to depart from Buffalo permanently, and this summer made good her threats.

In inaugurating a local stock season McGarry has done much to change the accepted order of stock presentations in Buffalo. He has secured the backing of a number of prominent Buffalonians interested in the stage, and particularly in community theatricals, and local capital is providing practically all of the backing for the venture.

In addition to this, the company is made up for the first time of youthful and attractive players, and the enterprise is being conducted with an enthusiasm not hitherto seen here in stock. Eric Snowden, who is in Buffalo for the summer as director for the Canisius College Parslor Play, is doing the directing for the Players, and in this department the outfit is doubly fortunate.

The opening week made a favorable impression upon the local public, and the opening night was largely in the nature of a gala event. Rose Ludwig played Francine Larimore's original role, and Don Burroughs, the leading man, appeared as Billy Wade. Hugh Dillman long a stock favorite here, did Scotty Wilbur and was warmly welcomed. The performance moved smoothly and the production was somewhat above the average for stock.

Every effort is being made by the management to give the venture the aspect of a community movement and a number of stunts are being resorted to to gain local interest. For the current week the company is presenting “The Meanest Man in the World.” McGarry's plans call for the appearance of several stars here in conjunction with the company during the summer.

Burton.

Rollo Lloyd is managing the stock at Elitch's Gardens, Denver, this summer. The season will be ten weeks, the first play to be given June 24. Ernest Glendinning and Violet Heming will play leads. Others are James Durkin, Mary Mead, Adelaide Hibbard, Ann McDonald, Ralph Stuart, R. H. Ling.

Joseph Selman. Scale \$1.25 top, nights. Matinees twice a week, at 75 and 55. These prices include war tax and gate admission to park.

The list of season subscribers is so large that for a week season reservations only will be sold at the downtown box office. Seats for the first week's attraction, which has not been announced, will go on sale a week before.

The Elitch's Gardens' summer stock idea is now definitely sold in Denver, the venture having shown a profit the last two years. It was revived by J. M. Mulvihill four years ago as an experiment. The first year resulted in box office loss, due mainly to a street car strike. The second year showed less loss, however. The last two years have shown a real profit, enough to warrant special journeys to New York to engage talent.

Lloyd has gained considerable fame locally for his work. Glendinning was in the lead of the stock also last summer.

Distinctly revolutionary in its way and bidding fair to change the entire aspect of theatre building everywhere, is the St. Charles, New Orleans, where a dramatic stock company is playing through a hot summer to capacity crowds.

And though every available seat is occupied the people repose in comfort with never the aid of a fan. The fans of the playhouse render any other unnecessary. They are imbedded in walls, suspended in the roof, extended up from the floor and play upon the spectators from side and rear walls, all so even and noiseless the artists upon the stage are not disturbed, while the patrons are hearing perfectly without straining.

The Mae Desmond stock, playing a supplementary season at the Cross Keys, 60th and Market streets, Philadelphia, following an all-winter season at its own theatre, Desmond, in Kensington, will present “Why Men Leave Home,” the Avery Hopwood comedy, next week. The engagement at the Cross Keys, expected to be only for four weeks, has been unusually successful, and no closing date has been set. Miss Desmond and her husband, Frank Fielder, will have the leading roles in “Why Men Leave Home.”

“The Jitney Players,” a stock company traveling on trucks, has been organized by Bushnell Cheney, and will start a tour of the New

England states on July 4, carrying with them the first stage ever mounted on an automobile.

Mr. Cheney is a Yale '21 graduate and the son of Horace B. Cheney, wealthy manufacturer. After studying the drama in college, he became associated with the Theatre Guild. His wife, Alice B. Keating, is associated with him in this venture and will accompany him as assistant manager. Seven professional actors and actresses are to compose the company, which will appear in a repertoire of six plays.

George Barnes, for years leading man with the Wilkes Players at the Denham, Denver, is returning next season. Barnes went to Los Angeles several months ago, and later to the President Washington, D. C. Ivan Miller will not be with the local company next season. Gladys George, who scored with her brilliant work as feminine lead this year, is to be retained.

Maude Fealy's stock received a warm welcome at Proctor's, Elizabeth, N. J. Business was far better than anticipated and Miss Fealy plans now to extend her season through the summer and not stop with the four weeks originally intended. She is using the plays she found successful in Newark following “The Love of Suchong” with “Cappie Picks” next.

The stock at the Bijou, Woonsocket, R. I., under the Keith management, closed last week and will resume in the fall. A company was originally installed in the Bijou under the management of Leon Brown with Brown relieved of the management when the company was taken over by the Keith interests.

The stock rights for “The Last Warning” have been disposed of for \$15,000. The Century Play Company secured the mystery play, the contract providing for payment of one-third cash, with the remainder when the piece is released for stock in June, 1924.

So far Mabel Brownell stock has found the move to the Shubert, Newark, N. J., profitable and business has been decidedly better than at the Strand. The management now feels assured that she can run through the summer.

The Miles Royal theatre, East Akron, O., has been leased to a syndicate represented by Harold Burg. The theatre will be reopened June 30 with “Fiddle-Dee-Deemand,” to remain in Akron as a summer musical stock.

The Hazel Burgess Players are in their third week at the Roosevelt, West Hoboken, with Miss Burgess and Leo Kennedy, both former members of the Keith Union Hill stock, playing the leads.

An addition to the Albee Stock, Providence, is Olive Blackeney, leading woman under the same management at the Bijou, Woonsocket, R. I., which has closed for the summer.

Tom Wise is guest-star at the Orpheum, Duluth, this week in “Three Wise Fools.” He will remain next week in “Pals First.”

F. F. MACKAY'S ESTATE

Frank Finley Mackay, actor and elocutionist, left an estate not exceeding \$4,500 in personality and no will when he died at Coytesville, N. J., May 5, according to his son, Clarence D. Mackay, of Coytesville, in his application for letters of administration upon the property, which was filed in the Surrogate's Court, New York last week.

Mr. Mackay, survived also by two other children, William A. Mackay, of Coytesville, and Edward J. Mackay, of 16 Gramercy Park, lived at 226 West 50th street, New York. He was 92 years old, a native of Canada, educated at New Britain, Conn., then became a teacher of elocution at Baltimore, Md., and also taught elocution at Nebraska, Iowa and Wisconsin.

He joined his first theatrical company in 1863 and played west and east. In 1865 he became a member of Mrs. John Drew's company at the Arch Street theatre, Philadelphia, Pa., where he remained until 1869. After a season at the Globe Theatre, Boston, Mass., he joined the original Union Square Theatre Company in New York, and two years later played the part of Pierre in “The Two Orphans” for the first time in America.

In 1875 he undertook the man-

(Continued on page 29)

AT THE SAM H. HARRIS

THEATRE, SUNDAY NIGHT, JUNE 24th

A program comprising many distinguished artists from

The Music Box Revue

“The Passing Show of 1923”

George White's “Scandals”

“Little Nellie Kelly” “Wildflower”

“Adrienne” “Dew Drop In”

“Helen of Troy, N. Y.”

and from

B. F. Keith Vaudeville Theatres

WILL BE PRESENTED IN AID OF

GEORGE W. LEDERER, Jr.

who is suffering from CANCER OF THE THROAT and whose only hope of recovery depends upon skillful treatment and immediate operation by expensive specialists

Committee in Charge of Arrangements

SAM H. HARRIS	GEORGE M. COHAN	LEE SHUBERT
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GUS HILL	WILLIAM HARRIS, JR.	SAM SCRIBNER
GEORGE WHITE	FRANK GILLMORE	LOUIS F. WERBA
ABE LEVY	EDWARD PLOHN	JACK WELCH
MARTIN HERMAN	HUGH GRADY	MICHAEL MINDLIN
BROCK PEMBERTON	SIME SILVERMAN	BIDE DUDLEY
ARTHUR UNGAR	LEO A. MARSH	GORDON WHITE
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The support and co-operation of members and allied interests of the theatrical profession is earnestly solicited

PRICES

\$2.50, \$2.00 and \$1.00

JANE COWL'S JULIET A RECORD

When Jane Cowl closed in “Romeo and Juliet” at the Henry Miller theatre June 9, a Shakespearean record was established which may never be equalled this side of the water. The run was for 20 weeks for a total of 161 performances, which distanced all other works of the Immortal Bard in a season of sensational revivals of Shakespeare on Broadway.

The nearest approach to Jane Cowl's triumph was John Barrymore in “Hamlet,” presented at the Sam H. Harris for 101 performances or slightly more than 12 weeks. David Warfield, the other outstanding Shakespearean production of the season, virtually tied the Barrymore run, also playing 12 weeks at the Lyceum.

“Juliet” easily beat out the others in point of receipts. The Cowl attraction averaged \$12,000 weekly for a total gross of \$240,000. “Hamlet” approximated \$215,000 in its shorter run, the average being over \$19,000 weekly. The difference in weekly pace, however, is explained by the larger capacity of the Harris theatre and that \$3 top was charged for Barrymore, as against \$2.50 for “Juliet.” “The Merchant of Venice” also had a larger admission sale, charging \$4 top.

Miss Cowl closed to remarkable attendance, the final week being near \$12,000 and the last four times drawing standees for all performances, resulting in new house figures. A delegation from the Lambs Club attended the last performance. The star was cheered and presented with a wreath, emblematic of her amazing success.

Coming immediately after one presentation of “Romeo and Juliet” (Ethel Barrymore) which completely failed, the success of Miss Cowl's Juliet so captured the critics that the star was deluged with praise. She was doubtless given more columns of space in the metropolitan press than any actress in a decade. The consensus of opinion was that Miss Cowl enacted the greatest Juliet in 20 years.

Next month Miss Cowl and the entire supporting cast will be sent to the coast, opening at the Auditorium, Los Angeles, July 30. Three baggage cars will transport the production, 50 persons will be carried in the company, but there is doubt whether so ambitious an attraction will be able to gross the volume of business necessary for a profit.

It is planned to establish the star in a repertory, and most of the important cities of the West have been booked. Before starting back, Miss Cowl will appear in San Francisco, Portland, Seattle and Spokane. The attraction will be jumped direct to the coast, a territory in which Miss Cowl established the biggest grosses ever won by a dramatic attraction, when she starred in “Smilin' Through.”

Upon returning to New York in the fall Miss Cowl will be presented in “Cleopatra,” the production of which is now under way. The producers have planned an even bigger production than for “Romeo and Juliet,” which itself was rated the brightest ever surrounding a Shakespearean presentation in America. Frank Belcher directed the Cowl Juliet and Rollo Peters designed the settings, the latter also doing Romeo. Both are said to be concerned with the “Cleopatra” preparations.

CHICAGO'S REMAINING SHOWS GO INTO PROFIT COLUMN

Seven Left Held Up by Theatregoers — "Dancing Girl" Popular Call and Lead—Two More May Quit

Chicago, June 20.

"Lucky Seven" was the caption rightly applied to the loop's legit houses in the uncertain scramble for last week's trade, greatly helped by the cool weather which made theatre-going most appropriate up to Monday of this week. Another hot wave has grabbed the town, and there are signs as this report is being turned out that two changes among the seven houses now open will be checked off by the end of the week.

All of the seven houses, which withstood the record heat wave around the first of the month found themselves pushed squarely into the profit column last week with the influx of visitors from seven conventions. The collegiate meet brought the multitude that made it hard to secure orchestra seats for the musical shows after Thursday.

It was one of those favorable weather condition weeks which Chicago has the habit of sandwiching in between two heat waves. The present heat wave promises to undo the unexpected record torridness of June 1, when even the theatres which were picked to face all-summer conditions collapsed without more than four days' warning. Because of present conditions "Rolling Home" at the Cort; "Up the Ladder" at the Central; and "Blossom Time" at the Great Northern are flirting with the closing order, but with "Blossom Time" holding the best chance to survive.

"The Dancing Girl" raced ahead of "The Passing Show" in the week's business. This was expected on the strength of the "pushing" the Colonial show has received from the critics. The Howard Brothers have taken all possible achievements for big business and since they already have had added weeks to their original contract, theirs will now be good to stick around an average of \$16,000 to \$17,000. Last year at the Apollo "The Hotel Mouse," much inferior show to "The Passing Show," managed to squeeze out summer average of \$14,000, but it must be remembered there was no opposition for "The Hotel Mouse" such as "The Passing Show" is now receiving. This comparison is made just to show how Chicago runs on the average for a summer show in the thick of the loop's traffic. Regardless of what heights the heat may ascend, it's a foregone conclusion that the Shuberts are now bent on holding "The Dancing Girl" in town, with "The Passing Show" sticking until after the Fourth.

"Chains" at the Playhouse boosted its average perhaps greater than any attraction playing the Bryant house did for any one week this season.

Where "Steve" is holding its own by splendid window sales, "Chains" is the whole show for the dramatic demand at the Couthouli stands. In order that the full force of the hotel stands boosting can be given "Chains" it is quite likely that "Up the Ladder" will be withdrawn to bring about this happy hour for the Playhouse. "The one management owns the two shows ("Chains" and "Up the Ladder"), but the choice field right now for "Chains" is observed and instead of dividing the spoils, the Bryant regime spots a double chance for success by giving the Playhouse some advertising it has lacked. The Playhouse management evidently brought enough pressure to bear on the Brady offices to throw cold water on the plans which were to take "Chains" out and rush it to New York. "Chains," however, will get a New York hearing today on the strength of how it has appealed here to the better class of playgoers.

"Steve" keeps in the lead for the dramatic shows because there is no set-up to the matinee demand. The attraction has averaged between \$10,500 and \$11,500 on its stay at the Princess. Enough outside work is being done by the star to hold interest up, and unless business goes all to smash the play has a fine chance of sticking through the summer if the owners so desire. "Blossom Time" goes along in its own quiet way at the Great Northern, but only cast changes, reducing expenses, is what kept this attraction here on the strength of the business done.

Some one of these summer years some New York producer is to hit the loop a wallop with a trademark New York summer show, and then all the others seeking summer patronage, because of the scarcity of houses open during the summer, will wilt beneath the competition. At least this is the thought of the insiders who sized up the situation last week, and those who know their Chicago backwards.

This town needs a whale of a lot of attention from the New York managers. Perhaps the exact strength of this claim would have been snatched by the New York producers if they heard the lobby chatter between the acts of the shows in town. The same claim always gets added importance when a conservative New Yorker with showmanship instincts drops in and witnesses what really is offered the loop playgoers for summer patronage. It is admitted that the Chicago situation has slipped away from the New York managers through careless pass, but, since this is the period of the year when "whys" and "wherefores" can be juggled without offending anybody, perhaps after all the seriousness of matters will be quickly overlooked.

Getting down to the point, there rests in Chicago, say the wise birds, a golden opportunity for a trademark for a summer show similar to the mark that Geo. M. Cohan has cleverly manipulated over in Boston. They look for a Cohan show every summer in Boston, and go to it regardless of the heat. In Chicago the playgoers have nothing to look forward to in the way of a standard summer show. Visitors to Chicago are the ones who turn out the average \$17,000 summer week grosses. Nothing has been done here in years to attract the regular Chicago playgoer for summer musical entertainment.

Last week's estimates: "The Dancing Girl" (Colonial, 2d week). After practically sell-out Sunday night, hit average of \$2,200 up to Wednesday night and then went big to strike \$21,800 on week. Popular call.

"The Passing Show" (Apollo, 5th week). Did exceedingly well to reach \$19,000 for length of stay.

"Chains" (Playhouse, 4th week). Did best week by going slightly under \$10,000.

"Rolling Home" (Cort, 1st week at this house, 4th week in Chicago). Drew little over \$1,500 Sunday night; fell to \$600 Monday and crawled to around \$7,000 on week, giving best mark made in Chicago for piece. All hope now gone for the Reed-Shegson enterprise, although Jim Kerr, the party behind the smart switch from the Harris to the Cort, is doing yeoman work to keep this play alive against terrific odds.

"Steve" (Princess, 9th week). Went between \$11,000 and \$12,000, greatly helped by matinee pull.

"Blossom Time" (Great Northern, 14th week). Still hard to figure because of special stunts with musical parties. Estimated around \$11,000.

"Up the Ladder" (Central, 11th week). Struck \$6,000 on the general demand all over town and scarcity of attractions.

ONE LEFT IN BOSTON

Cohan Show Is the Only Heat Survivor

Boston, June 20.

The sort of weather that hit Boston at the first of this week is not the sort that makes for big returns at the box offices of the theatres, but is just suited for the Barnum-Bailey circus, which is playing the town this week. Monday and Tuesday it played to a turnover.

Of the three shows now here but one is expected to last over to next week. That is the Cohan show, "The Rise of Rosie O'Reilly," at the Tremont. Already the final week is announced for "Liza," the colored show at the Wilbur, and it is expected the notice will be posted this week for "Molly Darling" to close down at the Colonial.

The Cohan show may be affected by the hot weather, for it would be difficult for any entertainment staged indoors to escape from the blight of the heat, but it is expected the advance sale will keep the returns from this show well up, and a gross of approximately \$20,000 for the week is looked for. Last week it played to capacity at the Tremont, doing \$21,800. This means that every seat was occupied during the week with plenty of standees. One savior for the show this week was the holiday, Monday, when the house at the night show was capacity.

NEW PLAY AND REVUE ONLY LEFT IN PHILLY

Revue May Stick Through for a While—Phila. Guild Expected to Close

Philadelphia, June 20.

The two legitimate houses remaining open did such excellent business last week hopes of a continuance well into, or even through July, were again raised.

This house saw the temperature shoot skyward, and one of the two houses seems doomed to an early surrender to the inevitable. This is the Lyric, where the so-called Philadelphia Theatre Guild is now in its seventh week.

Last week's gross at the Lyric was the best the "Guild" has yet turned in, and undoubtedly represents a nice profit for the backers. The surprising part about this good business is that it was achieved with "Scandal" in its second week. The Cosmo Hamilton comedy was generally believed a poor bet for more than a single week, especially as Frankie Larrimore has not proved a big drawing card here. The first week started moderately, but business began picking up rapidly as the heat wave subsided.

This week, with "The Jumbies," a new play with a fantastic note in it, by two young Philadelphia society men, there has been little real demand at the box office. Monday was a scorching hot night, and even with the plentiful papering, the house was only about half full. Society—that is to say, what is left in town this late in the summer—turned out en masse and endeavored to make the occasion something of a triumph for the young authors.

The other remaining legitimate house, the Walnut, appears to be thriving. The Gaits-Boury revue, "I'll Say She Is," opened on one of the hottest nights of the summer and seemed to be pursued by tough breaks, but, despite these, it picked up courageously and turned in a gross of about \$11,000. Last week, with cooler weather, the revue struck its real stride and breezed through the week for a gross reported at a little over \$12,000.

Monday of this week, with the hot weather back again with a vengeance, a fine house was reported, with a big sale for the rest of the week.

The only booking announced for the fall is "The Last Warning," to reopen the Garrick Sept. 3.

Estimates for last week: "Scandal" (Lyric, 2d week). Sixth week of Theatre Guild's season, easily best of lot, and \$6,000 gross reported stands definitely for profit.

"I'll Say She Is" (Walnut, 3d week). Second week revue gained about \$1,000, and from present indications will do even better this week. May stay four more weeks or longer. \$12,012 last 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 (57th week). Entire list improved in business last week, better weather and reduction in number of attractions counting. "Abie" went into cut rates, getting strong support. Between \$8,000 and \$9,000.

"Adrienne," Cohan (4th week). Last week started excellently and held to that form throughout for best gross to date. Nightly takings \$3,000 and over, total beating \$21,000.

"Aren't We All," Gaiety (5th week). Late arrival made no difference in this show. Sparkling English comedy, which looks better here than in London and is selling out. About \$14,000, and best house can do at scale. "House-Full" sign hung up nightly.

"Dew Drop Inn," Astor (6th week). Fewer attractions counted in increase in business last week. Show had been off after opening pace. Last week nearly \$15,000, considerably stronger than previous going indicated and best figure to date.

"Follies," New Amsterdam (55th week). Pulled away-up last week, with standee trade several times during week. Visitors and good weather account for gross of nearly \$33,500, best figure in two months.

"Give and Take," Central (23d week). Going along at around \$5,500 since Easter, with switch over from 49th Street making little difference. However, last week better going counted here, too, and takings jumped to \$7,500.

"Go Go," Daly's 63d Street (15th week). Went on six-performance basis last week, when cool weather lived box office considerably. Claimed weekly pace better than \$8,000.

"Helen of Troy, N. Y.," Selwyn (1st week). One of this week's two summer musicals. Production of-

ly best of lot, and \$6,000 gross reported stands definitely for profit.

"I'll Say She Is" (Walnut, 3d week). Second week revue gained about \$1,000, and from present indications will do even better this week. May stay four more weeks or longer. \$12,012 last week.

ferred by Rufus Le Maire and George Jessell. Premiere Tuesday night, to avoid conflict with White's "Scandals" debut Monday. Premiere \$5 top; regular night scale, \$3 top. Well received at opening.

"Icebound," Sam Harris (19th week). Something about this drama which has kept it going at profitable though comparatively moderate pace; aided by Pulitzer award. Last week gross little over \$8,000. Hot wave which started this week bound to hurt attractions of non-musical class, however.

"Little Nellie Kelly," Liberty (32d week). Musicals mostly benefited by the better going last week, with "Kelly" getting full share of business. \$18,800, jump of more than \$2,500 over previous week.

"Mary the Third," 38th Street (50th week). Here, too, going much better last week, takings up more than \$1,000 for total of between \$6,000 and \$6,500.

"Merton of the Movies," Cort (32d week). Heat affected this comedy leader before and may again, but looks set for all summer and perhaps longer. Last week business naturally improved. Over \$12,000.

"Music Box Revue," Music Box (35th week). Another sterling musical to catch trade last week. Moved up again and went to \$22,000, one of best weeks since admission placed at \$4 top. Scheduled to run until August.

"Not So Fast," Morosco (5th week). Several players in cast on percentage, which makes show virtually co-operative. Under such an arrangement can flourish on moderate gross basis. Around \$6,000 last week and profit.

"Passing Show of 1923," Winter Garden (2d week). "Howed" in Thursday last week and won fancy notices. Call in agencies strong and Garden figures to do big business for time.

"Polly Preferred," Little (23d week). Last week in and out here, but results satisfactory. Gross between \$8,500 and \$9,000. Next profit in this small house.

"Rain," Maxine Elliott (33d week). Broadway's pace-maker. On form should enter fall season in van of newer dramatics and ride through second season. Up to nearly \$15,000, which means standee trade.

"Seventh Heaven," Booth (34th week). Little or no difference in demand as compared with "Rain." Both sure to run into next season. Business here also capacity. Takings between \$12,500 and \$13,000.

"Scandals of 1923," Globe (1st week). George White's fourth production of series. Opened Monday at \$10 top after being out two weeks. Tuesday night, when weather scorching, sell-out, with long box-office line buying up to 9 o'clock.

"So This Is London," Hudson (43d week). Moved up last week, to tune of \$1,200 for gross of \$8,600. Big money-maker, which can run for some time yet and has chance to run through July.

"The Devil's Disciple," Garrick (9th week). Theatre Guild will try to keep season's final production going here well into summer. Subscription period passed, but show claimed getting around \$5,000.

"The Fool," Times Square (35th week). Started off last week at double pace of previous week, and although business dropped more than expected, should easily ride through summer. Gross \$9,500, a jump of over \$2,000.

"Uptown West," Bijou (9th week). To have been taken off last week, but somewhat better attendance caused continuance. Show well spoken of, but for some reason never has attracted real money. Totalled \$4,000 last week, increase of 60 per cent. over previous week.

"Wildflower," Casino (20th week). Fast-going Hammerstein musical hit went to new figures last week, grossing \$22,000. First 10 rows at \$3 accounted for betterment of previous high mark.

"You and I," Belmont (18th week). Over \$8,000. Draw continues to hold strong for lower floor, priced at \$3 because of small capacity. Some of balcony tickets in cut rates.

"Zander the Great," Empire (11th week). Increase last week exceptional and show now expected to last through July. Cut rates and two-for-ones operating aided in gross going to better than \$10,500.

"Sweet Nell of Old Drury," Sixth week for Equity Players' show. Continuing subscription period. Takings last week quoted nearly \$9,000, with substantial profit. "Sin Up" continues to draw downtown at Provincetown Playhouse and attraction advertised with Broadway's shows. Attraction scheduled to remain in Village all summer getting \$3,000 weekly, but making money.



J. MAXWELL BEERS

Dramatic Editor, the Elmira, N. Y., "Advertiser" and "Sunday Telegram" Mr. Beers is another of the dramatic editors of the country who are also the representatives of Variety in their territories. He has been writing of the stage for many years and most recently for the Elmira "Advertiser" and the Sunday "Telegram." He conducts a column of dramatic gossip under the head of "In the Lobby," which is a feature of both papers.

As a critic, Mr. Beers leans to the constructive rather than the destructive, seeking points to commend. He is noted for his spirit of fairness, which he never sacrifices for that of smartness. He has been Variety's representative in Elmira for a number of years. Mr. Beers was the founder and first president of the Elmira Rotary Club, which has entertained a number of notables of the stage at dinner when they have played the town.

(This is the twentieth of the series of pictures and brief sketches of the dramatic editors of the country.)

OUT OF TOWN

THE JUMBLES

Philadelphia, June 20.

Heralded as a most promising "first attempt" and almost certain Broadway timber, "The Jumbles," a comedy with a fantastic turn by two young Philadelphians, was given its first performance at the Lyric Monday night by the Philadelphia Theatre Guild.

Hopes were high for something unusual and effective, and those connected with the Guild declared that "The Jumbles" had all the earmarks of a big hit. Since the authors, Edgar Scott and Henry Howard Furness Jayne, are socially prominent, the audience on the opening night was a notable one, considering the time of year, and, quite naturally, the play was given a very hospitable reception.

Despite all these helping hands, "The Jumbles" is not, in its present form, a play that even approximates the requirements of a substantial success. If the young playwrights had attempted something a little less difficult for their first attempt instead of tackling that most difficult of dramatic forms, the whimsical or fantastic, they might have succeeded better. As it is, the fantasy is pretty lopsided and unsatisfactory.

"The Jumbles" concerns chiefly a philosophic and imaginative "gentleman's gentleman" named Fogg who is very fond of reading the "nonsense rhymes" of Edward Lear. His master, an easygoing young bachelor, depends on Fogg for everything, including appointments, topics of conversation, wearing apparel and entertainment.

The play's name is based on one of these verses, a second title being a quotation, "And they went to sea in a sieve," one of Lear's most popular verses. According to the valet, the world is full of "jumbles" who make a mess of things chiefly because they enter upon schemes prompted only by sentiment and emotion, and which, like the sieve in the poem, fail to hold water once they are embarked upon.

The character of Fogg is the most novel feature of the play, and, as enacted by Ernest Lawford, this valet stands out prominently and with undoubted interest. Mr. Lawford, on the opening night, was not sure of his lines, and there is reason to suppose that he will add many subtle shadings and bits of by-play to the part as the play goes on.

The play's one chance for a real success, if the New York folk premiere with Lawford as star, commonly referred to in the notices, ever materializes, seems to lie in three things:

First, it will be necessary for a play doctor to rewrite a great deal of the dialog, which is often inept and even inane. There are flashes every now and then of real humor and real whimsy, but they fade almost as soon as they appear, and, as it now stands, "The Jumbles" is intensely "talky" and laborious.

Second, an actress of real distinction must be secured to play the wife.

Third, and possibly the most important, the play must be produced and staged by someone who will put all kinds of delicate artistry into the work. The transitions from the fanciful to the real are, at present, rather clumsily handled; if they were done with a wealth of small detail, under the watchful eye of a great stage craftsman, they might win for "The Jumbles" a real success as an arresting and out-of-the-ordinary fantasy.

At the Monday performance, the audience as a whole did not seem to know just what was going on. There is little cause for wonder in this, since it would be manifestly impossible for a repertoire company, producing a new play every week or two, to put the care, patience expense and complete artistry on a single production that a metropolitan producer might do. And "The Jumbles" need never be presented at all, except as something out-of-the-ordinary and unusual, and in a pretentious style befitting such a play.

There are three acts, the first laid in the bachelor's apartment, the second in the judge's chambers at court, and the third, again, in the apartment. As the play now stands, the second act is by far the best, especially in respect to the valet who, resplendent in a high color, cutaway coat and top hat, hovers in the background, the genial and crafty observer of the actions of his "jumbles." The first act, too, has possibilities, when an abundance of commonplace "stage business" is eliminated, especially much action accompanied by dialog which at present seems aimless and dreary. The last act seemed the weakest, except in its final five minutes, which were unusually good.

The better portions of the dialog are those which compared married life and divorce to the "giving of notice" by servants, and to the whimsical business of the "collars" to which the impeccable Fogg refers.

The acting Monday night, in addition to Mr. Lawford's, was not even, but there was more good characterization than bad. Edward Doug-

BROADWAY SHOW LIFTERS

(Continued from page 1)

las, the best of the resident players, gave good account of himself as the bachelor, closely seconding Lawford's efforts. C. Henry Gordon was capable as the husband, but Ann Winslow, after starting excellently as the wife, fell down in her concluding scenes most woefully. The other two parts were nothing but "bits." All the players seemed uncertain of their lines, and in the last act were floundering.

Fantasies of any kind are so few and far between that it ill behooves any of them to be too carpishly received, but the fact remains that "The Jumbles," while borrowing freely from Barrie and Milne and others, is not, as it stands, even a reasonably workmanlike fantasy, let alone a really great one. *Waters.*

ON BROADWAY

HELEN OF TROY, NEW YORK

Presented by Rufus LeMaître and George Jessel, with book for musical comedy in two acts by George S. Kaufman and Marc Connelly. Music and lyrics by Bert Kalmar and Harry Ruby; staged by Bertram Harrison and Bert French. At the Selwyn, New York, June 19.

Ellas Yarrow.....Tom Lewis
C. Warren Jennings.....Roy Atwell
Helen of Troy.....Joseph Lertora
Theodore Mince.....Charles Lawrence
Harper Williams.....Clyde Hunnewell
Joan Hay.....Joan Hay
Helen McGuffey.....Helen Ford
Maribel McGuffey.....Queenie Smith
Grace Yarrow.....Joan Clement
Specialty Dancers—Bobby Dale, Loyce Lee, Elaine Bonwit, Neil Ames, Opal Hickson, William Dunn and Marie Lattor.

The Trojan Women—Madge McCarthy, Louise Bateman, Helen Gladding, Anna Mae Denney, Mabel Stanford, Alice Akers, Madia Harries and Madeline Sois.

Smaller Ones—Sybil Stokes, Kitty Malvern, Elsie Dunn, Mildred Brown, Teddy Hudson, De Dene, Virginia Brown, Virginia Brown, Thelma Marshall and Helen Paline.

The Men—Donald Heesner, Robert Culbertson, Harold Raymond, Edward Price, Charles Townsend, Gene Collins, Leon Bartels, and William Leon.

"Helen of Troy, New York" is a debuting musical comedy for two firms, LeMaître & Jessel, its producers, and Kaufman & Connelly, its writers. Both went to it with trepidation. The producers because they liked the book but needed a bank roll for the production, and the writers because they didn't like their own book.

It's away from their style, this hybrid musical comedy-revue for Kaufman & Connelly. They made their mark and rubbed it in with "Dulcy," "To the Ladies" and "Merely of the Movies." But neither need hide away on account of "Helen." They may have written for song and dance interruptions, but they put over a story on the Arrow collar that someone else might have done years ago if they had thought of it. Kidding all business men, and tired business men in particular, is enough to make anyone knowing the usual business man and his "firedness" when there's nothing doing, laugh plenty. "What Makes the Business Man Tired" as the topical song hit of the show tells it all. And that's enough for the royalty drawing kids. They probably have had their musical comedy experience in every form, but they were game and stuck, and here it is, an entertaining show different from the noisy Broadway flashes and pleasing enough in its wit and liveliness to hold up against the field.

The LeMaître & Jessel end got over, too, and they had their struggles, plus, Rufus LeMaître was really to the business, tempo-walked out of the production. Rufus, though, had previous knowledge, acquired through trying to make money out of a production with his brother, George LeMaître ("Broadway Brevelites") while in a Shubert house (Winter Garden). Even Houdini couldn't escape from a Shubert statement. George Jessel is a comedian, pretty wise for so young a boy and such a good com-

dian. He's at the Winter Garden now in "The Passing Show."

When everything settled down LeMaître will remain on the managerial end of the "Helen" production, with 15 per cent. of the whole, while Jessel has 10 per cent. of the remainder. The other 75 per cent. is held by Wilmer & Vincent, managers of a vaudeville circuit in New York and Pennsylvania, who can never forget they passed up "Kempy." But they got into "The Gingham Girl" when the one per cent. of that show were selling at \$150 each per cent. How many W. & V. got never could be figured out from amongst the mob of stockholders. "The Gingham Girl" convinced the vaudevillians, however, that there is money in musical shows, so they agreed to back "Helen of Troy, New York" for whatever was necessary, taking 75 per cent. to insure them against the unlimited credit.

That's about all the inside there is to this piece excepting it had the luck to open to a \$9,000 guarantee in West Virginia.

As to the performance itself, there flashed into that at the Selwyn one Queenie Smith. She kept right on flashing and never stopped, although she did stop to perform. Meanwhile it was with difficulty anyone else could be centered upon. Helen Ford, a "Gingham Girl" hit, did nicely enough here, but she had the Smith family against her. That could be said for all of the other women and most of the men. The male end was nicely balanced, with Tom Lewis getting some laughs, while Charles Lawrence in a youthful dumbbell role that recalled Frank Tinney off and anon in delivery made the most noticeable impression.

Queenie Smith was in the ballet of the Met and also in the ill-fated "Cinders," lately and briefly on the Amsterdam roof (Dresden). As Miss Smith progressed in an ingenue-soubretteish way, doing everything that came to her with commanding attention, it was not suspected she could toe dance. Walking into the middle of a Russian dancing rally at the opening of the second act, Miss Smith ran the audience off of their feet with her toe work. There wasn't a producer at the Selwyn Tuesday night who didn't long for a 10-year contract with Queenie Smith. They could not have felt otherwise after hearing the house actually cheer her.

If "Helen" can't carry herself along Queenie Smith will. The chances are you will hear more about Queenie this summer than you will about "Helen."

Ruby and Kalmar lent a couple of their ideas in numbers and they were laughs ideas, while their music and lyrics held up extremely well with the staging alongside while the story, although skidded in and out to make room for the rest, kept its head far enough above to make it worth following. *Stine.*

FOREIGN REVIEWS

THE OUTSIDER

London, June 4.

More than ordinary interest attaches to the London presentation of Dorothy Brandon's play, "The Outsider," which had its premiere at the St. James, May 31, because of the competition for its American rights which have been disposed of to William Harris, Jr. It safely can be predicted Mr. Harris has a very interesting play, but it is not so easy to hazard an opinion as to its financial success in the States. A conservative prognostication would be that it will either be an overwhelming success or an unqualified failure.

There are numerous indications "The Outsider" was written by an amateur in the art of playwriting. Many of the entrances and exits, and excuses therefor, will not stand (Continued on page 44)

against the "Seeing Double" comedy act in the "Passing Show," one of the principal bits in "Rats," the Chariot revue produced in London, and contracted by Selwyns for American presentation next season. Lawrence Quinn is the author, and a copyright is claimed.

Reviews of "Scandals" and "The Passing Show" follow:

"SCANDALS"

Book by George White and William K. Wells; lyrics by Bud De Sylva and Ballard MacDonald; music by George Gershwin; staged by White; art director, Herbert Ward.

Principals—London Palace Girls, Olive Vaughn, Mischka von Janin, Winnie Lightner, Lester Allen, Johnny Doolley, Tom Patricola, Marga Waldron, Thos. Lightner, Newton Alexander, Richard Bold, Frank Webster, Helen Hudson, De Lyle Alda, the Breena, Tip-Top Four.

"THE LIVING CURTAINS"

White credits his curtain to the Folies Bergere, though it is no copy and was designed and arranged by Herbert Ward. The six beauties on it are entirely nude, holding leaves with which they partly cover themselves; extremely artistic and lovely, with bronze and nature background, reverently and inoffensively posed; used as an after-finale on both halves.

"THE MIRROR NUMBER"

Called "Look in the Looking Glass," done by Helen Hudson and London Palace Girls. Six mirror frames without mirrors, while 12 girls do the old mirror dance idea. Well dressed and set, but did not get over, lacking novelty.

"THE LIVING ROSE"

This idea, originated in the Plicer revue in Paris, is done with a single rose, Marga Waldron, in a vase. Richard Bold sings a tinny song at her, she dismounts and does a bad dance very well, returns and, as in the Winter Garden version, scatters petals down on the tenor. Pretty picture and that's all; not worth stealing by anybody.

"THE LIVING CHANDELIER"

George White eliminated this Folies Bergere spectacle before it was built, alleging he heard it was to be in the Winter Garden.

"DIG A LITTLE DEEPER"

This interpolated ditty, one of the cleverest of the year, by James Hanley, the hit song of the show, done with snap and sophisticated interpretation by Winnie Lightner in her second specialty.

"THE BREAKAWAY BALCONY"

Used as a comedy scene with the pick of White's cast, held up by Tom Patricola's specialty and Lester Allen's clowning, with a scream finish as Miss Lightner starts coming down with a well-contrived trick balcony about 20 feet above stage.

"Scandals" is far and away the best show White has ever produced. It matches up with the "Music Box Revue" in every particular except comedy. As a revue author the accomplished Mr. White is not so forte, and Billy K. Wells, of burlesque, the clown, is still of burlesque. The comedy bits cracked, and but for the cleverness of the principals and their obviously patched together individual gags, the line-laughs were few.

However, as a production spectacle "Scandals" this year is gorgeous, and as a show it is speedy, snappy, refreshing, clever of conception, and remarkably clean. Winnie Lightner's suggestive song, none too blue, gals about all the spice there was except for the several daring costumes, all excusable, however, by art—not an alibi, but really lovely and always palatable.

Lester Allen and Winnie Lightner share the comedy hit honors, with Tom Patricola, a new recruit to the revues, and Johnny Doolley right with them. De Lyle Alda, with very little to do, easily walked away with the class triumph as an individual. The girls are peaches.

The first act finale, on a huge staircase with half the troupe in blue as reformers and the other half in scarlet as liberals, led by Allen and Miss Lightner, was a bang, going into a bangup light-wings-and-beer compromise number. The finale of the second half, with Dornberger's jazz band starting and everything flying to disclose a cafe of many tiers and parallels, let it out with a smash.

The enthusiasm was terrific. Some were sentimental, but all seemed spontaneous. White did not appear until for a bow in evening clothes after the second act curtain. He is not in this year's company as an actor.

The production saw its high spot in a jewel number that, except for one single punch like the pearl curtain in the first Music Box show, was the peer of anything ever seen on any stage. Throughout the costuming was dainty, lavish and deliciously artistic. There is no touch of the piker anywhere in this show. It should stay long and prosper heavily. *Lat.*

"PASSING SHOW"

Book by Harold Altredge; music by Sigmund Romberg and Jean Schwartz; danced by Allan K. Foster; staged by J. C. Huffman; art director, Watson Barrett.

Principals—Helen Shipman, George Jessel, Hal Van Rensselaer, Louis Dose, Jack Hall, Bennett Parker, George Hassell, James Hamilton, William Fringie, Roy Cummings, Billie Shaw, Walter Woolf, Ida M. Sparrow, Bob Nelson, Jean Hay, Trado Twing, Ed Flanagan, Alex Morrison, Nat Nazarro, Josephine Drake, James Watta, Anna Lowenworth, Phil Baker.

More massive than the White cousin, and said to be a duplicate of the Folies Bergere, with no credit given. The picture spoiled by a blonde girl at the apex smiling and moving, but in all very artfully put together and conceived. Also shown twice and causing a gasp of surprise and a buzz of ohs and ahs.

Called "The Hall of Mirrors" and done by Louise Dose and 12 chorus girls. This Folies Bergere novelty failed to register except as a time-consumer. As in White's show, the finish was with a glass drop behind the openings.

Called "A Bunch of Roses," with Ida May Sparrow center as the main rose and chorus in dresses lifted to indicate closed petals, which gradually come down; costumes not very artistic or convincing. Walter Woolf sings a made-to-order rose number. Miss Sparrow does a meaningless toe dance, the girls join in. Went fairly.

A stunning and costly thing of crystal, with four beauties hung aloft on a brilliant chandelier above junk piled down on the stage.

Used by Phil Baker, it proved the crash applause getter of the entire revue, though an added starter. Baker accompanies it on his accordion and gets it over. With Winnie's extra gag he'd wreck the show.

This scene was rehearsed and building of it was started for the Winter Garden, but it was suddenly called off and a scene in which George Jessel works in a box, translating in Yiddish, was substituted; small loss for a big gain.

"The Passing Show" has some sensational numbers, notably the Duke of York wedding scene closing the first half. Starting with feeble comedy talk in "one," it goes to a Westminster Abbey interior and the wedding ceremony, in all the most worth-while scene ever presented at the Winter Garden.

As in White's show, the talking scenes are for the main piffing. George Hassell, who occupies the center of most of them, is dreary and heavy. George Jessel, the bright spot of the company from the male side, is not on in the second half at all, whereas in two first-part bits he stops the proceedings. Helen Shipman, in a series of eccentric comedy roles and one or two pretty ones, shares with him what individual honors there are, scoring notably and establishing herself as a born revue artiste forever. Joan Hay, a British importation, was a sad flop.

The principals are unevenly and badly distributed, probably because of the haste of putting on the piece for a rush opening. This tells in the second portion decisively. Phil Baker was added Saturday to bolster up this end.

This "Passing Show" is big, costly, and has the prettiest chorus this reviewer has ever seen at the Garden. It smells like money and should turn a substantial profit even though lacking the laughs that should go with an ideal summer show. There is also a dearth of hoofing for this style of fun.

It has the continental stamp even in the scenes not acquired on the other side. Two bits from the "Illustrators' Show" and a Best Sellers number are typically Parisian, though of native origin undoubtedly.

The costumes in the main are nothing to rave over, though in the York and one or two other spots they shone forth in artistic splendence.

For a rush job it is a wonderful one, and when it is gradually balanced and some obvious weak spots fortified, it threatens to be an unusual run and hit at the uptown stand. *Lat.*

DIPLOMATS FROM COUNTRIES SOUTH GUESTS OF THE PICTURE INDUSTRY

Many Central and South American Nations Represented in Party Going to Los Angeles—Industry Behind Monroe Centennial Exposition, as Host

All of the Ambassadors and Ministers of the Central and South American countries are to make a transcontinental trip from Washington, D. C., to Los Angeles, starting next Wednesday as the guests of the picture industry. This is the first time an industry of any kind has undertaken a junket of this nature. Usually this sort of sight-seeing tour is conducted by the government itself, but on this occasion the fact that the motion picture industry is largely behind the project of the Monroe Centennial Exposition in Los Angeles, the government has sanctioned inviting the foreign dignitaries.

Frederick H. Elliott, eastern representative of the exposition, together with Jack Connelly, Washington representative of the Will H. Hays organization, co-operated on issuing the invitations and making the arrangements for the trip. Hays personally looked on the project with favor, as it would tend to give the Central and South American representatives a greater insight into the industry and also assist in extending a feeling of good will as a trade asset. This is especially valuable at this time through the efforts of foreign picture producers to invade the markets south of the Rio Grande with their productions.

Elliott will leave New York for Washington Tuesday next and on Wednesday two special cars will leave Washington for Chicago, where the Ministers and Ambassadors will be entertained by the Board of Trade at luncheon. The cars will be switched to the Santa Fe's California Limited, which leaves Chicago next Thursday night, and the entire party will arrive in Los Angeles in time for the official opening of the Exposition on July 1.

The departure from Washington will be filmed by International and developed and printed in the U. S. Government laboratories, with a print rushed to Chicago by airplane to be shown to the party on the train as they start on the Santa Fe.

The countries that are to be represented by either their Minister or Ambassador are Peru, Bolivia, Panama, Guatemala, Honduras, Paraguay, Haiti, Costa Rica, Venezuela, Colombia, Brazil, Chili, Ecuador, Nicaragua, Salvador, Cuba, Uruguay and Mexico.

Both of the cars are compartment and drawing room cars and each ministerial party will have its own room assigned to it. At present the acceptances include the Peruvian Ambassador and wife; the Bolivian Minister, his wife and daughter; Minister representing Panama and wife; Guatemalan Minister and wife; the Honduras Minister, his wife and daughter; Paraguay's Consul General, William W. Hite and wife, and the Ministers each of Costa Rica, Venezuela and Colombia.

Last week, with the arrival here of the first half-dollar coins minted for the Exposition, Anna Case, accompanied by Frederick Elliott, waited on President Harding at the White House and presented him with the first coin that was completed. The news weeklies played up the stunt to the extent of unusual footage.

FRANKLIN LOOKS OVER SOUTH

Harold Franklin, executive head of the Famous Players-Lasky theatre department, leaves New York today (Thursday) for an extended trip in the southern territory inspecting the houses. He will immediately go to Atlanta to complete plans for the installation of a musical stock organization in the house for the summer.

On his return to New York Franklin will begin active work on the final plans for the big house which F. P.-L. is to build on the Putnam Building site, New York. The actual work on the house, however, may not be started for a year, because of building conditions at the present time. The plans of Rapp & Rapp, the architects for the building, have been finally approved with a few minor changes.

BRITISH GOV'T FILM MAY BE DONE BY GRIFFITH

Mission Here Making Arrangements—Locale in Far East Colonies

A British government mission began conferences this week with D. W. Griffith, looking toward the production of an important film document dealing with Great Britain's Far East colonies, particularly India, work to begin late next fall.

This arrangement is the outcome of negotiations opened just about a year ago when Griffith was in London attending to the showing of "Way Down East" at the British Capital. At that time it was reported the producer might transfer all his activities to the other side and might dispose of his American holdings. His decision was explained unofficially on the ground of his distaste for the methods of American financial and banking interests who sought to impose hard terms on production terms, while English capital had expressed willingness to provide generously for financing pictures.

LAST WITH U. A.

Griffith is Anxious to Return to Supers

The D. W. Griffith production in which Al Jolson is to be starred, which will possibly be presented under the title of either "Black Magic" or "Black and White," is to be the final production the master of the screen will direct under his arrangement with the United Artists.

Griffith is to do super American historical story for the screen this fall. When the United Artists was formed it was known as the "Big Four" in the trade and had as its big names Fairbanks, Pickford, Griffith and Chaplin. Chaplin was the last of the quartet to swing over to the United, his contract existing with First National preventing him from taking any active part in the producing program of the organization. Griffith was the first to turn over any pictures to the organization.

With the discontinuance by Griffith of his connection with the United Artists it is stated this is the forerunner of the possible dissolution of the entire plan of releasing by organization which has been under the general management of Hiram Abrams.

Griffith has long been anxious to return to the field of producing super pictures for road showings rather than for release in the regular picture houses, and it is his desire to start work this fall on a historical picture of American life that will overshadow the Famous Players' production of "The Covered Wagon."

\$15,000 ROOSEVELT RENT

"Under Sea" Rents Chicago House—\$11,000 Weekly Expense

Chicago, June 20. "Under the Sea in Ships" has rented the Roosevelt for four weeks, to follow the engagement of "The Spoilers," which opens there July 2 for an indefinite run with a minimum of three weeks.

The rental for "Under the Sea" is \$15,000 a week, and as the house cost \$11,000 a week to operate, this sure profit of \$4,000 a week for Balaban & Katz during warm weather is an attractive booking.

Ince Remaking "Fritchie"

Thomas H. Ince is to remake "Barbara Fritchie." The production was originally made some years ago with Mary Miles Minter, and released through Metro.

The Ince production is to be made as a special with a possible view to road showing the production.

GOLDWYN-COSMO. VS. FAMOUS PLAYERS

Backing of Goldman's New Theatre, St. Louis, Taken as Indication of Active Strife Between Distributors

St. Louis, June 20. That Goldwyn-Cosmopolitan is backing William Goldman in his battle with Famous Players is seen in the G-C combination financing the erection of Goldman's St. Louis theatre on Grand avenue.

The deal was closed last night by James R. Grainger and William Goldman.

Goldwyn-Cosmopolitan receives bonds and the first run contract for the house and also King's, which protects it in this territory.

TAX DISCREPANCIES

Federal Grand Jury Investigating in Buffalo District

Buffalo, June 20. The Federal Grand Jury sitting here next month will investigate alleged shortages in amusement tax returns of several Buffalo picture houses, according to Chief Deputy Collector Hamilton of the Buffalo district, who has embodied preliminary findings in a report filed with United States Attorney Donovan this week.

Investigations by the revenue department have uncovered large discrepancies chiefly in the failure to correctly state the precise number of admissions. In a number of cases there has been absolute misappropriation of funds, with the smaller picture houses being the chief offenders. Several theatres are still under examination, and it was intimated by Collector Hamilton that at least one large downtown Buffalo theatre is involved.

It was also stated that the investigation covered 14 counties in Western New York, including Rochester, Elmira and Jamestown. A similar probe is being conducted at this time in Cleveland, Louisville and Indianapolis. No Buffalo names were divulged, but a Rochester case, involving a Frank Bell was mentioned.

Among the Buffalo cases probed was one of a theatre whose books had been burned, but whose accounts were reconstructed by the revenue agents by checking the tickets delivered to the owners by the company printing the theatre tickets. In another instance, a house reporting its first two months' business was found to have been operating over 10 months previous.

The collector further stated that the Carver company, formerly operating the Empire, whose manager, Samuel Carver, was convicted of misappropriating \$7,000 in taxes belonging to the government, immediate repayment of which was ordered by the court, had as yet failed to repay the money.

United States Attorney Donovan refused to comment on the situation beyond stating that the reports had been filed with him by Collector Hamilton.

SPECIALS FOR RIALTO, L. A.

Los Angeles, June 20. The Rialto, one of the Famous Players and Sid Grauman controlled houses, is to close within the next few weeks. Mr. Grauman is now on his way here from the east, where he concluded a contract disposing of his interest in the new Metropolitan, for which he received \$800,000. On his arrival here plans will be drawn for the remodeling of the Rialto with a view to increasing the seating capacity and making the house the home of special features for extended runs.

LUBITSCH WITH WARNERS

Los Angeles, June 20. Ernest Lubitsch, the German director who made "Passion" and came to this country to direct Mary Pickford in "The Street Singer" which was recently completed has been placed under contract to direct for Warner Bros.

Lubitsch's first production for the Warners will be the Belasco play, "Deburau."

JOLSON'S "BLACK MAGIC"

Temporary Title for Griffith Film in Six Reels

Production starts Monday on Al Jolson's initial starring venture in pictures. The tentative title of the Jolson picture is "Black Magic." This will probably be changed later. D. W. Griffith is directing. The film will be in about six reels.

Arthur Caesar wrote the original script and Anthony Paul Kelly made the adaptation for the screen. It will be released via the United Artists.

Jolson is working with Griffith on a percentage arrangement. During the course of the picture Jolson appears in both black and white face.

The picture will be filmed at the Griffith studios in Mamoroneck, N. Y.

RITZ "DAUGHTER" PICTURE

"What's Your Daughter Doing?" is to be released in September as possibly the first production to be marketed by the Ritz Pictures, in which J. D. Williams is the principal factor. Williams, it is known, has secured the picture, and interested with him in the venture are C. R. Seeley and William Vogel.

The production was made on the coast, with the name of the director kept under cover, although it is rumored Lois Weber was the directing head.

'UNTIL THE COMPLETION' MEANS FINISHED FILM

Actor's Judgment for \$6,000 Against Producer Affirmed—Six Weeks to Make Picture

A decision regarding the employment of film people "until the completion" of film productions has been passed upon by the Appellate Division in the case of Warner Oland in one of its serial makers.

Oland was to receive \$1,000 a week "until the completion" of the serial. He was dismissed when all the scenes in which he was to appear were "shot," as is often the case when on location. The serial itself was not completed for another six weeks. Oland sued for \$6,000 salary due for the period although he did not actually work.

The lower court granted Oland judgment for the full amount on the pleadings and the upper court affirmed it last week, maintaining that the full letter of the contract should be lived up to.

Rosenthal Accused of Embezzling

Washington, June 20. Charged with having embezzled some \$10,000 from the Independent Film Company of Baltimore, Lester Rosenthal, 25, was arrested here by the local police.

MOVING PICTURES BY RADIO SUCCESSFULLY DEMONSTRATED

C. F. Jenkins of Washington Developing Experiment—Improvement Will Perfect Them, Inventor Says—U. S. Navy Cooperating

Washington, June 20.

Motion pictures by radio are now an established fact. These pictures are still in what might be termed a rather crude state of development, but such progress has been made the inventor, C. F. Jenkins, a local man, feels that improvements he is now working on will bring final perfection to this latest work of his.

Before officials of the Bureau of Standards, the government's official testing bureau; the Navy Department and the Post Office Department, Mr. Jenkins demonstrated his invention in his laboratory at 1315 Connecticut avenue in this city.

The witnesses of the demonstration saw upon a small cardboard screen set up in one room of the laboratory movements of Mr. Jenkins' hand as he manipulated his finger in front of the "radio eye" device in another room. The fingers of Mr. Jenkins were wiggle before this device and their movement faithfully reproduced, although somewhat indistinct in the next room, still clear enough, however, to be plainly seen. The improvements Mr. Jenkins is now working on have his confidence to such a degree that he states his next demonstration will have this reproduction clear.

The experts watching the demonstration included Henry D. Hubbard, director of the Bureau of Standards; Prof. C. C. Diller and George H. Vaneman, also of the bureau; Paul Henderson, Jr., second assistant postmaster-general, and A. Crossley, radio expert of the Navy Department. In speaking to them Mr. Jenkins stated that his invention is simpler even in construction than that of his still radio picture device. The distance to which motion pictures can be sent is limited only by the sending capacity of the radio equipment, he explained that transoceanic and transcontinental projection will be possible if the radio stations have sufficient power for the transmission of the pictures.

In explaining the working of his device Mr. Jenkins endeavored to use non-technical expressions, stating that the process is "extremely simple" after the finishing of his still picture broadcasting device, this latter invention being a further development of this, his principal problem being to transmit these "still" pictures with such rapidity as to produce the effect of motion pictures. This is accomplished by the throwing of about 16 pictures per second in succession before the eye. This is the

same speed as that of the regular motion picture projecting machine.

The key to the solution of this rapid succession of pictures is a peculiar new optical shape of glass, known as the "lens-faced prismatic ring." In Mr. Jenkins' still-picture work the inventor uses plain prismatic rings, the function of which is to move an illuminated image—which is to be transmitted across a photo-electric cell, thus enabling the changing of light variations into radio pulsations. To complete the traveling of all parts of this image across the cell requires but six minutes.

In the new speed device each picture is completed in about one-sixteenth of a second. This acceleration was made possible by the addition to the plain ring of a circle of small lenses, which flash the image across the cell while the ring is traveling at thousands of revolutions per minute.

But slight changes are made at the receiving end, the radio pulsations are "picked up" on the customary radio receiving and amplifying set, the varying radio currents, however, being made to light a special super-sensitive electric lamp instead of sounding in a telephone receiver.

In further describing his invention Mr. Jenkins said: "The fluctuating light from the lamp in turn is projected through a second prismatic ring, the exact duplicate of the one at the sending end revolving at the same speed, and the image is thus again 'built up' just as it was before being 'spliced up' across the sending cell."

"The new invention requires no photographic equipment or processes of any kind and involves no film whatsoever. It actually 'sees' a moving object at the sending end and flashes it forth on a screen at a distant point with no other medium other than Hertzian waves."

In commenting upon the invention one of the local evening dailies set forth the possibility that the Secretary of War, when this invention is completed, may sit at his desk in the State, War and Navy building here and see a distant battle as it is fought. The inventor also claims that it will be possible for grand opera to be both heard and seen from your own parlor through the combining of the present radio and his device.

Mr. Jenkins is arranging for long broadcasting experiments to prove the practicability of his invention. The navy has already offered him the use of their equipment throughout the United States.

FOX'S 72-PAGE INSERT BIGGEST TRADE AD

Picture Concern's Quick Work
in Printing—60,000 for
Run

The William Fox organization is out with an announcement of its program of releases for the season of 1923-24 which includes 25 specials, 27 star series pictures, 12 Imperial comedies, 20 Sunshine comedies, 8 Al. St. John comedies, 3 Clyde Cook comedies, 28 educational short subjects and the weekly issues of the Fox News.

The announcement is an imposing one and is being presented to the exhibitors with the biggest campaign of trade advertising that has ever been attempted in history, not only in the film industry but the world of trade at large.

A 72-page four color insert is the method being employed to broadcast the exhibitors in four film trade publications. In addition the Fox organization will bind the insert into book form and hit all of the exhibitors of the country with a copy as well as flooding the foreign territories.

The insert broadside was produced under the personal supervision of Winnie Sheehan, general manager of the Fox organization. Vivian Moses, head of the publicity and advertising departments, handled the detail work and tied up practically all of the art engraving plants of the city for a period of three weeks to get the plates out for the job. In addition to the Fox staff of writers and artists, any number of outside forces and free lance workers were secured to turn the insert out in a little more than three weeks. The original estimate by color engravers was that the job could not be done under three months. The Fox organization accomplished what seemed the impossible in turning it out in three weeks.

The total run on the inserts is 60,000 of 72-pages each. Ten color presses working on a 24-hour schedule were required to get the printing out.

In the Fox program announcement "If Winter Comes" heads the list of specials. The screen version of A. S. M. Hutchinson's best seller was directed by Harry Millarde and was almost a year in the making. Percy Marmont heads the cast which also includes Ann Forrest, Margaret Fielding, Sidney Herbert, William Riley Hatch, and Raymond Bloomer.

PICKET CAN'T RECOVER

Sued Theatre Managers for \$35,000
for False Arrest

Kansas City, June 20. Ralph Matheny, arrested while picketing the Ashland Picture Theatre last year, and who sued the managers for \$35,000 damages, lost his suit before a circuit judge this week.

The plaintiff, while acting for the local picture operators' union, was arrested four times while picketing. In the police court he was discharged. He brought suit against William Shelton and Richard Stedman, proprietors of the theatre, for false arrest.

The case was tried before a jury.

FILMING LINCOLN'S LIFE

World's Largest Film Library with
\$1,000,000 Backing

Cincinnati, June 20. The life of Abraham Lincoln on the screen is contemplated by Albert Krippendorf, who is prepared to invest \$1,000,000 in a proposed world's largest film library, located in this city.

Krippendorf is president of the Geographic Films Co.

IRIS ASHTON DECEIVED

Iris Ashton, of picture fame, married some time ago. She thought she was hitching up with a millionaire when she took the walk to the altar with William Albert Badger. But this afterward admitted that she had been stung, as the goods was not of the millionaire calibre that she thought it was.

The latest chapter in the Iris Ashton and the near-millionaire romance cropped up this week when the screen actress obtained a decree of divorce.

N. Y. STATE EXHIBITORS ELECT BRANDT AT LUKEWARM CONVENTION IN SYRACUSE

Meeting Fails to Evolve Anything of a Constructive
Nature—Presidency Went Begging Until Brandt
Accepted—Other Officers Elected—Michigan
Represented but Did Not Pledge Himself

Syracuse, June 20.

The M. P. T. O. of New York State closed their annual convention with a banquet here this evening at which Will H. Hays, State Senator James J. Walker, and the newly elected president William Brandt of Brooklyn were the principal speakers. The convention has been in session for two days and up to the present it has the aspect of being a decidedly lukewarm affair with nothing whatsoever accomplished in the way of presenting anything in a constructive form for the exhibitors of the country at large that might lead to a closer co-operation of the exhibitors of the entire nation.

Today's session naturally held its high light in the election of officers. The honor of the presidency went begging, it having in turn been offered to Mike Walsh of Yonkers and several others who refused the berth. Finally William Brandt of Brooklyn was offered the honor and he hurriedly voiced an acceptance. Brandt was unanimously voted the office. The four vice-presidents elected were William A. Dillon, of Ithaca; L. A. Buettner, of Cohoes; Meyer Shlue, of Gloversville; Morris Slotkin, of Buffalo. Sam Berman was re-elected as secretary and A. C. Hayman as treasurer.

The Board of Directors has Jules Michales of Buffalo as chairman and the following members, Leo Brecher, Bernard Elieheritz, David Cohen, William Benson, Mike Shea, Charles O'Reilly, Rudolph Sanders, Sol Moses, Oscar Perrin, Sam Sucklo, and V. A. Warren.

After the election of officers Lou Blumenthal made a speech on high film rentals, using the usual cry of the exhibitor against the high-priced swivel chair executives of the distributing organizations as adding terrifically to the overhead that is passed on to the exhibitor. He urged a co-operative movement with the Will H. Hays organization to bring about a lower rental price for screen product.

State Senator James J. Walker also spoke and urged the exhibitors to get together and organize, for in organization lay their only salvation. He pointed out the fact that the exhibitors had a strong national organization a year ago, whereas today they had nothing that amounted to anything as far as a countrywide body was concerned. His only reference to Sydney S. Cohen was more or less veiled, and was in the form, however, that could not be mistaken. Walker stated that it was time for the exhibitors to call for a new deck and make sure that they had a square dealer at the head of the table.

Peter J. Brady, who was present, also spoke, and managed to have a resolution passed by the convention calling for the producers and distributors to have the union label on all of their printing.

The final speaker of the afternoon was E. C. Mills, of the American Society of Authors, Composers and Publishers, who was invited to be present to present his society's side of the music tax question to the exhibitors. At the outset Mr. Mills' talk bore evidence that it was going to be interesting, but just as he was warming up to his subject the chair, which was occupied by the new president, rudely interrupted him and informed him that he would have to cut his talk short. This did not evidently meet with the approval of all of those present. It was the second break of the afternoon that Brandt made that did not meet with a 100 per cent. approval of the men that he is to lead during the coming year.

Earlier in the afternoon Brandt spoke from the floor and started to condemn Rudolph Valentino as a contract jumper, spoke scathingly of Valentino's appearance before the national exhibitor body in Chicago and the fact that he had received a flattering reception there. He then tried to introduce a resolution condemning Valentino specifically

and contract jumpers in general, but he failed to get away with it for the up-state exhibitors would have nothing to do with anything that looked as though they were going out of their way to fight famous players battles. After considerable discussion Brandt was forced to be quiet and his resolution was discarded.

On the basis of the Tuesday night proceedings the proposition of national organization based on New York as a nucleus in the affiliation of Michigan looked like a faraway prospect.

R. M. Ritchie, secretary of the Michigan organization, appeared on the convention platform as a single representative of the malcontents, but he pledged himself to nothing.

His speech was modeled on the Will H. Hays system of smooth discourse which carries no kick. Subsequently it was learned from Ritchie he is here as an observer.

Ritchie expressed the Michigan idea in these terms: "We are out for a co-operative organization on all matters of feeling. The exhibitors of Michigan will, in all respects, co-operate with New York on such matters as legislation to eliminate the admission tax and will come through with full financial support for any movement such as that outlined by Congressman McGregor, to this end."

Mr. McGregor, representative from the 41st district, had just outlined his proposal to reintroduce his measure defeated at the last session for the elimination of the admission tax and it was upon this point that Mr. Ritchie hung his address.

The first day's session as far as the formal proceedings were concerned had to do with preliminary considerations of the tax question. Mr. McGregor made it plain that exhibitor backing and support nationwide in scope was the first essential toward progress in tax relief.

His speech brought a response from R. H. Lee, of Croton, N. Y., who declared he had paid taxes amounting to \$750 in a year in which his own net profit had totaled \$350, in addition to which he had been fined \$25 for failure to put the name of his theatre across the top of his ticket.

Lobby gossip at the outset of the convention set up two presidential candidates, William Brandt, chamber head of the theatre Owners' Chamber of Commerce, of New York; William Dillon of Ithaca; none other than "Bill" Dillon, the old-time vaudeville actor who acted as chairman at last night's session, and Sam Berman.

VALENTINO TOUR ENDS

Mineralava Made Money but Offset
It in Heavy Advertising

Rudolph Valentino ended his tour under management of the Mineralava interests at Nashville last week, but is said to have booked himself for several dates to follow. The beauty clay corporation made an average of \$6,500 profit each week and lost money on the actual deal because of heavy advertising expense. Valentino's income during the tour averaged \$5,500 weekly.

The former sheik is said to have booked passage for Europe July 25.

TYRONE POWER ARRESTED

Los Angeles, June 20.

Tyrone Power was arrested on a warrant charging non-support for his two minor children. The complainant was his former wife, known to fans as Patia Power and in private life as Emma R. Arner. Powers was released on \$1,500 bail.

The Powers were secretly divorced in San Diego July, 1920. The court directed that the actor support his two children, the boy aged 9, and the girl, 7.

According to his former wife, Power has not supported them for the past year. The children have been living with their mother.

KANSAS CITY FINDS NEW WAY TO TAX SHOWS

County Court Will Enforce Old
Statute—May Possibly
Be Opposed

Kansas City, June 20.

In spite of the many licenses and different taxes the managers of amusement places are called upon to pay, those in this county and Kansas City are to be taxed again, this time by the county court. The action is under a statute which has not been enforced for some time but the County Court, upon advice of the county counselor, and because the county needs the money, has ordered the collector to shake the bushes. Under the statute every kind of an amusement place, from a skating rink to a circus is liable and must pay.

The court's order, based on the schedules provided by law, calls for a collection of \$25 a month from all theatrical or minstrel shows, where an admittance fee of \$1 or less is charged. Upon shows charging more than \$1 and less than \$1.50 a monthly tax of \$62.50 is levied. Where the admittance is more than \$1.50 the monthly tax is \$100. All of the legitimate houses in Kansas City will have to pay under this last rating.

All of the down town picture houses will have to pay an annual license of \$100 while the suburban houses are taxed according to seating capacity, viz: Those having a capacity of 800 or more, \$50 a year; those with less than 800 seats, \$25 a year, and those outside the city limits \$25 a year.

Exhibitions given in amusement parks, to which an admittance is charged, either by the park or the exhibition, must pay \$50 a month. Circuses will be taxed \$500 for the first day and \$100 for each subsequent day. When it is considered that these amounts are in addition to those collected by the city under special licenses and merchants taxes, it will be seen that the managers are up against an extra expense.

There is a possibility that the action of the county court to collect this money will be opposed. Two years ago a similar attempt was made but the manager of one of the big theatres started a court contest and the county authorities abandoned the plan.

STARTING "THE VIRGINIAN"

Tom Forman has started work on the production of "The Virginian," in which Kenneth Harlan is to play the title role for Preferred Pictures. The picture is being made at Lone Pine, California, where a big camp has been located. Originally Douglas Fairbanks held the rights to this story and was going to produce it last summer after having completed "Robin Hood."

Preferred first engaged Waldemar Young to do the script of the Owen Wister novel, but his illness compelled them to swing the continuity work to Hope Loring and her husband, Louis D. Lighton.

In support of Harlan will be Florence Vidor, Russell Simpson, Pat O'Malley, Raymond Hutton, Milton Ross, Sam Allen, Bertram Hadley and John Stepping.

STORY FOR YOUNG FAIRBANKS

Los Angeles, June 20.

The question of what will be selected as the initial vehicle for Douglas Fairbanks, Jr.'s debut on the screen as a Famous Players-Lasky star has narrowed down to a choice between Mark Twain's "Tom Sawyer" and an original script by Julian Street. The novelist, with the matter to be decided this week.

Street arrived in Los Angeles today to confer with P. P. officials regarding the possible use of his story, as yet unnamed.

Douglas Fairbanks, Jr., and his mother, who is now Mrs. Joseph Evans, have arrived here. Douglas, Sr., was not at the train to meet or greet them, possibly failing to be in attendance to avoid marital embarrassment.

"BIRTH OF A NATION" SHOWING IN KANSAS?

Report It's Fixed After State
Has Banned Film for
Five Years

Kansas City, June 20.

The announcement that the skids had been greased to allow "The Birth of a Nation" to be shown in Kansas has started something which has not been finished and which threatens to develop a choice bit of political intrigue and scandal.

The first report coming from Topeka had it the picture would be given a showing before the state board of picture censors and that it would be approved.

This was rather startling information, as the film has been barred from the Sunflower State for over five years. Former Governor Capper, after he had seen it at a private showing, issued specific orders that it should not be shown, and former Governor Allen, after making a special trip to review the picture, was just as emphatic in his disapproval. Much political and personal pressure was used to persuade both Governors to relent and allow the picture to be exhibited, but there was nothing doing.

As soon as this last announcement broke, R. L. Laggett, president of the Kansas organization of moving picture theatres, went to Topeka to enter a protest with Governor Davis against his board giving permission for the presentation. He stated his protest would be based on the fact that for many years it had been kept out of the state by objections from many citizens who believed its showing would arouse racial prejudice, and that permission at this time would have the appearance of the injection of politics into the picture business.

The day after the story broke, C. W. Stater of Oklahoma City, who claims the exclusive state rights for Kansas for the picture, appeared here before the board of censors and asked for an early showing. He then went to Topeka, where he carried his fight for the picture before Governor Davis. Mr. Stater claims certain interests are attempting to prevent him from showing the film by holding him up in hopes of skimming the cream off the profits of the exhibition. He offers as proof of his claims that he had told no one of his intentions to ask the censors for a hearing, yet the news was given out before he made his request.

Stater says he was once summoned to Wichita from his home in Oklahoma City and was visited in his office there, where a proposition was put up to him. That both times he was assured the politicians could handle the matter and that both of the propositions were made to him before the present board of censors was appointed, but that the politicians insisted they could "turn the trick."

Mrs. Gertrude Sawtell of Kansas City, Kan., chairman of the board of censors, branded as unfounded the reports regarding the affair, and was emphatic in her denial that any influence was being brought to bear on the board to pass the film, and expressed a belief that the picture will not be passed if it does come up for the board's indorsement.

On account of the publicity given the affair it is expected the request for a showing will be held up for some time, but the charges and countercharges have created no little interest in Kansas politics, and more interesting angles to the story can be expected.

WIDOW'S SUIT DISMISSED

Mrs. Locklear May File Amended
Complaint Against Fox

Ruby Graves Locklear, widow of Lieut. Ormer Locklear, who was killed August 2, 1920, doing stunt aeroplaning for the Fox Film Corp., has had her \$50,000 suit against the picture company dismissed in the New York Supreme Court. Mrs. Locklear sued on the ground she was to receive five per cent. of the net profits of the picture for giving her permission to advertise "that the Fox Film Corp. showed its deep sympathy for the families of these two daring men by immediately voting them ten per cent. of the profit of 'The Skywayman.' This greatest thriller ever made in pictures with Lieut. Locklear will be released August 29." Lieut. Milton Elliott was also killed with Locklear.

Mrs. Locklear claimed five per cent. of the \$1,000,000 the picture is alleged to have earned. Justice Tierney, in granting Saul E. Rogers' motion for the defense to dismiss the complaint because it does not set forth facts sufficient to constitute a cause for action, held that Mrs. Locklear does not state how much net profits the film has earned and why she claims the \$50,000. She is given leave to file an amended complaint.

HOLDING OVER "MAIN STREET"; B'WAY'S SURPRISE LAST WEEK

Nothing Else Held Up in Regular Houses—Strand Did \$29,700 Against Capitol's \$33,400, With "Shriek of Araby"

The Broadway pre-release picture palaces in the Times square district last week failed to show any decided recovery from the slump at the box offices the previous week. With a break in the weather that was somewhat cooler than the preceding seven days, the box offices showed practically the same on the returns in the final count up. The surprising feature was that "Main Street," at the Strand, pulled unusual business, and was consequently held over a second week. This week, with a heat wallop, the picture is falling off.

One other thing was shown by "Main Street," and that is the power of the daily paper reviews is practically nil when ranged against a title of this sort that the public has made up its mind to see. Several of the New York daily papers panned the Warner Bros. feature to the limit, but still the picture did business. The local exploitation department of the producers worked overtime with break stuff along Broadway, which, in the main, seemed to cheapen the attraction rather than enhance its draught. But the week found the statement carrying a gross of \$29,700, unusual business for the Strand at this time of the year.

The Capitol held the Mack Bennett five-reel comedy, "The Shriek of Araby," with Ben Turpin, a feature that would have made a good two-reeler. At the beginning of the week, the Capitol management looked for a \$40,000 week, but they were disappointed to the extent of more than \$6,000 when the final figures were totaled.

A surprising thing is the fact that next week the Capitol "Passion" is to play a return date. That picture had its first American presentation at that house about two and a half years ago and broke the box office record up to that time. It was in the middle of the winter, however, when the picture was shown.

The Famous Players chain, Rialto and Criterion made a fair showing on the week. The Criterion was the strongest of all three when taken in the light of receipts. Its gross went to \$10,945, slightly better than the week before, and showed that with any break in the weather, "The Covered Wagon" could be counted on not only to run through the summer, but well into next season. "Only 38" at the Rivoli got almost \$14,000, while at the Rialto "The Snow Bride" drew around \$11,500. Hot weather hits these two houses hard, and in the past during heat waves they have been known to drop as low as \$7,000 on the week.

W. Griffith withdrew "The White Rose" from the Lyric last week at the end of the announced engagement, and the house remained dark this week, reopening next week with "Human Wreckage," the Mrs. Wallace Reid film exposing the drug traffic. At the little Cameo "Enemies of Women" pulled a week's gross that was about equal to that of the first week that the picture played there.

The estimated figures for last week's business are:

Cameo—"Enemies of Women" (Cosmopolitan-Goldwyn). (Seats 539; scale, 55-85; 2d week.) Pulling rather strong fore part of week, but slacked off little toward end; \$25,250.

Capitol—"The Shriek of Araby" (Sennett-Allied Producers and Distributors). (Seats 5,300; scale, 55, 55, \$11.00.) Gross somewhere in neighborhood of \$33,400 on week.

Criterion—"The Covered Wagon" (Paramount). (Seats 608; scale, mats, \$1 top; eves \$1.50.) Recovered slightly from week before, getting \$10,495.

Lyric—"The White Rose" (D. W. Griffith-United Artists). (Seats 1,400; scale, Mats, \$1 top; eves, \$1.50.) Played out four weeks announced, closing Sunday. Around \$5,600 on final week.

Rialto—"The Snow Bride" (Paramount). (Seats 1,960; scale, 55, 85, 99.) Finished week somewhat under previous one, gross being \$11,420.

Rivoli—"Only 38" (Paramount). (Seats 2,200; scale, 55, 55, 99.) Good picture, but holding title rather weak. Showed no pulling power at box office, but entertained audiences. Week's receipts, \$13,870.

Strand—"Main Street" (Warner Bros.). (Seats 2,900; scale, 35, 85.) This house did outstanding business of street despite several papers panned picture. Finished with gross of \$29,700, and picture held over for additional week.

BEACHES OPPOSE L. A. FILM HOUSES

Matinee Business Shot to Pieces—Nights Holding Up Fairly Well

Los Angeles, June 20. The jingle wasn't worked to excess in the box offices the past week. No records were hung up. The beaches appear to be getting in their "dirty" work, and from now on the film houses will have formidable opposition. The night shows have not shown a great falling off, the matinees being hardest hit so far. The takings:

California—"Westbound Limited" (F. B. O. Seats 2,000; 25-55). Emory Johnson production starring Ralph Lewis. Melodrama appealed to big audiences. Took \$13,005.

Kinema—"The Shock" (Universal). Seats 1,800; 25-55. Lon Chaney in lead. Fairly well received. Third Round of "Leather Pushers" serial also listed. Reginald Denny featured. Usual fillers. Grossed \$14,150.

Grauman's—"The Tiger's Claw" (Paramount). Seats 2,200; 25-35. Jack Holt given type in advertising. Easter and Hazelton's last week. Bathing skit, with plenty of girls. Added draw. Estimated at \$17,200.

Metropolitan—"The Woman with Four Faces" (Paramount). Seats 3,700; 35-55. Betty Compson starred, with Richard Dix and George Fawcett in next size. Fairly well received. Ben Black's band a big attraction, with Fred MacPherson, local favorite, drawing with solos. Showing in mornings only of Einstein film attracted many interested in science. George O'Hara in "Fighting Blood" (R-C) also shown. Garnered \$26,900 on week.

Grauman's Rialto—"Divorce" (R-C). Seats 800; 35-55 (opening Tuesday). Jane Novak starred and Chester Bennett, director, played up prominently. Critics did not rave over picture. Usual Grauman supplementary program. Clocks \$1,800.

Grauman's Hollywood—"The Covered Wagon" (Paramount). Seats 1,800; 50-81. Still is hard to get good seats unless reserved away ahead. Got a little better than \$21,000.

Mission—"Down to the Sea in Ships" (Hodkinson). Seats 900; 35-50. Elmer Clifton's maritime thriller. Business fell off slightly and management is announcing downtown showing of "Robin Hood" for next Wednesday. Got \$8,350.

Loew's State—"Brass" (Warner Bros. Seats 2,400; 35-55). Strong advance publicity and advertising plus the now personal appearance of stars with usual movie-taking opening night gave film a great start. Picture liked evidently by public. Critics, however, didn't fall over themselves lauding it. Fantastic, "Sea of Dreams," well staged. Grossed \$18,645.

KATHERINE'S USUAL FLOP

MacDonald Picture Fell Down in Detroit Last Week

Cool evenings all last week helped to hold up the gross of the picture theatres.

The big money-getter was "Enemies of Women," which closed a three weeks' engagement at the Adams, and which could have remained another week or two to profitable business.

The disappointment was "The Lonely Road," with Katherine MacDonald, at the Madison, who did her usual flop. It is not because Miss MacDonald lacks popularity here, but due to the fact she is not given good stories.

Adams—"Enemies of Women" (Cosmopolitan). Around \$50,000 for three weeks.

Broadway-Strand—"The Abyssal Brute." Business good. Around \$7,000.

Macison—"The Lonely Road." Fell considerably under \$10,000.

Capitol—"Girl of Golden West." Good. Around \$18,000.

Fox-Washington—"Three Jumps Ahead" and a world of short subjects. House able to buy film terribly cheap, which keeps summer overhead way down. Receipts around \$4,000. Running pretty close to that figure consistently during warm weather.

KANSAS CITY RUMORS ON INCOMING INTERESTS

Loew, Fox and Goldwyn Mentioned—Pantages Got Break Last Week

Kansas City, June 20. There is much speculation among the film folk here regarding the persistent rumors as to the Loew, Fox and Goldwyn interests securing houses for the exploiting of their individual products. Gossip has it that the former producer and manager will shortly open the Garden, which he controls, under lease and feature the best of his productions. It also is claimed that the Fox interests will come here with their own house, even if they have to build one to suit, and the reports are that the Hardings are about to turn their Liberty theatre over to the Goldwyn interests. This is stated to be authentic, although not confirmed. Should this deal be consummated, and it is reported the papers have been drawn up, it will leave the Harding Brothers without a downtown house.

The big splash last week was made by Pantages with Jackie Coogan in "Daddy." The picture was strongly featured and heavily advertised over the six-act bill, and the results fully justified the efforts, as business took a remarkable jump. A peculiar angle to the run of this picture in the Pantages is that the Newman interests are supposed to have the first call on all First Nationals, and it is understood the Newmans turned the picture down, reconsidered their decision and then turned it down again, when it was offered and accepted by the Pantages house, and proved the one best bet of the week from a financial standpoint.

The Mainstreet also went after the film patronage and offered a screaming farce comedy, "A Friendly Husband" as a change from the regular program stuff it has been giving. The results were most gratifying to the regular and many new customers liked the laugh-making efforts of Lupino Lane in the ridiculous offering.

Among the regular first run houses in the downtown district the Newman had all the best of things with "Only 38," featuring Lois Wilson and Elliott Dexter, and with a group of ten Russian dancers and singers as an added event. The critics were good to the feature picture and its leading people, and the cash customers like the story, which was splendidly worked out under the efficient direction of William DeMille.

"The Shock" at the Royal was a real meller of Chinatown, explosions and everything that would give Lon Chaney a chance to produce some thrillers. A change in house policy was made here by the return of the Lewis Forbstein orchestra, which succeeded Dr. J. Mandel and his orchestra. The latter director and his musicians were brought here some weeks ago and strongly press-agented as having been engaged for a year for the Royal for the purpose of giving the patrons of that house and the music lovers of Kansas City real "high-brow stuff," but, nevertheless, the "jazz boys" have been returned, and were warmly applauded when, as one reviewer expressed it, "they played music that was music."

"The Girl Who Came Back" at the Liberty and "Desert Driven" at the Twelfth Street failed to create any unusual interest and business was nothing to brag about; in fact, the managers hated to even talk about it.

Estimates for last week: **Newman**—"Only 38" (Paramount). Seats 1,980. Scale, 50-75, night. Lois Wilson and Elliott Dexter. Ten Russian entertainers in long and rather tiresome act brought the bill up to its usual length. Coming after the theatre's fourth annual anniversary celebration, with its unusual novelty bill, the entertainment seemed a little below average, but it proved acceptable to regulars. Business slightly off on account of weather conditions. Around \$11,500.

Royal—"The Shock" (Seats 890. Scale, 35-50). Lon Chaney. Real thriller. Business somewhat below average, about \$6,000.

Liberty—"The Girl Who Came Back" (Preferred Pictures. Seats 1,000. Scale, 35-50). Miriam Cooper and Kenneth Harlan. Not a dull moment in picture; in fact, many exciting ones. Close to \$5,750.

Twelfth Street—"Desert Driven" (Seats 1,100. Scale, 30). Harry Carey. Four other shorter reels added. Patrons of this house like lot for 30 cents. Average business; about \$2,000.

Opposition features at the vaudeville houses were "Daddy," Pantages; "A Friendly Husband," Mainstreet, and "Crashing Thru," Globe.

The Strand, Springfield, Mass., has been sold by Harry Cohen to the Acme Amusement Co., Boston.

PERFECT OUTDOOR WEATHER HELD DOWN LOOP HOUSES

"Safety Last" Outdistanced Field—"Main Street" Got Poor Start at Roosevelt—Chicago Theatre Did \$40,000

"WORST PICTURE TOWN" IN U. S.—NEW ORLEANS

Best Gross Last Week \$3,861—"Shooting Gallery Biz"

New Orleans, June 20. New Orleans has gotten back to the "shooting gallery" stage in the matter of receipts of picture theatres. One exhibitor remarked last week business was "fierce," and another said "it was a shame to burn the lights." Everybody is blaming it on the films, and with all the badinage about the good is suffering with the bad.

Ever the worst picture town in America, New Orleans, while wallowing in the dregs of discontent, bears a dispirited, disconcerting aspect. In desperation some of the boys took a try at the sea stuff. Just slant the figures: **Liberty** (seating capacity, 1,800; prices, 25-55).—"The Isle of Lost Ships." Struck new low. Gross for seven days, \$2,260.

Tudor (seating capacity, 800; price, 28).—Tudor got into sea thing with independent release, but unfortunate as Liberty. Showing \$1,319.

Strand (seating capacity, 2,200; prices, 28, 55, 85).—"The Bright Shawl." Picture did fairly well, although suffering some along with general psychological picture trend. Starred Richard Barthelmess, with Dorothy Gish featured. Gish strongest here at the box office, and other way round in the billing would have helped the general result, which was exactly \$3,861 for seven days.

HIERS' "60 CENTS" FLOPS BADLY IN WASH.

"Enemies of Women," Big Card Last Week, Breaking Rialto's Record for Gross

Washington, June 20.

Moore's Rialto came into its own last week with Cosmopolitan's "Enemies of Women." The picture broke all records for the theatre and came close to doing the same thing for the entire four downtown houses. The special exploitation in the Hearst morning and evening papers here naturally aided materially. The picture is being held over for a second week.

On top of the biggest money getter, particularly noticeable after the two lean weeks, the one preceding and the other during the Shrine convention, Loew's Palace went through one of the nicest flops of the season with Walter Hiers and Jacqueline Logan co-starred in "60 Cents an Hour." If Hiers is to be developed as a successor of the rotund Fatty Arbuckle, some tall stunts and much hard work will have to be put over.

Crandall's Metropolitan and Loew's Columbia broke about on a par on the week. The first had Milton Sills in "The Isle of Lost Ships," by Crittender Marriott, a local writer and war correspondent, while the latter house had "The Exciters," with Bebe Daniels. This picture created a little interest out of the ordinary due to the identification of Senator Bankhead's daughter's name with the original stage version of the piece, which had its first presentation here.

Estimates for the week: **Moore's Rialto** (seats 1,900; scale, 50). "Enemies of Women" (Cosmopolitan). Praised for scenic investment and breaking all records for house just under \$17,000.

Crandall's Metropolitan (seats 1,700; scale, 35-50). "The Isle of Lost Ships" (First National). About \$9,000.

Loew's Columbia (seats 1,200; scale, 35-50). "The Exciters." Trifle below \$9,000.

Loew's Palace (seats 2,500; scale, 35-50). Walter Hiers in "60 Cents an Hour." Dropping way down to almost rock bottom for house, with just a few dollars above \$3,000.

Chicago, June 20. The most interesting event of last week in picture circles in Chicago was the continued draw of "Safety Last" against weather which was perfect for all forms of outdoor amusements.

Outside of this picture show business was off in Chicago last week. The jazz and grand opera week show moved from the Chicago to the Tivoli, and the big program drew exceptional business there. "The Little Church Around the Corner" played with this special program at the Chicago, last week at the Tivoli, and this week at the Riviera, showing that Balaban & Katz are playing a picture which they consider so much weaker than what ought to be presented that it is held with a big presentation program. The usual thing is for the Riviera and Tivoli to have the same picture for the same week, but the exception is an effort to bolster up some of the weakest photoplays which Balaban & Katz are forced to use.

"Main Street" opened at the Roosevelt and failed to show any strength. It had the worst opening of any picture offered at that house since "Lorna Doone." It only did a little over \$14,000. The contract holds the picture there until July 2, when "The Spoilers" will open, and the word is being spread out here is that this is a cracker-jack film. "Under the Sea with Ships" follows "The Spoilers" in that house on a rental basis of \$60,000 for four weeks.

Estimates for last week: **Chicago**—"Where the Pavement Ends" (First National). (Seats, 4,200; nights, 55c.) Rex Ingram production; around \$40,000.

McVicker's—"Only 38" and "Einstein Theory of Relativity" (Paramount). (Seats, 2,500; nights, 55c.) Feature liked, but the "relativity" subject failed to interest; only about \$26,000.

Roosevelt—"Main Street" (Warner Bros.). (Seats 1,275, nights 55c.) Gross fell to little over \$14,000.

Woods—"The Covered Wagon" (Paramount). (Seats 1,150, nights \$1.65.) Around \$8,500.

Randolph—"Trifling with Honor" (Universal). (Seats 686, scale 50). Only got about \$5,000.

Orchestra Hall—Harold Lloyd in "Safety Last" (Pathe). (Seats 1,460, scale 55.) Around \$24,000.

For this week Harold Lloyd continues at Orchestra Hall, "The Covered Wagon" at Woods and "Main Street" at the Roosevelt. The Chicago has Dorothy Phillips in "Slander the Woman." McVicker's has "The Woman with Four Faces" with the prison scene from "Il Trovatore" as presentation feature. "Robin Hood" opened Tuesday at the Castle. "Sawdust" is at the Randolph. Jazz and grand opera week opened nicely at the Riviera, and the Stratford, another outlying house, has a special jazz festival with Jack Norworth, Seymour and Jeanette, Frank Magine, Theophilus Alban and Reba Morgan and Carpenter and Ingram. The Senate, on the West Side, has a double bill, with "The Rustle of Silk" and Martin Johnson's "Trailing African Wild Animals." The State-Lake has Mary Miles Minter in "The Trail of the Lonesome Pine," a Paramount. The Rialto feature is "The Last Moment."

BOSTON BUMPED

Masons' Convention Saved It Last Week

Boston, June 20. Following a week when business was very fair, considering the time, the picture houses here got a fine bump at the first of this week with the weather. Monday and Tuesday the general run was away from the city and toward the beaches and country, and the picture houses showed a resulting decline in business.

Last week the convention of the Masons in town did what was expected and brought the business up to a very high figure, the Modern and Beacon, the two houses downtown, doing a business of about \$6,000 for the week.

This week the Modern and Beacon are using "Lost and Found" and "Quicksands," with the State, Loew's big uptown house, using "Only 38" and "Crossed Wires."

With the incorporation of the Cap of Theatre Corporation, capitalized at \$150,000, a pop vaudeville house is to be erected in Williammatic, Conn. Mayor Charles A. Gates is treasurer of the new company and several business men are stockholders.

TIN-CAN TOURISTS IN DENVER MAKE GOOD SUMMER BUSINESS

Khaki Breeches and Red Neckties Worn by Eastern Women Fill the Houses—"Down to Sea" Drops Away Off in Second Week

Denver, June 20. The tourist season has opened and the city is filling up with sanguine women and girls of Kokomo, Ind., and Kankakee, Ill., dressed in baggy khaki breeches, shirts and red silk neckties—believed in the effete east to be the conventional feminine costume of Colorado.

They come mostly in flivvers and put in their evenings at the picture shows. For this reason the picture houses did considerable business last week despite a week that started off with a couple of rainy days, succeeded by other days of sporadic showers. Now that summer has come in earnest with tin-can tourists, house managers are beginning to get back to normal via the broad grip route.

"Down to the Sea in Ships," second week at the Broadway, simmered down to little more than expenses. The first week, however, was freely and noisily ballyhooed and grossed enough for a comfortable profit. The picture was given under the auspices of the U. C. T.

Last week's estimates:
Fialto—(Paramount.) Seats, 1,050; prices, nights, 40. Bebe Daniels in "The Exciters." Probably because play was also staged at the Denham (stock) the picture drew exceptionally well. S. R. O. Saturday and Sunday, with close to capacity large part of week. Night business exceptionally good. Grossed about \$3,100.

Princess—(Paramount.) Seats, 1,250; nights, 40. Jack Holt in "The Tiger Claw." Shared in general prosperity with \$6,600.

Colorado—(Bishop-Cass.) Seats, 2,447; nights, 40. "The Girl of the Golden West." Special organ program. Prestige of house growing noticeably. Character of pictures unusually high, indicating discrimination in the selections. Around \$7,200.

America—(Bishop-Cass.) Seats, 1,530. Prices, nights, 40. Rockliffe Fellows in "Trifling with Honor."

Isis—(Fox.) Seats, 1,776; nights, 25. Viola Dana in "Glass Houses" didn't do business it might have done in another house. Isis has built up a masculine clientele in last two years. About \$4,800.

MONTE BLUE INJURED

Los Angeles, June 20. Monte Blue was severely injured at Balboa while working on a Warner Bros. production. He was in the midst of a water scene for "Loving Lies" when the accident occurred.

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METRO'S "PAVEMENT" FILM WITH TWO ENDINGS

Baltimore Saw Experiment Last Week—General Business Normal for Season

Baltimore, June 20. Movie business last week was better than the week before. It maintained a gait near to normal.

The biggest novelty was at the Century, where "Where the End of the Pavement" was shown. On this Metro picture two endings were placed—one the ending which Rex Ingram desired and the other the ending of the story as John Russell wrote it. This last ending was tacked on after the picture had finished and was prefaced by a brief explanatory subtitle. The idea was in the nature of an experiment. It was well received, as was the picture, although one of the local critics took a few jabs at it in his weekly column in the "Sun." However, more than one critic, good and true to his ideals, took strong punches at "Abie's Irish Rose," and yet that show has kept more actors in food and raiment since last year than any other one production in America.

The Rivoli had Douglas MacLean in "A Man of Action" as the attraction, and business kept at a good pace. In all the houses, it is said, the first of the week was better than the last, for the week started off, especially at the Century, with a great big bang. The New theatre had "All the Brothers Were Valiant" and turned in a fair week, while the Parkway uptown had "Her Idle Millions," a Viola Dana picture, as the drawing card. It lived up to its name only moderately and didn't add many idle millions to the treasury of the theatre.

Estimates for last week:

Century (capacity 3,500; scale, 25-50-75.) With Metro's "Where the Pavement Ends" did \$13,500, fairly good week's business. "Ycomen of the Guard," Gilbert and Sullivan opera added attraction. This week "Only 38" drew good notices. Week started off well, with Monday matinee standing them up.

Rivoli (capacity 2,000; scale, 25-50-75.) "A Man of Action," Douglas MacLean, drew good week's business. Has "Slander the Woman," with Dorothy Phillips, Baltimorean, as star. Started off well. House will close for three weeks shortly for repairs and renovation.

New (capacity 1,800; scale, 25-50.) "All the Brothers Were Valiant." About \$6,600. Bit under normal. Film didn't attract great attention, but New has fairly steady clientele among shopping crowds in downtown section.

Parkway (capacity 1,200; scale, 25-44.) "Her Idle Millions." About \$3,000, nothing to crow over. Francis X. Bushman and Beverly Bayne in "Modern Marriage." Baltimore remembers Bushman only too well, for he lived here many years, both before and after he became a film star.

HYMAN BUYS TWO IN PHILLY

Philadelphia, June 20.

Sam Hyman, now operating the Dazzleland theatre on Frankford avenue, and the Rittenhouse, 53d and Haverford, has taken an eight-year lease on the Paschall, 1st and Woodland avenue, and the Alcazar, 58th and Woodland, from M. Shore, the owner. He is also negotiating for the Bell theatre, at 64th and Woodland avenue.

LENGTH OF FEATURES

The M. P. T. O. A. has appointed a committee to meet with a committee from the ranks of the producers in a discussion tending toward the shortening of the length of feature productions. Sydney S. Cohen, in a letter to all the producers of the industry, informed them the Chicago Convention had adopted his report, which held a recommendation for shorter length features.

The committee of theatre owners appointed includes M. E. Comerford, Harry Davis and R. F. Woodhull.

The principal complaint is against feature productions of over five reels in length.

COOLER WEATHER AIDED IN PHILLY LAST WEEK

Outlying Houses Did Best Business—Not Much Around in Picture Way

Philadelphia, June 20. Cooler weather throughout the week resulted in higher grosses almost all along the line last week in the downtown film houses, while unusually big business was recorded in some of the outlying houses.

The gain is attributed to the weather almost entirely, as there was little in the way of big features except "Enemies of Women" at the Stanton. As was recorded last week, the fire in the Broad street station hit the gross of this Cosmopolitan special an awful wallop Monday and affected its business again on Tuesday to some extent. But it drew excellently, and is undoubtedly set for three or possibly four weeks.

The Stanley bill last week did not prove the drawing card of some recent programs, and the week's gross was not as far ahead of the grosses at the other houses as usual. The feature picture was "You Can't Fool Me" with Buster Keaton's "Love Nest" added. The former received some razzing from the local critics, who always take occasion to slap at the DeMille type of society stuff.

Week before last the Stanley had a big drawing card ("The Bright Shawl") and the worst of weather breaks. This week it had an inferior box office draw and much better weather. The result was that the grosses for the two weeks were about even.

The Kariton had a fair enough week with "Scars of Jealousy," the gross being a long way below the average winter week gross, but a decided improvement over last week with Walter Hiers' "Sixty Cents an Hour." This house needs some big, wallowing features to put it on its feet as the Stanton was put on its feet this winter. The whole trouble is that the capacity here is too small to make it best suited for specials. But it is too much bigger than the Arcadia to actually fit the title of "intimate theatre." The Arcadia used to be one of the best money-makers on the Stanley string, drawing a regular patronage of high-class Chestnut street showpers. The Kariton was expected to tap the same trade, only more of it, but it has failed to do so steadily.

The Arcadia had an average week with "Noise in Newboro." The Palace, with "Where the Pavement Ends," recorded a neat come-back from last week's slump, while Pola Negri's "Bella Donna" was a good drawing card at the Victoria. This house seldom books picture plays, but have had their first showing in the Stanley or Stanton, but in several cases recently has succeeded splendidly by doing this.

This week's attractions are headed by "The Exciters" at the Stanley. Jazz Week is being featured at this house.

There are few first showings this week, only two in addition to the Stanley feature. They are "The Heart-Raider" at the Kariton and "Alice Adams" at the Arcadia. Just why this splendid Tarkington story is being booked into the tiny Arcadia is a cause of wonderment, as it was figured by many as a probable Stanley booking. "The Rustle of Silk" is getting a second run at the Palace—a surprise to many and proof of its ability to catch public fancy, as it started slowly in its first run at the Stanley and picked up. "The Ne'er-Do-Well" is having its second run at the Victoria; the Regent has "Lost and Found" (third downtown showing, all at small houses), and the Capitol "The Famous Mrs. Fair."

A return of the heat wave Monday resulted in low grosses all along the line, the Stanley and the Victoria doing the best business. Present indications are for a general drop in grosses this week over last.

Estimates for last week:
Stanley—"You Can't Fool Your Wife" (Paramount). Bill undoubtedly held up by presence of Buster Keaton comedy, "Love Nest," added. Even despite this, draw wasn't up to normal, but return of cooler weather offset this, and gross for week was again about \$18,000, as last week's. (Capacity, 4,000; scale, 50-75, evenings.)

Stanton—"Enemies of Women" (Cosmopolitan). Started low because of fire across street, which almost destroyed Broad street station, but picked up as week went by despite razzing by some of the critics. Grossed around \$10,000, and may beat that mark this week unless heat lingers until Saturday. (Capacity, 1,700; scale, 50-75, evenings.)

Kariton—"Scars of Jealousy" (Ince). Critics liked Frank Keenan better than picture. Not big draw but better than Hiers picture of previous week. Hit somewhere under \$5,000. (Capacity, 1,100; 50 scale.)

BEBE DANIELS WINS OUT FOR LAFAYETTE SQUARE

Film Star's Personal Appearance Sent Theatre to \$18,000 Last Week

Buffalo, June 20.

With the exception of the Lafayette Square, business at downtown box offices dropped a peg lower than the averages of the preceding fortnight. The pre-summer slump seems to have struck town with all houses settling down to hot weather business. Only the advent of some special attraction of more than ordinary magnitude seems to be able to wake the picture-goers out of their seasonal lethargy.

Lafayette Square.—Bebe Daniels, vaudeville and pictures. (Capacity 3,400. Scale, nights, 35-55.) This theatre forged well ahead of bunch last week, due to special feature attraction. Bebe Daniels, at \$3,000 salary, more than made good for the house, although it was doubtful whether the record aimed at was reached. One of the outstanding characteristics of the draw was that house was packed at 8 and 9, scheduled hours for the picture star's appearances, and that immediately following her act plenty of seats were available at nearly all performances. The rest of the show was good, but was dwarfed into insignificance by the personal appearance. The current week's card includes Fay Marbe at \$1,500, Bachmann's Million Dollar Band and "Mighty Lak" Mounted Band underscored for the following week. Estimated slightly over \$18,000 last week.

Loew's State—"Fog Bound" and

LEONORE ULRIC STARTS

"Tiger Rose" Has Franklin Directing—Belasco Present

Los Angeles, June 20.

Leonore Ulric started work to-day before the cameras at the Warner Bros. studio on the production of "Tiger Rose." Sidney Franklin is directing. David Belasco was on the scene when the initial shots for the picture were made.

Work has been in progress for about a week on "The Gold Diggers," being directed by Harry Beaumont. Hope Hampton is playing the lead, while in the cast also are Wyndham Standing, Louise Fazenda, Claude Gillingwater, Johnny Harrin, Ann Cornwall, Joseph Dowling, Gertrude Short, Alec Francis, Jed Prouty, Barney Barnett, Arata Gillman, Eleanor Montgomery, Peggy Brown, Trilix Andrews and Michael Dark.

The scenario was written by Grant Carpenter, who is one of the executives of the Warner script department.

vaudeville. (Capacity, 3,400. Scale, nights, 30-50.) Business cooled off slightly last week, with the house probably suffering somewhat from the proximity of Bebe Daniels at the Lafayette Square around the corner. Show looked well on paper and was reported satisfactory by the fans. Around \$10,000.

Hipp—"Where the Pavement Ends" first half; "Mr. Billings Spends His Dime" last half. (Capacity, 2,400. Scale, nights, 35-50.) This one continues to hold up well in view of its straight picture policy, and despite keen competition. Last week's card was good summer fare for the picture crowd. Topped off satisfactory bill. About \$11,000.



S. L. ROTHAFEL

America's Master Showman

again presents

Pola Negri

The famous continental star in

PASSION

at the

Capitol

A striking tribute to a picture in every sense great. Two years ago, Rothafel proved the fallacy of contempt for costume plays by presenting "Passion" to record-smashing business at the Capitol; then did something he had never before done at the Capitol by holding "Passion" for a second week; and it broke the first week's record. And now, for the first time in the history of the Capitol, he is reviving a proven success.

Here's food for thought in this for all exhibitors.

A First National Picture

DAUGHTERS OF RICH

Preferred picture presented by H. F. Schaubert; distributed by Al. Lichtman Corp. From the Edgar Saltus novel of the same title; directed by Louis Gasnier. At the Capitol, New York, week of June 17. Time, 63 minutes.

Maud Barryte.....Miriam Cooper
Gerard Weiden.....Gaston Glass
Mile. Ouelie.....Ethel Shannon
Sally Malakoff.....Ruth Clifford
Count Malakoff.....Stuart Holmes
Barryte, Maud's father.....Josef Swickard
Mrs. Kirdy, Sally's mother.....Truly Shattuck

Missing one big punch, this latest Schulberg feature just misses being a big picture. But it holds several kicks, without a direct one, in the story. There are twists, the tale suddenly doubling around a couple of times after an interesting start. This holds the strict attention, and Louis Gasnier, its director, employed no unnecessary footage for useless detail.

The story takes a peculiar angle when an American heiress of mild temperament is forced into a marriage by her mother with a Duke, abroad, and a marriage she never consummated, becomes a knave herself to obtain the young American she loved.

To accomplish that end her beloved countryman and his betrothed, another American heiress, had their future nearly wrecked. The former Duchess, after her deceitful marriage, was uncovered and she conveniently committed suicide. The suicide resulted in her husband being suspected of her murder and imprisoned. The first betrothed in her American home revealed the actual facts in a letter received from

the wife just before destroying herself.

"Daughters of the Rich," as a 'tite, is made to fit, but it doesn't mean much else otherwise. The play is a straightforward narrative with holding complications. That is what it may be depended upon to do, hold and it will hold the younger element more easily than the skeptical, who never can be convinced any American girl would have married the caricature Stuart Holmes made of the Duke character.

Ruth Clifford ran away with the picture for what running there was. Miriam Cooper had a "sweet" role without the part permitting much. Miss Clifford was the Countess. Truly Shattuck played Sally's mother, a small bit for which Miss Shattuck suited. Gaston Glass made the heroic role upstanding.

In production Mr. Gasnier hit it off rather well. There are several well-displayed sets with two or three lively scenes, particularly his bachelor dinner bit, where 12 girls did a high school dance around the horseshoe table in the stable, where the Duke held his farewell single blow-off. A bathtub bit with Ethel Shannon in the tub looked quite good from the front and several interiors were sumptuous. A duel scene was given as a scanty long shot. One of the scenes in which an East Side family is getting its red-hot scandal from a Sunday newspaper magazine was used in somewhat similar manner in another picture such a short time ago the two must be a coincidence.

A picture that plays as well as

this does for an hour should have a punch. That it hasn't is the fault of the story; there didn't appear to be any opening to insert the punch the picture lacked. But it will do as a feature; it's interesting and well made, while those twists keep the action at a swift tempo.

Time.

WOMAN WITH FOUR FACES

A Herbert Brenon production presented by Jesse L. Lasky (Paramount), featuring Betty Compton and Richard Dix. Screen adaptation by George Hopkins from Bayard Veiller's story. Running time, 60 minutes. At the Rialto, New York, week of June 17.

Elizabeth West, a crook.....Betty Compton
Richard Templer, district attorney.....Richard Dix
Judge Westcott.....George Fawcett
Jim Martin, a convict.....Theodore von Eltz
Judson Osgood, a narcotic peddler.....Joseph Kilgour
Morton.....James Farley
Warden Cassidy.....Guy Oliver
Ralph Dobson.....Charles A. Stevenson
The Boy.....Gladys James
The Mother.....Eulalie Jensen

This picture should make money for every program from all angles. It has a good box office title, two good featured players and is a gripping screen meller that includes all the old tricks of hectic dramatic writing without becoming cheap and tawdry. It is ten-twenty-three stuff in dress clothes and mighty interesting screen fare for the warm days or any other time.

Besides, it has the "dope" element to make it timely. Betty Compton as Elizabeth West, a crook and reformed burglar, is in the title role. The "four faces" seemingly refers to her introduction in burglar's mask, herself, as a pseudo-old woman and in her reformation pe-

riod. The story starts with a whizz with Elizabeth West shown on the outer ledge of an apartment hotel several stories in the air, making her entrance through the window and stealing a prima donna's jewels. Elizabeth has the room adjoining, and after changing to pajamas, first disposing of her loot and the burglar's outfit by dropping it through the window to an accomplice in the street, she raises a hue-and-cry that she, too, has been burgled. A veteran detective recognizes the young adventuress, but she is acquitted at trial for lack of evidence. Here Richard Templer, the district attorney, is introduced as after a narcotic dope ring, the "Big Five." A signed paper of mutual protection in the matter of smuggling drugs into this country is the object of the D. A.'s particular quest. The judge refuses to issue a search warrant without further proof of the existence of such paper, disregarding a dope fiend's statement of having seen it.

Templer decides to resign and run down the ring himself. He recognizes the brains of the clever girl crook and calls on her as a possible ally. He takes her to a hospital, and the adventuress decides to turn against her clan and run the drug runners down—just like that. The cleverest safe-cracker in the country is at present a guest of the state in a penitentiary, so the first plan is to secure his escape. Elizabeth makes up as the young crackman's mother, and quoting a Bible Psalm tells him to "look up to the west, my son," or something on that order.

The day of a prison baseball match, an aeroplane, guided by

Templer and borrowed from an army buddy, descends low over the prison grounds, Jim Hartigan making his escape by the swinging rope ladder. However, later he fears a "frame" and refuses assistance.

Elizabeth and Templer decide to burgle Osgood's safe on their own, this being successfully accomplished after a couple of twists. The document in their possession, the dope ring evidently is put out of business. Templer confesses his love for the erstwhile adventuress and a zippy hour of screen entertainment closes.

Brenon has wielded his puppets wisely and well. Miss Compton is the centre of the story and very capably deports herself as required. Richard Dix was his usual reserved self, carrying the male lead with dignity and not overacting, even where there might have been some excuse for it. The support is top-notch.

In the hot first Sunday matinee the audience roundly applauded the picture.

Abel.

THE LAW OF THE LAWLESS

Paramount picture presented by Jesse Lasky with Dorothy Dalton, starred. Adapted from the story of Konrad Bercowicz by Lloyd Sheldon and Effrid Bingham. Directed by Victor Fleming. Shown at the Rialto, New York, week of June 17. Time, 77 minutes.

Sahand, a spirited Tartar maid.....Dorothy Dalton
Sender, a hearted musician.....Theodore Kosloff
Costa, a gypsy chief.....Charles de Roche
Ali Mechem, a money lender.....Tully Marshall
Oeman, father of Sahand.....Fred Huntley
Fanutz, a gypsy.....Margaret Loomis

Although Dorothy Dalton is the star, there are a trio of "feature" players in Theodore Kosloff, Tully Marshall and last, but far from least, Charles de Roche, the imported player whom the Lasky organization believed would succeed to the honors left vacant by the desertion of Valentino. That latter might have been a fond dream, for from this picture it appears far from ever becoming a fact.

But "The Law of the Lawless" is a fairly interesting love and adventure story of the type that the earlier film fans were in the habit of liking. There are a few real thrills, and from an all around standpoint it will do in the general run of houses, although it does not seem a strong pre-release feature. The exhibitor can make it look like a lot for the money in playing up the names of the four leaders of the cast and go after Roche as the new Valentino.

The scene is in the eastern part of Europe with the two opposing factions, the Russian Tartars and the Gypsies. The former have a daughter coveted by the Gypsy King who purchases her for his wife. She is in love with a song-maker. After the wedding ceremony she demands ten days' grace from her husband before becoming his wife in fact, hoping that her lover will come and rescue her through a hand-to-hand battle with the man who purchased her. The husband agrees. On the tenth day the lover does appear, but not to do personal battle. He has taken advantage of the fact that all men, except the King, are absent at a fair, and with 30 of his friends attacks the camp that has but one man to defend it. The Gypsy King is taken captive, the camp looted and in the midst the girl rides off to summon the Gypsy tribesmen. They come to the rescue of the chief, and with naught but their whips beat the Tartars into submission, with husband and wife finally reunited in loving embrace.

In direction the picture is well handled, with the detail in production likewise well looked after. There is atmosphere throughout that interests, but the hero does not seemingly lend himself to the character with sufficient strength to make him outstanding. Miss Dalton as the heroine is far and away the best. Kosloff does the song-maker lover weak, and Tully Marshall's role is hardly noticed.

Fred.

Everywhere It's Breaking Records!

BALABAN & KATZ
CHICAGO - TIVOLI
CENTRAL PARK - ROOSEVELT
THEATRES
CHICAGO THEATRE BUILDING
CHICAGO
EXECUTIVE OFFICES

June 12, 1923.

William Randolph Hearst, Esq.,
Cosmopolitan Productions,
2470 Second Avenue,
New York, N. Y.

Dear Mr. Hearst:

You will be interested to know that "Enemies of Women" established a record for business and for a long-run picture at the Roosevelt Theatre.

What is even more agreeable to us, it was a positive one hundred percent picture.

We are so gratified with its showing that we have already booked it for the Tivoli, Riviera and Central Park Theatres.

Here's hoping that "Little Old New York" will be even better.

Yours very truly,

BALABAN & KATZ
by Samuel Katz

SK:F

ENEMIES OF WOMEN
by Vicente Blasco Ibanez
WITH LIONEL BARRYMORE
and ALMA RUBENS

"ENEMIES OF WOMEN" ran seven weeks at the Roosevelt Theatre, Chicago, breaking all records for attendance and for length of run.

In New York it is now playing its ninth capacity week on Broadway. It is in its fifth capacity week in San Francisco, and its tenth in Los Angeles.

In Washington, it opened Sunday to turn-away crowds at Moore's Rialto, and will play there indefinitely.

It is the year's biggest box-office sensation!

A Cosmopolitan Production

Directed by Alan Crosland
Settings by Joseph Urban
Scenario by John Lynch

Distributed by Goldwyn-Cosmopolitan

MARY OF THE MOVIES

Film Booking Office of America release, produced by Columbia Productions, sub-captioned "Gems of the Screen." Directed by John McDermott. Ideas conceived by Louis Lewyn and Jack Cohn. Joseph W. Farnham did the titling. In addition to following principal players, flashes of a number of screen notables are incorporated. Shown in conjunction with vaudeville bill at Proctor's 126th Street Theatre June 18-20. Runs 70 minutes.

Creighton Hale.....Himself
Mary of the Movies.....Marion Mack
Oswald Tate.....Maynard Cannon
Joseph Seller.....Francis McDermott
Jane.....Rosemary Cooper

This is probably the cheapest production made in view of the auspicious cast of screen players included in brief scenes and whose names on the F. B. O.'s press sheets are probably boldly featured. The picture is on the order of Rupert (Continued on page 25)

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William Fox Attractions

The Motion Picture Version of
A. S. M. Hutchinson's Novel

IF WINTER COMES
"MIGHTIER THAN THE BOOK"
A Harry Millarde Production

DAVID BELASCO'S STAGE SUCCESS

THE GOVERNOR'S LADY
By Alice Bradley
A Harry Millarde Production

THE SILENT COMMAND

Love, the High Seas and International Intrigue!
With

EDMUND LOWE ALMA TELL
BETTY JEWEL FLORENCE MARTIN
MARTHA MANSFIELD BELA LUGOSI

A J. Gordon Edwards Production
Story by Rufus King
Scenario by Anthony Paul Kelly

NORTH OF HUDSON BAY

With TOM MIX
Thrills, Heart Throbs, Suspense, Scenic Beauty
A Drama of the Vast White Wilderness
A John Ford Production
Scenario by Jules Furthman

GENTLE JULIA

From Booth Tarkington's Most Popular Novel
Scenario by Frederick and Fanny Hatton
A Rowland V. Lee Production
A Typical Tarkington Story of American Life

AROUND THE TOWN

WITH
MR. GALLAGHER and MR. SHEAN
A Drama of Laughs and Thrills in the Big City
By Louis Sherwin
A Bernard J. Durning Production

THE SHEPHERD KING

From the great stage success by Wright Lorimer
and Arnold Reeves
Scenario by Virginia Tracy
A J. Gordon Edwards Production

THE SHADOW OF THE EAST

By E. M. Hull, author of "THE SHEIK"
Scenario by Frederick and Fanny Hatton
A Rowland V. Lee Production

Elmer Clifton Production

SIX CYLINDER LOVE
With ERNEST TRUEX

From the biggest stage success in 20 years
By William Anthony McGuire

A 1924 Cine-Melodrama

HELL'S HOLE

With CHARLES JONES
Maurice Flynn and Ruth Clifford
Story by George Scarborough
Directed by Emmett J. Flynn

Youth and Romance!

THE TEMPLE OF VENUS

With JEAN ARTHUR
David Butler Phyllis Haver
Also 1,000 American Beauties and "ARABIA," the
Miracle Horse
A Henry Otto Production

A 1924 Drama of Mystery and Thrills

THE NET

By Maravene Thompson
Scenario by Olga Linek Scholl
A J. Gordon Edwards Production

A Human Drama of Life's Pitfalls

NO MOTHER TO GUIDE HER

With GENEVIEVE TOBIN
From the Stage Play by Lillian Mortimer
A Charles Horan Production

MONNA VANNA

From MAURICE MAETERLINCK'S Drama
Most Stupendous Production in Motion Picture
History
With Lee Parry Directed by Richard Eichberg

THE ARIZONA EXPRESS

An Honest Melodrama
By LINCOLN J. CARTER
A Bernard J. Durning Production

HOODMAN BLIND

From the Stage Play by Henry Arthur Jones
and Wilson Barrett
Scenario by John Russell
A John Ford Production

Another by LINCOLN J. CARTER

THE ELEVENTH HOUR

An Up-to-the-Minute Melodrama of Love and
Pirates with
CHARLES JONES SHIRLEY MASON
JUNE ELVIDGE ALAN HALE
A Bernard J. Durning Production
Scenario by Louis Sherwin

A Motion Picture Version of
A. S. M. Hutchinson's Novel

THIS FREEDOM
With FAY COMPTON
Most Widely Discussed Novel of the Year
Directed by Denison Clift

Loved and Read by Three Generations

ST. ELMO

From the Novel by Augusta Evans
With JOHN GILBERT
Barbara La Marr Bessie Love
and a Notable Cast
Scenario by Jules Furthman
Directed by Jerome Storm

YOU CAN'T GET AWAY WITH IT

By Gouverneur Morris
A Rowland V. Lee Production

THE BLIZZARD

See the Stampede of the Reindeer Herd!
From the story by Selma Lagerlof

A Drama of Modern Life

DOES IT PAY?

With HOPE HAMPTON
Robert Haines, Mary Thurman, Peggy Shaw and
Florence Short
A Charles Horan Production
Story by Garrett Parker

THE PLUNDERER

From the Novel by Roy Norton
A gripping story of gold mining and human hearts
Scenario by John Russell
A Lambert Hillyer Production

CAMEO KIRBY

With JOHN GILBERT
From the Great Stage Success by Booth Tarkington
and Harry Leon Wilson
A John Ford Production

TOM MIX in

SOFT BOILED

Surprises plus Western Girls de Looks plus Love
plus Chile Con Carne Thrills
A. J. G. Blystone Production
Story by Edward Moran and J. G. Blystone

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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.)

ERNESTO LECUONA

Cuban Pianist
7 Mins.; Full Stage
Capitol, New York.

Ernesto Lecuona seems an accomplished pianist, and from the program at the Capitol one gains the information that he is one of the foremost Cuban composers with a long list of successes in the form of musical comedies which have played the Latin-American countries to his credit. At the Capitol he played but one selection of his own, Spanish dance, fairly effective.

There were three selections in all by Senor Lecuona, two transcriptions in addition to his own composition. The program was arranged as follows:

Transcription of "Avalon,"
Jolson-Rose,
Assisted by Capitol Quartet
Obligato by Yasha Bunchuk,
Cellist, Capitol Grand Orchestra
"Spanish Dance," Lecuona
Assisted by Doris Niles
Transcription of "Hawaiian
Dance," Lecuona
Assisted by Capitol Quartet

The numbers accredited to a quartet were really rendered by a mixed quintet. The most effective number of the trio was the Hawaiian number, which had a clever effect worked on the drop at the rear of the stage which had projected on it from the back a beach scene with giant palms and a surf effect.

Fred.

HELEN SHERMAN

Coloratura Soprano
7 Mins.; Full Stage
Rivoli, New York

New York, June 18.

A coloratura soprano who seems to have a range equal to that of Galt-Curci. Miss Sherman in presenting the Shadow Song from "Dinorah" gave such a splendid rendition Sunday afternoon the rather slim audience at the Rivoli went wild.

Her flute-like tones captivated the house and at the conclusion prolonged applause made it necessary for the artist to bow her acknowledgment a half dozen times.

The setting was of silk, admirably illuminated with vari-colored lights, which gave the hangings the tones of changeable silk. The singer held the direct center in the big set. It made her look quite small and this made her gorgeous voice all the more effective. Even those not particularly caring for the operatic and the classical will have to pay acknowledgment to this singer's vocal accomplishment.

Fred.

NEAPOLITAN IMPRESSIONS

Soloists and Ballet
8 Mins.; Full Stage
Capitol, New York

New York, June 18.

A pretty stage picture worked out with an eye to the utilization of all of the vocal and terpsichorean forces that Rothafel has at his command at the Capitol was presented there in this number during the current week. There are three songs, all duets led by Fernando and Tomasini Guarneri; a ballet number with six of the company; an ensemble number and an orchestral introduction. The setting is also one of those cleverly worked out rear projections for the back drop showing huge mountains in the distance with unusual tinting.

The entire company are in Neapolitan costume and the action takes place in a street scene. The program runs:

"Orchestral Introduction,"
Capitol Orchestra
"Hou-la-la," Capitol Ensemble
Duet, "Nuttata Sentimento,"
Messrs. Guarneri
Duet, "Nina," Messrs. Guarneri
Tanzetta, Capitol Ballet Corps
"O Sole Mio," Messrs. Guarneri
Capitol Mixed Quartet and
Ensemble

The "Impressions" were liked and proved the strongest portion of the Capitol program, except for the leading of the overture and "Capitol March," which is by Rappe and Axt and dedicated to Rothafel by the managing director of the house. Seemingly he is able to get more pep into the men in the pit than Rappe is capable of. They certainly made things move wonderfully on the second show Sunday afternoon with Rothafel leading them.

Fred.

GLADYS RICE

Song
5 Mins.
Rialto, New York

New York, June 19.

Gladys Rice, soprano, has been touring the big picture theatres for many, many months, and the reason for her continuous demand is obvious.

A soprano of pleasing and powerful range, she wisely features popular better class selections, further enhancing her performance by excellent lyric diction. Miss Rice's number at the Rialto was "Your Eyes Have Told Me So" (Walter Blaufuss), excellently rendered and received.

Abcl.

"SEA OF DREAMS"

30 Mins.; Full Stage; One
Loew's State, Los Angeles

Los Angeles, June 16.

A new style of presentation has been inaugurated by Jack Stebbins, who assumed the management of this house two weeks ago. Stebbins arranges all of the attractions preceding the feature picture into one big act.

This also includes the short screen subjects which are condensed and injected at timely periods. The stage presentation was offered as an epilog to the screen version of the "Sea of Dreams." It is a beautiful love fantasy in all its grotesqueness and quite novel.

The Ernest Belcher dancers, an attractive mixed couple, gave the stage portrayal in a Grecian setting, dancing and pantomiming in an artistic manner. Alberta and Lorene Davis, attired in beautiful white flowing gowns, made pleasing picture stationed in upper boxes on opposite sides playing a cornet and French horn very effectively. Their trumpeting was another worthy feature. The Gondola scene with the large gondola floating smoothly and Miss Florence Gibbs seated, singing in a clear coloratura soprano, and an oarsman lending color, was pretty and an unusual piece of stagecraft.

The atmosphere of this presentation for the feature picture, "Brass," harmonized perfectly, and the couple of babies as cupids parting the silken drapes just prior to showing the screen feature was very pleasing to the eye.

Josephs.

"THE BOHEMIAN GIRL"

Condensed Comic Opera (30 Mins.)
Century, Baltimore

Baltimore, June 20.

Chalk up presentation No. 8 for the Humbird Duffy-Alice Mackenzie aggregation at the Century.

In as many weeks they have presented eight different comic operas and still they go on. With the Gilbert and Sullivan list exhausted—although they have not yet sung "Iolanthe" or "Patience"—they have just put on Balle's melodious "Bohemian Girl" and next week will put on Strauss' "Waltz Dream."

Although the operas are running into a nice weekly expense, Thomas D. Soriero, general manager of the Whitehurst Theatres, says that they are drawing the patrons during the warm weather and are keeping the business up near normal, which makes them worth their monetary cost.

In the latest condensation, Duffy is singing Thaddeus, while Miss Mackenzie is singing Arline, with Leo De Helropolis and Francis Tyler singing Count Arnheim and Devilspoot respectively. All are capable singers and performers, and with such tunes as "The Heart Bowed Down," "Fair Land of Poland," "I Dreamt That I Dwelt in Marble Halls" and others, this piece couldn't go wrong.

The singing is creditable in all respects, and the action, which for the most part is that of the second act of the opera, moves along as nicely as one could wish it. The chorus supporting the stars is composed of Irma Payne, Marie Duval, Dorothy Crew, Edith Gwinn, Margaret Kever, Charlotte Harmon, Phoebe Karns, Virginia Fox, Jean Ward, Howard Kohlenstein, Albert Wheeler and Hermann Kumlshn. Dr. Frank Rehben conducts the orchestra.

BEBE DANIELS

Talk, Songs, Dances
14 Mins.; Full Stage
Lafayette Square, Buffalo

Buffalo, June 16.

This is the first of two weeks' booking accepted by the star, Detroit to follow. The asking price for the act was reported at \$4,500, with \$3,000 finally agreed upon. At the former figure it was offered to several houses in this territory, but takers appear to have been wary.

Miss Daniels appeared twice daily—at 3 and 9—the only feature the theatre has ever offered which failed to do three a day. Eddie Riley, one of the Castle Cup dancers, is Miss Daniels' dancing partner. Arthur J. Martel, the theatre's organist, was at the piano.

As an attraction the offering was fully up to expectations, capacity business being registered the early part of the week, and, although a bit off toward the close, the week's gross probably approached the house record.

A plain house set is used. Miss Daniels' accompanist, Martel did more than any one other thing to put the act across. Out of the 15 minutes' running time he uses four advantageously for a solo, and his dance accompaniments were flawless.

The routine opens cold with Bebe, looking gorgeous in lavender and silver and diamonds, coming down for a "My dear folks" blurb, combined with a Buffalo boost, some stories, "How to get into the movies," and a lot of semi-intimate picture stuff which sounds as

though it might have been written by Merton Gill. Only the "Pure Hollywood" patter is omitted.

Follows an imitation of Grace La Rue and a ballroom dance number. For an encore, Bebe condescends with another dance for the populace and Riley condescends with another dance for Miss Daniels. Everybody appears patronizing all around. If anyone except a picture star offered an act like this, the bookers would walk out in a trace. But, somehow, the public (and particularly the locals, who have been surfeited with "personal appearances" this season) appears to enjoy being treated as of subnormal intellect and continues to grin and bear it with polite tolerance.

The act is typical picture-star-personal-appearance routine, though it must be said Miss Daniels does somewhat better than most of her predecessors. Without half working she strikes several sparks of originality and reveals some rare flashes of stage personality.

But it's a picture star act.

Burton.

"DANCE OF THE FLOWERS" (5)

Classical Dancing
4 Mins.; Full Stage (Special)
Missouri, St. Louis

St. Louis, June 20.

A cherry tree in full bloom occupies stage center backed by sky blue cyclorama, cross lights of amber and green complete a charming stage picture.

As curtains part four girls are asleep beneath cherry tree. Sing-

ing of birds awakes them, they arise and go into classical number, which was gracefully performed, but received little applause. The fifth girl joins them and they do "Dance of the Flowers." Nevin's "Narcissus," by I. Cohen's orchestra, provided appropriate music to the classical steps. Act shows careful training and color success due no doubt to many rehearsals.

To enjoy "Dance of the Flowers" one must be gifted with a powerful poetic fancy, but it is impossible not to be charmed with the genuine youth of the dancers. Produced by Charles C. Dahl. Ross.

THE MOSCOW ARTISTS, (10)

Songs, Dances and String Band
10 Mins.; One and Full
Special Set and Drops
Missouri, St. Louis

St. Louis, June 20.

Ten Russians who have selected bits from "Chauve-Souris" and every Russian act that had any to choose from, put them together and presented at the Missouri theatre one of the most awful flops this house has experienced since opening. Two of the Russians must have become conscience-stricken, as they went out for a walk just before curtain time and did not return for the matinee.

The players lack personality, showmanship, and by the execution of this tedious, inept, and absurd offering emphasize their defects.

Ross.

We Can't Do Justice to "Hollywood"

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NITA NALDI

CECIL B. DeMILLE
GLORIA SWANSON
JACK HOLT
BETTY COMPSON
JACQUELINE LOGAN
WALTER HIERS

Adapted by Tom Geraghty from the story by Frank Condon

A Paramount Picture



MOTION PICTURE EXPOSITION
LOS ANGELES JULY 2—AUG. 4

FILM REVIEWS

(Continued from page 22)

Hughes' "Souls for Sale," and because of the Goldwyn's prior release this production must necessarily suffer odious comparison. It is a tale of Hollywood, naturally, with Mary, hailing from Barts-ton, Ariz., a jerkwater town, trek-king westward as a last resort to raise funds necessary for a brother's operation, which would save him from life-long incapacitation. This decision follows the local money man Tate's son, Oswald, having called regularly on Mary. Ozzie seemingly is not made for enduring love, for he readily acquiesces to his father's proposal to give up Mary and acquire a Ford he has been yearning for.

Several titles about "movie mad-ness" sets the atmosphere, all of this preceding the actual sojourn in Hollywood, where Mary, as a screen novice, is initiated into studio mys-teries. This, of course, is interest-ing audience stuff. Her arrival in Hollywood finds her mistaking Bryant Washburn's car for a Holly-wood jitney. She remarks he looks like Washburn, and the latter ad-mits knowing the celebrity, alight-ing Mary at the Hollywood Hotel, where Washburn introduces Mary to Louise Fazenda, Alec Francis, David Butler, Anita Stewart, et al. The hotel says its rate is \$12. Mary, learning it means a day, not per week, immediately deserts the hostelry.

Jane, a screen extra, befriends Mary and introduces her to Creigh-ton Hale, the latter acting as lead-ing man thereafter. Mary naively congratulates Hale that he was "wonderful" in "Way Down East." The story continues with Mary sending money home periodically, lending the impression she is a celebrity when in reality she must recourse to a waitress' job after the movie bubble bursts. However, her resemblance to Norma Winters, a star who is taken ill in the midst of a production (with the boss of the outfit complaining the picture has cost him \$200,000 to date and will set him back \$5,000 a day dur-ing his star's illness), gives Mary her chance. Mary makes good, of course. In a desert sandstorm on location, during the filming of a "sheik" sort of play, she is rescued by Hale. They arrive in Mary's home town while the old farm is in the process of being auctioned off, with the usual happy ending closing.

Messrs. Lewyn and Cohn, who "conceived" the production, have been identified with a "Screen Snap-

shots" release showing intimate closeups of the screen folks' daily life. Some of the scenes of the celebrities and their homes may be cut-outs from the "Snapshots" and others are not. Flashes of J. War-ren Kerrigan, Rex Ingram and Mau-rice Tourneur directing; Edward J. Le Saint, Rosemary Theby, Johnny Walker, Barbara La Marr, Gaston Glass, Herbert Rawlinson, Stuart Holmes, Elliott Dexter, et al., are included, some as being introduced to the heroine and others as oblig-ing by signing Mary's autograph book. In a casting office scene a flash of Craig Biddle, Jr., the scion of the prominent Philadelphia fam-ily, is shown encouraging Mary, stating, "I've been thrown out of every studio in Hollywood," which may or may not be so. Flashes of the Pickford-Fairbanks "home," Chaplin's, Hayakawa's and a shot of the scene where the motion picture exposition will be held are also in-cluded.

The production is an ingenious routine of travelog, "behind scenes" stuff and fiction to make it appeal to film fans generally. To resort to the "Souls for Sale" comparison, "Mary of the Movies" might be said to have the general mob appeal and the Hughes' production a class ap-
Abel.

BLACK SHADOWS

Travel picture presented by the World's Tours, Inc., and released by Pathe. At the Broadway, New York, week of June 15. Time, 38 minutes.

Although the title rather suggests one of the usual society mellers, the picture in reality is a travel subject that has considerable interest. It is a pictorial record in motion of the scenes visited by the Edward G. Saltsbury expedition into the South Sea Islands.

It is a record by slow stages from the world civilized into the spaces where savagery and cannibalism still reign and the use of the title undoubtedly comes from the map that is utilized in marking the course that the expedition took. On this map the civilized islands are indicated by all white circles, while those where the natives are still in an uncivilized state, and possibly cannibals, are indicated by circles that are half black.

The expedition starts from Loe Angeles, and its first stop is Mar-quesas Islands, and thence to the Samoan, Fiji, New Hebrides and Solomon Islands. In the various islands the natives and their cus-toms are shown. In the last set of islands the thrills occur. These islands are inhabited by head hun-tera. For the benefit of the camera they make an attack on a neighbor-

ing island and stage a battle. This was done in a rather realistic man-ner, and it wouldn't be at all sur-prising if some of the stuff that was shown was rather real, for it is quite possible that one of these half-wild natives might have lost track of the fact that a camera was grinding and that he was acting and "acci-dentally" slashed off the head of one of those that were opposing his forces. At least it appeared as though some of the warrior men on their return were carrying heads with them.

In some of the scenes there were shots of dancing girls that would put Gilda Gray at her wildest to shame for the girls wore less than Ziegfeld undresses his "Follies" beauties in, and these girls were in their town regarded as much beauties as those that are on the Broadway stages.

It looks like a good enough pic-ture for summer, especially if there is a long vaudeville show, or an-other feature shown with it. There is a lot of interesting data of the South Sea Islands for any audience, and as the Los Angeles producing group grinds out any number of South Sea Island stories, it might be a good idea to let the audience see how the things really are.
Fred.

THE WANDERING JEW

London, June 4.

With this last Stoll picture Matheson Lang has established a right to be regarded as a screen star instead of just a legitimate player who has been persuaded to join the studio ranks purely on ac-count of the value of his name from a publicity angle. His performance is one of the best we have seen on the screen, and throughout his screen impersonation of the Jew, condemned to wander through the ages, arrogant, proud, though broken-hearted, ever within reach of happiness, but always overtaken by disaster just as he was about to grasp his heart's desire, is as mas-terly as his stage performance in Temple Thurston's play.

The story follows the play fairly close. In the opening scenes we see the Jew, Mathias, and his lover, Judith, his reviling of the Saviour on His way to Calvary and the dreadful outlawry which sent him into the world a wanderer. Thir-teen hundred years pass and he is among the Crusaders; again a lovely woman loves him, but again fate stands between him and hap-pi-ness, and so the story goes down the years until at last the Inquisi-tion gives him the peace and eter-nal rest which before have always been denied him.

Spectacularly, the production is

very fine and the subject has been treated with great reverence by Maurice Elvey, who in this picture does some of the finest work he has yet done. The figure of Christ in the opening scene is never seen, but the whole of the walk to Calvary is wonderfully suggested by the shadow of the cross. Equally well done are other Biblical scenes.

The cast is a big one, the leading people supporting Lang, who only appear in one episode each, being Hutin Britton (Mrs. Matheson Lang), Winifred O. Izard, Florence Saunders, Malvina Longfellow, Iso-bel Elsom, Hubert Carter, Lionel D'Aragn, Shayle Gardner, Lewis Gilbert, Gordon Hopkirk and Jerrold Robertshaw. Many smaller parts

are well played and the crowd work gives proof of clever and patient stage management.

"The Wandering Jew" is a pic-ture which the producing firm and everybody concerned can be sin-cerely congratulated on.
Gore.

Bathing Girl Divorces Bandman

Los Angeles, June 20.

Vera Steadman, a Mack Sennett bathing girl, has been divorced from Taylor, the band leader and enter-tainer at the Hollywood Cafe Mont-martre. She was granted \$35 weekly alimony.

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**CRANE WILBUR, with
SUZANNE CAUBET and Co. (2)**
"McNamara, Bad Man" (Dramatic)
 19 Mins.; Full Stage
 Fifth Ave.

Formerly in vaudeville, Crane Wilbur has devoted the last half dozen years to pictures both as an actor and author. He also contributed a number of sketches to vaudeville and several full-length plays by him were accepted by Broadway managers last season. Of them "The Monster" fared best. It was a thriller which had a fair stay in New York, then played out the season on tour to much better business.

The principal aid in his "McNamara, Bad Man" is Suzanne Caubet, who is either a niece or god-daughter of Sarah Bernhardt. The titling on a short film introducing Miss Caubet with the famous star had it one way, while the billing specified the blood relationship.

Wilbur enacts the name role in this western story, which unfolds within a cabin, the abode of Suzanne and her father. The latter is off in the woods and his pretty daughter is alone. She catches a glimpse of the bad man through the window and telephones Sergeant McKenzie of the mounted police that he wanted McNamara is on hand. McKenzie is at Singing River, ten miles away, but Suzanne promises the officer to hold the fugitive.

McNamara turns out to be a very polite bad man. The girl feeds him, but finds it easy to make him do as she wishes, such as sitting with his back to the door and laying his gun on the table. Becoming suspicious, the fugitive decides to be off, but the girl holds him up with his own gat. She hasn't the nerve to pull the trigger, however, as he walks into the barrel. She hates him because she hates all killers, but when she hears his story and finds him wounded, her heart opens and she protects him. McNamara tells of a fair fight in which a dog lost, a man who had betrayed his sister, taking her to the wilds and deserting her when she was about to become a mother. After that he faints from the pain of his wound. By a trick the girl hides him when the officers arrive and they depart on a false scent.

Wilbur is a pleasant, healthy-looking bad man, affecting a slight Celtic dialect. Miss Caubet played her role with spirit, she, too, talking in dialect, doubtless a natural one. Of the two mounted police, the part of McKenzie is a small bit, the other being an extra.

"McNamara, Bad Man," holds interest. It is not exactly a thriller, the play of words aiming for atmosphere rather than dramatics. There is no bad language nor a pistol shot. On the strength of the Wilbur name the new playlet has an edge and usage for big time vaudeville. *Ibce.*

ROSE SELDEN and BROTHER
Acrobatic
 7 Mins.; Full Stage
 Fifth Ave.

Rose Selden and her brother are skilled acrobats, possibly out of another act. Theirs will fit the opening or closing spot in the big bills. The routine is partly acrobatic, partly hoop manipulation and some juggling bits, with the latter two factors subordinate to the first. Miss Selden assumes a one foot balance on her brother's head for the most spectacular of the hoop work. They juggle balls, while head to head, the girl again the topmounter. For a finish she accomplishes a hoop stunt while assuming a one hand stand on the strong-necked young man's head.

Perhaps an element as valuable as any other is that Miss Selden is one of the best looking girls ever noticed in this kind of endeavor. On closing it was a pipe for her to hold the house. *Ibce.*

TEMPLE FOUR
Male Quartet
 15 Mins.; One
 City.

A mighty good harmony organization with volume. Three men straight with a black-face comedian. The latter gets some laughs through corking the other men. Their gags for the main part are either passe or not in good taste. Especially of the one on reincarnation.

The trio, working straight, dress neatly in grey coats and white trousers. Their routine comprises an introductory medley, a medley of old-time songs, a bass solo, and at the close of the act several popular numbers.

A good small time combination. *Fred.*

BENNET and DOWNS
Nut Comedy and Songs
 15 Mins.; One
 23rd St.

Two men, comedian and straight, with a novel opening. The straight opens with an announcement that he will show something new in quick changes. Following this he steps behind a screen. A second later a red-nosed, eccentric, nut comedian appears and announces that he will change back to his original character. The procedure is reversed. The straight starts to sing and is interrupted by comic folding up screen and walking off.

After the opening flash the act degenerates into the conventional applause crossfire of released gags which have evidently been culled from all vaudeville. "I guess we're about the best here this week," being a standard crack.

Some laughs follow "requests" for numbers to be played on a tin can and a "uke," a "nances" plant helping. Some of the dialogue is delivered à la Jimmy Duffy and Mr. Sweeney with the comic lying on the stage nonchalantly. His efforts at patter during the rendition of "Topics of the Day," a comedy song double, missed widely, due to weak material.

The finish song built them up good returns after spotty intervals where much of the gab flopped. Even at the 23rd St. they have heard the standards.

The opening idea deserves a better fate than acting as the bell cow for the hackneyed follow up. It is a step in the right direction and, if properly bolstered, will serve as a skeleton for a two-act that has distinct possibilities. The straight's ballad rendition was one of the high lights. *Con.*

FOUR LOCUST SISTERS
Songs and Piano
 16 Mins.; Full Stage
 58th St.

Four girls in a harmony singing act, three of them vocalizing, and the fourth playing piano accompaniments and soloing. The routine runs to published numbers with an up to date representation. Harmony is close and much more tuneful than general run of acts of type, at times attaining a symphonic quality that is unusual for vaudeville. Girls are strong on appearance with an ensemble effect of refinement that gives act decided tone.

Pianist is exceptional. She appears to be about 17 or thereabouts and, besides blending accompaniments in a quiet, unobtrusive manner and in perfect rhythm with singers, does a couple of solos that stamp her as an artiste. One is a rhapsody with a display of pyrotechnical fingering that is remarkable, and the other an old ballad done with chromatic variations. Both are played with authority and complete mastery of the keyboard.

Act can step into early spot on big time bill without a charge, except possibly it might be more practical to work in one. *Bel.*

LILLIAN and HARRY ZIEGLER
Hand Balancers
 12 Mins.; Full Stage (Special Props)
 23d St.

Man and woman in novel hand and body balancing routine performed mostly atop of a special lamp prop. The girl acts as top mount in most of the formations, which consist of her body balancing on various portions of the man's anatomy.

One good stunt was her balance on his knees while his body is half bridged, the equilibrium being maintained by a chain apparatus which holds them together. The finishing trick is the girl standing atop of a special apparatus which is balanced on the man's shoulders. Straps attached to her feet allow her to lengthen out the apparatus, which ascends into the flies, notch by notch, as she lifts each foot alternately. The contrivance is telescoped and notched. Her descent is by the way of what resembles a special lamp, but turns out to be a trapeze.

An interesting opener for the intermediate bills. *Con.*

THE DEALANS
Acrobats
 10 Mins.; Full stage
 Prospect, Brooklyn

Two men in ground tumbling routine that runs to a standard line of acrobatics performed with precision and speed. There is a line or two of talk, but no useless attempts at comedy to mar the effect of the capable tumbling. Tuxedos worn adds touch of class. Standard opening turn for pop and intermediate houses. *Bel.*

BADALI, NATALI and Co. (1)
Dances and Piano
 18 Mins.; Full (Special)
 Broadway

Badali is a dancing man who looks as though he was husky enough to be an understander in an acrobatic act. Withal he is graceful and as a dancer shows some interesting floor work in a solo number. However, Badali's best work is when he is on the receiving end in the opening number when Natali does some flying leaps through the air and lands in his arms. Natali is a corking combination of classical, toe, jazz and acrobatic dancer. The girl is a wonder and the combination proves a distinct novelty in these days when a man and woman dance team finds it so difficult to present something that has not been previously seen. The "and Co." is a pianist who plays the accompaniment for the dancers and solos twice during the act.

The stage is set with a cyc in which a center arch has been cut and behind this a curtain of gold is shown. Here Badali makes his first appearance with Natali in a posing bit, brief to be sure, but long enough to suggest that this is going to be an acrobatic act, for both he and the girl are so costumed as to suggest this. After a single pose the pair come down stage and their first offering is a double of the classical order with Natali acquitting herself admirably on the leaps. Badali handling her with infinite grace. Then comes the piano solo and after that Natali in a toe jazz number that found immediate favor with the audience. Badali in elaborate Russian costume follows with a corking floor dance that is fast and won out in applause.

For the finish is a bit of pantomimic flirtation in a waltz, followed by a jazz number.

In setting, costuming and dancing the act proves a novelty that will go anywhere in the fastest vaudeville company. *Fred.*

RITA GOULD
Songs and Piano
 20 Mins.; One
 City

Rita Gould at this time is doing the best act she has shown in her entire career as a vaudeville single. It gives her an opportunity to display talent heretofore concealed.

With a pianist on the stage Miss Gould is doing five numbers, retaining her "Bride and Widow" as the foundation and building in both directions from it.

At the opening she appeared in a most striking King Tut costume and sang "Peacock Alley Sally" that got over nicely. With her second number came the surprise; Miss Gould in a plain brown costume relieved in white with a mammy-baby shoes ballad. It was a real work of art as she sang it. Then came the "Bride and Widow" bit, sure fire for her. A "Shiek" number was the closing offering, with "Babbling Brook" as an encore.

There is something about this turn of Miss Gould's that is going to go a long way toward definitely placing her in the ranks of standard singles. Incidentally, she is making her changes almost with the same rapidity as a protean artist, and this does away with the necessity of a piano solo to cover up waits for changes. *Fred.*

LA SORA GILMORE and Co. (2)
Piano, Songs, Dances
 12 Mins.; Full Stage, (Special Drop and Cyclorama)
 23d Street.

Man and woman dancing team and woman piano player. The act opens on "one" before a special drop showing a spider's web. After a meaningless opening song the turn goes to full stage where a cyclorama carries out the spider web idea. The girl in lacy ballet dress joins him here for a waltz double which is mildly routine. A piano solo by the pianist follows, the repertoire being in immediate need of modernization. An old Sousa march was the offering rendered conventionally.

As Pierrot and Pierrette in costume the couple do an "adagio" in which the girl's toe work and elevations stand out. She is a graceful dancer. Following this she makes a change behind the back center of the cyclorama which is a crime. The visible change brings her out in a silver cloth dress for a well delivered toe solo.

The man introduces her next in bridal costume of short skirts, which is followed by a double dance featuring kicks. The act shows nothing that will lift it out of the small time houses in the present routine. The girl is an excellent dancer, and properly surrounded would land. The others are not up to her average. It's a pop flash. *Con.*

HARRY HOLBROOK
Singing Marine
 14 Mins.; One
 Broadway

Harry Holbrook, a sergeant of the U. S. Marines, with a private of the corps at the piano, has a singing specialty that should be sure fire for the pop houses. Holbrook has a strong but uncultivated baritone voice that he uses rather advantageously and his accompanist handles the music box very well, but both lack showmanship in selling their accomplishments.

Holbrook's opening number is the Marine Corps song. It will be appreciated by those who know it. It should be sold to the audience with a brief introductory speech. He handles this number very well and follows it with "My Buddy," then with an arrangement of "Love Brings a Little Gift of Roses" in which he hit several sour notes. A piano solo is next fitted in and the closing number is "Road to Mandalay," well sung, the encore being another service song of "Left, Left, Left" title. It is a good finishing number. *Fred.*

STANLEY GALLINI and Co. (1)
Shadowgrapher
 10 Mins.; Full Stage
 23d Street.

Gallini adds one or two new touches to the shadowgraph art by using props and going in for color effects. His finger acrobatics, however, follow the well worn trails.

His sheet is set in three behind which he projects his shadows. An effect of a woman making up at a dressing table was well developed. A similar touch was a thespian making up as Mephisto, Dante, Foch, etc. The edge was taken on this by the use of a prop for the dummies, head, the hands merely handling the make-up and wigs. "Sammy Leaving The Rhine" was another touch that, while novel, didn't show any particular finger skill. The finger reproduction of animals was just fair.

The act qualifies as a mild opener for the intermediate and small time bills. *Con.*

COAKLEY and SUBERS
Blackface Songs, Talk, Dances
 15 Mins.; One
 23d Street.

Two man blackface turn, both veterans. Coakley is of Coakley and Dunleavy, and other turns. Amiel Subers is equally well known in cork circles.

The act opens with Subers' song interrupted by Coakley as a "wench." Crossfire of old and released material follows. Coakley has a song and dance next the song "Dear Old Moonlight" an old timer, and the dance, an "essence." Subers as a colored flapper rejoins in "dame" attire of short skirts, etc., for more crossfire followed by a double song and dance.

The talk needs revision, and when this is accomplished the turn should be an acceptable number two or three for the small time bills. They went very well here in the deuce spot. *Con.*

MEYER DAVIS BAND (9)
Jazz
 21 Mins.; Full Stage
 State

Kramer and Boyle, coming into this act after their own routine, ran away with it to an extent that made the band merely an accompaniment to their interpolated slapstick stuff. When that get wearisome the whole thing thinned down to the tapering off point.

Davis' Band is several years too late. It is a straightaway collection of jazz players without any outstanding personality or individual feature. Kramer pulled off the toupee of the pianist and disclosed a very bald head, which would get a laugh any time. Otherwise Davis' Band is no better, no different, no worse than the usual cafe ensemble doing dance music. Just where it comes in as a vaudeville turn is not disclosed.

The musicians are efficient and have most of the up-to-date trick stuff with the brass and mutes. There is no leader, there are no cilmaxes, there is no staging, there is no individual performance; they just do a run of modern numbers and finish with "Gallagher and Shean," like all the rest of the jazz bands.

The encores come on the numbers, as encores always do for bands up to a certain point. Therefore Davis' outfit is by no means a flop and is not out of place at all. But it adds nothing to the procession of similar ones and hasn't even picked up the simple tricks of showmanship to make itself look like and work like an act that has become standardized this season on all vaudeville circuits. *Lat.*

LAURA ORMSBEE (1)
Songs, Piano, Violin
 13 Mins.; One (Special Hanging)
 58th St.

One of those songs and piano routines with "class" aimed for, an illuminated floral piano piece replacing the usual lamp shade. The male piano accompanist has a baby spot focused on him and Miss Ormsbee works in the calcium most of the 13 minutes. The act cycle is chiefly restricted, but is not much of an asset in this instance. The songstress' high soprano does not lend itself well to clear lyric enunciation, and the words are lost in the music. This heaviness of song delivery really makes the act lightweight for No. 2 in the pop houses.

A strikingly pretty rose and black hanging dresses the offering effectively. Miss Ormsbee's sartorial flash on entrance setting the act nicely. However, the songs themselves do not intrigue the ear. A little violin is mixed in after a costume change. The male accompanist solo, with an effective "gold diggers" number. His hooverizing on the eye make-up also would not be amiss.

Miss Ormsbee is said to have played around a little prior to this review. She can increase her effectiveness by brightening up her song routine. *Abel.*

CONN and HART
Comedy and Dancing
 17 Mins.; One
 American Roof

Two men with small-time material and big-time possibilities. Their appearance when the curtain rises is good for a howl, dressed in tight suits and brown derbies, with big, bushy mustaches and vacant stares. Their opening song, starting "We are two human beings," has some funny lines, but rhythmically it is atrocious, as the words never seem to fit the music. It is well delivered, however, as is the nut talk which follows. A bit of harmony on two harmonicas is interrupted by the catch line of the act, "Don't give them, too much." This seems right, as the audience is just about ripe for more.

It is when the boys start to dance that their big-time capabilities begin to crop forth. Both are good and the smaller shows some eccentric stuff that would be o. k. anywhere. They use the same old burlesque Egyptian dance, with thumbing the nose and distributing flowers from a cuspidor for their finishing number. That cools down the audience and sends them off to milder returns than they deserve. However, this team is really there and won't stay on the small-time much longer.

McSOVEREIGN
Diablo
 10 Mins.; Full Stage
 58th St.

McSovereign presents a series of experiments with diablo spoos that includes tossing the spool up in the air and catching it with the string attached to two sticks in various styles; manipulating the spool so that it bounces back and forth across the stage to and fro from two silken contrivances; and running a couple of spoos on a string over the heads of the audience from the stage to the rear of the orchestra.

The diablo thing was very popular in vaudeville over here about 15 years ago, an importation at that time from Europe. It dropped out of sight the last few years with a juggling act occasionally reviving it for a trick or two.

McSovereign did most of the tricks attempted expertly Tuesday night, but scored a couple of misses, notably in the bouncing to and fro trick. This may have been attributable to the extreme heat. A woman assists in a minor way.

Act will do for opener or closer. *Bel.*

PENMAN and LILLIAN
Juggling
 8 Mins.; Two
 American Roof

Mixed juggling team with a distinctly ordinary routine. They open with a short dance that doesn't mean a thing and should be dropped. The usual line of rubber ball and Indian club juggling follows. All of the tricks appear simple with the exception of one, combining rope-skipping and club-juggling by the woman.

The couple make a neat appearance and work fast, the tempo never lagging. The man introduces a few innovations, such as a trick balloon and a bouquet of flowers that turns into a doll baby, but these all failed to arouse either interest or laughs.

The need is the accomplishment of more difficult and showy feats.

BOB, BOBBIE and BOB
Comedy Club Juggling
10 Mins.; Full Stage
Fifth Ave.

The two Bobs are club jugglers, Bobbie being a trained dog. The men are made up as hoboes. Their canine assistant is a white terrier. At the opening pop bottles are used as clubs, mostly for the introduction of the dog. Regulation clubs are then employed, the end of the first routine attracting attention because of the questionable position one Bob catches the last club. A small rattan hoop was spun by one man who used his putty nose for the axis. That was preparatory to the dog performing a like stunt with his tail, a trick first used by another trained terrier a season or so back.

Another stunt had the dog catching doll clubs, while perched on the back of one Bob. Novelty which features part of the routine was again present at the close. A stage hand with a lighted cigar stood between them while they flung clubs to each other, ashes being knocked from the stage by clubs in transit.

The act opened the show very well. *Ibec.*

ALEXANDER and ELMORE
Comedy Singing and Talking
20 Mins.; One City.

Corking man and woman comedy team with the man doing the biggest part of the work, handling his material at times with a distinct suggestion of Ed Wynn in his vaudeville days. The Miss Elmore of the act just feeds during the earlier section and later, after a change, does some dancing.

During the period that the change is being made Alexander comes down to "confidential spot" and hands the audience a routine that is quite similar as that which Al. Herman has been using for years, at least in idea. It is here that his Ed Wynn style, even to the exaggerated golf cap, is put over.

The pair will get by in the better houses and pull laughs, but Alexander's biggest punch won't be there in the big time houses for he has to be in the next to closing spot to get the value out of it and, as yet, the act does not seem to be material for that position in fast company. *Fred.*

"LOOKING BACKWARD" (4)
Comedy Quartet
15 Mins.; Full Stage (10) One (5)
Special Drops (2)
23d St.

Eagle & Goldsmith of Chicago will have to take the slap for this western importation, which is about 1,000 miles too far from home to expect consecutive booking.

The act consists of a mixed quartet of two men and two women. A special drop with a picture of George Washington on it alibis the dialog about a "rehearsal hall," which serves to introduce solos and quartet songs of modern and ancient vintage.

Just about when the house is wondering what it is all about a special drop in "one" with a large picture frame is lowered. The picture contains life-size figures of two couples in the old having-your-picture-taken attitudes. The four humans insert their heads in the apertures above the figures and sing old time songs.

This bit is the reason for the title, but the reason for the act will have to be answered by Eagle & Goldsmith. It's a bobke. *Con.*

STERN and ROSA
Song, Talk, Dance
15 Mins.; One
125th St. (June 18)

Man and woman opening with an introductory paraphrase on a pop song in much overfamiliar fashion, going into a double number. This rhyming and lyrical introduction of succeeding specialties is superfluous and in addition to being excess baggage is marred by fierce versifying of crude home-made vintage. The woman introduces an idea of doing impressions of past and present popular vaudeville artists, but it ends with the announcement. She does an impression of a "concert singer," a mother ballad, but does not mention whom she is impersonating.

The man's specialty is a soft shoe dance. A finale hopper double concludes with three or four minutes of crosstalk preceding a double dance, the talk topping off with a kind of applause bonus reference. The dance ends with his dragging her off bodily, also a familiar bit.

The duo has small time possibilities but needs rearrangement of their act; also a wardrobe. *Abel.*

PALACE

No question but that the Palace is the greatest vaudeville house in America, if not the world, but there's also no question but that the Palace has the softest audience in the world—bar none. How they do love their old "hokum bucket" at the Palace! Gags that would call for the razz in the leading vaudeville emporiums of Chillicothe and similar outposts of the old Gus Sun trail simply kill 'em at the Palace.

Monday night Glenn and Jenkins dragged out "Tell all we both know and I won't take you any longer," for instance, and Louise Lovely used the one about Mike selling to Pat: "So that's a native of Australia (pointing to a kangaroo in the zoo), and to think my sister married one of them." Did the Palace bunch laugh? They nearly choked.

Nothing startling about this week's show. Just an average Palace bill—ten acts and enough of everything to make it diverse and entertaining. Eddie Cantor's second half had him closing the first half. Eddie said his current Palace engagement was the first in 11 years. The last time he played the house it was with Edwards' "Kid Cabaret," and, according to Eddie, he received "coffee and cakes." Cantor has personality, voice, magnetism, humor—everything galore. He held the house in the palm of his hand and could have stayed on an hour if he cared to. He did 24 minutes, filled with dynamics.

His surprise assistant was Belle Baker, who sang her husband's Maury, Abrahams' "That's My Baby" song from a front row orchestra seat and panicked 'em. There's a headline combination, Cantor and Baker. It couldn't flop if it wanted to. Miss Baker did the same thing at the matinee; new style of plug?

Eddie incidentally said he was the headliner and could do as he pleased. He did. He song-plugged, spat liquid on the stage from a glass handed him by his valet much after the artistic manner of a Mutua wheel comedian, pulled a couple of blue songs that would call for the militia if done in a Columbia wheel show, and generally proved that a real comic can get away with the seeming impossible.

Another intermission hit was that of Duci De Kerekjarto, the violinist. He plays like a concert virtuoso, better than any, and you can't fail to get what Kerekjarto is playing, for a mobile countenance illustrates every phase of his music. If it's soulful, he shuts both eyes. If it's wild and tempestuous, the performer's face lights up the scene. Good showman, as well as great fiddler, with a technique that is a gift supplemented by intensive study. He went to a speech opening after intermission.

GEORGIE HOWARD
Song, Violin, Dance
15 Mins.; One
125th St.

George Howard is a woman who introduces with a vocal effort about "my violin is my companion." She is in hoop skirts and flashes a pair of big eyes under her bobbed hair, the eye make-up aimed to set the optics off. They serve in a number of instances but at times the eye flashing business gives her a simpering, pouty look.

Miss Howard's distinction is a knack of making the violin sob insistently and dolorously as occasion demands. Her muted work also stands out. Her second number is introduced by a lyric "when I was with Ziegfeld and played his New York roof" with change to rompers for "Kiss Me Again." She is underdressed in a bead costume and full length tights for the conclusion. For a slim woman she is proportionately shapely.

She took an encore and forced another. She looks good for No. 2 around the three-a-dayers. *Abel.*

"LOVE STEPS" (3)
Song and Dance
14 Mins.; Four (Special Hangings)
125th St.

An old vehicle with new people and a new title. The three dance specialists, two men and a girl, are all experts and would scintillate in a Broadway production with their legman. The girl is a jet-haired bobbed dream, round and shapely, with a baby expression that should tell on all humans, except the blind. The boys do some new trick stuff and all of the familiar acrobatic dancing in super style.

The usual idea of the boys dance contesting for the girl's hand is employed, the competition for the audience's decision finding them a dead heat. The stepping contest is resorted to when one fellow's boast of a \$10,000 bank account is offset by the other's statement of four quarts in his cellar.

The act is nicely dressed with a special draped set in full and is a flash for the intermediaries. *Abel.*

more credit than the others, for she was next to closing. Miss Shaw retains the classic slatternly style characterization and song from her early repertoire, and it's as good today as it was 15 years ago. A Yiddish-bird number was another that kicked 'em hard.

The show was pretty well switched around after the matinee Monday. Al K. Hall was moved from third in the shuffle and placed at the end of the bill. An impossible spot for a comedy singing and dancing turn, but Hall and his two assistants held the customers better than expected.

Lorraine and Minto, closing in the afternoon, were fifth at night. The house liked the dances and generally classy tone of the production. A ballad done by Minto pleased, Lorraine's dancing scored, and a toe dance by Miss Larsen also secured something.

Gus Fowler third with a modern magic turn which had him palming watches in a manner that can only be described as marvelous should have been further down on the bill. If ever a silent turn was enticed to a stage, Fowler is. No comedy or waste of time, but the most unusual prestidigitation seen in years. What Rastelli is to juggling Fowler is to palming.

Louise Lovely and Co., second after intermission, with a glimpse of a picture studio, interested the house as all such "back stage" turns do. Take the audience behind the scenes and you've got 'em lashed to the mast. The filming of a scene with amateur, apparently audience plants, holds considerable comedy, but it can stand further development. The house was panned as part of the act, and the pictures will be shown at the Palace next week. The Palace liked the audience filming, too, just as well as Loew's Met in Brooklyn ever did.

Glenn and Jenkins missed a bit on their talk, but goaled 'em with their dancing. A standard colored act that never fails, no matter where they place it. Combe and Nevins, second, with piano and singing, and Harvard, Bruce and Winifred opened.

Plenty of room in the boxes Monday night, but the orchestra was sold out. The Villa-Wilde fight, with its outdoor attraction on a warm night in June, may have hurt the Palace a bit. At any rate, business was not what it could be called good—for the Palace. *Bel.*

RIVERSIDE

The weather and counter attraction (Villa-Wilde fight) notwithstanding, a very fair house enjoyed an above-the-average show Monday night. Considerable switching as per program from the matinee, Senator Ford (next to closing) and Julius Lenzberg's Orchestra (closing) moving into the first part. Zuhn and Dreis and the Harland Dixon-Marie Callahan act got the matinee positions.

Calling attention is the conduct of the patrons of the second balcony, who, however, only followed the lead of two young men in one of the upstairs boxes. They embarrassed some of the acts by rowdy behavior and called for a mild rebuke from Dixon.

Pielert and Scofield, the man juggling and the woman assisting, got laughs and made a nice opening act. Mabel Burke and Norma Leyland harmonized into a good-sized hit, but an unfortunate accident (when the picture sheet Miss Burke uses in illustrating her songs with moving pictures of the subject caught and refused to trip) somewhat spoiled results for the ladies. They sang the songs without the pictures and registered, the audience appreciating their predicament.

Fortunello and Cirilino, European acrobatic clowns, have a novel idea. One of the men executed a series of grotesque tumbles. Plenty of applause greeted their efforts, but if their pantomime was speeded up and the heavy makeup toned down (for this country, anyway) it is almost certain that they would attain even better results.

Senator Ford, with his dry delivery and excellent up-to-the-minute material, tallied his usual perfect score. Julius Lenzberg and band transferred from pit to stage, and after numerous encores closed the first part of the show. When Julius danced (?) he does not care how close to the floor he gets. His antics were a riot with the audience while his music pleased them.

An overture and "Topics of the Day" (what memories these topics have) opened the second half, followed by Zuhn and Dreis, a nondescript pair of men in nondescript makeup, who, by diligently roasting each other's kindred and similar themes, gained considerable laughter and lived up to their billing, "Dementius Americanos."

They were followed by Sinclair and Gaspar, two likable misses, in a cleverly constructed comedy skit by Paul Gerard Smith. Well written and well handled, the girls have a surefire turn. The exit-and-return surprise finish earned them much applause and many bows.

Dixon, Miss Callahan and the 16 Sunshine Girls put over a perfect production act. Dixon and Miss Callahan make an ideal dancing pair, their doubles and Dixon's solo dances winning much applause. The Sunshine Girls dance like an exquisite machine. Closing this show, it held the audience intact.

BROADWAY

Certainly a lot for the money at the Broadway Monday, with eight reels of pictures, seven acts and the Villa-Wilde pictures to be added after Monday. The Jack Wilson Trio headlined and walked away with the applause honors, but a close runner up was the Arnaut Bros., whose bird flirtation in one at the close of their offering took the house by storm.

The Broadway held only half a house for the evening show, the heat knocking the business considerably. A Fox Educational entitled "Crystal Jewels" and Aesop's Fables were shown prior to the overture, which got under way at a few minutes before nine o'clock. The two-minute overture incidentally is being made an act through the using of two baby spots on the balcony boxes at each side of the house playing down on the musicians, whose efforts with a snappy jazz melody brought applause.

Bedall, Natall & Co. (New Acts), a combination dancing and piano turn, opened the bill and went over in such manner as to qualify them for the better houses. It wouldn't be a surprise to see this at the Palace within the next few weeks, for it is the type of material an audience there would appreciate. Harry Holbrook (New Acts), a sergeant of marines, in uniform, with private, also in uniform, at the piano, held the second position and seemed an entertainer that will go along nicely in the pop houses.

Marie Walsh and Frank Ellis, third, with their talking, singing and dancing routine, failed to hit with the audience. It may have been that Ellis was suffering from a cold or something. At any rate, the talk portion was kept a secret as far as the audience was concerned. Ellis either couldn't or didn't want to talk loud enough 'o let the audience in on what it was all about; consequently the act went by with but a few laughs, where there was opportunity for any number. Later it was reported Mr. Ellis was too ill to finish the week out, canceling after Monday night.

Then the Arnaut Brothers swept on the scene and cleaned the audience for laughs and applause. Their efforts with the musical instruments and acrobatics in the early portion of the act brought applause, the chair bit getting laughs. Finally the bird flirtation was a wow.

The Princess Wah-Letka, with her mind-reading, pulled the usual mystifying routine of tricks. Some of the questions and answers evidently planted for laughs and the act got them. It is a neat big time offering of its type and should have enough pulling power in the smaller towns to make it a worthwhile box office attraction.

Next to closing Jack Wilson, with his straight man and a good-looking girl who had a voice and could die lines, and a midget in blackface, put over the comedy wallop of the bill for applause and laughs. After the Wilson act finished there wasn't much more that the audience could ask for. Nevertheless, Kay, Hamlin and Kay, with their casting act, closing the show, did a fast seven minutes and scored.

A Pathé Weekly preceded the feature, which was "Black Shadows." A Pathé released travel feature reviewed in the Picture Department. *Fred.*

AMERICAN ROOF

The show at the American Roof, first half, had all the ingredients of the typical small-time bill; dressing changes on the stage, interruptions from plants, pop harmony, broad innuendos, roasting the partner's "old man," extolling mammy and the one hundred and one other bits that aided in putting the word hokum in the dictionary. The only thing that was missing was the usual telephone-ringing, trick-ending sketch. Nevertheless, it was enjoyable, well-greased entertainment, holding plenty of comedy and gathering momentum as it rolled along. Most of the acts connected nicely, although none succeeded in stopping the proceedings.

Flo Ring was second after Penman and Lillian (New Acts). She sang four numbers in a soprano that, while not Metropolitan in quality, was very gratifying after hearing the feeble baritone and blues singers. Miss Ring makes quick changes on the stage, displaying a trim figure. But her general appearance would be improved if she wore her hair more becomingly. She is not the type that looks well with curls. Besides, a certain stiffness in posture while singing might well be eliminated.

George P. Wilson followed with a dialect singing and comedy turn. Wilson affects a Hebrew accent that should be dropped, as it is not responsible for many laughs. A straight comic in appearance, Wilson does not need the accent, which because of its crudity detracts from the humor of his material. His piano work is good, but he should discard the classical selection. However, the act landed, due in no small measure to a very personable girl planted in the audience. A girl and an Old Rose topped and hit the bulls-eye squarely. The girl is superlatively clever, both as a dancer and comedienne. Her speaking voice, hoarse and rasping, is

cute and appealing because of its very ugliness. Besides, she has shapeliness, vivacity and an able partner. That's about all a girl needs.

After intermission Conn and Hart (New Acts) kept the pot boiling. Then Frey and Jordan scored the fourth laughing hit in a row. This is the Henry Frey that did a single for many years and has recently been seen with several different partners. Miss Jordan has succeeded a girl named Rogers in the turn and proves an excellent foil for Frey's Dutch witticisms. They were the second on the bill to use the "Are you married?"—"That's my business" gag. The act drags in spots, depending too entirely upon Frey's showmanship, experienced though it is.

The Quixey Four presented the usual quartet turn, with one of the men at the piano. They stick to songs exclusively, avoiding all attempts at comedy. Good voices and a varied popular routine combined to please the crowd. The banjo playing is not extraordinary, but it adds a touch of novelty.

Hanah and Osei closed instead of Lewin and Martin, billed. The Jap team's pole-balancing and water-swinging held them in, and the tumbling contest finish, with the woman winning, sent them across with a smash.

Business Monday night fair. "Soul of the Beast" feature picture.

FIFTH AVE.

The bills outside the house mentioned this being silver jubilee week, although there was nothing in the show itself referring to it. Special lithographs of attributed design with the inscription "Meet Me at the Fountain" is having the billing space throughout the neighborhood. Monday night's house was under normal in attendance. The lower floor failed to fill in the rear sections, while the balcony held plenty of vacant spaces. Only the gallery seemed to have drawn its full quota of faithfuls.

Violins had it the first half show. Three acts in the eight set fiddle bits or specialties. Miss Patricia was flanked by the other stringed turns but the violin is only a small part of her routine. She picked up her instrument for a pretty melody which she warbled the while but soon put it aside and went on to land for the hit of the show. Miss Pat was certainly at home with "Chicago." She sent a Kiss number over with a bang and won a number of encores. Perhaps she wanted to shoot-up town to see brother Tom stop White's "Scandals" which opened at the Globe but someone asked for "Casey" and that was granted. The dialect for it was quite better than that used for the "Wop" number earlier.

John T. Murray and Vivien Oakland followed in the fifth slot and took up the running nicely, also going over easily for a real score. The sweet looking Miss Oakland handled a semi-ballad which ought to land with the sellers. Murray has trained a little mustache perhaps for a Valentino travesty which followed the team's comedy wallop "Excelsior." The Spanish bit may have been added since the act's valance appearance some weeks ago. It certainly landed one piece of business aiding particularly. That was a kissing marathon, Murray making his caresses quite musical.

Joe Fejer and his orchestra furnished a surprisingly big number six. There might have been some excuse for music of the kind not getting over here, but several encores were given. The painted Russian pop indicates the musical unit is out of a Russian cabaret, but the orchestra is really Hungarian and most of the players denote foreign birth. Fejer's high note violin number was rendered with rare excellence, it being the single specialty, although Bela Nyary at the cymbalom and M. Smolen at the piano are featured in the billing. Of the regular routine some numbers were new, namely made up of numbers from "Muscle Box Revue," "Wildflower" and "The Lady in Ermine," they supplying lighter music than the other numbers and affording an easy avenue to encoring.

D. D. H. was rightly geared for next to closing. There was little talk ahead and the going was perfect, with the "book seller" getting very much "at the weight." The professor "admitted" that when some people hear him talk they ask where his jazz band is. The much worn atlas he uses supplied a laugh to those down front. Pieces of maps were noticed as he turned the pages with never a mention about other lands. A recent insertion is "advice to farmers on stock market trading, by Fuller and McGee."

Fritz and Lucy Bruch started slowly but finished strongly on second. Miss Bruch won the honors with a violin bird election and the finale duet sent the team over so well that an encore was insisted on. The extra number, however, was so unattractive that it rated a "chaser." John Sheehan who won some attention in this season's "Greenwich Village Follies" by his Ballet imitation was spotted third in a skit, aided by an unbilled girl. "The Information Bureau" is the label, the turn being made up of crowd fire comedy chatter which landed well

in spots. The act has evidently been cut since opening, the running time being under that usually allotted skits of the kind. Brevity is welcome in this case, however, and for three a day, perhaps valuable.

Rose Seldon and Brother (New Acts) made a dandy closing turn, while Bob, Bobbie and Bob (New Acts) opened.

STATE

The bright spot of the bill is "Highto," a straight four-people sketch. This type of turn is rare at the capacious Loew's State, and it looked for a minute, while the preliminary plot stuff was being spilled, as though it didn't have a chance. But the players got silence and attention and worked up the interest by staccato delivery, intelligently directed and snappily executed comedy situations and a faculty for doing big time work in such a manner that it tickled an audience that was ready for hokum rather than parlor stuff. If this is a small-time it can make higher marks; if it was at any time and then advanced it can return—with the present cast.

Jean Boydell looked like a world-beater for a flash, but couldn't get any further along, as she features the same gestures again and again in several widely separated eccentric characters. She finishes with a silent dance that should be in between the numbers, instead of at the close. Her full number and not "gone into," therefore an anticlimax. She got laughs as long as she was new, and thereafter she did just fairly.

The opener was a wow—the Girtin Girls, four young nifties who do remarkable trick cycling and rapid stunt tumbling. The girls are fresh and animated and their work tears along without letting one catch a breath. Went very strong, and would anywhere. Kramer and Boyle, two orphans of the Shubert vaudeville storm, breaking in some new and not particularly ringing comedy material, went spotty until they returned with the Meyer Davis Band (New Acts), the closer, when they, especially Kramer, were all over the stage, and got not only themselves but the band across.

Gold and Edwards worked hard, but didn't seem to get far, though they showed some thought in wardrobe. Their double roller-skate dance won them a fair finish.

Preliminary to the show the State orchestra put on a "presentation" of a series of dandy songs, not especially well done and rather conventionally conceived.

58TH ST.

Nothing snobbish about the 58th St. Let the gentlemanly aristocrats sit and swelter at the Palace and similar emporiums of the elite on a hot night like Tuesday if they so elect to be slaves of convention. But the peasantry of the middle East Side knows better.

It's coats off and vests, too, for the gents at the 58th St. when the mercury is trying to bust its way through the top of the tube. And thus via the common sense of the proletariat and the co-operation of a wise management are the ideals of true democracy preserved.

Looked as if the axe had been sharpened up and swung hard and heavy on the cost of the first half show. Strictly small time, without a name to lift it out of the pop-of-the-egory. Business was about on a par with the show—mediocre, with indications pointing to the heat accounting for the absence of a goodly part of the regulars.

After the 58th orchestra had tortured its way through an overture, McSovereign (New Acts) dallied with the diablo spoofs for ten minutes of interesting experimentation. Sally Beers then took the rostrum and reeled off a foursome of published numbers. Miss Beers bears a startling resemblance to Ruth Royce. Miss Beers is somewhat shorter of stature, but the facial resemblance, mannerisms, method of delivery, vocal inflection, mugging, tricks of expression and general characteristics are so like Ruth Royce as to be amazingly similar.

This marked likeness is heightened to the point of being little short of identical through the singing of "Thought I'd Die," a number identified with Miss Royce, and delivered by Miss Beers with a fidelity to Miss Royce's conception of it that makes the unannounced imitation an exact duplicate of the original, with but one important element missing—Miss Royce's personality. But it's a great imitation at that. The other three songs are done with the same duplication of the Royce style, gestures and vocal intonation applied to each respective number, or rather it appears as Miss Royce might do them. There's a wide difference between the two, however, Miss Beers lacking the Royce artistry and experience, that make for a finished stage presence.

Miss Beers made the grade nicely at the 58th St., despite the handicap of her second song, an inane lyric on the Dr. Coue craze, having her struggling unsuccessfully with an Italian dialect, and the fourth song, a machine-made comic about King Tut. Plenty of promise here, but will not develop an individuality that could start with a song cycle holding none of the songs associated with Miss Royce, and end with the discarding of the Royce

mannerisms, except if used in an announced imitation for one number?

Burns and Allen (New Acts), third with conversational stuff, and Four Locust Sisters, fourth in a harmony singing turn, that did show a lot of good.

Baker and Rogers, next to closing, and in a wham. The team have dropped the tramp make-ups used last season, and are now a couple of eccentrics, with trick mustaches that make 'em look as if they stepped out of a Keystone comedy. The heavier of the two has a good singing voice and an unctuous style of humor, and his partner dances well. Coupled with those accomplishments they're both good comics who know their business thoroughly. If any Columbia wheel show is looking for a team that should develop into another Clark and McCullough in jig time, here they are.

No acrobats, almost a record for a six-act show. "Bohemian Life," a camouflaged Russian dancing act in a gypsy setting, closing the show with the usual ensembles, prouetting and whirling, with the man doing the whirling a cracker-jack. "Slippy McGee" was the feature picture.

125TH STREET

The management seemingly is striving very hard to bring them flocking despite the weather, but Monday night, with the best feature of the week—the new act tryouts—the attendance was rather slim up and down stairs. The house features special nights, such as Oriental surprise night, Harlem merchants' night, etc., which probably is responsible for some of the business at least.

Of the tryouts George Tremer's pianolog is fair, good parlor entertainment, but not so for vaudeville. Tremer is a blind pianist, featuring his accomplished ivory tickling and some falsetto vocalizing. His stage costume is an untidy street suit. Mr. Tremer taking his bows sitting on the piano bench because of his affliction. He needs a rearranged act, although the response was big, which must be discounted considerably because of the sympathy angle. Stern and Rosa (New Acts) have possibilities.

The first regular act, Sankus and Sylvus (known as Sylvers also) have a fast comedy acrobatic routine. The woman's contortive speciality is surprising in view of her bulky. The man's comedy attempts elicited and his legitimate labors were accordingly acknowledged. George Howard (New Acts).

Hal Johnson and Co. with a veteran vehicle still find it very effective for the pop houses. Johnson's burlesque Eltinge as a pseudo-chapman for the wilful daughter presents ample opportunity for the comedian, and Johnson exacts the utmost from the situation. The reference "I must have an operation" with significant eye-rolling is the tip-off for the audience to let its imagination extend as far as it chooses with, of course, a corollary line taking the curse off it.

Lloyd and Goode's blackface comedy was badly needed in the spot, and they connected proportionately. The ducky crosstalk and the soft shoe dance doubles were judiciously mixed. Janet of France, with a new straight man since last seen, topped the show, and were the class of the layout. "Love Steps" (New Acts).

"Mary of the Movies" film feature.

81ST ST.

Jubilee week's Tuesday night business was up to the mark, considering the sweltering heat.

MacCarton and Morrone opened with their speedy dancing turn. They have shortened the routine and are now using only the whirlwind and apache dances, which suffice to plant them firmly. The man's comedy is not half bad, but his singing misses and the little he does should be dropped at once. MacCarton's voice is much better and she really does well with "Mon Homme."

Laura Ormsbee provided a meritorious turn of musical comedy quality and was followed by Crafts and Haley. Everything was just right for the boys, and they proceeded to devastate the show in their own sweet way.

Miss J. headed. She has lost none of her skill as a mimic since the days when her name was followed by a question mark. She did 13 imitations. Her shopgirl at lunch bit seems to be her best. The Frank Bacon impersonation, done by request, might have been avoided, not because it is disrespectful or profane to the lovable old actor's memory, but because it is Juliet's poorest imitation and is far from being a lifelike portrayal of the creator of "Lightnin' Bill Jones."

The rapid-fire pace of the bill was maintained nicely by Joseph K. Watson in his monolog entitled "A Disarrangement of Facts." Watson's material is fine, covering almost everything, but consisting mostly of a rehash of Wells' "Outline of History" that caused more than one pain in the side when he spoke of John L. Solomon and King Tutatenchen.

"Fifty Miles from Broadway" closed the vaudeville section and held everyone for half an hour.

IN LONDON

(Continued from Page 2)

actor: "It was only the salary of a judge."

Sir John Martin Harvey is off the road for the summer and will not resume his tour until August. In October he sails for America, where he will present "Oedipus Rex," "Via Crucis," "The Only Way," and other items from his regular repertoire. He will be supported by his usual company, several of whom have been with him for many years.

Paul Murray and Donald Culthrop will produce a new comedy entitled "Be My Friend" in the West End during the autumn. Clarice Mayne will be the leading lady and the supporting cast includes Louis Pounce, Alfred Wellesley, Leslie Stiles, who is also the author; Frank Butt and Ralph Roberts. The show will start on a preliminary provincial tour at Blackpool, June 18.

The first actress to sit in Parliament, Mabel Russell, was elected for Berwick-on-Tweed by a majority of over 4,000. This was a sequel to the unseating of her husband, Captain Hilton Phillipson. Mabel Russell of the Galety chorus will be the only player in Parliament, although the managerial side is represented by Sir Alfred Butt and Sir Walter de Frece.

Following on the closure at the Ambassadors of "The Piccadilly Puritan," her initial bid for fortune as a manageress, Dorothy Minto, in conjunction with Donald Culthrop, will revive "H. V. Esmond's" comedy, "Eliza Comes to Stay," at the Shaftesbury June 14. She will play the part created by Eva Moore.

Margaret Bannerman will be one of Sir Charles Hawtrey's chief supporters when "The O'Grady Woollens" is produced at the Criterion.

"Rats" has gone into another edition at the Vaudeville. This includes new numbers and "skits" for Alfred Lester and Herbert Mundin, including a burlesque on the Plantation Singers.

After "The Last Waltz" finishes at the Galety it will be transferred with the full production and company, including Jose Collins, to one or two of the leading suburban vaudeville houses before finally coming off.

The Empire, the Queen's Hotel, and the land adjoining in Leicester square will be put up for public auction July 10.

Owing to the success of the revival of Somerset Maugham's "Jack

Twelve people are carried in this miniature musical comedy, including a girl dancer, juvenile, sister team, brass band of six men and the featured comedians, Harry B. Watson and Reg. B. Merville. The singing is passable and the dancing rather good. The comedy, however, is poor in most places, such as "I hope you choke!" "I hope your hope doesn't come out" being entirely too numerous. The novelty finish, with 12 variously sized drums, the largest as big as a man, played in unison, sent the act off with a smash. "Garrison's Finish," feature picture.

LINCOLN SQ.

The weather could be blamed for the poor attendance Tuesday. Of five acts two were piano and singing acts placed to show the other at the end of the bill, while the best act was in the opening spot. This was the Arco Bros.

Lillian Morton, on second, singing comedienne, who confines herself to published numbers, has good comedy methods, lots of pep and personality. And is sure-fire for small time. With a routine of special material which may aspire for better things, but her present repertoire will hold her on the split week route.

Jordan and Saxton and Co. will not graduate from the small time with their present vehicle either. The Potash and Perlmutter-like characters are well played, but the comedy value of the sketch itself is negligible. Bronson and Renee, a mixed team, have the stereotyped small time piano, singing and talking act, and evince the usual confidence indigenous to the type.

Corinne, Himber and Co., a woman dancer and singer with two men, a pianist and violinist, respectively, enhance the value of the act with special curtains in three and the neat dressing. If Corinne is content to go along as at present with the series of disjointed specialties, they will probably get plenty of small time booking on appearance and settings, but there is nothing in their present offering that will attract the attention of the big time scouts.

"Cordelia the Magnificent" feature.

Straw," with Sir Charles Hawtrey, at the Criterion, T. H. Dagnall will continue the run. When a new play is required it will be John A. Birmingham's "O'Grady's Woollens," a sequel to "General John Regan." Hawtrey will play the part of Dr. O'Grady, which he created in the original play.

In "Robert E. Lee," the new John Drinkwater play which Nigel Playfair will produce at the Regent to follow "The Insect Play," which has proved a failure, the author takes the opposite side politically to that of his "Abraham Lincoln." When "The Beggar's Opera" ceases to attract at the Lyric, Hammersmith, it will be followed by another Drinkwater play. This will have the Scottish poet, Robert Burns, as the main figure. Special music has been written for this production by Frederic Austin.

Percy Hutchinson, who has turned his country theatre, the Royal York, over to stock, is sailing for South Africa. His repertoire includes "Builded Drummond," "The Luck of the Navy" and "Nightie Night." The last two plays he produced in the West End.

Frank Curzon has acquired the British rights of "Sweet Pepper." When it is produced in London Gladys Cooper, his partner in the Playhouse, will play the leading part.

Up to the moment there seems no prospect of a Gilbert and Sullivan opera season in the West End this summer. The D'Oyly Carte provincial companies will go out as usual in June and July.

Eleanor Duse does not like England and more and is keeping to her room in her hotel. The weather is the official explanation. The truth is she is furious because the government did not rush a bill through exempting her from all the formalities every other person not British has to conform to when entering the country to work. No exception has ever been made in the case of stars—American, French or from other countries—and there is no conceivable reason why such a thing should be done in the case of an Italian, no matter how great her art may be.

Arthur Roberts, the famous old comedian, who has recently been appearing in "Veterans of Vaudeville," is seriously ill with kidney trouble and has been admitted to Charing hospital.

There are two representatives of Variety in the London office. One hails from America and the other from Whitechapel. The American was dictating a review recently on the opening of the new Drinkwater play, "Cromwell," at His Majesty's, in the course of which he questioned whether the average American theatre-goer knew anything about Cromwell, or even who he was. The Britisher took issue with this statement and protested that surely Americans must be familiar with so prominent a figure in history. The discussion veered around to the subject of Drinkwater's new play, "Robert E. Lee," and the American asked his English confrere if he knew who Robert E. Lee was.

"All I know," said the Britisher, "is that it is the name of a song." And the American uses a type-writing ribbon that's black while that guy from Whitechapel must have had his pale blue ribbon on the machine since before there was a Whitechapel.

Leon Pollock has struck an idea which was worked successfully in the provinces last year, only he is in the suburbs. He holds a competition for vaudeville talent, then rehearses the winners, the best of the "also rans," supported by a few professionals, in a show which he stages a fortnight later. In the suburbs this is proving a big attraction, and business exceeds the usual. The relatives and friends of the amateurs book up the building, convinced the embryo players can make rings around the pros.

Not only Pollock says this is not so, but he declares most of them should receive penal servitude instead of bouquets. Pollock's Amateur Polles, the blank being occupied by the suburb of their origin, are certainly the opposite of the "Veterans of Variety."

Another "dud" agency with a side line has just been discovered. This is situated in Cambridge Circus, near the Palace. The owner, a man named the same name as well-known agent and manager, advertiser for girls. He tells the applicants they are required for a West End production at £8 weekly, but before they can be engaged they will be required to strip completely in his presence and that of the alleged management. Unfortunately for the plan, one of the girls walked straight out and reported the circumstances to her sweetheart, a member of the staff of a recognized manager

There is trouble brewing in Cambridge Circus.

"The Beggar's Opera," at the Lyric, Hammersmith, will finish its remarkable run shortly. Originally produced for a run of six weeks, it celebrated its third anniversary and 1,240 performances last week. On this occasion Nigel Playfair hinted at an early closure, and announced its successor would be the John Drinkwater play on the subject of Robert Burns, with music by Frederic Austin. It was Drinkwater's "Abraham Lincoln" which originally turned the despised and far-off suburban home of inferior melodrama into a West End resort.

Olga Nethersole will return to the stage for one performance July 2. The theatre will be Wyndham's and the play will be William J. Hurlbut's "The Writing on the Wall," which she originally produced in America. She will be supported by Margaret Bannerman, Madge McIntosh, William Stock and Edmund Willard. The performance will be a charity one on behalf of the People's League of Health.

The title of George A. Birmingham's new comedy, which T. C. Dagnall will produce at the Criterion to follow the revival of "Jack Straw," has been changed from "O'Grady's Wedding" to "Send for O'Grady." Sir Charles Hawtrey and Margaret Bannerman will play the leading parts.

William Rokeby, a popular comedian, died suddenly at the conclusion of the week's run of "A Week End" at the Palace, Brighton, June 9. He was 65 years of age. Although obviously in great pain he insisted on playing. Just before he made his final exit he cried out "I am suffering—I am suffering." This was greeted with roars of laughter by the crowded audience, who took it for a gag. Rokeby's last line was "Now I'm going to the Garden of Eden." A few minutes later he was found dead outside the stage-door. An inquest will be held.

Without any one, even her friends, knowing it, Doris Keane has been lying in a London nursing home in a grave condition following a serious internal operation. For some weeks her life was despaired of but she is now making headway.

Arnold Bell, a one-time popular actor-manager, who played Wilson Barrett parts chiefly, but who recently returned from a world tour on which he played Balmfater's "Old Bill" lying seriously ill in Guy's Hospital.

George Cook, the middle-weight champion of Australia, will play Fred Groves' part of the pugilist in the forth-coming provincial tour of "Battling Butler."

Edward Godal has begun work on a new British and Colonial five reeler. This is entitled "Squire, the Audacious," an adaptation by Elliott Stannard of an original play. Edwin Greenwood will produce. The star is Jack Buchanan, who makes his debut on the screen. Supporting him are Russell Thorndyke, Sydney Paxton, Malcolm Tod, Doreen Shirley and Valia.

Sidney Morgan has just completed "The Woman Who Obeyed" for Astra-National with Hilda Bayley in the leading part. She is chiefly supported by Stewart Rome, Gerald Ames and Valia.

Having fairly well sorted out the list of reputable legitimate and screen artists Carlisle Blackwell has selected Phyllis Timms for the part of Joanna in his film version of W. J. Locke's "The Beloved Vagabond."

LEGAL MATTERS

The American Play Co. has been given a directed verdict for \$3,796.85 by New York Supreme Court Justice Edward J. Gavanigan against Charles McLaughlin, known as Willard Mack, actor and playwright. The play, "Kick In" is the cause for the action. Mack being charged with having fraudulently obtained \$6,722.22 from the plaintiff. He paid up \$3,687.16 in installments to June 30, 1919, the play brokers suing for the balance. The alleged fraud occurred through Mack's sale of "Kick In" to A. H. Woods for \$10,000 in 1914, receiving \$4,500 on account. Mack represented there was \$5,500 due him and sold this interest to the American Play Co. The latter charges Mack did not solely write the play and that Woods was holding out \$5,000 for another collaborator on the play.

A \$250,000 endowment policy on the life of Will Rogers has been placed. The premium on the policy will amount to \$25,000 a year. Rogers now carries \$300,000 life and accident insurance which will net him \$1,000 a week in case of accident.

INSIDE STUFF ON LEGIT

(Continued from page 14)

average pocketbook. The state law provides for \$15 top (\$16.50 with tax) and the event must be a championship.

Just how Stoneham got away with the \$25 thing for Criqui and Kilbane is not explained. The Wilde-Villa match was originally carded for Saturday afternoon last, then changed to Monday night. That conflicted with the Lew Tendler-Pal Moran match in Philadelphia. The conflict in dates probably crabbled the Polo Grounds out of 1,000 ringside admissions, it being estimated that many Quaker City sports would have attended and helped fill the gaps in the expensive sections.

Out in Chicago "Rolling Home" will have to penetrate traditional experiences to sustain the judgment of moving the piece from the Harris to the Cort, instead of shutting down, following receipts which barely struck \$15,000 for the three weeks at the Harris. Along Broadway it was reported the Reed-Shegren firm have a moneyed man by the name of Clarke interested with them, with Donald Brian playing for a straight salary instead of as an investor-partner. The manuscript of "Rolling Home" was originally owned by Adolph Klauber, in association with the Selwyns, having been given a Broadway hearing under the title of "Like a King." The present owners got hold of the manuscript, time option having expired. James Gleason played the title role in the previous presentation. It is figured "Rolling Home" has already dropped \$15,000 in Chicago.

"Wildflower," the Arthur Hammerstein musical comedy at the Casino, may be presented in London a year ahead of schedule, according to cable advices received from the manager this week. Hammerstein went abroad to arrange for several productions and to plant "Wildflower's" date for the season of 1924-25. Upon arrival he discovered the score being played by orchestras in all the smart London cafes.

It is feared now that if the English production is held off, the popularity of its music will have been spent. Publication of the score accounts for the use of it abroad and there appears no way in which the English orchestras can be stopped.

"Wildflower" is expected to remain at the Casino, New York, well into the fall, although a number two show will be sent out early in September. Original plans called for touring the show the balance of next season, with Edith Day being used to star in the English production next summer. Earlier presentation may force another actress in the lead for abroad.

The Shuberts are going to have a time of it trying to convince they are in favor of a centralized ticket agency in New York where anyone could obtain seats on the level for any of their houses holding a hit. The new Winter Garden ("Passing Show") production is a sample. Any show can open at the Garden and do capacity business for four weeks. Immediately the new show started last week all the choice seats for the Garden were in the gyp ticket speculating offices, that charge all a customer will stand. When the Shuberts have a flop their tickets for it go to the cut rate agencies or are sold on the two-for-one system.

The 16 girls due in Ziegfeld's "Follies" and engaged from the "Rainbow Revue" that opened and closed at the Empire, London (Butt), were trained over there by Allen K. Foster, the American stager.

The "poison pen" thing is hitting show business actively. To date a popular librettist and playwright has been in receipt of two anonymous letters addressed to him at a theatre where one of his current musical successes is holding forth, reflecting on his wife. The letters, however, eschew any aspersion on the woman's chastity, merely criticizing her "cup staginess" and penchant for "ritzing it" unduly. The playwright is disregarding the epistles.

George Maxwell, American manager of G. Ricordi & Co., international music publishers, who was indicted several weeks ago in the notorious "poison pen" scandal, is expected to arrive in New York Saturday from London. The British capitol's press made much of Maxwell's sudden disappearance, he mysteriously checking out of his hotel and leaving the music firm's address for mail forwarding, with the assumption that Maxwell had hopped over to the continent prior to a return to the states. Maxwell's music publishing conferees in New York, in addition to having voted the accused man a vote of confidence reiterate Maxwell is absolutely guiltless of having written or caused to be written any such letters.

CARROLL VS. EQUITY

(Continued from page 11)

bountied more strongly. Carroll was in session with Equity's council Tuesday, at which time he asked if a mixed company would be satisfactory. Informed it would not, he retired and Equity's ultimatum followed.

Equity's position in interfering with the "Vanities" show is in dispute. Under the charter given the association by the Four A's, Equity is supposed to have jurisdiction where at least 85 per cent. of the book is written by authors of legitimate productions. That does not apply to "Vanities," where much of the material will come from the vaudevillians in the show, which would indicate the vaudeville branch of the Four A's had jurisdiction. That branch does not proselyte. It is said there is not one member of the Actors' Fidelity League in the company (Willie Collier is directing the show). The explanation offered by some of those interested is that Equity pulled a bone in demanding an all-Equity company and has since attempted to square itself.

Stories emanating from Equity sympathizers to the effect that Carroll's attitude in the matter was inspired by legitimate managers and the vaudeville interests were denied by Carroll. He emphasizes the point that "in view of Equity's threat to pull out his musicians and stagehands on his opening night the P. M. A. and all managers doing business with these unions (for their own protection in the future, without consideration of his (Carroll's) case at all) should at least have called the union leaders' attention to the fact that according to Equity's own avowed ruling, Carroll being an independent producer and his cast 100 per cent. non-Equity, Equity has no right to interfere with his production, nor to call on the musicians and stagehands to prevent the opening and ruin an expensive business venture, nor can the unions conscientiously place

themselves in the position of upholding such methods."

The managers having failed to take this action, which Carroll says will ultimately be of much more importance and significance to them as a body than to him individually, may lead to a peaceful settlement of the trouble with Equity. For Carroll has two easy ones, one to go over to the Equity contingent or the alternative, to join the P. M. A., neither of which course appeals to him, unless, he says, he is left alone to fight the imposition of the closed shop on his production.

An incident which may materially alter the situation occurred Saturday last while rehearsal was in full swing. A delegation from Equity consisting of John Emerson, Grant Stewart, Grant Mitchell, Paul Ditzell and Dorothy Bryant, secretary of the Chorus Equity, called and demanded they be allowed to speak to all members of the company. Carroll at once conducted the Equity people backstage, called the chorus people together, and introduced the visitors, who, together and separately, used all their eloquence to get the boys and girls to quit their defiant attitude and join Equity.

Not only were their efforts unsuccessful, but several of the girls asked some pertinent questions which the Equity representatives found embarrassing. They gave up the attempt with the chorus for the time and turned their batteries on the principals in another room. Not receiving much encouragement there, they left with veiled threats of what would happen to the show.

Later another change came over the scene, when Carroll himself asked the principals to join Equity, and most agreed to do so in order to save Carroll trouble. Some, however, were not agreeable, and these were augmented when the chorus girls almost unanimously declared their opposition to being compelled to join any organization, and Peggy

Hopkins Joyce, the star of the production, said she would abide by the decision of the chorus. Carroll tried to persuade the girls that it was the wise thing to do, but failed to convince them, as they want him to go through with his original proposition of 100 per cent. non-Equity show.

Developments may change the complexion of affairs overnight, but at present it seems the chorus hold the key to the situation, as Earl Carroll says he will not compel any of them to join Equity nor discharge anyone for refusing to join. Meanwhile rehearsals are going on in due order, and outside of Carroll himself no one seems in the least worried.

Earl Carroll's troubles with Equity, which seemed to be on a fair way to settlement, got another jolt Tuesday, when, after passing Equity application blanks amongst his principals and chorus, Carroll found several in both who refused to sign them. Some said they would release Carroll from his contracts with them, as they had nothing but the kindest feelings for him, but they would not be forced into Equity. This Carroll refused to consider.

Carroll then took the applications which had been signed (a majority of the company had signed to save Carroll from worry and trouble) to the Equity headquarters and proposed that the council accept them as a sign of his good faith, call off the argument and let him (Carroll) and those who were willing to join Equity work on those who were not, probably 15 out of 94.

Equity turned down this offer, insisting on 100 per cent. Equity cast, falling which Carroll might prepare for further trouble.

At present Carroll has not decided what action to take, whether to nail his colors to the mast and declare for 100 per cent. non-Equity cast or to join the P. M. A.

Meanwhile Equity employed crafty strategy and tried to buy the anti-Equity members of the show to quit. One instance was told by Sunny Saunders, of the beauty models, who is anti-Equity. Miss Saunders stated she was approached by Miss Lawlor of the Chorus Equity, who offered to pay all her expenses, and pay her for every day she has rehearsed if quitting the show. Miss Saunders referred to her contract with Carroll and if she broke it Mr. Carroll might resort to the courts. Miss Lawlor's reply was, says Miss Saunders, "If he does we will give you the money and legal assistance to fight the case."

Miss Saunders said she informed Miss Lawlor that the plan proposed was not very honorable, coming from an Equity representative, and that she would not think of betraying a good fellow like Carroll. Miss Saunders is one of the featured beauties in the "Parade of the Furs." Others of the girls have been similarly approached, it is said, but in no instance with gratifying results to Equity.

Peggy Hopkins-Joyce, the star, when seen, was ablaze with diamonds and enveloped in a \$50,000 chinchilla wrap. Miss Joyce declared she would stick with the chorus girls, and further that she would not stand for any of the girls losing their engagement because of refusal to join Equity. (Carroll has given the girls his word he will not discharge any one for such a reason.)

Harry Burns, the vaudevillian, who has a principal comedy part in the Carroll production, gave the Equity delegation to understand he is a vaudeville performer and has contracts to fulfill on the Keith circuit. John Emerson offered to compromise by making Burns an Equity member until he returns to vaudeville and then accept his resignation. Burns declared he had heard of similar promises being broken by unions and that he did not feel like taking any chance in the present issue.

MACKAY'S ESTATE

(Continued from page 15)

agement of the Chestnut Street theatre, Philadelphia. Four years later he retired from the management of this house and, for two years, was associated with De Wolf Hopper in the Criterion Comedy Company. He then became dramatic director for Brooks & Dickson. Later he played with William H. Crane in "The Fool and His Money."

He was very active in various actors' organizations and was highly regarded and respected by the entire theatrical profession not only for his professional attainments, but also for his splendid devotion to the Actors' Fund, of which organization he had been chairman of

SPORTS

About \$160,000 worth of spectators saw Jimmy Wilde, world's flyweight champion, lose his crown to Pancho Villa at the Polo Grounds Monday night. Villa knocked Wilde out in the seventh round, the little Englishman collapsing face forward after taking one on the jaw, after the game exhibition ever staged in a local ring.

From the opening gong it was a foregone conclusion that Wilde had nothing but his title and indomitable courage. His punches wouldn't have hurt one of Singer's midgets and his footwork was negligible.

At the end of the second round Wilde and Villa were exchanging punches when the bell rang. Villa had started a rightcross which the bell interrupted. The Filipino didn't hear the gong and let the punch go, with the result it stretched Wilde out on the floor, from which position his seconds dragged him to his corner, working frantically to get him ready for the next round. Even after that one-sided start, Villa couldn't take the leading away from Wilde, who bored in, forcing the fighting right up to the end. Wilde took everything Villa had, fighting out of clinches and never taking a backward step.

Wilde's courage turned the crowd with him to a man. Around the ringside spectators were pulling for Wilde to end it with one of his former deadly smashes, but the arm that once wielded terror to the flyweights and bantams was withered and weak. The heart beat courageously and the fighting brain functioned, but the muscles refused to co-ordinate until the once mighty little Britisher staggered around like a drunken man and the crowd yelled for Referee Patsy Haley to stop the slaughter.

At the end of the sixth round Haley walked over to Wilde's corner and begged his seconds to throw in the towel. The Briton's handlers said that Wilde would be knocked out or continue fighting to the end.

Villa lacked his usual wild aggressiveness, even when the Englishman was visibly weak in the early rounds. His respect for the Wilde punch was obvious. The little dark man was ever ready to cover and took many a belt on the jaw from Wilde, who fought standing up straight in the old style, while the Filipino crouched continually.

The victory was received fairly enthusiastically and was followed by a rousing cheer for Wilde's remarkable gameness.

Villa can thank Tom O'Rourke for his title. Ignoring Frankie Genaro, thrice conqueror of Villa and American flyweight champion now, O'Rourke matched Villa with Wilde, figuring him the better card. His judgment was vindicated by the turnout. Genaro would have stopped Wilde just as quickly as Villa. The latter proved conclusively in this bout that he has no punch. When Villa and Genaro meet again the latter will be a 7-to-5 favorite to duplicate his last three victories.

The semi-final saw the end of Carl Tremaine, the muchly overrated western bantam, as a title contender. A few weeks ago Tremaine was given a pasting out of town by an unknown. Monday night Harry Gordon, a local product, who has been coming along like wildfire, gave Tremaine a boxing lesson and licking. The kid out-

boxed, out-slugged and out-gamed Tremaine, who has the reputation in fight circles of being a great front runner, but not so courageous when taking it. Tremaine resorted to all kinds of questionable methods to stem the tide, but was forced to run second all the way. His fights against Mike Ballerino and Johnny Curtin had made Tremaine a great local card, but Gordon punctured his prestige and blotted him off the bantam waiting list. Gordon and Joe Lynch would make a great match for some local club in the near future.

A cable to Variety says that nervousness during the woman's tennis championship in Paris June 18 caused Susanne Lenglen to become hysterical. Weeping, after losing four consecutive games, she abandoned the game with Madame Golding, but later returned, after consulting her parents, and ultimately regained her championship laurels. It is doubtful if Lenglen will go to Wimbledon.

The writer, Con, is one of the few who thinks Jack Dempsey will lose his title to Tommy Gibbons at Shelby July 4. Dempsey never in all his ring career has been asked to meet a boxer of Gibbons' calibre. Tommy can hit and his gameness is unquestioned. Gibbons is one of the cleanest livers the ring has ever known. While Dempsey is younger than the challenger, it is a safe bet that Gibbons will be the better conditioned athlete of the two when the gong rings for the first round. In the same writer's opinion Jess Willard will defeat Louis Firpo and Dempsey should the latter survive the Gibbons clash with his title intact. The Toledo bout has been thrown out by 80 per cent. of the sport writers in the know. Willard of all the comebacks, Kilbane, Wilde, etc., after a longer lay-off than any of them, is the only one to show his old-time form. His bout with Floyd Johnson at the Yanks' Stadium for the Milk Fund was an eye-opener. Had he been in the same condition at Toledo, Willard would even have survived the "works."

The bookmakers around the metropolitan tracks are loudly squawking about their losses, and, although that cry is not new in the first phase of the racing season, it is conceded the books are more than \$1,000,000 to the bad to date, some estimates doubling that amount. In racing circles it is said the average loss per book is \$60,000. Sharpshooters from out of town are named as having gotten most of the dough, the strangers coming along with horses whose form was hard to gauge. Sent to the post at long prices, the out-of-towners wagered big amounts and copped, immediately departing from town. Admitting that the losses are hefty, it is doubted if the bookies are really worried, for it is a cinch that some of the heavy bets cashed in by New Yorkers will flow back to the books before the season is over. Men who have watched the betting for years are confident that history will repeat itself.

Sea Cove is no longer the property of George Meyer, racing enthusiast, with a side line of song writing. George only owned the stepper two weeks, then along came Frank Keeney and grabbed him in a selling stake. That was the way Meyer got Sea Cove, who was good enough to win the first race he started under the song-smith's colors. George still has a stable, however, for upon losing Sea Cove he picked up a two-year-old named The Boss. He swears he had to buy a phonograph for Sea Cove, who liked jazz tunes and has kept the instrument in the stable because The Boss is a hound for dance music. The only other Friar claiming the privilege of sporting an owner's badge is "Iron horse" Frank Tannehill, who is said to own a horse and a half.

The annual National Vaudeville Artists' golf tournament will not be held at the Garden City (L. I.) Country Club, as originally scheduled on account of the damage to the course. The tournament has been switched to the Salisbury course, about a mile from Garden City.

Owen Carroll, 19-year-old pitching star of Holy Cross college, is said to have turned down a three years' contract with the Pittsburgh National League club calling for a salary of \$10,000 a year, because he wishes to study for the priesthood.

the Executive Committee since 1908.

He helped organize the Actors' Society of America, the Actors' Church Alliance, the Players' Club, the New York State Association of Elocutionists and the Actors' Fund. He was also the founder and a life director of the National Congress of Dramatic Art. In 1908 he founded the National Conservatory of Dramatic Art, and taught dramatic expression until his last illness. At the time of death, Mr. Mackay was America's oldest living professional.

Funeral services over his remains were held privately, May 7, and in accordance with his wishes, no one outside of his immediate family, save W. C. Austin, executive secretary of the Actors' Fund, were present. Clubs and organizations to which he belonged were requested not to send any flowers. The body was cremated.

BILLS NEXT WEEK (JUNE 25)

IN VAUDEVILLE THEATRES
(All houses open for the week with Monday matinee, when set 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 one 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
Ringer's Midlets
Franklyn & Charles
Moran & Mack
Irving Fisher
Harry Green
Leedum & Stampfer
Brown Sisters

BURKE & DUKIN
Davis & Darnell
Pietro
(Others to fill)
1st half (25-27)
Dooley & Sales
Eddie Parker Co
Howard & Kyle Co
Will J Ward

CERIELE HARRY
D'ANDREA and WALTERS
Featured Dancers
ALWAYS
"Mary," "The Merry Widow," "Tip in the Clouds," "Spice of 1922," and others.

ALF T. WILTON

PRESENTS
THE FOUR DIAMONDS
YOU WERE REQUESTED TO WATCH THIS SPACE FOR 4 WEEKS
This week—New Brighton Theatre, Brighton Beach.
Next Week—Franklin and Far Rockaway.

WALTER C KELLY
Olga Petrova Co
Deason & Mack
Ted Lorraine
Williams & Taylor
Van Cello & Mary
Young's
Armut Bros
Wm Ebbs Co
LaPalmar Trio
Pietro
Choy Ling Fee Tr

BALTIMORE
Maryland
Traps
BROOKLYN
Keith's Broadway
Ted Lewis & Band
Compil of Beason
Portunello & C
Mabel Burke
Gold Edwards
Frances Arms
Bill Robinson
Senator Ford
(One to fill)
Keith's Orpheum
Wm & J Mandel
Dotson
B & B Wheeler
Owen McElroy
Herbert Clifton
The Vager

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MOSS' REGENT
Walsh & Ellis
Nora Jane & Carl
Bernett Twins
(Others to fill)
2d half (21-24)
H & H Langton
Sealo
(Others to fill)
1st half (25-27)
Healey & Cross
Stone & Platt
(Others to fill)
2d half (28-31)
Healey & Cross
O'Brien & Jaephine
(Others to fill)
Keith's Prospect
2d half (21-24)
Rives & Arnold
Looking Backwards
Murray & Alan
Herik & Swan
L & H Ziegler
Stone & Haho
1st half (25-27)
Henry H. Turner Co
Helen Morton
Luckie & Harris
*Mills & Kibball
Bender & Knapp
(One to fill)

SHEAN and PHILLIPS
Featured with ONA MUNSON
Playing B. F. Keith Circuit

2d half (28-31)
Adelaide Bell Co
Jimmie Reynolds
Davis & Sanford
Summers 2
Marston & Manley
Harmon & Sands
Proctor's 58th St.
2d half (21-24)
Hennington & Akers
Herbert Clifton
Carley & Lewis
Cannellero Bros
(Two to fill)
1st half (25-27)
The Deland
(Others to fill)
2d half (28-31)
Ebel Parker Co
John LeClair
(Others to fill)
Proctor's 5th Ave.
2d half (21-24)
Yorke & King
*Berkley's Grotesk

CONEY ISLAND
Brighton
Harland Dixon Co
Seed & Austin
Lillian Shaw
Holmes & LaVere
Armut Bros
(Others to fill)
FAR ROCKAWAY
Columbia
2d half
McKay & Ardine
Walters & Walters
The Dixie
(Others to fill)
Keith's Hamilton
Burns & Lynn
(Others to fill)
2d half
Bonnet's Twins
(Others to fill)
Keith's Jefferson
Harry Holman Co
Ruth Rove
Walters & Walters
Edward Cag
Hurt & Vogt
Reed & May
(Two to fill)
2d half
Walsh & Ellis
Harmon Dakin
Tom Smith
J & H Shields
& H Ziegler
(Others to fill)

BOSTON
B. F. Keith's
Fred Hughes Co
Creole Fashion P.
Iloyd & Christie
Rene Robert Rev
Shaw & Lee
Harry J Conley Co
Combs & Nevins
Jack Hanley

CHATTANOOGA
Rialto
2d half
Sheldons
Sterling 4
Daxley & Porter

AGNES—CHAS.
FINLAY and HILL
in "Vodvil a la Mode"
with ENRICO CARUSO SBORDI

CINCINNATI
Palace
Garcetti Bros
Barrett & Farnum
Mark & Vohner
Bernard & Scarth
Waldower
Four Miners
Harry Kanne
CLEVELAND
Hippodrome
Wilson Aubrey 3
Stewart Girls
Hallen & Day
Fitch & Munsell
Fox & Allen
Kavanaugh & E. Roe
(One to fill)
100th Street
McGarry & Deeds

4 DANCING MADCAPS
Produced by C. S. M. A. H. P.
Direction: JIMMY DUNEDIN
Carl Sis Co
Wade Booth
Yip Yaphanors
(Two to fill)
Palace
Beegoe & Cuneo
P & T Sabine
Gillie Shavers Rev
Swift & Kelly
Franklin Airdell Co
Tom Burke

POWELL & BROWN
Lang & Haley
Raymond Bond Co
Harry Brown Co
The Bradnas
NEWARK, N. J.
Proctor's
Vin Lopez & Band
Janet of France
Bob Hall
Juggland
2 Fleming Sla
(Others to fill)
NORFOLK
Academy
(Richmond split)
1st half
Margaret McKee
Jay C. Filpkin Co
Mallia B. C. Co
(Two to fill)
PATERSON, N. J.
Majestic
2d half (21-24)
Walshour & P
Win Sisto
"Grace Miller Co
Baker & Rogers
(Others to fill)
1st half (25-27)
Fred & Goldie Sis
John LeClair
(Others to fill)
2d half (28-31)
Jimmie & Jovan
The Deland
(Others to fill)
PHILADELPHIA
F. B. Keith's
Craft & Haley
Hegedus & Reves
Jack Norworth
Ethel Barrymore
Fantino Sisters
Boyle & Bennett
Rich Hayes
Allen Stanley

PITTSBURGH
Davis
W & H Browne
Jack Benny
Ben Welch Co
Helen Stover
Dance Creations
Helen Ware Co
Lowe & Stella
PORTLAND, ME.
B. F. Keith's
Lew Seymour Co
*Adams Quartette
Canova
*Miller & Pears
Danise & Dayne
SCHENECTADY
Proctor's
Gertie DeMitt
York & Maybelle
Roth Kids
Jim McWilliams
*M & Shufflin Band
2d half
Bennington & Scott
Mack & Marion
Helen R Gordon Co
Claudia Coleman
Royal Venetian 5

DETROIT
Teaple
Don Valerio Co
Rhodes & Watson
Blondie
Polly Kay
Piana Entertainers
Joseph Browning
BRIDGEPORT
Palace
North & South
Miller & Mack
Wood & Freed
Royal Purple Girls
(One to fill)
2d half
W & A
Mine Dullary Co
Joe Darcey
Herras & Willis
(Two to fill)
HARTFORD
Capitol
The Revolly

LOUISVILLE
National
Dreams
Polina & Le Roy
Eddie Nelson
Ruberville
Briscose & Rauh
3 Blue Demons
2d half
Harry Tauda
Dore Sisters
McDevitt Kelly & Q
Maurice Englin
Galeiti & Kolin
(One to fill)
NEW HAVEN
Palace
W & G Ahearn
Time Jarry Co
Dore 4
Herras & Willis
2d half
Ward & Oliver
North & South
Miller & Mack
Babcock & Dolly
Royal Purple Girls

SCRANTON, PA.
The Gauthiers
The Gauthiers
Ethel Theodora
Joe Laurie
Rose's Midlets
WORCESTER
Hazel Moran
DENTIST
Prices within reason to the profession
Dr. M. G. GARY
N. W. Cor. State and Randolph Sts.
Second floor over Drug Store
Entrance 6 W. Randolph St., CHICAGO

ETHEL THODORE
Laurie
*Ideal
2d Half
Frank Wilson
Alma Hubbard Co
Looking Backward
Morris & Shaw
(One to fill)
DUNNE & DAY
Pat Rooney Co
Silver Duvall & K
Hut Skelly Co
(One to fill)
LOS ANGELES
Bill Street
Aunt Jimma Band
Tony & Norman
Pearl Hickman Rev
Wanka

WILKES BARRE
Palace
Frank Wilson
Cavin & Woods
Johnny Murphy
Rose's Midlets
2d half
The Gauthiers
Ethel Theodora
Joe Laurie
Rose's Midlets
WATERBURY
Palace
(Sunday opening)
Billy Kincaid
Alma Hubbard Co
Looking Backward
Morris & Shaw
(One to fill)
2d half
Hazel Moran
Dunne & Day
Pat Rooney Co
Silver Duvall & K
Hut Skelly Co
(One to fill)

NEW YORK CITY
State
Stanley & Alva
Frost & Morrison
Silver Duvall & K
Fay Marbo
Staple & O'Neill
D & Belmont Rev
2d half
3 Wheeler Boys
GRINDWELL & Eisher
Wainwrights
Al Raymond
Lillian Ziegler Co
2d half
Thomas & E. E. E. E.
Fields & Fink
Cardo & Noll
Dundelin & Play
Sharon Stevens Co

WALTER WARD and DOOLEY
Kennedy & Davis
Harrison & Renee
Grey & Old Rose
Fay Marbo
(One to fill)
American
Diavolo & Betty
Jason & Harrigan
Hony Marks & Co
Ronna Troupe
ETHEL
Praser & Dune
(Two to fill)
Victoria
3 Wheeler Boys
Lillian Morton
Jordan Saxton Co
Jimmy Savo Co
Quixey Four
2d half
Rug & Ross

BOB MURPHY "and"
suggests for your summer vacation
Bingham Beach, South Royalton, Vt.
2d half
Pressier & Klalas
Flaherty & Stoning
(One to fill)
CAMBRIDGE
Central Square
The Pearsons
Hobbs & Stark
Clinton & Rooney
Margie Burton
2d half
McClintock & B
Jack Lavier
(Three to fill)
LYNN, MASS.
Olympia
McClintock & B
Jack Lavier

HENRI MARGO
assisted by
MARGARITA MARGO, ARDATH DE
SALES and HELENE BETH
Direction EAGLE & GOLDSMITH
CHICAGO KEITH CIRCUIT
CLINTON, IND.
Capitol
Jimmie Dunn
Demeral & Vall
(Two to fill)
2d half
R & P Valentine
Four Tamakas
(Two to fill)
DETROIT
LaSalle Gardens
Gibson Sis & Grady
Dooley & Parance
Ward & Dooley
(Two to fill)
2d half
Autumn Trio
Potter & Gamble
(Three to fill)
FINDLAY, O.
Majestic
Octavo & Volta
(Three to fill)

ORPHEUM CIRCUIT
CHICAGO
Palace
(Sunday Opening)
Anatol Friedland & Co
Cura Irwin
Whitling & Burr
Olga Comedy 4
Olga Cook
Dave Harris
(Others to fill)
MILWAUKEE
Palace
(Sunday Opening)
R. Fagin Orchestra
The Sheik
Van Horn
Jean Middleton
Joe Yeoman
(One to fill)

"SIR" JAMES DWYER
MINNEAPOLIS
Hennepin
(Sunday Opening)
Wells & West
Gardell Pryor Co
Gibson & Connell
Walton & Brandt
Robt Reilly
Lambert
2d half
Evans & Wilson
Fisher & Bertram
Antrim & Vale
Quixey Four

OAKLAND, CAL.
Orpheum
(Sunday Opening)
Lopez's Red Hot
Edwards & Deasley
Redmond & Wells
Yost & Clady
(One to fill)
KANSAS CITY
Main Street
Tofo
Laura Pierpont Co
Margaret & Morris
Silver Duvall & K
Hut Skelly Co
(One to fill)

LOS ANGELES
Bill Street
Aunt Jimma Band
Tony & Norman
Pearl Hickman Rev
Wanka
JACK THOMAS and HAYMAN
ECCENTRIC DANCERS
Have signed for New York production,
CHAMBERLAIN BROWN OFFICE

LOEW CIRCUIT
NEW YORK CITY
State
Stanley & Alva
Frost & Morrison
Silver Duvall & K
Fay Marbo
Staple & O'Neill
D & Belmont Rev
2d half
3 Wheeler Boys
GRINDWELL & Eisher
Wainwrights
Al Raymond
Lillian Ziegler Co
2d half
Thomas & E. E. E. E.
Fields & Fink
Cardo & Noll
Dundelin & Play
Sharon Stevens Co

WALTER WARD and DOOLEY
Kennedy & Davis
Harrison & Renee
Grey & Old Rose
Fay Marbo
(One to fill)
American
Diavolo & Betty
Jason & Harrigan
Hony Marks & Co
Ronna Troupe
ETHEL
Praser & Dune
(Two to fill)
Victoria
3 Wheeler Boys
Lillian Morton
Jordan Saxton Co
Jimmy Savo Co
Quixey Four
2d half
Rug & Ross

Beathoff & M'neer
Taylor Howard & T
Mignao
Corlins Humber Co
Lincoln Square
Frank Shields
*Walter Maxwell W
Norton & Melotte
Harry Hines
Snappy Bits
2d half
Gold & Goldie
Frost & Morrison
Bayes & Smith
ASTORIA, I. I.
Kafka & Stanley
*Ardell Cheves
Barry & Whitley
Thos P Jackson Co
Neil McKinley
Jasta Marshall Co
2d half
Margaret & Alvarez

THE ORIGINAL FOUR PHILLIPS
PLAYING KEITH CIRCUIT
Management: MAX PHILLIP
Fred Bowers Co
Neil McKinley
Knight & Knaue
Greedy Square
Gold & Goldie
Gray & Dean
Greenwald & Naze
Cossler & Beasley 2
Maxon & Brown
Seim & Straits Co
2d half
Page & Green
Jason & Harrigan
Frederick Hickey
Farrell Taylor 3
Al Haymond
Snappy Bits
Delaney Street
Page & Green
Dundelin & Play
Taylor Howard & T
Fisher & Bertram
Fields & Fink
Valda P Co
2d half
Claymo
Drean Sisters
*Hoban & Green
Bobby & Gray
Harry Hines
Moss & Mannings
National
Margaret & Alvarez

BALTIMORE
Middotrom
Lucy Gillette Co
Edna G. G. Co
Herbert Denton Co
Nelson & Parish
Kee Tom 4
BIRMINGHAM
Bljos
Maxon & Morris
Lyons & Wakefield
Harry Berry & Mies

IRVING and VERNON
Irving & Renee
Poster Girl
Praser & Buncce
Corinne Humber Co
2d half
Frank Shields
Northlane & Ward
Cossler & Beasley 2
Steppe & O'Neill
Romaine Troupe
Orpheum
Arco Bros
Northlane & Ward
Cardo & Noll
Judson Court 3
Farrell Taylor 3
2d half
Kafka & Stanley
Lillian Morton
Thos P Jackson Co
Poster & Seamon
Valda Co
Boulevard
Fletcher & Pasqule
Cooper & Gray
Bobby Jarvis Co
Rule & O'Brien
Knight & Knaue
2d half
4 Ylleros
Evans & Wilson
Fisher & Bertram
Antrim & Vale
Quixey Four

CHICAGO
Rialto
Monroe & Grant
Conroy & Howard
Ling & Long
Mallon & McCabe
Music Mania
Buffalo
State
Mankin
*Mintyre & Halemb
*Indian Reverses
Mumford & Stanley
Moran & Weiser

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State
Wyoming Duo
Ubert Carlton
C & T Harvey
Matthews & Ayres
LONDON, CAN.
Loew
Villon Sisters
Hughie Clark
Grazier & Lawlor
2d half
Whitling & Dunn
*Freddie Silvers & P
Hamlin & Mack

BROOKLYN
Metropolitan
Barton & Young
Sheldon Stevens Co
Mignon
Fred Bowers Co
2d half
Stanley & Alva
Warman & Mack
Hanson & Burtons
Jimmy Savo Co
(One to fill)
Edison
Ruge & Rose
Flo Ring
Marietta Craig Co
Friend & Hickey

JACK POWELL SEXTETTE
HEADLINING PANTAGES CIRCUIT
Moss & Mannings
2d half
Arco Bros
*Bowen & Baldwin
Wainwrights
Grey & Byron
Casson & Marie
Gates
Cassons & Marie
Warman & Mack
Grey & Byron
Poster & Seamon
Fred Lindsay Co
2d half
Selma Brantz Co
Walter Maxwell W
Right
Hurry & White
Tuck & Clara

MILWAUKEE
Miller
Forla & West
Delbridge & G
Quinn & Smith
Ethel Davis Co
MONTREAL
Loew
Raymond Pike
P & G Hall
Nippon Duo
Harry Mason Co
Bernard & Lyons
7 Honey Boys
NEW ORLEANS
Crescent
*Greeney & Rooney
Mabel Bondell
Moore & Elliott
Dayne & Williams

Gerard & Milo
 7d half
 Chas Martin
 Ray Rash Trio
 Wilson & Jerome
 Mammy & G D 2
 Dis Movie Stars
 Dis Movie Stars
OTTAWA, CAN.
 Loew
 Francis & Wilson
 A. L. Wilson
 M. Montgomery
 Lazar & Dale
 Mrs Eva Fay
PALISADES P.K.
 Castling Lamaya
 Hubert Dyer Co
 (One to fill)
PROVIDENCE
 Emery
 Paynes
 Merritt & Coughlin

VARDON and PERRY

HEADLINING PANTAGES CIRCUIT

This week (June 17), Lyric, Indianapolis

La Petite Revue
HAMILTON
 Pantages
 (23-25)
 The Cromwells
 Hegman & Briscoe
 DeLton & Craig
 Les Gellins 3
 Ben Barton Revue
CHICAGO
 Chateau
 (24-27)
 Paring Parade
 Fred Ardath Co
 Betty Byron
 Little Youth
 Burton Sisters
MINNEAPOLIS
 Pantages
 Wilfred DuBois
 Francis & Day
 Rudinoff
 Alexander's Opera Co
 Disicland to B'way
 (One to fill)
EDMONTON
 Pantages
 (25-27)
 (Same bill plays
 Calgary 28-1)
 Selina & Nagel
 Renetta & Gray
 Clark & O'Neil
 Canadian Ver Band
 Travel
 Prevost & Goulet
 Cornell Leona & Z
BERT—WAINWRIGHT
 in "THE RIGHT WEIGHTS"
 by PAUL GERARD SMITH
 Next week, Loew's American and Fulton

sky," which has pastel colorings and is said to have required upwards of 3,000 yards of lace. Mile. Rene's costume accomplishments show at the best in "Two Time Dan" (the only number without tights), and the boy and girl costumes in the "Tennessee" number.
 That there is not a thing the least objectionable in the entire production coupled with its extraordinary brilliancy, makes the production one to reflect the greatest credit on Beck, to whom the "tired business man" and his female associates owe a debt of gratitude. Beck's ability to gather together such an array of stars and hold Miss Etting, who is now in her seventh month (longest that any favorite has ever remained in such a show), combined with cajoling the two leading costume concerns in Chicago into co-operative effort, stamp him as the greatest genius yet connected with the cabaret world.

The reports of internal strife within the ranks of Paul Whiteman's orchestra in London, which have been widely circulated in orchestra and musical circles are wholly denied by Hugh Ernst, manager of Paul Whiteman's United Orchestrans, Inc., in New York. That Ferdie Grofe, the first pianist and crack arranger of the band, returned to New York last week is explained because of an expected family addition. The Grofes are going to the coast and will rejoin Whiteman when he returns to New York on the "Leviathan" Aug. 13. Whiteman for two or three weeks immediately following his return will be busy catching up on his Victor records.
 The Henry Busse alteration has been patched up and is said to be the best thing that could have happened for the champ "hot lips" cornetist. His personal success both as a musician and jazz songwriter, including a number dedicated to himself ("Hot Lips"), was a bit too much for him, with the result a verbal set-to with Whiteman ensued several weeks ago in London. Although kept quiet it trickled back to the States with various rumors that Busse would sever connections with the band and that he and Grofe will form a new combination. This is refuted by Mr. Ernst, although a new second cornetist will no longer be with the band on their return because of his demands for remuneration parring the older members of the orchestra.
 Joe Raymond, who subbed for Whiteman at the Palais Royal, has signed to make Victor records, but has not done any actual "canning" as yet. The Palais Royal will shortly close for the summer.

The dance hall on 53d street and Broadway, formerly the site of the Bluebird dance place and Iceland, is in process of reconstruction for a fall opening. I. Jay Fagen, formerly of the Roseland, will manage the new dance hall, as yet unnamed. Fagen and his father also own the Rosemont, Brooklyn, N. Y. Mai Hallett and his orchestra of 14 men will officiate. They are now at Le Bal Tabarin, Hartford, Conn.

Ben Selvin, for five years at the Moulin Rouge before Joe Gibson's orchestra went on, returns to the Moulin Rouge June 25. Selvin has long been a favorite at this Salvin cabaret and a special welcome party is being arranged for the orchestra leader's return. He has been absent from the Moulin Rouge about two years.

Samuel Genneen, who owns a chain of lunch rooms and whose venture into legit producing with Fred J. McIsaac was a flop, is now interested in two cabarets. Both are of the Russian style: the Club Balagan (former Little Club) and the Club Petrouschka.

John Lew Quinn, formerly a dancer in New York, is detained in the American Hospital, Paris, with a bad leg caused by the falling of a piece of glass.

Hunter Island Inn, on the Pelham Parkway, New York, by order of Arthur MacLean, its proprietor, entertained 1,100 children from the Bronx Home for Crippled Children Tuesday on the lawn of the inn. The kiddies were gorgeously taken care of. Next Saturday afternoon (June 16) MacLean is going to do social by holding on the same lawn a Pekinese exhibition with over 300 animals of that class entered. The dog show will be under the auspices of the Kennel Club. This evening (Thursday) the Inn will have a Gypsy Night, with many in costume.
 For the first time since it has operated under MacLean's direction Hunter Island has placed a cover

REVIEWS OF DISKS

POPULAR

WITHOUT YOU (Fox Trot)—Gene Rodemich's Orchestra
HONOLULU BLUES—Oriole Terrace Orchestra—Brunswick No. 2398

Both numbers are west coast favorites, the stately "Without You" being by Art Hickman, Ben Black (the Hickman orchestra's pianist) and Neil Moret, which Rodemich's orchestra has dressed up with a symphonic dance arrangement.
 "Honolulu Blues," by Michael Gunsky and Nat Goldstein, is also from the coast, but has been taken over by a metropolitan publisher, who should put this truly novel hybrid Hawaiian-indigo jazz number across. The Oriole essay some telling fancy flights of jazzlike in the rendition of this number.

MORNING WILL COME—Al Jolson WHEN WILL THE SUN SHINE FOR ME?—Charles Hart and Elliott Shaw—Columbia No. 3880

Jolson's "Morning Will Come," a more serious vocal effort, is refreshingly different from his familiar aggressive comedy and Dixie numbers. It's a better class fox trot song (by Bud DeSylva-Jolson-Conrad), much on the order of "April Showers," and is deserving of winning the same popular acclaim bestowed on the "showers" number.
 "When Will the Sun Shine for Me?" is interestingly duetted by the vet Hart-Shaw combo and is a fitting companion piece for the "Morning Will Come" idea.

IF ANYONE CAN STEAL YOU (Fox Trot)—Markels' Orchestra DONT BE TOO SURE—Same—Okeh No. 4827

Constance Talmadge debuts as a composer in collaboration with Edward Laska with "If Anyone Can Steal You Then You're Not the One for Me," probably a gift encouraged for a time by Irving Berlin, one of her particular friends at one time. At any rate, it's a precise, simple little fox trot that makes for ample saxophone opportunities in the different effects.

The reverse is another straight-away four-four number and as satisfying as any of the many in popular vogue.

DOWN AMONG THE SLEEPY HILLS OF TENNESSEE (Fox Trot)—Vincent Lopez and Band MARCH OF THE MANIKINS—Same—Okeh No. 4867

Lopez has dressed up George W. Meyer's "Tennessee" number with his usual effects and made it a stirring fox trot.

The reverse, "Manikins," arranged by D. Onivas, alias Savino (reversed), is a palpable paraphrase on the "March of the Wooden Soldiers" title—that's all, despite the suggestive vamp, but it ends there. The piece has a certain distinction, but does not approach the "Wooden Soldiers" march. Its melody is decidedly Russe in motif, and one con-

charge from 50 cents to \$1, according to time. The cover is elastic, however, and adapted by the management, having been announced in order that the house could more easily regulate its overflowing business. Sam Stemp returned to the inn as manager.

Gypsyland, 45th street and Broadway, is being remodeled and will reopen July 5 as the Hollywood Club, staged by Dan Dody. Eight former "Follies" chorus girls, Frank Fay, Evelyn and Maybelle and Victor Kaplan have been signed as principals.

Gilda Gray offered \$100 in competition at the Rendezvous, New York, for the girl judged to be the best in an imitation of her. The competition attracted seven young aspirants, all of them facially and physically perfect, who strutted and posed, shimmed and Hula-Hula-ed at the Rendezvous to the delight of a big crowd Saturday night. It was only after considerable debate as to the grace, style and ability of the several contestants that the prize was finally awarded to Chrystal Spencer, who, besides winning the \$100, will also deputize for Miss Gray at the Rendezvous during the latter's summer vacation.

The Jesse James Orchestra opened at the Monte Carlo, New York, with the new summer revue on June 20.

The Winter Garden cafe, Los Angeles, one of the oldest places in the city, is to close. The W. G. is located on Spring street facing the Alexandria Hotel, and was the one remaining spot in the town where anything resembling the old night life remained. There was a tab show in the form of a floor entertainment and the place remained open as late as 1 a. m., which is real late for this section. The lease for the building was disposed of over the head of the present man-

dures up the vision of a huck dancer low-squatting to the tune. Loew was the first to popularize "Wooden Soldiers," but the "Manikins" looks like a tougher assignment.

I WANT A PRETTY GIRL (Fox Trot)—Brooke Johns and His Orchestra DONT CRY, SWANEE—Same—Victor No. 19051

A novelty combination this, with Brooke Johns, erstwhile member of "Jack and Jill," interpolating vocal choruses to sustained dance rhythm. Johns is the banjost songster at some of the metropolitan cabarets before joining the production.
 The "Pretty Girl" number is from "Jack and Jill," and "Swanee" (Conrad-Jolson-DeSylva) was one of Al Jolson's "Bombo" entries.

IF YOU GO YOU'LL COME BACK BYE AND BYE—Marguerite Farrell (Vocal) COUNTERFEIT BILL—Billy Jones—Edison No. 51139

"If You Go" (Lew Pollack) tells its story by the title, but is an infectious rag number with a nice swing. It should connect and sounds like an excellent dance tune. Marguerite Farrell (soprano) is an unknown quantity, but sounds very promising. She lends charming distinction to a rag number.
 "Counterfeit Bill," rendered by the veteran Billy Jones, is a ditty about a fourflush colored gent who "looks like what he ain't," and is nicely contrasted with the forte piano accompaniment.

SEVEN OR ELEVEN—Ernest Hare (Vocal). SEVEN OR ELEVEN (Fox Trot)—Kaplan's Melodists—Edison No. 51143.

This is a double dose of the popular crapschooter's ditty backed up. Ernest Hare sounds sincere in his pleading with the bones to make a return Dixie trip possible while the dance tune is distinguished by various appropriate effects to fit the lyric; also some wicked forte banjo picking and a snappy "stop time" arrangement.

YES! WE HAVE NO BANANAS—Furman and Nash (Vocal). DONT WE CARRY ON—Same—Columbia No. 3572.

Furman and Nash are said to be proteges of Van and Schenck, also exclusive Columbia disk artists, and they are muchly reminiscent of their sponsors in song delivery. They strive for novelty with interpolations of dialect such as in the Greek "bananas" ditty. Furman and Nash as a vaudeville team have split, each taking different partners, but they retain their disk unity to sustain and build up the prestige gained by past performances although it's a pity they cannot popularize themselves as a duet in vaudeville as well.

"Bananas" (Silver-Cohn), a ditty that went begging from publishing house to publishing house is too (Continued on page 44)

agement and they will be forced to vacate.

George MacFarlane, of the Friars, and manager of the Terra Marine Hotel, Huguonot Park, Staten Island, is holding the formal opening of the season there tonight (Thursday) with a delegation from the Friars' Club attending. The Terra Marine is one of the delightful spots near New York, being a short run out on the island over beautiful roads. There is boating, fishing and bathing, a baseball diamond, and the hotel has some 125 rooms. There are two tremendous dining rooms, and Larry Deller's orchestra furnishes music for the nightly dances. This is the third season that Mr. MacFarlane has operated the hotel.

The Ferraro Brothers, formerly of vaudeville, but more lately directing their activities toward the selling of pictures for Famous Players, have opened the first Italian-American resort in the Catskill Mountains at Hunter, N. Y. The summer resort is conducted under the name of the Sunshine Villa, with one of the brothers constantly on the job directing the management.

Duilio Sherbo, the musical contractor, was given a verdict for \$7,134.47 by New York Supreme Court Justice Davis against the Clover Gardens, Inc., the Grand Central Palace dance place. Sherbo sued for \$25,000 damages on a year's contract from June 1, 1922, for furnishing a 20-people orchestra for \$2,500 a week under Bert Ambrose's direction. Joseph C. Smith, now at the Hotel Plaza, was called in to replace the Sherbo combination after Dec. 3, 1922, when Sherbo alleged he was discharged. Sherbo sued to enjoin Smith and the Clover Gardens, but lost, the court recommending that Sherbo seek to recover damages in a civil suit.

POTTER and GAMBLE

R. F. KEITH CIRCUIT

Direction: THOS. J. FITZPATRICK

Jas Kennedy Co
 Phil Davis
 Dance Varieties
 2d half
 Geo W Moore

GUS SUN CIRCUIT

Buffalo Lafayette
 Transfield & Trio
 Taylor-Macy & H
 Hickey & Hart Rev
 8 Blue Devils

CORTLAND, N. Y.

Cortland
 Rowles & Gilman
 Ford & Truly
 Hardy Bros Co

DETROIT

Columbia
 W & N Ryan
 Tom Post

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WESTERN VAUDEVILLE

CHICAGO

Majestic
 Berg & English
 France & Jerome
 Medbury & Ellis
 Tabor & Greer
 Warris Synopators
 Clayton & Lennie
 Vines Co
 Stanley & W. S.

ABERDEEN, S. D.

Orpheum
 2d Half
 *Sweet & Hill
 Fairman & Furman
 Ebenezer & Co
 (One to fill)
 *Karl & Wilson
 Nelson & Kerey
 (Two to fill)
G.D. FORKS, N. D.
 Orpheum
 2d Half
 Sterling & Gold
 *The Gregoria

FARGO, N. D.

Grand
 *Sweet & Hill
 Fairman & Furman
 Ebenezer & Co
 (One to fill)
 2d Half
 *Karl & Wilson
 Nelson & Kerey
 (Two to fill)
ST. LOUIS, MO.
 Grand
 Lamphina
 Densmore Sis & H
 Mack & Redding
 Coulter & Rose

TACOMA

Pantages
 Lewis & Brown
 Knowles & White
 Harry Downing Co
 Marion Claire
 Long Jack Sam
 Les Gladsons

PORTLAND

Pantages
 Leon Mizzi
 Purcella & Ramsey
 Juliet Dika
 Clay Crouch
 Krans & White
 Three Falcons

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(Two to fill)

ED. ISLAND, NED.

Majestic
 E & M Collins
 (Two to fill)
 2d Half
 Grace Manlove Co
 *Casey Devlin
 Al Barnes Co

KAN. CITY, KAN.

Electric
 *Healy & Gernella
 Fox Fletcher 3
 2d Half
 Crystal Bennett Co
 F'wirth & Francis

KAN. CITY, MO.

Globe
 Ardell Bros
 La Rose & Lane
 Bert Adler
 (Two to fill)
 2d Half
 Freehand Bros
 *Murray & Barton
 Pair of Deuces

HUGH HERBERT

223 LEFFERTS AVENUE, KENY GARDENS, L. I.

Phone Richmond 911 9663

(Two to fill)

KEOKUK, IOWA

Regent
 McJarry & H'umton
 Lambert
 (One to fill)
MILWAUKEE
 Majestic
 *Rebec's Dogs

PANTAGES CIRCUIT

TORONTO

Pantages
 (23-24)
 Gintaro

Harry Coleman
 Mikado Opera Co
 Kliner & Reaney
 Gordon & Healy

CABARET

(Continued from page 10)

any stage and gives an intimacy to the performance which is impossible in loop theatres. The outdoor garden accommodates between 2,200 and 2,400 people, and is arranged in half circle form with the stage as the hub.

The show is a gorgeous entertainment from a costume standpoint, exceptionally brilliant in talent, extraordinary in its draw through the presence of Evan Burrows Fontaine and Ruth Etting, and ingenious and sparkling as a production. There are many numbers which ought not to be permitted to pass out with the closing of this revue and which will doubtless be employed in musical comedy. "Two Time Dan," which is led by Ruth Etting, Mlle. Tremaine, Linda, Rose Kirsner, Mary Colburn, Francis Allis and Floyd Carter, is the outstanding hit. The next biggest hits are Ruth Etting leading the Rainbo girls in "Down Among the Sleepy Hills of Tennessee" and "Will You Miss Me?" Tremaine and Elsie Cole lead numbers effectively. Miss Fontaine is most famous of the dancers and gives a treat. Linda also contributes exceptional terpsichorean features. The Abbott Trio dance to popular numbers and register hits.

The costumes, which are products of Linton Shop and Mile. Rene, are a feature and worthy of enthusiastic praise. The number which brings the greatest credit to the Linton Shop is "There is a Rainbow in the

ALL HOT WEATHER RECORDS BROKEN BY

FAY MARBE

AT THE LAFAYETTE THEATRE, BUFFALO, THIS WEEK (JUNE 18)

WHAT THE BUFFALO TIMES SAID:

FAY MARBE GETS FINE GREETING

Film Star Appears in Person at Lafayette Square Theatre

An overflow audience greeted Fay Marbe, the famous musical comedy and screen star, at the Lafayette Square last evening. Miss Marbe, who will be remembered for her work in "Oh, Boy," "The Velvet Lady," "The Magic Melody," and in D. W. Griffith's picture, "Orphans of the Storm," presents a brilliant repertoire of selections from some of her musical comedy productions as well as a series of really artistic and gracefully performed dances. Miss Marbe wears several gorgeous gowns.

POSITIVELY THE BIGGEST DRAWING POWER OF ALL YOUTHFUL STARS

ENTIRE NEXT WEEK (JUNE 25) LOEW'S STATE, NEW YORK

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There was still an empty seat or two down stairs when Eddie Foy and the younger Foy came on to close the first performance of the vaudeville at the State-Lake Sunday. It is the usual thing for this house to be packed on Sunday before the picture is over at noon in the regular season. There were four acts booked for the State-Lake this week which came from the Main Street, Kansas City, and as the train was delayed none of these reached Chicago in time for the first show.

Bob Murphy and Fagan's Symphonio Orchestra were scheduled for the first show but were replaced by George Yeoman, who came over from the Palace, and Green and Burnett, who came from the Majestic. George Yeoman brought his scenery and everything but "Lizzie." Without much notice he gave a good performance, tipping off to the stage folks his cues for having the telephone ring without the audience noticing it.

Greene and Burnett scored a big hit here and justified the bookers who have had confidence in this act for some time. It consists of a couple of colored fellows who open with talk and then present individual singles and close with jazz instruments and an act dancing a bit. Frank Van Hoven and Jean Middleton were the other acts coming in from Kansas City, but making it in time for the second show.

Paul Kirkland and Co., who had been at the Majestic just previously, scored at this house. Kirkland starts to dance and then promises "new steps" offered on an unsupported ladder. Comedy with a cornucopia and with his company (a girl) round out an entertaining number. Frank and Teddy Sabini follow with an act similar to the extent that it offers a departure from the usual. Frank Sabini works with an associate in orchestra and then comes to the stage, playing on his own hook and accompaniment for Miss Teddy, who talks and sings. He does an Italian character type which never seems to grow old in vaudeville. Teddy finished her first song with mild enthusiasm, but did better with later songs. The comedy puts the act over nicely.

Don Valerio and Co., a fellow and two girls with a wire act offered in a striking setting, were liked. Laura

Pierpont and company have a sketch which is intended to show Miss Pierpont off in types but which is ordinary excepting that the drop is very attractive when seen under darkened stage conditions. Miss Pierpont does several characters and her vehicle might stand up for a star of greater importance but is hardly good entertainment in this bill.

George Yeoman and "Lizzie" and Green and Burnett held the next positions on the bill and the show was closed by Eddie Foy and the younger Foy. Their phony jazz band created interest and throughout the offering was rewarded by laughter and applause which pays tribute to its entertaining qualities. One man in Laura Pierpont and Co. sprang a joke aimed at prohibition and arguing that doing away with drink developed dopes which only a few people caught. Later Yeoman sprang a joke connecting Governor Smith of New York with drinking which brought big applause. The first joke fell flat because it was propaganda and Yeoman scored because of the wit involved and in spite of its being akin to propaganda.

Van and Schenck are rounding out their fourth week at the Palace and are even a bigger hit on their last week than their first, concluding a success which marks an epoch in Chicago vaudeville. At the Sunday matinee they sang parts or all of eighteen songs and to make up for any omissions they injected extra material into some of the numbers. Gus Van did all that was humanly possible to beg off after working nearly three-quarters of an hour. He announced that the next act—"The Shiek"—a horse though the audience did not know it—was getting "nervous" and then that they hoped to get away in time to see a couple of innings of the ball game. Van and Schenck's success in their fourth week in one mid-west house is equalled only by their ability to keep at it under such conditions. Their voices were even better Sunday than at the opening matinee.

There were other notable successes in connection with the Sunday matinee at the Palace. Toto, who has a lot of new stuff since last seen in Chicago, registered a strong personal hit, commanding applause

which had the deep ring of sincerity. Hal Skelley, who presents the musical comedy form of entertainment at its best for vaudeville purposes, was given a big hand of appreciation; Ina Williams, of his act, shared in this as was shown when he led her out by the hand. Mittie and Tillie, seen here for the first time, astonished by their combination of classic, dramatic and acro-

batic dancing. The Four Rubini Sisters replaced Eddie Wilber and Minnie Ridnor in second place and made their bigtime debut, doing nicely. The weather Sunday was ideal for outdoor entertainment and as a consequence there were some empty seats at the Palace but not many. During the Van and Schenck stay there has seldom been empty seats at any performance which makes this Sunday afternoon condition remarkable. The show got started at 2.24 and with eight acts only, as has been the plan for the last fortnight, the show run until 4.52.

Cross and Santoro opened the show with some acrobatic tricks which take on a physical culture nature and which are admirably presented. The Four Rubini Sisters, who were introduced to the west at the Majestic last week, did nicely in second place. The girls rather overdo themselves in effort for the big time but the act has the quality, once that it gets down to proper balance.

George Yeoman, who has a monolog introduced in a novel way, kept the audience laughing during the time that he waited for "Lizzie." Toto has some manikins, which are almost life size and in one instance exaggerated over life, shown in full stage which are an important addition to his offering. These are followed by his long shoe burlesque dance in one but in order to make way for Hal Skelley in "The Mutual Man" a wait of four minutes was necessary. This latter is a dandy condensation of musical comedy effort. Eunice Savain and Helen States assist Miss Williams and Mr. Skelley in making a lively interlude. Germaine Mittie and Eugene Tillio offer a highly artistic classical dance and then present an Apache number with the assistance of Willard F. Doroe. They give such a number a dramatic touch that is notable. Van and Schenck, again "next to closing" after earlier spots for a couple of weeks, register even greater success than previously. "The Shiek," a posing horse, with

no one appearing on stage, contributed importantly to the program.

Gene Green is in the Majestic for four weeks. Green is changing his repertoire of songs each week. Gillette and Rita open and present a combination of comedy acrobat and bicyclist with a singing and dancing soubret, which makes good entertainment. Olga Kane is one of those crooners of syncopated songs with oodles of personality. Tom Davies and Co. in a sketch, very ordinary, hold third place, making good through a surprise finish. Brown and La Velie, with the woman doing comedy, with a man xylophonist, did big with the Sunday night audience, though from a

and there was one man besides the operator in the big balcony, which seats 1,000.

The Chateau has been doing a big business, and this small house shows what a hot night can do. The show had but three women, and conflicts made it only fair entertainment, though the acts are mostly good.

Wildred Dobels opened with his juggling, which is one of the best exhibitions of the kind. Harrison and Dakin followed with Harry Cooper's "The Mail Carrier," slightly changed, with a woman doing straight to Harrison's comedy; fair. Billy Wells and Elclair Sisters offered a dancing revue which is classy, well-routined and lively. Ed and Tom Hickey scored with their comedy fooling, particularly the burlesque mind reading. The Three Regals closed the show with the same splendid act offered in years gone by.

The tabloid season is drawing to a close in Michigan, which has been the most consistent scene of this form of entertainment the past season, and which has found financial returns (along with scattered points in other mid-west states) which justify the assumption that musical comedy organizations giving two shows a night and changing bill in the middle of the week will be popular again next season.

Avery Hopwood, the playwright, returned to New York Tuesday on the "Majestic" after an extended European tour. Asked if his trip had been satisfactory, he replied: "Rawther, extremely so. Why, do you know, just before we reached the three-mile limit I had the felicity of drinking the very last drop of Scotch there was abroad? The perfect end of a perfect trip."

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Many thanks for sending me copies of your song, "IN A COVERED WAGON WITH YOU," and after hearing it played and sung, I can readily believe that it is the sensation as a popular song quite up to the mark of the sensational success of the Paramount picture, "THE COVERED WAGON."

At the present time the picture is playing only in Chicago, New York, Boston and Los Angeles, but next year, when it is presented throughout the United States in \$2.00 theatres, your song, I am sure, will have very wide distribution.

Let me congratulate you on your enterprise in being the first in the field with what looks to be a tremendous popular successful song.

Yours very truly,

(Signed) JOHN C. FLINN.

JCF-B

AL GREENSTONE is distribution agent for souvenir books and music for "COVERED WAGON" road tours and will handle our song exclusively in theatres that the "COVERED WAGON" plays.

WASHINGTON, D. C.

By HARDIE MEAKIN

The local dramatic men on the four dailies try so very hard to make a showing with their Sunday pages, but they have but mighty slim material to work with. Washington is in its summer theatrical sleep, and although the two stock companies

still continue, neither furnishes much unusual interest. All that could possibly be said of "Abie's Irish Rose" has been said, and now it is in its 15th week and attracting more money than any of the attractions produced by Smith & Duffy since they took the piece off last February. The house is now running on a week-to-week basis, this one-listed to be the last for "Abie" and for the house for the summer. Neither Smith nor Duffy have definitely announced plans for the coming season, although Jack Garrison, manager of the house for the Columbia Amusement Co., its owners,

is going to spend considerable money remodeling the front of the theatre, giving a more spacious lobby.

George Marshall and his stock at the Belasco did not hold Lowell Sherman the expected two weeks. Definite announcements were not made locally, but from the New York end it had it that Sherman was coming for two weeks. This week Marshall's company is doing Frank Craven's "The First Year," with Fred Raymond, Jr., playing the lead. This is the first presentation of the piece in stock, and but a

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few weeks after the appearance of the regular company with Craven himself at the New National.

Poli's, after two weeks of films, the week of the 10th having had "The Birth of a Nation," offered by the house treasurer, Stephen K. Coster, attracted a good week, but Steve did not try to force his hand after a good break in the weather, as this week started off extremely hot, which undoubtedly would have wrecked his business and eaten up the previous week's profits.

The National, with the remodeling of the front of the house, is making splendid headway with the work, while Brylawski's new Cosmopolitan, to take the place of his present Cosmos theatre, is now well on the way in construction, and will be another theatre for Washingtonians to be proud of.

"Enemies of Women," the Hearst Cosmopolitan picture at Moore's Rialto, is going into its second week and holding up well, while the current attractions at the other houses are: Loew's Columbia, "Only 38"; Loew's Palace, Dorothy Dalton in "Fogbound," and Crandall's Metropolitan, "Scars of Jealousy" and Keaton's "The Love Nest."

The Cosmos, now with a film policy over the summer, is offering "The Madness of Youth" for the current week.

NEW ORLEANS

By O. M. SAMUEL

ST. CHARLES—Saenger Players in "Turn to the Right."
CRESCENT—Vaudeville.
PALACE—Vaudeville.
STRAND—Lady Diana Manners in "The Glorious Adventure."
LIBERTY—"Souls for Sale" (film).

Larry Kuqua has been appointed press representative and assistant manager of Loew's Crescent. Kuqua was at one time a cameraman for Fox.

The De Molay Dramatic Company at Tulane last week. Outstanding hit of the performance was single in "one" contributed by Master

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Percy Vay. The kid had a lot of wise cracks.

The Palace closes the most prosperous season of its career Sunday.

The Orpheum Circuit has instructed Earl Steward to complete the mammoth cooling system which was started 'neath the theatre, but never completed, owing to the rush of getting the house opened as advertised. It represents an outlay now of \$50,000.

Loew's Crescent is "circusing" the coming engagement of Edwin August. The picture director has been attracting crowds in the Southern houses with his lore that especially appeals to and is aimed directly at film aspirants.

DENVER

By ALBERT W. STONE

The Orpheum closed two weeks ago; the Broadway is showing a state rights picture, Denham's last play for the season, "The Exciters," started June 10, and Empress (Pan) is advertising final seasonable bill of vaudeville. Now picture houses and summer stock company at Ellitch's Gardens have everything their own way.

Lillian Burkhardt made a hit at the Empress in "The Straight Dope" with her fine acting.

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"LA REVUE DE MARIGNY, 1923"

First American Ballroom Dancer to Star in Paris Receiving Unanimous Praise from Local Press:

NEW YORK "HERALD"

(PARIS EDITION)

(June 1, 1923)

"Miss Florence Walton, the American singer and dancer, sang in sweet, caressing tones in a new sentimental song, 'Toi et Moi,' the enthusiastic audience insisting upon encores. She drew a tempest of applause also in her dances with Leon Leitrim. In fact, she proved herself a delightful artiste, winning the hearts of the Parisian public straight away.

"Miss Walton's costumes upheld her reputation of being the best dressed dancer on the American stage."

"COMOEDIA"

(June 1)

"M. Deval knows how to produce a revue. He has carefully catered to the English and Americans by choosing Florence Walton as his star. Miss Walton sings and dances delightfully as a true virtuoso."

"LA LIBERTE"

(June 3)

"The cast of this revue is excellent. There is Florence Walton with her golden skin and black hair, and whose twenty diamond bracelets dressed the arm up to the elbow, and who dances deliciously."

"DAILY MAIL"

(PARIS EDITION)

(June 4)

"The Marigny Theatre too has now opened with its summer attraction called 'Revue de Marigny, 1923.' This also is an entertainment where song and dance, particularly the latter, are to the fore. Miss Florence Walton, who has often been spoken of as the best dressed woman on any stage, is the singing and dancing queen. All visitors to Paris will want to see her and hear her sing 'You and Me'."

"PARIS-MIDI"

(May 31)

"We must not forget the dances of Miss Florence Walton. She is the great attraction of the play."

"ECHO DE PARIS"

(June 6)

"The cast is extremely brilliant with Miss Florence Walton, who, with her partner, Leon Leitrim, was warmly applauded for her grace and elegance. Her lightness was most remarkable in her beautiful steps."

"ECHO NATIONAL"

(June 2)

"The audience particularly applauded Miss Florence Walton, who danced with incomparable grace. In her waltz with Leon Leitrim she seemed to be dancing on the clouds."

CHICAGO "TRIBUNE"

(PARIS EDITION)

(June 5)

"The beauties that ruled Paris in the time of the Second Empire are seen in retrospect. Florence Walton, exquisite and shapely as Le Portrait de Winterhalter, was a delight. The one perfect thing in the show, which is excellent in parts, is the dancing of Florence Walton. She is young, attractive, well dressed and distinguished, and dances with the most enchanting harmony and ease. She can waltz and shimmy, and show equal grace in each kind of dance. There is none of the angular acrobatics in her performance; whatever she does shows a classic perfection. Her partner is worthy of her. He is tall, good looking and elegantly groomed. The Red Devils (jazz) take a legitimate share of her great success."

MISS WALTON is also appearing with MR. LEITRIM, after the Revue, at "THE OUISTITI," her new dancing establishment just opened on the first floor of the Theatre Marigny, with view on the Champs Elysees

LILLIAN BURKHART

HEADLINED IN A VITAL, THRILLING COMEDY DRAMA

"THE STRAIGHT DOPE"

By RUTH COMFORT MITCHELL

THE TALK OF THE TOWN

SAN FRANCISCO "CHRONICLE":
"Lillian Burkhart took San Francisco audiences by storm yesterday, and her reception was of the royal order. Miss Burkhart does the same artistic work she used to do when she was the trump card in vaudeville."

FLORENCE BOSARD LAWRENCE in the LOS ANGELES "EXAMINER":
"I watched with keen interest Lillian Burkhart in her new play, 'The Straight Dope,' and found the woman and the artist equally satisfying. Gowned with the most exquisite taste, reflecting in her every movement the sophisticated woman of the world, Miss Burkhart makes her playlet one of vivid and illuminating consequence. Under the magic of her histrionism you quite forget that here is,

after all, a problem play, which must appeal to every citizen of this country."

HAROLD JENSEN, SALT LAKE

"Corking vaudeville entertainment, interpreted by the cleverest comedienne in vaudeville today. The play has thrills, comedy, heart interest and a terrific punch at the curtain."

FRANK E. WHITE, DENVER "POST":
"The play or moving picture that spreads propaganda must first be pleasing to vaudeville audiences or its value is useless. 'The Straight Dope' has suspense, action, comedy and mystery, and really puts over a big idea. Mrs. Wallace Reid is starring in a picture dealing with narcotics, BUT IT IS DOUBTFUL IF EVER THERE WILL BE PRESENTED A MORE VIVID, STRIKING AND EN-

TERTAINING PLAY THAN "THE STRAIGHT DOPE." The distinguished actress, Lillian Burkhart, gives a truly brilliant performance in the stellar role.

GUY PRICE, "EVENING HERALD,"

LOS ANGELES:
"Lillian Burkhart is to Angelinos what the Ziegfeld Folies is to New York's Broadway. To say that she lived up to her glaring advance notices would not be doing the popular actress justice—for yesterday's crowded audiences waxed wildly enthusiastic over the silver-haired star."

PEARL RALL, "EVENING EXPRESS":
"Forty huge baskets of flowers and one theatre party alone of over three hundred persons greeted California's beloved actress yesterday. The entire show is above

the average, but it was the triumphal return of Miss Burkhart in a brilliant play that held the center of the stage. It was conceded that 'The Straight Dope' gives her an opportunity for the finest work of her career. She runs the gamut from comedy to tragedy."

JUDGE BEN B. LINDSEY, DENVER, COLORADO:

"'The Straight Dope' is just about the finest one-act play that ever headlined a bill at the Orpheum, Keith's, or Pantages. It is not only a great contribution to the theatre and the public, but to the box office and the manager, and is only another proof that the theatre can, without preaching or propaganda, but through thrilling, magnificent melodrama, do as much for a good cause as the church itself. I do not wonder that people sit on

the edge of their seats and interrupt the play with screams and applause. I do not know in years when I have seen a sketch that was such a complete composite of everything that could go to make perfection in a vaudeville act."

GOVERNOR CHARLES R. MABEY, OF UTAH:

"I desire to commend not only your superb acting and the work of your very excellent company, but to compliment you on the remarkable way you put over a big message in the form of vaudeville entertainment. You are doing a great work. To hold an audience spellbound, to make them laugh and then cry, is an achievement, and I wish to commend your noble efforts to the public officials of other States."

ADDRESS, JUNE 23-JUNE 29, PANTAGES, KANSAS CITY, MO.

LOS ANGELES

By ED KRIEG

Tom Hogman did the press work for the "Cinderella" show at the Bowl. The production was given two nights, with proceeds going to the City Employees' Association.

The Mason is dark for three weeks. Henry Miller reopens the house early in July.

E. A. Brandstetter has contracted

CHAS. H. SMITH

VAUDEVILLE AUTHOR

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for the cafe concession at the Monroe Centennial and Motion Picture Exposition, opening July 2. Brandstetter operates the Marcel and Montmartre cafes here.

James Gordon and wife, vaudevillians, are laying off here.

Theodore Kosloff is rehearsing a big dance act for the M. P.

Carl Walke, Pantages manager, is visiting in the east.

The Orpheum, holding over one act for the third week and two for the second, is drawing big business. Mrs. Rodolph Valentino, with the

name Valentino played up in the billing, also figured in the attendance. Fannie Brice added a Yiddish Scotch number to her previous week's routine and was only permitted to leave the stage upon promising to appear again later. She did, with the assistance of Morris and Campbell, in a programed travesty of "Camille" which drew good laughs. Morris made them scream with the upper box comedy, and his skate dance finish goaled them. Miss Campbell, charming throughout, scored individually with a ballad, synopsing the second verse.

Blossom Seeley got a big reception upon her entrance, and easily repeated her previous week's hit, Benny Fields' class in every department is evident. He is equally proficient with comedy, singing and dancing. The talk encore between Miss Seeley and Fields is practically an act in itself.

Mrs. Valentino was nicely received. She looked sweet and stunning, entering in an ermine cape. The playlet doesn't require the film star's former wife to extend herself to any great heights. But what good lines the act contains and the moral are capably handled by the entire cast.

Emil Boreo detracts from his fine personality by too much facial contortion in the nutty section of his routine and the exaggerated foreign accent. But he displays a fine voice with an operatic impression, and the wooden soldier pantomime sufficed to win a hit.

The Littlejohns, with a dazzling stage setting, presented a pretty picture, opening with effective juggling and acrobatics.

Bobby McLean, assisted by Edna Blue, James Burke and Jim Waters,

closed the show. McLean's former races were shown on the screen, and his speedy ice skating exhibition on the stage proved interesting. Blue and Burke also show to advantage. Josephs.

Dancing proved the principal item on the current bill at Pantages. The show was rather shy on laughs. "The Speeders," headlining, depended on comedy, and got few ripples, falling flat at the finish. The girls are good-looking and nicely costumed. Castleton and Mack, clever, versatile couple, acrobatically inclined, danced in tuxes and scored as big as anything on the bill. The Russian steps with one of the men on his partner's shoulders got them away to a big hit.

"The Sheik of Araby," a half dozen men in Arabian attire, closed to good returns for their instrumental offering. The saxos are featured in the early section, and some good jazz playing to close. A speedy dancer livens up things, and Weenies aided the sextet with his appearance for comedy results.

The Blanche Hertz Kiddies opened. The eight little girls offered a wide variety of singing, dancing and comedy specialties to much appreciation. Olga and Mishka, offered three classical dances with effective costume changes for each. Henry Waldman filled during the changes with a couple of violin selections from the pit. The act is richly dressed and the girls dancing good. Josephs.

Just 13 people comprised the current bill at the Hillstreet, which lacked pretentiousness or the usual flash, but otherwise made punchy entertainment with several hits present. Frank McIntyre in

"Wednesday at the Ritz" got laughs from start to finish in this well-played farce. Anthony Hughes and Ollie Debrov revived their chickenology, in which both are blackface for their return here, and were a big laughing success. Next to closing their blues harmony finish stopped the show.

Edith Clifford put over an excellent brand of comedy numbers that compelled her to make a speech, wherein she thanked the audience for the lunch, meaning the applause. Something newer should be employed for future speechmaking.

Frank Whitman secured a hit in second spot with his dancing and trick violining. The McDonald Trio started the show at a fast clip, and Bert and Hazel Skatelle closed to hearty returns. Josephs.

With the Empire, Fall River, Mass., turned back to its owners by the Keith circuit, J. J. DeWald, assigned to it as manager, returns to the personal staff of J. J. Murdock, Keith's general manager.

EDDIE MACK TALKS:

No. 139

Lester Allen, for years one of the outstanding comedy features of the George White productions, is better this year than in the previous editions of "Scandals." Mr. Allen improves his comedy and changes his material with each production, yet has never procured his stage and street clothes from other than Eddie Mack. The one aim of Mack is for him, and not you, to worry about getting the latest in styles and the best of material.

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IN
SPICES
of
1923

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TOM PATRICOLA

"THE DANCING PHOOL"

GEO. WHITE'S "SCANDALS OF 1923," GLOBE, NEW YORK

"WORLD"

"When Mr. Patricola gets under way he is a STUDY-ANIMATED by 2,000,000 volts of man-made lightning—Patricola addicts STOPPED THE SHOW with their shouts for more."

"THE TIMES"

Among THE MOST SUCCESSFUL of the players last night was Tom Patricola, an eccentric, who was at his best in a burlesque Romeo bit."

"THE EVE. WORLD"

"Tom Patricola livened things up, with a good start he proceeds later on to score the FUNNIEST HIT OF THE SHOW. He was GENUINELY AMUSING in addition to being EXCEEDINGLY, CLEVER."

"DAILY NEWS"

"TOM PATRICOLA WAS THE HIT OF THE SHOW."

MANY THANKS TO MY KIND FRIENDS FOR THEIR WELL WISHES AND TO

My Picker, CHARLIE FREEMAN

My Booster, I. R. SAMUELS

My Keith Booker, E. V. DARLING

My Friend, CHARLIE MORRISON

My Counselor, E. D. WEGEFARTH

My Employer, GEORGE WHITE and

My Sister, MISS PATRICOLA

BALTIMORE

By ROBERT R. SISK

CARLIN'S ARENA THEATRE—DeFeo Grand Opera Co. in repertoire, third week.
CENTURY—"Only 33."
RIVOLI—"Slander the Woman."

PARKWAY—"Modern Marriage."
NEW—"Soul of the Beast."

For the second week of the DeFeo Grand Opera Co. at Carlin's Park business picked up fairly well, especially toward the last of the week. The dailies have gotten behind this summer grand opera company, which has several Metropolitan singers on its roster, and are giving it all kinds of space.

After the blow-up of the Joe Ten-

A PLEASANT OUTING

Leaves daily, except Monday, from Battery Landing, at 7:45 a. m., for S. S. day's sail on the ocean to the Fishing Banks. Later will make daily trips.

Mistletoe

Every accommodation for the lady angler. Boat can be chartered for moonlight excursions.

ner-I. M. Weingarden company playing atop the Century theatre, C. E. Whitehurst, president of the Century company, paid the fares of the troupe back to New York. This was after Tenner was unable to meet his obligations and had already given several members of the company I O U's for salary. Tenner, it is understood, has gotten an engagement in Washington.

Last Sunday night the Century Light Opera Co., together with 21 members of the Century theatre orchestra, were taken to the home of General W. Bladen Lowndes, Republican party leader of Maryland, to give him a surprise party. The party, which was given by C. E. Whitehurst, president of the Whitehurst Combined Theatrical Enterprises, consisted of over 200 invited guests, among them the socially prominent people of the city and Baltimore county.

The party was given on the country estate of General Lowndes in Howard county. Full electrical effects were carried for the show, which was "Pirates of Penzance."

The affair was arranged by Thomas D. Soriero, general manager for Mr. Whitehurst, who transported his musicians, guests and singers in automobiles from the Century theatre. It will be repeated shortly.

The affair received much comment in the dailies here, the first time such a stunt has ever been pulled.

Continuing its policy of running an after-piece to the regular vaudeville show, the Maryland last week pulled about the best of a long series with the Ibach orchestra as a background, and with Al Wohlman acting as master of ceremonies.

The management staged what Robert Garland, on the "American," termed the "Franklin Street Follies of 1923." Wohlman gave a song, followed by Lytell and Fant, a team which rolled up a hit of large proportions here last week, and held over this week. Then came Dooley and Morton, who gave an imitation of the John and Ray Dooley slow motion picture bit from the defunct "Bunch and Judy Show." After was Maureen Englin, clad in a paper dress, which she told the world was about the only one of its kind on the stage. She was followed by Mr. MacGregor, of the Helen Ware company, who did a lively dance in his costume of Colonial days. The whole thing moved like clockwork and was the most enjoyable feature of the bill. This week the same band, which was held over, puts on an after-piece with the aid of Alleen Stanley, Lytell and Fant, and Bert Wheeler. It is also a good piece of work.

BUFFALO

By SIDNEY BURTON

Robert Simon, manager of the Gayety (Columbia) for the past three seasons, will take over the management of the Casino, Philadelphia, beginning Sept. 1.

Ernest Frisbie, wealthy Buffalo attorney, has been granted an annulment of his marriage to Lady Mackenzie, African huntress and sportswoman, according to information just made public here. Fraud is alleged, the grounds being misstatements by the woman of her age and financial status. Frisbie also alleged that the title "Lady" was self-acquired and without any foundation in fact.

Lady Mackenzie, on the occasion

of her return to America from an African hunting trip several years ago, brought back one of the first wild animal films ever taken. The pictures, which were offered to various agencies, were said to have been unusual, but there were no takers, although the Shea Amusement Co. sponsored a fortnight's showing at the Teck two seasons ago. Recently efforts were again made to market the feature. Lady Mackenzie is reported to be an eccentric, she at one time having a whole retinue of native African servants at her home in Buffalo.

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"DOVER STREET TO DIXIE"

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LONDON PAVILION

Acclaimed by Press and Public

"DAILY MAIL"

*Dover Street to Dixie
(A Really Funny Revue)*

"The Plantation Revue in which Miss Florence Mills, the colored artist, appeared, was very enthusiastically received."

"DAILY TELEGRAPH"

"It was the second part of the program which aroused the greatest applause of the evening. To Miss Florence Mills fell the chief honors. It was a fitting conclusion to a very bright evening's entertainment."

"DAILY EXPRESS"

"It was so good to get to the Plantation. Florence Mills was the great go—a lovely, roguish, loose-limbed creature. She was good, as her comrades were good, because they were true to the soil they came from."

"DAILY NEWS"

"After many of the turns in the Plantation Revue there was enthusiastic applause, and rightly. Florence Mills is an uncommon artist."

"THE TIMES"

"Miss Mills is endowed with a great deal of personality, but all the members of the company work as though each one was its principal. They infuse into all their work much energy and cleverness that they always succeed in gripping and holding."

"DAILY MIRROR"

"The second part of the Revue is devoted to the Plantation, in which Miss Florence Mills, the celebrated colored artist, appears. Miss Mills combines the art of prima donna with that of the eccentric comedienne and has a very compelling stage personality. The entertainment is a great novelty."

"DAILY CHRONICLE"

"Florence Mills is a sort of imp who has reduced the grotesque in dancing and singing to a fine art."

"DAILY SKETCH"

"The Plantation portion of the program was received with wild delight. Florence Mills is a dusky electric spark."

"EVENING NEWS"

"Florence Mills, the star of the show, justified the reputation loudly trumpeted by the heralds of advance publicity. She was irresistibly roguish in her every number."

"MORNING POST"

Miss Mills has a striking personality and a musical voice."

"EVENING STANDARD"

"Miss Florence Mills, the leading lady, although the company is of all-star sort, sings with such intensity that you feel you are seeing the very roots of most American stagecraft."

"THE STAR"

"Florence Mills and her company embody the spirit of 'down South.' Their art is consummate and would make an immediate appeal in any audience in any land."

"REFEREE"

"Miss Florence Mills, the dusky star, is in figure and even style at times a dark and diminished replica of our own beloved Vesta Tilley."

"SUNDAY PICTORIAL"

"Florence Mills, who is the most beautiful half caste I have ever seen, and who, besides singing well, tingles with such vitality that one wonders whether motion does not come more easily to her than rest."

"SUNDAY EXPRESS"

"Miss Florence Mills and the whole company perform as if it is great fun. And how they can dance! They were so much better than their predecessors at the Empire that the comparison might be black and white instead of black and black."

NOT ONE ADVERSE CRITICISM

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WALTER J. LUSTIG

INDIANAPOLIS

By VOLNEY B. FOWLER

MURAT—"Captain Applejack,"
Stuart Walker Co.
ENGLISH—"Getting Gertie's
Garter," The Grand Players.

Business men's clubs joined hun-
dreds of the usual run of playgoers
this week in wishing Stuart Walker
and his company well in their 100th
anniversary appearance. Mr. Walker
and his players have appeared at

the Murat every summer, beginning
in 1917, establishing a record un-
equalled in the theatre.

To give the affair a special anni-
versary tang, Mr. Walker used in
the cast of "Captain Applejack" this
week, as far as possible, members
of the original company or artists
who have been with him for several
seasons. Among the favorites of
long standing were Aldrich Bowker,
Blanche Yurka, George Somnes,
Judith Lowry, Boyd Agin and
others.

James W. Mellen, an attorney for
the local picture machine operators'
union, has announced the union is
preparing to file suits to compel
Sunday closing of all movie houses
in Indianapolis as part of the war
of the union on several neighbor-
hood non-union theatres. The suits
would be in the form of petitions
for mandamus to Mayor Shank to
enforce the Sunday closing law.

With R. W. McBride as agent the
Seiznick Distributing Corporation
has qualified with the Secretary of
State to do business in Indiana. No
capital is held in this state, accord-
ing to the papers.

When an usher at the Lyric last
week asked a party with a baby to
keep the child quiet the party left.

A considerable portion of the audi-
ence started to walk out, too, it is
said. However, when it was learned
that no official order to leave had
been given most of the audience
resumed seats.

SYRACUSE, N. Y.

By CHESTER B. BAHN

STRAND—"Down to the Sea in
Ships."
EMPIRE—"Your Friend and
Mine."
ROBBINS-ECKEL—"Java Head."
CRESCENT—"Grumpy."

Facing worst possible opposition
—the circus—the first Novice Night,
an amateur tryout stunt staged by
the Syracuse Hearst newspapers in
co-operation with Keith's, suc-
ceeded in giving Keith's its largest
summer policy audience in the
house's history last Friday. The
stunt went over with a bang, and
will be continued throughout the
summer. In spite of the fact that
the bill ran close to midnight, there
were few walkouts. In the future,
however, the amateur acts pre-
sented on Novice Night will be
restricted to two, one of which will
be given a full week's Keith engage-
ment to follow. The first amateur
number billed will be "Stardust,"
a dance revue, scheduled for the week
of June 25.

Acting upon a string of protests,
he says, Mayor John H. Walrath of
this city has notified Stephen A.
Bastable that the site of the
Bastable theatre, destroyed by fire
several months ago, must be cleared
of the ruins at once.

Edwin O. Weinberg, who left the
management of the Strand here to
fill a similar berth at the new State

theatre, Schenectady, will return to
Buffalo, his old stamping grounds,
to assume the management of a film
exchange. He will be replaced at
the State by Capt. George C.
Broome, for whose grand dad
Broome County was named years
ago. Broome has been managing
the Strand at Yonkers.

SEATTLE

By WILLIAM B. McCURDY

Will King and company open a
three months' stay at the Heilig
June 23 in a new show. It will be
an 11 to 11 grind, with pictures
padding out the program; 60-cent
top.

Not since Fred Stone was here

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FINE LUGGAGE

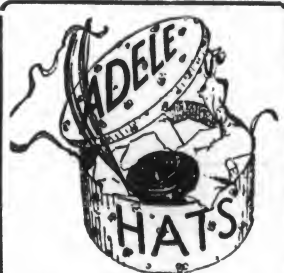
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Blanche Bates, Henry Miller, Ruth
Chatterton and others. They open
June 30 at the Metropolitan. The
piece has been highly touted in San
Francisco, where it closes Saturday
and is due for a New York run in
October.



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Thomas Eleene

Vance Curtis
Villon Sisters
Virginia Miss

Well Wm
Weidanos A
Wellington Frank
Whitfield Ann

Hardy & Gibson

Kyham
Kingston Bobbie

Left Nathan P
Lane Jean
Lee Bryan

Morrison & Daley
Meakin Walter
McGowan
Mantel Leonard R

Nielson, Anabel

Pullman Katie

Southern Jean
Smith Oliver C
Santrey N & Green
Stimmons J D
Silverettes The
Warden Harry
White Francis
Warden Horace C

the Harding Brothers' hands for the past several years and which has been destroyed by gas explosions twice, has been sold and the building remodeled as a commercial institution.

The war romance of Asia Peters, Swiss actress, who came to this country with 11 trunks of feminine finery, a handful of jewels and a plentiful supply of money to marry a soldier whom she fell in love with in Germany, is ended, and the girl is here studying the "native" language and seeking a place where her talents will earn her a livelihood. The soldier in the case is Wellington Clark, of Cherryvale, Kan., who was a sergeant in the American army on the Rhine. The two met at Zurich, where Miss Peters was a star at the St. Moritz in 1921. It was love at first sight, and then Clark was ordered home. The girl followed as soon as she could make arrangements, and they were married last February. Miss Peters explained that she only expected a modest little home, but that her husband, who is a bridge builder, could not give her even that, failed

to support her and even abused her. Her money was running low, and she decided to leave him and come here to try and find work in her profession. She said that her passage money, which she paid out of her dowry, was \$300.

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KANSAS CITY

By WILL R. HUGHES

ELECTRIC PARK—"Follies of 1923."

NEWMAN—"Girl of the Golden West," film.

ROYAL—"Masters of Men," film.

LIBERTY—"Who Are My Parents?" film.

GLOBE—Vaudeville and pictures.

Fairlyland opened June 16. Bad weather caused a week's postponement. Sam Benjamin is general manager.

Every film exchange in the city was closed Monday during the funeral of Henry Taylor, city representative for Universal (films), who died following an operation. Mr. Taylor was one of the most popular picture men in the city, and his death was a great surprise and shock to his many friends.

The "Three Dancing Girls" at the Mainstreet this week were featured at the Globe but a few weeks ago. It is unusual for the Junior Orpheum to play acts so close after the Globe.

The bathing girl revue on the Boardwalk at Electric Park is just about the most startling flash ever seen in this city. The 12 girls are presented costumed in elaborate samples of the costumer's art which leave nothing to the imagination.

When "Safety Last" was at the Liberty for three weeks all of the advertising carried a line stating the picture would not be in any Kansas City theatre for five weeks. The film, however, has been running in residential houses here for the past week.

An announcement that Roscoe Arbuckle, former film favorite, now barred from the screen, would appear personally at Electric Park in the near future started the fireworks and a flood of protests from ministers and heads of women's organizations. The park caters to the very best class of people here and has a large children's patronage.

The Doric, a "white elephant" on

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From Now On I Am

HARRY COOPER

THE INSURANCE MAN

HON. JAS. J. WALKER, Attorney

FOREIGN REVIEWS

(Continued from page 17)

the acid test. But despite its defects, the play is "strong medicine" and the two main characters are so admirably played a most interesting evening's entertainment is the result.

The plot revolves around a young, handsome, intelligent, full-blooded woman who has been lame from birth. Her father is a famous surgeon and has consulted with the greatest medical practitioners of the day, but the invariable opinion is there is no cure. The girl is in love with a young man who writes lyrics from which she derives inspiration for her music.

Along comes Ragatzky, a fiercely temperamental Continental who has invented an electrical appliance with which he has accomplished some marvelous cures of cases that had been pronounced hopeless by the surgical fraternity. He isn't even a physician—merely worked as an assistant in his uncle's surgical appliance establishment. The medical fraternity look upon him as a quack, and the girl's father refuses even to meet him and investigate his invention.

By a ruse he gains admittance to the girl's presence, in the absence of her father, frankly avowing if he can cure the great surgeon's daughter he will be world-famous. He reads the girl's character—tells her brutally and frankly she craves sex life, and after observing her walk and examining the x-ray photographs of her deficient limb, declares if she will submit to his treatment for one year she will be as normal as any other healthy woman. He firmly believes this, and partially hypnotizes the girl with his dominant personality.

The father refuses to permit the experiment, reminding the girl he has taken her to the world's greatest surgeons, but in a very strong scene she tells him she is starving for the fullness of sex life, placing before him that if her mother had been a cripple he would not have married her mother for her beauty of soul alone—that a husband demands, and is entitled to, the sex relation, and not beauty of soul alone, which her father suggests as a compromise.

She leaves her father's house and submits to the treatment for one year, strapped to the quack's apparatus in the Ragatzky sanitarium. Meantime Ragatzky has proclaimed to the press he is accomplishing this marvelous cure. At the end of the 12 months the press photographers, reporters and motion picture news weeklies are invited to attend while the girl walks out of the private hospital. With a number of surgeons present the girl



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walks a few steps and falls, unable to proceed further.

Ragatzky is broken-hearted, not so much because he is ruined and discredited, but because he has fallen in love with the girl—even to the extent of pretending her lyric-writing lover has been diligent in his attentions to her, in order to make her happy.

At this juncture the girl's father

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enters—declaring he has been experimenting with Ragatzky's method, applying proper medical science to the crude basic idea, that the girl will eventually be cured and offering to work in association with Ragatzky in the future. Meanwhile her lover shows plainly he hasn't the courage to go through with his offer of marriage when it looks as if she will be a cripple for life, and the curtain descends with the girl in the arms of Ragatzky.

Leslie Faber, one of London's finest actors, makes of the role of Ragatzky an eccentric "character," at first a mountebank, later redeemed by his love for the girl. He invests it with romance, and is especially effective in a scene wherein he kisses the girl in her sleep, pretending it is the young man she has idealized as her lover. The "girl" is convincingly played by Isobel Elsom, who simulates physical infirmity to a nicety. Dawson Milward gives an artistic interpretation of the father, with the remainder of the cast of small consequence and allotted to players of that calibre.

PEDLAR'S PIE

London, June 4.

Louis Rihl is a comedian who produces and plays in his own touring revues and is credited with being a "bug" on discovering or unearthing unknown histrionic talent of that caliber. He introduced Leslie Henson to London some years ago in a revue called "Nicely, Thanks," and now Henson is associated with Rihl in "Pedlar's Pie," produced at the Court, June 2, after having played for some time in the provinces. The small company numbers eight principals, with no chorus, and the various bits portrayed by the company comprise 64 characters.

Three arches of dark canvas with a series of drops are all the scenery utilized. Comparatively little was expended on the costuming. Rihl himself is a clever artist and the majority of the supporting company

I make them You smoke them
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are exceptionally competent in that branch of entertainment.

The show is strongly reminiscent of an American college amateur entertainment in the matter of erudite lyrics and tuneful melodies. If produced by a high-class West End producer, elaborately costumed and scenically caparisoned, it might rank with the best.

Jolo.

DISC REVIEWS

(Continued from page 31)

well known in song history to require any comment—even the fact that Louis Bernstein (Shapiro-Bernstein, the publishers) personally didn't like the tune and only published it to oblige young Elliott Shapiro.

"Don't We Carry On" is an "Ain't We Got Fun" sort of a gang song and has a few comedy points to commend it.

DOWN BY THE RIVER (Fox Trot)—Sophie Tucker and Rega Dance Orchestra.
VAMPING SAL—Same—Okeh No. 4837.

This is a double duty disk. It is labeled a fox trot and seemingly intended for dance purposes. Both selections are inaugurated with a full instrumental verse and chorus before Sophie makes her presence heard to the orchestra accompaniment. Both rags are of the usual Tucker style and capably delivered.

SUN-KIST ROSE (Fox Trot)—Kaplan's Melodists.
ARGENTINE—Atlantic Dance Orchestra—Edison No. 51150.

The "Rose" number (Cal DeVoil) is a sprightly dance tune which has a fine chance for summer popularity if properly plugged. "Argentine" from "Caroline" is a Berlin origination (Edmund Kunneke), Americanized by Alfred Goodman and is bright and colorful Spanish fox trot. Both orchestras do justice to their respective assignments.

Abel.

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GARRICK—Bonstelle Players in "Dover Road." Next, "To the Ladies."

MAJESTIC—Woodward Players in "Charley's Aunt." Next, "Widow by Proxy."

MADISON—Closes this week for redecorating, three to four weeks.

Bebe Daniels in person this week at Capitol.

Nan Halperin headlining this week at the Miles.

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Wonderful Child

Words and Music by
JOE HEARST

Moderato

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Floor, 62816, Pico 5514.
SAN FRANCISCO—Pantages Theatre Bldg., 5th
Floor, Douglas 6955.**NEWS OF THE DAILIES**Sam H. Harris will produce a play
entitled "Thawing" next year to fol-
low up his "current" productions
"Rain" and "Icebound."Roy O'Neill, director of the
Ethiopian Art Players, has been
freed of the charge of grand larceny
made by Robert Levy, backer of the
shows.Tyrone Power was arrested in
Los Angeles on a charge of failing
to support his two minor children.
He has been released on \$1,500 bail
pending trial.Margaret Anglin is to open her
repertory season at the Curran The-
atre, San Francisco, on June 25,
with Oscar Wilde's "A Woman of
No Importance."Percy Mackaye's play "The
Scarecrow" will be done in Russia
under the supervision of Dr. Sergius
Bertenson of the Moscow Art Play-
ers.The entire properties in the home
of the late Gus Williams, famous
Dutch comedian, at 74 Waring
place, Yonkers, brought only \$1,000
in a sale held there on June 13. The
crowd was apathetic. The offerings
included autographed programs and
photographs of famous stars of by-gone days and unpublished plays
and songs. The widow intends to
sell the Waring place home.The American Legion, the Over-
seas Actors' League and many other
patriotic organizations have started
a campaign to do away with what
they term the "misuse" of the
American flag in theatres, such as
when it is used to "save the show."The Nell O'Brien Minstrels with
Bert Swor is announced as a part-
nership for next season, with
O'Brien and Swor equal partners.The name of Louise Groody (Mrs.
McGee) got into the dailies in con-
nection with the stories of the
Fuller-McGee guilty plea and bank-
ruptcy proceedings. Some of the
stories asserted a report Miss
Groody had been given over a mil-
lion dollars by her husband, Miss
Groody, who was in Paris when the
reports came out, denied any money
gifts from McGee, and said she was
bearing the expenses of traveling
from her private funds. McGee and
Miss Groody were married about a
year ago while the dancer was in
a show at the Globe, New York.
Fuller and McGee pleaded guilty to
one indictment against them and
were remanded for sentence.Another theatrical connection in
the bucket shop cases is that of
Jules C. Rabiner, formerly associ-
ated with Edward S. Keller his
uncle and the vaudeville agent.
Rabiner left theatricals, opening a
stock brokerage business with a
branch at 245 West 47th street.
Suspending business with many
creditors, Rabiner became involved
with the authorities without his
case as yet having been disposed of.

Among the new shows announced

recently for production on Broad-
way this summer and fall are "Tin
Gods," by William Anthony Mc-
Guire; "Playthings," a Viennese
comedy by Rudolph Lothar and
Hans Eachwitz, to be produced by
Carle Carlton; "Princess Zim Zim,"
by Edward Sheldon and Dorothy
Donnelly; John Barrymore's first
starring vehicle now being re-writ-
ten under the direction of George
Tyler, "The Newcomers," a revue
by Joe Burroughs, produced by
William Morrissey and featuring
Al Fields; an unnamed musical
comedy by Harlan Thompson,
featuring Nan Halperin and pro-
duced by her husband, William
B. Friedlander, and L. Lawrence
Weber, and a play in which Car-
lotta Nilsson will emerge from long
retirement, written by herself and
as yet without a definite title.Reports from Oberammergau say
that members of the cast of the
Passion Play were impoverished by
the presentation of the famous
crucifixion drama this year and
may never give it again. It is said
that Anton Lang, the carpenter who
played the role of Christ, received
in German currency only about the
equivalent of \$3 in American money
for his 11 months' work. Their only
hope is to recoup their fortunes by
the sale of their industrial art
products, which they are bringing
to America in the fall.The projection screen of the
Garden Theatre in Brooklyn was
wrecked last week by vandals.Last Saturday night Joseph
Tierney, manager of the Sam H.
Harris Theatre, had four men,
whom he alleged were drunk, ejected
from the performance of "Ice-
bound." When he left the theatre
after the show he found the four
laying for him in a frame of mind
far from pleasant. The outcome
of the affair was that they went to
the police court and Tierney to the
doctor's.Mabel Walzer, Fatty Arbuckle's
leading lady in his revue, a Chicago,
is suing Dr. Otto H. Larsen, wealthy
young dentist of Chicago, for
\$50,000, charging breach of promise.
When told of the actress' action the
dentist said, "It is the funniest thing
she ever did. Wait till I get her in
court!"Among the theatrical people men-
tioned by the dailies as unofficiallyreported to be passengers on the
trial trip of the Leviathan are E. F.
Albee, King Lardner and Sol Bloom.Gertrude Vanderbilt, actress,
denied in the New York Municipal
Court that she owes any money to
the Val O'Farrell private detective
agency, declaring that the detec-
tive had "gyped" her. She says
that she employed O'Farrell in July,
1920, to shadow an unknown woman
but that she dismissed his operative
when she saw she was being
"gyped," letting him keep the
money she had paid in advance.
The dope on the traced woman has
not come to light as yet.A Glasgow weekly newspaper re-
cently published an article supposed
to have been an interview with
Hetty King in which the English
actress is quoted as saying that
American audiences have gone dry
in humor since prohibition and that
the laughter of the nation had dried
up. Miss King is suing the paper
for \$15,000, claiming that the whole
thing is a fabrication, that she loves
Americans and that prohibition does
not interest her.Peggy Davis, formerly of the
"Follies" and now in the films, was
helping Park Commissioner Gallatin
take two lion clubs from the Central
Park Zoo to the Jubilee Exposition
at Grand Central Palace Tuesday
when the playful little animals
started to fight. The actress was
bitten on the nose and scratched on
the hand in the melee and it mat-
ters worse the chauffeur of the
auto in which they were riding be-
came frightened, lost control of the
car and collided with another
vehicle. The occupants, who were
not badly injured, were taken to
the Central Park Arsenal, where
first aid was administered.The fifth edition of the "Green-
wich Village Pollies" will open at
the Shubert theatre the end of
August with Daphne Pollard fea-
tured.Peter de Note, bandmaster, is
suing the city of New York for \$320
which he claims is due him for hav-
ing marched with his band in the
parade of city employers which
opened the Silver Jubilee on May 26.
Commissioner Whalen has claimed
that he broke his contract by play-
ing "How Dry I Am" as he passed
the reviewing stand. The incident
aroused considerable comment at
the time, inasmuch as GovernorSmith was said to be highly pleased
and Mayor Hylan thoroughly dis-
gusted. Note was ordered to stop
by a police officer but he continued
to the end, saying that to interrupt
the classic would have been dis-
cordant and unprofessional.Theodore Greenberg of the Bronx,
who claims he is vice-president of
a picture company, was arrested
last Thursday for obstructing traffic
at 47th street and Broadway by try-
ing to fish for a quarter that had
dropped through a subway grating,
with a pole, a piece of string and a
wad of chewing gum. After a crowd
of several hundred had gathered, a
policeman told Greenberg to move
on or get a summons. "Take it and
frame it," the angler is reported to
have answered. He was fined \$25
for disorderly conduct after he had
told the judge that he used to do
that as a boy and he didn't see any
harm in it now, even if he is 32
years old.The name of "Yesterdays," the
play about Stephen Foster, has
been changed to that of the com-
poser's song, "Swanee River.""The Good Old Days," the A. H.
Woods production that played out
of town under the title, "Light
Wines and Beers," is scheduled to
open at the Broadhurst, New York,
Aug. 6.Ethel Barrymore appeared as "Miss
Greater New York" at a special
series of tableaux presented last
Friday night at Grand Central
Palace in connection with the Silver
Jubilee Exposition. McKay Morris,
her leading man recently, took the
role of Father Knickerbocker.A Washington newspaper man
who is touring the country in an
automobile reports that the Lincoln
Highway is lined with "moon-struck
movie maidens" bound to Holly-
wood. Out of 200 girls to whom he
gave a lift on their way, he says
there were 30 college graduates.
All seem ambitious, courageous and
undaunted. They are foot-sore,
weary and penniless but nothing
can deter them from their quest for
screen fame.A suit for the possession of three
rings worth \$4,600 and a Pekingese
dog valued at \$400 has been dis-
missed in the Supreme Court of
New York City. It was brought by
Arthur R. Brody against Juanita
Hansen. Brody claimed that he
gave the dog for safe keeping to
the girl and let her have the rings
when she went to interview a man-
ager one day. She said that he had
given her both the dog and rings as
presents and managed to convince
the court of it. Brody was directed
to pay all costs as well as give up
the property.**MUSIC MEN**Richmond-Robbins, Inc., will
publish a saxophone instruction
book by Rudy Wiedfeld.The Songwriters will hold an out-
ing July 15 at Whitestone Landing,
Long Island.Billy Vanderveer of the Shap-
ro-Bernstein staff is seriously ill in
the Columbia hospital, New York. He
has been operated on for cancer of
the stomach.Dr. Arthur Mees, noted musical
director, left a net estate of \$4,081.75
when he died, April 26. It was dis-
closed in the Surrogate's Court,
New York, last week through order,
signed by Surrogate Foley, exempt-

ing the property from inheritance taxation. Under his will, executed May 28, 1899, he named his widow, Susan Marguerite Howell Mees, of 194 Riverside Drive, to whom he was married in 1897, sole legatee and the executrix.

Dr. Mees, who was 74 years old and a native of Columbus, Ohio, had been prominently identified with the Cincinnati May Festival as chorus-master for 14 years, and for some time was the assistant director of the Chicago Orchestra, under Theodore Thomas.

Later he conducted the Orpheus Society, the Mendelssohn Society of New York City, and other musical societies at Albany, N. Y.; Worcester, Mass.; Bridgeport, Conn.; and Boston, Mass., and was assistant conductor of the National Opera Co. He was the author of several books on music, and a close friend of the late H. E. Krehbiel, the famed music critic, both of whom had been invited to be the guests at the Cincinnati May Festival Association on the occasion of the Golden Jubilee concerts, which were held in that city at the Musical Hall last month.

The Associated Composers Institute of America has opened offices in the Loew Annex Building. This is a bureau through which the services of certain composers and arrangers of music are contracted. M. Marcell is in charge.

At a meeting of the M. P. F. A. held June 14, all the existing officers and members of the board of governors were re-elected.

Johnny Black, the songwriter, has formed a company in Philadelphia for the manufacture of the "Johnny Black Mutes for Musical Instruments." At present Black and his wife Shirley Vernon are living apart but mutual friends expect a reconciliation. Miss Vernon, who is a sister of the pugilist, Bill Brennan, is playing the principal part in the new Moulin Rouge Revue.

Americans returning from Paris claim that American music is getting to have more and more of a monopolistic control in the French capitol. Up to a year or two ago one heard chiefly European pieces in the Parisian cabarets, and it was only very exceptionally that a Yankee tune achieved any degree of popularity. But the American jazz craze had landed, solidly and only the melodies written around 46th street are to be heard now.

There has been a good deal of trouble in the No. 1 "Shuffle Along," lately, with a clash between Miller and Lyle, and Sissie and Blake, the chief cause of disquiet. Miller and Lyle have been dissatisfied for some time and recently petitioned for a share in the song royalties coming to Sissie and Blake, the writers.

Their request was not granted and consequently, wishing to sever their connections with the company, they made a contract with George White to appear in a new production, upon which, it is reported,

White is to spend \$75,000 of his own and his backers' money.

Harry Cort, producer of "Shuffle Along," then stepped into the argument. Miller and Lyle had a three-year contract with Cort. The three years are up. There was a special clause in the contract that said Cort might call on their services as long as "Shuffle Along" remained out. Cort claims that he has the show booked for next year and that he will apply for an injunction if the colored team tries to break their contract.

Miller and Lyle counter this claim by saying that they have an interest in the show and, as part owners, are privileged to substitute someone in their place if they wish. The dispute is expected to be settled one way or another in the near future.

The Artistic Music Co. is the newest addition to the local music publishing ranks. Eddie Adams and Maurice Rosen, well-known in the song business are associated with the new venture.

Following the success of "Yes, We Have No Bananas," an epidemic of "Yes, No" songs is threatened. The Richmond Robbins Music Co. is said to be about to publish "My Brother Has No Pineapples, No," by Jack Meskall.

Fred W. Taylor is now professional manager for the B. A. Music Co.

The Music Publishers' Association of the United States last week re-elected George Fischer president at its convention in New York. Sam Fox is the new vice-president and E. T. Paull and Harold Plummer were re-elected secretary and treasurer respectively. The directorate consists of E. F. Bitner, Walter Coghill, Harold P. Crosby, Walter Fischer, R. L. Huntzinger, C. A. Keller, Dean Preston, Jr., J. T. Roach, M. E. Tompkins, Isidore Witmark and C. A. Woodman.

Leo Jacobs has connected with Stark & Cowan.

The Ned Norworth, Inc., of Chicago, a music publishing concern, has arranged a tieup with Famous Players for a song entitled "In a Covered Wagon with You," which will be featured in advertising and sold in connection with the showing of the photoplay, "The Covered Wagon." The combination is an important step in the activities of the new music publishing concern.

Another fight over the distribution of the estate left by Frederick E. Belcher, treasurer and secretary of Jerome H. Remick & Co., music publishers, who died Sept. 11, 1919, was begun this week in the Surrogate's Court, New York, when Maxine Fredericka Belcher, decedent's daughter, of 600 West 113th street, obtained an order from Surrogate Foley, returnable July 3, directing her stepmother, Flo Hart, to show cause why, as the administratrix of the property, she shall not be forced to file an accounting.

Mr. Belcher, who was twice married, died following an operation of appendicitis. His first wife, Henrietta B. Melson, the mother of the

petitioner in the present action, divorced him. He married Flo Hart in May 1919, leaving a will, giving all of his property to her, but it was denied probate upon the ground that it was subscribed by only one witness. Miss Hart was then appointed administratrix of the property, which, under the interstate law, allows her one-third and her stepdaughter, the remainder.

As an unpaid creditor of the estate Mrs. Melson obtained two orders from the Surrogate's Court in 1920, directing Miss Hart to file an inventory. To this day it has not been filed.

In February, 1922, Mrs. Melson won her suit against Miss Hart and recovered a \$2,575 judgment against the Belcher estate. In her complaint Mrs. Melson said that her daughter, Maxine, the offspring of her marriage to Mr. Belcher, was the recipient of \$25 weekly towards her support under a court order. The plaintiff alleged that the daughter received no money since Jan. 3, 1920. The judgment awarded was for 70 weeks at \$25 a week, up to Dec. 20, 1921. The court also ordered that a \$30,000 sum be placed in trust to guarantee the child her weekly income.

Recently, upon a petition filed by Patrick A. Powers, of 2521 Palisade avenue, Bronx, an unpaid \$500 alleged creditor of Mr. Belcher's estate, which claim was disputed, Miss Hart was directed by the Surrogate to file an accounting on or before May 20, when the validity of the claim would be threshed out by the court. To this day no accounting has been filed.

Miss Hart, at Port Chester, N. Y., June 26, 1920, married Kenneth Harlan, and after charges and counter charges they were divorced. Miss Hart in her complaint charged that he on one occasion banged her head on the sidewalk, which Mr. Harlan denied. He claimed that she was not a domestic woman, was very fond of liquor and on one occasion, in the early hours of the morning, danced on the sidewalk in front of a hotel in a most disgusting manner until she was forced to go to her room, where she locked herself in a bathroom and threatened to commit suicide, leaving a note that he had caused her death.

Miss Hart was last year named in the separation suit of Mrs. Olga Levy against her husband, Arthur Levy, and was accused of being responsible of breaking up the Levy home.

Mabeo Pinkard of New York has brought a bill in equity in the Superior Court of Suffolk county, Boston, against the Bon Bon Buddy, Inc., now producing "Liza" at the Wilbur. Pinkard says he wrote the music of the show and was to be paid a commission of two per cent. of all receipts at the box offices of theatres in which the comedy was played. He says the agreement has not been carried out. Judge Sanderson enjoined the Shubert Theatrical Company from allowing properties of the Bon Bon Buddy, Inc., to be removed from the Wilbur and also has enjoined the Shubert theatrical company from paying any money which now may be due it.

Abe Olman, for years general manager for Forster and recently a New York freelance songsmith, has gone into music publishing as Olman, Inc., in New York. He starts off with four numbers, featuring "My Own," by Benny Davis, "Mose" and "Remember the Waltz."

Joe Macey is now with the professional department of the Joe Morris Music Co.

The Yerkes Flotilla Orchestra has severed its connection with the Vocal Co. and signed to make records hereafter for the Columbia.

Cecil Falk, private secretary to Jack Mills, is to marry Dr. Harry P. Schacher in the fall.

An appeal has been made to the M. P. F. A. on behalf of William D. Bartlett, leader of the orchestra at the Shubert-Crescent theatre in Brooklyn, who has been forced to give up his position and move to a health resort because of a serious attack of tuberculosis. Bartlett has a wife and child to support, and, as he has always shown the greatest courtesy and willingness toward publishers and their professional representatives, it is expected the music men will contribute and help to bring him back to health and his job.

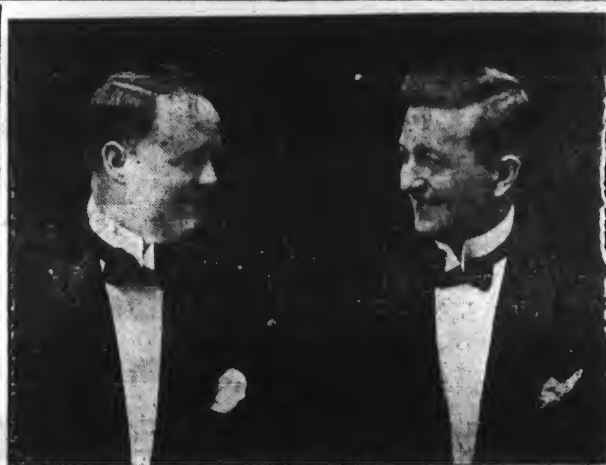
FREE PARKING SPACE

Palmer, Mass., June 20.

Annoyed at the luxury of city officials in relieving congestion in the main square at night, the Strand theatre has taken the initiative and supplied a parking place for automobiles in a vacant plot in the rear of the theatre.

MARK STRAND

Broadway and 43rd Street
"A NATIONAL INSTITUTION"
Direction—Joseph Plunkett
"PENROD & SAM"
A First National Attraction
STRAND SYMPHONY ORCHESTRA
CARL EDWARDS, Conductor



bartram and saxton

the best bet
of the year for
musical comedy

IRVING—
DUNNE and DAYE
"FRECKLES and BESSIE"
PLAYING B. F. KEITH CIRCUIT
Direction I. KAUFMAN

PAUL KIRKLAND and CO.
This Week (June 18)—State-Lake, Chicago
Next Week (June 25)—Main Street, Kansas City
Direction JESSE FREEMAN
Ind. SEYMOUR SHAPIRO

DON VALERIO AND CO.
"ITALY'S PREMIER WIRE WALKER"
Our tour over the Orpheum circuit was so successful that we are re-booked to open January 20.
DIRECTION:
East—GEO. O. WEEDEN West—SIMON AGENCY

MOLLIE WILLIAMS
SIDNEY HOTEL
65th Street and Columbus Ave.
New York City
Care of HARRY WILLIAMS
Phone Columbus 1626

CENSORING OUT BOOZE
Kansas City, June 20.
The State Board of Picture Censors of Kansas have passed a rule barring any burlesque of the Prohibition question in films shown in the State. The ruling includes comedies, dramas, news reels and topics.

The censors will also eliminate scenes of wild parties where drinking is shown unless such scenes are an essential part of the picture dealing with a pre-Prohibition period, such as frontier days.

The ban is aimed particularly at scenes where open defiance of the liquor laws is shown. Such views, the censors say, have become quite frequent of late.

FOUR STARS FOR A. P.
The Associated Producers' line-up for Encore Productions is to include but four stars. Mentioned as comprising the quartet are Charles Itay, Douglas MacLean, Florence Vidor and Constance Kinney.

The Constance Kinney productions are to be made by C. G. Burr, who signed a contract with the star this week. The stories for her features have not been selected as yet.

Grand, Cinsy, Playing Pictures
Cincinnati, June 20.
It is reported that under a new looking arrangement the local Grand Opera House will play feature pictures.

OSWALD
WOODSIDE KENNELS
WOODSIDE L.I.

O'CONNOR SISTERS

Harmony Singers
TIPPED A MILLION
(Continued from page 1)
some deserving individual. have often dreamed of this great pleasure, and now that it has come to pass I feel like a philanthropist.

"How much in American money did it amount to?" asked the reporter.

"\$14," said Dillingham.

Mr. Dillingham has secured the American rights for "Lilies of the Field." It bears no resemblance to the American piece of similar title.

Dillingham also has the Haeftmam mammoth spectacular melodrama opening at His Majesty's here in the fall, and also "Katja," Viennese opera, proclaimed as a successor to "The Merry Widow," which follows the revived "Widow" at Daly's.

"The New York producer sails June 23 on the 'Aquitania.'"

NEW YORK THEATRES

SAM H. HARRIS Attractions
SAM. Harris
42d St., W. of B'way.
Evenings at 8:20.
Mats. Wed. & Sat. 2:30.
OWEN DAVIS' Warm-Hearted Play
"ICEBOUND"
The 1923 PULITZER PRIZE Play

MUSIC BOX THEATRE
West 45th St. E. 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. 46th St. E. 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. S. Kaufman and Marc Connelly

SELWYN THEATRE, W. 42d St.
SEATON, NY.
KUFUS LEMAITRE and GEORGE JESSEL
Introducing a NEW MUSICAL PLAY
HELEN of TROY,
NEW YORK

Book by 42nd St. Theatre—More—Connelly
Music and Lyrics by Ben Knicker and Harry Luby
New Amsterdam Theatre—W. 42d Street
Evenings 8:15. POPULAR MAT. WEDNESDAY.
REGULAR MATINEE SATURDAY.
A National Institution
ZIEGFELD FOLLIES

CYRIL MAUDE
IN
"AREN'T WE ALL?"
By FREDERICK LONSDALE
THE GAIETY THEATRE
Is again headquarters for laughter.
Evenings at 8:15. Matinees Wed. & Sat.

HUDSON
West 44th St. E. 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. E. 8:30
Mats. Thursday and Saturday
THE SELWYN Present
CHANNING POLLOCK'S
THE FOOL

The Play That Succeeded in Spite of the Devil.
REPUBLIC
42d St., W. of B'way.
EVENINGS at 8:00
Matinee Wednesday and Saturday, 2:30
ANNE NICHOLS' New Comedy
"ABIE'S IRISH ROSE"
"THE PLAY THAT PUTS 'U' IN HUMOR"

Arbuckle came back!

By Jean Comerford

NO ONE who saw it, can ever forget the picture. The Joyous Marigold Girls danced. Dainty little Miss Walzer, girl clown, made merry with her clever caricatures. She is worth walking across Chicago to see. The Marigold Girls were Gypsies and Jockeys and Chinese Laundrymen and Pickaninnies and—never mind! No one can remember anything but that it was the night Fatty Arbuckle "came back"—in Chicago.

Overhead were mystic sapphire depths of star sprinkled sky. A welcoming wind set the branches of the Marigold trees a-swaying and their leaves rustled above the music that had but a moment before kept the gay little girls airily tripping and stepping and leaping.

Three thousand men and women, who had been laughing and chatting and eating and drinking cool things, suddenly became silent. No one had been told it was time for Arbuckle. The program was vague about him. Uncertainty hung in the air. The Eitel Brothers had faith in him. So had Ernie Young. So had hundreds of notables who sent the telegrams pinned on a board in the foyer. There were flowers, too. Gorgeous baskets and wreaths and bunches. They might mean something. They might mean nothing.

The Marigold Girls daintily stepped into two long lines on either side of the stage, with its wide stairway leading down to the long smooth runway. The wind that swept in from the west was almost a gale. Above the rustling leaves sounded the blare of the horns. The saxophones swung in their minor strains. Silence lay complete among the waiting throng.

At the back of the stage was a screen. The film was of a meadow, with trees for horizon. A small white figure appeared—running straight toward the men and women waiting. Faint handclappings sounded here and there. Already they knew who it was. On came a big clumsy white clad man. As he came, the handclappings grew into a storm. The musicians played on but nobody heard the music. The wind blew and the tree branches leaned over toward the whole Great Fellowship that encompassed them all.

Then men—and women, too, shouted until they were hoarse. "Speech," they shouted. "Speech, Roscoe."

Men called him "Roscoe" that never saw him anywhere but in the films he left in sadness.

Arbuckle said not a word. His two big fists clenched and unclenched. His lips twitched. Where the lights caught them, tears rolled down his cheeks.

"I can't," he gasped, "I can't say anything."

There were minutes and minutes of the cheering. By that time very many people were choking a little in their throats, too. But still they cheered. Arbuckle stood with his head bowed. At last he turned and walked toward the stage. He almost stumbled over something.

A little white dressed girl it was—with yellow bobbed hair and wistful face. No one had ever told her that "Fatty Arbuckle" was anything but her hero. So she walked unsteadily toward him and held out her dimpled hands. In them she held some red flowers and she lifted her chin a trifle to look up at the big kind face that was turned to look at her.

For a moment the little girl and Fatty Arbuckle looked at each other wonderingly. Then he knelt down on the runway and took the little girl in his arms. You have to think of a lot of childhood and broken-hearted manhood and all sorts of forgiveness and have faith in your brothers and sisters and love little children and their heroes a lot to understand it.

The three thousand men and women cheered on!

Fatty Arbuckle had "come back!" He did three stunts after that. One was a burlesque prize fight, with Frank Libuse (comic genius) for partner, and Miss Walzer refereeing the deed.

One was a burlesque ballet—with Libuse for partner again. Lastly there was a caricature of the House of David—with Arbuckle wearing a red wig and whiskers. It was then that Ernie Young made a speech for Arbuckle. He told how afraid the big man had been—even so late as six o'clock that night. He faced the men and women squarely with his faith in the man, and they cheered him too. Then he let Arbuckle talk.

"You have a right to your opinions," said Arbuckle. "Every person has that right. All I ask is that you be very certain that your opinions are founded upon facts. I am going to set myself right if I have to get each member of my public back individually."

It was almost two o'clock in the morning. Still the men and women cheered. Arbuckle had "come back!" He was a bit tired, but a very happy man.



Comments from the Press:

"Suddenly, and with one accord, the 2,500 persons jammed about the tables let out a bedlam of applause, the like of which has never before been equaled in any place."—*Tom Bashaw, "EXAMINER."*

"He was called back for repeated encores at the close of his performance. It was an unbridled expression of pleasure at again seeing the great, inimitable 'Fatty.'"—*"EXAMINER."*

"After the show was over the clamorous throng still shouted and surged and waved its arms in token of riotous approval."

—*Sheppard Butler, "TRIBUNE."*

"Blisters were cultivated in enthusiastic palms as the post-prandial revelers flirted with acute laryngitis in displaying their approval."

—*Sam Putnam, "POST."*

"Roscoe C. ('Fatty') Arbuckle came back in a bedlam of applause."

—*"AMERICAN."*

"The hysterical crowd wept over Roscoe ('Fatty') Arbuckle and welcomed him back into their midst,"—*"TRIBUNE."*

Before resuming his work in directing pictures, Mr. Arbuckle may consider a few of the many requests for his personal appearance. For details write or wire **ERNIE YOUNG, 1313 Capitol Building, Chicago.**

ROSCOE C. ARBUCKLE Under the Personal Management of PERRY J. KELLY
Address EDGEWATER BEACH HOTEL, Chicago

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 10 cents.
Entered as second class matter December 21, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXXI. No. 6

NEW YORK CITY, THURSDAY, JUNE 28, 1923

48 PAGES

SENSATIONAL B'WAY SLUMP

NEXT LEGIT SEASON'S OUTLOOK DISPLAYS DUAL POSSIBILITY

Optimists See Flourishing Season Ahead—Observers of Financial Side Skeptical—Stock Market Criterion—Automobile Important Factor

Prognostication on theatrical business generally for the new season displays a two-sided outlook. There is no doubt the legitimate field is far behind in new production programs, with the Equity situation partly to blame, and the sensational decline in business last week, due to the heat, can hardly speed try-outs. On the basis of the 1922-23 season, prediction is for a flourishing season ahead, but observers of the financial side of the theatricals are skeptical.

Such sources regard the fall of (Continued on page 47)

FILM JUNGLE SERIAL WITH TEXAS GUINAN

An American cow-girl riding elephants in India will be the main subject matter for a film serial of the jungle, to be produced in that country with Texas Guinan as the star.

The Madden Circuit, India's most important chain, will produce the picture. It is to be first shown in Europe.

Marion Fairfax will also take the trip, looking after the portion Miss Guinan is to play in the film. Both will sail from New York July 18.

OLD LADY "SHILLS"

Receive \$2 Daily to Sit in Sight-Seeing Busses.

Old time character women, many members of famous companies of the past, are acting as "shills" for the sight seeing busses by sitting in the busses at a rate of \$2 a day.

The "shills" are supplied through a regular agency that specializes in this kind of employment. The "shills" are of both sexes though the former are said to be in more of a demand.

Many sitting placidly in ancient finery that might have been wardrobe in the days when "Blue Jeans" was popular can be seen in any of the rubberneck wagons.

The old time troopers are used to lure transients into the busses. The sight of a motherly looking gray haired lady sitting on the front seat of the bus acts as a sedative to the natural shyness of many of our cut of town visitors who promptly climb aboard.

When the buss is filled the old lady climbs out and finds a spot nearby to sit and wait for the return trip.

'COVERED WAGON' PAPER COVERED UP 'JUBILEE'S'

Fifty Locations for Municipal Celebrations Taken by Picture

Broadway got a real thrill Saturday morning when it found that 50 locations for Mayor John F. Hylan's Greater New York Jubilee had been covered with 24-sheet stands for "The Covered Wagon" between midnight on Friday and early dawn Saturday. The locations of the Jubilee boards were all the way from 181st street at Washington Bridge on the north to 24th street and Park avenue on the south.

Somebody got Grover Whalen, Commissioner of Plant and Structures, and tipped him off as to what had occurred to the Jubilee signs. The Commissioner called John Flinn, J. J. McCarthy and Theodore Mitchell on the phone and requested that the "Covered Wagon" paper be immediately covered with white paper.

However, the trio appealed to pleaded ignorance of the covering of the Mayor's stands, but as the paper was for their attraction they promised to do everything that they possibly could do to assist the Commissioner.

It then was after noon Saturday, and all the bill rooms were locked up. Phil De Angelis, the head billboard poster for "The Covered Wagon," could not be found anywhere. So the 24's for "The Covered Wagon" remained up all of Saturday and Sunday.

Monday when De Angelis got a crew ready with white paper to blank out the stands they discovered there had been several city department calls in on the job ahead of them. All over the town wrecking crews were busy demolishing the signs that had for weeks called attention to the Jubilee celebration.

DIRTY DIG FROM KANSAS

Kansas City, June 27.

At a meeting of movie producers in New York a short time ago it was decided that the average mentality of the audiences they produce for is that of an eight-year-old child.

Now the Topeka "Capital" suggests the patrons might say in reply that the producers seem just about equal to it.

LOWEST GROSSES IN N. Y. HISTORY LAST WEEK

Hottest June in 30 Years Brought Out Nothing Can Stand Up Against Weather—Musical Shows Fell From \$6,000 to \$10,000 Below Gross of Previous Week—Four Shows Are Listed to Close This Week—If 10 Shows Leave Survivors Might Benefit—Monday Night This Week Worse Ever

22 PRODUCTIONS LEFT

Theatres in New York suffered the most sensational drop in business last week in the history of amusements, as the result of a terrific heat wave. It was the second torrid spell during June and business had been see-sawing according to temperatures. Governmental weather sharps dug into the records, going back 30 years to discover equal June warmth, but never has such extended heat been experienced.

(Continued on page 13)

PUBLICITY PIP

Milton Crandall Planted Whale Atop Pike's Peak.

Denver, June 27.

The prize publicity stunt of the year has been pulled here. Milton Crandall, connected with the exploitation force of the Hodkinson office in New York, planted a whale atop of Pike's Peak during the night, then sent out word to the papers that there was a whale on the top of the mountain and laid on his back with a supply of syphon bottles, every little while shooting a stream of water in the air.

A crowd gathered at the mountain top. All of the papers devoted columns of space to the trick which was to plug "Down to the Sea in Ships," a film at Tommy Tompkins' Colorado Springs theatre, which played to capacity despite heavy opposition.

MRS. WHIFFEN DISLIKES PLAY

Chicago, June 27.

Mrs. Thomas Whiffen frowned upon a play submitted to her by Robert L. Dempster, author of "Steve," in which George M. Gattis thought of starring her. She thinks the character is too old and that she could play younger parts more satisfactorily.

Dempster will attempt to revise it.

DEPUTY SLAIN ON LOT; DEMAND WASHINGTON CARNIVAL BAN

Capital Merchants Call for \$500 Tax to Keep Shows Out—Killing at Negro Show Starts Race Feeling—Opposition Even to Circuses Results

ARBUCKLE GOT \$6,900; HIS SHARE LAST WEEK

Film Comedian Completely Restored with Chicago Public

Chicago, June 27.

Fatty Arbuckle has been completely restored with the public of Chicago. The attendance at Marigold Gardens, Chicago's leading cabaret, and a fresco resort tells the story. Last week, with the Gardens charging an admission of \$2 throughout the week and Arbuckle as the principal attraction, its gross was \$12,000. As Arbuckle's agreement is a guarantee of \$2,500 against 50 per cent. of the gate, Fatty's share was \$6,000.

It is expected the film comic will remain at the Gardens until July 15, when he is due for another engagement at Atlantic City.

Arbuckle's part of the performance remains about the same. He appears in three of the numbers on the floor, doing a dance and clowning around, while for his getaway there is a custard pie finish.

Atlantic City, N. J., June 27.

Roscoe (Fatty) Arbuckle has been engaged as the feature of the special attraction show to be held at the Palais Royal here. The cafe entertainment will be under the direction of B. D. Berg and opens with a 10-act bill July 9. Arbuckle will team with DeHaven and Nice, the turn being a three-act.

Ben Atwell has been engaged as publicity director for Arbuckle and the shore show which will charge a straight admission of \$1.50, with \$2 Saturday and Sundays.

Others engaged for the Palais Royal are the Barr Twins, the Madranis and Hattie Althoff.

STOCKINGLESS LEGS, PANIC

Kathleen Mahoney, the Boston beauty who won the Massachusetts State Beauty Contest, staged by one of the Boston daily papers, and who came to New York to enter the second edition of the "Follies," has started a new fad, that of appearing on the streets stockingleless during the heat wave. Tuesday afternoon Miss Mahoney blocked traffic at Broadway and 42d street with her bare limbs that were set off by bronzed knees.

Washington, June 27.

Unruly negroes at a carnival in Bladensburg, a small town in Maryland, which is in actuality nothing more than a suburb of Washington, caused the death of a deputy marshal when the marshal went to the aid of his chief at a carnival being held in that place. The death of James A. Leebrick has caused feeling to run very high in the vicinity, and within three hours after his death was reported from the Casualty Hospital in this city the carnival was closed.

The carnival, which was entirely patronized by negroes, had been open for about a week with considerable difficulty being experienced in keeping the crowds orderly. The youthful deputy was killed when he tried to aid his chief in the arrest of two particularly disorderly negroes.

The affair has caused no end of ill feeling throughout that section against the incoming carnivals and brought out rumors that the Ku Klux Klan of Prince Georges County would assemble. The Klan, however, made no move and at this writing the town is quiet. But (Continued on page 47)

ILL. MARRIAGE STATUTE REPEALS PRESENT LAW

Chicago, June 27.

A measure repealing the old Illinois law and legalizing marriages of divorced people within a year of decree and retroactive to legalize all such marriages was passed by the recent Legislature and is expected to be signed by the Governor.

It is called the Thom bill and repeals a section of the divorce laws prohibiting divorced persons from marrying within a year after the divorce of either party. The bill had the backing of reform agencies and of many judges. The House Judiciary Committee took the stand that the old law compelling divorced persons to wait a year had proven a boomerang and was a cause of many a fracture of the conventions.

COSTUMES

Who will make your next ones? Those who have bought from us say—

BROOKS-MAHIEU

1437 B'way Tel. 6580 Penn. N. Y. City
11,000 Costumes for Rental

AMUSEMENT STOCKS SELL OFF UNDER PERSISTENT PRESSURE

Famous Players Driven to New Bottom of Close to 70—Loew Being Offered on Blocks Touches 14½—Orpheum Alone Shows Resistance

It was a trying week for the amusement stocks. Professional bears had everything their own way and worked their will upon the entire list. Comparatively speaking, the amusements gave a pretty fair account of themselves as a group, although they suffered severely enough. Famous Players was driven down to a new low for almost two years at 70½ on Tuesday and had done little by way of recovery up to yesterday's close around 71. Loew was within a fraction of repeating its bottom for the year (14) yesterday, touching 14½ and remaining at that level most of the session.

Orpheum Shows Resistance
Orpheum alone of the listed issues showed some resistance. Several times it broke through 18, but generally came back to that level. To maintain this determined front it is probable insiders took up a lot of offerings. The Tuesday turnover reached the unusual figure of 4,800 shares. While this would be considered only a fairly heavy day for Loew or Famous, it is an enormous amount for the closely-held western circuit, and probably represented a drive at the stock by the street professionals, who seem to be neglecting nothing and paying particular attention to such issues as stand up against attack.

The thing that interests market observers is where the stock of all amusements is coming from on the selling side. Several times during the week transactions were reported on Loew of 1,000 lots and always on the way down. Company officials repeat their old formula that they are not defending the stock's position, but are taking offerings as the price recedes, and taking it out of the market for investment.

Scale Buying in Loew
Marcus Loew told friends in Syracuse last week that he was constantly in the market for downward scale buying, prepared to follow the price down, but not interested in supporting quotations or following prices up. If insiders are following the same tactics, and the selling is coming from professional shorts, as is declared, it would seem that the stock ought to get into a very much oversold condition such as might inspire a hasty covering movement. It is to be remembered that the decline in Loew has been progressing for several months and that at the low of 14 ten days ago the outstanding weak accounts must have been pretty well cleaned up, so that the selling on this second break can scarcely be attributed to timid small holders.

In the case of Famous Players the position of the inside clique cannot be guessed at, although on past performances the suspicion is always present that syndicate holdings may figure. One detail that seems to have attracted small attention is the comparatively steady price of the preferred stock which has not broken 90 in the general collapse of prices. On Tuesday, with a turnover of 4,000 shares of common, the senior issue did not come out at all, while Monday, when dealings in common were only 1,500 shares, there were sales of 500 preferred at 90 and better.

Buying Preferred
Famous Players has candidly admitted that it is in the open market for the preferred which it is accumulating for purposes of retirement. It is argued in some quarters that company interests may be willing to see the price of the common (Continued on page 19)

AMERICANS HELD OVER

Robert Emmett Keane in Sketch—Also Ethel Levey

London, June 27.
Robert Emmett Keane and his American company and sketch, opening this week at the Palladium in an unusually strong program, have been held over at the house for next week.

O'Hanlon and Zambouni, Americans, making their first appearance, have scored strongly this week at the Palladium.

That house next week will have Ethel Levey as its headline.

Monat, of Pathe, Due Here

Paris, June 27.
Monat, representing the Pathe consortium, will leave shortly for New York to select pictures for the French company.

TAX CLOSING THEATRES

Five in Kent, England, Going Into Liquidation

London, June 27.
Five theatres in Kent are going into liquidation, owing to the government refusal to abolish the entertainment tax.

HARRY FOSTER INJURED

London, June 27.
Harry Foster, driving with Paul Whiteman and his wife Saturday night, collided with a taxi, his car overturning. The Whitemans were thrown out, but were comparatively uninjured.

Foster sustained severe bruises and disfigurement, but no bones were broken. He was unconscious in the hospital for six hours and then was removed to his home, where he will be confined for several days.

JACQUES SIMON DIES

Paris, June 27.
Jacques Simon, former director of the Paris Nord-Sud Subway Co., died recently after a long illness. Simon started his career as a song writer and cabaret singer under the name of Jacques Monis and continued to write sketches for several years.

ULSTER PLAYERS TO APPEAR

London, June 27.
The Ulster Players, natives of Ulster, will open a short season at the Scala Friday in native plays for their first appearance in London.

LUCIEN ROZENBERG MARRIES

Paris, June 27.
Lucien Rozenberg, manager of the Athenée Theatre, was married June 25 to Madeline Soria, of the Athenée company.

Theatre Imperial Bought.

Paris, June 27.
Henri Colelen and Dupont, the latter known professionally as Andre Hall, have purchased the little Theatre Imperial and will reopen it next season.

Lucien Guity Hurt His Knee

London, June 27.
Lucien Guity, who knocked his knee while getting into an automobile, reports the limb in bad condition.

Mary Nash in Search of Play

London, June 27.
Mary Nash is here attending first night performances in search of a play for her own use.

"Anna Christie" Closing

London, June 27.
"Anna Christie" will close shortly, probably July 7.

"PHARUS" STANDS TEST

Alleged Patient Writes Paper Claiming Cure

London, June 27.
The "Daily Sketch," which had attacked "Pharus," the "healer," so known over here, and as Dr. W. B. Thompson in the States, published a letter from one of his patients who alleged a cure by him. The paper is apparently withdrawing its tirade.

At the Palladium Friday "Pharus" handled six submitted cases selected by unbiased physicians. He materially helped five, it is claimed, but was unable to relieve the sixth, deafness.

HAMMERSTEIN ENJOINS

Trying to Prevent English Orchestras Playing "Wildflower"

London, June 27.
Arthur Hammerstein has started injunction proceedings to prevent native orchestras playing the music from his New York musical production, "Wildflower."

Hammerstein has given up the idea of producing "Wildflower" here himself. He is negotiating for an English management to assume the rights, promising Edith Day will be in the English cast.

EASTMAN FACTORY IN FRANCE

Paris, June 27.
The French filial of Eastman, locally registered as the Societe Anonyme Francophone Kodak, having decided to manufacture in France, has taken a site at Sevran, a village about five miles from Paris, situated on the Ourcq canal. In addition to film stock the French Kodak corporation will make photographic paper, at present largely supplied by British firms.

The cost of the equipment will be nearly £1,500,000, and it is calculated five years will be required to complete the factory, which is to stand on 200 acres of land.

NEW WORK BY BRIEUX

Paris, June 27.
"L'Ingenieur" ("The Engineer") is to be the title of the next play by Eugene Brieux to follow his "Lawyer," which did not catch on as expected. Like "L'Avocat," this latest comedy of Brieux will be produced at the Vaudeville next season, probably with young Blanchard, Joffe, Berthier, Mmes. Cellat, Denise Herbert, Mady Berry, Kerwick, Sylvie.

MARIONETTE PLAYERS SCORE

London, June 27.
The Marionette Players from the Scala theatre, opening Monday at the Coliseum (vaudeville) did extremely well.

The act runs 40 minutes.

"SUCCESS" IS MILNE'S BEST

London, June 27.
"Success," a virile drama by A. A. Milne, produced at the Haymarket, proved the author's best work. The piece was enthusiastically received and secured very favorable press comments.

"KIKI" WITH GLADYS COOPER

London, June 27.
Gilbert Miller has arranged to produce "Kiki" here in association with Frank Curzon, having Gladys Cooper as the star. "Kiki" will be produced at the termination of Miss Cooper's run in "Magda," which will close shortly, due to business having materially decreased of late.

MRS. LANGTRY IN REP.

London, June 27.
James Grien is contemplating a brief season of repertoire in Monte Carlo, with Mrs. Lily Langtry as the star.

Theatre Bernhardt Revival.

Paris, June 27.
Abadie and Decesses' comedy "Nouveaux Riches" will be revived at the Theatre Sarah Bernhardt. The piece had a long run during the war with anticipated survival of the revival somewhat shorter.



It's Sunday afternoon in Milwaukee and I suppose it's Sunday afternoon in New York, too. The last time I played Milwaukee, Benny Ryan and myself had a suite of rooms and they were sweet till Wednesday. We were asked to leave the Wisconsin; I don't know why; I think it was something about other people couldn't sleep or some little silly thing about early calls. All night long Benny and I would talk about Dave Chasen and just think how original we were, for as I was just saying to Jean Middleton, all London is talking about him now and my old pal Frank Walmsey (Walmsey and Keating), Says Van, "Who is this fellow, Dave Chasen?"

They're all asking, "Who is Dave Chasen?" He's the funniest man in the world, the sensation of London today. Read about the other hits over there and laugh hard and long up your sleeve. They are amateurs, beside him.

This week (June 25), Palace, Milwaukee. Next week (July 2), Temple, Detroit (with the Crown Prince Adam). Week July 9, Davis, Pittsburgh. July 16 and three weeks after that with Bob Murphy at his summer place, South Royalton, Vt., four hours from Montreal.

FRANKIE VAN DAVE CHASEN HOVEN.

Direction: EDW. S. KELLER

OPPENHEIM BOOTY FOUND

Paris, June 27.
During the recent absence of E. Phillips Oppenheim in England the author's villa near Nice was entered by burglars. Fishermen found Oppenheim's silverware in a stream where the thieves are supposed to have hid the booty; its discovery revealing the robbery. The culprits have not been located.

FRANCE NEEDS U. S. FILM

Paris, June 27.
Twenty-eight thousand two hundred metres of film will be shown to the trade the week of June 30. Over 116,000 metres will have been shown during the five-week period including June.

Statistics say American films are required and a French market is available regardless of the duty.

"Madame Pompadour's" Rights

Paris, June 27.
The rights for France, Belgium, Switzerland of the operetta "Madame Pompadour," by Leo Fall, have been secured by Howell & Baud here.

Dillingham previously took the American rights.

Cabaret Girl Engaged for This Side

London, June 27.
Helen MacDonald, who has been appearing in "The Cabaret Girl" and made quite a sensation at the Metropole Midnight Follies, will, next season, appear under the Dillingham management in New York.

"Little Minister" Revival at Queens

London, June 27.
The Reandean management will revive "The Little Minister" in the autumn with Fay Compton as the probable heroine.

The play will likely follow "Bluebeard's Eighth Wife" at the Queens.

English "Pilgrim" Nights

London, June 27.
Tom Davies and Hyman Wink have paid Charlie Chaplin an advance of 35,000 pounds for the Great Britain rights to "The Pilgrim."

Chatelet Reopening Aug. 4

Paris, June 27.
The Theatre du Chatelet closed for the summer this week to reopen August 4.

"Cymbeline" Revived by Thorndyke

London, June 27.
Sybil Thorndyke is to revive "Cymbeline" in the autumn.

GABY'S MONUMENT

Sculptor Receives 80,000 Francs for Work

Paris, June 27.
Carli, a sculptor, recently won his case in the Court of Appeals of Aix-en-Provence near Marseilles, against the heirs of Gaby Deslys. Carli, a professor in the School of Fine Arts, had been commissioned by the mother and sister of the deceased to prepare the finest monument possible including three life size figures of Sorrow, Angel and Gaby.

The exaggerated cost of the monument caused financial disputes, the family expressing dissatisfaction with the work.

Carli offered to cancel the order upon payment of the expenses already incurred, amounting to 80,000 francs.

Action to secure this amount was brought after repeated delays. The court awarded Carli 40,000 francs whereupon he appealed and obtained judgment for the full 80,000 francs.

DUSE MAY COME ON OVER

London, June 27.
Negotiations have started for Eleonora Duse to appear in America next season.

SPECHT BAND AT COLISEUM

London, June 27.
Paul Specht and band are to appear in vaudeville shortly at the Coliseum.

DEATHS ABROAD

Paris, June 19.
Alfred Croiset, French authority on Green literature, aged 79 years.
G. Breitner, famous Dutch painter, died at Amsterdam, Holland, June 8, aged 66.
Rene Jouenne, French designer, died at Montmorency, near Paris, aged 35.
M. Perrain, manager of the Concert des Glaces, Sedan, France, for the past 24 years, recently died.

SAILINGS

July 10 (New Orleans to Paris), Mr. and Mrs. O. M. Samuel (La Salle).
July 4 (Cherbourg to New York), Arthur Hammerstein (Majestic).
July 2 (New York for Paris), Marion Spitzer (Sufren).
June 30 (New York to London), Gerald Griffin, Myra Tribolet (Cedric).
June 27 (New York to Paris), Mme. Frances Alda (Paris).
June 27 (New York to Paris), Marion Morgan Dancers (Lapland).
July 27 (New York to Paris), Ely Strock (Reliance).
June 27 (New York to London), The Cevenes (Lapland).
June 26 (New York to Paris), Sybil Vane, Henry Santry (Berengaria).
June 26 (New York to London), Fritz Kreisler, William Burmeister (Reliance).
June 26 (New York to London), Mabel Ford and mother (Mrs. Marian Ford) (Berengaria).
June 26 (New York to London), Rosamund Walker Whiteside, daughter of Walker Whiteside (Berengaria).
June 23 (New York to London), William Klein, E. Romayne Simmons, Robert E. Treman, Mary Corday (Majestic).
June 23 (New York to London), Lester Crawford (Majestic).
June 23 (New York to London), Al Jolson, Dr. Jerome Wagner (Majestic).
June 23 (New York to Paris), Ruth Draper (Lafayette).
June 22 (New York to Hamburg), Florence Shirley, Cecil Arden, E. Roentgen, Vadin Shvernbvitch, Litovtzeva (Kroonland).
June 22 (New York to London), J. J. Shubert, Eddie Darling, Dan Simmons, Jack Curtis, Max Gordon, Edgar Allan Woolf (Majestic).
June 19 New York to London, Henry Mortimer (Homeric).
June 13 New York to London, Edward Delaney (President Van Buren).

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"CHAUVE SOURIS" PROGRAM

Paris, June 27.
Balleff presented a revised Chauve Souris program at the Theatre Femina June 23, devoting the proceeds of the performance to the French laboratory charities.

The program included items created in New York which proved novelties for Paris. Excellent business prevailed.

PROPOSAL OF \$350,000 MADE TO SETTLE SPIEGEL'S DEBTS

Ten Cents on Dollar for General Creditors—Twenty-five Cents on Dollar for Forged Collateral—Mrs. Mark, Spiegel's Mother-in-Law, Makes Offer

Referee in Bankruptcy Harold P. Coffin has called a creditors' meeting for tomorrow (Friday, June 29) in the United States Court, room 235, in the Postoffice Building, New York, at 4 p. m., to consider the offer of settlement proposed by Mrs. Estelle B. Mark, the mother-in-law of Max Spiegel, bankrupt theatrical manager and promoter, committed to a Stamford, Conn., sanitarium since last winter.

Mrs. Mark's settlement proposal provides for 10 cents on the dollar to "general creditors" and 25 cents on the dollar for all creditors holding bogus stock upon surrender of the spurious certificates.

That the proposal will prove generally acceptable is intimated by Referee Coffin's statement that because of all of Spiegel's assets being so complicated through assignment, mortgaging and hypothecation, it precludes the possibility of the trustee realizing anything from them. Edward Hynes, who is the trustee, says there are over \$500,000 claims secured by forged and fraudulent collateral consisting chiefly of forged checks and stock certificates in the Mark Strand Realty Corp.

Mrs. Mark has offered \$350,000 to settle all claims secured by worthless stocks in now defunct corporations. The trustee deemed this a substantial offer and recommended an acceptance of the settlement proposal.

PAUL DRESSER MEMORIAL

Support Asked of Indiana's Sons and Daughters

The Paul Dresser Memorial Association, Inc., will erect a memorial to the author of the immortal "On the Banks of the Wabash" at the intersection of the National Old Trails highway, almost at the gateway connecting Indiana and Illinois. The memorial will be publicly subscribed for and the association sponsoring it is asking the support of Indiana's sons and daughters throughout the world.

Mayor Ora Davis, of Terre Haute, Ind., is general chairman; Prof. Herbert Briggs, secretary, and the executive committee consists of Charles T. Jewett, Max Ehrmann and Mique O'Brien.

PAY EMPLOYEES WEEKLY

Boston, June 27.

Under a new law passed at the last session of the Massachusetts Legislature and which is in effect now, persons employed as janitors, porters and watchmen and persons employed in theatres and motion picture houses are entitled to collect their wages weekly.

Up to this time these people did not come under the weekly payment of wage laws. The new law affects thousands of persons employed throughout the State.

WAGES STILL GOING UP

Albany, June 27.

In spite of all talk of a new "buyers' strike" and declining production, factory wages in New York State continued to increase during May, according to a survey published today by the New York State Department of Labor, the average pay envelope containing \$27.63.

Average pay for May was 63 cents higher than in April and more than \$3 higher than in May, 1922.

'LAST WARNING' IN PARIS, TOO

The London production of "The Last Warning" will open at the Princess about the third week in July, under the direction of Albert de Courville and Charles Gulliver. Mike Mindlin is due to sail this week to direct the final rehearsals. The mystery drama will probably also be put on in Paris this summer. Sacha Guitry having secured an option for the French rights.

Grace Christie Masked

Paris, June 27. Grace Christie replaces her debut at the Casino de Paris July 15 in a revue as a masked dancer.

DECORATION FOR CLOWNS

Paris, June 27.

The Three Fratellini Brothers, clowns at the Cirque Medrano, have been listed for French government honors, promised the decoration of the violet ribbon by the Minister of Public Instruction.

'RACE MAUDITE' APPROVED

Ireneau Mauget's production at the Theatre Albert of Robert de Thiac's three-act drama "Race Maudite" met with approval at the premier.

The piece deals with Russian Jewish life.

"ROBT. E. LEE" LIKED

London, June 27.

John Drinkwater's "Robert E. Lee," presented at the Regent last week, is an excellent companion to "Abraham Lincoln" and was heartily received.



HARRY BUNCE Says:

"Blanche Ring says Harry Bunce bears a strong resemblance to her husband, Chas. Winninger." Well, what of it? Little Jack Horner stood on the corner of 47th St. and 7th Ave. and said—See Answer Variety, July 11.

ARTHUR HARRY FRAZER and BUNCE
in "DOUBLES TROUBLES"
At Loew's American Now

HAYAKAWAS IN JAP STORY

Paris, June 27.

Sessue Hayakawa and wife are expected to accept a French offer to play the leads in a screen version of Farreres' Japanese novel "La Bataille."



EDNA JACK

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Having played in the best New York cafe and in one of the best musical comedies, it doesn't look as if vaudeville will hold them long. Permanent Address: 5101 Twentieth Ave., Brooklyn, N. Y.

LOEW SCHENECTADY HOUSE

The Strand, Schenectady, New York, controlled by the Max Spiegel interests, is scheduled to pass under the control of the Marcus Loew enterprises this week.

The policy will likely be pictures.

SENTIMENT BEHIND PURCHASE

Paris, June 27.

Sarah Bernhardt's library furnishings are being sold at public auction, bringing satisfactory prices. The buyers are bidding more for sentimental reasons.

"RECKLESS REGGIE," GLOBE

London, June 27.

"Aren't We All" closes at the Globe July 14, to be followed by "Reckless Reggie" July 19.

AUDIER'S REVUE NOT LIKED

Paris, June 27.

Audier's production of the revue punningly entitled "Songe D'Une Nu-dite" was poorly received at the Theatre Potiniere.

Summer Vaudeville at Alhambra

Paris, June 27.

Sherek and De Courville have taken the Alhambra, Paris, as a personal enterprise, for a summer season of vaudeville commencing in July.

IN LONDON

London, June 16.

Alfred van Noorden, the chairman of the Carl Rosa opera company, has prepared a scheme which it is hoped will allow the old-established concern to carry on. The scheme allows for the reconstruction of the company with a capital of £10,500, divided into 10,000 one-pound six per cent participating preferred shares and 10,000 shilling deferred shares. The new company will take over the assets of the old at a moderate figure.

Winifred Gordon, described as an actress, and Alfred and Dorothy Judd, exhibition dancers, have been sent to prison for stealing money from Alexandra Rose Day collecting boxes. Their excuse was that "plenty of others were doing it."

Bettina, having failed to draw with her posing act, is out of the program at the Coliseum. Peppi Ptasynsky has completed her present season and is on a tour of the principal Stoll halls, and the house this week is without any great popular attraction. Chief among the newcomers is Renee Kelly with her sketch "Likes and Dislikes," which improves with time and the class of audience to which it is presented, and Bruce Bairnsfather in his "Old Bill," act. This is one of the artist's last engagements before proceeding to America. Canon Palmer, an excellent singing comedian with a distinctive style; Pinlay Dunn at the piano; Lola Karasvina in a repertoire of songs; the Collegians, a clever orchestra from the University of Nebraska, quickly become popular; Harry Tate in "Broadcasting," and William Boland in the "Tannhauser" excerpt remain in the program for another week. The Collegians, who are presented by Paul Whiteman, are not professional musicians in the true sense of the word. They originally worked in Nebraska to pay their college fees. Having graduated, they were persuaded to come to Europe and tour. When their present engagements are over, they will return to their different callings and professions.

As well as the du Maurier "Grand Giggie," this year's Theatrical Garden party will have a gypsy camp. Gertrude Lawrence, Ethel Levey and Joseph Coyne will jointly run a "Shack," Beatrice Little will have the roundabouts; there will also be Gwen Farrar's "Scratch Peg Knacks," Justine Johnson's "Beauties," Alfred Lester's ice cream cart, Herbert Mundin's "Swindle Club" and Noel Coward's "Gamblette." The garden party, although in an excellent cause, is only for those with well-lined pockets.

Tom Douglas, who appeared here in "Merton of the Movies" and made a personal hit, is to appear in vaudeville in a playlet "When Love Is Young." Later he will be seen once more in the West End in a new play.

The cast which Nigel Playfair has gathered together for the production of John Drinkwater's "Robert E. Lee" is a fine one. Felix Aylmer will play the title role, Edmund Willard the part of "Stonewall" Jackson, and Claude Rains and Henry Calne will also have good parts. These four men are looked upon as having big futures in the West End.

In the autumn a stock company will be installed at the Alexandra Palace and will produce Shakespearean, classic and modern plays. The other company on the same lines is the Everyman, Hampstead, while J. T. Grein will probably return to the Whitechapel Pavilion to do the same sort of thing. Had not the Lyric, Hammer Smith, proved such a remarkable success, first with "Abraham Lincoln" and then with "The Beggar's Opera," it would probably be running on the same lines.

"Catherine of Russia," the new piece for the Gaiety, will be produced at Manchester July 30 and will be seen in several provincial cities before it comes to the West End in September. Robert Evett is responsible for the lyrics, Reginald Arkell for the book; the music, which is mainly Tschakowsky's, has been "adapted" by Evett.

Although "R. U. R." is doing quite well at the St. Martin's, nobody seems to know what it is about, and an open discussion to rectify this will be opened by G. K. Chesterton at the theatre after the matinee on June 21.

No plans have been made for a successor to "Battling Butler" at the Adelphi, and the theatre will probably be given over to "stop-gap" productions until the autumn, when the new Seymour Hicks musical comedy, "Sweetheart of the Ring," will be produced, with W. H. Berry in the cast.

"Battling Butler" finishes at the Adelphi June 23. Immediately afterward the full company and production will do a tour of the suburban

vaudeville houses. A second touring company will open on August Bank Holiday at Sheffield.

PARIS

Paris, June 14.

Blue Beard had seven wives, but Alfred Savoir wrote the biography of the eighth which had a tremendous success in the United States and more recently in England. This comedy was produced before Savoir separated from his own wife and formed part of the domestic community; but when Madame Savoir became Madame Marchand, the playwright imagined himself sole owner of the rights by tacit arrangements between the ex-husband and spouse. But his former wife considers otherwise and is claiming for her share of the big royalties and profits since derived from the successful comedy "Blue Beard's Eighth Wife." She has now obtained a judgment in the French courts for a judicial administrator to make a further liquidation of the joint properties of the Savoir couple during their term of marriage. In the meanwhile oppositions may be placed on payments of royalties direct to Alfred.

July 2, 1921, Sacha Guitry signed an agreement with Vilkin, professionally known as Ivan Caryll, to write the book for an operetta, the composer remitting 50,000 francs to the author as an advance of his right to a third part of the proceeds of the musical comedy by Guitry and Caryll. It was stipulated they should each have a third of the royalties, the remaining third to go to the English adaptor (not mentioned at the time). The advance was made Sept. 6, 1921, when Sacha Guitry handed over the manuscript of his livret. Nov. 29, 1921, Ivan Caryll died in New York, and his heirs then declared the contract cancelled by the death of the composer and claimed the 50,000 francs royalties advanced to Guitry. The Paris courts have just given a judgment in favor of the heirs, it being shown the money remitted was not the payment of the livret, nor to be considered as a forfeiture for non-execution of contract by Caryll, as contended by the defendant, but an advance on royalties anticipated. As death had prevented proper execution of the contract the courts ordered the return of the money.

Floyd Dell's dramatic version of Anatole France's novel "Le Revolte des Anges," in one act, has been given by Charles Dullin in his new variety program of the Atelier at the Theatre Montmartre. It is played in French, having been translated by C. G. Basile. The sarcasm of Anatole France is adequately brought out both in the English sketch by Dell, and the French version by Basile. A limited number of performances were announced, now extended a few evenings.

MARRIAGES

Doris Marie Rankin, former wife of Lionel Barrymore, to Captain Malcolm R. Mortimer, English writer and dramatist, June 22 at Frederick, Md.

Nancy Fine (formerly with Berlin, Inc.), June 21, to Stanley Messenger, known in vaudeville as Australian Stan Stanley.

Richard F. Bergen, assistant to Floyd S. Scott, director of the Orpheum Circuit publicity and promotion in Chicago, June 20, to Margaret McBride, non-professional.

Eunice Chase Herendeen, last in "The Last Waltz," to Hiram Bookstaver Odell, Jr., non-professional, June 23, at St. Paul's Episcopal Church, Newburgh, N. Y.

Mercelia Edmonde ("The First Year") and Dr. Frank Lyne, June 16, in Brooklyn.

Ruth Baughman, ("Blossom Time," Chicago) to George Perrot, non-professional June 23 in Chicago.

Al Benson (Sunkist Serenaders Orchestra) to Margaret Thwaites, non-professional, June 20, in New York City.

Dora Vieg (Singer's Midgets) and Benjamin Theller, efficiency man at the Palace theatre, New York, are to be married the end of this week during a performance at the theatre. The bride is 23 years old, weighs 55 pounds and measures just 40 inches, while the groom, 27, is five feet ten inches and weighs 206 pounds.

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BED-SIDE CHATS

By NELLIE REVELL

While trying to write stories this morning I am given three choices as to what to rest my eyes upon. I may look to the East, in which case my lame optics quickly give out under the glare of the sun; to the South, where the vista consists of four tiers of porches filled with pitifully crippled youngsters in casts and braces, or to the West, upon the passageway that connects the two wings of the hospital. But even in that direction, since there are operating rooms in both buildings, I am confronted all morning long with the sight of the cart, busily carrying patients either to or from the surgeon.

Still, white-blanketed forms, stretched laxly upon that noiselessly moving carriage, a nurse at their feet, an interne at their head, they ceaselessly come and go, visible through the half-opened windows to all the patients sunning themselves in the yard. Was there ever stranger inspiration for light-hearted stories? So if some of these stories don't strike your funnybone, maybe it's because there wasn't much humor in my "Passing Show."

The name of Houdini carries with it the idea of the world's most "escapee" man. Harry can wriggle out of handcuffs, lashings, sealed sacks, chains, double-barred and locked cells and any other form of manaculating that resourceful minds can figure out. But at last something has been found that he can't escape from.

He came to see me one morning this week, and after "cutting up a lot of old money," he bade me farewell and went out into the hall. About 15 minutes later my nurse came in, a broad smile upon her face.

"I just saw Mr. Houdini wandering around in the hall," she told me, "and I asked him what the trouble was. He told me he couldn't find his way out of the hospital, and I had to tell him how to make his escape. He can get out of everything—except a hospital."

If Harry Houdini, king of the magicians, can't get out of a hospital, how can I be expected to do it?

It was with interest and understanding that I heard that the daughter of my esteemed contemporary, Julia Chandler, had graduated from college with honors and that they were going abroad together. Such a moment is a proud one for those of us who have to be both father and mother to our own. However, my sister press-agents—pardon, publicity directors—haven't quite caught up with me in one respect; I am the only grandmother among them.

"But, of course, I was married when I was a mere child!"

Dear Trixie: I told you it would be too small, and it is! No, it won't stretch, and I'm darned if I'll diet enough to get into it. I haven't a chance to do that if I wanted to, anyway, what with the Farber family, Billy Grady, Dr. Sam Gilmore, Tom Ryan, Mrs. Charles Maddock, the Beaumont Sisters and Sylvia Hahlo trying to ruin my waistline.

In a hospital just outside of Chicago there lies, totally blind and partially paralyzed, a member of the profession. His name is Francis Hastings. Until the fall five years ago that brought these misfortunes upon him, he was an aerialist with the Sells-Floto circus. According to my informant (V. V. Richberg), Mr. Hastings' physical and financial needs are taken care of by his sister, but it grows very lonely for the man who can not see to read nor get about among his fellow-patients. It would be a good and kindly deed for any of the profession who are in Chicago to run out some afternoon to see their former fellow-worker in the grease paint world. His address is Ward 5, Oak Forest Infirmary, Oak Forest, Ill. The trip is a short one on the Rock Island Railroad, and the consciousness of a kindness done will more than repay the trouble of the journey.

G. H. Mortimer of the Nellie Revell Alumni, now advance agent of "Space of 1922," postcards me from Milwaukee to express a most original sentiment. "Glad you're not here. Milwaukee without beer is like the Winter Garden without gals." Milwaukee sans anything would look good to me.

The next person that comes in and says, "Well, has it been hot enough for you?" I am going to present with a fur-lined electric heater. It hasn't been hot enough for me, it's been too hot. Just a few minutes before I wrote this I refused to have the fan stopped long enough even to permit a friend to light a cigarette. The fan has been going so long and the motor is so hot that I'm not sure that the mechanism isn't heating the room instead of cooling it.

But if you think you're hot—maybe you are—just compare your hot with that of the boys in the government hospitals who are spending their days in bed in plush-lined casts and iron braces.

I've just found out I'm going to have a vacation this summer, after all—my doctor is going away for two weeks.

Lieutenant Commander Wells Hawks invited me to attend the opening of the new swimming pool at Luna park on the night of June 22. I had to send my regrets, but I had a good excuse—I was afraid my concrete Annette Kellerman might shrink.

Louis Werba and Bernard Sobel wanted me to come to the Revel they held at the George M. Cohan theatre recently during the performance of "Adrienne." It was too bad that I couldn't attend, after they had done me the honor of naming the affair after me.

Sadie McDonald now ranks as a benefactor of womankind, with the discovery of the washing machine, the marcel wave and the fireless cooker. She has invented and is putting on the market an apparatus which "lifts" the face and restores the youthful continuity without an operation. She wanted to try it on me, but I have never gone in very strong for uplift work.

I admit that my chins have found me out. Yet when one has spent four years trying to re-learn to hold their head up, it wouldn't be much of a thrill just to hold my face up. According to Sadie, she drapes the hair over the ears when wearing the apparatus and that wouldn't do for me. (Yes, I have enough hair to cover my ears, and if I didn't I could buy some more.) But I'm like that fabled Scotchman who wouldn't wear earmuffs because he might miss hearing an invitation to have a drink. I might miss hearing a good story.

After being a black sheep all my life, now they want me to do a "Black Oxen" stunt.

One of my correspondents writes to say that he is summering on a ranch where the business consists of breeding hobby-horses for the merry-go-round industry. The ponies, he says, are driven round and round during the first six months of their life to keep them from getting dizzy when they start to work and the cow-punchers wear sand paper trousers instead of chaps, so that the horses are nice and shiny when ready for market. I wrote back to suggest they also be taught to shy at the sight of a brass ring.

It was fish day, and Peggy O'Neil placed her order with the waiter and then waited. She waited some more and then some more and finally called the waiter to her.

"Say," she whispered, "you don't seem to be having much luck. What bait are you using?"

ANNA CHANDLER NOT 34; ANNA SAYS NOT YET 33

Theatricals' Youngest Grandmother Protests Misstatement

Anna Chandler says 'taint so, she's not 34, as Variety said last week in its "Joys and Glimpses of Broadway" department. Nor is she yet 33, quoths Anna, although the 33-mark will be reached by her in a couple of months.

A year at this time in the mis-stated age, believes Anna, might be important in holding her in the top place as theatricals' youngest grandmother.

When Miss Chandler married Jack Curtis, the vaudeville agent, she was 13, Miss Chandler states, and her daughter, Beatrice Curtis-Fox, was born the following year, when her mother was 14. Mrs. Harry Fox, who became a mother herself a few months ago, is now 19.

Miss Chandler likens the present to the days of her motherhood. Mrs. Fox has all the modern attention for the rearing of a child, from nurse to equipment, while in her day, said Anna, when Beatrice was too young to toddle and Anna had to do so many shows a day, Beatrice was left on the shelf in the dressing room while her mother was on the stage. One day, continued Anna, Beatrice fell off the shelf. Of course at the time it was an unfortunate accident but no evidence is left, remarked the grandmother, excepting a flight scar Beatrice retains to remind her a shelf is not a cradle.

RUNNING DOWN MAINE

Portland, Me., June 27. Proprietors of fishing camps and summer coast resorts in this state are up in arms over reports of a smallpox epidemic, alleged to have been circulated with a view to diverting summer visitors from Maine. It was even reported that Maine was fast growing fishless and that it was useless to cast a fly in this state.

Aroused at these reports, alleged to have been circulated in an effort to divert summer sportsmen and vacationists to New Jersey resorts, the Maine Publicity Bureau has taken steps to correct a false impression said to be gaining ground throughout the East.

A letter has been received from Bay Shore, N. Y., by one of the members, saying that a friend just returned from Maine declaring there was an epidemic of Span'ish Itch or Mexican itch, and that it is camouflaged under the name of smallpox.

Bureau officials blame any rashes that visitors may have incurred to the heavy strawberry season, claiming that too frequent indulgence in the Maine luxury develops a "strawberry itch."

FILES SUIT FOR ASSAULT

Columbus, June 27. John A. Philbrick, actor, who was assaulted last Wednesday in a Columbus theatre by William Ortel, known as "Willie," during a quarrel over dressing rooms, has filed suit in the Franklin county courts against Ortel for \$15,000 damages.

Ortel was fined \$25 and costs in police court for the assault.

DOG DOESN'T READ PAPERS

The fox hound dog in Chas. Maddock's "50 Miles from Broadway" production act wandered away from Keith's 81 St. on Tuesday between the matinee and night show.

It was the final week of the act prior to a four week's lay off, and it is thought by the Maddock office the canine may have heard of the vacation and decided to take a run. Maddock advertised for the return of the fox hound in the New York dailies on Monday, but up to Wednesday the animal had not returned.

BIRTHS

Mr. and Mrs. Ira Schuster, June 23, son. Mr. Schuster is the song-writer.

To Mr. and Mrs. William Berger, in Chicago, June 23, daughter. The father was formerly a booker in the W. V. M. A. and the mother formerly of Dot and Billy.

Mr. and Mrs. Robert Morris, of Chicago, June 24, son. Mrs. Morris was formerly Helen Murphy, a hooker connected with the Interstate circuit.

Mr. and Mrs. Blackface Eddie Ross, at Orlando, Fla., June 24, son. The mother is a non-professional.

VAUDEVILLIANS' SUMMER

Sent out this week by the Keith's office press department, headed by Mark A. Luescher, with names in alphabetical arrangement.

E. F. Albee—Commuting on his yacht, and active daily at his office in the Palace Theatre.

Belle Baker—Playing with her baby on the Belle Harbor Beach.

Mr. and Mrs. Jimmy Barry—Back to Hensfoot Corners to get the latest gossip.

Ben Bernie—Rehearsing new jazz bands so he can become a millionaire, Johnnie Burke—Drinking his wife's home brew.

Harry Carroll—Writing new song hits.

Irene Castle—Vacationing abroad.

Creole Fashion Plate—Visiting his home town, Baltimore, to study Southern beauties.

Pat Casey—Beating the Keith officials at golf.

E. V. Darling—Touring Europe in search of new Keith material.

Dooley and Sales—Vacationing at their home in Freeport, L. I.

Duncan Sisters—Making pictures out in California.

Gus Edwards—Rehearsing his new revue in New York.

Julian Eltinge—Vacationing abroad.

Fairbanks Twins—Taking up the serious drama in separate stock companies.

Harry Fox—Living in Mark Luescher's apartment and singing to his new son.

William Faversham—Hunting Indians out in Arizona.

Mabel Ford—Studying the latest Paris modes.

Eddie Foy—Thinking up new jokes about his children, at his home in New Rochelle.

Trixie Friganza—Resting all summer in order to gain weight.

Venita Gould—Going to all the Broadway shows to get new impressions.

William Halligan—Watching the Friars on the side lines.

Harry Houdini—Trying to escape from the heat in Los Angeles.

Joe Laurie—Receiving all the guests he invited to dinner in season.

Lee Children—Playing on the beach on the Jersey Coast.

Eddie Leonard—Living at Sheephead Bay and going to baseball games.

Ted Lewis—Preparing his new revue in New York.

Vincent Lopez—Breaking new vaudeville records and making new phonograph ones.

Edwin G. Lauder, Jr.—Commuting from Larchmont and the Westchester Blimmo Links.

Mark A. Luescher—Commuting from Shadybrook Farm, Southport, Conn., to the Keith offices, and playing golf.

Mosconi Brothers—Vacationing in various part of the country.

H. B. Marinelli—Touring Europe in search of more novelty acts.

B. S. Moss—Bathing in the surf at Far Rockaway.

Four Mortons—Filling their contract in Keith vaudeville.

J. J. Murdoch—Commuting from his home to the Keith offices.

Jack Norworth—Entertaining Keith audiences.

Oleson and Johnson—Chasing Spark Plug up and down the aisles of Keith theatres.

Tom Patricola—Stopping the show nightly in White's "Scandals."

Power's Elephants—Doing their daily dozen over the Keith Circuit.

F. F. Proctor—Larchmont and his Silver Stream farm.

Ruth Royce—Studying the natives of Brooklyn.

Pat Royce—Rehearsing "Shamrock," his next season's revue.

Chic Sale—Making moving pictures.

Rae Samuels—Vacationing with her husband, Marty Forkins.

Savoy and Brennan—Taking Margie to Atlantic City and other Keith towns.

Singer's Midgets—Getting ready to migrate to Los Angeles, their summer home.

Val and Ernie Stanton—Touring with the N. V. A. baseball team.

Lou Tellegen—Showing "The Blindness of Youth" to Keith audiences.

Jim Toney—Running his chop house on West 47th St., New York.

Sophie Tucker—Watching her California bungalow.

Mrs. Rudolph Valentino—Working all summer, like "A Regular Girl."

Van and Schenck—Being entertained by the Van and Schenck Club in Brooklyn.

Sybil Vane—Vacationing in Wales, her native land.

Ben Welch—Forgetting his blindness by working all summer.

Edgar Allan Woolf—Vacationing in Europe.

Wilton Sisters—Enjoying their first vacation in three years.

May Yoh—Still coming back strong after her 12 years' absence from the stage.

THREE BANDMEN LEAVE FOR 'PLAYING OPPOSISH'

Ben Bernie Dismisses Trio of His Musicians Who Substituted Across the Street

Ben Bernie gave notice to three members of his band last week at the Brighton Beach music hall for playing the Hotel Shelburne, while Ben Bernie and band were at the Brighton, just across the street.

The mix-up occurred as the result of a band contest at Keith's Orpheum, Brooklyn. The regular Shelburne band, Meyer Davis' orchestra, that plays the dances and Ned Weyburn's "Demi Tasse Revue" at the hotel was also entered in the contest.

Three of Bernie's musicians, without Bernie's knowledge, told two other members of Bernie's band they had received Bernie's permission to substitute at the Shelburne for Davis.

Bernie was apprised of the situation by George Robinson, manager of the Brighton, who threatened to cancel the act for playing an "opposition" house until he learned the facts.

Ben Bernie and band are laying off this week, opening next on the Orpheum Circuit with three new musicians in the aggregation.

THE OOLEYS ARE DIVORCED

Los Angeles, June 27. Orpha Mae Ooley has secured a divorce from William E. Ooley, a vaudeville performer.

TWO RECRUITS

Nancy Welford and Carmelico Ponselle at Palace, N. Y., in July

Vaudeville will secure two recruits next month, when Nancy Welford with a bevy of young men will appear in a turn at Keith's Palace, New York, July 27.

On the same program may appear Carmelico Ponselle, from the operatic stage. It will be her first venture as a vaudeville single, although she and her sister, Rose, as the Ponselle Sisters were long a two-act in the twice-daily.

ANNA HELD, JR., DRAMATIC

Returns to Vaudeville in Jack Lait's Sketch

Anna Held, Jr., after two years' absence from vaudeville, is playing the local Keith houses in "The Peacock and the Wren," a sketch by Jack Lait.

Miss Held, originally seen in vaudeville as a singing comedienne, returns to the two-a-day as a dramatic artist. She received her training abroad during the past two years in French and provincial stock companies.

The sketch gives Miss Held an opportunity to display wardrobe estimated at \$50,000, which includes the famous peacock tail of her mother's.

MARRIAGE CHANGES 2 ACTS

Maizie Goss (Paul and Goss) to Charles Barrows (Brown and Barrows), June 21, at St. Malachi's Church, New York. The wedding will separate the two acts, as the newlyweds are having an act written for them under the name of Goss and Barrows.

GYPPING AND GRAFTING CABARET AGENTS SENDING BUSINESS INTO DISREPUTE

**Questionable Methods Employed—Several Pseudo Agents with Bad Names—
Half of Cabaret Agents in Menace Class—Many Forms of Abuses—
Agents "Pulling Rough Stuff"—Cabaret Business Ebbing with Floor
Revue Forced to Gamble on Cover Percentage**

"Inside stuff" on irresponsible cabaret booking agencies known to the initiated has been tolerantly passed up in the hope the legitimate cabaret agents would in time stamp out some of the many existent evils. But when a morning daily newspaper in New York "plants" a couple of operatives for the gleaming of material for more or less flamboyant press notices in keeping with the daily's policy, it seems time to take up the cudgels against the gyps and grafters in the cabaret business. They number at least half of the booking people associated with the cabaret business and are so well known to that profession they require no mentioning.

For the sake of the business on the whole these pseudo agents should be eliminated from the field, although, like everything else, they are a necessary evil, especially for the framing of private club entertainments, stags, smokers and the like.

The most common form of "gypping" and the crudest imaginable is practiced even by some of the legitimate agencies. Most operate a general booking business which embraces vaudeville in addition to cabaret or club work. The usual gyp is to book a vaudeville aspiring songstress or a comedy team at a club affair where the agent promises to "catch" them and look them over for vaudeville possibilities. For a very good reason he is punctual in looking the act over. While the performer is working gratis just so as to have the opportunity of a "showing" for the agent's benefit and judgment, the agent is really receiving remuneration for the act's services—maybe \$15 to \$30 for the date—which is wholly pocketed by him. The act actually does not, or professes not to, know that he or she is rendering services for remuneration of which they receive little or no part—mostly the latter.

The cabaret business is a peculiar one and with many angles. It embraces various forms of entertainment and is proportionately wide open for abuses. One booker with an office in a theatre office building has a new form of graft. He buys old costumes from defunct musical productions which have wound up in the storehouses, at \$2 and \$3 apiece. A hard working seamstress touches up the batch of costumes in a day or two of toil and the agent-costumer is all set. An applicant for a job presents herself and the agent gives her the "works." She can have a cabaret engagement he knows of but she must be nicely costumed and outfitted. "Now here is just the dress for you"—and a much worn piece of wearing apparel is sold for \$25 to \$35. This form of petty graft is in addition to the usual 10 per cent. commission.

The Theatrical Agents and Representatives' Association, composed of the independent vaudeville and cabaret bookers, started out like a good thing and doubtlessly some still hold to its ideals, but seemingly nothing is being accomplished. One agent "resigned" from the organization some months ago for good and obvious reasons while others will shortly be forced to do the same.

If the gyp agents were wise and didn't try to pull the rough stuff with unwilling girls, for there are enough willing girls in the field, much of this wouldn't get out. As it is, the district attorney's office is reported to be on the trail of several miscreants and there's enough in it to put a Hollywood scandal.

An instance is cited by one agent who did not have anything for a lay-off sister team—but suggested that another agent, notorious for his crude tactics, was casting a new revue. The girls flatly refused to seek recourse in that agency, frankly stating they wouldn't trust themselves in that agent's office. Others, up against it like so many of the cabaret performers, have no alternative.

To a certain extent, the managerial end of the out-of-town res-

taurants is to blame. They are no better than the agents and expect too much in hiring the girls' services. It doesn't end with the instructions to be "sociable" and a "mixer" among the patrons. One restaurateur was offered a songstress of some vaudeville reputation whose asset was a remarkable voice. Because her age was a little over 20 he cancelled the engagement and told the booker to supply younger women.

The business on the whole, its general condition being at ebb tide, is much responsible for the overcrowded conditions and the necessity for supplementing the artists' professional services with something else.

Cabaret bookers are daily receiving wires "discontinue sending acts." In Atlantic City, a resort that has never taken kindly to floor shows, there are four revues running. That the producers of the shows are gambling against a percentage of the cover charges explains this unprecedented condition. The beautiful Gorman's revue from the Cave, New Orleans, the most advanced restaurant floor show four years ago, floundered in Atlantic City, and nobody has made it a go since. However, with the restaurateurs' chary of investing on their own and the entertainment supply field diminished, a number of the agencies are gambling against the \$1 to \$2 cover charge, putting in the show gratis.

The restaurant people have nothing to lose, but to date conditions are little improved. They admit Atlantic City draws a peculiar crowd—a dance crowd that will stand for 10 minutes of entertainment and then a four-minute dance, but abhors a solid 40 minutes of floor entertainment. They demand intermittent possession of the dance floor and when denied it pass up that place. One veteran agent cites a week-end when Atlantic City drew a record crowd and yet the places with the elaborate revues were unpatronized in favor of the less pretentious restaurants with generous dance periods.

In Atlantic City at the Blackstone Roehm & Richards are operating a revue on a covert percentage; B. D. Berg ditto at the Palais Royal; Ed. Hutchinson at the Beaux Arts, and a condensed version of "Liza," a colored Broadway show, opened Saturday (June 23) on a similar arrangement at the Cafe Martens. Evelyn Nesbit is practically the only one who has managed to operate on a guarantee to profit.

Business, however, is expected to boom with the current hot spell.

TRIXIE AND PICTURE

Los Angeles, June 27. Trixie Friganza's five-reeler, "Mind Over Motor," has been booked for the Orpheum Junior houses on the coast and will be shown on the same bills which the comedienne will headline.

Miss Friganza will appear twice at all performances in her single and again during the picture, in which she will inject some comedy suggested by Harry Slinger.

NEWARK STRAND'S VODE FLOP

After a week of "Hot Chops," Hurtig & Seamon decided to run vaudeville this week at the Strand, Newark, N. J. The bill, which was headed by Virginia Carr, proved so unsatisfactory to Manager Hurtig Monday matinee that he cancelled the offering. This is only one more black eye for this unfortunate house, which must be getting used to it by this time.

LEAVING SHUBERTS

Jane Greene (Greene and Blyler) is appearing in "The Dancing Girl" in Chicago, but has secured a release from the Shuberts, who had the songstress under contract for several years. After the Chicago run Miss Greene will go to the coast and enter pictures.

MARRIAGE ANNULLED

Fay Behrens-Graham Loses Husband—Divided Affections

Victor E. Graham, an executive of the "Magazine of Wall Street," has been granted an annulment of his marriage to Fay Behrens-Graham (formerly of Behrens and Behrens, vaudeville). Graham charged his wife with dividing her affections between him and Alfred K. Behrens, now of a theatrical costumers firm.

It was alleged that Mrs. Graham was the common law wife of the co-respondent, whose address is given as 162 West 48th street, Behrens having been Fay Behrens' former vaudeville partner. The Grahams were married in January, 1921.

Counsel for Mrs. Behrens will appeal from the annulment decision.

ILL AND INJURED

Alice Morley has recovered from her recent attack of throat trouble.

Paul Whiteman and his wife, Vanda Hoff, were injured in an automobile accident in London on June 24. The orchestra leader suffered a dislocation of the right shoulder and lacerations of the face. His wife was painfully bruised and is suffering from severe shock. Whiteman's doctors reported he would be laid up for more than a week.

Anne Elstner ("Sun-Up"), hurt her leg last Thursday when she went bicycling around Washington square and collided with a tree. She was able to perform that night, however, adding a realistic limp to the artificial one she uses as Emmy in the show.

Marie Bartlett (Earle and Bartlett) is at the home of her brother, 152 Blue Hill avenue, Roxbury, Mass., suffering from a nervous breakdown. It is the third breakdown Mrs. Earle has had since the death of her husband April 14 last. Clarke Silvernail is recovering from a general breakdown at the Hotel Arlington, Washington, D. C. Lola and Senia out of Proctor's, Newark, N. J., after Monday night, due to an injury to Miss Lola's foot.

Richard Madden of the American Play Co. was operated on for appendicitis at Dr. Stern's sanitarium last week. He is reported recovering. Orlo B. Sheldon ("Swanee River") was operated on June 22 for appendicitis, and will not be able to appear in the opening at Asbury Park, July 9. He is reported to be convalescing steadily, however, and probably will rejoin the cast before the piece reaches Broadway.

Ida Regal (Mrs. Mack), formerly of Regal and Mack in vaudeville, but who left the stage when her husband opened an agency with Joe Cooper, was rushed to the Roosevelt hospital Wednesday morning, where an immediate operation for appendicitis was performed by Dr. William P. Healy, the house surgeon. The last report yesterday (Wednesday) was that she was resting quietly and her condition favorable. Apparently in the best of health Tuesday night, she had a slight attack of pain, but retired thinking it would be better in the morning, instead of which it grew worse.

IN AND OUT

Harry and Bert Gordon left the bill at the Fifth Ave. Thursday after the matinee. Bert Gordon lost his voice, according to report. The act will lay off until August, all summer bookings having been cancelled.

John P. Medbury rehearsed for the Majestic in Chicago this week, but was taken ill and was replaced for the first show by Valentine Vox.

Diabala and Betty, out of Loew's American, New York, Monday because of the latter's illness, replaced by the Kawana Duo. Page and Green out of Loew's Delancy Street Monday because of injuries, Eddie Bolger substituting.

Harry Scranton was taken ill at Fay's, Providence, Tuesday night, and forced to leave the bill. The Pritchards substituted.



WILLIAM WARRINER
(The Chappin of Vaudeville)
of HENRIETTA and WARRINER
(Scintillating Song Stars)
As singing stars they never fail to shine on any bill.
Direction: PAT CASEY OFFICE
Personal Representative:
KENNETH RYAN

2 WIVES FIGHTING FOR DE COURSEY ESTATE

**Manager Left \$40,000—Two
Claimants Appear—Left
to Second Wife**

Two women, both claiming to be the wife of Edgar Humphrey De Coursey, local theatre manager, when he died on April 27, are preparing to fight their claims in court for the \$40,000 estate left by him.

De Coursey, manager of the Gayety here, met Jeannette De Coursey, his first wife, when he was playing in vaudeville in 1899. After doing a double act with her for some time he married her in August, 1907. She claims they continued playing until March, 1913, when finding they could not agree on money matters decided to separate. She goes on to say that she only met him two or three times from then on, the last time in October, 1922, and that he never mentioned anything about another woman or a divorce.

The first Mrs. De Coursey states she first read of his death in a theatrical paper and hurried to Detroit to take charge of his estate. When arriving, she found the entire estate had been willed to a Mrs. Cornwall De Coursey, who claimed to be his second wife. The latter says she married the manager soon after he divorced his first wife, following the separation. She has filed a suit in court asking to be appointed administratrix of the \$40,000 estate.

A hearing of the case will be held later in the week.

CORSE ON BQZE

Will Get Accounting from Frank A. Keeney

Justice Lewis has ordered an accounting in the suit of Corse Payton, self-styled "America's best worst actor," against Frank A. Keeney as a result of a week's engagement by Payton at Keeney's Bay Ridge, Brooklyn, theatre in dramatic stock. Payton claimed \$2,646 as his half share of the profits of the week's stay, as per agreement.

On the stand Payton was cross-examined as to his penchant for intoxicating liquors. Payton stating, "I do as I like, but I never take a drink while I am working."

Payton said Keeney bought a race horse which he christened "Corse Payton," only it proved to be a relative of "Spark Plug" and lost. In an important race, Keeney sold it for \$100 and, according to Payton, told Payton that he lost so much money on the horse named after him that he guessed they were even.

SOUTHERN FULL WEEKS

Loew and Big Time Agree for Next Season

The four southern Loew houses located in Atlanta, Memphis, Birmingham and New Orleans will probably change from a split week to a full week policy next season.

The big time has a junior house in each of the cities, also playing split weeks. They may also change to full weeks, the arrangement being conditional on both circuits agreeing on a similar policy.

CHI OUT-DOOR GARDENS DOING \$12,000 WEEKLY

**Week-End Admission of \$2—
Rambo at \$1.10—Show and
Orchestra Around \$6,000**

Chicago, June 27. The outdoor gardens in Chicago are doing a tremendous business and are realizing profits which are the envy of theatremen at this time of year. This is a line of endeavor unknown in New York and is not to be compared to roof gardens. It is a cafe entertainment outdoors along lines popular on the Continent.

The leading outdoor gardens of Chicago are beautiful places. Saturday night Marigold had around 4,000 people at \$2 a head and Rainbo had over 5,000 at \$1.10, each, admission charge. The Marigold prices are \$1 for week days and \$2 for Saturdays and Sundays, while Rainbo charges \$1.10 at all times.

There is a floor in the center of Rainbo garden and tables all around. About 50 per cent. of the people come to Rainbo at 6.30 or 7 and have a table d'hôte dinner at \$2.

The receipts of these gardens run as high as \$10,000 to \$12,000 a week in summer; shows and orchestras cost from \$5,000 to \$6,000.

Saturday night business is better than that of Sunday night, but every night is good with warm weather, running generally 400 Monday, around 400 Tuesday, 800 Wednesday, 500 Thursday, 1,000 Friday, between 4,000 and 5,000 Saturday, and about 3,000 Sundays.

JIMMY DUFFY'S \$1.17

Bankruptcy Petition Lists Liabilities at \$1,588

James T. Duffy (formerly of Mister Duffy and Mister Sweeney in vaudeville), currently rehearsing with the new Earl Carroll "Vanities" yesterday (Wednesday) filed a voluntary petition in bankruptcy in the U. S. District Court, listing liabilities of \$1,588.30 and \$1.17 assets.

Creditors include items for personal loans, services, advertising, rent on a lease. Kendler & Goldstein represent Duffy.

Duffy, in addition to being a featured comedian in "Vanities" is collaborating in the authorship of the libretto.

CHI'S ACTORS' UNION

Authority Extended by A. F. of L. to Collect Dues

Chicago, June 27. Three or four fellows who are active in connection with the organization of the Actors' Union here have received commissions from the American Federation of Labor, with authority to collect dues and accept applications.

One of the men is an acrobat who has been residing permanently in Chicago for some time and has given up the profession for detective work, and another is a former member of an acrobatic act.

OLCOTT'S LOAN

Borrowed Money from Texas Guinan—Judgment Against Him

Charles Olcott, now touring Keith vaudeville with Mary Ann, has been ordered to pay a \$620.91 judgment by Judge Young to Texas Guinan, screen actress.

The suit resulted from a personal loan by Miss Guinan to Olcott in 1920 on a note which was not satisfied.

Miss Guinan recovered judgment on the same cause for action in Memphis several months ago, but could not collect, the suit in New York resulting.

DOOLEY AND STOREY DIVORCE

Chicago, June 27.

Helen Storey, of Dooley and Storey, obtained a divorce from William Dooley June 9 in Chicago before Judge Ryner on a charge of cruelty.

The action was not contested by Dooley.

Callahan & Callahan were attorneys for Dooley and Lowenthal & Munns for Miss Storey.

NONETTE

For next full week, Loew's Bay Ridge, Brooklyn, theatre.

BIG TIME ROUTES NEXT SEASON WITH MORE SMALL TIME HOUSES

Keith's Routing 22 Big Timers—Proviso with Route Small Timers Included—Repeating Too Often on Big Time

The Keith big time routes for next season generally will contain a considerably larger number of small-time houses included with the big-time dates than in any season previously.

The list of strictly big-time houses playing two-a-day and vaudeville only without pictures on the Keith list number about 22, with several like the Palace, Riverside, Orpheum, Brooklyn, Alhambra, Royal and Bushwick in and around New York city. The others are located in Washington, Baltimore, Boston, Philadelphia, Cleveland, Detroit, Rochester, Syracuse, Pittsburgh, Providence, Cincinnati, Louisville and Indianapolis.

Heretofore many of the acts playing the Keith houses have repeated once or more in the season in the larger cities, and that is rated as one of the reasons why the route has included the smaller cities this season rather than bringing the acts back to a city they have played previously.

The repeat thing grew to the proportions of an evil last season that affected the box office in several Keith houses.

Next season's routes have been arranged on the same principle as a commercial business, with the acts offered the big houses and the proviso the small ones are accepted.

SUBPOENA CO-RESPONDENT

Arthur Ashley's Witness Denied Confession

The unusual proceeding of subpoenaing a co-respondent in a divorce suit to appear and testify in open court occurred Tuesday before Justice Calahan in the Brooklyn Supreme Court in the divorce action of Arthur Ash (professionally Ashley) against Bertha Ash.

The alleged co-respondent is Benjamin B. Benson who, according to George Wolf, Ashley's attorney, is alleged to have confessed to Ashley in Wolf's presence as to his (Ash's) wife's infidelity. On the witness stand, Benson denied making such a statement. The court opined that it was inclined to disbelieve what Benson had to say in denial of his alleged confession.

The divorce suit by Ashley is a counter-action to a previous proceeding by Mrs. Ash against her husband for a separation on grounds of desertion and non-support. Both suits will probably not be reached until the fall session, with Attorney Wolf petitioning that the divorce suit be tried first. The latter is slated for hearing today (Thursday) but can hardly be reached because of the congested calendar.

LOEW'S LINE-UP NEXT SEASON ABOUT SAME

25 Weeks, as Last Season—Dayton Only Important Closing So Far

The Loew Circuit booking line-up for the next season is about the same as 1922-23, with a total of about twenty-five weeks. To date the only important house closed is at Dayton. Cleveland continues, supplied with shows principally out of the Loew Chicago office. The cost of most Loew bills has been cut down to a hot weather basis, though the number of acts per show remain the same. Business during the torrid weather this month threatened a number of closings, though no decision in that respect was made up to Wednesday.

AL DARLING'S BERTH

Managing Choice Castle Theatre at Long Beach—Opens Tonight

The new Castle theatre at Long Beach, L. I., opening tonight (Thursday) will be managed by Al Darling.

Pictures the first half and vaudeville (eight acts) the last half will be the policy, booked through the Keith office.

Darling in the regular season manages Keith's Royal in the Bronx. Since assuming the charge of that important Keith Bronx link, Darling has acquired the reputation as one of the most popular Bronxites, besides a wife and child. A delegation of his Bronx countrymen is going down to Long Beach this evening to see the show and give their Al a send off.

The Castle is on the Boardwalk, facing the ocean.

The opening bill includes "Artistic Treat," The Diamonds, Josef Fejer's Orchestra, Murray and Oakland, Miss Juliet, Morton and Glass, Al Herman and Four Cansinos.

The Castle was acquired three weeks ago by the Greater New York Theatres Corporation, (Keith's). If remaining open during the winter straight pictures will be played. The summer policy calls for two shows of the vaudeville daily Thursday and Friday and three Saturdays and Sundays.

Morrison's, Rockaway Beach, L. I., reopened for the summer season June 23. Morris & Bernard are operating with a policy of pictures, vaudeville and afterpieces.

"LEVIATHAN" ORCH. SAILING

This is the final week for the Leviathan Orchestra, which will join the complement of the giant vessel when it sails July 4 on the first trip for the United States Lines. The Leviathan on the much-talked-of trial trip last week carried another band formed by Paul Whiteman for the U. S. Shipping Board. The new organization is outfitted in duplicate of the Leviathan Orchestra and may become a vaudeville attraction, though the exact billing is not determined.

The Leviathan band is at the Riverside. It was proposed to hold a dual concert during the week, the new band from the Leviathan's trial trip being invited by the Riverside management. The combined stunt was dated for tonight (Thursday).

SAILINGS AND BOOKINGS

A party of Keith booking men and agents sailed on the Majestic for London Saturday. Among them were Eddie Darling, Dan Simmons, Edgar Allan Woolf, Jack Curtis and Max Gordon, the latter two Keith agents.

During the absence of Darling and Simmons, I. R. Samuels will book the Palace, New York; Strand, Far Rockaway; Globe, Atlantic City, and Castle, Long Beach. Arthur Blondell will book the Keith houses in Boston and Washington.

Jeff Davis and Stella Bennow will look after the B. S. Moss houses booked by Simmons.

Jack Dempsey, Keith's middle western booker, went on a two-weeks' vacation June 22. During his absence Bill McCaffrey will handle the middle western Keith bills.

"Hot Chops" Title by Permission

The title of "Hot Chops" for one of the Hurlitz & Seamon burlesque shows for next season is through arrangement between the firm and Leo Feist.

NO FRAUD

Complaint Dismissed in National Playhouse Corp. Case

A fraud suit started in September, 1920, by Frank M. Boothe, on assigned claims of five stockholders who paid \$1,650 for shares of stock in the National Playhouse Corp., against the corporation and its officers was dismissed by New York Supreme Court Justice Pierce this week. Although the action was set for a jury trial the presiding jurist dismissed the complaint from the bench.

The National Playhouse Corp. was promoted in the summer of 1920 to build theatres in several leading cities. The plaintiff alleged that the stock was sold under misrepresentations, amounting to fraud and that the shares which sold at \$10 each are worthless. The defendants named were Harvey H. and Richard S. Hevenor of Hevenor & Co., the promoters, of 56 Pine street, New York; Arland M. Johnson, president; John F. Lump, vice-president; Gerard Roberts, treasurer; William F. Scott and Mortimer J. Butler, directors, all of whom were asked to account for the moneys obtained through the sale of the corporation's stock.

The defendants were charged with having issued prospectuses representing that the property was worth more than the capital issued and that an agreement had been effected with Alexander Pantages for the management and booking of theatres; also that mortgages to yield \$239,750 had already been arranged for.

Depositions of Pantages at the trial stated that he never agreed to book the theatres but on cross-examination admitted he gave Johnson \$750 which Pantages said was a loan and not as expenses for a trip to the coast. The head of the Pan circuit admitted having discussed the theatre circuit and was asked to work on a five per cent. commission.

Justice Pierce subsequently dismissed the complaint on the ground it did not constitute a cause for action.

DOWS MUST SETTLE

Rhoda and Crampton Recover Judgment for Cancelled Contract

Rhoda and Crampton received judgment in the Third District Court, June 21, for \$75 and costs against A. & B. Dow, vaudeville agents, as balance of salary due on an engagement played at the Bristol, New Britain, Conn., in December, 1922. They were booked in for a week. On the fourth day the manager complained the team's salary was too much for him to pay, and gave Rhoda and Crampton the alternative of cutting salary or closing.

The team agreed to close if the manager gave them a written statement the act was satisfactory in every other respect. This the latter did.

Rhoda and Crampton took the matter to the Commissioner of Licenses in New York City. After trying to adjust the matter, he advised the turn to start a civil action against the Dows.

The case came up before Judge Noonan last week. After a three-day trial the Dows offered to give Rhoda and Crampton two weeks' booking in settlement. The team refused it.

HORWITZ' OFFICE PASSES OUT

The Arthur Horwitz office has passed out of existence. Last week Lee Kraus, who rejoined Horwitz just before the latter's marital troubles led to his disfranchisement as a Loew vaudeville agent, placed the furniture and office fixtures in storage. When the courts affirmed the alimony granted to Edythe Livingston-Horwitz, his wife, Horwitz left the state and is reported to be in Europe. At the time Horwitz told Kraus that when he walked out "the works" belonged to him (Kraus). The latter continues as an artists' representative.

Using her professional name Edythe Livingston, Mrs. Horwitz sailed for Europe last Saturday. It is said she intends entering a revue there.

LYONS AND YOSCO DISSOLVING

The long established team of Lyons and Yosco will dissolve shortly. Yosco plans to enter the restaurant business and Lyons will continue in show business with another partner.

The act has been playing for upwards of 15 years and is rated as a standard turn.

LOEW TAKES PANTAGES, MEMPHIS, FOR PICTURES

Pop Vaudeville Condition is Cleared Up in Southern City

Marcus Loew has taken over Pantages, Memphis, and will change the policy of the house from vaudeville to straight pictures, according to report.

Ed Schiller represented Loew in the deal, which will leave Loew's, Memphis, without pop vaudeville opposition in the southern city. The Pan house had indifferent success with a vaudeville policy, coming into opposition with Loew's, Memphis.

The same situation as regards Loew and Pantages occurred in Hamilton, where the Loew and Pan houses, through a pooling arrangement, converted a straight vaudeville house into a picture policy, leaving the other the field.

CORNERSTONE LAYING

Notables at Tomorrow's Ceremonies at New Keith Phila. House

Philadelphia, June 27.

The program for the exercise, attending the laying of the cornerstone of the new Elrae theatre (11th and Walnut streets) tomorrow has been officially announced.

George H. Earle, Jr., prominent local banker, and whose name, inverted, gave the new theatre its name, will be guest of honor. For his task of stone-laying he will use an engraved silver trowel, and he will supervise the placing of the box, sealed in a hollow of the stone, which will contain records, newspapers of the occasion and pictures of Jules Mastbaum, president of the Stanley company; E. F. Albee, president of B. F. Keith enterprises, and himself.

A special stand will be erected for the 500 guests who will witness the cornerstone laying. The ceremonies will be begun at 3 o'clock with a concert. City Solicitor David J. Smythe will preside. Mayor J. Hampton Moore will make an address, as will Lieut.-Gov. David Davis, representing the commonwealth. United States Senator George Wharton Pepper also has accepted an invitation to speak, and addresses will be made by Mr. Albee and Mr. Mastbaum.

A. L. Erlange has accepted an invitation to be present, as has Ethel Barrymore, now playing a vaudeville engagement in this city. The Elrae theatre, which has a seating capacity of 3,200, with addition room so that as many as 3,500 persons may be accommodated, will be opened to the public during the Christmas holidays, it is announced. It will be devoted to B. F. Keith vaudeville, with a continuous policy of presentation, and films to be supplied by the Stanley company. Popular prices will prevail.

EXPLOITING FOREIGNERS

Keith Office Press Staff's Advance Work

About 15 foreign acts, engaged for the Keith Circuit by Harry Mundorf are to receive advance exploitation and special publicity before they arrive in this country to begin their Keith tour.

Marion Spitzer, of the Keith publicity bureau, will sail for Europe July 2 on the "Sufren" (French Line) to handle the advance stuff. The local Keith publicity office, under supervision of Mark Luescher, will co-operate from this end.

Miss Spitzer jumped into prominence recently when she wrote a story which was accepted by the "Saturday Evening Post," titled "May All Your Children be Acrobats."

CLARK AND BOOTS BOOKED

The Keith office has given Clark and Boots a route through Billy Jackson. The team opens next week, playing Indianapolis and St. Louis.

The couple were one of the Schubert unit vaudeville acts that advertised in Variety, mentioning their experience in Schubert vaudeville with the "Town Folles" unit.

Jackson, the Chicago agent, was in New York this week and secured the route in person for the turn.

Cambell Casad With Columbia

Cambell B. Casad has joined the Columbia publicity bureau staff as assistant to Walter K. Hill for the summer.



ATTENTION, MANAGERS!

The above is a photograph of the

ARNAUT BROS.

as "THE TWO LOVING BIRDS" in 1902

At various times acts have stolen our ideas, material, costumes and even scenery. Copy acts, however, are never successful. This is a notice to bookers and managers and a final warning to Pirates.

Brighton Beach this week (June 25). Direction HARRY WEBER.

VACATION FOR PALACE

Keith's New Cleveland House Closing for Summer Term

Cleveland, June 27.

The first season for Keith's Palace will end July 7, when the big time vaudeville theatre will close for the summer term.

This E. F. Albee product, conceded to be the finest theatre in America, has had a remarkably successful season for its initial one. The house prospered from the outset and has maintained a continuously profitable gait, against the muchly overheated centre of the town.

Four Weeks for Fannie at Palace

Fannie Brice will begin a four weeks' summer run at the Palace, New York, July 23.

ACTOR—NO DEFENSE

Chicago Judge Sends Warren Faber Away—Stole Stick Pin

Chicago, June 27

"I'm an actor and a first class entertainer," declared Warren Faber before Judge LaBuy when asked his occupation in connection with a charge of having stolen a stick pin from his friend, Herbert Cullen, while bathing at Wilson beach.

"That spoils your case," declared the judge, giving him a sentence. Faber claims to be a comedian and to have taken the pin as a joke.

FOX BOOKING TO LOEW'S

Two Brooklyn houses, Bedford and Ridgewood, are reported about to go into the Loew office for vaudeville bookings. Both are now booked through the Fox office.

According to report, Loew's will begin booking both houses in September. The Bedford is near Loew's Fulton and the Ridgewood about three miles from Loew's Broadway.

BURLESQUE

THE MORNING AFTER

Binghamton, N. Y., June 27.
Twice married to a stage-door Johnny and twice duped, for she is not his legal wife and never was, is the tragic predicament of Anna Lindsay, burlesque prima donna, popular in Binghamton. It is alleged in charges of bigamy and assault pending against her "husband" William Lynch, erstwhile of Newark, Binghamton and Wilkes-Barre.

The prima donna swears that she went through a mock marriage with Lynch as the climax of an orgy of love and wine, finding out the next day that she was not really married at all. And she also declares she was married a second time to Lynch, quite legally, she thought, only to learn differently from the No. 1 Mrs. Lynch.

The beginning of the romance, far stranger than fiction, was a year and a half ago when the burlesque queen was touring this section. At a hearing of the bigamy charge, she testified that on January 22, 1922, she and other members of her troupe were invited to the sumptuous apartment of Ralph Marlowe, manager of the Majestic-theatre in Wilkes-Barre, on a Sunday night. It was at this party she met the stage-door Johnny, Lynch. Their case seemed to be love at first sight.

Oceans of wine, she admits, helped along the affair d'amour. After the party had been booming along for a few hours, the mock marriage was performed by Marlowe, who formerly had been a Philadelphia magistrate, she testifies.

That night the stage-door Johnny and his mock bride remained as real husband and wife, the bride admits. She also confesses that she and several others at the orgy were drunk almost under the table.

"Did you remain all night that Sunday night with him?" the prima donna was asked by her husband's lawyer.

"Really, I don't know. Oh, yes, I guess I did. I didn't know what I was doing that night, for I was drunk. I didn't even take my shoes and stockings off."

"And you were married the following afternoon?"

"You let I was; to my sorrow," Anna replied.

After the second marriage, the one Anna supposed was a real, her new husband at once went to Newark where he resided, and arranged to have her meet him there after her tour ended.

In Newark, the newly-weds had a pleasant apartment, she says, and were happy until Mrs. Lynch, the first, appeared.

JOINT MEETING NEXT WEEK

Sam Scribner, general manager of the Columbia Amusement Co., returned to his desk in the Columbia Theatre Bldg. Monday of this week after a four-week visit to his birthplace in Pennsylvania.

A meeting of the Columbia Amusement officials and the newly formed Producers' Association will be called next week to discuss the sharing terms for next season's attractions, censoring and other reforms the producers are asking for.

The terms have been tentatively ratified, averaging 50 per cent. for the first \$5,000, with a graduated scale upward in favor of the show.

The proposed Columbia playing percentages for next season call for a show doing \$5,500-\$6,000 to receive 55 and the house 45 per cent. of the gross; \$6,000 to \$8,000 the show 60 and the house 50, \$8,000-\$9,000, show 65 and the house 35, and over \$9,000, show to receive 70 per cent.

Should the 70 per cent cut for a show doing \$9,000 and over be agreed to it would mean the biggest percentage ever given by the Columbia circuit. The above terms would affect the Columbia-owned and H. C. Miner Estate houses only, but if the former agree it is likely the outside houses will follow.

PENN CIRCUIT OF 2 WEEKS

The Penn Circuit of one night stands in Pennsylvania, Maryland and Ohio played by the Mutual wheel burlesque shows will be increased next season from one to two weeks.

The one-nighters will fill in the two weeks for the Mutual shows between Philadelphia and Columbus.

The towns contracted for to date are Allentown, Monday; Reading, Tuesday; Williamsport, Wednesday; Columbia, Pa., Thursday with Friday and Saturday of that week still open. The second week will include Hagerstown, Monday; Cumberland, Tuesday; Altoona, Wednesday; Newcasttle, Thursday; Elira, Friday, and Sandusky, Saturday.

BANKRUPTCY DISCHARGES

I. H. Herk and E. Thomas Beatty, individually and as members of Herk & Beatty, have been granted a discharge from bankruptcy.

Herk & Beatty were among the first of the Shubert unit producers to travel the bankruptcy route.

GERTRUDE HAYES, JR., WEDS

An announcement of the engagement of Gertrude Hayes, Jr., of Gerard's "Follies of the Day" to Joseph Laffey, a Boston business man, was made by the Boston papers this week. The marriage is to take place directly following the closing of the forthcoming summer run of the "Follies" at the Columbia, New York. Miss Hayes is a niece of Gertrude Hayes (Mrs. Barney Gerard). Miss Hayes, Jr., will retire from the stage following her marriage.

LOUIS EPSTEIN CANCELS

Louis Epstein cancelled his Mutual wheel franchise for next season before sailing for Europe with Al Jolson Saturday last.

The Epstein book, cast of principals, scenery, etc., were taken over by Doc Tunison, who is making his initial appearance as a producer for the Mutual next season.

The cancellation of the Epstein franchise was with the consent of the Mutual people.

PAT WHITE WITH COLUMBIA

Pat White returns to the Columbia wheel as a principal comic next season, after seven years with American and Mutual wheel shows. White will share featured comedy honors in the Fred Clark "Let's Go" show with Manny King.

Thornton and King, now playing vaudeville, will continue until rehearsal time starts for "Let's Go" and will then dissolve partnership.

COLUMBIA'S OPENING AUG. 27

The official opening of the Columbia regular season will be August 27. Several of the shows will start before that date as customary, playing pre-season engagements.

Jas. J. Lake Buys in on "Jig Jig"

James J. Lake has purchased a half interest in "Jig Jig," the Columbia show which Henry Dixon will operate next season. Lake has been out of the show business for several seasons, running the Rochester Hotel in Washington. He will appear with "Jig Jig" as the straight man.

Moran and Wiser, the hat juggling turn, have signed for the "Jig Jig" show.

Want Harmanus-Bleeker Hall

Albany, N. Y., June 27.
The Columbia Amusement Co. is negotiating with the F. F. Proctor interests for Harmanus-Bleeker Hall next season with a view of making it a week stand on the Columbia circuit.

More Tabs from Burlesque

Dan Dody and Meyer Harris are producing two new tabloids for the John Coutts Circuit, to open in August. Walter Brooks, another burlesque producer, is to open a tab on the Coutts time.

BURLESQUE CHANGES

Billy Gilbert will be the principal comedian with Slim Williams' "Radio Girls" on the Columbia Circuit next season and not Frank Nalji, as previously reported.

Jack Walsh, formerly of Jack Walsh & Co., in vaudeville, principal comedian with the Mollie Williams show.

Mike Joyce, manager of the Star, Brooklyn, for the American circuit for eight years, has been appointed manager of the Gayety, Pittsburgh, next season. Joyce succeeds Billy Hexter, which plays Columbia wheel shows. Hexter will manage the Billy Wells "Bubble Dubble" show on the Columbia wheel next season. Dottie Leighton as prima donna for Rube Bernstein's "Broadway Flappers."

Jack Spoke Gray and Alma Arliss (Mrs. Gray) with Daley's "Broadway Brevelites."

The cast for Harry Field's "Hello Jake" Mutual wheel show has been completed. It includes Harry Fields, Dixie Mason, Tom McKenna, Violet Hilson, Florence Drake, Charles Le Van, Abbie Gore and P. McGillian.

The mother of Arthur Abbott died June 16 in Bristol, England.

BERT SAVOY

Bert Savoy, of Bert Savoy and Jay Brennan, in company with Jack C. Grossman, known in vaudeville as Jack Vincent, were both instantly killed by a bolt of lightning at Long Beach, Long Island, Tuesday afternoon, June 26, during a terrific electrical storm which swept over Long Island, Manhattan and Westchester after five days of terrific heat. Accompanying Savoy and Grossman at the beach were R. V. Webb and John Haley, who were walking a few feet distant.

as an entertainer in the honkey-tonks. He related how he had wandered from one dance hall to another through the copper mining districts of Montana, working as a female impersonator, eventually reaching Alaska, where he played in the various "joints" of miner entertainment up and down the Yukon.

After a time Savoy returned to the States and eventually drifted back east as far as Chicago, where, in the course of his professional entertaining activities, he finally

ing was the result of being heart-broken after having had some trouble with his wife, from whom he had been separated for some time. He formerly appeared with her in vaudeville under the name of Shea and Carroll.

JACK VINCENT

Jack Vincent, killed by the same bolt of lightning that struck Bert Savoy at Long Beach, Long Island, Tuesday, was 33 years old. He had been a chorus man with the John Murray Anderson productions from time to time during the last three years. He was also employed in the capacity of secretary in the Anderson office.

His name in private life was Jack Grossman and he was a native of Columbus, Ohio. During the winter of 1922-3 Vincent operated the Embassy Club on Sunday nights at the Tent, appearing also with Cynthia Perot as dancing partner.

The remains were shipped to Columbus Wednesday, where burial will take place today (Thursday).

JOHN MURPHY

John Murphy, veteran in the field of minstrelsy and once famous as end man with Dumont's Minstrels, died at a hospital in Philadelphia, June 25, following an operation for gallstones. He was about 72 years of age and formerly half owner of the Murphy & Gibson Minstrels. Prior to that he was of the Murphy & Morton organization.

For the past 22 years the deceased had conducted minstrel shows at the Steel Pier, Atlantic City, and until recently was active in the performances. Murphy is credited with having groomed Frank Tinney, who was in the Steel Pier show for a number of seasons, it being a summer haven

IN MEMORIAM

MAXIM D. FAUER

Who Passed Away June 21st, 1923

MAY HE REST IN PEACE

JACK H. FAUER

when Tinney was known only in the sticks. Tinney always regarded Murphy with respect.

KENNETH ("BUCK") BAILEY

Kenneth "Buck" Bailey, 45, of Akron, O., a wild west performer for many years with the Buffalo Bill and other circuses, died in Huron Hospital, Cleveland, from shock following a street car collision in Cleveland. Bailey was known all over the country for his activity in horsemanship and as a showman.

Death came as his head rested in the lap of his wife, Madge Bailey, while he was being rushed in an ambulance to Huron Hospital. Bailey had gotten out of the street car on which he intended to return to his home in Akron and after assisting the driver of the truck which was struck in the collision with the car, he returned to the car and lapsed into unconsciousness.

ERATUS CLAPP

Eratus Clapp, at one time a world-famous cornetist, died recently at the town farm in Athol, Mass., where he had been an inmate since 1908. Fifty years ago he was playing before the crowned heads of Europe.

IN MEMORIAM

WILLIAM ROCK

who departed this life June 27, 1923

EDW. S. KELLER

rope and was in demand on the concert stages of two continents.

While at the height of his fame he gave a command musicale for Queen Victoria, who was so delighted she ordered a special silver and gold cornet made for him. After losing all his possessions, he suddenly stopped playing, and for 30 years never touched a cornet. He was 85 years old.

JOHN O'BRIEN

John O'Brien, aged 33, character actor, killed himself June 19 at Alpena, Mich. His body was found in Thunder Bay at Alpena, where he had flung himself after drinking poison and slashing his throat with a razor. Friends claim that his suicide was due to despondency following a long continued attack of ill health.

The deceased had been on the stage for about 20 years. His most recent appearance was as Polonius (Continued on page 29)

GOOD-BYE, BERT SAVOY

(A TRIBUTE)

By NEVILLE FLEESON

Gone is the smile that we all loved so dearly,
Gone is the voice that we all loved to hear,
Gone is a genius whom we all admired—
Only a memory is left to us here.

Happy-go-lucky, a prince of good fellows,
Kind, sympathetic, and always the same,
Ready to help everybody in trouble—
Broadway is sorry to lose his dear name.

Wit just as sharp as the bolt of the lightning
That came from the sky on that hot summer day;
"You must come over"—I still hear him saying,
God called him over and took him away.

Maybe they needed a laugh up in heaven,
As he filled the world here with laughter and joy;
You've left a legion of dear friends behind you;
We'll always remember—good-bye—Bert Savoy.

They were both knocked unconscious and severely burned.

Bert Savoy was a native of Boston, born near there about 35 years ago as Everett McKenzie. He had been in the entertaining field for a number of years before he met Brennan and they formed a partnership. Savoy stated several years ago that his first appearance on the stage was in a curio museum in Boston, where he worked as a chair dancer. He ob-

met and married, Mrs. Savoy, who was better known to those that were acquainted with her husband as "Annie," conducted a furnished apartment house on West 4th street for professionals for several years, while Savoy and Brennan were practically at the height of their careers, appearing at the Century under the Dillingham-Ziegfeld management. Sometime later the Savoyes were divorced in Chicago.

To BERT SAVOY

FROM

BLANCHE MERRILL

Bert didn't have time to whisper a little last good-bye,

He didn't know he'd have to go at that hasty call from the sky—

The day that started out with joy, ended with a sigh,

And we found that the man who made us laugh could suddenly make us cry.

tained the position after watching a "cooch" dancer work in the place, applied to the management and was given \$6 a week for doing 12 shows a day, alternating with the "cooch" dancer, who was a deaf mute.

The two formed a team after they had been approached by a concessionaire with a carnival. The show opened in one of the small suburban towns of Boston. Between the ballyhoo and the "inside"

The meeting of Savoy and Brennan took place on a Broadway surface car some 10 years ago. It was in the summer. Both were out of a job as chorus men and they decided to try vaudeville as a team. They pluggued around the small time for a couple of years, finally reaching big time. They put in a season in the Ziegfeld "Follies," were at the Century, and then for about four years have been featured in the cast of several of the "Greenwich Village Follies."

Savoy and Brennan's production contract called for \$1,250 weekly. They recently reappeared in vaudeville at \$1,500.

Jay Brennan left New York Monday night for a mid-western health resort.

IN FOND REMEMBRANCE

OF MY HUSBAND

WILLIAM ROCK

Who Passed Away June 27th, 1922

HELYN EBY-ROCK

Savoy stated he and his partner had each done 40 shows on the first day of the engagement, only to discover at night when the lights were doused that the promoter had skipped with the gate and left them flat without a nickel to get back home on. The shock was so great to the deaf mute when she was informed of the calamity that it restored her voice and she uttered, "Oh, my Gawd!"

From that point on Savoy drifted about the country as a chorusman for a time until he was stranded in the far west, after which he started

Friends claim that Shea's drink-

JOHNSON'S COMMITTEE PICKING SPOTS TO WHITEWASH AND JUMP CARNIVALS

Legislative Committee's Methods Called "Crude" by Heart of America Showman's Club—Statement Published—Intimate Committee Is Putting on "the Squeeze"—Little Shows Panned and Some Shows Favored—Showman's Club Repudiates Legislative Committee and Johnson With His "Deputies" or "Field Men" Out After Coin

Chicago, June 27. "Manipulation" is charged in connection with the work of the Showmen's Legislative Committee. While some criticism is content with classing the field representatives of the reform organization as either "not competent or not impartial," there is other criticism which claims that the "squeeze" is operated in connection with the movement.

The discreditors of the organization, emphasizing the "manipulation," say that the investigators are sent to favorite shows at points where there is not a chance for the "graft to work" and that the same "representatives" are visiting the other carnivals at points where it is certain that everything will be "stepping."

The critics of the field representatives mention Col. F. J. Owens, who often uses the title "deputy commissioner" in an advertisement signed by "The Heart of America Showman's Club" of Kansas City, and dated June 13, 1923.

In the statement of "The Heart of America Showman's Club" it is stated that that organization stands unreservedly for a "real honest cleanup," but adds, "we do not approve of the methods being used by the Legislative Committee, headed by Johnson." It is claimed that its methods used are "crude" and "border on the edge of oppression." The club is said to have investigated the different carnivals around Kansas City so far this season and its findings frankly slam the committee's field representatives.

"We know that a small show that had not contributed to the 'fund' has been threatened and harassed and that larger shows have gone their way without restraint," says the statement. The club explains that it has at no time given official approval to this legislative committee, and that the use of its name on the stationery of that committee is "absolutely without permission of the club."

The opposition to the movement which bases its attitude on "manipulation" and "squeeze" points out that there are certain towns and cities where activities condemned by all showmen who look to real and actual reform are not possible without the co-operation of local authorities. There are other places where the word goes about that everything is "wide open" and credit for "fixing" is given to the carnival owner, who sometimes increases the fees collected from concessionaires for the privilege of being with the aggregation, on the ground that brilliant "work" has been performed in the interests of the "graft." A situation arises in connection with the Barkoot shows, which claim that certain activities frowned upon by the Showmen's Legislative Committee were not in fact "frowned upon" by the carnival itself, but were a matter that was entirely in the hands of the society known in the carnival world as the "local auspices."

The possibilities of "manipulation" are made clear by showmen who say there are towns where carnivals have not "stepped out" in a decade and where it would be safe for any committee to "investigate" any show, but that there are other points off the trodden path where even those shows operated by the "big five" (an identification given the quintet of carnivals which organized the Showmen's Legislative Committee) would "ramble from the straight and narrow" under such inviting conditions. The "investigation" of different shows at favorable and unfavorable points, these showmen say, would be like

an investigation by local authorities on an "opening" as compared to the actual state of affairs on the "closing" night of an engagement.

The attempt of the Legislative Committee to dictate to the T. A. Wolfe shows has awakened wide opposition to the movement. It is said "honest reform" would welcome "clean" conduct of a carnival whether that outfit gave financial support to the Showmen's Legislative Committee or not. This same charge is made by "The Heart of America Showman's Club" in connection with small carnivals as opposed to the larger shows which have "gone their way without restraint."

ARENA SEATING 78,000 WILL HAVE BIG REVUE

Monroe Centennial at L. A. Opening July 2—Takes In Picture Exposition

Los Angeles, June 27. The Monroe Centennial and Motion Picture Producers' Exposition tendered a luncheon last week to the M. P. Producers and Western Association of Advertisers at the exposition grounds.

The object of the affair was to gain co-operation of all concerned. Speeches were in order, and everyone was optimistic as to the success of the undertaking.

The buildings are completed. Their pretty designs and the attractive towers combined with the landscape gardens make a very pretty setting that in itself should attract the crowds.

Everything is in readiness for the opening day, July 2, which has been set aside for guests.

The gates to the public will open at six p. m.

The oval stadium, seating over 78,000, will have a big revue and spectacular events presented on a big stage in the center.

Emil de Recat is staging the girl revue and Theodore Kosloff the ballet numbers.

The admission to the grounds is set at 50 cents plus tax.

BARNES' CIRCUS MISSES JERSEY CITY MATINEE

Moved In from Elizabeth, 25 Miles Away—Trouble With Laborers

But one of the two performances scheduled by the Al G. Barnes Circus was given in Jersey City Friday last, the street parade and the afternoon performance being called off through the show not getting its canvas up and paraphernalia set until around 5 p. m. Friday.

The Barnes circus did not arrive in Jersey City until nearly 9 o'clock Friday morning, when ordinarily it should have reached there from Elizabeth (25 miles away) four hours earlier. An accident in which Andrew Rouse, a blacksmith with the show, was severely injured was the first thing that delayed the circus leaving Elizabeth. The accident was caused by a switch engine on the Penn R. R. in some way bumping the cars that held the circus trucks and knocking all the chocks from under the truck wheels. Rouse was sleeping under one of the wagons and it rolled over his leg when the chock released the wheels. With the chocks off the wagons started to roll off the cars and it took several hours to get the big wagons back in their places on the cars again.

A chronic shortage of labor with the Barnes show since shortly after it started out last March was made more acute in Elizabeth, when 15 or 20 laborers walked off the lot and refused to accompany the show to Jersey City.

There has been trouble between the black and white laborers with the circus for several weeks. This culminated in Chester, Pa., June 18, in a battle between the conflicting racial elements. The Barnes show did not start its afternoon performance in Elizabeth Thursday until 5 p. m. The matinees have been given late in several towns because of the shortage of help, and in others the street parade has had to be eliminated owing to late arrival.

Al G. Barnes denied Friday there had been a strike of the Barnes laborers. Some had left the show, Mr. Barnes said, but there had been no strike.

A damage suit for \$20,000 was instituted in the Supreme Court at Paterson, N. J., this week by Michael Elmhorn against the Al G. Barnes Circus. Elmhorn brought the suit as guardian for his eight-year-old son Robert on the grounds the child was bitten by an ape in the Barnes Zoo. The Barnes people allege in their answer the child teased the ape.

"BILLBOARD" ADMITS FLOP OF "STEERING" COMMITTEE

Says Action of Heart of America Showmen's Club Spells Finish to Thomas Johnson's Legislative Committee—Johnson Couldn't Get Enough Coin

Cincinnati, June 27.

The "Billboard" in its current issue admits the failure of its own "steering" committee for carnivals, formed and disguised as the Showmen's Legislative League, with Thomas Johnson appointed "dictator."

The "dictator" of the entire affair has been Donaldson of the "Billboard," who framed the committee with Johnson and attempted to make Johnson the bullet-shooter for Donaldson's "marks."

Donaldson fell far short of his mark, however, in the "Committee" thing which has been a complete and bad flop, acknowledged so by "The Billboard," which says Johnson can't carry on because he can't get the money to do so from the carnival men and can't get it outside, probably meaning Donaldson has also tired of giving up for his fruitless speculation.

Donaldson was reported to have been Johnson's counselor when the "Legislative Committee" was forming. While apparently keeping at a distance Johnson was said to have consulted with Donaldson in New York in the early spring and also to have frequently communicated with him in the Chicago office of the committee by phone. Johnson's salary was set at \$100 daily with expenses.

The Donaldson scheme was to tie up the carnival business for himself, his plant and his trade paper, through using the committee as a club. Gathering a few of the better known carnival proprietors as his followers, Donaldson, not knowing he was being "buled" by them, thought Johnson, his man, could chase the others in, making them settle for dues and assessments.

It is said the Johnson committee has received comparatively no dues, the carnival business getting wise to the entire frame early in its inception, and while the tactics attempted by Johnson to drive in some carnivals and dues through the most questionable means ever employed by show people or a trade paper were believed would be successful, they were a boomerang as with the methods used by Johnson against T. A. Wolfe show at Terre Haute, reported in Variety last week.

This is the third time within two years Donaldson has attempted to make "The Billboard" the dictator of the out-door field. He first presumed to dictate to circuses and carnivals as to their routes; he next tried to have carnival owners pledge themselves to him, and his last bad failure is the present flop.

The Heart of America Showmen's Club headquarters is in Kansas City. It holds some of the best known and most reputable out-door showmen in the business and its statement (reported elsewhere in this issue of Variety) could not be overlooked even by a characterless paper such as "The Billboard."

The Showmen's Legislative Committee was repudiated also and some time ago by the Showmen's League, which, the Johnson Committee at first claimed, was the sponsor for it.

The "Billboard" confession is contained in the following editorial excerpt, published in the current issue of that paper:

"Billboard's" Confession

"The repudiation of Dictator Johnson by the Heart of America Showmen's Club of Kansas City means the end of the dictatorship because it means the end of Mr. Johnson's financial support."

"A very few showmen kicked in quite liberally, but the sum total of the weekly contributions was never very great, and these will dwindle now and soon become nil."

"If he goes outside the profession for that support he will lose the friendship of every one in the profession, because, strangely enough, while fully 90 per cent. of the members of the profession ardently desire it cleaned up, they want the issue fought out within the profession and strongly resent any outside meddling. In no class of people is the clan spirit so strongly developed as among Bedouins and circus folk."

"Sometimes we are inclined to believe that the chief factor in Mr. Johnson's undoing was the fact that he 'didn't belong.'"

"But there were others. The chief of these was the fact that not a majority of the carnival managers, but a very small minority, chose him. Secondly, his salary was considered exorbitant. Thirdly, he was too slow starting. Fourthly, he was regarded as so unfamiliar with the carnival and out-door world as to be inept."

"The circus world and the park men refused to recognize him from the start. The carnival world, however, seemed willing to be shown—at least in the beginning. It adopted a policy of watchful waiting. It has been slow to judge. This imbues its judgment with peculiar decisiveness and finality."

CIRCUS ROUTES

Ringling Bros.—Barnum-Bailey
June 28, Providence, R. I.; 29, New Haven; 30, Bridgeport; July 2, Waterbury, Conn.; 3, Hartford; 4, Springfield, Mass.; 5, Albany, N. Y.; 6, Utica; 7, Binghamton; 9, Pontiac, Mich.; 10, Flint; 11, Lansing; 12, Battle Creek; 13, South Bend, Ind.; 14-22, Chicago.

Sells-Floto

June 28, Schenectady, N. Y.; 29, Saratoga Springs; 30, North Adams, Mass.; July 2, Holyoke; 3, Greenfield; 4, Fitchburg; 5, Nashua, N. H.; 6, Manchester; 7, Rochester, N. H.

Walter L. Main

June 28, Shawano, Wis.; 29, Wausau; 30, Wisconsin Rapids; July 2, Waupaca; 3, Marshfield; 4, Eau Claire; 5, Menomonie; 6, Rice Lake; 7, Superior.

Al G. Barnes

June 28, Allentown, Pa.; 29, Bethlehem, Pa.; 30, Easton, Pa.; July 2, Hazleton, Pa.; 3, Pottsville, Pa.; 4, Shamokin, Pa.; 5, Sunbury, Pa.; 6, Williamsport, Pa.; 7, Elmira, N. Y.

ROBINSON CIRCUS BACK

Burlington, Vt., June 27. The John Robinson circus has entered this State from Canadian territory. The show plays six stands and then goes into New York State for a short tour before heading "West. All the stands in Vermont are "first stands" for this year, with the exception of the Rutland date, which has already seen Sparks' circus.

OUTDOOR ITEMS

The Ebersberg Fair Grounds, a new plant at Bethlehem, Pa., which has the backing of Charles M. Schwab, will not open until next year. Original plans called for the premiere fair in September, but the grounds and building will not be completed in time. A late start in construction forced cancellation of plans for this season.

The Knights of Columbus of West New Brighton, S. I., will hold an eight-day bazaar and circus on Staten Island June 30-July 7, for which they will put in 12 professional circus turns in addition to the amateurs in Wild West and other displays. A 100-foot roundtop with a 50-foot center will be set up adjoining the K. of C. home.



MAE and ROSE WILTON
"CLEVER YOUTHFUL ENTERTAINERS"

New Touring B. F. Keith Circuit
Sailing soon for a 10-week tour of England

ATTENDANT WITH 'HONEST JOHN' SHEESLEY SHOW OFFERED TO 'SPLIT' ON CASH BASIS

Leading Member of "Showmen's Legislative Committee," But His "Sheesley Greater Shows" at Oshkosh Did Not Work According to Rules—Carnival Caught by Variety's Representative—Numerous Objectionables Not Countenanced by "Legislative Committee"

Chicago, June 27.

There are no wings a-sproutin' on "Honest John" Sheesley or any of those who operate wheels, games or other forms of innocent entertainment or even among the attendants of these games with the Greater Sheesley Shows, which a Variety representative visited last week at Oshkosh, Wis.

"Honest John" Sheesley may be no intent on reforming other shows through the work of the Showmen's Legislative Committee, of which he is a leading spirit, that he is blind to infractions of the rules of the organization by his own show, or else does not see that attendants at games, if not the operators themselves, are inclined to "gyp" the good-natured public when opportunity affords.

If "Honest John" Sheesley is really and truly trying to stamp out the evils of the carnival world he is being shamefully imposed upon by men in charge of the games for which he doubtless receives remuneration weekly for what they look upon as the "privilege" of traveling as a part of his carnival. To deceive the layman such fellows are spoken of as "hangers-on," but the fact is that "Honest John" or his representatives call upon them once weekly and collect an amount, say \$25 a week for permitting them to "hang." It is rumored about this show that when it gets into "wide-

(Continued on page 45)

CIRCUS RECORD JUMP

The Ringling Bros.-B. B. circus will make a record over Sunday jump of 445 miles next week, moving on the D. L. & W. from Birmingham, N. Y., to Pontiac, Mich., and playing into Chicago in six stands to make an engagement under canvas in Grant Park.

This is said to be one of the longest jumps on record for territory east of the Mississippi. Shows frequently negotiate long movements in the far west, particularly getting into and out of Pacific coast territory, but routing is short in the thickly settled east.

The swift rally out of the east and the fulfilling of the Chicago stand before the middle of July is taken by showmen to indicate plainly that the show will play Pacific coast territory this season. It was expected the route would include California and western Canada but until the Chicago date was fixed it was not regarded as certain.

Sells-Floto is set for a few New York up-state stands and then returns into New England, apparently doubling back on its route left unplayed when it hurried into and out of Boston ahead of the Barnum tops. The rumor that the Floto outfit will play this season within Greater New York gets some color from the immediate routing. At least it will be within striking distance of the metropolis for the next fortnight.

RUBIN & CHERRY SUIT

Akron, O., June 27.

Judge Scott D. Kenfield and a jury in common pleas court Monday heard the suit for \$2,000 damages filed last year by the American Legion Post of East Liverpool and the Moose Lodge of Wellsville against the Rubin and Cherry Shows, Inc. The suit was brought here because part of the property of the defendant, consisting of monkeys and snakes of value sufficient to meet the demands of the plaintiffs, was attached by the sheriff last May when the show was given here for the Akron American Legion.

The plaintiffs allege that the defendant cancelled a contract to give a show for their benefit at Wellsville last May and thereby left the plaintiffs in a financial lurch because they had paid for an exhibition license, staged an automobile contest had printing done, had leased the grounds and paid the rent and spent money for advertising.

The defendant's answer is a claim that the show was cancelled by mutual consent.

ADDITIONAL OUTDOOR AMUSEMENT NEWS ON PAGE 30

PUBLIC INSISTS UPON CIRCUS STREET PARADE

Fall River, Mass., June 27.

The Ringling Bros.-Barnum & Bailey Circus showed here to-day after its license had been held up several days, due to the demand by Mayor Talbot that the circus give a street parade. The Mayor at first made the condition that the city be treated to a free street parade in consideration of a license, but when the circus people made it plain that the parade was impossible he gave way and announced he would not stand in the way of the engagement if the request for a parade was impossible.

Mayor Talbot had been in communication with Mayor Curley of Boston, where the circus people played last week, and learned that no parade had been given there. In an interview given to the local newspapers Mayor Talbot repeated his conversation with the Boston Mayor and said he had learned that the parade paraphernalia had been shipped and stored in Bridgeport winter quarters. The Mayor was under the mistaken impression that parades had been held in New York.

The Fall River incident was especially interesting to circus men in New York because of its indication that a revival of the ancient street display might be forced by public opinion throughout the country.

For several years back the institution has been declining in all but the smaller travelling outfits, first because in most cities fees as high as \$300 were charged for parade licenses, and this tax came on top of the enormous cost of transporting cumbersome parade equipment.

Requests for parades have been made in several instances, but the Fall River incident is the first where a threat to withhold license was even hinted. Circus men say that if the public demand ever does bring the parade back it will be on a basis of no special tax.

DETROIT'S BIG EXPO. UNDER MASONIC PLANS

Detroit, June 27.

Detroit will be the scene of the most pretentious outdoor expositions ever attempted in the middle-west, opening July 16, and to run until the end of August.

It is under the auspices of the Masonic Fraternity and locally supervised by the Shadukian Grotto. The purpose is to raise funds to wipe out the remaining debt on the new Masonic Temple now in course of erection at a cost of \$7,000,000.

The gigantic undertaking was engineered by N. C. Chapman who has engaged Dean Dietrich of the Belmont theatre, New York, as amusement director.

A tract of 90 acres has been fenced off on Dexter avenue, and a series of buildings are being erected 150 feet long, to house the indoor attractions and shows. There will be three stages all occupied at once.

A departure is that there will be no gambling, no Midway and no advertising, not even a program being printed. There will be plenty of amusement but no gyping. Twenty-seven acts, amongst them Powers' Elephants, Marceline, eight Blue Devils, Cedoro, Malla and Bart as well as a water ballet in which 1,200 girls of the best Detroit families will appear, and a dancing ballet directed by Alexander Oumansky of the Capitol theatre, New York, will be some of the attractions. Special permission of the Keith Booking Exchange was obtained for the engagement of Powers' Elephants, dates having to be shifted in order to permit for their appearance at this exposition. The permission was granted on the application of the Mayor of Detroit, Frank Doremus, an old friend of E. F. Albee.

A stadium is being built to seat 20,000 people. A sunken orchestra pit to accommodate 150 pieces, and a disappearing water tank for the water ballet is also in course of construction. There will be only six shows a week, no Sundays.

A somewhat similar affair last year resulted in a profit of over \$50,000 and even better returns are looked for this year.

LOEW'S BRAVES FIELD, BOSTON, PARK OPENS TO \$5,400 AT 50c SCALE

Capacity Is 20,000—13,000 Present Monday Night—
Much Depends on Picture Policy—General Belief
Is Pictures Will Make or Break Summer Park

Boston, June 27.

The Marcus Loew-Christy (Big Six) Mathewson ball park amusement experiment was launched Monday night at Braves Field (National league ballground), which has a one-deck covered stand seating 20,000. The count was over 13,000 present with a gate of about \$5,400, all seats at 50 cents. Tuesday night brought rain and cramped things up generally. It is too early to gauge the thing, but the general belief is that pictures will either make it or break it, according to their caliber. Two 35-foot square screens are used running from near home plate along the two base lines with 104 feet projection and one feature film being booked weekly, two copies being used and projected simultaneously. The screens are at eight-

(Continued on page 47)

BILLBOARD BAN APPROVED

Worcester, Mass., June 27.

The Massachusetts State Department of Public Works has formally approved the billboard ordinance of Milton, Mass., which was adopted in the town meeting last March. The by-law virtually prohibits the erection of advertising signs other than real estate notices in the town.

It prohibits the erection or maintenance of billboards within 300 feet of any public park or playground, or any metropolitan park or parkway, if within public view of such park or parkway, or within 300 feet of any other public way if the billboard is larger than five feet high and eight feet long. It further forbids any billboard within 50 feet of any other billboard at the corner of any public ways.

MOVING PICTURE MEN BLAMED FOR OPPOSITION TO CARNIVALS

Illinois House Fails to Pass Kessinger Bill After Amendment—Belief of Legislators Picture Interests Envious of Carnival's Drawing Power

CARNIVALS MIX DATES

Two Shows Booked Into Small Long Island Town Coincidentally

By an accident of routing two carnivals are playing Huntington, L. I., this week. The Billy Dauphine shows and the Slocum Amusement people are the opposing forces. Neither knew of the other's engagement, and when the opposition was disclosed they both went out to pick up features for billing purposes.

The Dauphine outfit engaged Miss De Young, featuring a 75-foot high dive for its ballyhoo.

EARLY CLOSING

The two-car circus operated by Harry Dunkle, out of Pittsburgh, in the nearby Pennsylvania and Ohio towns, which started three weeks ago, closed last week, following two weeks of engagements.

Unsatisfactory business caused the closing.

Chicago, June 27.

The House had a lively debate over the Kessinger bill forbidding the operation of transient street carnivals in any city in the state on the final days of the legislative session just ended at Springfield. The bill was supported by persons who objected to the class of persons connected with the organizations. They were specified as objectionable, whether following or in some manner or other associated with the organizations.

The bill went to its third reading amended so that the measure would not prohibit a local carnival being put on by a church, fraternal society or some civic organization. Senator Kessinger did not oppose the amendment and was satisfied to have his measure prohibit the touring organizations.

The failure of the bill to pass is said to have been due to the belief the real opposition to carnivals is from picture exhibitors and the men behind the picture interests. It was set forth the picture men were jealous of carnivals because they cut into their business.



MISS FRANCES
WILLIAMS and VANESSI

"THE BLONDE AND THE BRUNETTE"

A De Luxe Singing and Dancing offering delightfully different. A remarkable contrast both in the artistic work and gorgeous appearance of these two accomplished versatile artists. A beautiful blonde who coos blues and steps the last word in eccentric and buck. A magnificent brunette Oriental type who dances classically and sublime. What a combination!

PALACE, New York, next week (July 2); RIVERSIDE, New York, this week (June 25).

Direction HARRY WEBER.

WINTER INDOOR SHOWS RUNNING INTO SUMMER

Success Last Season Brings
Renewed Talk for Longer
Season

Indications point to the number of indoor circuses multiplying considerably next winter. The Pollock interests which had a couple of indoor shows out last season plan at least four for next season.

Some of the last season indoor circuses and bazaars playing under auspices did so well on the net the proposition was discussed for a long time of making equipment for big tops and side walls to carry the season on into the warm weather.

The project was abandoned but talk is being renewed on a proposition of making next winter's tours run well along into the summer season.

MRS. STICKNEY HURT

Right Leg Shattered in Fall From
Fourth Story in Newark, N. J.

Mrs. John Stickney, of the Stickney Family, riding act, is in the City Hospital, Newark, N. J. her right leg shattered in a fall from the fourth story window of a Newark apartment Sunday night. The doctors have not been able to determine the extent of internal injuries and it is possible she will never ride again.

The act was booked for the circus at Dreamland Park and occupied an apartment at 1207 Broad street during the engagement. Mrs. Stickney was alone in the apartment and is said to have gone to the window seeking air. She was seized with vertigo and toppled outward just as her daughter entered the room. The daughter caught her dress and held her for an instant until the dress parted and Mrs. Stickney dropped to the pavement below.

The injured woman's sister, a former circus performer, was summoned from Chicago, arriving in Newark Tuesday.

VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sime Silverman, President
184 West 46th Street New York City

SUBSCRIPTION:
Annual.....\$7 Foreign.....\$8
Single Copies.....20 Cents

VOL. LXXI. No. 6

A third accounting of the estate of Seth L. Keeney, filed last week in the Kings County Surrogate's Court, disclosed that Frank A. Keeney has received \$1,220,142.58 from his father's estate to date. This amount has been received during the past ten years, Seth Keeney having died March 13, 1913. Frank family home in Brooklyn, received \$50,000 in cash and securities immediately after his father's death and the income from trust funds after bequests and annuities were paid. Five years later he received one-third of the estate, and this Keeney, in addition to receiving the year an additional third, with the remainder held as a trust fund for him to go to the next of kin at his death. Fifty thousand dollars was set aside for Rubie H. Keeney, a daughter of Frank A. Keeney, until she became 25, the income being given her in the meantime.

Jules C. Rabiner had sentence postponed until November when pleading guilty last week in New York to the charge of having hypothecated securities belonging to a customer of the bucket shops he had been connected with. Rabiner formerly had a bucket shop office at 245 West 47th street. The postponement of his sentence was granted on the plea he wanted to make restitution to his victims and also tell the authorities what he knew about bucketing stock trades. Rabiner is a nephew of Edward S. Keller, the vaudeville agent. Some years ago he was a clerk in Keller's office. He became involved in trouble at that time, over some checks and his uncle was understood to have taken care of it.

Of interest to professionals who own homes or other buildings is the "homes loan department" of the Warranty Brokerage Co. of New York. It is said to be a medium for relief from foreclosure and excessive fees. When the building boom started several years ago many investors with limited means became overburdened because of excessive costs, which resulted in forcing them to obtain three and four mortgages on their properties. Such loans on maturing appear to have called for excessive fees and threats of foreclosure which the Warranty company agrees to take care of.

Teddie Hammerstein, a dramatic agent and a member of the theatrical Hammerstein family, was arrested Saturday at Fifth avenue and 42d street, charged with having tried to break through the Jubilee parade late in the afternoon. He was brought up for trial Tuesday in the Yorkville Court and fined \$5 for disorderly conduct. The officer who made the arrest charged Hammerstein with using abusive language. The defendant claims he did not know the parade was in progress and was on his way to catch a train when he ran into the officer with a scuffle ensuing.

Negotiations had practically been closed early this week for Mattie Radin to take over the management of the Freeport theatre, Freeport, L. I., controlled by a local corporation which has operated it for several months. The house is reported as having lost money since opening, having tried various policies including vaudeville, stock and pictures. Radin will operate on a percentage basis. He has been connected with theatres on Long Island for several years.

The "no smoking" rule in the Keith popular priced theatres department in existence for several years, but a dead letter, is now strictly enforced. The ban on smoking in the fifth floor Keith department covers bookers as well as agents.

Brooks-Mahieu, the costumers, will be represented abroad by Ely Strock who sailed Wednesday from New York. Mr. Strock will select the materials while on the other side for several productions the firm will costume for next season, including the "Greenwich Village Follies."

INSIDE STUFF

ON VAUDEVILLE

A former vaudeville dancer seemingly finds his venture into a retail commercial business in the Broadway district, dealing in feminine apparel, very lucrative. The success, however, is more because of a bootlegging proposition the operator has evolved. He gets more calls for vials of hooch at a dollar a copy than for his other stock in trade.

Judging from reports of parties and "rackets" at some of the apartment speak-easies so numerous in the late 40's and early 50's between Eighth and Ninth avenues, some great newspaper stuff is liable to be spilled one of these days if the cops pull a round up. The paying "guests" find their amusement doesn't end with the hooch dispensing. Where the invitations were formerly distributed promiscuously the conclaves are assuming more of an exclusive form. Which bears out the sage's remark about "build a beautiful edifice of spiritual worship on the most prominent corner of the town and people will pass it by, but stick a blind pig in a dirty alley and try to keep them away!"

The old adage that the leopard doesn't change its spots, in the jungle or in the show business, has been upheld by the vaudeville agenting career of Arthur J. Horwitz. After earning disrepute for himself, financially and in a business way while operating on the small time as an agent, Horwitz alleged he had reformed. Previously Arthur had been in all kinds of jams, from dead-beating to becoming entangled with stock selling while the numerous in-betweens kept him in hot water continuously.

With the reformation, Horwitz kept straight for a while and seemingly was intent on going straight. He had at that time as a partner Lee Kraus, who came to New York from Chicago. It was an ideal combination for an era of reformation. Horwitz & Kraus built up the largest small time booking business in the country. Kraus attended to business while Horwitz schemed how to get Kraus out, so he could have it all to himself.

The dissolution duly followed, with Horwitz retaining the original business. He proudly asserted he had "gypped" Kraus "good and plenty." To those who disapproved with him, Arthur gave figures in proof that he had trimmed his former partner in the reparation deal. Kraus made no assertions, excepting the modest one that he held no regrets over the dissolution.

Alone and without a guiding hand Horwitz commenced to run wild once more. The gyp streak was on him; the "spots" were coming out again; they always had been there, but Horwitz somehow had painted them over, briefly. And as Horwitz started single handed once more to trim, cheat and gyp, his business went to pieces, his wife left him and he again found himself in the familiar troubles of years before he had sworn to side-step forever after.

Horwitz's latter history is known, up to the time he wrote himself out of the Loew office, when he secured two tickets from a railroad, getting them on the strength of his Loew connection. One of the tickets was for Chicago, the other for California. When the railroad man appeared at the Loew booking office for the settlement Horwitz had gone and immediately after his Loew agent franchise went with him.

No little part of Arthur's recent escapades was his short sojourn in Chicago when hiding away, what he did with a chorus girl out there and what later the chorus girl did with Arthur, making it 90-10 in the girl's favor.

The recent removal of the Witmarks from their 37th street building, where they had been located for over 20 years to their new location on Broadway and 51st street, was marked by a wholesale destruction of song plates of past publications. In the 20-odd years the Witmarks had accumulated over 5,000 now useless song plates. This does not include the standard selling "black and white" numbers or the Ernest R. Ball and Victor Herbert compositions, but numbers that were only popular and have long since been forgotten.

One of the youngest booking men in vaudeville is now in the Keith office, New York, representing Keith's Western (Chicago) agency. He is George Lutes. Tink Humphries, whose assistant he is, developed the young man, now but 23. Lutes will book the mid-western string in the New York office under the supervision of Johnny Collins, with Warren Jones remaining in Tink's Chicago office as assistant to Humphries at that point.

Young Lutes started with Humphries 10 years ago, gradually advancing himself until promoter to booker about four years ago. In his recent promotion he replaced Glenn Burt, the Keith's Chicago office booker for a long while.

Dan Hennessy is going south for the Keith Circuit, to look over the Keith-booked theatres in that section. Mr. Hennessy will pass recommendations and suggestions to the local management, for the improvement of the theatres, back and front.

Al Jolson presented Sol de Vries, treasurer of the Winter Garden, with a costly platinum watch, appropriately inscribed, as an appreciation of Sol's canny box office technique during Jolson's return date.

For the first time in six years the members of the Lambs will not be entertained by Percy G. Williams at his estate "Pineacres" at East Islip, Long Island, on the last Sunday in June. The annual golf tournament and entertainment have been called off, due to the illness of Mr. Williams who was stricken several weeks ago while wintering at his home, Neptune Villa, Palm Beach.

The retired vaudeville manager has been in the habit of entertaining in the neighborhood of 200 Lambs on the last Sunday in June each year. The affair was considered the leading theatrical society event of the summer season. Mr. Williams has made both his Long Island home and his Palm Beach residence entertainment places of great renown for several years.

The suicide of John Lynn, builder and operator for several weeks of the Lynn theatre, White Plains, N. Y., several weeks ago deprived his wife of \$250,000 life insurance taken out by him less than a year before his death. The policy contained a clause making it void if death was caused by suicide within a year.

"Bugs" Baer and a friend were stalled in a motor car on the Queensborough bridge last week, a big green truck loaded with unripe bananas the cause. Baer softened the temper of his companion by assuring him the truck driver had signed an agreement "not to sing that song."

A married team in vaudeville are the subject of some gossip owing to the constant quarrels between the pair, due chiefly to the wife's exaggerated opinion of her value to the act and her flair for nagging and picking at the man. For these reasons professional sympathy is with the husband. A story is that a divorce is on the tapis. It is said the man will not appear to contest the suit.

The decline of the mark in Germany has ruined theatrical contracts. Made in marks they never could keep pace with the drop in the exchange or value, and of late when the quotation was over 100,000 marks to the dollar, the German theatrical business went all to pieces or at least that part of it between managers and actors founded upon contracts with marks mentioned as the consideration for services.

The New "World" the other day published a facsimile of the new gold mark being issued by Germany, stating that it costs 40 marks to print one of them.

THE STYLISH SIDE

BY PAM

The very newest trimming for mid-summer and the early fall is Swiss lace. There are several varieties but Swiss point may find most favor. Foulard is becoming more and more popular for summer wear and ostrich trimming is returning to use as an adjunct to the severely plain gown. Strings of beads and oodles of them are being worn at Deauville and the other French resorts, with the more expensive jewelry confined to the hotel safe. Silk and lace parasols are making their appearance and conclude gracefully the dainty hot weather costume. The Spanish tight fitting turban will be seen a lot made chiefly of lace and mouline. These little creations are very flattering.

Those intending to make the European trip this summer should remember the excess baggage in foreign countries and pack accordingly. The rate is high. Take along as little as possible and try to make most of it hand luggage. Every one shops and as trunks and bags cost about one-fifth over there, they can be purchased as needed.

The latest Jack Holt picture ("The Claw of the Tiger") has a lot of atmosphere and some splendidly trained tigers. The man who doubled for Holt (or was it the star himself?) had his nerves in A-1 condition when shooting in the encounter with the huge feline.

Eileen Rugle looks the half breed to the life with her semi-burmese hair arrangement. This slick coiffure is very becoming to her slender beauty and one could hardly blame the hero for succumbing. The Indian clothes are the more becoming to Miss Rugle, although she looks well in the modern. The titles all mean something, not a mere collection of words.

Eva Novak, in the same film, is the antithesis of Miss Rugle in beauty, her fair frothiness completing a mutual foil. Sport clothes are especially adapted to Miss Novak's type. A cunning tam perched saucily on her blond curls topped a good-looking wool sweater and a pleated flannel skirt. An afternoon dress of satin was made with intriguing simplicity. This was a good model and becoming. Few men wear dress clothes as well as Mr. Holt. The sets and locations are resplendent and atmospheric.

How agreeable to the eye is the Japanese submerged garden in the lobby of Loew's State theatre. If one spares a moment to investigate, a typical Jap village is discovered inhabited by nonchalant goldfish. During this weather it is most human to envy the fish.

It is growing tiresome to witness the inevitable leg-o-mutton sleeve worn so persistently by the "tough" girl. It is doubtful if there has been one real one in existence for a decade. That is, a real one. The idea is that the habitues of double fifth use second-hand clothes, and this vintage certainly has become extinct. Aren't there other ways of garbing the urchin and giving these sleeves and audiences a reprieve? Otherwise Jean Boydell is a very likely single, now on the Loew time, and in her "Tut" finish shows marked talent.

Pretty and shapely girls is the most prominent impression of George White's "Scandals." They all can wear clothes. One set most delightful is of the Regency period. The white wigs are very correctly made and look charming. The young women show much judgment in their make-ups for these costumes.

There are myriad sets of costumes and all lovely. The best set is in the pullman smoker scene. Miss Washington in the person of Dorothy Furon has the prettiest creation, scant as it is to waist. The single silver band around the bust is the sum total of that part of the dress. It is not a costume aiming to the nerves or a weak heart of the beholder. Norma Cloos as Miss New York wore an attractive black veiling illusion and was the prettiest figure in the number. The girls work fine. What a difference in this bit as dressed now at the Globe and as the same idea was dressed at the Broadway theatre some years ago in "The Prince of Plisen." We are certainly becoming more courageous.

A brilliant picture is the "Throw Her in High" scene. The dresses are of two colors though the same model. The waist part is tightly drawn flesh chiffon covered by bequins and red velvet draped skirts, decorated at bottom with cartwheel designs of silver tinsel. Half of the chorus wear blue velvet skirts.

A daintily clad number was the "Scandal Doll." Each girl had a doll dressed the same as herself and a cute effect is attained by the dolls dancing to the last chorus. Blue and pink chiffon and silver hats is the color scheme.

The "London-Palace Girls" look their best in the black pan velvet (Continued on page 27)

ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated in any other paper.

New York, June 22.

Editor Variety:—

Variety of June 14, reviewing the Broadway bill, said the two boys in the act of the Four Diamonds were my sons, age 12 and 14.

That incorrect statement by Ibec caused us much inconvenience. They are not our children, but our brothers, and both are over 16.

There are many fanatics always looking for a chance to create trouble for an act of our type, and will you kindly correct the impression Ibec's review created?

Hughie Diamond.

Boston, June 15.

Editor Variety:—

Your correspondent, Len Libbey, of this city, in an artful dodger way, infers I have copied some of the only Will's stuff. Quoting him, "Whether Will Rogers copied Senator Ford or the reverse is not known to this reporter."

Nobody would dare accuse Will of plagiarism, so, we take it, your Boston scribe means we are the one who has entered the business made popular by Captain Kidd.

If your reporter means we read the papers to get stuff then we must admit we are employing the same methods used by Mr. Rogers, but not necessarily copying his lines. I have purposely followed Will's syndicated stuff so as to lay off any of his material.

It seems that anyone talking on current topics is accused of doing a Rogers. Perhaps your representa-

tive means that I use a cigar and that ropes are Will's exclusive props.

If Mr. Libbey will kindly show me a line in my monolog that Rogers used before I did I will gladly eliminate it and buy him a dinner for everyone he finds.

Three people mentioned his article to me within an hour. I don't like the idea of being accused of piracy and anything you can do to straighten this matter out will be appreciated.

"Senator" Ford.

New York, June 22.

Editor Variety:—

In a review of "Helen of Troy, New York," by Sime, mention of several facts pertaining to "The Gingham Girl" were made which are in error.

Sime says "The Gingham Girl" stock sold at \$150 each per cent. Stock in "The Gingham Girl" originally was bought at \$400 a share and never dipped below that figure. Offers were made as high as \$1,000 a share after the show opened in New York. It was at this time that Wilmer & Vincent offered to buy in. This will give you a fair idea of what Wilmer & Vincent paid for each share, without disclosing any of the exact figures.

Sime also mentioned "the mob of stockholders." This "mob" consists of the total of three.

I am only giving you these details to correct a very erroneous statement, and I believe that Sime, if wishing to give inside stuff, should get the figures before quoting them. Schuchard & Russell.

ILLINOIS' "SPEC" TICKET BILL - MAY FORCE REORGANIZATION

Passed 112 to 0—Governor About to Sign—Tickets Cannot Be Sold Above Price Printed—Means Increased Scale of Doing Business With Specs

Chicago, June 27.

Those concerned in what the surprise passage of the anti-speculators bill at Springfield a fortnight ago by the overwhelming vote of 112 to 0 actually means are just waking up to a realization of the situation.

Really scared are those formerly believing the loop speculators could get anything they desired in state politics. They are frightened because the future doesn't show promise of the political "pull" which has overcome so many obstacles in the last few years. There is a new era of "politics" being played hereabouts. As the result the ticket scalping game is very much in the throes of the reorganization long ago indicated.

The new bill, which whizzed through without a dissenting voice, calls for a fine of \$500 or imprisonment for six months for any ticket speculator caught selling pasteboards for more than the price printed on the theatre ticket.

Politicians close to the local municipal administration were responsible for the bill. This would indicate local authorities will see to it that the bill's real meaning will be fulfilled the moment it draws Gov. Small's signature. The governor will probably receive the document in the mass of stuff awaiting his signature some time next week. No doubt exists of the governor penning his signature to the solid wishes of both the Senate and House of Representatives.

There remains that clique which has had the ticket scalping situation entirely to its own fancy in the yesteryear, who don't take the fulfillment of the new law such as the bill demands with much outward seriousness. Insiders, however, claim the Devers administration means business this year, and, as the result of this stand, the whole ticket scalping game is in the throes of the fumigation predicted for it.

The reaction promises to reveal the setbacks greedy ideas have visibly given the loop legit trade the past year. Those acquainted with the workings of the agitation against the high-handed methods of the local "specs" claim that if the theatre managers remain quiet as they have, their side of a troublesome situation here in Chicago will be cared for by those at the helm of the feeling against the "specs."

Word was passed around the loop this week that the Devers administration, keeping up the popular work it has thus far accomplished, is determined to curb the loose administration of the loop "specs." No individual "spec" has an inside path for favoritism from the administration. The "specs" acknowledge themselves to be in a quandary as to what to do.

The new law says that no theatre tickets shall be sold anywhere except for the price printed on the tickets at the box offices. If the theatres desire to work with the "specs" they can do so by printing their tickets in excess of the box-office prices, but to protect themselves against the workings of the new law, these prices must be included in the prices advertised in the newspapers and in front of the box offices.

To have this angle accomplished for the satisfaction of the "specs" the theatres which would agree to the policy would have to return to higher than the \$2.50 scale of prices which is now the universal wish at all the theatres except for Saturday night, and, in some instances, for Sunday night performances. The idea would be that in order for the hotel stands to make their premium they would have printed tickets for \$3 with the price of \$2.50 or \$2.75 paid to the theatre. In case of a "dump-back" the theatres would be holding seats at certain time for a price higher than the \$2.50 scale, which many of them have advocated as a set scale of prices. Whatever arrangements will be eventually established between the theatres and the "specs" to obtain that clientele which seeks tickets at

the hotel stands, it's hard to say. One fact exists and that is the new law will create confusion as it becomes more thoroughly understood by those who have not bothered with it thus far.

It's being argued that there's no law which would cover the plans of the "specs" to charge 50 cents for "services rendered" to purchasers of good orchestra seats. For the "specs" to satisfy their trade it would be necessary to secure orchestra seats down front. How

ANNULMENT DENIED

Opinion on "Enoch Arden" Application Against Emily Severn

George Hayman's suit for a dissolution of his marriage to Emily Severn (Hayman), actress, under the Enoch Arden law, was denied by New York Supreme Court Justice Newburger, who opined, in part, as follows:—

"The only proof offered is that of the plaintiff, himself, in which he shows that the parties were married on March 30, 1904, and that in 1905 they separated. He further testified that having been informed that his wife had gone into the show or theatrical business, he made inquiries of a number of actors and actresses as to her whereabouts, but could ascertain nothing, and that he examined the theatrical papers to see whether she was engaged in a theatrical show, with the same result. He admits the defendant had a sister residing in this city, but she was not produced on the trial. The evidence is not of such probative character as would warrant this court in granting the relief sought. Proceedings dismissed."

Hayman stated on record he believed his wife was not alive. She was ordered served by publication but did not put in a notice of appearance.

FOUNTAIN'S SON DROWNED

Los Angeles, June 27.

The 11-year-old son of Lester H. Fountain, well-known theatre manager, was accidentally drowned at Fresno.

Irene Castle's Whirlwind Tour

Reports from London, where Mrs. Castle is dancing at the Embassy Club, state her appearance is sensational. In addition to her terpsichorean exhibitions she is rated as one of the best dressed women of the season. An extension of the engagement was proffered, but she was forced to decline because of contracts entered into here for a tour of the south and middle west which begins in the fall and which is preparatory to her appearance on Broadway in a revue about the first of the year.

Mrs. Castle will be the star of a whirlwind fashion show expedition, appearing but for one performance in each stand. Plans disclose the tour to be the most unique flash attraction ever sent to the sticks and it is doubtless the most costly venture of the kind yet attempted. Fulcher & Bohan, of the National Music League, are in charge of the bookings in association with Jack Welch, and the attraction will be presented under the direction of the Selwyns, William Morris, personal manager for Mrs. Castle, confirmed the idea originally, and the noted dancer signed contracts aboard a liner just prior to her departure for London.

The program offered will be in three sections: Mrs. Castle's dance exhibition with William Itardson, the fashion parade and a vocal recital to be given by Helena Brooks, a prima donna soprano, and James Kemper, specialist in character songs. In addition Duke Yellman's orchestra will be carried. Mrs.

"JUST MARRIED" CO. ON AROUND WORLD TOUR

10 Principals, Understudies and Stage Crew—Australia, After Opening South

"Just Married" will be sent around the world by Jules Hurtig, company and production traveling as a unit to every land with an English-speaking population. The attraction will open at Newport News in August, playing through the South to the coast, and sailing from there to Honolulu. Australia will be the next stand, and a run of a year there is anticipated. The company is expected to remain away four years, the final engagement being scheduled for London.

There will be a company of 10 players carried along with several understudies and a stage crew. Counting manager and agent, 15 persons will make the tour. "Just Married" is a farce. It opened at the Maxine Elliott in the spring of 1921, and surprised Broadway by running through the summer at the Shubert, where it was moved. It continued on through the new season, then berthed at the Bays for a total run of 50 weeks. The attraction has been on tour this season and rated a good money-maker. Dave Ramage will be back with the show. George A. Florida going ahead.

The world trip will be the first venture of the kind ever attempted. Repertory companies have been to the Orient for a number of years, but no single attraction has been sent on a globe-girdling trip.

ARNOLD DALY MUST PAY

Judgment for Check in France—Daly Pledged Gambling

For the third time since he instituted action, Jacob Abrahams has been awarded judgment for \$1,369.35 against Arnold Daly on a check for 11,500 francs made out by Daly in Paris Jan. 29, 1922, to a Major Leonard A. Shipman. Shipman assigned to Abrahams, the 11,500 francs at the then current rate of exchange, totaling \$1,285 in American coin.

Daly claimed there was no consideration for the check, it being paid to satisfy a gambling debt at chemin-de-fer. Major Shipman testified it was for monies loaned during the course of auction bridge and poker games at the Parisian hotel he was stopping at with Daly, and that he never played chemin-de-fer.

Daly for a third time defaulted when the suit was called to trial last week, the previous defaults being opened by the posting of a \$1,500 bond. Abrahams' counsel now will sue the bonding company to recover on the judgment.

\$1,000,000 THEATRICAL HOSPITAL PROPOSED FOR NEW YORK CITY

Will Have 70 to 100 Beds—Three Operating Rooms—Free Medical Treatment to Needy Professionals—Not Yet Endorsed by Actors' Fund

UNIQUE PUBLICITY FOR JANE COWL IN CHI

Trans-Continental Tour Boosted by Selwyn Theatre—Stretchers Attract

Chicago, June 27.

Jane Cowl's transcontinental tour starting at the Auditorium, Los Angeles, July 30, is getting some novel advertising in Chicago, despite no arrangements are being made for Miss Cowl to play her Juliet in the Loop.

Two monster stretchers, painted in attractive colors of gold and purple, have been placed in front of the Selwyn theatre, one holding the entire route Miss Cowl will play, with a caption asking visitors to Chicago for the summer to read the route and learn if Miss Cowl will play their own city, and if so, they can secure seats by applying at the "Jane Cowl Transcontinental Tour Offices, Suite 226 Northwestern University building," which is across the street from the Selwyn theatre. The other stretcher has inscribed in gold effect the souvenir program which featured the 100th performance of Miss Cowl's engagement at the Henry Miller theatre, together with a full reproduction of the editorial which one of the New York dailies honored Miss Cowl with at the termination of her engagement in New York, June 9.

So unusual did the "flash" hit the town that one of the dailies sent a photographer to snap the crowd reading the stretchers.

\$35 FLOP

Discommoded Members of Country Club Met Many Autos

The 42nd St. Country Club, composed of theatre treasurers and ticket brokers, held the second annual fishing trip last Sunday. Eight amateur anglers answered the call, but the start was delayed while an argument arose over the price of the motor car to carry the bunch to Bay Shore. A second choice was selected, but the flivver expired at Freeport, and another machine had to be hired to complete the trip. A third car was engaged for the return trip, but the driver refused to go any further than Freeport, which seemed to be a transfer station.

The bunch came back home by train. Louis Cohn's whole day was spoiled when he discovered his seat was broken. The fact that an empty bottle intended for his fishing line hooked onto Lenny Bergman's instead didn't ruffle him. The jaunt cost each member 35 bucks, mostly because of their bad selection of autos.

The employees of McBride's ticket office held their first annual outing at Glen Head, L. I., Sunday, also. The married men beat the single boys, 13 to 3, there being only enough players to permit eight players on a side. It was too hot to hold the other contest scheduled, and the prizes were awarded by drawing lots.

WEBER AND FIELDS' SITE

Weber and Fields have a deal on for the parcel of real estate located on the northeast corner of 51st street and Seventh avenue. The plot is 200 by 140 feet. Difficulty in securing two small pieces is holding up the negotiations temporarily.

If the site is secured Weber and Fields plan to erect a combination music hall, dance hall and amusement emporium that will contain a general assortment of amusements such as bowling, billiard parlors, etc., in addition to the theatrical features.

The plot is occupied by dwelling houses.

A theatrical hospital is proposed for New York. It is to be located on 45th street, between Eighth and Ninth aves., will cost \$1,000,000 and have from 70 to 100 beds. The movement was organized several months ago. A definite program has been outlined to raise the necessary funds.

The board of directors has appointed Dr. McCall Anderson, who was a physical for the Actors' Fund, chairman of the present organization. The six directors are Henry Bissell, president of the Gotham National Bank, and treasurer for the proposed hospital; Henry D. Long of the investment concern of same name; Archibald Bowman, a senior partner of the expert accountancy house of Marwick, Mitchell & Co.; Clyde Milne, formerly vice-president of the Stamford Steel Co.; William J. Burke, president of the Vulcan Last Co., and Dr. Anderson.

The Actors' Fund has failed to endorse the new hospital movement, although requested to lend its support at least morally. A statement will be issued this week explaining that the fund is regularly taking care of actors who are ill and without funds, there being an average of 200 cases weekly throughout the country. A trustee of the fund doubted that such an expensive institution was called for. The hospital project appears not to have gained the good offices of the managers either. The theatrical names quoted by the sponsors of the movement are strictly players.

Beverly King, an architect experienced in designing institutions such as the proposed theatrical hospital for New York, has drawn the plans of the building. Several unique features are promised. There will be but four beds in each ward and instead of several large wards there will be a number of small ones, the idea being to afford privacy.

There will be three operating rooms. One will be for general surgery, one for ear, nose and throat and one for the eye. A specialist will be in charge of each department, but it is planned to recruit employees from theatricals for assignments where special medical training is not required. Private rooms are to be available at moderate rates; all of such rooms will have a private bath.

Professionals in need of medical attention will be treated regardless of what branch of show business they are associated with.

The campaign for funds will include other cities, with Chicago, San Francisco, Los Angeles and Hollywood mentioned. It is said that petitions were circulated among the companies on Broadway recently and that the proposal hospital received solid endorsement.

The sponsors promise that any actor or actress who is ill and without funds will receive medical and surgical attendance without charge, that including a free bed if the patient is unable to pay.

The medical staff already assigned in addition to Dr. Anderson is: Joseph M. Blake, M. D., William Brown Doherty, M. D., Evan Evans, M. D., H. Steers Holland, M. D., Charles Gilmore Kerley, M. D., Walter Eyre Lambert, M. D., Floyd McDaniel, M. D., W. Broadus Pritchard, M. D., Andrew Robinson, M. D., Joseph C. Taylor, M. D., A. J. Walscheld, M. D., and Royal Whitman, M. D., Dr. Leo Michel and Dr. Philip Grausman have also been invited to join.

A men's committee consisting of a number of actors and a ladies auxiliary comprised of actresses have been gathered for hospital campaign. It is proposed that the directors appoint a board of managers to be made up principally of professionals. A rummage sale will be held to raise preliminary funds. Professionals are asked to send cast-off clothing or other material and articles to William McKim, 40 West 70th street.

EQUITY FORCES RELUCTANT COMPROMISE ON CARROLL

Producer Compelled to Act as Union Organizer—
Persuades 84 of 92 Players to Join—Must Drop
Those Who Decline—Will Take Care of Them

Earl Carroll and Equity have arrived at a compromise solution of the difficulty between them. Saturday afternoon following a long session at Equity headquarters both sides agreed that "Vanities of 1923" shall open July 2 without hostile interference from Equity. Carroll on his part agreeing to bring 84 out of 92 members of his company into Equity, adding the proviso that if after the third week of playing the other eight still refused to join Equity they must either resign from the company or be dismissed. Carroll agreed to it despite his pledge to his people he would not dismiss any one for refusal to join Equity.

When asked about it, Carroll said: "Yes, those are the terms of the compromise and I shall fulfill my part of them, because I cannot help myself. Anyone who has ever had the overhead of a modern theatre on their hands, plus a \$200,000 production, will readily appreciate the jam I was in, with my money men naturally apprehensive as to their investments and signifying it to me so often that between them and Equity I was forced to neglect the necessary supervision of my production. If this tension had continued up to the time of my opening 'Vanities' would not have had a chance to be the excellent production which I now am in hopes it will be."

"My main regret is that I have been forced to break my word to the loyal folks who stuck to me. Before signing the agreement with Equity I put this phase of the question to the entire company, and most pointed out that as they had only signed Equity applications under duress to save me trouble the others might do the same without losing any of their self-respect and keep the company 100 per cent. congenial, as at present. I hope they do, but if not I shall see that they are taken care of in some way."

"I still contend I did not get justice or a square deal from Equity. I am an independent producer and I had a 100 per cent. non-equity cast, which Equity itself has always declared it would never interfere with. I have met every condition which they imposed otherwise and given their officials the run of my theatre and every opportunity to make my company all-Equity if they could."

"When they discovered they could not do so they put the screws on me and made me act as their organizer against my will. I did my best in that capacity, turning in 84 applications out of a total of 92 performers. These the Equity officials accepted with the proviso that I must compel the other eight, to join Equity within three weeks."

"I shall try to persuade them to join, but I still believe that while Equity will gain financially by this deal it will prove expensive to them in the long run, for members gained under duress and against their will are not likely to forget that unpleasant fact later on. I have always been friendly towards Equity and respected its members and officials."

"Actors who have played for me, stagehands and musicians are a unit in their sympathy with me in this situation. They have never had any complaint as to my attitude toward them, and I am convinced that this exhibition of Equity toward me will prove a boomerang to them in more ways than one. In any case, I shall take care of my people; I do not have to be forced to that."

The dispute has already caused one postponement of "Vanities" and now another is necessary until July 2.

Equity is conferring the "Order of the Golden Star" on the Equity actors who walked out on Earl Carroll. In a speech John Emerson referred to them as "soldiers in the front line trenches, to the likes of whom Equity owes its powerful position."

The honor consists of having a gold star stamped on the dues card; no dues, no star.

The "Order of the Golden Star" is (Continued on page 29)

FORGERY ARREST GROWS OUT OF 'HOW COME' CASE

Ex-Treasurer Grisman Taken
on Warrant—"Angel" Lost
\$75,000 on Colored Show

Samuel Grisman, erstwhile treasurer of the Criterion Productions, Inc., sponsoring "How Come?" a colored revue at the Lafayette, New York, was arrested Wednesday morning on a warrant for forgery and larceny issued by Magistrate Levine in the West Side Court. The complaining witness is Eddie Hart, of the Sanger & Jordan office. Ben Harris, the Newark (N. J.) attorney and "angel" of the show, issued a \$100 check to Hart's order on Grisman's representation that the amount was borrowed from Hart to

(Continued on page 29)



MADAME KAHN

The popular theatrical modiste sailed yesterday aboard the S. S. Paris for Europe to ascertain what the Continent decrees for feminine fashions for next autumn.

Madame Kahn, a fashion authority, believes that America leads the world in fashion. Her discernment in procuring chic Parisian models, coupled with her American ingenuity, explains her leadership in the world of women's wear.

THOMASHEFSKY'S POLICY

Attracting at Bayses from All Boroughs—Plays and Players

Boris Thomashefsky, who has taken over the Bayses, a Times Square legit house for a Yiddish stock policy, plans an advanced form of Yiddish stage production. The signing for the Bayses is in keeping with an idea to attract patrons from all the boroughs instead of confined to the lower east side. The lease of the National (to be known by that name hereafter) on the east side has been taken over by Louis Goldberg, a relative of the Yiddish impresario, formerly associated with him on the business end.

Ludwig Zatz, a foremost Yiddish comedian, has been signed by Thomashefsky for the first production, a comedy, as has Regina Zuckenberg and Mary Epstein. Joseph Cherniasky, the Yiddish light composer, who has attracted some attention from Broadway producers and music publishers, has been engaged as staff composer. Cherniasky has had some of his compositions published by Harms, Inc., which specializes in production scores. Cherniasky established a precedent for the music firm which had never previously published a Yiddish musical comedy number.

FRANK MARTINS, AGENT, ARRESTED FOR STEALING

Stenographer's Pocketbook
Found on Him—Previously
Actor

Frank Martins, a dramatic agent, was arrested last week on a charge of petty larceny and lodged in the Tombs when unable to furnish \$500 bail.

Martins is charged with having stolen a pocketbook belonging to a stenographer in the film building at 729 Seventh avenue. The girl from whom the pocketbook was taken caused his arrest, having gained the ground floor by the elevator before Martins, on whom the pocketbook was found, could reach the street via the stairs.

Martins was at one time an actor and has been in the agency business for several months. He is credited with having been the co-author of a musical piece recently tried out on the road.

MRS. ARBUCKLE, 'NEWCOMERS'

"The Will Morrisey production of 'The Newcomers' may star Mrs. Fatty Arbuckle (Minna Arbuckle). The Apollo, New York, is mentioned for the revue after opening July 9 in Atlantic City.

Jim and Betty Morgan have been added to it.

MISS FEALY TO FIGHT J. E. CORT'S DIVORCE

Claims No Papers Served Upon
Her—Amelia Stone Is
Granted Decree

June 22 at Bridgeport, Conn., John Edward Cort, son of John Cort, was granted an interlocutory decree in his suit for divorce from Maude Fealy-Cort on the grounds of desertion. Cort alleged his wife, after five days of married life, deserted him to return to the stage. Since that time he has been unable to learn her whereabouts or get into communication with her, he stated. This evidence was duplicated either verbally or by affidavit by John Cort, Sr., and the decree issued.

Miss Fealy was not represented at the trial, and claims she was not served with any notice of it.

Miss Fealy said yesterday: "Edward Cort has no right to the divorce decree obtained upon the grounds of my desertion. His statement I deserted him five days after our marriage, and that for three years he has not known my whereabouts, is untrue. During all that time I have been advertised at the head of my own companies in local papers and theatrical trade papers. I have the lease signed by Edward Cort for our apartment at 107 Riverside drive, New York, from May, 1920, to May, 1921; also letters from Edward Cort written to me dated in 1922."

"Only a few months ago when I was playing with my company in Roseville, N. J., John Cort, Sr., and I had several conversations regarding a play which he wished me to try out for him in stock, that he might get a line on its possibilities for production. This my secretary, Miss Murwies, can verify."

"Further, I was never in the chorus as the Corts have stated, although I do not consider being in the chorus derogatory as it has proved to be a good school for some of our best artists."

"I have been to Bridgeport since the trial and my attorney, Judge Henry Shannon, has arranged to have the case reopened."

"The court term in Bridgeport concludes June 30 so I hope to get action this week, failing which the case will have to go over until September. You may say there will be no divorce unless it satisfies me to secure one. If I ever want a divorce from Edward Cort I have sufficient proofs to obtain one, besides which he knows I can prove non-support against him. But first we will settle the Bridgeport affair and hope it may be speedily attended to."

Miss Fealy asserts that the reason she put in no defense to the charges of desertion made by her husband was due to the fact that service of the notice was made by publication in a weekly paper of Stamford, Conn., and she knew nothing of the suit. She adds that last year, while in her husband's room in a New York hotel, she found in a trunk 150 letters and telegrams from women, which she took as evidence against her husband. Several were from a woman who signed herself Brownie, she says, and in one was reference to a check in part payment on the rent of an apartment in Atlantic City. She adds that she left her husband only to support herself and her grandmother.

The news of Miss Fealy's third divorce came as somewhat of a shock to Newark, where she resides and is very popular. It was generally understood that she had been married and divorced, but of the third marriage there were few, if any, who were informed. The revelation that her real name is Cavello and that she is partly Italian was also a distinct surprise, as she was thought to be entirely Irish.

Cort is also well known in Newark, as he at one time managed the Paramount theatre, now Paradise dance hall.

Miss Fealy is playing a stock engagement with her own company at Proctor's, Elizabeth, N. J., with "Cappy Ricks" the current attraction.

In the Supreme Court, New York City, June 22, Amelia Stone was granted an interlocutory divorce decree from Arman Kaliz. The suit was not defended by Kaliz. The couple were married in New York City in 1911. The grounds given as a reason for the granting of the wife's application were alleged misconduct by Kaliz with an unidentified brunet in his apartment on West 48th street. Justice Burr signed the decree in favor of Miss

PRISON INMATES PLAY "READY MONEY"

Prisoners at Dannemora Give
Three-Act Comedy—No
Outside Talent

Comedy in three acts by James Montgomery, presented by the inmates of Clinton Prison, Dannemora, N. Y., June 21, in the Clinton Prison Auditorium for the benefit of the institution's recreation fund.

Stephen Baird.....Martin De Temple
William Stewart.....Fatsy Alfuso
Sidney Rosenthal.....Fred Fied
Sam Welch.....Ernest Timmons
Summer Holbrook.....Charles Martin
James Morgan.....William Stern
Hon. John H. Tyler.....Fatsy Alfuso
Jackson Ives.....Roy Sullivan
Capt. West.....John Mack
Hammond.....William Mack
Quinn.....George Smith
Flynn.....Albert Aker
Neil.....Carl Hans
Paul.....Harry Noll
Reddy.....Albert Napier
Grace Tyler.....Carl Berg
Ida Tyler.....Jack Hanson
Mrs. John Tyler.....Rudolph Blum
Margaret Tyler.....George Burdette

"Ready Money" as presented by the inmates of Clinton Prison this week for the benefit of their recreation fund was the most pretentious theatrical offering staged entirely by the men to be presented at the prison to date.

Clinton Prison is New York State's largest penal institution. It is situated well away from the beaten path in one of the most northerly sections of the state. Largely due to its location the inmates are forced to depend upon their own efforts for whatever entertainment they may secure with the exception of pictures, regularly shown. Entertainments of various styles are put on at intervals with the majority in the form of minstrel shows and amateur vaudeville bills.

The production of "Ready Money," a full length play, was an achievement. Its success was entirely due to the inmates' efforts, a prison authority stating "all we supplied them with was kepers." The men handled all details, securing the piece from its author, James Montgomery, without royalty and Samuel French, the publisher, donating the script and parts.

The play was staged in its entirety by Jack Parry, a former stock director. With but few professional actors and a piece calling for 13 players Parry displayed capable coaching on the strength of the smoothness of the initial performance. The professionals included Roy Sullivan, John Mack and Rudolph Blair with a possibility existing a few others in the cast had professional experience. The cast in its entirety did capable work.

The technical staff for the prison players included Harry Kleinberg, stage carpenter; William Taylor and Fred Edel, electricians, and William Frank, property man.

The performance was helped by the work of a 50-piece band under the direction of Bill Smith, which supplied the music between the acts and before and after the show. An up-to-date selection of numbers was rendered with the music publishers furnishing the organization with music, given recognition in the program.

The inmates of Dannemora are deserving of co-operation in their endeavors to introduce theatrical entertainment. The prison has a spacious auditorium with a stage sufficiently large to stage amateur attractions of any type with the officials heartily in favor of amusement of this nature for the men.

Warden Harry M. Kalsers and Principal Keeper A. J. Granger are making every attempt to assist in the work.

The institution is hindered due to its location so far from a large city in securing professional talent. The inmates, realizing this, have taken a great interest in amateur theatricals with "Ready Money" a fitting example of their sincerity.

Hart.

"TEASER" AFTER "CHAINS?"

Chicago, June 27.

"Chains" will be at the Playhouse a few weeks longer. It has met with a success which justifies further productions on the part of Lester Bryant and John Turck, who have taken up with Francis Larimore a proposition to have her appear in "The Teaser" by Martha M. Stanley and Adelaide Matthews.

If this deal is not consummated the plan is to revive "Mr. Lazarus" by Harvey O'Higgins and Harriet Ford and used by Henry E. Dixey some seasons back. O. P. Heggie, now in "Chains," may take over Dixey's role in "Mr. Lazarus."

Stone. There was no mention of alimony, although Miss Stone recently lodged Kaliz in the Ludlow street jail on an unsettled alimony claim.

RECORD B'WAY SLUMP

(Continued from page 1)

perienced at this time of the season. The wave lasted 11 consecutive days, some relief coming after a violent storm Tuesday night.

While the thermometer was making new high marks, Broadway was establishing reverse records for the drop in takings for a single week.

Musical attractions went off in amazing volume. Not one escaped the heat pressure. There was not a single exception throughout the list.

Declines of from \$6,000 to \$8,000 were stenciled up for the musicals, that going for the unquestioned hits, and one is reported to have tumbled \$10,000. It was a demonstration as to what can happen to theatres in the summer. Being the first time for unprecedented warmth so early since the summer show presentation developed, the result was disastrous.

The measure of about \$1,000 less a performance attained for the "Music Box Revue," which went from \$22,000 to \$15,000; "Wildflower," which slid from \$22,000 to \$16,000; "Adrienne," which skidded from \$21,000 to a little under \$15,000; "Dew Drop Inn," which fell from \$15,000 to \$9,000. A similar decline went for the new "Passing Show" and the "Follies," the latter going from \$33,000 to \$27,000, but reported under that mark. "Little Nellie Kelly" went from nearly \$19,000 to about \$14,500.

Most of the musicals played to losing business last week. A temporary respite Friday night accounted for better business, but Saturday was off.

This week started off worse than last and some notices were immediately posted. Wednesday with the weather better there was hope of a rebound, but no appreciable betterment can be expected until after the Fourth, and only then if the going is cooler than this month (last week saw the temperature at 93 to 95 degrees and this Monday was nearly as bad).

The non-musicals were wallowed almost as much as the musicals. Even "Rain" got soaked for an approximate \$2,000, going from nearly \$15,000 to \$13,000. Its dramatic running mate, "Seventh Heaven," was dented in the same measure, slipping to \$10,500. "Merton of the Movies" was hit for \$3,000 and just about hit the \$9,000 mark. "Aren't We All" was naturally affected but beat \$11,000.

The less lively attractions got the brunt of the slump. "Polly Preferred," which had been rated with the leaders, halved the business of the week previous, skidding from \$9,000 to \$4,500; "Icebound" had climbed but was knocked down equally as hard, last week's takings being quoted at under \$4,000; "You and I" went to \$5,000; "Not So Fast" lost \$3,000 and dipped under \$4,000; "Zander the Great" went below the \$7,000 level; "The Fool" climbed the week before to \$9,500 but slipped back to nearly \$5,000; "Give and Take" and "Uptown West" were cut in half, the latter grossing but \$1,600 on the week; "So This Is London" went to about \$6,000 which is losing business for the show.

Monday night (June 25) saw business worse than ever. One dramatic piece did not get \$50, two other reaching \$70 while a lesser musical show hardly beat \$150, and including Wednesday afternoon that show's gross was less than \$500. That the going cannot be worse and must get better perhaps held down the number of sure withdrawals dated Saturday. There are four listed closings for this week, but there might be six and ought to be ten, which would make the going better for the survivors. With one new show due next week there will be 22 attractions in all. If the total does not dip under an even 20 by the end of the coming week business will have to improve much over the present pace. The closings are "Dew Drop Inn" at the Astor, "Give and Take" at the Central, "Sweet Nell of Old Drury" at the 48th St., and "Uptown West" at the Bijou, all houses going dark. "Go Go," which moved from Daly's to the Apollo Monday, fared worse in the new location than uptown and may exit any time. "Icebound" does not figure to go more than another week and the smashing of "Polly Preferred's" business may stop its run this week, according to indications.

Managements of other attractions admit they cannot stand losses like last week's much longer. To this week's heat victims is added "Mary the 3d," withdrawn from the 39th St. Saturday.

George White's "Scandals" at the Globe led Broadway last week, playing to nearly \$30,000 and yet the

mid-week matinee and Thursday's night performance could not sell out clean. "Scandals" went to the heavy gross by virtue of a \$10 premiere. At the regular scale of \$4 top, normal capacity for the week is about \$26,000.

Another new musical, "Helen of Troy, N. Y.," also got off brightly. Although it played seven performances (opening Tuesday), the gross beat \$12,000, regarded as excellent in the face of the heat. "Helen's" pace was actually on the basis of \$15,000 weekly and with a start this week of over \$1,500 on the torrid Monday, takings should jump handsly.

"Vanities of 1923," scheduled for the Earl Carroll Thursday of this week, has been set for opening next Monday.

July will have three or four musicals. Listed are Will Morrissey's "Newcomers," the "Illustrators' Show," Alexander Leftwich's "Fashion Show" and Ted Lewis' "Frollic."

Broadway always looks forward to July because of the natural influx of buyers. Some of that class of visitors may be delayed until late in the month because of the National Dry Goods Exposition, which will start July 23 and hold forth for a month.

Many Buys in the Dump

During the hot spell during the first part of the week a great many of the attractions represented in the 15 that the agencies hold out right buys for were forced into the cut rates through a dump from the advance price agencies. On both Monday and Tuesday nights anywhere from six to eight shows were on sale in the cut rates that have been listed among the hits of the town.

The cut rate list is shorter again this week through a number of closing and is due to shrink still further when four additional shows give up the ghost on Saturday night. They are "Dew Drop Inn," "Sweet Nell," "Give and Take" and "Uptown West."

The complete list of buys has "Dew Drop Inn" (Astor), "Seventh Heaven" (Booth), "Wildflower" (Casino), "Adrienne" (Cohan), "Merton of the Movies" (Cort), "Rain" (Elliott), "Zander the Great" (Empire), "Aren't We All" (Gaiety), "Scandals" (Globe), "Little Nellie Kelly" (Liberty), "Polly Preferred" (Little), "Music Box Revue" (Music Box), "Ziegfeld Follies" (New Amsterdam), "Helen of Troy, N. Y." (Selwyn), and "The Passing Show" (Winter Garden).

In the cut rates there were 13 attractions offered, among which were "Go Go" (Apollo), "Dew Drop Inn" (Astor), "You and I" (Belmont), "Uptown West" (Bijou), "Give and Take" (Central), "Zander the Great" (Empire), "Sweet Nell of Old Drury" (48th St.), "The Devil's Disciple" (Garrick), "Icebound" (Harris), "Not So Fast" (Morosco), "Able Irish Rose" (Republic), and "The Fool" (Times Sq.).

TEXAS TENT TAX

Rep Companies Under Canvas Practically Barred by New Law

A bill of far-reaching effect on dramatic shows under canvas as well as circuses and other tent exhibitions was passed recently by the Texas legislature at Austin. It imposes a pro-rata tax, according to the size of the city played, capacity and equipment, which ranges from \$150 a month for the smaller towns to around \$1,000 for the larger stands. Previously the uniform tax has not exceeded \$50 a month. There is also a state and county tax in addition to the local charge. Proprietors of ten rep shows who have made Texas a part of their tour state that the tax has made Texas impossible. Texas, especially the small towns which depended chiefly on tent shows for their summer dramatic fare, will be practically minus this style of attraction. An amendment to the bill exempts shows which play the regular theatres.

All or the very large majority of these shows are 100 per cent. Equity, and therefore the dues from this source is a substantial amount.

Charlotte Learn in Again

Chicago, June 27.

Charlotte Learn (Mrs. John J. Garrity) opened in "Up the Ladder" at the Playhouse this week replacing Ruth Hammond as the flapper.

Few plays continue very long in Chicago with Miss Learn bobbing into a part for a day or so for a longer period.

VALENTINO ATTACHED BY FORMER LAWYER

Counselor Graham Alleges \$48,295 Due Him for Legal Services

An aftermath of Rodolph Valentino's dance tour on behalf of the Mineralava Beauty Clay is the filing of a \$7,000 attachment last Friday by Valentino and Mrs. Winifred Hudnut Valentino against Scott's Preparations, Inc., manufacturers of the Mineralava product. The cause for action is a seven week's contract at \$7,000 a week. Valentino received \$6,000 weekly, the \$1,000 balance being held out as per agreement, to be paid in a lump sum at the end of the seven weeks. The plaintiffs state they demanded the amount but have not been paid.

That the Mineralava people were not anxious to further extend the Valentino tour is manifested in a telegram attached to the legal papers from H. Z. Pokross, president of the corporation, addressed to S. George Ullman, manager of the tour for Mineralava, which reads in part: "Use your own judgment regarding balance of tour. Be very glad as far as we are concerned to end it today" (June 15). Valentino accordingly wired back a cancellation the same day. He sets forth that part of his services was to conduct Mineralava beauty contests and award prizes on behalf of the facial preparation.

The day before, Arthur Butler Graham, Valentino's erstwhile legal mentor, counselor, advisor and personal representative, filed a \$48,295 attachment against the "Shelk."

This is balance claimed by Graham for \$68,295 worth of legal services in conducting the Famous Players-Lasky litigation in Valentino's behalf; for acting as his personal representative in suits by D. J. Willis Amey; suit by Roman Bronze Co.; interviewing press people and issuing statements allegedly swinging public sentiment Valentino's way; proving that one, Muzzi, was not a brother of Valentino.

Graham's attachment was applied by Deputy Sheriff Lanman against \$30,000 assets of Valentino's in New York, including a \$7,000 sum Graham had for Valentino in his possession and a balance in the National City Bank, in addition to tying up a beauty clay contract (Mineralava).

The attorney sues Valentino under the name Rodolph Valentino Guglielmi. Max D. Steuer is the film actor's new counselor.

JOYCE-MOROSCO SUIT

Peggy Will Ask \$20,000 From Producer—Loan Involved

Papers are being prepared on behalf of Peggy Joyce in an action she has authorized William J. Fallon to bring against Oliver Morosco, in which Miss Joyce will demand judgment for \$20,000 against the theatrical producer.

Through the action is disclosed that Oliver Morosco is no longer associated with the Morosco Holding Co. of which August Jannsen, the restaurant man, was recently elected president. Morosco ceased his connection at the last meeting of the board of directors when certain obligations of Morosco's were assumed by the corporation.

In the Joyce suit the papers will allege the actress lent the manager \$20,000 in May, 1922, receiving a note for that amount with 200 shares of the Morosco Holding Co. stock as collateral. Miss Joyce states Morosco said the stock was worth \$100 a share but that she has since earned through an offer of \$2,000 received for the lot that its market value is not over \$10 per share.

The papers are expected to be served by Mr. Fallon sometime this week. Miss Hopkins is to open Monday in the scheduled premiere of Earl Carroll's "Vanities of 1923" at the Carroll theatre.

TWO COMEDIES BY NEW FIRM

William F. Degan has formed an authorship alliance with Andy Rice. Degan is a composer as well as a script writer. Both Rice and Degan have turned out a new comedy in which the Shuberts will star James Barton following "Dew Drop Inn."

Lewis & Gordon, in conjunction with Sam H. Harris, will do a Dugan-Rice satire on the oil business in the fall.

YOUNG LEDERER LOSES VOICE IN OPERATION

Sell-Out Benefit Performance Sunday Night at Harris—In Philadelphia Hospital

The operation for a cancerous growth in his throat performed last Friday upon George W. Lederer, Jr., at the Jefferson Hospital, Philadelphia, left the son of the veteran producer speechless.

Through the advancing growth it was necessary to remove the young man's windpipe and also his larynx. A benefit given for George Jr. Sunday at the Harris, New York, brought gross returns of around \$3,000. Despite a humid night the performance was a sell out with over \$900 window sale that evening. A volunteer bill of 21 acts furnished the entertainment.

Jos. P. Bickerton and Arthur Ungar, of "The Clipper," were instrumental in promoting and carrying out the successful benefit performance.

"RIVER'S END" AS PLAY

Lawrence Schwab and Daniel Kusell will produce "The River's End" the James Oliver Curwood novel pictured by Marshall Neilan several years ago. The dramatic rights were formerly controlled by A. H. Woods who secured an adaptation of the Curwood story from Willard Mack. A new adaptation has been made.

"River's End" is melodramatic.

MRS. CARTER, HOLLYWOOD

Los Angeles, June 27.

Mrs. Leslie Carter and her husband, Lou Payne, are to become permanent residents of Los Angeles. They are both here at present.

On the occasion of the star's last visit while touring through with "The Circle" she and her husband purchased property in Beverly Hills.



JOHN MacMAHON

Dramatic Editor New York "American" and "Evening Journal"

John MacMahon has served as dramatic editor for both the New York "American" and the New York "Evening Journal" for several years past. Prior to that time he was in charge solely of the "American" dramatic department, having been appointed to that post in November, 1918, from the general reportorial staff of the paper.

MacMahon's newspaper experience dates back some 25 years, he having started as a "cub" reporter on the New Haven Register at \$7 a week. At that time Will A. Page was the managing editor at weekly stipend of \$39. MacMahon came to New York in 1900 as a reporter on the "Sun," later went to the "Evening World," then the "Journal" and in 1904 joined the staff of the "American," remaining two years.

His next 10 years were spent as an advance agent, starting with the late Henry B. Harris' production of "Strongheart" in which Robert Edson starred. As a press representative he was employed by Henry W. Savage, the Shuberts, Cohan & Harris, the Selwyns, H. B. Harris, A. H. Woods and John Cort. With the season's close each year he would return to New York and Park Row, and usually found a summer berth in one of the newspaper offices. It was one of those summer excursions to newspaperdom that brought him to the dramatic desk of the "American" and later to that of the "Evening Journal," also.

He now directs both the news and the business ends of the dramatic departments of both the Hearst newspapers in New York, a double-barreled capacity likely unequalled in any big city of this country.

(This is the twenty-first of the pictures and brief sketches of the dramatic editors of the country.)

STOCKS

ELITCH'S GARDENS
(“Rose Briar”)

Denver, June 27. “Rose Briar” opened the fourth summer stock season at Elitch's Gardens Sunday night to capacity. The audience was mostly society, with play and cast well received. A notable hit was made by Violet Heming, the new leading woman, who did “Rose Briar” with such grace and charm as to draw six curtains at the end of the second act and a shower of roses.

Ann Macdonald as Fanny Valentine scored hardly second to Miss Heming, and is rated by local critics as a brilliant actress.

Ernest Glendinning, who returned as leading man, received an ovation several minutes long when he appeared. He is a great favorite here.

Richie Ling as Little was familiar with lines and business, having played the same role in “Rose Briar” with Billie Burke. He helped Rollo Lloyd, director, to rehearse the cast.

Others who scored were Adelaide Hibbard as Miss Sheppard, the newspaper writer, James Durkin as Cleocleous, Grant Mills as Pardee.

The sets, especially of the first act in the cabaret scene, were heavy and complete. The scenery alone drew much applause.

Advance sale for the week is heavy. It was the biggest opening night audience Elitch's has had since revival of summer stock four years ago. Some paper, but close to \$1,000 gross. \$1.25 top. Stone.

Helen MacKellar, the third guest artist of the summer season of stars, is in the second of a four-week engagement at the Fulton Theatre, Oakland, Cal. Last week, in “The Storm,” she gave a top-notch performance. George McQuarrie, specially engaged for the MacKellar visit, played the leading male role of Dave and became an immediate favorite with the first nighters. V. T. Henderson played the heavy.

Aside from the triumph scored by Miss MacKellar as Manette, the honors went to the theatre for the production. Especially fine was the fire scene, which fairly swept the audience from their feet. Another fine scene was the dawning picture in the last act.

The Fulton has a revolving stage,

which not only served to eliminate waits, but because of the fact that the lights also swing on a flying table the theatre made it possible to achieve many unique lighting effects. The stage was set particularly deep for the forest set, with tremendous effect.

Miss MacKellar plays “Back Pay” this week, with “Lawful Larceny” and “The Masked Woman” to conclude the engagement.

Boring their way out at the end of the second act in “Can't Miss,” Winifred St. Claire, leading lady of the Poll Players, playing stock at the Grand, Worcester, Mass., and Frank Wilcox, who had the leading male part, stepped off a raised platform Friday night and fell to the stage, several feet below. Miss St. Claire was badly bruised on the right leg and Wilcox about the body.

Miss St. Claire, severely injured, after a short delay insisted on going in the next act. She limped noticeably and gave visible signs of suffering. Manager Joseph Cone said that through a mistake a stage hand had removed the steps to the raised platform and the couple stepped off and fell. They resumed the following day.

The Leonard Wood Players, transferred from the Palace, White Plains, N. Y., are in their third week at the Empire, Fall River, Mass., playing four matinees a week with a two-for-one admission policy for the Monday night shows. Wood has completed arrangements for a stock at the Fulton O. H. Lancaster, Pa., opening July 2 and will also return to White Plains with another company in the fall.

Frank Munnell and May McCabe were added Monday to the Fall River company. Other members are William Williams, Louise Treadwell and Helen Edwards.

The Frank Winninger touring stock opens at Antigo, Wis., Aug. 20, and will play several weeks early in the season in Wisconsin. The John Winninger show opens

Aug. 20 at Appleton, Wis., and the Adolph Winninger show Sept. 2 at Fond du Lac, Wis. The Adolph Winninger show failed to make money last season, with many showmen declaring it was the most meritorious organization of the three. It goes out again this season in a hope to obtain results from this established standing.

Announcement is made that Mae Desmond and her company of stock players now playing a supplementary season at the Cross Keys theatre, West Philadelphia, will offer Avery Hopwood's comedy, “Getting Gertie's Garter,” as their next week's attraction. They have in the past few months presented “The Demi-Virgin,” “The Gold Diggers” and others of the Hopwood farces. Miss Desmond and her leading man-husband, Frank Fielder, will have the principal roles.

The Harlem opera house playing stock, closed Saturday, after a short season featuring the Jessie Bonstelle Players. Keith's Alhambra, closely adjacent, will close its summer stock season in two weeks, according to present plans. The Harlem opera house, a former Keith vaudeville stand, has tried various policies since the Keith lease ran without renewal. Shubert units, independent vaudeville and stock have followed each other into the house.

The Trumbull Players have opened their eighth summer season playing a circuit of six one night stands in Maine with Framington the headquarters. The company includes Lawrence R. Trumbull, Isabel Gould, Howard Ely, Ernestine De Mell, Albert Lawrence and Alice Rothwell, Herbert W. Treitel is directing.

The Union Square Players of Pittsfield, Mass., are presenting this week Edward Milton Royle's latest play, a three-act drama entitled “The Conquerer.” Selena Royle, seen here recently in “Peer Gynt,” is the leading woman, and the author's other daughter, Josephine, is also in the company.

The Robbins Players will open at the Avon, Watertown, N. Y., Monday, presenting “Nice People.” The company will be headed by Mary

Frey and Roy Elkins. Others in the troupe are Ann Davis, Marion White, Marjorie Dow, Carl Blythe, Frank MacDonald, Harry Flaher and Percy Bollinger.

Kibble's “Uncle Tom's Cabin” will open at Mt. Clemens, Mich., Aug. 6. Newton and Livingston's “Uncle Tom's Cabin” will open at Findlay, O., Aug. 1, playing west through Michigan, Indiana, Wisconsin, Iowa, Nebraska and Kansas.

Stock under the management of William Harder and E. J. Hall opened Monday at the State, New Brunswick, N. J., with “Why Men Leave Home,” the opening bill. The company was moved intact from Trenton, where it played for several months.

Belle Bennett will replace Leona Powers as leading woman with the Saenger stock at the St. Charles, New Orleans, July 8. Following her vacation, Miss Powers is expected to return to the company in the fall.

Joseph W. Payton is organizing a rep company to open the middle of August in Maine. The company will play during the remainder of the summer in New England, with an eastern route laid out for the regular season.

“The Bad Man” reopened the Dennam, Denver, with the Wilkes Players, late in July. George Barnes will return as male lead and Gladys George is to be retained as leading woman.

The two weeks' notice for the Hazel Burges stock at the Roosevelt, West Hoboken, was posted Monday. It is not anticipated the company will close at that time but will continue on a week to week basis.

The James Carroll stock closed in Nova Scotia, June 16, the company returning to New York this week. The Carroll company played in Halifax for an extended period, and for the last two weeks in Sydney.

Olive Tell joined the Lycem stock, Rochester, N. Y., this week. The Harold Hevia stock at the Orpheum, Montreal, closed Satur-

MANY HURT AT AIRDOME

Platform Breaks Under Dallas Crowd

Dallas, Tex., June 27. Nearly 100 persons suffered broken limbs and other injuries Monday night when a wooden platform serving as an entrance to the Cycle Park Theatre gave way and threw 300 theatregoers into the water below. The crowd was the overflow from those who tried to see the performance of “The Bird of Paradise,” by the Gene Lewis-Olga Worth Stock Company, an organization that has built up a big local following in its regular appearance here for the past eight years.

Every ambulance in the city was called into service while fire apparatus was employed in removing the injured. The performance was called off and the players aided in the rescue work. Miss Worth took half a dozen women to the hospital in her own car.

The stock company had anticipated a big attendance and the board viaduct leading to the airdome had been chained off. The crowd disregarded the precaution and crowded over the barrier. About 25 feet of the structure gave way. Those in the centre of the broken section fell first and the people on the sides fell upon them.

This is the climax of a series of misadventures by members of the troupe. Last year lightning struck the Cycle Park building and fire destroyed all the property of the company. Gene Lewis only recently recovered from an illness that narrowly missed being mortal. He was taken into the mountains near El Paso and battled for life for weeks.

The district attorney of Dallas county stated there would be no criminal investigation.

day. A company playing “Abie's Irish Rose” under Hevia management opened there Monday.

Gladys Hanson has succeeded Lola Maye as ingenue of the Proctor Players in Troy, N. Y. The company is playing “Daddies” this week.

The Luttringer Players, headed by Victor Browne and Anna Kings- (Continued on page 29)

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BOYS, WAS SO H-O-T IN CHI LAST WEEK 7 LOOP SHOWS DID BUT \$63,000 GROSS

That's H-O-T in Chicago—Three Current Attractions Will Stick It Out—Local Legit Managers Have Made Summer Vacation Plans

Chicago, June 27.

'Twas hot, extraordinarily H-O-T, in the loop all last week. To throw the punch into this paragraph to properly inform readers in far-away countries why the seven existing shows in the loop's legit houses failed to aggregate more than \$61,000 on the week's gross after such a splendid previous week's average, it may be stated it was HOTTER than HOT. When the temperature creeps up to 95 and sticks thereabouts for a couple of days, using 86 for a week's average in heat, loop theatregoing can't be considered one of the favorite local summer pastimes.

Well-directed summer plans don't remain stable these hot nights. Much unrest penetrates the ranks of stardom. Regardless of a continued record heat, summer possibility, three of the current shows will stick it out—"The Dancing Girl," "The Passing Show" and "Steve." "The Passing Show" and "Steve" had their summer routes out of town altered when the situation loomed up for success by sticking in Chicago.

Every week the Howard Brothers now remain adds another notch to their prize engagement such as the present one turned out to be, among all the notable ones they have made in the loop. But there's such a thing as even the torridness such as predominated last week hurrying future plans for "The Passing Show." "The Dancing Girl" will be kept in town for the summer, regardless of the pranks of the weather man.

"Rolling Home" gives up the Chicago struggle Saturday. The Brian starring vehicle would have closed Saturday last if Harry Frazee's newest play, "Dangerous People," had been ready for a Cort theatre premiere. William Courtenay and others remained here after the disruption of "The Voice," rehearsing "Dangerous People," which takes up the time at the Cort Sunday. The Cort promises to hold the only premiere that the loop will boast of until the shows start to arrive the latter part of August. None of the darkened theatres is making attempts to reopen.

Not too much praise can be given the sponsors of "Up the Ladder," at the Central for the managerial cunningness which has kept alive interest thereabouts. If the Bryant-Tuerk offices don't forget they have "Up the Ladder" running at the Central during their happy moments with the success of "Chains" it's hard telling how low business must go before the Central attraction is taken out. The full force of the dramatic demand at the hotels is what is enabling the Bryant-Tuerk shows to hit the stride they have been maintaining. For direct interest at the box office "Steve" is proving the box office "Steve" is proving it with Eugene O'Brien.

There's one statistician among the critics whose figures are always interesting because they go into the depths of the yesteryear. This statistician is O. L. (Doc) Hall, who has returned afresh from his European trip. He comes forth with the tidings that nothing is the matter with the summer calendar in the loop this year. He claims the present status of the theatrics for the summer season is above other years for general average. If it wasn't for the activities of the Bryant-Tuerk office the average would be lower, for in holding open the Central and the Playhouse the number of theatres open for July 1 promises to keep just ahead of the previous low mark in the past years considered.

Due to the theatrical well of information running dry because of the scarcity of theatrical people in town and the fact of those present already receiving their share of attention, Sheppard Butler, critic of "The Tribune," entered the popular pastime of picking what he thought were the ten best plays to visit Chicago the past season. Butler's selection were: "The Circle," "The Green Goddess," "Six Cylinder Love," "A Bill of Fare," "The First Year," "Kempy," "Captain Applejack," "Peter Weston," "Loyalties" and "Peter and Paula." Of the ten plays chosen by Butler, five played the twin theatres. As a rebuttal Butler wrote: "I shall be asked why I did not include 'The Dover Road,' 'The Hairy Ape' and 'He Who Gets Slapped.' Artists of 'For All of Us' and 'Two Fellows and a Girl' will make known their discontent. 'Thank-U' had its voters, who will enter a protest or two. And to leave out the Moscow Art theatre—there's less majesty. I simply do not agree with my betters about 'For All of Us' and 'Two Fellows and a Girl.' 'The Hairy Ape' and 'He Who Gets Slapped,' vivid experiences though they were, seemed to me oddities, something apart, amazing, fantastic

monologs, rather than well-balanced plays. 'The Dover Road' I thought had no such sparkle as Molnar's 'Peter and Paula.' 'Thank-U' was a matter of taste. I found 'The First Year' vastly more penetrating, and as for the Muscovites, their alien tongue, I should think, would bar them from any representative roster of superlatives."

None of the other critics attempted to select the ten best plays of the year, and it's hardly probable another will do so since "Doc" Hall is the only other traditional awardee of such selections, and his foreign trip took him away from the loop for the greater portion of the season just closed. Therefore Butler's selections will furnish the gossip for summer discussions in rehabilitating last year's offerings.

Except Harry Powers, who will "do" Europe this summer, none of the local legit managers have extensive summer vacation plans. John Garrity is strengthened for his summer work after his rest at Hot Springs. Harry Riddings has neighboring country spots for his rest in mind. "Sport" Herrmann returned this week from his Bermuda races but plans to leave immediately for his annual summer cruise on the lakes. Lester Bryant is altogether too busy with the happiness over swinging the Playhouse into a success to think of a summer lay-off. Col. William Roche has his farm up in Wisconsin to go to. Illness in his family, cancelled Walter Duggan's plans to go to California

in advance of June Court as a summer side-issue and vacation. Jack Mooney and the other Powers house managers are headed for the Wisconsin country sites except Rollo Timponi, who besides keeping at his post at the Colonial will be connected with the Hawthorne race track staff. Lou Housman will be deprived of a vacation because of the work the Woods offices are doing hurrying the finish of the converted Adelphi.

Not until the middle of August will the loop reveal any activity in the legit circles. Insiders claim there will be several surprises in the bookings when the official list of openings is given out. It's been sometime since so much uncertainty has surrounded the opening attractions for the various houses, despite the guessing already made along these lines.

Last week's estimates:

"Chains" (Playhouse, 6th week). Close to \$6,000, always standing close to repeat previous week's good business with break in weather.
"Rolling Home" (Cort, 2d week; 5th week in Chicago). Slipped under \$5,000, closing Saturday with William Courtenay's "Dangerous People" to have Sunday premiere.
"The Dancing Girl" (Colonial, 3d week). Usual Saturday-Sunday influx of strangers kept gross up around \$17,000, if not slightly better.
"The Passing Show" (Apollo, 9th week). Slipped to around \$14,000 because of hotel "play" going to "The Dancing Girl."
"Blossom Time" (Great Northern, 15th week). Reported slightly under \$9,000.
"Up the Ladder" (Central, 12th week). Held in neighborhood of \$5,000.
"Steve" (Princess, 10th week). Estimated little over \$8,000.

"I'LL SAY SHE IS" SENSATION IN PHILLY IN SPITE OF HEAT

New Show Grosses \$11,000 at Walnut and Will Continue There Probably Four More Weeks—Guild Venture Quits Suddenly With Society Play Flop

Philadelphia, June 27.

A solitary legitimate house remains open here now, after all the high hopes and plans for summer continuance of three or four theatres.

The survivor, "I'll Say She Is," at the Walnut, looks to be sitting pretty now, and will stay for some time. Last week the heat found this Galtres-Beury revue continuing to draw the crowds, and the gross, while falling a bit below the preceding week, hit around \$11,000, a figure that was considered highly satisfactory. It is understood that the producers are in a position to secure a New York house at any time now, but prefer to keep "I'll Say She Is" in Philadelphia as long as there is profit, and thus set a decided precedent for summer revues to come.

"I'll Say She Is" is the talk of the town. The addition of the Tivoli Dancing Girls from London and of Joe Donahue and Florence Gast and a complete new set of particularly daring costumes for the clever and hard-working chorus have served to put the finishing touches on the performance. At present writing the finales of both acts, with full strength of the company on the stage, are rare. Unlike the week when the show opened, when the intense hot wave broke about Thursday, last week was scorching from Monday to Saturday, with only momentary relief Friday night. Nevertheless, the window sale was big all along and the show seems to be constantly gaining through "word of mouth." There is no reason now why "I'll Say She Is" should stick around at the Walnut at least three or four weeks after this, as the weather cannot be worse, and, also, the last of the competition is gone.

The Philadelphia Theatre Guild gave up the fight last Saturday night after seven weeks of excellent and worthy productions. The end came after a sudden spurt of business (during sixth week) had encouraged every one to look for a continuance.

The last offering of the "Guild," however, killed all chances. "The Jumbies," the fantastic comedy written by Edgar Scott and Henry

Howard Furness Jayne, two young society men of this city, never had a chance. Even the society support expected did not materialize, probably because of the fact that so many had left town for the summer. One or two of the dailies tried to be kind, but others unmercifully lambasted the play, though speaking very kindly of the acting of Ernest Lawford, Edward Douglas and others. The gross continued to dwindle all week, with a total that fell about \$3,500 from that of the preceding week, when "Scandal" set a high figure for the "Guild's" engagement. It was the first really bad week's business of the lot, though only two turned in any profit. The gross was less than \$3,000.

Estimates of the week:

"I'll Say She Is" (Walnut, fourth week). All by itself now, and apparently well secured in popular favor. May complete eight or ten weeks in all. Last week's gross, despite hot weather record, about \$11,000.

"ROSIE O'REILLY" ALONE

Boston, June 27.

"Rosie O'Reilly," Cohan's show, holds the town alone. The only competitors, "Molly Darling" and "Liza," faded out Saturday.

Cohan's show lost something last week, as was to be expected, but the loss was confined to one matinee and one evening performance. It is figured business dropped slightly below \$20,000 for the week. This is off about \$2,000 from capacity which the show would do under ordinary conditions.

"How Come?" in Harlem for Run

"How Come?" the colored revue which fared disastrously at the Times Square, is in for an indefinite run at the Lafayette theatre in Harlem's colored section, where it has been doing capacity business the past three weeks. The show is sponsored by Ben Harris, a Newark, N. J., attorney, who has sunk so far between \$60,000 and \$70,000 in the production.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accorded 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 (58th week). Unprecedented heat for June played havoc with theatricals last week. Every attraction was affected. "Abie" off about \$2,000, with takings about \$7,000 or a little under.

"Adrienne," Cohan (5th week). The musical attractions averaged a drop of \$1,000 a night, with some falling \$7,000 to \$8,000 from previous week. "Adrienne" hit for about \$6,000, with the takings about \$15,000.

"Aren't We All," Gaiety (6th week). Even the hits, of which this counts with the best, could not resist the temperature barrage. English piece did rather well, however, for a gross of better than \$11,000.

"Daw Drop Inn," Astor (7th week). Final week. After pulling its best business during good weather this musical stuck toboggan with all others. Gross slipped under \$8,000, the drop from previous week of \$7,000. A heat victim, though it was not doing business first expected.

"Follies," New Amsterdam (66th week). Ziegfeld's show advertised strongly the "final" week of the last summer revue, calling attention to summer version, which started Monday. Averaged \$1,000 nightly drop last week, with takings between \$27,000 and \$28,000.

"Give and Take," Central (24th week). Final week. It showed life two weeks ago, when weather was favorable, but last week cut takings in half and crushed plans to stick into July.

"Go Go," Apollo (16th week). Moved here from Daly's, on 63d street, Monday. Had chance to grab a 42d street location; could not have lasted through summer uptown. Business Monday and Tuesday less than \$200 nightly.

"Helen of Troy, N. Y.," Selwyn (2d week). Great notices for this musical, which got unfortunate break, arriving when the heat was doing its worst to show business. Friday night, when some relief came, it sold out, and stands fine chance to register bull's-eye. Opened Tuesday and beat \$15,000.

"Icebound," Sam Harris (20th week). Was hit as hard as anything on dramatic list. Business was cut in half and gross was sent tumbling under \$4,000. Liable to be withdrawn any time.

"Little Nellie Kelly," Liberty (33d week). Had been off somewhat early in month, then recovered nicely two weeks ago. Last week was a crusher, however, the drop being at least \$3,500, and the gross pushed down to \$14,500, which is losing business for show.

"Mary the Third," 39th Street. Was taken off last Saturday at the conclusion of its 20th week. Had been framed to stick into July and then sent to Chicago. Played to moderate business for a little profit, but not up to rating given it at start.

"Merton of the Movies," Cort (33d week). Tyler's comedy hit went to its low mark for the summer, which goes for others. Pace slackened to tune of over \$3,000, gross falling to \$9,000.

"Music Box Revue," Music Box (36th week). The heat wallop hurt here even more than some others. Gross was sent downward about \$7,000, and last week's takings were around \$15,000. That is the line for an even break here on present basis.

"Not So Fast," Morosco (6th week). Didn't get \$4,000 last week, the drop being about \$3,000 from previous week. Show is on a basis where it can break even at \$4,000, however, and house is satisfied at that figure.

"Passing Show of 1923," Winter Garden (3d week). Started off with a rush, but the torrid evenings accounted for empty rows as in the other houses. Estimates place last week's gross about \$26,000.

"Polly Preferred," Little (24th week). A hit that was badly affected, business being off 50 per cent from previous week and gross shot downward to less than \$5,000.

"Rain," Maxine Elliott (34th week). When so wonderful a draw as this is affected, exceptional conditions must be present. It was proportionately less hurt than others, but slipped about \$1,700. Just over \$13,000 last week. Anything like normal weather should return capacity trade.

"Savannah," Booth (35th week). Another hit, with the call counted on a par with "Rain," but slumped last week, too. Dropped \$2,000 for a gross of \$10,500.

"Scandals of 1923," Globe (2d week). White's revue led Broadway last

week, getting nearly \$30,000 and going to capacity throughout except Thursday matinee and night. A musical smash, the best White has produced, perhaps biggest house had had in years. First week figures aided by \$10 premiere. Normal gross around \$26,000.

"So This Is London!" Hudson (44th week). Was pushed down by the heat at least \$2,000, which sent last week's gross to \$6,500; that is losing pace for the attraction. Must recover to carry through July.

"The Devil's Disciple," Garrick (10th week). Had been getting moderate attendance. Last week takings went to level of the other low gross non-musicals. Is listed to stick for a time, however.

"The Fool," Times Square (36th week). Some of the dramas went off between \$4,000 and \$5,000 last week, and this is one of them. Tumbled from \$9,500 almost to the \$5,000 mark. Any kind of a weather break will place it on profit margin, however, as rent is all charged off.

"Uptown West," Bijou (10th week). Final week; might have attained a run if produced earlier in the season, but gross never beat \$5,000. Last week lost what previous week gained, and gross was \$1,600. Is co-operative, otherwise it would have stopped some time ago.

"Vanities of 1923," Earl Carroll. Was listed to open Thursday (tonight), but premiere set back until next Monday.

"Wildflower," Casino (21st week). Last week's heat handicap could not be better cited, than the way this musical hit was hurt. Dived \$6,000, gross being \$16,000, as against \$22,000 for previous week.

"You and I," Belmont (19th week). Attractions in small theatres such as this appeared injured more than others because capacity does not permit much variance in business in order to keep from losing. Of like all others; gross between \$5,000 and \$6,000.

"Zander the Great," Empire (15th week). Dented between \$2,500 and \$3,000 for takings of around \$6,800. That netted a profit both ways, however; with rent off, an even break can be made at \$6,000. Cut rates and two-for-one helped.

"Sweet Nell of Old Drury," Final week for revival, which held on a month or more after subscription period through performance of Laurette Taylor. "Sun Up" continues at the Provincetown Playhouse.

SHOWS IN LOS ANGELES

Los Angeles, June 27.
"The Changelings," presented by Henry Miller with himself in the cast, which also includes Blanche Bates, Laura Hope Crews, Ruth Chatterton and John Milten, opened a two weeks' engagement at the Mason before an audience that included the real society of Los Angeles and picture celebrities.

"The Bad Man," with Holbrook Blinn as the star, now in its 12th week at the Majestic, shows no sign of letting down. The engagement is to be continued indefinitely.

At the Morosco "Dulcy" opened Sunday with a run predicted. Fair notices were accorded "Getting Gertie's Garter," which had its initial presentation here at Egan's this week, and may stay for a run.

READYING 'BATTLING BUTLER'

The English piece, "Battling Butler," by Jack Buchanan, secured by the Selwyns and George Choo for this side, will be adapted and have its lyrics written by Ballard MacDonald. Walter Catlett will stage the piece. Mildred Kents and Howard Langford have been engaged for it.

MacDonald this week was given a contract by George White for three years as a material writer for any White production.

Music Box in Los Angeles Leased

Los Angeles, June 27.
The contract for the building of the new Music Box in Hollywood promoted by Nathan Goldstein of San Francisco was leased this week. The house is to be completed in October.

Musical comedy only will be the offerings there.

INSIDE STUFF

ON LEGIT

An angle to the slogan of the Equity in connection with the Equity Shop, which is, "Closed to none, open to all," is the fact that this idea is repudiated by every other union in the A. F. of L. Also, their ideas of qualification for membership in a union do not jibe with Equity's, whose only requisite for full membership is that the applicant (who may never have had experience or appeared upon the stage in his or her life) has been engaged to speak at least one line on the stage. This was so with Mrs. Lydig Hoyt (Julia Hoyt on the stage) made an Equity member before she had ever appeared. Also with Charlie Somerville, a newspaper man, engaged for "Adam's Apple." Although never on the stage Somerville was made an Equity member.

A more flagrant instance of bringing untried material into an already overcrowded profession is that of the Municipal Opera Company in St. Louis, and the Municipal Company in Indianapolis, the chorus of both selected from local amateur talent entirely inexperienced. In spite of the knowledge of this, Equity sent representatives to both cities and before the opening, Equity deputies insisted all this unknown amateur crowd must become members of Equity. For the most part society folks, they gladly did and soon were proudly showing Equity cards to prove they were real actors (?).

Labor men point out that where these tactics are followed, especially in a business where the supply greatly exceeds the demand; it can only result in disaster to the workers in that particular business. To join any regular labor union, except that of the common laborer, certain qualifications are necessary; the first, efficiency in the trade itself, and a certain preliminary apprenticeship must be served before an application will be considered.

In show business it is necessary before a man is eligible for membership in the stagehands' union, that he serve a three years' preliminary period as a clearer or grip. The musicians' union insists upon an examination and demonstration on the instrument before a qualified committee. The Grand Opera Chorus union will not consider an application for membership unless the applicant is thoroughly familiar with at least 12 operas and can read a strange piece of music at sight. In vaudeville the test for engagement comes with tryouts on the stage while before an actor or actress (no matter what their record) can become a member of either of the Hebrew Actors' Union, the legitimate or vaudeville (and the Hebrew Union is a pre-eminent example, since the closed shop is in full operation here) the applicant must appear before a meeting of the union and give three different trial performances before the members. After the third, qualifications are discussed, and they are either accepted or rejected, but strictly on merit or the lack of it.

These conditions restrict the indiscriminate crowding of any trade or profession, but in their never-ceasing campaign for money through dues, the Equity officials willfully overlook these patent facts. The consequence is that in seeking engagement the competent actor finds himself in competition with incompetents, whose salary is so scaled as to make the difference an object to the manager, who figures on the saving and what a good stage director can do with the cheaper article.

The result of Equity's promiscuous admissions to membership caused a prominent labor leader to say that: "It would mean in any trade labor union, the overcrowding of the trade with good, bad and indifferent tradesmen to such an extent that in case of trouble or strike, the employer could always get enough of each to keep the works going and under such conditions it might be impossible to win a strike or even insist upon a decent compromise."

"I am afraid," he said "that Equity may find this out to its own discomfiture and serious cost, if persisting in such an ill-advised course."

"The closed shop is a desirable condition for any union. If it is a closed shop, but a shop which is 'open to all and closed to none' is a mighty dangerous proposition for any profession or industry. Dues derived from this policy will inevitably turn out to be 'fool's gold.'"

The two lines referring to "Jake and Lee," sung by "The Three Musketeers" in White's "Scandals" at the Globe were removed late last week by White, after the Shuberts had sent some friendly emissaries to him with a request to take them out. About the same time the White show lost the services of Delyle Alda, who had been engaged under a run of the play contract. Another report said White paid Miss Alda a considerable sum in cash to settle the contract. A difference of opinion has arisen between Miss Alda and the show's management as to the material she had been supplied with in the performance.

Leon Friedman, the press agent of the White show, did not see a performance of it until the opening night in New York. Leon had kept away from the show during its two weeks at Atlantic City and New Haven under the impression it "wasn't there." He secured that impression through George White failing to phone him about the production. After the first act the first night at the Globe, when Leon was asked what he thought of the show, replied: "I have been most agreeably surprised so far."

Queenie Smith, whose performance in "Helen of Troy" attracted much attention in show circles when the attraction opened at the Selwyn last week, was sent for by the producer of a well known revue, annually renewed. She was instructed to tell the covetous manager that her salary in "Helen" is \$1,000 weekly, which she did. He immediately remarked that that was not enough, and "suggested" she bring her contract to him in order that "we might see if we can't break it."

Miss Smith reported the details to the "Helen" management, which recently placed her under a long-term agreement. They destroyed the contract and voluntarily increased Miss Smith's salary, she signing a new agreement, which is said to extend for eight years.

Willie West and McGinty, an English comedy pantomime turn, were to have been with George White's "Scandals." Instead the burlesque carpenters appeared in the summer edition of Ziegfeld's "Follies" Monday, after being spotted in Saturday night's performance.

When "Scandals" opened at Atlantic City, White decided not to count too heavily on the numbers already scheduled and cabled for the trio. The reply was a request for an advance of 175 pounds, transmitted at once. The money was not accepted. It was later discovered the act had signed with Ziegfeld through Jimmy Reynolds, a costume designer for the "Follies," who was in London. The three-act came highly touted. The salary for the act is quoted at \$600 weekly.

The opening of the "second edition" of the Ziegfeld "Follies" at the New Amsterdam on Monday night brought something of a howl from the reviewers who were sent to see the show whose seats were switched from their usual locations and likewise from a number of daily papers in both New York and Brooklyn, the names of which were stricken from the list. Tuesday the Ziegfeld office was trying to alibi it. As a result of the slip up on the seats the press department was the loser for one of the Sunday magazine sections of a New York paper killed out a full page special that was to have been given to the show.

Details of an international affiliation of New York and London showmen who will produce in both metropolises and interchange productions was announced from the office of A. H. Woods, who returned from a flying trip to England last week. Cabled news of the pool was also received from London by Variety early this week. Although the story given out here did not mention it, advice received from abroad state a company with a capital of \$20,000,000 is to be formed and stock is to be offered to the public.

The American theatres mentioned in the deal are the Apollo, Eltinge, Sam H. Harris, Selwyn and Times Square; the Adelphi, Apollo, Sam H. Harris, Woods and Selwyn in Chicago and the Selwyn, Boston. The Lon-

don houses named are the Prince of Wales, Adelphi, Daly's, Duke of York's, Empire, Gaiety and Lyric. A combined seating capacity of 22,000 is claimed for the total.

The project is to be known as the Anglo-American Theatres Corporation. The American managers interested in the plan are Sam H. Harris, A. H. Woods, the Selwyns, Martin Herman and Crosby Gaiety, James White, managing director of Beecham Trust, Ltd., one of the Englishmen named, is due to sail for New York next week to complete negotiations, although G. Trafford Hewitt, representing the British interests, has been here for some time. Associated with White are William Cooper, director of the Apollo, and interested in the Gaiety, and George Edwards, Ltd.; Robert Evett, managing director of Daly's; William Clifford Gaunt, director of the Amalgamated Cotton Mills Trust, Ltd.; Thompson Jowett, chairman British Industrial Corporation and director in Grossmith and Malone, Ltd.; Lord Lurgan, director Theatre Royal, and George Dance, theatre owner and producer.

Grossmith & Malone and Robert Evett will produce in London for the International Corporation, while Woods, Harris and the Selwyns will produce in America. Ashurst, Morris, Crisp & Co. of London will be the solicitors on the other side, while counsel here will be Wickersham & Taft and O'Brien, Malevinsky & Driscoll.

Much comment is heard amongst the rank and file of Equity on the action of the Equity Council in granting Frank Gilmore a month's vacation on full pay in view of present economic conditions as far as the actor himself is concerned.

The signs "No Loitering" have disappeared from the front of the Globe theatre. The legends were attached to frames holding pictures of "Scandals" girls dressed in nearly nothing. The pictures have been changed, but the new poses are not enough different to make the signs look funny.

LEGIT ITEMS

Among the plays that have recently been announced for production next season are four by William Anthony McGuire, the author of "Six Cylinder Love." Sam H. Harris will produce his "Tin Gods" which was formerly called "Pride of Shilomar." Ziegfeld is slated to produce a musical comedy, with the book by McGuire and the lyrics and music by McCarthy and Tierney. The third is "Jack in the Pulpit," written in collaboration with Gordon Morris. The fourth, as yet untitled, is scheduled to be presented by Mindlin & Goldreyer. Other new shows will be Booth Tarkington's "Tweedles" at the Frazee, August 13, with Gregory Kelly and Ruth Gordon in the leads. "Red Light Annie," by Sam Forrest and Norman Houston, at the Morosco, August 20, with Mary Ryan starred, and "The Alarm Clock" with Blanche Ring and Bruce McRae.

Delyle Alda withdrew from White's "Scandals" last week. Although it was said the prima donna was dissatisfied with the numbers allotted her, the management claims to have made satisfactory arrangements with Miss Alda permitting her abrupt withdrawal. Originally she had four numbers in the revue. When it opened in New York she sang but once, appearing in the second act a single time. The other numbers had been given to Helen Hudson and Beulah Berson. Richard Bold, the tenor, was out of the show all of last week after the premiere, but returned Monday. He was recently operated on for appendicitis and rested on advice of his physician.

The Lyceum, Columbus, owned by S. M. Mannheim of Cleveland, will leave a split week policy for next season, playing legit attractions four days and burlesque the last three days of the week. It will have a Sunday opening for the legitimate attractions. Tabs and pictures have been played during the season just closed. C. W. Harper, who will be the resident manager, was in New York this week booking attractions.

Robert Campbell and Gus Bothner, who formerly teamed in theatrical ventures, have taken over the Van Currier opera house, Schenectady, N. Y., and will play road attractions there, starting Labor Day. Bookings will be supplied through the Erlanger and Shubert exchanges and C. O. Tennis. Bothner, booking representative for the Charles Frohman attractions for 12 years, will be resident manager of the Van Currier. Campbell is manager of the National for Sanger & Jordan.

"Brains, Inc., by Ed Laska, to be produced by A. L. Jones and Morris Green, has been retitled "We Need the Money." It will be placed in rehearsal July 9 and is to open Aug. 3 in Long Branch, N. J. Bertram Harrison will do the directing with Robert Ames playing the leading role. The piece will be the first straight comedy under the Jones-Green management.

William McCurdy, manager of the Metropolitan theatre, Seattle, Wash., who has been in New York for the last fortnight as the sole representative of Pacific coast theatrical managers to the convention of the I. T.

that is all that is wrong with the piece. It will undoubtedly be a big hit, possibly equal the record of "The Bat," which Mrs. Rinehart wrote with Avery Hopwood.

There is an abundance of plot, a new theme, that of an amnesia victim who killed the husband of the woman he loved only to lose his memory, while endeavoring to escape, to be found by a very human old doctor, brought east and educated as a physician with the first 21 years of his life entirely wiped out of his memory.

Mrs. Rinehart has taken two sets of people, a group of western ranchmen, and the small town eastern home of the man's benefactor. Her contrasts are beautifully drawn, the story being divided between the western ranch and the eastern home. The piece has been most capably cast by Wagenhals & Kemper, and many individual successes were scored by the company.

Enthusiasm ran unbounded. Polli was filled to capacity, this being the home of Mrs. Rinehart, who had to make an acknowledgment to the insistent calls for her. Each member of the company came in for his or her share of generous applause. There is no starred player, McKay Morris, portraying "Dick," gave a remarkably good performance. He was called upon last night to do many things that have stumped many experienced actors before him, many things that he must have felt unnatural in, but he did them beautifully, his sobbing bit in the last act, when told that his benefactor was dead, was one of those moments that cause one to grip his chair. He touches the right keynote and a less experienced or gifted player could have so easily stepped over the line as to have completely ruined that which had gone before.

The suspense is admirably sustained throughout, the end of the second act finding the interest completely held, and the solution as far away as was the close of the first act. The final act brings innumerable anti-climaxes, the play being completed upon at least three different occasions, but Mrs. Rinehart had her story to complete, her characters to fulfill their final bit.

Judson Clark, infatuated with an actress, a married woman, who brings her husband to Clark's ranch after being accused of intimate relations with the wife, kills the husband and the actress goes to escape into the mountains, where he is found by the old eastern doctor, who nurses him back to health and finds him the victim of amnesia. He treats him as his own son, and the play opens with the killing, an event of ten years ago, the man, a successful doctor, gradually taking over the practice of the older man, and having fallen in love with another doctor's wholehearted daughter.

The publicity of the killing some years ago had ruined the career of the actress, and she is just staging a comeback in her old success when across the footlights she recognizes the man. Her coming to see him and rumors the man has heard with the advent of a newspaper man who for the sake of the story for his paper means to fasten the true identity on the man, wonder in the mind of the young physician, who is always struggling to piece together his past life.

The old doctor refuses to tell him of the lost period and, immediately following an interview with the newspaper man, he leaves for the west to endeavor to piece his life together. When they meet again at the ranch, for their own interests in the man, another shock (that of a quarrel with the newspaper man and a shot outside) brings back the old memory and completely drops out the latter ten years in the man's life. He escapes, as he did ten years before, through the window.

The town gossip, this time a youthful miss (excellently done by Lucille Seal), sees the man driving a taxi in Chicago. She speaks to him and gives him a card, he again endeavoring to pick up the lost period of his life. Mrs. Rinehart's final solution is plausible.

Miss Regina Wallace created a remarkably good impression as the eastern girl. Sincerity was the keynote of her performance, and she shared honors with Mr. Morris. Miss Jane Houston as the actress was alternately the fiendish devil and the pleading siren. Her performance was splendid in a role that would tax the capabilities of any experienced player.

John Doyle as the old physician created in his few moments of the first act an impression that lived throughout the play. Stephen Maley supplied the comedy relief. At first you thought his picture of the westerner a little grotesque, but he slowly built up the characterization until he scored an individual success. Zeffie Tilbury as the old doctor's wife was delightful, while John Morrisey gave just a little added something to a typical western sheriff that lifted his performance out of the ordinary.

For the remaining members of the cast Marie Valray, Maurice Darcy and Robert Vaughn did remarkably well.

Collin Kemper, who staged the performance most acceptably, should not be blamed for the one performance that did not measure up, that of Frederick Burton as the father of the girl, and who dominates the entire situation in the last act. *McKain.*

THE BREAKING POINT

Bill.....Stephen Maley
Lucy.....Zeffie Tilbury
David.....John Morrisey
Dr. Miller.....Frederick Burton
Dick.....McKay Morris
Elizabeth.....Regina Wallace
Beverly.....Jane Houston
Clare.....Lucille Seal
Bassett.....Robert Harratt
Indian Woman.....Marie Valray
Joe.....Maurice Darcy
Curry.....Robert Vaughn
Sheriff.....John Morrisey

Washington, June 27.
It was almost too perfect, this first performance of Mary Roberts Rinehart's latest play, "The Breaking Point." It is so perfectly written, the story so perfectly constructed, and the character building so concise, one almost wished that some inexperienced writer could have thrown a monkey wrench (figuratively speaking) into the smoothness of it to break it up a bit. But

ZUKOR'S PSEUDO NIECES WERE TOO PERSISTENT

Talked English, Broken English and No English, to Get to F. P.'s Head

Adolph Zukor, of the Famous Players, was the objective of a brand new scheme of two young women who wished to break into the pictures. These two hung around Zukor's offices at 485 Fifth avenue for a couple of days, asking the employees in perfect English to point Zukor out to them. Saturday last they got entre to Charles Abrahams, Mr. Zukor's confidential man. In broken English they said they were Zukor's nieces, from his old home town in Hungary, where they were well-known professionals, dancers, just arrived from Europe.

Abrahams informed Zukor of his relatives' desire to see him. Zukor exploded, and declared he had no Hungarian dancers in his family; as for the alleged nieces, they were impostors; and he had never heard of them.

Abrahams conveyed the bad news to the waiting female hoovers, who very indignantly asked him where Zukor got that stuff; that he was their uncle, and, being in a soft job, the least he could do was to take care of folks who came all the way from Hungary to see him. They also declared that they screened well, and to prove it flashed some photographs of themselves in the artistic nude, and Abrahams passed out again.

When he came to the danceuses had made their exit, and he was glad to consider the incident closed.

But Monday morning the Hungarian dancers were the first arrivals. This time they could speak no English at all, merely stamping and signifying an intention of sticking until they did see Zukor. In a short time Abrahams got a trifle peeved. Calling the special officer, the two goulashes were eased into the elevator and on to the sidewalk. All the time yelling (recovering their English speech) that Zukor was no account; if he did not recognize his poor relations he should at least recognize talent.

The guards and elevator men have been told not to admit this duo if they appear again. Zukor says he is getting weary of impostors who represent themselves as relatives of officials of the company, and has given orders the next one who tries anything of the sort is to be arrested and that he or representatives of Famous-Lasky will prosecute them.

FILM MAN MURDERED

J. E. Jackson, Itinerant Showman, Found With Skull Crushed

Dallas, Tex., June 27.

J. E. Jackson, travelling picture showman who has played small inland towns, was found brutally murdered with his skull crushed. The crime was committed Sunday night or Monday, and the body was found Monday afternoon 15 miles from Gatesville in Coryall county.

The police of upper Texas have been asked to look for a 20-year old youth who accompanied Jackson on his travels and who occasionally booked the show and did its advance work. The authorities want to question him as to his and Jackson's movements.

The dead man's automobile and some of his effects have been found in Waco.

BRANDT APPOINTS COMMITTEE

William Brandt, newly elected president of the Motion Picture Theatre Owners of New York, issued a statement this week to the effect that among the most vital issues that are facing the exhibitors of today is the question of the admission tax. At the recent state convention the New York theatre owners went on record unanimously to get behind Congressman Clarence MacGregor in his fight to have the admission tax repealed.

To further the cause a committee has been appointed of which Bernard Edickert, former assistant U. S. Attorney General, is chairman, and of which William A. Dillon, A. C. Hayman, Jules Michael and Louis Blumenthal are members to undertake to rouse the entire industry to the necessity of getting their forces behind the MacGregor bill for the repeal.

\$200,000 MINIMUM COST RULE DRIVES THE INDEPENDENTS OUT

Several Producers Refuse to Continue with National Distributors Under New Terms—Meet to Form Tri-Cornered State Rights Organization

Independent producers who have been releasing through some of the national distributing organizations are up in the air over the demands that the distributing executives are making for pictures of a set production cost so as to qualify with the type of productions that they plan to release through the coming year. Big play successes of Broadway or best sellers from the book marts together with casts of big names and other details that would bring production cost to at least \$200,000 a picture is what the demand is.

With \$200,000 productions demanded the best the releasing organizations will give the producer is 50 per cent. of the production cost of delivery of negative. After the distributor gets his advance back out of the first money in rentals on the picture and the producers has to trust to luck as to where and when his other \$100,000 will come from. Figuring it at the best it might be possible for the producer to get his original investment back in about two and a half years.

As a result of this condition a number of independents who have been producing for three or four of the biggest national releasing and distributing organizations have thrown the sponge in the air, declaring they are going into the independent distributing market for themselves.

This week there was in the course of formation a three-cornered, producing organization to compete with the Lichtman and Warner Bros. organizations on the basis of states rights distribution. They are contemplating a line up of states rights distributors which will be in a position to handle productions on a basis of about \$100,000 production cost.

One producer stated that he had lined up a picture and bought a story the distributor approved of. The picture was to have been made for \$100,000, but the various distributor approval clauses in the contract on the question of continuity and cast ran the cost to \$160,000. This means that the producer in releasing through the organization that he has been doing business with will have to carry \$110,000 of the investment on the picture. It is his last picture with the distributor, although he had a contract for the delivery of four additional.

Another producer on here with a picture that looked like a box office winner was offered distributing connections with three different organizations. He turned all down because of like conditions they wanted to tack on the contract.

At an informal meeting Wednesday afternoon three producers who have been turning out fairly standard product to the extent of about four productions a year and releasing through national distributors formed a tentative organization for a three-cornered producing organization, each to do four features a year and to sell all 12 through the states rights market.

All three were agreed the bigger distributors and producers were

overloading themselves to such an extent the small exhibitor would be unable to carry the load of increased rentals and that the smaller towns would not stand for increased admission prices at this time to help the exhibitor meet the increase in his overhead on the higher priced productions.

Because of this they feel certain that there is a field where the producer: with the picture that cost anywhere from \$60,000 to \$100,000 to produce can get an advance up to the extent of 85 per cent. on his production cost and the balance of his investment out of the picture within three months. On this basis they figure they will be able to operate on their second production on the advance made them and keep one studio swinging with a crew and thus cut down studio overhead.

Several additional meetings are to be held. Two of the producers have sufficient capital to swing them into line and start production at once, and the third member will be financed by them.

NO MUSIC TAX

Leased Dance Hall Had Engaged Musicians—Not Responsible

In dismissing the complaint of the Waterson, Berlin & Snyder, Co. music publishers, against the Central opera house, New York, for alleged infringement of copyright, Federal Judge Learned Hand has established a precedent as far as the metropolis is concerned. The music men, suing through the American Society of Composers, Authors and Publishers' counsel, have invariably been adjudicated victors in such court tilts.

Judge Hand, deciding from the bench, made a novel ruling. The Central opera house is a public dance hall at 205 East 67th street and leases its ballroom to various clubs for dances and entertainments. The court ruled that since the club which was operating that evening had engaged the musicians and that the latter played "My Sunny Tennessee" (the song in question) for the benefit of the club, the owner of the ballroom is not responsible for any infringements of copyright.

Louis Lempel acted for the defense.

HOUSE ORGANS

Beginning with the current week the Rialto and the Rivoli, New York, started issuing programs in the form of miniature newspapers, "The Rialto Times" and "The Rivoli Times." The matter as far as reading is concerned is the same in both papers, the only change being the actual program matter of the week's attractions.

For the current week the return of Hugo Riesenfeld, the managing director for both houses, was the feature lead story.

LEW CODY'S "EIGHT CLUB"

Los Angeles, June 27.

Lew Cody gave a party the other night in his Hollywood home at which "The Eight Club" (whatever that means; probably has to do with food) was formed. The charter members are Thomas J. Gray, Guy Price, Harry Brand, Don Eddy, Louis Weadock, Joe Brown and Joe Jackson.

The members bring their own music.

COOGAN ATMOSPHERIC MUSIC

Los Angeles, June 27.

Jack Coogan, Sr., has introduced something new in atmosphere music on his latest picture which his famous son is starring in, "For the King." He has his old vaudeville partner, Eddie Cox, on the set every day. Cox sings with the usual organ and violin set to music. He says it puts pep or sorrow in the acting through the human voice, according to Victor Schertzinger, director.

FAMOUS WOULD REST IN FEDERAL TRADE CASE

Counsel Reported Satisfied with Testimony Brought Out to Date

The Federal Trade Commission's inquiry into Famous Players' trade practices moved to Philadelphia this week, where the investigation was extended into the relations between Famous Players and the Stanley Company.

In New York the report became current that the battery of legal talent handling the film company's defense was well satisfied with the status of the inquiry, being well content to rest upon the material brought out up to date.

More than a month of probing in New York failed to disclose anything sensational and trade interest in the investigation had lapsed toward the end of the sessions here.

It was noted by those who watched the proceedings that Paul D. Cravath, head of Cravath, Henderson, Leffingwell & McDermott, did not appear at the hearings, leaving the matter in the hands of Robert Swaine, a junior member. It had been predicted that if the Federal Trade matter assumed a serious aspect, Cravath would assume charge, and his absence was taken as a sign that the defense regarded its position as highly favorable.

Philadelphia, June 27.

The Stanley company of America holds 7,500 shares of stock of the Famous Players-Lasky corporation, and Famous is holding 26,000 shares of Stanley stock, according to testimony brought out at the first hearing in this city of the Federal Trade Commission's inquiry into the alleged monopoly; by the film producers.

This information was elicited by John M. Fuller, chief counsel to the commission, in the examination of John J. McGuirk, a director and first vice-president of the Stanley company. The facts pertaining to the holding of stock were given by Mr. McGuirk in explaining a \$2,000,000 loan made by Famous Players several months after the organization of the present Stanley company of America in 1919.

The hearings will continue all this week, following which the commission will go to Atlanta, Ga.

ARLISS FILM READY

Distinctive Pictures has finished work on "The Green Goddess," the screen version of the melodrama of that name, George Arliss, being starred both on stage and screen.

The Goldwyn release date is Sept. 19. This is Arliss' third picture under the Arthur Friend banner, the first picture being "Diarrhea," having grossed \$500,000 to date. The first Goldwyn-Cosmopolitan release under the new schedule will be "Three Wise Fools," due Aug. 19.

"The Spoilers," dramatization of the Rex Beach novel, starts next week for an indefinite engagement at the Roosevelt, Chicago. It will come to the New York Capitol. An earlier version of the same story was the initial attraction at the Strand under the regime of S. L. Rothafel, and, it is said, the Strand people made a bid for the picture for pre-release Broadway showing.

STANLEY JUBILEE

Philadelphia, June 27.

The Stanley Company of America announces that it will celebrate the week of July 9 as its annual "Go-to-the-Movies" week in all its local theatres.

This custom was started here several years ago and has been successful. Several of the larger downtown houses will have special bills to feature the occasion.

ONUKEI AND KOVASC BOOKED

Haru Onukei, Japanese soprano, and Lilly Kovasc, young Viennese pianiste, have been booked for the Famous Players picture house tour by the Featured Artists Booking Office.

FIGHT FOR SECOND RUN BUSINESS NEXT SEASON

Goldwyn List Increased to Practically One Release a Week

Preliminary announcement of release schedules for next season gives the trade a tip that the fall will witness a brisk fight for second run business and increased competition for first runs in key cities as well.

The important detail of the prospective situation is Goldwyn-Cosmopolitan's increase from 18 pictures last year to 44 the coming season and the decrease of the other two companies, Famous Players from 33 to the announced 50 and First National from 75 to 60.

The extended Goldwyn schedule will, it is figured, be the cue for a sales drive based on the selling argument that with material remaining unplayed from last year's productions and the 44 pictures now laid out a year's supply of material for first run weekly change is offered to exhibitors, making a total of 52 productions available for week runs.

Universal promises a large number of quantity releases, but the trade generally figures the quantity of first run material suitable for week stands at about 9 to 12, the rest of the product classing as second run material suitable for twice weekly or daily change houses. First National is the only other major producer in competitive quantity, but it is more or less eliminated from the free-for-all selling field by its system of distribution, which is rather inflexible.

Metro makes a strong bid in its separate field, putting out a strong list of 30 important productions representing an outlay of \$12,000,000, compared to last year's total of 12 features costing a quarter of that amount.

In all this shifting of releasing lists the whole mass of new material is figured about unchanged, the decrease in the Famous and First National schedules being about taken up in the increases of Goldwyn-Cosmopolitan and Metro. It is rather early to forecast the probable activities of the independents, but on the basis of projects in the preliminary it is believed the total will be at least as large as last year and probably larger.

OWN YOUR OWN FACE

Fairbanks Given Facial Decision in Switzerland

Los Angeles, June 27.

Douglas Fairbanks has received word from Zurich, Switzerland, he has been granted a verdict in his favor in a test case tried there.

The defendants were charged with utilizing the pictures of the screen star without his permission. The court's ruling was to the effect that an actor's face is his own exclusively, and cannot be used for advertising purposes of any kind.

\$4,000,000 FOR WEST COAST

Los Angeles, June 27.

According to Joseph M. Schenck \$4,000,000 of Wall Street money is to be invested in the West Coast Theatres Co. of Southern California to extend their chain theatre holdings in the territory. Of the amount \$2,000,000 is to be utilized in Los Angeles in financing the organization of which Adolph Ramish, Sol Lesser, Gore Bros. and Jos. Schenck are the officers.

Edward H. Roselle, of Roselle & Co., a New York brokerage firm is at present here conferring on investment plans to build several houses to add to the already long string which the West Coast organization controls.

GODSOL SECRECY ABROAD

Frank Godsol is due back in New York in about a fortnight after completing preliminary work in Europe for the filming of scenes of "Ben-Hur." Utmost secrecy has been maintained of Godsol's operations abroad, although it is known he is accompanied by location men and a cameraman.

Hensard-Hock Marriage

Los Angeles, June 27.

Johnnie Hines, the screen star, acted as best man when Judge Cox of Santa Ana, performed a marriage ceremony for Walter Hensard and Pearl Hock at Anaheim yesterday.

GRIFFITH AND AL JOLSON MAY SETTLE \$100,000 "WALK-OUT"

Producer Stunned When Blackface Star Vanished Without Explanation—Sailed on Majestic With J. J. Shubert

Al Jolson and his "walk out" on D. W. Griffith were the sole talk of Broadway film circles this week. Jolson's sailing on the "Majestic" for Europe last Saturday in company with J. J. Shubert threw the monkey wrench into the works as far as the picture the blackface star was to make under the direction of the "master of the films."

Griffith's loss represented about \$100,000. Griffith and Jolson had no written agreement; there was, however, according to Griffith, "a gentlemen's agreement" between them regarding the picture and the director had brought a number of players on from Los Angeles to appear with Jolson. There were twelve actors and actresses under contract for the picture and at the Griffith studio in Westchester four sets for the production were already up and two additional were to have been completed this week.

Jolson's walk out will mean considerable loss to the Griffith organization. The director's business associates will look to the comedian to defray the expense up to the time he walked out.

But most heart-broken of all is Anthony Paul Kelly, the playwright and screen author, who devoted more than eighteen months of his time bringing Jolson and Griffith together. Kelly wrote the story in which Jolson was to appear. He originally bought the idea for the story and paid \$1,250 for it and went to work on it and evolved the picture script, then, after a talk with Griffith, he started to win Jolson over to the idea of a screen appearance. He finally succeeded in getting the two together when the "Bombo" season closed and Jolson had had tests made of himself at the studio. He was at the studio on Friday of last week and a number of other tests of him were made at that time and also a number of scenes for the picture were rehearsed while the "rushes" from the laboratory of the tests were awaited. Perhaps the fact that Jolson did not look like a Valentino or a Barthelmess was his reason for the "walk out" on Saturday morning, but those who saw the "rush prints" said that the comedian in white face screened very well.

Kelly was to have been in for a "piece" of Jolson's contract in the picture and it was stated by the author on Monday that he was certainly to see that his end of the "deal" was carried out, for he believed he had very good grounds for a suit to recover.

The Griffith office was trying to find a way to meet the situation of a cast contracted for ten weeks and still on its hands, but no solution had been found up to mid-week. One proposal was to engage another comedian and go through with the picture. A number of candidates was canvassed and for a time Lloyd Hamilton was under consideration as an available, although the role was far away from his style.

Griffith expressed the belief that a settlement could be negotiated with Jolson when he returned. The producer was unshaken in his conviction that Jolson would have made a highly successful screen star.

"Up until the minute of Mr. Jolson's surprising retirement," said Griffith, "I was delighted with his work. We had taken a number of preliminary shots, first in white face to study costuming schemes and then in black face to get Mr. Jolson set as to character mood—to settle whether he would be a flashy, sporty 'cullud pusson' or just a shabby dinky. Mr. Jolson appeared discouraged when the test prints were screened, but I was delighted with his progress."

"I was convinced then and still am that Jolson would achieve an artistic sensation as a screen actor. In the experimental work we did I was tremendously impressed with his knack of getting over via the camera a remarkable unctuous and subtle quality of genuine sentiment in a degree unmatched by any other screen personality I know."

"I know it must have been trying for him to change his methods, but

NEW LICENSE ORDINANCE BEFORE MAYOR TO SIGN

New York's Board of Aldermen Passes Measure Increasing Fees

The Board of Aldermen of the City of New York, acting on the report of the Committee on General Welfare in favor of adopting an ordinance to amend sections 60 and 61 of Article 3 of Chapter 3 of the Code of Ordinances, relating to common shows, last week confirmed the report by a general vote. The ordinance becomes a law only after Mayor John F. Hylan approves it, the matter having been referred to the chief municipal executive for his decision.

The committee's report is in keeping with the License Bureau's recommendations the past few years for a revision of general amusement license fees. Both the former commissioner, John F. Glavin, and the present incumbent, August W. Glatzmeier, have been in favor of such increases, the annual reports of the License Bureau always including mention of this fact.

If the ordinance becomes a law upon Mayor Hylan's affirmation, all common shows will be required to pay \$50 annual license fees, double the amount of the former fee. A new provision also prohibits the transfer of such license from person to person so that each time a theatre changed managements a new license would have to be obtained.

In addition, all such licensees must pay a \$150 annual fee if the seating capacity is between 60 and 1,000 and \$200 annually if the seating capacity exceeds 1,000.

The Committee on General Welfare consists of William T. Collins, P. J. Farrelly, Louis J. Zettler, Edward J. Sullivan, Adolph Harnoch, Francis D. McGarry, David J. Stewart, Matthew A. Fullum, Fred Smith and M. J. Tannahay.

I never saw an artist more apt to learn the difference between stage and studio technique. He was a charming fellow to work with and I'm sure I regret the misadventure more than anybody, for I hoped for great things from the enterprise."

At Mamaroneck, N. Y., there is a perfectly good studio, a world-famous director, a scenario and a company of 20 odd principals, all in a state of innocuous desuetude owing to the departure of the principal player. A flashback shows D. W. Griffith engaging Al Jolson to star in a picture which was to cost \$500,000; also engaging a company of picture actors, some from Los Angeles, in support.

The company worked for two weeks, and several of the scenes were taken. Thursday afternoon during a recess these scenes were run off in a preliminary showing at the studio, the company, with Jolson, being present. It is said the showing somewhat discouraged Al as to his screen possibilities, to the extent that he came home, packed his trunk and had it sent to the dock in time to catch the "Majestic" Saturday, on which J. J. Shubert and his son were sailing for England. Without a word to Griffith, Jolson caught the boat Saturday, leaving the crowd at Mamaroneck flat on the lot.

Mrs. Jolson explains Al's sudden change of plans by the statement that he was on the verge of a nervous breakdown from overwork and the extreme heat Thursday, and says he has only gone for a month's rest and vacation, after which he will return and finish the picture.

Griffith wants to know what is to become of the company in the meantime. He states \$70,000 has been expended on the picture and that he intends to sue Jolson for that amount at least.

FOX TAKES TIMES SQ.; B'WAY FILMS IN SEPT.

Main Stem Houses as Cheap in Fall as in Summer—Fox's Two Legit Houses

Picture producers have discovered that it is just as cheap but more advantageous to rent Broadway theatres in the fall for special picture showings as in the summer. Heretofore picture rentals have been graven on the legitimate managers, who have delivered "the four walls" to the film people at fat profits.

Last season there was a falling off in the number of main stem house rentals for special features and this summer will see fewer than ever since the exploitation idea was originated.

The group of rentals reported several weeks ago have now developed to be dated from September on, and the terms are said to be about the same as paid for the summer. The legitimate house managers are said to have agreed to the fall tenancy without hesitation and one factor attributed is the scarcity of new shows in sight for the new season.

William Fox has secured two Broadway houses for special exhibitions, starting Labor Day, when he takes over the Times Square and the Central. He will offer "If Winter Comes" and "The Shepherd King." The latter film has been held in the Fox vaults for some while and is expected to be shown about the time "Ben-Hur" is ready. The latter will account for a third Broadway house devoted to pictures in the fall. The Astor will make the fourth, that house having been secured by Universal for "The Hunchback of Notre Dame," also dated for a September start, while other theatres will doubtless join the picture list.

Fox gets the Times square virtually on completion of the run of "The Fool" there, and will retain the house until the first of the year, when the Selwyns will bring Andre Carlot's revues over. The reported renting of the Central was first discounted because it was known the Shuberts were desirous of again establishing it for legitimate attractions.

HAROLD LLOYD'S FUTURE

Los Angeles, June 27. Harold Lloyd and Hal Roach are reported to have come to a parting of the ways. Neither will affirm or deny trouble existing. It is said Lloyd has leased space at the Hollywood studios and will start producing there, taking his entire present staff from the Roach lot for the purpose.

Lloyd left here about a week ago and is due to arrive in New York to-day.

Before starting for the east he was in conference on several occasions with J. D. Williams, who was reported as having signed him to a contract about six months ago. Williams has been here for more than a week. At the time that the Williams-Lloyd deal was first reported it was denied, but the subsequent events seem to indicate that there was an understanding between the star and the promoter.

GLADYS WALTON REMARRYING

Los Angeles, June 27. Henry M. Herbel, assistant general sales manager of Universal, came here from New York several days ago and yesterday took out a license to marry Gladys Walton, the Universal star. They were married today after three divines refused to tie the knot.

Miss Walton secured a divorce June 5 from John H. Liddell, Jr.

Judge Scores Esther Ralston

Los Angeles, June 27. Esther Ralston received a severe scoring at the hands of the judge here when he sentenced her two brothers for beating George E. Webb.

Webb, according to the brothers, was too friendly with their sister.

FORD TOURING PICTURES

Bethlehem, Conn., June 27. This section of Connecticut had its first exhibition of the traveling movies last week. A Ford supplied light and power for the pictures. A two-act vaudeville skit was given between the pictures.

INSIDE STUFF

ON PICTURES

The booking arrangement made by Erlanger-Shuberts with Famous Players to play "The Covered Wagon" road-showed, conditions that F. P. shall not release the feature for picture house showing before the fall of 1934. The picture is to play the legit-booked houses on a percentage. Its routes have been laid out.

Reports appear to coincide there is as active competition of late among picture distributors for executives as there has been for stars. One of the latest reports in confirmation is that a couple of the larger film handlers are out to secure the services of Bob Kane, one of the Famous Players crack staff men in the home office. Besides his specialized duties for F. P., Kane is said to be valuable through his wide picture experience, he dating back to the days of Paragon.

"Rough stuff" by a number of accessory firms at exhibitor conventions is coming in for a lot of attention on the part of exhibitor organizations. At all of the recent exhibitor gatherings some accessory firms have, through their salesmen gone to any length to get the exhibitor to sign on the dotted line.

In Chicago one exhibitor's wife got wise to how a contract had been secured from her husband after he had been pilled with bootleg booze and then introduced to the salesmen's "secretary," a charming girl. The "charmer" worked fast and the salesmen stepped back into the room at the opportune moment. But when the wife was wised up to the situation she went a couple of fast rounds with the accessory sales organization with the result the contract was returned to her and the deal called off.

An exchange discussion over the merits and demerits of the possibilities of road showing a picture brought out several points of surprising interest. The first surprise was that the exchange men were seemingly for the project although in time it would virtually mean that they would to a great extent be eliminated from the field of selling pictures where the road showing scheme was worked out perfectly.

Another surprise was the angle taken by the exhibitor with the smaller house who stated that he could get more in his box office with a picture that had been road-showed than one of the regular rank and file of program releases which he had for first run.

Against this came the exhibitor with the larger houses who proclaimed that they are unable to get the return at their box office on a road-showed picture because the producers demand too high a rental for the production, this rental being because of the fact that the producer has charged any losses that he has had on a picture while it was being played as a road attraction to advertising and added that loss to the production cost and tilted the rental accordingly.

LICHTMAN CONSOLIDATION

Lichtman Corp. and Preferred Pictures Merged Under Latter Title

The Al Lichtman Corporation, operating as a distributing system solely, will shortly cease to exist and its functions will be assumed by Preferred Pictures, under which title the Lichtman and allied producing activities have been carried on.

Preferred Pictures will be both a producing and distributing organization, and the three interests which previously held control of the two concerns will divide the stock equally. Lichtman will be president of the new structure, with Schulberg and Bachman interests each holding the remaining two-thirds of stock.

The change is being made according to the announcement to concentrate advertising and exploitation on one trade name instead of having the good will divided between two titles. It has several times been reported that Famous Players people were working on a plan to eliminate the several names under its banner and centering all advertising and publicity on the trade title of Paramount. In this case there were obstacles in the way due to the many subsidiaries, the stock issues of which were widely distributed, and because of the difficulties of getting empowering votes from a large and scattered body of stockholders.

POWER CHARGE DISMISSED

Los Angeles, June 27.

The charge of non-support brought against Tyrone Power by Mrs. Patia Power, his former wife, has been dismissed by the courts.

That the actor had paid \$1,600 for the support of their children was the ground that the court took for the dismissal.

"SPOILERS" ON "LEVIATHAN"

"The Spoilers" has been selected as part of the screen program which is to be shown on the "Leviathan" when that steamer makes her maiden transatlantic voyage since being refitted, leaving New York July 4.

Monte Blue Reconciliation.

Los Angeles, June 27. The accident which Monte Blue sustained last week while making a scene in one of the company's productions may result in a reconciliation with his wife.

Mrs. Blue is now at his bedside despite the fact that she started an action for divorce some time ago.

DEFER BLUE SKY FILM

Wall St. Failures and Demoralized Market Cause Postponement

The series of screen productions sponsored by the Investors' Vigilance Committee, Inc., designed to warn the public against wild-cat stock flotations, has been deferred for the present. The first release, entitled "Wild Cats," had been exhibited in a few states and the campaign was to have begun during July in a big way with a group of two-reelers set for release through Hodkinson.

The campaign against "blue sky" stocks was undertaken during the spring, when the stock market was booming and questionable stock floating operations were going on at high speed. But since the middle of May the legitimate stock market has been in a demoralized condition. Within the last two or three weeks there have been half a dozen serious failures among banking and brokerage firms in New York, and the market has been in a panicky state.

Among the important corporations of the country there are scores that are being embarrassed by the impossibility of marketing new securities while public confidence is shaken in the business situation. The Vigilance Committee seems to feel that it would hamper business unnecessarily at this time to arouse public sentiment against new issues of securities when the "wildcat" variety is for the time being decreasing in volume and legitimate business is striving to secure necessary capital. It is probable that the Vigilance campaign will be taken up in the fall when the present flurry in Wall Street has passed and the "blue sky" promoters again resume operations.

FILM ITEMS

An involuntary petition in bankruptcy has been filed against the United Theatre Equipment Corp., 25 West 45th street, New York, which also maintained a store at 729 Seventh avenue catering to the film exchange people.

Frazer Coulter has been engaged by William Fox for the production of "The Governor's Lady," which is to be made under the direction of Harry Millarde in the New York studios.

The Coster, Webster's (Mass.) new \$130,000 theatre, was opened recently with elaborate dedicatory exercises in which town officials took part. The house has been named after George Coster, president of the Steinberg Amusement Co., which operates it. It will play pictures exclusively. Seating capacity, 1,200.

THREE 1ST RUN FILMS IN RESIDENTIAL PLAN

Apollo, Kan. City, Tried to Beat
Weather with Weighty Bill
—Vita Film at Royal

Kansas City, June 27.
Most of the interest along the street was that taken by the managers concerning the showing of Vitagraph's "Masters of Men" at the Royal. As the Newman interests have the first call on First National's Paramounts and others, their choice of this Vitagraph for the popular family house was somewhat of a surprise. The local distributing office put over an advertising "lie-up" with the naval recruiting station for the picture, and two-sheet boards bearing lithographs of the film and "Join the Navy" sign were all over town. This extra publicity had its effect, as did the 24-sheet stands of the feature, which had been standing for several months.

The Apollo, a leading residential, made an extra bid for business by offering three first runs to its customers. They were "Fruits of Faith," "Heldi of the Alps" and "Black Shadows of the South Seas." The latter, a story of the life of tropical headhunters, was the most interesting as well as unusual of the group.

Estimates for last week:
Newman—"The Girl of the Golden West" (First National). (Seats 1,980; night, 70-75.) Sylvia Breamer, J. Warren Kerrigan. Business not up to expectations; weather blamed, although cooling, apparatus working fine. Gross at \$11,000.

Royal—"Masters of Men" (Vitagraph). (Seats 390; 35-50.) About \$5,500.

Twelfth Street—"Fog Bound" (Paramount). (Seats 1,100; 30.) Dorothy Dalton. About \$1,800.

Liberty—"Who Are My Parents?" (Seas 1,000; 35-50.) Harold Lloyd comedy. "I Do," added. Picture not as sensational as title; many disappointed at what they did not see. Producers may never learn that there is such a thing as over-advertising. Around \$5,000.

Opposition pictures at the vaudeville houses were "The Famous Mrs. Fair," Mainstreet, "Drivins," Pantages, and "The Snowshoe Trail," Globe.

45-MINUTE OPERETTA

Helped "Only 38" at the Century,
Baltimore

Baltimore, June 27.
Movie business held up only fairly during the hot weather last week, and this week is striking the same obstacle. Weather here for the past week has been torrid in its intensity, and only occasional thunderstorms have relieved the evenings. This has knocked the spots out of business in some of the houses, while in others little effect has been felt. The Century last week had "Only 38" and a condensation of "The Bohemian Girl." Both proved good drawing cards. This week, the last for the Duffy-Mackenzie aggregation, is the biggest effort of all with "The Last Waltz," an Oscar Strauss operetta. On all the cards throughout the town the opera has the big billing over the picture, which is "The Girl with Four Faces." The opera, incidentally, runs 45 minutes, an unheard of thing for such a presentation in a movie house.

The Rivoli had "Slander the Woman" as its attraction last week and held up to fair business. Its star, Dorothy Phillips, is a former Baltimorean. The Park had the Bushman-Bayne duo in "Modern Marriage," and as Bushman isn't held in particularly high esteem in his own town little was said of him. Business was fair.

At the New theatre the Thomas Ince production, "Soul of the Beast," got an unexpected panning from the gentlemen who are supposed to know, but business kept up fairly well.

Estimates for last week:
Century—Capacity, 3,500; scale, 25-50-75. With "Only 38" and "The Bohemian Girl" kept business up to between \$12,000 and \$13,000, good enough, weather considered. It is hard to drag them into the theatre these days, even with good ventilation and cooling systems.

Rivoli—Capacity, 2,000; scale, 25-50-75. With "Slander the Woman" business fair. This week Rivoli has Jackie Coogan picture, "Daddy," as card and started week off well. The kid is favorite here and almost always goes.

New—Capacity, 1,800; scale, 25-50. With "Soul of the Beast," along with solist and other stuff, business grossed about \$6,000, but under normal, but good enough in hot weather.

Parkway—Capacity, 1,200; scale, 25-44. "Modern Marriage" drew about \$3,000. This week John Gilbert in "Truxton King" which may stand a chance to get business, although the critics first caught "salience" at the Metropolitan, further over on North avenue, and gave the first criticism.

HEAT SLAUGHTERS FILM RECEIPTS, B'WAY BUSINESS FALLS 'WAY DOWN

Capitol Did Under \$30,000 Last Week—Nothing
Stood Up But "Covered Wagon"—Holdover at
Strand Dipped \$14,000 Under Week Before

Broadway witnessed the worst slaughter in box office receipts during the last week it has experienced in more than year. Heat was the answer all along the street.

The Capitol with "Daughter of the Rich" fell below \$30,000, exceedingly low for the holdse. But the Capitol wasn't alone. The Strand with "Main Street" held over dropped from \$29,600 of its first week to \$15,400, which has practically convinced the management of the folly of holding over a feature for a second week in the warm weather season. The Rialto and Rivoli were likewise way off. The former house with "The Woman With Four Faces" drew just a trifle over \$11,000 while the Rivoli with "Law of the Lawless" dropped to just below that figure by a couple of hundred dollars.

The only picture on the street that maintained anything like its regular place in face of the universal falling off was "The Covered Wagon" at the Criterion which drew just under \$10,000, although slightly below what the house usually does.

At the Cameo "Enemies of Women" dropped around \$1,000 below the previous week, but this was expected, for the picture has been playing one house after another all along the Times square sector for almost three months.

The opening last night (Wednesday) of "Human Wreckage" at the Lyric, with a gathering of picture celebrities, a number of people socially prominent and interested in the anti-narcotic movement is believed will be responsible for a vogue of anti-dope pictures in a number of spots around the country. It all depends on the force with which the Mrs. Wallace Reid picture gets over in New York whether or not the other "dope" ventures will be able to get "out of the barrel" so to speak.

Mrs. Reid made the trip from the coast for the opening and on the same train which arrived in New York yesterday were Harold Lloyd, Mrs. Niles Welch and a number of others.

Estimates for last week:
Cameo—"Enemies of Women" (Cosmopolitan-Goldwyn). (Third week. Seats 539; scale 55-85.) Heat hit business here same as at other houses, although the gross, considering picture has been playing on Broadway almost three months, tells story of draw—\$4,100.

Capitol—"Daughters of the Rich" (Schulberg-Lichtman). (Seats 5,300; scale 55-85-110.) Business took worst tumble of year. Gross \$29,950 on week. This week Capitol running revival of "Passion," first Pola Negri, but heat hit hard during first three days.

Criterion—"The Covered Wagon" (Paramount). (Fifteenth week. Seats 600; scale, mats, \$1 top; eve, \$1.50.) Exception that falls to show effect of heat. Last week's receipts almost on par with every other week of run. Gross went to \$9,850.

Lyric—"Human Wreckage" (Ince-F. B. O.). (First week. Seats 1,400; scale, mats \$1 top; eve, \$1.50.) The Mrs. Wallace Reid picture made after death of her husband and tends to be expose of drug evil. Picture opened at Lyric last night (Wednesday) after heavy exploitation campaign. On success will rest fate of number of drug pictures that have been rushed to market, but have not gotten far beyond that.

Rialto—"The Woman With Four Faces" (Paramount). (Seats 1,900; scale 30-50-85.) Pulled only fair week's business, heat hurting rather badly. Gross on week around \$11,100.

Rivoli—"Law of the Lawless" (Paramount). (Seats 2,200; scale 30-50-85.) Expected to pull somewhat better receipts at end of week showed. Gross \$10,800.

Strand—"Main Street" (Warner Bros.). (Second week. Seats 2,900; scale 35-50-85.) Sufficient popular appeal to have it hold for second week at Strand, with first week showing \$29,600. Final week fell to \$15,400, which gave picture on two weeks gross of \$45,000.

A petition asking for the appointment of a receiver for the Grand Marion, O., was filed in the common pleas court this week by Mary Alice Metcalfe against the Marion Grand Theatre Co. In the petition the plaintiff asks a judgment for \$257.50, which amount she claims is due her on a salary at the rate of \$25 a week from April 7, 1923, to June 21, this year.

NEW ORLEANS' GROSSES DON'T GO OVER \$3,000

"Glorious Adventure" Prize
Bloomer Among All Bloom-
ers in Southern City

New Orleans, June 27.
This city is still in the doldrums of neglect as far as patronage for the picture places is concerned. Managers have been driven to their wits' ends to secure attractions that will stem the tide of defection, but without avail. Last week was pitiful.

Estimates for last week:
Strand (Capacity, 2,200; prices, 28-55-83). Lady Diana Manners in "The Glorious Adventure." Prize Bloomer of year. This Prizmatized film taken off ahead of schedule. Six days drew \$2,936.

Liberty (Capacity, 1,800; prices, 28-55). "Souls for Sale." Started well, but fell away after opening. Gross for seven days, \$2,871.

Tudor (Capacity, 800; price, 28). "Should a Wife Work?" Contest thing brought in to help takings with querulous title. Count for week, \$1,416.

AMUSEMENT STOCKS

(Continued from page 2)

mon go down in the hope that it will bring out preferred at attractive prices. The profit and loss account for the first quarter was issued late last week, showing the net on the common after taxes, preferred dividends and all other charges of \$3.66 a share or at the annual rate of \$14.64. This is somewhat below the returns for the year of 1922, but there is nothing in the figures to inspire liquidation. It is to be remembered that the computation of net per share is now figured on 15,000 more shares of stock, that amount having been turned over to S. A. Lynch in purchase of Southern Enterprises. However, the new total issue should not affect general results, since the new stock is represented by new properties which should pay their own way.

Goldwyn displays a remarkable dullness. Perhaps its price is too low to attract a bear drive, but another explanation is suggested by trade authorities. The company has spent a good deal of money in the last eight months in its campaign for expansion and there is a tip out that in spite of the big deficit shown in the last report the company has a lot of assets that do not show in the present survey, but have large potential values for realization in the future. At any rate the stock stuck firmly to 4, the low established in May, and declined to retreat further although values were crumbling all around.

No transactions came out on the Curb all week. Some sort of attack on Griffith was looked for, based on the present loss from stoppage of work on the Al Jolson picture, but it did not materialize.

The summary of transactions June 21 to 27, inclusive:

STOCK EXCHANGE				
Thursday	Sales	High	Low	Last
Fam. Play-L.	7,500	75	71	74 1/4
Do. pfd.	300	90 1/4	90 1/4	90 1/4
Goldwyn (Ord.)	300	4 1/4	4 1/4	4 1/4
Do. (new)	100	15	15	15
Loew, Inc.	7,400	15 1/4	14 1/4	14 1/4
Orpheum	1,500	17 1/2	16 1/2	17 1/2
Boston sold 3,000	Orpheum at 17.			
Friday				
Fam. Play-L.	1,000	74 1/4	74	74 1/4
Do. pfd.	200	91	90 1/4	91
Goldwyn (Ord.)	100	4	4	4
Do. (new)	100	15	15	15
Loew, Inc.	1,000	15 1/4	14 1/4	14 1/4
Orpheum	100	17 1/2	17 1/2	17 1/2
Do. pfd.	100	91	91	91
Boston sold 500	Orpheum at 17.			
Saturday				
Fam. Play-L.	700	74 1/4	74 1/4	75
Loew, Inc.	1,300	16	15 1/2	16
Orpheum	200	18	17 1/2	18
Monday				
Fam. Play-L.	1,500	74 1/2	72 1/2	72 1/2
Do. pfd.	200	90 1/2	90	90
Loew, Inc.	1,200	15 1/4	14 1/4	14 1/4
Orpheum	500	18	17 1/2	18
Boston sold 25	Orpheum at 17 1/2.			
Tuesday				
Fam. Play-L.	4,000	73	70 1/4	71 1/4
Goldwyn (Ord.)	100	4	4	4
Loew, Inc.	2,300	15 1/4	14 1/4	14 1/4
Orpheum	4,300	18	17 1/2	18
Wednesday				
Fam. Play-L.	4,800	72	70 1/4	70 1/4
Do. pfd.	100	89	89	89
Goldwyn (Ord.)	700	4	4	4
Loew, Inc.	1,200	14 1/4	13 1/4	13 1/4
Orpheum	1,200	18	17 1/2	18

ORDINARY L. A. WEEK

No Outstanding New Feature Last Week—"Robin Hood" Downtown

Los Angeles, June 27.
Last week had no significant feature, cinematically speaking. Business was just normal, if barely that, with no high lights in the way of phenomenal receipts. "Robin Hood" began its downtown showing at the Mission Wednesday night. It had run only at Grauman's, in Hollywood. Its long run in the suburb makes the Broadway showing a matter of speculation, even though the prices are now reduced to "popular."

Estimates for last week:

California—"The Ragged Edge" (Distinctive Pictures). (Seats 2,000; 25-55.) Mimi Palmeri. \$10,000.

Kinema—"Alice Adams" (First National). (Seats 1,800; 25-35.) Florence Vidor; Tarkington played up. Comedy, "This Way Out," also. Drew \$6,500.

Grauman's—"The Snow Bride" (Paramount). (Seats 2,300; 25-55.) Alice Brady. Ben Black's band and Larry Semon in "The Counter Jumper." Grossed \$16,400.

Metropolitan—"The Excelsior" (Paramount). (Seats 2,700; 35-55.) Bebe Daniels; John Steel, tenor, extra. \$29,650.

Grauman's Rialto—"Divorce" (R.C.). (Seats 800; 35-55.) Jane Novak and John Bowers. Mildly received. Christie comedy heads supplementary program. \$7,000.

Grauman's Hollywood—"The Covered Wagon" (Paramount). (Seats 1,800; 50c-\$1.) No let-up in popularity. \$21,000.

Mission—"Robin Hood" (United Artists). (Seats 900; 35-50.) Fairbanks starred. Approximately \$3,000 (five days).

Loew's State—"The Girl of the Golden West" (A. F. N.). (Seats 2,400; 35-55.) Edwin Carewe's production of David Belasco's success. Good cast, but no names. Orville Harrold, tenor, outstanding hit. Other features. Took \$3,100.

Frank Lloyd will start work shortly on his first independent production.

Agnes Ayres has been selected to play the leading role in "The Pawn," a Paramount picture.

Alfred Austin, once stage partner of Charlie Chaplin, has been signed to direct comedies for Lou Anger.

Louise Lovely, at present touring the Keith vaudeville circuit, is expected back in California to make pictures again.

After his present personal appearance tour is concluded Walter Hiers, fat film comedian, will start working on a series of starring vehicles at Lasky's.

A. Alperstein, of New York, has been appointed new general manager of the Warner Brothers' studio.

Conway Tearle has renewed his contract with Joseph M. Schenck.

Hope Hampton is taking dancing lessons from Ernest Belcher, ballet teacher.

Willard Mack, actor and playwright, has been signed to play in "The Dangerous Maid," featuring Constance Talmadge.

Finis Fox is writing the continuity of "The Bad Man." The continuity written in New York was found unsatisfactory.

"The Spanish Dancer," with Pola Negri as the star, has been started. Herbert Brennon is directing.

Joan Standing, daughter of Herbert Standing and sister of Wyndham and Sir Guy Standing, has been cast for a part in Frank Norris' "Greed."

Ruby Miller, English actress, has been signed by Robertson-Cole.

Pearl Lecaux, actress, and in private life the wife of Harry M. Stacy, jeweler, was granted a divorce on the grounds of non-support. The pair were married in May, 1917, and separated September, 1921.

The happy romance of Bertram C. Bracken, film director, and Margaret Landis Bracken, sister of Cullen Landis, has gone on the rocks. Mr. Bracken filed a suit for divorce claiming that his wife de-

\$1 SHOW AT 50 CENTS OVER BIG AT COLORADO

Picture with Extra Attractions
Out—Drew Denver Last
Week—Tourists Help

Denver, June 27.

The Colorado (Bishop-Cass) smashed the sales resistance wide open last week with a show that put everything else in town in the shade, both as to excellence of entertainment and box office showing.

The Ben All Haggin Tableau led off the bill. Manager Alvah Talbot called it a "unit" show, with the Wayburn attraction called, as "Unit No. 1." The male glee club of the University of California, 24 strong, came in on the program as "Unit No. 2." And then the film, "Temptation," the show winding up with a recital de luxe on the organ, and concert by the Bishop-Cass orchestra.

Talbot raised his prices nights from 40 to 50 for the week. It went over big. Fans pronounced it a dollar show at half the price.

Tourists in town are helping out the picture house attendance now, especially for night business. Matinees are below the average, except on Sundays.

Last week's estimates:

Rialto (Paramount). Seats 1,050; 40. William DeMille's "Only 88." Comedy and Pathé News. Good business at night; performance; matinees less than fair. Grossed \$7,500.

Princess (Paramount). Seats 1,250; 40. "Mary of the Movies." Excellent attraction. Better than \$7,100.

Colorado (Bishop-Cass). Seats 2,447; 50. "Temptation" and added attractions. Knockout at special 50-cent admission nights, 40 afternoons. Above \$10,300.

American (Bishop-Cass). Seats 1,530; 40. "The Ragged Edge." Alfred Lunt and Mimi Palmer. Also "The High Fliers," and special orchestra concert. Approximately \$4,475.

Iris (Fox). Seats 1,776; 35. Katherine McDonald in "Women Conquerors." Picture rather overshadowed by forthcoming production, "Greatest Menace," heavily billed and press-agented. Grossed \$3,350.

sorted him and refused a reconciliation. The couple were married in Los Angeles April 3, 1913.

Plans are on foot to "road show" Charles Ray's "The Courtship of Miles Standish."

Maryon Aye, screen actress, has been signed to a five-year contract by the Hollywood Productions Co.

Elmer Glyn, writer, is the latest arrival in Hollywood. She is to help supervise the filming of "Three Weeks."

Marie Prevost, upon completion of her work in "The Wanters," packed her grip and left for an extended vacation for Del Monte.

Donald Crisp has been selected to handle the megaphone for "Ponjola," a Sam Rork production.

"Dorothy Vernon of Haddon Hall," if reports are true, will be the next Mary Pickford vehicle.

Only five characters will be seen in Joseph Hergeshimer's "Wild Oranges," which King Vidor will direct for Goldwyn.

Clara Kimball Young is seriously thinking of deserting the screen for the legitimate this summer.

Dick Stanton, Universal director, sick for two weeks, is able to hop around again. He will start work shortly on a Universal feature.

Harry B. Harris, film director, is the latest to join the ranks of independent producers. His first film will be "The Rose of the Ghetto."

Jack Blystone, director for Buster Keaton films, has signed a three year contract with William Fox. He will direct dramatic features.

William Selter started work last week with Baby Peggy on "Editha's Burglar," a Universal-Jewell production.

Marshall Nella: has started work on his production of "In The Palace of the King" for Goldwyn. In the cast are Blanche Sweet, Edmund Lowe, Hobart Bosworth, Pauline Starke, Sam de Grasse, William V. Mong, Allen Pringle, Lucien Littlefield, Charles Clary.

JAZZ AT PHILA. STANLEY GETS CREDIT FOR HOT WEATHER DRAW

Support of Surrounding Bill Brings Gross Close to Normal—Book "Spoilers" for Two Weeks at Stanton—"Alice Adams" Scores at Arcadia

Philadelphia, June 25. The intensely hot weather hung grimly on, with only one momentary let-up Friday night. Grosses shrank away to almost nothing as the week passed.

Again the Stanley survived the slump best. Featuring Syncopation Week, with probably the best rounded bill the theatre has ever had, grosses at the end of the week amounted to almost nothing, but on Monday, Tuesday and Wednesday there were enough paid admissions to bring the week's figure up pretty close to normal—that is, the summertime normal.

It was one case of a surrounding bill probably outweighing the feature picture—an unusual circumstance in Philly. The well-known Stanley Piano Trio, which had previously scored here, topped the musical part of the bill and proved themselves as adept at jazz as at classical music. Itchy May did some jazz singing and Margie Coates sang some syncopated numbers after the fashion of Irene Franklin. Both the orchestra and organ numbers were also in the jazz mood.

The feature was "The Exciters," with Bebe Daniels, and it was quite well thought of by the reviewers. At any other time this light and breezy bill, offering entertainment for all tastes, would probably have drawn very heavily, and as it was, it is altogether probable that it prevented the Stanley from sliding away to the low gross standard prevalent in the other downtown houses.

The Stanton did just about enough with "The Enemies of Women" last week to warrant its continuance for the scheduled third week. The gate was very low in comparison with what the house has been doing all winter, but it was decided to keep going. A further surprise was sprung this week when the same house advertised "The Spoilers" for two weeks, to follow "Enemies of Women."

It has been expected all along that this house would close, as it has past summers, but, as was remarked in this column a week or two ago, it may be kept open if enough good specials, capable of short runs, can be booked. "The Spoilers" is looked on as an ideal summer picture, and may so draw that the Stanley people may decide not to shut the Stanton at all.

The Karlton, with another light, summery picture, "The Heart Raider," with Agnes Ayres, started with some promise but went to pieces in the last half of the week. The Arcadia, across the street, on the other hand, had a better week's business despite the weather than it has had for several months. With "Alice Adams" as a feature, and wonderful notices from all the dailies, with more space allotted than is usual for this house, business held up splendidly except on the very hottest nights.

The Palace and the Victoria were both way off last week, feeling the weather breaks more than any time before this spring. "The Rustle of Silk" did not prove a big drawing card at its Palace second-run. Melcham's "The Ne'er-Do-Well" was also a disappointment at the Victoria. Both these pictures had done excellent business in their first showings at the Stanley and Stanton respectively.

The lay-out this week is more promising than any here in a long time, and, with any kind of weather breaks, ought to result in some real business. Norma Talmadge's "Within the Law" is the Stanley feature, with Helena Marsh, operatic contralto, as the featured musical attraction. The Karlton has "Vanity Fair," the Stanley officials not caring to trust this costume picture into one of their larger houses. "The Bright Shawl" has its second showing, following its definite success at the Stanley, down at the Palace, and the Victoria has one of its favorite drawing cards, Tom Mix. The Arcadia has Alfred Lunt in "Backbone."

Estimates for last week: Stanley—"The Exciters" (Paramount). Run as part of big "syncopation week" bill which was generally declared best all-around program house has ever had. Started promisingly, but heat killed business by end of week and house was lucky to gross \$17,500. Of that feature probably pulled smaller part. (Capacity, 4,000; scale 35 and 50 cents, matinees; 50 and 75 cents, evenings.) Stanton—"Enemies of Women" (Goldwyn). Business dropped considerably, but it was decided to leave it in for third week. Gross estimated at about \$8,500, which is about \$5,500 off from winter average. Decision to put in "The Spoilers" following "Enemies" beginning

WASHINGTON'S HEAT REVERSES WINNERS

Overcomes Even Running Start of "Enemies of Women"

Washington, June 27. Hot weather hit Washington with a resounding wallop that has echoed throughout the motion picture houses with devastating inroads on the box office. Following a wonderful break with cool weather when all did remarkably well along comes the worst hot spell experienced here in many summers that completely took the bottom out of business and left film attractions, particularly the one that previously had broken the record at the Rialto, "Enemies of Women," with but a slim gross for its second week.

Estimates for the week: Moore's Rialto—Seats 1,900. 50c evenings. "Enemies of Women" (2d week). Fell from a mighty gross its first week to less than \$8,000 last week. Columbia—Seats 1,200. 35c-50c evenings. Lela Wilson-May McAvoy and Elliott Dexter in "Only 35." A rather quiet affair, but the few faithful helped to build up about \$8,000 gross.

Palace—Seats 2,500. 35c-50c evenings. Dorothy Dalton in "Fog Bound." A regular featured player at this house who has her own particular following. Did way below the usual business of the house, though getting only about \$6,000. Metropolitan—Seats 2,400. 35c-50c evenings. "Scars of Jealousy." A rather vivid story that was a little too heavy for summer consumption. The Buster Keaton comedy aided, however, along with the return of Daniel Breeskin as conductor of the orchestra. His return being given great publicity by Mr. Crandall, created interest. The house hit about the same figure as the Palace, \$6,000.

FRENCH FILM NOTES

A company has been registered under the trade name of "Le Film Francais," with a capital of only 100,000 francs and offices at 7 Rue des Italiens, Paris. Among the directors are Leon Gaumont (of the picture establishments) and Henry Mege (connected with Pathe Consortium). The object of the new corporation is to publish a trade organ devoted to the picture industry. It is the first time that officials of Gaumont and Pathe Consortium have been associated in an enterprise.

During the week ended June 9 there were 22,320 metres of films presented at the Paris trade shows, compared with 23,300 metres the previous week. The totals for the month of May were 96,530 metres released at the Paris trade shows, compared with 96,000 metres during April last.

"SPLIT" VOIDS LEASE

The J. F. and M. B. Construction Co. brought suit two years ago against the Vivian Martin Pictures Corp. to recover a balance of \$5,000 on a \$20,000 lease of a studio utilized by the picture company for production. Messmore Kendall, president of the Vivian Martin Corp., refused to pay the balance when he found out that one of his employees was receiving a commission from the rental.

The construction company brought suit and at the trial this week the court held for the film company.

Putnam, Conn., is to have a new playhouse and business block, to be erected at a cost of \$125,000, according to Charles Seder.

July 2 came as surprise. (Capacity, 1,700; scale 35 and 50 cents, matinees; 50 and 75 cents, evenings.) Karlton—"The Heart Raider" (Paramount). Started with some promise, but scorching weather knocked business almost to nothing. Gross for the week not reaching \$3,500. (Capacity, 1,100; 50-cent scale.) Arcadia—"Alice Adams." Best feature house has had in some time, and gross showed it, despite weather breaks. Tiny house with capacity about 600 grossed about \$3,000 on week.

TOURNEUR DEFENDS DIRECTOR CONTROL

Producer Against Pruning of One-Man Authority as Obstacle to Progress

Los Angeles, Cal., June 18. Editor Variety:

Dear Sir:—Under the heading "Inside Stuff on Pictures" in your June 7th issue you carry a story to the effect that the director—in the eyes of some big producers—is becoming of minor importance in the production of pictures.

Here you have hit upon something that represents one of the greatest obstacles in the progress of the motion picture.

Show me where a director has nothing to say about the story, the cast and the building of sets and I'll show you where a low average of quality is the result.

As indicated by you, there have been instances where the story was purchased, the scenario prepared, and the players engaged and the sets built before the director was engaged.

This is like buying the finest broadcloth obtainable, the best silks and buttons money can purchase, designing and cutting the cloth and then calling in a tailor to make you up a suit of evening clothes.

In some instances, after huge sums were spent on story, players and sets, a director of doubtful talents has been entrusted with the fate of valuable property. This surely indicates that in the eyes of some, the direction of the picture is of the least importance.

Again it is like buying the finest goods, cutting the cloth and then turning it over to a cheap East Side tailor to make into a suit.

No director of reputation and self-respect should allow someone to do the most essential part of his work for him before he is engaged. He must be allowed to carry the full responsibility of the direction of a picture. This responsibility includes a say in the selection and adaptation of the story, the selection of the cast and the building of the sets.

Wonderful pictures from large organizations are very much the exception. Big organizations can maintain a certain average quality of production, but they cannot create the real masterpieces that mark progress in the march of the photograph.

A review of the big successes of the industry clearly indicates these achievements have been the work of one man, the realization of ideals of an individual, the unimpeachable production in charge of a single person. The works of D. W. Griffith, the late George Loane Tucker, Marshall Neilan, Rex Ingram and others of prominence in the producing field which represent the leading factors in the advancement of pictures, are embodied in the execution of the creative ideas of an individual and not the dictatorial conglomeration of an organization.

Pictures by organizations such as you mention in your story are of average merit and will always be of average merit. Picture of individuals will in the future, as in the past, prove the only productions that will attain the really big successes.

Organizations that consider the director last will never attain that success in productions that has marked "The Birth of a Nation," "The Miracle Man," "The Four Horsemen," and other similar achievements. The practice such as outlined in your story will keep the standard of product where it is today. It will never be conducive to progress. The business cannot stay where it is today. If it does not progress it will stagnate.

The director is to the motion picture what the artist is to the painting. You cannot tell the artist what to paint, what colors to use and what size the painting should be, and expect a masterpiece.

The story, the players, the sets are to the director what the brush, palette and colors are to the artist. To dictate to the director what story, what players and what sets to use without giving him a voice in the matter is as silly as attempting to make similar demands of the artist and expect to achieve success.

Maurice Tourneur.

CHICAGO THEATRE HIT LOW MARK OF CAREER LAST WEEK, \$31,000

Spell of Heat Spelt Low Grosses for All Picture Houses—"Covered Wagon" Got \$8,000—Roosevelt Did \$9,000—Randolph, \$3,500

PROSTRATION HITS BUFFALO GROSSES

Week Demonstrates How Low Takings Can Drop—Lafayette Hardest Hit

Buffalo, June 27.

Business at local picture houses last week was a revelation, according to one Buffalo manager. The revelation consisted of a demonstration of the depths to which the theatre business can fall during the hot season and bad weather. From Wednesday on there was not a corporal's guard in any moving picture house in town with no relief in sight at the end of the week.

The Lafayette was probably hit hardest inasmuch as an elaborate bill was being carried. This house felt the drop most since its preceding week almost touched the low record.

Last week's estimates: Hipp—"Down to the Sea in Ships" (Capacity 2,400; scale nights, 35-50.) This picture started strong, but succumbed to the heat after the first few days. It was reported to be a winner, but not even a sensation could hold out in the face of last week's weather conditions. The first part of the week helped keep takings up and business ran around \$10,000.

Loew's State—"Catch My Smoke" (Capacity 3,400; scale nights, 30-50.) The Mix picture feature continued with mild interest. This house was probably the only one that broke even for the week, as the overhead here was somewhat less than elsewhere. Between \$8,000 and \$9,000.

Lafayette—"Mighty Lak" a Rose and vaudeville, headed by Fay Marbe and Bachman's Million-Dollar Band. (Capacity 3,400; scale nights, 35-55.) This house did a forlorn hope last week, dropping from the \$18,000 of the week before to about \$8,000 for the present week. The show was an excellent one, but was prostrated by the heat.

Chicago, June 27. The hottest weather of the present summer and the longest stretch of real heat known in Chicago for some years included all of last week in its grip and practically killed show business in leading picture houses.

It was the worst week ever experienced by the Chicago, Roosevelt and McVicker's, as well as many outlying theatres.

The only shows which made headway against the summer heat were "The Covered Wagon" at the Woods and "Safety Last" at Orchestra Hall. Both suffered, but not to the extent of other theatres. The Stratford, with a jazz festival week, claims to have made a little money.

Estimates for last week: Chicago—"Slander the Woman" (First National) (Seats 4,200; 55). \$31,000, lowest in the history of the house.

McVicker's—"The Woman with Four Faces" (Paramount) (Seats 2,500; 55). About \$18,000.

Roosevelt—"Main Street" (Warner Brothers) (Seats 1,275; 55). Neighborhood of \$9,000.

Woods—"The Covered Wagon" (Paramount) (Seats 1,150; nights \$1.65). About \$8,000.

Randolph—"Sawdust" (Universal) until Saturday, when Lon Chaney in "The Shock" opened. (Seats 688; scale 50). Gross \$3,500.

Orchestra Hall—Harold Lloyd in "Safety Last." (Seats 1,400; 55). About \$12,000.

Monday of this week saw a continuance of the hot weather, but late at night relief came in the rain, which indicated that this week would see an improvement.

"Scars of Jealousy" and Buster Keaton in "Day Dreams" make a double bill at the Chicago this week. McVicker's has "The Law of the Lawless."

"The Isle of Lost Ships" is at the Riviera and Tivoli. "The Famous Mrs. Fair" is at the Senate on the West Side. "The Trail of the Lonesome Pine" is at the Stratford; "Fogbound" at the Pantheon.

C. C. Patterson, interested financially in the Wadsworth (O.) Opera House, and also another movie house here, and who owns concessions at Chippewa Lake Park, near Cleveland, died suddenly June 11. He was 48.

LONDON FILM NEWS

London, June 18. Sardou's "La Tosca," which the Gaumont company will shortly show here, is the last film the Italian actress, Francesca Bertini, will make. She is said to have amassed a large fortune, which enables her to retire to her estate near Rome.

After many announcements and contradictions as to what he was about to make as his first picture for Stollis, Will Kellino appears to have settled down to "Young Loch-Invar," a Scotch story, doubtless adapted from a poem in juvenile school books and telling the story of a young Highlander who snatched the girl of his choice from the husband chosen by her father. It should give the producer almost as much chance for spectacle as "Rob Roy," which he did last year for Gaumont.

The work of making the film version of W. J. Locke's story, "The Beloved Vagabond," is proceeding, and Carlyle Blackwell has departed for Paris to "shoot" the Latin Quarter scenes. Madge Stuart is his principle supporter, with Albert Chase as Artistic.

Travel pictures have apparently obtained a firm hold on the West End, and there are now as many big travel features running as there are big fictional films. "Thro' Romantic India" with Lowell Thomas is at the Philharmonic after having been originally seen at Covent Garden; "The Land of the White Elephant" has a position in the Stoll picture house program; "Hunting Big Game" from the Pavilion, is being screened in at least a dozen suburban and central cinemas; "The Wonderland of Big Game" is at the Polytechnic; Cherry Kearton, the British pioneer of this sort, is about to show another series of "nature" subjects, and both the "Nanook of the North" and "Climbing Mount Everest" pictures are down for early West End representation. Strangely enough, the best of all these travel features, the aeroplane trip, "Blazing the Air Way to

India," was a failure in the West End, and although tries at two important kinemas was on each occasion taken off after the first day. It is, however, very popular in the suburbs.

"Conservatory of Misfortune" is the title of the first picture being made under the new George Clark management. The cast includes Victor McLaglen, Walter Tennyson, M. A. Wetherall, Sir Simeon Stuart, Cecil du Gue, Norma Whalley, Florence Turner and Madge Stuart. Martin Thornton is the producer.

The latest South African film has arrived here and is almost ready for trade showing. It is from a story by de Vere Stacpoole, whose "Blue Lagoon" was made by the same firm, and is entitled "The Reef of Stars." Molly Adair and Harvey Braban play the leading parts.

From India comes the news that a native producer, by name Dhiren-dranath Gangopadhyaya, is at work on a soul-stirring story of "religion, political, educational, love-making drama." The educational love-making is decidedly good, especially as he describes his leading lady as "the first Indian respectable lady actress on the screen."

Work has begun on the film version of the Baroness Orczy's novel, "I Will Repay." The picture is being made under American directorship at Elstree.

Henry Kolker is just about completing the shooting of the screen version of "I Will Repay" in England, and calls attention to a paragraph that appeared in the Paris film notes in Variety of May 24, which gives the impression Flora Le Breton is the star, also that George Treville has worked with her as co-director. Miss Le Breton is one of three stars, the other two being Pedro de Cordoba and Holmes Herbert, and Mr. Kolker has no co-director. Mr. Treville merely acted as his interpreter in France.

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

PROLOGUE TO "PENROD"
7 Mins.; Full Stage (Special Drop)
Strand, New York.

New York, June 26.
Designed to furnish "atmosphere" for the new Tarkington picture "Penrod and Sam." Back drop has futuristic design of morning glories such as might figure in wall paper for children's rooms. Five girls in boys' togs open with dance; joined by like number of girls in pinafores with skipping ropes, hoops, etc., and go into ensemble dances.

At the finish old man "Rube" appears. Children gather around him and he sings to them. Singing develops into male quartet. Children group around in reclining attitudes as lights diminish for approaching evening, and quartet harmonizes "By One Day." Effective, simple musical and dancing number for purpose of this particular picture.

Rush.

FRISH, GREENLO AND TOOLIN
Songs and Saxophone
12 Mins.; One
Post, Battle Creek

Battle Creek, June 20.
Half a dozen numbers, including harmony singing, comedy, a medley, a saxophone solo (Greenlo) and "Barney Google" (with the different vocalists alternating lines) made a program which won enthusiastic approval of the audience. The three young men have engaging personality and pleasing voices.

It is a combination quite effective for picture houses. It is the former vaudeville act of Frish, Howard and Toolin, with a new man.

ORVILLE HARROLD
Songs
9 Mins.; Full Stage
(Special Setting)
Loew's State, Los Angeles

Los Angeles, June 23.
For his first week Orville Harrold offered two songs, an operatic number and a ballad. His first, in pierrot costume, "Canio's Lament," from "Pagliacci," brings his fine dramatic qualities into full play. Harrold returns in an evening suit for "I'm Falling in Love with Someone," consuming about one minute for the change, during which time Emil J. Polak, his conductor, leads the house orchestra.

Harrold left the audience applauding for more than a full minute before he returned with a speech announcing he would do an entire change of songs the following week, although the heavy applause clearly demonstrated the house wanted more singing.

The time actually devoted to singing occupied just six minutes.

Josephs.

C. SHARPE-MINOR
Organ
7 Mins.
Rialto, New York

New York, June 19.
C. Sharpe-Minor is an organist worth featuring. He has been in lights at the Rialto for two succeeding weeks and has always been a featured soloist.

His selection last week was Victor Herbert's suite, "American Fantasy," the medley of American folk airs.

The instrumentalist gets some striking effects out of the organ, proving his claim to distinction as a unique master.

Abel.

"THE WALTZ DREAM"
Condensed Operetta
45 Mins.; Full Stage
Century, Baltimore

Baltimore, June 27.

Here is a genuine old-timer of the Viennese school, a Strauss work which never really achieved the fame which rightfully belonged to it, coming as it did years ago right on the heels of the "Merry Widow," which was then the rage. It is far richer musically than the piece which really got the money at that time, and its lengthy condensations at the Century this week shows it to be an entertaining piece of work, filled with the finest waltzes imaginable. Its interpretation, too, is good, and the Century theatre orchestra, with Frank Rehens conducting, lends itself admirably to the support of the Duffy-Mackenzie group, which is making the presentation as the ninth and last of their series locally. They were brought here first by Thomas D. Soriero, general manager of the Whitehurst interests.

"Love's Maid" and "The Sweetest Roundelay" of all are the outstanding bits in a piece crowded with easy, smooth-flowing, Viennese music. In some respects this piece reminds one of Erlanger's flop, "The Yankee Princess," which was very rich musically, much more so than many of the tawdry pieces which made big money on Broadway this year. J. Humbird Duffy, beside rehearsing, staging and practically putting on the entire thing, sang the leading role, that of Prince Nikl. His associate, Alice Mackenzie, did very well with the Franz role. Leo de Helropolis sang the Lieutenant Montschl and Francis Tyler dealt with three roles at the same time. Dorothy Crewe got by fairly as the Princess, but her voice was light in spots.

It is an important production in that it revives one of the pretties of all the Viennese operas, works that have the modern raggy musical shows backed to the boards. The scenic backing is adequate, the orchestra comes through splendidly, the principals, particularly Miss Mackenzie and Mr. Duffy, are top-notchers, all combining to make a movie house presentation the like of which we are not likely to hear again soon.

Risk.

"A MIDNIGHT SERENADE" (2)
Song-Novelty
4 Mins.; Full Stage (Special)
Missouri, St. Louis

St. Louis, June 27.

The presentation opens with a dark stage. As curtains part—slowly—the orchestra plays a few bars of "Three o'Clock in the Morning," then go in to "I Won't Go Home Until Morning." The moon, visible, gradually gains upon the dark scene, and as the orchestra finishes the introductory number it rolls in full splendor above the house top, pouring a flood of mellow light upon the high-peaked roof (gable end to wings) of a Spanish cottage. There are two latticed windows that open upon the sloped roof at each end of house top. In one is a box of flowers.

Two black cats make their appearance on top of roof and start that well known cat's serenade "Mew-Meow." (The cats have movable tails, heads and lighted eyes that are continuously winking at the audience.) This bit is assisted by orchestra doing cat cry, etc., and went over as a laugh. The window at right opens and man in Spanish costume appears with guitar, shouting "scat, scat," and the cats beat it, one going to each end. The man then sings solo and a woman appears at other window, but not wanting the young lover to know she wishes to hear his serenade, a pretense at sprinkling the flowers is made—even though it was midnight. Just before the solo is finished the cats come back and start again their serenade. The young lover becomes enraged and fires a shot at the cats, knocking them off the roof. He then finishes his song of love; throws a kiss to the girl and receives one in return. Curtain.

It is a beautiful little bit cleverly put together. It worked successfully as an applause and laugh getter. Produced by Charles C. Dahl.

Ross.

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PETER THE GREAT

Hamilton Theatrical Corp. presents this foreign subject featuring Emil Jannings whose "Othello" was shown some time ago under the same auspices. A German product acquired under Famous Players' blanket purchase. Directed by Dimitri Buchowetski. Story and scenario by Sada Cowan. Production editor Julian Johnson. Projection time 75 minutes. At the Rivoli, New York, June 24.

Catherine.....Dagmar Servaes
Menchikov.....Bernhard Goetke
Alexis.....Walter Jannings
Czarina Eudoxia.....Cordy Milovitch
Aphrodisia.....Alexandra Sorina
Peter the Great.....Emil Jannings

With the revival of "Passion" at the Capitol and this foreign subject at the Rivoli it looks as though the big Broadway houses are seeking to fill in the dull warm weather period with low cost foreign features in order to save more valuable material for better times.

There is much to be said for this Jannings picture in spite of its mechanical crudities. It sticks to the German formula of spectacular crowds and heavy mass effects and it has long and discursive passages that make the action drag but in the main it furnishes a document of historical romance with a good deal of human appeal.

There are cumbersome passages of labored and staid drama, the thread of narrative staggers and wanders, but in the summing up the producers (presumably it is Ufa, although the main title does not specify the source) have made a living portrait of the great Russian Czar, and have drawn a convincing picture of rude times of empire building.

The acting method of Jannings is not subtle, but his style serves admirably for the portrayal of the epic figure of Peter, the bull dog monarch, man of a thousand con-

traditions, passions and cruelties, but of one consuming purpose—to build a great nation. It's not an especially admirable portrait, but it does strike one as an authentic record, insofar as the principal character is concerned. Nobody else in the cast is more than a theatrical puppet. The German style of makeup robs the women of any semblance to reality and the bizarre costuming of the period heightens the effect of artificiality.

The Ufa system has always put the emphasis on feverish theatrical effect and goes a little further here. Emotion is expressed in facial contortion and huge crowds seem a necessary background to the dramatic high spots. These crowds are well managed and the massive backgrounds have a certain effectiveness, but indifferent photography lessens and weakens the punch. For example there is a tremendous bit of mob manipulation in the scene showing the return of Peter from the Swedish wars. Viewed all together it was impressive, but the detail is blurred and the toning is crude.

In the same way the scenes of royal ceremonies in the palace overreached themselves. They never are content to suggest masses of people as Rex Ingram did in "Zenda," clearly and adequately, but must jumble the whole picture by trying too much. There is a banquet scene that is spoiled by attempting too much. They have crowded so many people into the picture that the tiny figures look only jammed and petty and the regal effect is lost. In like manner, where they try for an effect of a battle, they try to take in the whole countryside and one gets an impression of sham spectacle instead of the real conflict. The failure of Ufa's mob effects is

that they depend upon raw realism and neglect the art of suggesting the whole by the adequate presentation of a significant and strictly limited while a suggested mob is bounded only by the capacity of the spectator to vision infinitely.

The defects of the picture are on the technical side. The story and the conception are fine. There is high romance in the life of Peter for Catherine, refugee, wife and camp follower. There is the strongest kind of drama in the rugged determination of the Emperor to rule with a rough hand, defying the patriarchs of the church, the plotters in his household and the superstition of an ignorant people and there is a compelling sentiment in his struggles to make his unworthy son Alexis a fitting successor to the throne. The picture is an irritating combination of good and bad, judged by American production standards. One would guess it was a fine literary effort gone wrong in the studio execution. Rush.

DIVORCE

F. B. O. release, presented by Chester Bennett at the Rivoli, New York, week June 24. Story by Andrew Bannison; directed by Chester Bennett. Jane Novak star. Running time 65 minutes.

Jane Novak.....John Bowers
Jim Parker.....James Corrigan
George Reed.....Edythe Chapman
Mrs. George Reed.....Margaret Livingston
Gloria Gayne.....Freeman Wood
Townsend Perry.....George Fisher
Withrop Avery.....Philippe DeLacy
"Dicky" Parker.....Philippe DeLacy

Despite this picture was given a pre-release run at one of the Paramount's Broadway houses, it proves to be but a program picture of ordinary quality. In direction and

lighting the picture is excellent, the fault lying mainly with the story, which is a repeat of a tale that has been told on the screen hundreds of times.

The title is going to be counted on as the big box-office punch to the production. Perhaps it will serve to draw at the box office, but those that see the production, if they are regular film fans, will recall having seen the same tale with the same situations time and time again.

In brief, the story is that of a young husband who achieves success in business too rapidly and falls for a vamp. They part, but as soon as he loses his influential job all of the fair weather friends give him the go-by and then there is nothing left for him except to return to the wife and child, and she forgivingly takes him into her arms and all is well with the world again. He even gets his job back, for the president of the big iron works was the wife's father. Same old stuff, with the same old moral, told in the same old way.

There are some redeeming features in the cast of the production and not the least of these is Jane Novak, the star of the picture, who, with a role that so many other stars have played, must be forced to stand for comparison. Miss Novak fortunately is no worse than any of the others that have played the same type of role. If anything, she is a little better. John Bowers, playing opposite her as the husband, also scores. But the vamp of Margaret Livingston was just about as overdone a piece of screen portrayal as has been seen in some time. Freeman Wood, as one of the first assistants to the vamp, and Tom McGuire, working with him, both put over several clever minor pieces of business. James Corrigan and Edythe Chapman in character roles proved likable, although when George Fisher was paraded as Miss Chapman's No. 2 in the matrimonial stakes he was a laugh.

In "kiddle" actors the picture carries a corking youngster in Philippe

DeLacy, who just about walked away with one-half of the picture, being in all of the principal scenes and getting the eye of the camera like an old troupier. This youngster will bear watching in this day of kid stars. Fred.

PENROD AND SAM

J. K. McDonald presents Booth Tarkington's sequel to "Penrod" via First National. Scenario by Hope Loring and Lewis Lightton. Direction by William Beaudine. Projection time, 62 minutes. At the New York Strand, June 24.

Penrod Schofield.....Ben Alexander
Sam Williams.....Joe Butterworth
Rodney Bitts.....Ruddy Messinger
George Bassett.....Newton Hall
Marjorie Jones.....Gertrude Messinger
Herman.....Joe McCray
Verma.....Gene Jackson
Father Schofield.....Rockliffe Fellowes
Mother Schofield.....Gladys Brockwell
Margaret Schofield.....Mary Phillips
Robert Williams.....Garret Hughes
Deacon Bitts.....Wm. V. Mong
Maurice Levy.....Bobbie Gordon
Duke (Penrod's dog).....Cameo

Another chapter in the adventures, both jolly and sentimental, of a real American kid done in Tarkington's happiest vein and transcribed to the screen with a wealth of unassuming charm and in a spirit of refreshing simplicity. Perhaps the note of childish griefs is a thought too insistent, but the thing is done with an appealing tenderness that disarms and wins one's sympathetic response.

The picture is rich in chuckling comedy. Nothing could be funnier than the inquisition conducted by Father Schofield and Father Williams over the hazing of the unpopular fat boy by Penrod and Sam or the solemn ceremonies of the whole gang of kids, including the ebony Verma, named to his own disadvantage.

Here are mere commonplaces of everyday life touched with color and illuminated with sympathetic understanding to make a thoroughly enjoyable hour of artless amusement. The story has a master's touch. It has diverting comedy guiltless of vulgar buffoonery; a deft sort of drama in the relations of people in

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JAMES YOUNG'S Production

"WANDERING DAUGHTERS"

From the story "A Dual Adventure" by Dana Burnett

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Marguerite De La Motte, Marjorie Daw, Noah Beery and Wm. V. Mong

A spirited visualization of one of the most vital problems of the hour, replete with surprises and compelling sequences and abounding in good humor, this excellent entertainment has unusual appeal equally for the younger generation and their elders... A box-office picture, Mr. Showman.

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a small-town community, and it has sympathy and tenderness that isn't built on sex triangles, neglected wives or the rest of the studio humbug. Nothing could be finer in delicate handling than the episode of the return to Penrod of his lost playground in the vacant lot as dad escapes from a scene that is getting rather too sentimental, for him, and turns it into the hands of the mother, who had unobtrusively brought the happy occasion about.

This Tarkington household is the only happy and affectionate family the screen has had in many a long day, and it makes a jolly variation from the established scenario formula. A happy family that is also interesting is a substantial achievement in picture making. But it has a score of delightful attributes besides. Item one is the remarkably convincing acting of the whole group of youngsters, led by a handsome freckled kid named Ben Alexander and backed up with the astonishingly natural acting of his homely pal—Joe Butterworth in real life.

If anything could be made faithful to life than the kids themselves, it is a cocky fox terrier, property of Penrod, called Duke, a pup that has attained the highest achievement of art—utter absence of self-consciousness. The elders of the cast are amazing in their simple naturalness, as though they caught the cue from the children. Nothing quite so naive has been done since the Sidney Drew comedies. The cast has been carefully assembled, a trifling part going to so well known a young juvenile as Gareth Hughes.

There isn't any plot that could be set down. Penrod and his lieutenant Sam organize a gang, leaving out the nasty fat boy and a molly-coddle brat. The parents of the excluded pair—people of importance—force Pen and Sam to admit them, and that starts trouble for all hands. The fat boy's father buys the playground lot from Penrod's father, and then Penrod's dog is killed by an auto and ceremoniously buried in these hallowed precincts. The boy's heart breaks when he is driven from his playground and alienated from his gang, until his mother makes the situation plain to uncomprehending dad, and all is set straight by the repurchase of the lot and its formal conveyance back to Penrod. It is astonishing that such simple things as these can be made so moving, but they held a summer audience spell-bound Tuesday evening.

The picture is a better picture than "School Days," which was a cleanup on a similar theme. It probably didn't cost a tenth as much as an ordinary feature, and it ought to make a fortune on its merits.

Rush.

FACE ON THE BARROOM FLOOR

Fox production based on the story by C. Marion Benton and directed by Jack Ford. At Loew's Circle, New York, June 26, for one day as part of a double feature bill. Time, 63 minutes.

Robert Stevens.....Henry B. Walthall
 Marion Trevor.....Ruth Clifford
 Dick Von Vleck.....Walter Emerson
 John Pusey.....Frederick Sullivan
 Lottie.....Alma Bennett
 Governor Rankin.....Novel McGregor

A fairly interesting picture has been made out of this melodrama of a decade ago. As a picture it holds the attention and presents a story well told. The producer has made no attempt to place the feature above the program class, with its possibilities in that division comparing favorably with pictures made by the same concern. Few of the old-time melodramas have proved as interesting on the screen as this version of "The Face on the Barroom Floor." The picture is credited with having been made from an original scenario by C. Marion Benton. He has unfolded his story neatly above the film, with the dramatic element well sustained from start to finish.

From a direction standpoint it hits a fair average. Jack Ford at no time shows flashes of class but has worked out the story in a sufficiently convincing style to make it satisfactory for the medium class of picture patrons. The cast headed by Henry B. Walthall does all that is asked of them, with some of the tough barroom characters a little overdrawn, which possibly can be overlooked considering the type of story. Walthall makes his work stand out. In every reel he does hard work, with the real returns of the picture being credited to him. Ruth Clifford plays the feminine role of greatest importance, although much less important than Walthall's. She is given really no opportunities in the production. Walter Emerson plays a callow youth role with ordinary intelligence. The others hit a fair average. The production cost is of minor importance, nothing of an expensive nature being called for.

An artist is the central figure of the play. He is broke and an outcast on account of a woman. He appears in a barroom to spend his last dime and incidentally tells his life's story to the hangers-on. Through someone who had seen him enter the place the girl, who had accused him of infidelity years before, is told of his innocence and, rushing to the barroom, brings him to realize life and start anew.

The old title should draw a certain class, with the picture sufficiently interesting to hold its own in the pop price houses. Hart.

MAN AND WIFE

Arrow release in States' rights field. No producer or director credited. Shown at Fox's Academy, N. Y., double feature bill June 24-27, 1933. Running time, 51 minutes.

Caleb Perkins.....Maurice Costello
 His Wife.....Edna May Spooner
 Dora.....Norma Shearer
 Della.....Gladys Leslie
 Dr. Howard Fleming.....Robert Elliott
 Walter Powell.....Ernest Hilliard

No author, director or producer credited for this picture. It was produced principally outdoors, with a story unusual enough to have been taken from life. In the cast there is one old star favorite in Maurice Costello, a stock favorite in Edna May Spooner, and a screen possibility in Norma Shearer. From a State rights standpoint at a price the picture looks as though it will get some money, although it is rather crudely produced and directed and badly titled and edited.

The story starts with the old lure of the city for those in rural communities. Down on the farm live Caleb Perkins, his wife and two daughters. One of the girls runs away when the father wants her to marry the hired man. Several years pass and a noted brain specialist, broken in health, seeking a quiet spot to rest, applies for board, falls in love with the younger daughter and marries her. During the time he is at the farm there is disclosed by the vision route the fact he had married the older sister, who had run away, and that he believed she lost her life in a restaurant fire while he was absent from the city attending a patient. In reality a distant relative whom he commissioned to entertain the wife in his absence was in an automobile wreck with her, and several doctors informed him she was hopelessly insane because of injuries to her head. The relative, in fear, had her committed to an asylum, and there she remained until after the marriage of the doctor to her younger sister.

Then the relative comes forward with the real story and the doctor has two wives on his hands—sisters, and one insane. He has his first wife removed to his own sanitarium, where he performs an operation on her that restores her sanity, and wife number two returns home to her parents to have a child. The first wife, after a time, also returns home to suffer a nervous breakdown and die, which leaves the road clear for the doctor to return for the younger sister and his child.

It's a wild tale, wildly done on the

screen, but it had a great element of melodramatic suspense.

The cast was a short one, and there was very little studio stuff, so that the production did not entail any great financial outlay.

Fred.

ALICE ADAMS

Presented by Associated Exhibitors. Story by Booth Tarkington, directed by Roland V. Lee. Florence Vidor, star, at Loew's New York, New York, June 23. Running time, 73 minutes.

Alice Adams.....Florence Vidor
 Virgil Adams.....Claude Gillingwater
 John Russell.....Vernon Steele

This story looks as though Booth Tarkington in writing "Alice Adams" started out to slip over the inside stuff on how the girls set out to trap the unsuspecting male when they make up their minds that they want any particular one for a husband. Roland V. Lee, in directing the picture, started with an idea of getting the spirit of Booth Tarkington on the screen, and there were some instances during the picture where he did it, others where he relied on the sub-titling to do it for him. However, on the whole it is a very interesting program picture that will have a great deal bigger box office drag in the small towns than in the bigger cities.

Three outstanding members. First, Florence Vidor, starred in the titular role; Vernon Steele, opposite her, and Claude Gillingwater, seemingly great at times as the father, and at other points overacting.

It's a small town story. One of those small towns where everybody started even in the race after wealth and position in life. Some stood still and others made their pile. Of the former type was the father of Alice Adams, the heroine of the story. He was a drudge, a henpeck, and finally forced by his family, principally his wife, to do things that revolted his honest old soul. In the end matters straightened themselves out for the old man and for the daughter as well, for the girl manages to snare the "catch" of the town whom she had set her mind on as a husband.

One of the best scenes is the preparation for and the dinner at the Adams home on the night that the favored suitor is to call. The director got both comedy and pathos over in that scene to a surprising extent. One felt for the screen characters, especially the father and the daughter. The poor old dad in his dress suit and the girl trying to keep up appearances to make an impression were well handled in this portion of the story.

There are some real laughs and

room for a good deal of thought in the picture.

Fred.

Auburn, N. Y., may have a new picture theatre, Joseph Schwartzwalder, of the Universal there, has secured an option on the old Second Presbyterian Church property in South street with the idea of converting it into a theatre.

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"HUMAN WRECKAGE" is the most important picture ever made," said the Los Angeles Examiner when the picture opened for a four weeks' run at the Century Theatre. "San Francisco expressed its approval and support in unrestrained applause by the greatest audience that could crowd into the Century . . . the picture is fascinatingly dramatic from beginning to end." To which the Chronicle added: "The scenes that pass before the spectator are splendidly enacted, and, therefore, are magnificent as a cry against the evil."

"MRS. REID has given the public something that is actually new, something that is extremely powerful, and something unusually interesting and artistic," said the San Francisco Call and Post. "It should be remembered as long as the screen exists . . . in a class by itself . . . Indeed a shame that such a film was not produced years ago . . . an exceptional drama . . . a most original dramatic hit . . . One play that all may see at a distinct profit. Mrs. Reid, James Kirkwood, Bessie Love and George Hackathorne are splendid."

Mrs. Wallace Reid

THE New York Morning Telegraph said: "Though we are not exactly a judge of San Francisco's enthusiasm for motion pictures, we'll wager that the Bay City has never shown more interest in a photoplay than that which greeted Mrs. Wallace Reid in 'Human Wreckage' at its world premiere at the Century Theatre there Saturday."

IN

MAN, YOU will make a fortune every day you play Mrs. Wallace Reid in "Human Wreckage." The San Francisco reception proves it. The New York premiere at the Lyric Theatre on June 27th strengthens the proof, as will every other subsequent run throughout the world. Get in touch with your nearest F. B. O. exchange NOW and make application for engagement of the picture that will make new box office history. Do it NOW !!!

"HUMAN WRECKAGE"

Distributed by F. B. O., 723 Seventh Ave., New York, N. Y.—Exchanges Everywhere—Make Application for Engagement NOW

DOROTHY RUSSELL and CO. (3)
"My Evening Star"
12 Mins.; Full Stage
Riverside

Dorothy Russell, daughter of the late famous beauty of America, Lillian Russell, has been away from the stage for several years. It was believed the amputation of a leg would cause permanent retirement. Doubtless the death of her mother is the only cause for a desire to return to the footlights. There appears an intention to keep the Russell name alive and it may be that Edgar Allan Woolf was instructed to write the sketch along those lines.

Because of her infirmity Miss Russell is at the piano for most of the act, assuming a standing posture at times, however. Something of a story is unfolded. Dorothy is known as "Miss Fix-it," the lady on the hill who has a reputation for advising girls in their love affairs. Comes Madeline, who explains about her Billy Boy and when it looks bad for him, says she has another love—the stage. This is an excuse for her childish rendition of a song number, which is then properly given by Miss Russell, though in such low pitch it was not heard beyond the front rows.

Miss Russell further advises her caller about stage life. When seven her mother, then in the West, wrote a Christmas letter, saying how sorry she was to be away and sending a message of love by the evening star, "My Evening Star" was the song identified later with Lillian Russell. So far as the story goes, the boy entrances and after words with "Miss Fix-it" wins her admiration and departs with blessings and the kittenish sweetie. Jerome Cowan, as the boy, showed something with a bit. Marcelle Shields played the girl amateurishly, though, perhaps, under direction. A maid is also programmed.

Miss Russell has grown plump, resembling somewhat the lines of her mother. Formerly in vaudeville, she appeared as a dancer, but has always shown native cleverness at piano-singing, which could be developed more than at present. A colored picture of her mother adorned the piano and the orchestra played the "Evening Star" melody at the sentimental finale.

Dorothy is game enough to venture forth amid the rigors of vaudeville. Hers is a offering anchored to the Russell name, to which she has the right. *Ibee.*

KELSO BROS and CO. (2)
Burlesque Magic, Comedy Dialogue and Singing.
20 Mins.; Three (Special Drop)—Broadway.

Two tramps (whose make-up might be cleaner) a straight man and a woman, have a typical burlesque comedy crossfire conversational opening. All were recently with one of Jean Bedini's burlesque wheel shows, the woman, Flo Darley (formerly Bovis and Darley) cast as prima donna.

Following the opening Miss Darley puts over a ballad in good voice. She has stage presence and adds the very necessary class.

The three men put on a burlesque magic bit, using two tricks only, the disappearing dice and making wheat cakes in the borrowed hat, taking up a lot of time with tricks which were old when the Great Hermann was young. Miss Darley returns, sings another song and offers a rose as a prize for the one of the three who can entertain her best. A song with uke accompaniment by one of the men is followed by a few bits of dancing by another, but the prize is won (of course) by the comedian, who is passing her exposes a flunk in one hip pocket and a roll of bills in the other, his power of entertaining being obvious. Its surefire for the small time, but is hokum precludes higher aspirations.

HOBAN and GREEN
Songs, Talk, Dancing
12 Mins.; One
American Roof

Two men with a nut routine that, at present, is good for the early spots in the smaller houses. The singing is better than the talk, which is generally antiquated and unfunny. The bigger man affects a hobo makeup with an enormous collar and unshaven face. His singing of "Asleep in the Deep" in a fine bass voice is praiseworthy, but it would hit even more squarely if he eliminated the attempts at comedy combined now with the delivery of the number.

The younger and smaller man does one fair eccentric dancer. *Ibee.*

FRANK HURST and EDDIE VOGT
Talks and Songs
16 Mins.; One
Jefferson

Hurst and Vogt are a dandy combination, with every requisite for success if they stick together. Clean-cut fellows, both have that breezy style and easy method which apprise the audience they are enjoying their work also.

Their material is bright, free from gags, and excellently handled by both. Hurst's ballad with his good voice and clear enunciation is an added asset.

Big-time calibre from beginning to end.

SUN FONG LIN TROUPE (7)
Chinese Entertainers.
20 Mins.; Full Stage.
58th St.

China seems to have its standardized vaudeville acts as well as America and the Sun Fong Lin troupe is standardized to a fare thee well. Four men, two boys and a woman are in the troupe.

Two of the men are magicians, one working with a voluminous kimono such as Ching Ling Foo first introduced over here for conjuring years ago. The usual size glass bowls of gold fish, with a larger crockery bowl also filled with water and fish, are conjured into view.

The conjuring is so ordinary as to provoke a smile from even the most unsophisticated of audiences. What Ching Ling Foo made a work of art the conjurer in this turn makes obvious. The kimono alone, which is aided by a conjurer's cloth, is big enough to hold half the glass bowls to be found in the average ten cent store.

Another magician in the act does the trick much better, somersaulting and producing the bowl of water and fish, minus the kimono.

Other stunts are the manipulation of the revolving fork, burning of long ribbon in middle and welding it together again, manipulation of long ribbon tied to stick and similar specialties associated with Chinese troupes since the first one landed over here.

One of the boys adds a slightly new touch to a back bending feat, balancing and bending back from an elevation to drink a glass of some liquid, while holding two glasses of the same simultaneously.

The two boys are whirled through the air by their pig tails among other stunts.

Usual Chinese scenic back ground. Act makes cut and dried opener or closer for pop houses. *Bel.*

THE RAINBOW SIX
Minstrels
18 Mins.; Full Stage (Special Set)
Jefferson

The facial make-up is in different colors, red, blue, white, brown, black and the woman in mulatto. Hence the title. She acts as interlocutor and pianiste, does two solos, and joins in the ensemble singing. The voices are fine, especially that of the tenor, noticeable in his solos and in the harmony singing. The man in blackface is a comedian, singer and dancer, and good in all departments.

The woman (no names are billed) is of the old school, which means she is versatile and a showwoman. The act is well dressed, arranged and produced, the only fault being the age of a few cross gags, and this is easily remedied.

The principal strength is in the singing, as exemplified at the finish when the curtain had to be taken up twice for encores, which the audience insisted upon.

They can top any of the intermediate house programs, and the big time can use them in an early spot or to open after intermission. The talk can be discarded entirely without hurting this good act.

BOWEN and BALDWIN
Comedy and Songs
14 Mins.; One
American

Man and woman combination, probably hailing from the west. They are not comedy experts, the man especially holding to that style.

He employed a broomstick at the opening for a kissing and weak back bit. What he labelled "small town gags" landed about that way, filling in, but not getting audience response. During a costume change his inverted marriage yarn stood up well. The only straight song number was a harmony duet at the close, it, too, punctuated for comedy purposes.

The team, given a spot, proved satisfactory. *Ibee.*

DOROTHY TAYLOR (1)
Songs
9 Mins.; One (Special Drapes)
23d St.

Dorothy Taylor, a blonde with a pronounced dimple, is with a male piano accompanist before a pretty hanging drape in "one." Her display billing reads "syncopated songs" which aptly describes her song cycle save for the second ballad as a change of pace.

Miss Taylor is an energetic jazz songstress who, when not crooning and "blue-ing" her stuff, wiggles it over. This is doubtlessly a heritage from cabaret rearing. Her lusty voice is well suited for clear lyric diction which is an asset. In all she did four numbers, two of them comedy, which were marred by her periodical smirking at some of the lyric comedy points which should be eschewed. It's for the audience to judge as to their humorous appeal.

She fared neatly in the second groove before a less than half capacity, lackadaisical audience. *Abcl.*

BABB, CARROLL and SYRELL
Dancing Revue
14 Mins.; One and Full
Cyclorama and Special Drops (2)
Palace

Fred Babb, Florence Carroll and Lois Syrell comprise this excellent trio of dancers. Babb stands out as one of the best male dancers of this season. His handling of the girls in double and trio numbers and his well routinized difficult acrobatic eccentric routine, of ankle steps take him out in the front line.

The turn opens in "one," going to full stage after the opening number. A pretty cyclorama serves as a background for the rest of the dancing, which consists of an excellent toe double with Babb as the male end of an adagio toe waltz that was concluded with a difficult back bend by the girl. A double by the girls in a pretty pair of form-fitting draped costumes followed his solo.

For a finish the trio do a fast acrobatic routine, the girls handling splits and cartwheels. At the Palace opening the show the act made a distinct impression. They could have held a spot on this bill much further down, as evidenced the reception from the few that were in at the conclusion of the offering. *Con.*

FRIEND and HICKEY
Talks and Songs
14 Mins.; One
American

Al Friend was formerly of Friend and Downing and Eddie Hickey of the three Hickey brothers. The dialog, starting with a letter bit, got some laughs. Battling against the temperature on one of last week's scorching hot days, the team was handicapped like all others. The song section tickled the perspiring customers. Parodies in particular sent the turn across. One was a pajama lyric based on the current "banana" number.

Friend and Hickey are a safe buy for three a day. *Ibee.*

LUSTER BROTHERS
Contortionists
10 Mins.; Full Stage
Franklin

Two of the best contortionist acrobats seen in many seasons are the Luster Brothers. Opening with ground bending and contortioning, they go to a table for some excellent bending and twisting that measure up to anything seen in their line.

The closing trick is a pip. One member mounts a high pedestal, from which he does a back dive to an upright position. He lands on the edge of the table with hands down on the descent. The act will open or close any big-time bill and interest. *Con.*

McGLYNN and SULLY
Hand Balancers
10 Mins.; One and Full Stage
Fifth Ave.

Two men entering like song and dance team in tuxedos. After a minute of this a table is pushed out upon which one builds a three high chair perch for some balancing which looks dangerous owing to the formation of the chair pyramid.

The other in clerical garb interrupts the stunt by singing a funeral march and doing a few steps to the tune. The orchestra also join in the funeral hymn. A bit of hoke was the tearing of a piece of muslin by one while the other was bending on the perch.

The act goes to full stage for a corking routine of flying on the three horizontal bars.

It is an interesting opener or closer for three-a-day bills. *Con.*

BARRETT, CLAYTON and Co. (3)
"Fate" (Dramatic)
16 Mins.; Three and Full
Stage (Special)
23d St.

"Fate," a dramatic effort by Mary Brown, has been seen around before, either with the same company or with other people, probably the latter, since Variety's files disclose no record of the current billing. It is a straight dramatic piece, in itself an oddity in these days when dramatic offerings are few and far between, especially on the small time, without the distinction of a "name" star, but that is about all the playlet is limited to—the three-a-day. The atmosphere is strenuously aimed to create mysticism, but is not very effective therein.

It deals with a wealthy man's desire for a male offspring, periodically lapsing into accusations at having been blessed with a daughter, now grown up. A traveling Hindu mystic is at the gate and is invited indoors by the daughter of the house, who evinced having become interested in the occult. The Hindu invokes the assistance of Karma, following some chatter about reincarnation, with the culmination of conjuring up the vision of what the longed-for male offspring may have degenerated into.

The wealthy man is under the Hindu's hypnosis and monologuing to permit for his costume change. The scene in deep "four" shows a squalid bedroom with the "son" a dope addict and bragging of his having stolen another's wife (the daughter doubling). This scene is played up for several minutes and back to "three" with the Hindu re-entering and the father thankful for having a pure daughter and not disgraced by a black sheep son.

The players, particularly the two men, were chiefly responsible for the sketch getting over. *Abcl.*

BILLY DeLISLE (1)
Juggler.
12 Mins.; Full Stage
Broadway.

DeLisle, now with a girl in the turn, wastes no time in getting to the tricks he features. It was unfortunate that his routine was interrupted by another act (with the best intentions of course) because it prevented the reviewer from getting a line on DeLisle alone. This clowning is all right but can be overdone.

However, DeLisle with his natty little lady assistant, opens up with some extremely clever work with a tennis ball and racket, followed by club juggling, ball manipulations and hat spinning, many of the stunts apparently original with himself. Speed is noticeable, and clean execution, without stalling, another asset.

4 LAVAS
Arab Acrobats
10 Mins.; Full Stage
58th St.

Four young fellows formerly with the big Arab act at the Hippodrome, follow the general routine of the similar acts of this character, with good results except that the limited personnel does not allow of the usual exhibition of the understander's strength in supporting 8 or 10 men in the formation of pyramids.

The members are individually fine acrobats and severally do all the recognized acrobatic tricks and gyrations associated with Arab acts.

Good small time closer as it stands. With the addition of a sufficient number of acrobats as good as themselves, to make the big flash, it can follow the others in the better houses.

CAVANAUGH and COOPER
Piano; Songs; Dances
12 Mins.; One (Special Drop)

Dancer and male singing pianist who introduces her dances in a consistently written series of lyrics. The girl is a sister of Lucille Cavanaugh and a graceful dancer. She opens in an old-fashioned number, vocally introduced by the pianist. The same lyric entrees, a waltz clog in Bowery costume, then a dance in which she imitates Lucille, in a similar costume.

His piano solo is announced as an original arrangement of "Say It With Music," following which Miss Cavanaugh in a pretty pink frock, does a graceful waltz in which the pianist joins her for a smooth finish.

His singing is throaty and he leans toward an over-assurance of manner. The act in its present shape is sure fire for the pop bills and could hold an early spot on the two-a-day. *Con.*

DOROTHY WILSON (1)
Piano and Songs
14 Mins.; One
Franklin

Miss Wilson is a nice-looking petite blonde girl. Assisted by a male pianist, who handles two solos at the piano, in addition to accompanying her in her numbers, she sings a repertoire of popular songs of current vintage.

She is possessed of a fair singing voice, considerable personality, and a jazz delivery that will get her by in the pop houses. The singer makes three changes. Opening in a pink dress she changes to a suit and cap for a ballad song in the spotlight. Her last change is to an attractive blue dress. The pianist is a capable musician.

It's a good turn for an early spot on the intermediate bills. *Con.*

RASSO and CO. (1)
Juggling
15 Mins.; Full Stage (Special Set)
Jefferson

Rasso is evidently a foreign juggler, with the least trace of accent noticeable in his announcement. He is a quick worker, makes no blunders, and does the most difficult tricks in a smooth manner which stamps him a good showman. He showers seven balls with ease, has a new billiard ball and cue trick, which is a dandy; the cup, saucer and spoon thrown from the foot and caught on the forehead (but using a glass holder, glass, egg and spoon instead of the cup, etc.) is done without the least stalling or attempt to make it look hard. He has other so-called small tricks all excellently executed, and for a finish balances a stand containing a phonograph surmounted by an indoor radio aerial on his forehead. The phonograph is started and the music, apparently by radio control, is made to issue from different parts of the auditorium. This had the audience guessing. His assistant works well and is unobtrusive, while dressing the stage nicely.

The special set is attractive, and the act in toto is well qualified to open any kind of show.

TARK and ALLEN
Talk and Singing
14 Mins.; One

Man and woman in conversational cross fire. Man does wise cracking hick and makes it convincing. Woman also handles talk competently. Woman does conversational song. Well delivered. Team show ability much above their material.

Present act will serve its purpose for the three-a-dayers, but a brighter and smarter vehicle will have to be secured eventually if they expect to advance. *Bel.*

LEO HENNING
Singing, Dancing and Piano
16 Mins.; Full Stage (Special Set)
58th St.

Leo Henning, supported by Lillian Akers and a pianist, predominates with class and youth. Miss Akers' dancing, pantomime and delivery of lines are the big asset.

Following two songs with incidental dances and a solo song by Henning, all well put over, the pianist interpolates a clever selection. A double song and dance by Miss Akers and Leo Henning (formerly Henning and Josephine) brought the act well earned and deserved applause.

LE SOIR TRIO
Songs and Piano
9 Mins.; One (Special Drop)
23d St. (June 25)

Two women and a man in practically a straight vocal routine with a bit of piano work introduced in the early section mainly as an accompaniment for the singing. The people are well voiced and apparently have been schooled in an operatic act of some order. The present routine hardly fits them for metropolitan small time vaudeville. In a certain class of out-of-town pop houses their efforts will meet with returns. *Hart.*

Leon Kelmer, manager of the Prospect, Brooklyn, staged a cabaret scene as a business getter for the Managers' Contest Week which the Keith office puts on annually. Kelmer purchased a second hand trolley car from the Brooklyn Rapid Transit Co. to serve as prep in a trolley car bit. It cost \$100 to get the car into the Prospect. When it came to taking it out, it was discovered it couldn't be done without taking down a section of the building. The manager solved the problem by having the car broken up inside of the theatre and sold it for junk.

PALACE

The bill at the Palace this week is one act short of the regular line up through the length of the Singer's Midgets, headlining. Spotted closing the first half, the Lilliputians did about an hour, showing several new scenes. The midgets have a "ballyhoo" in the Palace lobby. The tiny member of the elephant herd is on exhibition out there, guarded by one of the midgets. The kiddies are staked to a seat on the elephant's back if they want it. A couple of prop lions go with the "shill."

A King Tut number, with a special set was new and introduced a pair of snake dancers. The dialog, tinged with broad German gutters, was unconsciously funny. Another new scene was a miniature revue. The males were on the tuxedos as a jazz band. Specialties with a sign announcing Dolly Sisters, Gallagher and Sheen, Belle Baker, Frisco, etc., carried imitations that were wide of the mark, but entertaining. The music of the jazzers was also tinny, but in the assemblage of versatility was accepted. The act as a whole is one of vaudeville's best entertainments. The effort to freshen the material is commendable.

The first half went smoothly and well, considering about a half a houseful were in. Babb, Carroll and Syrell (New Acts), a fast dancing trio, opened.

The Browne Sisters, a pair of pretty girl piano accordionists, did 11 minutes without leaving the stage or stalling, and regaled neatly. The act has been improved and strengthened by cutting out the singing and dancing and stick to the instruments. Both girls are pretty and attractive. The father of the sisters leads the orchestra. The routine is a sure blend of operatic, popular and musical comedy airs well delivered by both. The beauty of the duet can suit a little piano on the affections.

Franklyn and Charles must have shed about 10 pounds apiece with their hand-to-hand stuff, which followed the Apache dance. Had they ducked the lift encore in "one" no one could have blamed them, for they were perspiring so profusely they actually dripped all over the stage. A couple of towel swingers should be stationed in the wings, for while honest perspiration is not to be censured it is far from a pretty sight on a night like Monday. The act went strongly despite its frequent appearances at the Palace without change.

Moran and Mack got away to a quiet start, but bucked the house with the "early bird" routine. The blackface pair have a new piece of comedy business in the boxing bout, also a couple of new "dog" gags. The rest of the turn remains as seen around this season.

After intermission Irving Fisher, with Don Frosser at the piano, sang his best to fear in a new routine of songs that didn't include a familiar. Fisher is an extremely likable juvenile with a resonant, sympathetic voice and an appealing personality. "My Wonderful One," "Some Pretty Day," "Tommy Lad" and a medley of musical comedy hits were included in a 14-minute routine of delightful entertainment. The chap had improved much and will be a familiar face along the big-time trails.

Harry Green, back from England, followed Fisher. Green is still doing "The Cherry Tree," one of the best character comedy sketches of its decade. Green's is a living example of the fallacy of the belief of the booking man that the public don't want sketchy vaudeville can use all "The Cherry Trees" in the orchard.

Edna Leedum and Dave Stamper, closing a long bill, did very well in a tough spot. For a nut comedienne of Miss Leedum's type to hold them and make them laugh around 11 with the thermometer at 95 is no slender assignment. Dave Stamper is an admirable opposite to Miss Leedum. The talk is credited to Paul Gerard Smith. The slight skeleton upon which the act is built concerns Miss Leedum's determination to do an encore for which "she paid a guy fifty bucks." The tall blondina has toned down her nutting considerably and is coming along fast. One or two portions of the seemingly ad lib crossfire were quietly received, but the turn as a whole is a genuine two-a-day spot holder. It's by far the best thing Miss Leedum has ever done in vaudeville. Stamper gets an even split on the credit.

"Dame Fashion on the Beach," described as an extraordinary reproduction in colored photography of the Westchester Biltmore Fashion Show, turned out a misty, badly focused parade stage carry-over in summer wardrobe. The girls paraded down a colored carpet laid on the beach of the club. The photography crabbled the flossy program description and outpointed the advances.

Golf interfered with his regular vaudeville work so William Mandel (of William and Joe Mandel) decided to forego the latter Tuesday afternoon at the Orpheum, Brooklyn. The Arnaut Bros. doubled for the Brighton. For the afternoon's substitution. The Mandels returned to the bill Tuesday night. William Mandel is competing in the N. V. A. golf tournament at Garden City, L. I., and is one of the semi-final runners up.

RIVERSIDE

In the midst of these daylight saving times it seems as though the vaudeville houses played two matinees—the sun was brightly shining on the Hudson, glimpsed down 96th street as the curtain rose for the "night" performance at the Riverside Monday. Attendance was about the same then as in the afternoon, though it was surprising trade measured even that much. At that there is no escape from the heat for the Manhattanite, and there certainly is little difference inside a theatre and out. Here's a little secret about this house. On the extreme sides the exit doors peep open and there generally is to be found an air current. That's one out for the 93-degrees stuff.

The rule about advertising in the Keith houses, but two acts on in this week's varied and entertaining bill hold the hint of publicity. Both were featured. First came the Westchester-Biltmore Fashion Show, in natural color moving pictures, and then came the S. S. "Leviathan" band. Perhaps both count as excellent and that particularly applies to the band, which is to feature the entertainment on the great ship which sails as the queen boat of the United States Lines next week.

The billing classes the organization as the "S. S. Leviathan Orchestra," but it's nevertheless a band and a credit to Paul Whiteman. Closing the show is a new act, Hades-like temperatures at nearly 115. A good-looking blonde youth who appeared from his chair among the brasses just walked away with individual honors. Modest in manner he sure has a sweet tenor, and he strode forth three times, but at least once a small claque was responsible. That boy will about own the ship after a couple of trips. Altogether the band is good advertising for the Shipping Board. Upon the blue background there was a white reflection that distracted attention and ought to be eliminated.

W. Vaness, a hot sister team from the west, which the honors in bundles for their entertainment closing intermission. This "study in contrast" has been on its way from the coast for about four months. From Frisco, Chicago and other points the house reports have been excellent, and they were correct. Frisco and Chicago directed the turn, Harry Singer, also being credited with the find. Two real "lookers" who can sing and dance, but in a way their own. Frances Williams is a peachy blonde, Miss Vaness (first name never billed for some reason) is an even better looking brunette, and a confectionary smile. She stepped through a peacock number that is going to win her plenty, showed something different while the two pianists sang "Peggy Dear," and shared the honors at the dancing finale. Miss Williams stood out as brightly. With "Blind Papa," a western blues no doubt, she looked and then surprised by uncovering an eccentric dance number. With a semi-ballad, "I Cried for You," which changed to jazz, she again proved her versatility.

It's a toss-up which girl is cleverer, and the choice will depend on whether one likes ten light or dark. Two classy girls who can and do perform. They could step into a Broadway production and hand the wise birds a thrill, and it would not be surprising if they were copied by some legit producer before the summer was much older. The song numbers in the turn were composed by Arthur Green. He was in luck. Clifford accompanied the girls, the pianos being novelly set on either side of the stage. A song solo by Freed was the only weak spot and that wasted two minutes would enable the girls to pare down the running time that much.

Jack Norton opened intermission with a song of Frank Dufrene and Lucile Haley, presenting the Hugh Herbert act, "Recuperation." Norton's comedy falls got funnier as the act progressed, and each as good for a healthy laugh. Dufrene took his medicine in a sweater, but it was his own fault. Some athletic trainers may sport the woolen cover, but they are wise enough to leave them in their quarters in the summer time.

Dave Roth had to work next to closing to land but he succeeded. His imitation of Paderewski may be burlesque or not, but the playing is powerfully effective, and it seemed the audience would have howled at him had he not been so awfully good. Some of Roth's talk went badly, but the dancing dummy "Annie" took him out of the box.

Hawthorne and Cooke, on fourth, had the kind of nonsense that fitted the going. The business with their ears will likely not be imitated. Such stunts count as nutties for audience purposes, for few present had ever seen the like before. The comedy-instrumental section put the team over, and it is always a guess which they will or can play.

Dorothy Russell and Co. (New Acts) were third. Horace Wright and Irene Olcott were No. 2, which seemed unusually early for them. Showmanship proved its value, however, and a score that invited an encore resulted. Herbert and Dore opened with a routine of equilibristics that rates them with the best

in the field. They achieved some ground lifts that looked impossible. The colored fashion pictures are indistinct. Only the colors in the costumes were sharp, but that is probably all the maker aimed for.

BROADWAY

The weather certainly took toll Monday. Prospects of a continuance of the heat wave justified the calibre of the program offered, also the lassitude of the orchestra. The Brightons, man and woman, with rag pictures opened the bill with a series of clean-cut rag pictures. A suggestion would have the orchestra a little more forte in a "silent" act of this kind, and, on the contrary, a little more pianissimo in a singing act like McFarlane and Palace, who followed. It seemed like a contest between this team and the orchestra for the most noise. And that funereal relative should come out pronto. "Answer me, old pal" is a ballad, not a dirge. Kelso Bros. and Co. (New Acts). Charlie Olcott and Mary Ann, with their piano-duolog, were next. Mary Ann, with the exception of her boy make-up (which she must have designed after seeing the Huckleberry Finn picture, and which is all wrong), is about the best partner Olcott has shown yet. They sang half a dozen numbers, and the audience wanted more.

Ted and Betty Healy opened with cross-fire kidding, followed by some clowning by Ted, who is encroaching on Frank Timney's repetition style of delivery, after which Betty put over the gem in an exhibition of foot and back kicks in dance tempo. An interruption from the orchestra in their double finish brought forth rebuke from Ted which effectually silenced the undesirable patron, and the pair received plenty of applause at the conclusion. Billy De Lisle and a woman assistant (New Acts) had their act all balled up by the Kelso Bros., who are quite some jugglers themselves. Their first interruption—the passing clubs—was o. k. and fitted, as did the buck dance while juggling clubs, by one of the brothers. But neither the introduction of burlesque sharpshooting, with the crumbling cracker, nor the trunk trick, was useful. If De Lisle is content to have his clever juggling snowed under by numbers, it would be a good idea to book both acts on the same bill in the same positions. Clowning up an act that needs first aid is all very well, but even this should have its limits. De Lisle needs no such aid. The Kelso also took bows with De Lisle at the conclusion of his act, and that was not clowning.

As far as Cliff Nazarro and his band are concerned the band means nothing; it is all Cliff Nazarro, and he could get as good results with less expense by carrying only a leader (pianist) and using the house orchestra. The band serves only to keep time behind Cliff's songs and dances. It looks like a troupe satisfied—a serious fault in a rising young performer. A Maurice Tourneur production, "The Isle of Lost Ships," a very good picture, closed the show.

STATE

The thermometer outside Loew's State Monday night registered a sweet, even 90, but it was decidedly comfortable inside, the temperature apparently being about 20 degrees lower. Half a houseful saw a good summer show, a bit light on comedy, perhaps, but holding plenty of general entertainment.

After a corking popular overture by the State orchestra, Stanley and Elva opened with an interesting wire act. The man's dancing and gymnastics on the tight-rope are big-time stuff and his comedy souse bit was good for several laughs. A buxom girl assists and passes muster with a graceful solo dance. The beginning of the turn should be speeded up and the man should discard the horribly ugly purple skin tights to which he strips now, for something less gaudy and more harmonizing.

Frost and Morrison, two-man piano and song act, pleased greatly with their vocal numbers but went flat with chatter. Any talk at all is unnecessary, as the boys have voices and stage presence. Their songs are all pretty much alike.

Evans and Wilson followed with their standard little skit, concerned for the most with the woes and troubles of married life. The girl's baby talk and winsome mannerisms got the State crowd, and she scored individually.

It has been a long time since a girl as beautiful as Fay Marbe stepped across the stage of the State, and a longer time since a headliner with a voice as terrible as hers has sung as much as she does. The red decorated gown she wears is stunning, her face is lovely and her form divine, her dancing is worthy of topline honors and her personality is of a musical comedy star, but the thing she sings with, commonly known as a voice, is husky, shrill, quivering and three miles outside the pitch limit. She straddled with four songs, her accompanist Jerry White demonstrated all kinds of manliness with the singing of a good ballad.

Steppe and O'Neil next-to-closed and were a laughing hit. The argument stuff may seem overdone at times but as handled by these two comedians of burlesque training, it keeps the amusement up to pitch.

O'Neil's feeding is outstanding all the way.

The Dinus and Belmont Revue closed and kept everyone glued. This miniature production has smoothed in every way since last seen. The dancing overbalances deficiencies in the singing and the Spanish tragedy finish provides one of the few real thrills on the small-time.

Trailing African Wild Animals," feature picture.

JEFFERSON

Terrific heat affected even this house, which usually does capacity business, and the management is entitled to a lot of credit for maintaining the excellent standard of program always provided, in view of the decreased business. The orchestra also maintains its quality and is a treat to listen to, even in the dog days.

A fine program was opened by Rappo and Co. (New Acts), who set a fast pace for the next act, Reed and Mayo, two men, who started with a song which did not get them very much and might be eliminated. A song and dance did much better, due chiefly to the dancing, and their next number, a double routine of tangefoot and hook steps, scored a good-sized hit. Their encore, with one of the boys in fast eccentric dance, the other playing the clarinet, let them off to satisfactory results.

The Rainbow Six (New Acts) is a minstrel act. Frank Hurst and Eddie Vogt (New Acts) also batted out a homer.

Edna and Herman and Co. in "Hard-boiled Hampton" followed, and with this clever little company landed a solid hit, as usual. Mr. Holman's characterization is perfect. Ruth Royce sang half a dozen songs and had to beg off. In doing so she announced a contract to make records for the Columbia, and put in a plug for Mr. Water and Emily Walter, followed with their well-presented ventriloquist act.

"The Gilded Cage" is a revival of an old idea done under several different titles. At the opening a velvet drop in "two" is seen, with the girl in the cage suspended about the middle of it. She sings a song and the drop is drawn away leaving her suspended. The stage is darkened and the girl (a pretty one) is swung out over the auditorium, singing another song and dropping flowers to the audience. The stage was not darkened sufficiently, as the apparatus and the men working it were easily discernible from the gallery seats, which destroyed the illusion. The audience liked the act just the same.

"The Spider and the Rose," a picture, closed the show.

AMERICAN ROOF

The American has an acceptable bill, but not half a fair-filled house Tuesday night, becoming much enthused over certain features.

The Wainwrights and Al Raymond were sixth and seventh after a continually improving succession of standard acts, and they found the gates open to solid applause and deep-seated approval.

Edna and Herman, a man and woman, opened instead of Diavolo and Betty, billed. Their foot juggling and hand-balancing feats kept the audience absorbed, and they initiated the show with a hit. Jason and Harrigan, girls with considerable appearance, personality and ability to deliver pop songs, followed with sister act, the act might easily have been placed farther down on the bill. One is a graceful pianiste, something rarely to be found in three-a-day vaudeville, and the other warbles ballads wistfully enough to merit her using worthier ones than those she now sings. Ben Marks and Co. did not appear and were replaced by Hoban and Green (New Acts), fourth.

The Roman Troupe exhibited some acrobatics and tumbling that spells big time from start to finish. The reason they are still on the smaller circuit, however, becomes apparent as soon as they begin to interpolate into their turn. There is no earthly reason for six men of their athletic prowess and experience to include in an otherwise exceptional act trash remarkable only for its age. It retards the turn from climbing.

The Wainwrights opened with a short scene in a kitchen, written, according to the billing, by Paul Gerard Smith. With Grindell, from the preceding act, clowning in as a janitor this was good for many laughs. The scene is cleverly shifted to "one," and the man, accompanied on the piano by the woman, sings three excellent semi-standard numbers in a tenor voice of delightful softness and lyrical quality. The last song is particularly melodious, and necessitated a well-deserved encore. The woman joins in for some good harmo— and played an important part in making the act the hit of the show.

Al Raymond crashed through with a funny monolog, concerned mostly with the study of history from Eden to the subway. He uses a Dutch dialect that is not overdone, but that gives an opportunity for some very laughable pronunciation.

Lillian Ziegler and Co. closed with a sensational display of balancing, including some on top of a lamp that appeared very precarious. The "company" is a man, who does half the work and deserves equal billing. "Trailing African Wild Animals," feature picture.

5TH AVE.

Monday night was a striking instance of how a rather good intermediary program can progress less than strictly, seem to progress listlessly, not because of any shortcoming from the performers but chiefly due to the lackadaisical response from the audience. The entire attendance could easily have been accommodated in little more than half the orchestra chairs, and the lack of numbers was by no means balanced by any unusual response. As a result the show dragged and hit-or-missed spottily.

A full-length film, a summer departure for this house, now serves to round out an hour otherwise occupied by extra acts. The show accordingly assumes the aspect of a pop house layout; a radical change from the big time atmosphere that always obtained at the Fifth Avenue despite its mid-season Tuesday grind. Many an act has showed at the Fifth Avenue and played the Palace the week following.

The Le Rays, opening with their neat aerial routine, worked smoothly for five minutes but to no avail until the final minute or two, when the man's forward heel catches on the trapeze roused them from their lethargy. Will J. Ward, pianologist, a quintet of overfamiliar pop won consistent response despite the super-plugged songs. Ward's baby grand is located at the right end of the stage, a relief from the usual focussing to the left. However, he warbles too much into the L. E. and should aim more obliquely in the audience direction. Ward, when he decided to abandon girl acts in favor of a pianolo, started out with some good stories to supplement his ivory tickling. The present routine is strictly song-at-piano and a change of pace would be welcome.

Howard Kyle and Co. in Paul Gerard Smith's "House at the Cross Roads," dramatic sketch, is exceedingly good vaudeville despite its "heaviness." Kyle as the host lends austere weight with his personation and more than offsets the natural quays as to the host's supernatural powers in having prepared a table for five guests and admitting he "expected" them all. The effect is assisted by the mysterious opening and closing of the door and illusion spoiled through a stagehand's carelessness in making himself visible in performing the door business.

Cahill and Romaine have dressed up their stuff a bit since last seen. Otherwise their routine remains standard. The blackface comedy sketch by a pair of stammering washboard with thimble fingers and a fashion is a piece of business identified with a jazz band comedian, Jack Powell Sextet.

"Marry Me," the musical comedietta, with Guy Voyer featured, still is a good flash for the better grade, three-a-day houses. The radiance, grown spectacle is a corking conclusion, as ever.

J. Francis Dooley and Corinne Sales clinched it in the next-to-farewell position. This combination, a popular vaudeville standard, perpetrates some fierce hoke and still more fierce punning, but even the ennui-steeped customers always respond to a loyal. And the hit of the evening, "The Gang" (which and his calling on the gallery chorists as his "gang" is almost as old as vaudeville. But they get away with it, not as crudely as some have in the past but with poise, distinction, uncton and finesse. Dooley pulled his set ad lib crack, "It's just the way you sell it, that's all," which best describes it.

Ethel Parker and Al Allen, dance couple, assisted by a male pianist (Joe Mann), working in full before a pretty gold cloth cyc, fared but passably well. While the turn qualifies for the big small time it is limited there. Miss Parker does some snappy kick and "spits," but the routine lacks and "spits." Allen is too dramatic in his song interludes, overacting the lyrics, and his chink solo meant little to this audience. The pianist is not even an average accompanist and his solo specialty failed to connect.

A seven-reel feature closed.

Abel.

CITY

Consistently good shows seem to be the rule at the City. Maybe it's the advantages that go with a strategic position occupied by the City in the vaudeville booking situation or making the best of the "breaks," or just plain luck. There have been better shows at the City than the first half bill, but compared with some of the other pop bills around the big town this week it was a humdinger.

Most of the show Tuesday night was given in "one," before the same old drop. For a while it looked like a benefit on a Sunday night in one of the legit houses. The second, third, fourth, fifth and seventh acts worked in one, and the sixth started in one, going to full stage later.

Hurt Shepard, the whip manipulator, started it with his familiar routine of tricks with the Australian cattle-persuader. He had the house interested. Deadly weapons, those bull whips, that can cut a cigar in two at a distance of 10 feet as clean as if they were razors. A young woman assistant of nifty appearance holds the various objects. The trick of snaking a gat out of the hands of a would-be stick-up with the leather thong, coupled with the revolver-like cracks of the whip,

particularly caught the attention of the 14th streeters.

Deucing it was Alice Lawlor, who works like a cabaret graduate and who should speedily develop into a standard single for the best houses. Miss Lawlor contributed four published numbers, all delivered with individuality, pep and ginger. A strut included in a brief dancing bit topped off the songs and brightened up a likable turn.

Incidentally, the City orchestra played a perfect accompaniment for Miss Lawlor's numbers, producing an subdued symphonic tone with muted effects that made it sound like one of the top-notch jazz organizations. Jack Roth is the City leader and he can take a bow for the way the entire show was played Tuesday night. That orchestra is a real asset for the City.

Hampton and Blake, third with their rapid-fire repartee, missed some of the laughs they have secured in other houses. Open windows, permitting the usual medley of metropolitan noises, including the gongs and comings of a hook and ladder truck company in a fire house on 13th street, blanketed the team's voices occasionally and the upper part of the house couldn't catch portions of the conversational chatter clearly.

Mayo and Wren, following with another session of talk, made the show a bit gabby along here. The noises also affected this act somewhat. It's a combination of fop, sap, and woman doing straight at times. The comic doing the sap breaks up a straw hat for laughs. Figuring on a basis of the act doing three a day or 21 shows a week for a season of 10 weeks, that means destruction of 840 straw hats. At two a day and 14 shows a week, in 40 weeks, 560 straw hats a season. And in ten years that would make 5,600 hats. But it's great for the hat business. The trio does some excellent close harmony for a finish.

W. C. Dornfield, a magician, with the bulk of the act running to card tricks, next. He patters while doing his stuff and uses a bell off stage to register laughs. The bell didn't work overtime Tuesday night, but then it was pretty hot, and the bunch were hard boiled. A trick with a paper napkin and another with handkerchiefs introduced some good patter. The card tricks were also neatly executed. Nothing new, but the old stuff competently handled.

Lynn and Thompson sixth with a production singing and dancing act. The man has a personable appearance, sings much better than the usual musical comedy juvenile and is an expert in legmanian dancing. The woman dances several styles, all very good, with high kicks and toe dancing comparing with the best. The act is backed with a production setting in full stage after opening in one, and the lyrics and music have a Broadway jingle. The act closed up the show splendidly.

Ray Hughes and Pam were next to closing with a singing and knock-about act that had Hughes taking some tough looking falls. Hughes' nut comedy grew on the house, gathering strength as it went along, and he had the slumbers completely awake at the finish. A hard-working comic, this same Hughes, who walked on in the Mang and Snyder hand-balancing act, closing, and clowning it up for a whang. It was all ad lib comedy and it had a spontaneous ring to it that left 'em with a laugh. A good way to leave 'em in any show. Alice Joyce in "Alice Adams" was the feature picture.

The rip-roaring thunderstorm Tuesday night just before show time cut the attendance down to two-thirds of a house. Bell.

FRANKLIN

A very good bill at the Franklin the first half failed to attract more than a row hundred fans. The bill consisted of six acts and a feature picture with the usual news weekly and Aesop's Fables.

The Diamonds, the sensational family dancing act, took the hit of the bill, closely followed by Willie Solar, who was pinch hitting for Dooley and Morton programed, but not present.

The Diamonds were spotted forth and whammed the few in with their sterling routine of dancing. The kids' double eccentric soft shoe routine tore down the front rows. The turn is fast, snappy and entertaining and a welcome diversion for any man's theatre. They are a real vaudeville spot holder.

Solar followed, keeping up the high tempo with his song repertoire. The Franklins were duck soup for Solar's mugging and vocal tricks. He got a laugh any time he wanted one by raising an eyebrow. His unique song delivery was a panic here. Solar sang about seven songs and could have stayed longer, but managed to get off without the usual speech.

Bob Dooley and Bob, two tramp acrobats and club jugglers with a clever dog, opened, doing nicely. Dorothy Wilson (new acts) followed in a song routine with a male pianist. They liked her.

Hal Johnson and company in "Mr. Shaperoone," a far-fetched farcical sketch, next also found favor. Johnson is a female impersonator. The

sketch is conventional hoke about a lover who dons female attire in order to win the consent of his girl's father to their marriage. Pop falls for the dame, etc., a situation that has been done many times. The lines are not very bright, but the act has the ingredients necessary for small time success. The impersonation is highly exaggerated in spots, Johnson being prone to exaggerate the feminine carriage and walk, but it found high favor at this house.

The Luster Bros. (new acts) closed the vaudeville portion, the feature picture, "The Broken Violin," following right on without the usual intermission. Con.

23D STREET

A rather long show Monday, largely due to a seven-reel feature and an extra act. The picture portion was long drawn out, with the vaudeville section moving with fair speed and the heat a big detriment in every way.

Le Solt Trio (New Acts), in for Monday only, opened the show, with the Sommers Duo, a man and woman trapeze team, the first act of the regular bill to appear. The acrobatic couple confined their efforts to five minutes, adding much snap to their work, which was topped off with fast revolving feats, which met with approval. Aaron and Kelly, a colored male singing and dancing team, lent speed in the next spot. The boys have a good idea of harmony singing, on the strength of which they have the edge on many combinations of the same order relying only upon dancing. In the stepping line they prove equally successful, with the act in general a contender for the two-a-day.

Charles D. Keating and Co. In "Huckleberry Finn" took the sketch assignment. Keating, apparently a favorite in the downtown locality, was given a reception on his first entrance. His work, largely on the milk-and-honey order, brought returns with the vocal work hitting a good average. The act is away from the general run of sketches, and on this account fits in nicely.

Marian Gibney took up the running from then on, doing fairly with a straight routine of talk in the early section of her routine. Two comedy numbers are used in the latter portion, including an Oriental selection as an encore. Miss Gibney used a song plugger in a stage box upon the completion of her own work. His efforts added little, with the aid of the songster the turn was lengthened out to 15 minutes, which proved over requirements.

Marston and Manley appeared next to closing. The male member playing a silly English character garnered several laughs. With some brighter material he could be relied upon to bring the act up to big time standards. Several old gags creep in throughout the present act, limiting themselves to twelve minutes, but comedy returns were recorded.

One of the applause hits was registered by Adelaide Bell and Co., closing. Miss Bell, with her high kick stepping, won instant approval, building up strongly with each number, necessitating an encore, a rare occurrence for an act in this late position.

The audience displayed little enthusiasm for the long drawn out feature, "The Spider and the Rose." Hart.

58TH ST.

It's hardly logical to expect an audience to applaud when it's individually and collectively wiping its fevered brow with one hand and more or less vigorously fanning itself with the other.

So the handful of the faithful that braved the heat Monday night compromised by letting it go at that and doing a great imitation of a congress of armless wonders.

To make it more complicated for the acts using dialog the Third Avenue elevated trains combined with the horns of cruising taxi pirates furnished a stiff opposition for the talkers.

Just as Brady and Mahoney would reach the point of a gag, or Frank Mullane the climax of a story, the roar of the city's traffic would drift in through the open transoms, windows and doors, making the talkers look like pantomimists.

The first half bill struck mean average in entertainment of the pop variety. Perez and La Fite started the frolic with singing and acrobatics, the man doing back falls from a ladder arrangement that roused the listless ones out front and the woman filling in with vocalizing. Good opening act.

Second were Cooper and Cavanaugh, a mixed combination that brought forth a series of excellent stepping hits by Miss Cavanaugh and capable pianology by Mr. Cooper. A costume change for each dance by Miss Cavanaugh included a minstrel outfit with a neatly done essence, another for a tough dance, and several others that added sight values to high kicks, splits and legmanian work of a high order. Cooper clicked nicely with a number at the piano, and made a piano solo important through the style and expert technique with which it was marked. The team display

ability that rates appreciably above pop house standards.

Brady and Mahoney, a standard comedy team with an unbroken partnership record of some 19 years and still going strong with a new version of their fireman and chief act, did their stuff under difficulties next. Whenever there was a lull in the outside noise barrage and the house could catch an earful of the conversational exchanges, the quiet periods weren't, and the lullains and taxi horns earned a decision on points. The comedy songs fared much better.

The Old Timers, including Annie Hart, who received a reception, and who did "Tim Sullivan's Chowder," an epic of the old London on the Bowery variety days; West and Van Sclen, Dan Barrett, Andy Gardner and Ruth Watson, were fourth. The Old Timers all proved they were still there 40 ways, notwithstanding terms of service as entertainers that qualify each as a veteran. Dan Barrett's hard shoe dancing would show up many a youth of 20, and Dan is probably around three times that. West and Van Sclen's brass stuff and Andy Gardner's "Patsy" characterization also went over surely.

Mullane was next to closing and brought the first-nighters out of their lethargic trances with his resonant tenor. The gags that the trains and trolleys broadsides didn't ruin landed for surefire laughs, and a current negro character ditty done in Yiddish smacked 'em hard and heavy. A vaudeville tradition has it that Mullane was a gas in spectator or something akin to it working on the East Side before he went into vaudeville, and that's how he picked up Yiddish. However acquired, the accent is perfect and the enunciation surprisingly convincing for a guy whose natural vocal inflection unmistakably suggests Hibernian ancestry.

The Sun Fong Lin troupe of Chinese magicians, balancers, etc. (New Acts), closed. The picture was "Mary of the Movies." Bell.

LEGAL MATTERS

After a day's trial before New York Supreme Court Justice Coahan, who advised the parties get together for a settlement, the Fox Film Corp. and Virginia Tracy settled the action brought against them by Alexander J. Gordin, playwright and scenarist and son of the late Jacob Gordin, Yiddish playwright.

Gordin alleged he wrote the scenario of the "Queen of Sheba" under commission from Fox, but was suddenly superseded by Miss Tracy. With the release of the J. Gordon Edwards' production of the "Queen of Sheba" Gordin brought suit against Fox and Miss Tracy. The latter was credited with the authorship of the picture.

The settlement provides for the payment of \$600 to Gordin, his suit being chiefly for the purpose of securing screen credit for the story's authorship. The Fox Film Corp. has agreed to publish a paid advertisement in two of the picture trade papers publicly acknowledging Gordin's authorship and services in connection with "Sheba." Tolins & Jacobson represented Gordin.

Alexander Lichtman, head of his own distributing system, is suing Thomas H. Ince, the Ince Corp. and Associated First National for accrued commissions alleged due arising through the former Associated Producers. Only a summons has been served on Ince, the Lichtman attorney estimating the commissions total around \$10,000.

NOTES

Conkey's One-To-Fill for 1923 has been published (50c.). It is a compendium of information relating to vaudeville playing, booking and traveling, radiating out of Chicago. Bob Conkey is the publisher with offices at 65 West Ohio street, Chicago.

Low Brice, the vaudeville comedian, has completed his first comedy for Fox entitled "Shake a Leg" at the coast studios. Brice has been signed for a series of Fox two-reelers and has already started work on his second.

Joe Maxwell, who managed the Aldeen, Pittsburgh, for the Shuberts, has been sent by the firm to take charge of the Hanna, Cleveland, now playing summer stock, replacing John Halle, on vacation.

The John Bucks are grandparents. Their daughter, Etta, became the mother of a son last week. She is Mrs. Charles F. Adams, Jr. Her father (John Buck) is manager of Proctor's 53th Street, New York.

J. W. Todd, New York representative of the Gus Sun circuit is making a tour of the Sun-booked cities and will return to New York the latter part of this week.

Horace Goldin's next season's mystery play is titled "The Girl with the Celluloid Eyes."

CABARETS

The seizure of the liquor brought in under seal last week by the Berengaria (Cunard) and Baltic (White Star) is expected to lend a terrific impetus to the solution of the dry question over here. Breaking the English customs seals on both boats, the American officers seized the liquor held aboard for the eastern voyage of each vessel, with the boats sailing "dry" for the first time on record of an English steamer, although the Majestic, leaving the New York port last Saturday, left "dry," having returned on her westward voyage without a supply.

When breaking the seals on the Berengaria the Americans decided the boat could retain sufficient liquor to fulfil its medicinal quota, although forbidding that any of it be used even through prescription of the ship's surgeon before the boat sailed Tuesday. Last Saturday morning when one of the Berengaria crew through an accident broke his hip, there was no brandy available on the big boat to give the sufferer a drink and a substitute had to be composed by the ship's doctor.

The Board of Trade regulations of England demand that every English flag bearing ship shall carry a certain quantity of liquor per crew. It's a regulation very much the same in tenor as another in Latin countries providing that a light wine ration shall be served to the crew. Abroad the liquor ration is considered a part of the sailors' salary. The foreign sailor's view of the American prohibition against bringing liquor into a U. S. port is that this country is attempting to deprive him of a part of his earnings.

The English officers and crews were furious over the seizure, although they contained themselves in the presence of the American officials and newspaper men on board when the seals were broken. One English officer, however, said within the hearing of a New Yorker that when a demand was made by the United States that its flag be respected in all parts of the world, heed was given to the demand and the American flag commenced to establish the prestige it has since attained. Coming into the port of New York, the officer added, under the British flag and of British register with a proper manifest that mentioned the amount of liquor aboard, all under seal, the big boats were being subjected to examination and surveillance besides seizure that might have befitted a little smuggling schooner caught off the Long Island shore.

A London paper said last week, "The Statue of Liberty is now the most sardonic monument in the world."

The investigation which had been under way since a squad of prohibition agents from Washington seized the old Stoll brewery in Troy, N. Y., a month ago resulted in the arrest last week of Roscoe C. Van Wagoner, alleged president of the Ruscher Brewing Co., which occupies part of the plant. Van Wagoner was arrested by Deputy Marshal Frank J. Lochner on a warrant issued by United States Commissioner Lester T. Hubbard at the request of William Brennan, assistant divisional chief of prohibition enforcement. Commissioner Clark Clipperty in Troy, and released in \$2,500 bail for a hearing July 11.

The information in the warrant charged him with possessing and manufacturing beer in an alcoholic content of more than one-half of one per cent. for the purpose of sale. Roscoe Irwin, former Collector of Internal Revenue in the Albany district, appeared for Van Wagoner. Mr. Irwin also represents Charles Wachter, who was arrested while driving a truck alleged to contain four per cent. beer from the plant the morning the agents seized it. Wachter has pleaded not guilty in District Court and is awaiting trial. Other arrests are expected to be made on a conspiracy charge according to Mr. Brennan.

Four federal agents of what is known as the "brewery squad" were sent to Troy six weeks ago to investigate the sources of the "good beer" which was flooding the city. After a thorough investigation they decided that good stuff was being manufactured at the old Stoll plant, and they, accordingly, watched it. Early in the morning Wachter was seen driving a truck toward the place, and the agents stopped him. Samples of the beer were taken and were found to have an alcoholic content of four per cent., it is said.

The agents hurried to the plant, took other samples and sealed up the brewery. Wachter's arrest followed, as did an investigation. The "brewery squad" is said to have a chemist in the party.

Harry Hoch has brought out a new style in road house song-plugging this summer. Harry is now bursting into song while dancing on the floor. Of course it must be a Waterson-Snyder number, but Mr. Hoch arranges for that with the orchestra before starting to step. It's a pip way to get it over. The diners wherever Harry may be when singing think he is either just good natured or half-soused. They listen better and often break in on the song with Harry. When finishing and receiving more applause than customarily bestowed upon the regulation plugger, Harry grows modest and to properly credit, says: "I didn't write it. So-and-so are the authors." He also says after each verse, "Isn't that good?" The other night (and this is not written for a tip-off but merely because it's worth it) Harry had for a dancing partner a very pretty young woman who seemingly did not suspect she had a singing hoover with her. When Harry started to sing "Stella" while dancing with her and repeated with "Sweetie," the girl tried to escape, but Harry hung on to her, never missing a note meantime. It wasn't unlike the extremely clever bit Johnny Dooley is doing in the scrap scene in "Scandals," when, as his stage wife starts to beat him up, Johnny commences to dance with her as a stall, singing a rag while doing it.

The New York "Herald" early this week carried a story of the rum runners on the lower end of Long Island (Suffolk County). It told of the bootleggers importing gunmen to protect their transfers of liquor from boats to shore and the dispersing of the rum after landing. Another New York daily this week had a story from Halifax of a steamer returning there asking for police protection for the captain against the crew. The latter stated they had gone on a month's voyage to the three-mile limit off the Atlantic Coast to dispose of 5,500 cases of liquor, but that it required three months' time to get rid of the cargo. Meantime with short rations and no pay the company rebelled when the captain finally ordered the ship headed back to Halifax. The captain informed the crew the sale had been made ashore where the money passed. The Halifax police are in possession of the boat at that port.

Johnny Johnson and orchestra of 11 men open at the Ross-Fenton Farms, Asbury Park, N. J., June 30, for a summer's engagement. The date was suddenly closed following the Johnson's completion of a run at Murray's, Philadelphia, from last December. As a result Arthur Campbell, a bass player who left with the "Leviathan" band (Whiteman's) on the Shipping Board vessel's maiden voyage, is not with the band. He radiogrammed back he will rejoin Johnson after their return. Frank Crum is associated with Johnson in the management of the band.

Plain clothes men of the New York police, according to report, are securing evidence of selling in New York and turning the evidence over to the federal authorities. A similar plan was in operation before the two enforcement bodies before the Mullan-Gage repealer in New York State removed the State and municipal officers from the enforcement field.

The Isham Jones Orchestra is making the most important tour ever planned for a dance orchestra and at the highest guarantees. The tour was arranged by John F. Deltzell, of the Brunswick Company, through Brunswick dealers. It started June 18 and ends July 26.

The outdoor dance halls in Chicago are doing a tremendous business and the very warm spell recently increased their receipts. The major portion have canopies or wooden shells for their orchestras, and as a rule have one orchestra inside and another outside.

The Ambassador Hotel, Los Angeles, opened its newly redecorated Coconut Grove Tuesday night. Abe Lyman's orchestra was retained for the dance music.

Sud's Synchronators are at the Teanahua Lake House, Roscoe, New York.

THE STYLISH SIDE

(Continued from page 10)

dresses in the opening. The skirts are made with four points on the bottom and open down the left side. White trunks give the entire costume distinction.

Very funny is the opening of the show when the Fox News Reel is travestied. It is an entirely original conception for a musical show. The wedding of Max Oatler and Tillie McOilleck (obviously Max Ober and Matilda McCormick) was screamingly funny in it.

The "Jewel Shop" scene is a riot of scintillating beauty. Probably the most startling is the last set in this scene, the tiara. The costumes representing the sapphire and ruby coming next in beauty. Why is it that invariably we hear pearl pronounced per with an ugly burr on the r, these mispronunciations are common and ruin many a good song or line. Much more attention should be paid to this detail.

Dazzling is the Indian scene showing Manhattan in the 17th century. The costumes are of vermillion and gold and get away from the same old thing.

Winnie Lightner knows how to wear her clothes. A roguish personality with the ability to get her songs over has this good looking girl. Her appearance would be enhanced mightily by having her hair bobbed in a different style. The present bob gives a bad line to her profile and looks incomplete. The flesh colored gown she wears for her specialty is diaphanous and graceful. It has a tight fitting bodice with a full skirt. As the wayward wife in the Moscow Players bit, a brilliant colored Russian peasant dress suited her unusually.

Johnny Dooley is doing something different in comedy and doing it in the most artistic fashion. Especially well drawn is his Peter Stuyvesant character. Kind of miss his dancing. Tom Patricola as Archibald in "Romeo and Juliet" dances his way into a big hit with his guitar. At least it looks like a guitar (maybe it's a phoney uke).

The "Mirror" number is well fitted in green and pearls and large picture hats. This mirror effect has been done a number of times. The originator was Schwartz, a number of years ago he called it "The Broken Mirror," and did it as a vaudeville act.

"The Life of a Rose" had no reason for being. The large rose in the centre of the stage was very ugly and obviously prop. The song itself is like a thousand others.

The laughing finale of "Scandals" is contagious and really wasted, coming so late. The entire company laugh this number corkingly.

Dorothy Phillips in the "Slander the Woman" picture is charming and convincing. How remarkably trim she looks in her shooting outfit. So few girls look well in riding breeches or knickers. Yet they seem to be rushed and mostly by the ones who cannot wear them. Three-quarters of the wearers don trousers through affection as for ordinary walking they are not a whit more comfortable than a sensibly lengthened skirt. But Miss Phillips needs them in the wilds of Hudson Bay. Her skating suit of light cloth edged with white caracul is very sweet and fits snugly. A velvet afternoon dress with Lord Fauntleroy lace collar and cuffs made the wearer look childish and pretty. Miss Phillips wears a very modern dinner dress of silver cloth trimmed with pearls and pearl tassels.

Mayme Kelso was well gowned in the court room scene. Miss Kelso's comedy is quite a factor throughout the picture. She never overdoes. A good make up is the butler's, seen only for a fleeting moment.

This picture carries a genuine atmosphere of the wilderness. Its photography is fine and clear, particularly the snow scenes. The shawl of Miss Kelso and the open neck of Miss Phillips' woods costume look hardly warm enough for a trip from Montreal to Hudson Bay.

Just another example of self-sacrifice and loyalty of members of the theatrical profession was demonstrated Sunday night, one of the hottest nights of the summer, by people who probably gave up a day at the beach to appear at the benefit at the Harris theatre. The theatrical and newspaper professions go hand in hand in their charity toward their stricken comrades, and the unfortunate in any other walk of life. They never have been known to refuse to give the helping hand either to the individual or their country.

The Palace program Monday evidently was switched before the matinee. Moran and Mack, scheduled to hold fourth position, appeared next to closing, and Leedom and Stamper, programed next to closing, held the second place. Considering the early position, the latter act contributed the only comedy touch of the bill, with the exception of the next to closing act, which secured second honors.

Edna Leedom, although she kids good naturedly about her thinness, is not a bit too thin, and looks avelte in all her clothes. The tan opening gown is good, but the fichu effect is too long for Miss Leedom's figure. It could be shortened to advantage. The act would be more comprehensive to the audience if Mr. Stamper would speak louder. In these summer months when all possible exits are open, if not in the auditorium, at least back stage, the alien noises of the street tend to distract the hearing of the audience. Hence a special effort should be made on the part of the performer to enunciate clearly and exaggerate tone. Mr. Stamper should have gone back a little when playing his hits. Some of his best were his earliest.

The second dress of Miss Leedom is an attractive model, following Tudor lines as to skirt, with an irregular line at bottom of the skirt. The fabric is closely studded brilliants. The powder she uses seems a trifle too white and does not blend readily with her hair and rouge. Miss Leedom was evidently singing over a cold.

Three chic trauette gowns were worn by the girls in Singer's Midgits. One a gray trimmed in red and black, was a good looking model. While this is a novel and pretty act, it is far too long for the Palace, and tired out the audience. Close cutting would be a decided benefit to this unique entertainment. The minute prima donna of the company sings with artistic assurance, wears clothes well and only came a cropper when she sang "Eli-Eli." Her rendering of the classic was good, but vaudeville audiences do not want to hear church hymns. Who can blame them? "Eli-Eli" is about as attractive in vaudeville as Verdi's "Requiem Mass" would be, and as suitable. A good little horsewoman is the rider of the high school pony in the cowboy scene. What a relief to see a girl side saddle for a change.

A very fetching picture the female contingent made in their exaggerated revue costumes. No "Poodles" girl looks lovelier than these little artists. The "Legend of Lady Godiva" was very pleasing to the eye. Lady Godiva herself looked the beautiful heroine and the maneuvers of the 15 knights were accurately done, while their nickel plated mail and gray satin gave a brilliant touch to the finale.

Irving Fisher opened the second part. He is singing better than ever. Mr. Fisher has a nice way of standing when delivering his songs. It is a three-quarter view and extremely masculine. His best is the first, written by himself. As Mr. Fisher is of pleasing appearance, we must protest against the suit he wore at the Monday matinee. The sleeves and coat are not well fitted, and tend to make the wearer look heavy and he isn't.

Harry Green's "Cherry Tree" is still holding its own, though it is about time it's clever actor found a new medium. Florence Johns looked the cherished wife to perfection in a conservative white satin beaded dinner gown, made in graceful lines. Her hair was nicely groomed.

Jane Novak in "Divorce" at the Rialto, has more close-ups than any star seen this season. It is a decided mistake, growing too frequent of late. The public care more about the action of a scene than a profile. The titles in this picture are very "Laura Jean Libbyish," and often held too long, another padding scheme of picture-making. Miss Novak looks her best in a plain black crepe dress with Mandarin sleeves. Summery and quaint is the Rialto in its eretonne covers and drapes.

JUDGMENTS

(The first name is that of the judgment debtor; creditor and amount follow.)

Blaney Producing Co., Inc.; Rivoli Holding Co.; \$2,756.85.
Harry Cahane and Ernest De Journe; N. Burkan; \$355.97.
Nathaniel Eastman; Theatre Art Magazine; \$199.18.
Glenn Hunter; A. L. Libman; \$2,040.62.
Amusement Releasing Corp., St. John Letter Co., Inc.; \$61.48.
Orpheum Theatre Co., Inc.; City of New York; \$45.98.
Clover Gardens, Inc.; D. Sherbe; \$7,201.12.
William K. Ziegfeld; E. Kirchberg; \$800.20.

Satisfied Judgments

Elizabeth A. Reilly; Waterson, Berlin & Snyder; \$606.71; July 27, 1922.

INCORPORATIONS

New York Charters

Gardiner Amusement Corp., Amsterdam, \$10,000; F. L. and A. M. and M. F. Gardiner, (Attorney, R. H. Wever, Oneida.)
Webster Theatre, Manhattan, pictures, \$20,000; H. Suchman, J. Rosenthal, F. Berger, (Attorneys, Suchman & Samuels, 1540 Broadway.)
Dayco Corp. of New York, Manhattan, pictures and machines, \$15,000; S. I. Sionim, I. Goetz, D. Merenstein, (Attorneys, Goetz & Jacoby, 15 Park Row.)
Capitol Scenery Studios, Manhattan, scenery, \$5,000; F. Phillips, J. Bernheim, M. F. Greenstein, (Attorneys, Eisenberg & Eisenberg, 1475 Broadway.)
Lillian's Theatre Corp., Brooklyn, pictures, \$6,000; L. Lillian, L. Schimkowitz, L. Wertheim, (Attorney, C. Weinblatt, 320 Broadway.)
Spencer Williams Music Co., Manhattan, \$10,000; S. Williams, M. J. Kortlander, F. E. Jacobs, (Attorney, I. L. Rosenberg, 55 Liberty street.)
Uplift Amusement Corp., Queens, \$75,000; T. Gutman, H. Gaba, M. Singer, (Attorneys, Levy, Gutman & Goldberg, 277 Broadway.)
Case Pictures Corp., Yonkers, films, \$15,000; I. Kaplan, B. Cohen, (Attorney, M. Lesser, 366 Madison avenue.)

Delaware Charters

Madison Productions, Wilmington, plays, \$10,000, (Corporation Trust Co. of America.)
Al Jolson, Wilmington, conduct photo plays, (Corporation Trust Co. of America.)
National Slide and Film Co., lantern slides and films, \$50,000; Chas. V. Holmes, Herman L. Kats, James A. Sipe, Pittsburgh, Pa. (Capital Trust Co. of Delaware.)

Designations

Principal Pictures Corp., \$100,000; representative, I. M. Lesser, 1540 Broadway.
American Motion Pictures Corp., Delaware, 30,000 shares preferred stock, \$100 each; 30,000 common, no par value; active capital, \$3,000,000; representative, W. H. Barr, Buffalo.

Maine Charters

Tremont Amusement Co., Bangor, Me., picture business; capital, stock, \$10,000; directors, Samuel Shultz of Boston, Mass., M. L. Abbott and Howard M. Cook of Bangor.

Connecticut Charters

Pleasure Beach Park Co., Bridgeport, Conn.; parks and places of amusement; capital, \$100,000; incorporators, F. W. Pearce, Detroit, Mich.; S. N. Schnee, Bridgeport, Conn., and William E. Nevard of Stratford, Conn.
Grand Amusement Co., Hartford; capital \$5,000; incorporators, Philip Smith of Brooklyn, Mass.; Ray E. Merrill of Hartford; George F. Hanrahan, Unionville, Ct.

Illinois Charters

Synchro Song Film Co., 139 N. Clark; \$10,000.
Ned Norworth, 190 N. State, Chicago; \$5,000; sheet music.

Massachusetts Charters

Bryant Washburn Productions, Inc., Boston; pictures; capital, \$50,000; incorporators, John J. Delany, Brookline, Mass.; Margaret F. Boyle, Harry L. Michaels, Boston, and Edith L. Johnson of Everett, Mass.

Elcott Dexter Productions, Inc., Boston; pictures; capital, \$50,000; incorporators, John J. Delany, Brookline, Mass.; Margaret F. Boyle, Harry L. Michaels, Boston, and Edith L. Johnson of Everett, Mass.

Island Park Amusement Co., Boston, capital \$50,000; incorporators, Margaret Ryan, Atlantic; Thomas J. Paradis, Boston; George L. Descheneaux, Watertown.

The Bay State Exposition Shows, Inc., Boston, amusements, capital \$50,000; incorporators, Charles Metro and Thomas Metro of Boston; John Kilonis and Thomas Kilonis of Norfolk, Va.

Cosmopolitan Film Distributing Co., Boston; moving pictures, capital \$50,000; incorporators, Nathaniel P. Goodman, New Haven, Conn.; Ernest F. Blodgett, Melrose, Mass.; Robert W. Cobs, Dorchester, Mass.; George S. Chamberlain, Malden, Mass.; Frank W. Kallom, Melrose, Mass.

SPORTS

Western sports championships, better known here as rodeo contests, will be an annual event in New York. That is provided for in the agreement of Tex Austin with Col. T. H. Huston, owner of the Yankee baseball stadium, where a 10-day meet will be staged August 5-15, when the toplineers in roping and steer bulldogging are to compete.

The rodeo here will double the size of the western contests where the maximum program is carried out within five days, while most meets are of two and three day length. There are 100 rodeos in which recognized prize money is contested for in a season in the west. The oldest annual meet is held at Cheyenne, which this summer will hold its 27th competition.

The growth of western sports contests in the west has been as rapid as indicated here last winter when the first events of the kind were staged at Madison Square Garden. Attendance then amazed showmen who did not understand the program was composed of actual contests. Cheyenne is a town of 12,000, but its rodeo draws a gate of 40,000 daily. It is stated that half the patronage comes from persons living east of the Mississippi. Being the best known meet, Cheyenne dates its contests at the height of the auto touring season. At Dewey, Okla., records show as high as 50,000 people attended July 4, yet the town holds but 4,000 inhabitants. At Pendleton, Ore., away from the beaten paths, a rodeo drew 55,000 people in three days, although it was only the third annual event. Top admission to the grand stand at Cheyenne is \$2.50, which is higher than the general top scale arranged for New York.

The east has somewhat popularized the term "rodeo," which is a Mexican word meaning round-up. A few of the western meets use the term, but other titles apply too. "Frontier Days" is the name given the Cheyenne events. The contests there are conducted under the auspices of the city and the profits are devoted to public improvements. "Cowboys Reunion," "Round-up" and "Stampede" are some of the other names used. When Austin came east last winter he chose one of the latter names, but the Argentine Association, which bought all the boxes and resold them at a profit, desired a short name for publicity purposes and rodeo was selected.

The late Teddy Roosevelt did much to promote the western sports game. Most of his famous Rough Riders came from the cattle country of New Mexico and after the Spanish-American war there were frequent rough rider reunions. Later the annual meeting was changed to "cowboys reunions." At Las Vegas, N. M., the first association, owned and operated by cowboys, was formed to conduct annual contests. The origin of the rodeo, however, dates back at least two generations. It was the custom for the leading ropers to be gathered together for the purpose of picking out steers and horses in the various ranges. When the party reached a railroad a pool would be formed and money prizes competed for in roping and bronco riding and "busting."

At the time Jack Britton lost the welterweight boxing title he held so long to Mickey Walker Britton told those close to him it would take six months to get back into form. No one believed it would be possible for the great left jab artist to turn the trick. Even his manager doubted that Jack would put on the gloves again except for minor engagements. It was accepted that Britton was washed up because of his age and his 500 ring battles.

Yet a couple of weeks ago Britton amazed the fistie word by going against Solder Bartfield. While the latter is no wonder, he is far from the rating of a set-up. Jack had the soldier in trouble twice. Once he punched Bartfield to the canvas, and Britton later said he could have put him out. Perhaps a long-standing friendship between the men accounted for Jack not sending in the K. O.

Now it is stated by Dan Morgan that Britton is ready to take on the leading contenders for the title, including Ward and Paul Royle, and if he can defeat them will go against Walker in an attempt to win back the crown. Morgan claims Eddie Shevlin, the shifty Boston welter, has refused to meet Britton, but there is a reason, for Jack once knocked him out. It is claimed that Britton is "only 38," but there was

plenty of talk around that the veteran title-holder had forgotten a few years. Boxing managers, however, say the age limit regulation is more or less a technicality, for the reason that it is a matter of condition more than years which the boxing solons are concerned with. If Britton stands up against the others as he did with Bartfield it would not be surprising if he battled for the prouder honors during the coming winter. At that he has a good chance for the title in New York, since Walker is in bad with the commission, which has hung the championship on Shade.

Something went wrong on Tex Rickard's bid for the fighting privileges within the Yankee Stadium, for he is out and Jimmy Johnson is in. Johnson and Rickard are arguing who is to meet Benny Leonard first. Rickard claims Leonard should meet Charlie White because of a cancelled bout carded for Madison Square Garden last winter. Johnson is going ahead with a match between Benny and Lew Tender. The latter match is the real goods, but a fuss with White would also draw heavy money despite that Curllie's last date here resulted in a fine pasting from the squat Rocky Kansas. Leonard has beaten them both, yet for some reason White thinks he can beat Benny and would try his best. White knocked Leonard through the ropes at Benton Harbor right before Benny climbed back and dropped the Chicagoan for the count.

Rickard seems to have a proprietary right to the big arena at Boyle's Thirty Acres in Jersey, and there he will stage the Willard-Firpo bout. He also has the New York Velodrome, but it is not large enough for the big scraps. Not having the Yankee park, it is said, he will enlarge the Velodrome, giving it a capacity of 60,000, as against the present approximate 26,000. Plans drawn provide for raising the tiers at the bike track.

There are four open-air arenas in New York this season in addition to the Jersey City plant. The largest in capacity next to Boyle's Thirty Acres are the two major league ball parks, with the Velodrome ranking next. Across the 59th street bridge the Queensboro Club has an arena with a capacity of about 7,000.

A tentative match that is arousing interest in theatrical circles is one proposed between Davey Jones and Charley Glaser, featherweight, Johnny Collins, the Keith booker, is Jones' manager, while Glaser is handled by Frank Clark, the Chicago representative for Waterson, Berlin & Snyder. Both boys have a large theatrical following through their managers, and the bout is on the fire. It will probably be pulled as a semi-final to one of the Polo Ground shows. It will be a West vs. East proposition and should draw from theatrical circles.

Jones has boxed twice on local cards, putting up sensational battles on each occasion. Glaser has held his own with Mike Dundee, Billy Levine, Jimmy Dennis, Peeewe Kaiser and Joey Sanger. He stopped Dennis in two rounds and boxed a draw with Dundee. Glaser is known as "The Pride of Tin Pan Alley."

Something of a "freak" is promised through the routing of a long distance run between New York and Portland, Me., by Samuel A. Johnson, a physical culture enthusiast, who recently completed a non-stop run from Philadelphia to New York. Johnson is 47 years of age and a Bernarr MacFadden devotee. The "run" is to be accomplished under the auspices of the MacFadden system as a circulation builder for their magazine. A theatrical advance man, Ben Kraus, has been engaged to work up the interest in all of the towns along the route from New York to Portland and to handle the publicity for the "run."

A. B. "Ab" Hermann, captain of the crack Colgate team the past season, who was supposed to have signed to play this summer with Larry Doyle's independent team in Glens Falls, has been taken by the Boston National League Club. Kinney, star pitcher; Barnes, star catcher, and O'Connor, crack shortstop of the Maroon, are playing with Glens Falls.

Willie Ritchie, former lightweight champion, is coming back into the limelight via vaudeville on the coast. Ritchie will do training stunts with a sparring partner in connection with 450 feet of film.

BARRY & WHITE
McNally Kelly & D
Jean Granger Co
(One to fill)
2d Half
Page & Green
Corinne Arbuckle
Schaeffer W & O
Foster & Seamon
Graser & Lawlor
TORONTO
Youngs St.

AGNES—CHAS.
FINLAY and HILL
in "Vodvil a la Mode"
with ENRICO CARUSO SBORDI

GUS SUN CIRCUIT
BUFFALO
Lafayette
J. Ander Girls
Adams & Thomas
Clifton & DeLuxe
(Two to fill)
CORTLAND, N. Y.
Cortland
•Smith & Stritt
•Alice Remsen
•Eaton Trio
GENEVA, N. Y.
Emple
•Smith & Stritt

PANTAGES CIRCUIT
TORONTO
Pantages
Gen Planno Co
Conroy & O'Donnell
Clark & Storey
Ruel & Elton Co
Hampton & Blake
Chas Ahearn
HAMILTON, CAN.
Pantages
(30-5)
Gintaro
Harry Coleman
Kliner & Reaney
La Petite Revue
Fein & Tennyson Co
CHICAGO
Chateau
(1-4)
The Cromwells
Herman & Briscoe
Dalton & Craig

DENTIST
Prices within reason to the profession.
DR. M. G. CARY
N. W. Cor. State and Randolph Sts.
Second floor over Drug Store
Entrance at W. Randolph St. CHICAGO

LES GELLS 3
Ben Barton Revue
MINNEAPOLIS
Pantages
(Sunday Opening)
Passing Parade
Fred Ardath
Betty Byron
Yoshi
Burton Sisters
EDMONTON, CAN.
Pantages
Wilfred Dufosse
Francis & Day
Alex Opera Co
Dobbs Clark & D
Dixie to B'way
CALGARY, CAN.
Pantages
(2-4)
Selbini & Nagel
Penszetta & Gray
Aleko
Clark & O'Neill
Canadian Vets
SPOKANE
Pantages
(Sunday Opening)
Prevost & Goulet
Leona & Zippy

HENRI MARGO
assisted by
MARGARITA MARGO, ARDATH DE
SALES and HELENE BETH
Direction EAGLE & GOLDSMITH

Yvette
Grew & Pates
Corri's Animals
SEATTLE
Pantages
Winton Bros
Jones & Sylvester
Latell & Vokes
Powell Sextette
Foley & LaTour
Roy & Arthur
VANCOUVER, B. C.
Pantages
Petraims
Nay Brothers
Cason & Klem
Georgia Minstrels
BELLINGHAM
Vaudeville
(2-3)
Ziska
Uls & Clark

OGDEN, UTAH
Orpheum
(2-4)
Allen & Telle
Princeton & Vernon
Dummies
Nan Halperin
Pasquall Bros
DENVER
Empress
De Lyons Duo
Burke & Betty
Ned Norton Co
Regal & Moore
Reno Sisters
Hori Three
COLO. SPRINGS
Burns
(2-4)
(Same bill plays
Tucson 5)
Togo

OMAHA, NEB.
World
(Saturday Opening)
Equill Bros
Chick Supreme
Ross & Roma
Lewis & Norton
Bob LaSalle
Joe Jackson
KANSAS CITY
Pantages
Hoop Vernon
Dewey & Rogers

WYOMING DUO
Ubert Carlton
C & T Harvey
Mathews & Ayres
Byron Bros Co
WASHINGTON
Strand
Lucy Gilette Co
Hidden Voices
Herbert Denton Co
Nelson & Parish
Kee Tom Four

DAVIS & MCCOY
Harvard Holt & K
MEMPHIS
Pantages
(Sunday Opening)
Schepps Circus
Tony & George
L. Burkhardt Co
Chas Howard Co
Hubbells Bros
INDIANAPOLIS
Lyrie
(Sunday Opening)
LaDora & Beckman
Rogers Roy & R
Cave Man Love
Bert Waiton
Bododas
Hickey Bros
COLUMBUS, O.
James
(Sunday Opening)

WESTERN VAUDEVILLE
CHICAGO
Academy
1st Half
Meyer & Nolan
Wm Hal
(Others to fill)
ST. LOUIS
Grand
Bento Bros
R & B Hall
Gilette & Rita
Bergman & Seamon
6 Musical Noises
Galletti's Monks
Fair of Deuces
Tabor & Green
four Tamakls
SKYDOME
Murray & Bartoa

BOB MURPHY "and"
suggests for your summer vacation
Bingham Beach, South Royalton, Vt.

ABERDEEN, S. D.
Orpheum
•The Gregoris
•Sterling & Gold
Otto & Hammer
(One to fill)
DES MOINES
Riverview Park
Murray's Beauties
F'w'ith & Francis
Freehand Bros
(Two to fill)
FARGO, N. D.
Grand
The Gregoris
Sterling & Gold
Otto & Hammer
(One to fill)
2d Half
Gordon & Joyce
(Three to fill)
GD. ISLAND, NEB.
Majestic
Al Barnes Co
(Two to fill)
2d Half
Fairman & Furman
Sweet & Hill
GD. FORKS, N. D.
Orpheum
George & June
(Three to fill)
KAN. CITY, MO.
Globe
F & M Collins

LA VOLAS
Jack Doran
Oklahoma Poor
Little Clidefella
& Tranger Band
(One to fill)
DETROIT
Regent
Santiago Trio
Rose & Roma
Steve & Green
Morin Sisters
Verdon & Perry
Hannaford Family
Miles
Lumars
G & E Parks
Carlson Sisters
Sherman Van & H
Valletta's Leop'ds

something the general public has been shouting for.
The hint was circulated this week that the Couthoul offices were behind the move to have the law passed in order to drive out of business the independents. This is known to be far from the truth. The Couthoul offices have been caught in the net of the new law as strongly as the independents.
The upshot of the situation may bring a Central Ticket Agency to Chicago. Something has got to happen because the Devers administration means business, and with the word out that it is impossible for lobbyists to reach Mayor Devers on behalf of the "specs," it looks as if the time has finally arrived for the full showdown of the whole Chicago ticket scalping game.

STOCKS
(Continued from page 14)
ley, opened the summer season at the Jefferson, Portland, Me., Monday, with "It's a Boy."
"The Bad Man," with Holbrook Blinn, is in its eleventh week at the Majestic, Los Angeles, with no end of the run in sight.

The Campbell-Duncan Players at the Grand, Toronto, have closed after three weeks.
The Nat Burns-Edwin Casper stock at the Maryland, Cumberland, Md., is reported closing July 7.
Isabelle Lowe has been signed for a stock starring engagement with the Saenger Players, New Orleans, commencing Aug. 6.
The stock at the Academy, Richmond, Va., under the management of Jake Wells, closed Saturday, due to excessive heat. The temperature was 104 on the closing day.
The Harder Hall Players have taken over Keith's State, New Brunswick, N. J., and are soon to begin presenting their repertoire there.
The light opera stock under the management of J. Humbird Duffy closes at the Century, Baltimore, this week.
The Keith stock at the Alhambra, New York, closes July 7 with the musical piece "The Gay Young Bride."
Florine Farr, stock leading woman, has purchased a beauty parlor in Springfield, Mass.

FORGERY ARREST
(Continued from page 12)
pay the rent of a rehearsal hall. Harris says he gave the check to Grisman to pay Hart.
Hart's affidavit denies ever having made any loan to Grisman, adding that his signature as the endorser of the check is a forgery. Grisman is charged with having forged the endorsement and cashed the check.
Grisman was taken first to the West 47th street police station and then to the 80th street station. He will be arraigned this (Thursday) morning.
Grisman was formerly treasurer of the corporation and Jack Goldberg was also an officer. Both were ousted by the board of directors. It is also stated by George Wolf, attorney for the Harris interests, that both arranged with employees of the corporation to turn back part of their salaries; also with Eddie Hunter, the book writer, to "kick back" a share of his royalties.
Harris is said to have sunk \$75,000 in the production, although he is said out with the intention of "angeling" only to the extent of \$5,000 last October. But between October and April he has invested 15 times that amount. The show, after a disastrous try at the Times Square, after paying the Selwyns \$16,000 cash in advance as guaranteed rental for four weeks, is now "in" for a summer run at the Lafayette, in Harlem's colored belt. It is reported doing excellent business.
Harris is an alumnus of the University of Michigan, where he was captain of the football team and president of the senior class, gave up a lucrative law practice in Newark, where he and his brother, William, a Yale man, were among the foremost bankruptcy lawyers, in order to essay a flier in the show business.
Harris is now in personal charge of the show. The charge against Grisman was Harris' decision to single out one instance of an alleged number of abuses and mispractices and proceed legally on it.

EQUITY FORCES CARROLL
(Continued from page 13)
another leaf taken out of the White Rats' book. When the White Rats' strike was on every one who paid dues or got out on the firing line and rendered services that practically ruined them in the show business had "gold bars" or "service stripes" stamped on their dues cards.
Early this week the lineup for the show as to principals was Peggy Hopkins Joyce, Joe Cook, Dorothea Neville, Roy Gulst, Harry Burns, Jimmy Duffy, Loretta Marks, Jack Patton, Irene Riccardo, Margaret Davies, Gertrude Lemon, Claire Elgin, Charles Senna, Carlina Diamond, J. Frank Leslie, Josephine La Voie, Lester Lane, Dorothy Knapp, Rekoma, Alexanders, Sam Hermann, Delmore and Lee, Calahan Brothers, Zeller Brothers and Al Thomas.
There will be 24 show girls in all, the 12 that walked out returning and the 12 new ones remaining. This will also be the case with the boys, of whom there are now 24. In addition there will be 44 dancing girls in the show.

ENGAGEMENTS
Olive King Harding, "Passing Show" (1923).
Richard Carlisle, "Swanee River."
Margaret Davies, "Vanities of 1923."
Joe Morton, Valodia Vestoff, Lewis "Frolie."
Anne Mason, Alphonse Ethier, Clifford Brooke, director, "James J. Mulholland and Wife."
Patricia Louise Barclay Riordan, Frances Simpson, Ilsa Bloode, William Post, Cheney's "Jitney Players."
Alison Skipworth, "Take a Chance."
Lolita Robertson, "James J. Mulholland and Wife."
Barbara McCree (daughter of Julie McCree), "The Passing Show."
Jack Patten and Loretta Marks, "Vanities of 1923."
Bertram Harrison, director, "We've Got to Have Money," formerly "Brains, Inc."
Sidney Blackmer, J. M. Kerrigan, "Scaramouche" (film).
Carlotta Monterey, Edith Tallaferrro, Marie Nordstrom, Masters and Kraft, Cy Plunkett, Mellsande, "Fashions of 1923."
Marion Mears, James Dyrenforth, Theodore Westman, Jr., "Wise Youth," Jeanne Marie Durant, Ted Lewis' "Frolie."
Madge Kennedy, Luella Gear, "Poppy."
Lomas Troupe, for Lewis' "Frolie."
Gertrude Vanderbilt, "Battling Butler."
Buddy Doyle, for Century Roof show.
Paul Decker, in Hartley Power's role in sketch "Doubt," Power leaving to join "Seventh Heaven."
Kenneth MacKenna, "Simon Called Peter."
Leon Gordon, director "Pansy."
Billy Blythe, "Vanities of 1923."
Flora Finch, "Brains, Inc."
Heien Bolton, Jane Taylor, Ted Lewis' "Frolie."
Ted Lewis' "Frolie" (complete) opens at Shubert, Boston, Aug. 4; Julius Tannen, Lillian Lorraine, Lovey Lee, Joe Morton, Jane Taylor, Lomas Troupe, James Coughlin, Capman and Capman, Nan Decker, Emmett Calahan will manage and Allen Foster produce the numbers.
Helen La Vonne, with "Fashions of 1924."

NEW ACTS
Marlon Gillan (Musical comedy) and Harry Nelson ("The Man Hunt"), singing and talking two-act.
May Lorimer and Pat Morlarity in "The Trouseau."
"Bliss of Sun Showers" from production of that name, with Harry Delf, Kenney and Shelby and girls.
Carl Francis and Billy Rand (Rand and Mignon), two-act.
Lew Cantor has taken over the Moore & Megley acts.
Dick Milloy (Milloy and Keogh) and John Connery (Beatrice Morgan and John Connery) comedy skit.
"The Glriton Girls" (4), bicyclists, acrobats, singers and dancers.
"I Know Women," sketch, with Glenn Anders, Augustus Minton, Harry E. English, Jane Hopkins and Mildred Southwick.
Silverstone Four, colored male quartet.
"Here Goes the Bride," featuring Beth Varden.
J. Q. Hooley has been appointed resident manager of the Rialto, St. Louis (Junior Orpheum), succeeding Harry Earle. The appointment is effective with the reopening of the Rialto in August.

OBITUARY
(Continued from page 7)
In the John Barrymore production of "Hamlet." He won special recognition for his portrayal of Secretary Seward in John Drinkwater's "Abraham Lincoln."
JOHN J. CARLIN
John J. Carlin died June 25 at St. Peter's Hospital, Albany, N. Y., after an illness for over a year. The deceased had been stage manager of Proctor's Grand for eight years and stage manager for F. E. Proctor in Albany for over 30 years. He followed Proctor when the latter purchased the Leland, Albany. Mr. Carlin having been associated with Mrs. Leland in the management of that house. Two daughters and two brothers survive. The death of Mr. Carlin leaves three surviving charter members of the Albany lodge of Elks.
JOHN FRANCIS MARR
John Francis Marr, 70, died two weeks ago at his home in Portland, Maine. In his youth Mr. Marr was a well-known buck and wing and clog dancer. He was the father of Paul Marr, for many years connected with the Ringling Bros.-Barnum-Bailey shows, and of Ray Marr, appearing in musical shows. A wife and four other children survive.
WILLIAM A. WHITTAKER
William A. Whittaker committed suicide Tuesday afternoon (June 26) by jumping off the wall at Battery Park, New York. The deceased was an actor of long experience. His last engagement was with the Bushman and Bayne vaudeville turn. He was 80 years old.
The body was removed to the morgue where it was claimed for burial by the National Vaudeville Artists.
JOHNNY MURPHY
Johnny Murphy (De Angeles) well known minstrel, died in Philadelphia June 26, following an operation at the German Hospital for gall stones. Mr. Murphy, 68 years old and a brother of Jefferson De Angeles. He has been identified with minstrelsy for half a century. For the past 30 years he has been producing minstrel shows at the Steel Pier, Atlantic City.
WILLIAM H. BRIGHAM
William H. Brigham, noted through New England as a band and orchestral leader and a chorister, died recently at his home in Marlboro, Mass. He was 70 years old. He is said to have been the first leader to introduce a singing orchestra.
PATRICK McDONALD
Pat McDonald, aged 78, a retired scene builder, died of asthma June 23 in New York. He had been living at the Elks Club, No. 1 lodge, for the past 10 years. A son, Bernard McDonald, also in the theatrical production field, survives.
Henry Pierson, aged 67, superintendent of the Earl Carroll theatre, New York, died June 20 at his home in Elmhurst, L. I. He had been suffering some time with hardening of the arteries, the cause of death. The deceased had been in many capacities connected with the show business for over 50 years, having started as a call boy in 1873 at Ford's, Baltimore. He developed into a great character actor, supporting Booth, Barrett, McCullough, William Florence and other stars. He was a partner of Howard Hall in the production of "The Man Who Dared," and also an intimate of John Stetson. No man had a wider circle of acquaintances in the theatre world. His wife (now his widow) was the original Minna in Joseph Jefferson's "Rip Van Winkle." Mr. Pierson had been employed at the Carroll since before it opened.
The father of Jack H. Fauer, the vaudeville agent, was killed by a motor truck June 21 in Jamaica, Long Island. The accident occurred in the morning with death occurring the same night.
Mrs. Alice Frances Owen, 50, an actress in her early life, was run down and killed by an automobile at Lake Shore Drive and Goethe street, in Chicago.
Morris Rosenfeld, foremost Yiddish poet of the ghetto sweatshops, died June 21 at his home in the Bronx, aged 60. Over 20,000 people attended his funeral.
Fox's Lynbrook, Lynbrook, L. I., closes this week having been open less than two months.

ILL. "SPEC." BILL
(Continued from page 11)
they could procure these sought for seats without the box office staffs still working close with the "specs," the fathers of the new law are determined to ferret out. Besides seeing to it that the new law was hurriedly passed, the instigators are reputed to be up on their toes to see that inside workings between the loop theatres and the "specs" are broken down.
It's a wise bunch which is back of the new bill. Theirs have been disappointment at the box office windows prior to their present occupation as office-holders, and the whole situation looks like retaliation on the theory that it will be good vote-getting since the situation is

EDDIE BORDEN
Night in Spain
Jack Strauss
Hedley Trio
TACOMA
Pantages
Adams & Dog
O'Meara & Landis
Melody Maids
Youth
Downing & O
La France Bros
PORTLAND, ORE.
Pantages
Lewis & Brown
Knowles & White
Harry Downing
Baron Clark
Long Talk Sam

PALISADES PARK

Schenck Bros. resort perched at the peak of the lower Jersey Palisades hundreds of feet above the Hudson river and overlooking the upper end of Manhattan, has the king pin location for a summer park. Its situation as a place of hot weather recreation is ideal. The management has capitalized this detail of the enterprise, for it is exploited elaborately in all kinds of billboard stands up to the 56-sheet from one end of New York to the other.

This year the place has been renovated from the gate to the furthest concession and is spotless and orderly. The huge swimming pool is the big attraction, but even at this early season the general amusement features have a tremendous draw, not only from the New York side but from the surrounding districts of New Jersey. All the trolley lines of the northern part of the state pass close to the gate, and within 15-minute journeys there are well-to-do suburban communities like Englewood, Hackensack and the residential groups around Tenafly.

The place is splendidly run and maintained in modern style, but the kind of transportation provided by the Public Service Corp., which stage manages the northern counties must be a severe handicap to the progress of the property. The trip from upper Manhattan to the park ought to be an enjoyable experience on a warm evening, but the car lines furnish a service that makes it a task to daunt the hardest tripper. The cattle pen herding in the Ellis Island has nothing on the traffic system at Edgewater where the ferry crowds en route to the hill-top cars are discharged.

Seven or eight hundred people are put ashore through the ferry house and run between narrow side walls to a crude car barn where they must wait in line to go through the trolley lines to the hot rider platforms. The car service is woefully inadequate and the crowding is disgraceful. Last Saturday night it took one couple from New York exactly 24 minutes to accomplish the three-minute trip from Edgewater landing to the park gate.

A perspiring conductor, who had been trying to handle crowds for four hours was in a quandary when threats and pleadings failed to get twice as many people into the car as it should have held, the car was stopped until the victims were packed far enough into the aisles so the doors could be closed. The traffic men say this condition prevails from noon in the afternoon until 10 at night on busy days, but the service is not improved. The Public Service Co. has a strong hold on local politics and enjoys remarkable privileges. They don't permit jitney men to operate from the Edgewater landing and they have a soft monopoly on the stiffest fare from the shortest distance around this section. Eight cents is the fare for the ride of less than a mile.

From the north and west the service is better because it is spread out on more than one line and the crowd doesn't assemble at one spot. The hands of the park people are tied, because any attempt to furnish its own service from the river would bring opposition and reprisals from the trolley lines.

But in spite of the discomforts the park has a tremendous draw from the New York side. The billing features the beautiful swimming pool, one of the best in the east and this has become an institution among the families of northern Manhattan. It is crowded from 11 until the park closes and this feature alone brings in a revenue of more than \$75,000 a season.

The park offers a variety of features to satisfy the tastes of anyone. There is a splendid dance hall where the pavilion type, open to the air on all sides, which has a big play; there are three or four rides of the coaster type, a fine merry-go-round; a complicated "fun house" called "The Third Degree" with a multitude of tricky surprises. The familiar "Street of Venice," a water tunnel ride, and this year there has been added a "Catterpillar," the covered circular novelty that seems to have swept the country since last summer. It gets 20 cents and attracts big play. Besides the paid concessions the park has extended its free circus, a twice nightly show on a picturesquely arranged stage built on the brink of a cliff over the river and flanked on the west with grandstands holding probably 1,000. Saturday evening the stands were at capacity, the park holding probably 15,000.

There are probably a dozen merchandise wheels, mostly of the regulation nail-and-buzzer type, but they do not get the enthusiastic play noticed at Columbia in the same section. Palisades does not seem to go after the crowd on the wheel play in just the same way. On a brief examination the Palisades percentage look rather stronger than the other. For example there is a wheel giving out musical instruments, numbers being sold at three for a quarter. The grade of premiums looks the same, but at Palisades the prizes play against 120 numbers against the Columbia board of 90. In like manner the ten-cent wheels run to 24 instead of 20 numbers, in all

cases the wheel taking an additional 25 per cent. over the player.

The play at Palisades is listless, or was Saturday evening, the grind continuing with sometimes less than half the numbers played.

The Paradise crowd is prosperous looking and orderly but appears to be made no more of young couples looking for the excitement of rides and the family resort atmosphere is less in evidence than at Columbia. It's a brisk spending gathering, particularly on the standard rides and amusement devices and strong supporters of the dance hall.

The refreshment booths are models of neatness and courteous service. The prices are moderate and the materials of good quality and well served. Among this year's additions is one of Evans & Jordan's animal freak shows, a 20-cent show that got moderate play, although why summer amusement seekers should want to look at animal monstrosities is a problem.

The problem for the park people to solve is the transportation from the shore to the gates. As long as it continues in the present shiftless manner it is bound to react unfavorably on attendance from across the Hudson, where the institution's biggest potential public lies. *Rush.*

STOCK-SELLING FAIR

Pottsville, Pa., June 27. The sponsors for the new Schuylkill Country Fair held a stock-selling rally at the fair grounds last Wednesday, when it was reported 2,000 shares were sold.

As a rule fairs projects are financed by business men, but it is expected by spreading stock among all classes greater interest in the annual event will obtain.

The plant will cost about \$500,000, half of which has already been subscribed. The steel frame for the grand stand has been erected. The opening fair is dated for Labor Day.

LARGEST POOL IN COUNTRY

Newark, June 27. Olympic Park expects to open its great swimming pool Saturday. The management has had the greatest difficulty in securing water, and, although wells have been dug to a great depth, they are not yet sure of keeping the pool filled.

The pool is said to be the largest in the country, being 400 by 200 feet. For the opening carnival it is stated that among others Helen Wainwright, Aileen Riggin, Gertrude Ederle and Helen Meany will compete, as will Johnnie Weismuller.

KELLEY'S BULL

Baraboo, Wisconsin, is to declare a general holiday Saturday, Aug. 11, to celebrate the homecoming of John M. Kelley's \$75,000 prize bull, "King Jess Homestead de Kol."

The Pathe people will take pictures for the weekly. May Wirth, who is with the Walter L. Main circus, will repeat her riding stunts done on the prize Kelley bull in the east last season. "The King" will make a tour of the western fairs this summer as an exhibit.

PARK SHOW SUNDAY BAN

Springfield, Mass., June 27. Local authorities, spurred on by the same reform elements behind the film censor bill, have issued an edict against Sunday circus performances in summer parks. The performance at Riverside Park here was stopped Sunday and notice was given that the ban is permanent. Riverside had booked in a six-act bill and advertised it extensively. The show was the basis of a strong advertising campaign to draw people to the resort.

B-B. IN CHI FOR 9 DAYS

Chicago, June 27. The Ringling Brothers-Barnum Bailey Circus will exhibit at Grant Park for nine days starting July 14, giving two performances daily, including Sundays.

The bannermen worked here last week and obtained a couple of splendid locations in the heart of the city. The lithographing brigade began to get in the windows late last week.

3-RING PARK CIRCUS

The experiment with an extended open air show with grandstands and a paid gate is said to have worked out satisfactorily at Dreamland, Newark, N. J. This week the show was spread out over three rings and involved 20 acts besides turns doubled.

Attendance has run as high as 30,000 week-end evenings and nearly twice that on Sundays, according to the statement of the management.

BAZAARS ON SALARY; PERCENTAGES ALL OUT

Greenwich Affair Nets \$40,000 — Nothing Shared — Johnny Keeler Directed

As an evidence that charity bazaars and amateur circuses for charity purposes are being handled on a new basis of efficiency, a custom is gaining ground under which wealthy promoters of such events are taking all financial responsibility, employing professionals on a salary basis and eliminating the percentage plan that formerly obtained.

In the recent case of the amateur circus held in Greenwich, Conn., for the benefit of the Memorial hospital a net of \$40,000 was turned over to the institution funds. Nothing on the ground was handled on the percentage system. Two professionals were engaged at a flat salary to engage such performers as were required to supplement the amateurs. These consisted of several aerial acts and a group of clowns.

Johnny Keeler directed the show and Frank Bowen trained the amateurs for the numbers. The affair was at all times in the executive hands of Mary A. Lanier, a wealthy local resident, who advised with Keeler and Bowen for the renting of the 150-foot top and vied all bills, which were audited and paid with money secured in advance from ticket sales or advanced by the sponsors of the show.

The women who had the event in charge took counsel with the men of their families, who are concerned in important business affairs, and the whole affair was handled like a business undertaking. Numerous carnival promoters had offered to provide the tops and concessions on a split arrangement but all tenders were declined.

ELECTRIC PARK FOLLIES

Midsummer Edition

Kansas City, June 27. It is an entirely new show in every particular that constitutes the midsummer edition of the Electric Park Follies, starting last week, as the entire cast has been changed, new acts introduced and new musical numbers offered. Most managers and directors would have been content with the production that had been running since the season's start, but not Manager Heim and Director Mack. In spite of the fact that the unseasonable weather of the past few weeks had kept many of the regulars from the park and that the opening revenue was still not thousands, the midsummer show went on according to schedule.

The new show is given on a double stage connected by a wide run, which gives opportunity for the working out of novel effects, which Roy Mack has made good use of. "Whoa, Tillie; Take Your Time" introduces a new dancing juvenile, who, with the "Follies" girls all dolled up in pink jazz togs, put over an attractive bit of pep. Miss Sutherland followed with a nut singing and dancing bit that won her a lot of friends.

Mary Ellis, petite blonde, with a big voice, the best heard at the park for some time, sang "A Heart That's Free" to repeated encores. "Harmony Baby" was a real production number, led by Mirth Willis, a little blonde soubrette, the only one of the cast of the preceding show to be retained. This is her second season here. Cuter than ever she looked as she pranced out in a jado and scarlet creation, leading the Dancing Dozen, who for this occasion wore novelty dancing dresses of white, with music notes worked out in black and with music scrolls for head pieces, making a novel appearance and carrying out the title of the number.

Jack Irving followed with "Yankee Doodle Blues," and then came Bold and Townsend in a clever exhibition of fancy stepping, neat and graceful. "The Four of Us," a male quartette, all youthful, put over rag numbers, and the crowd wanted more, but encores are barred here.

Then came the comedy hit of the evening, "The Dumb Dora Blues," by Ferguson and Sunderland, assisted by the Bowery Dancers. The costumes the girls wore—most of them could not be called dresses—are indescribable, but the number is the biggest laughing bit the park has had for several seasons. Prospector and Maret, the "College Athletes," who played ten weeks here last season, the longest ever worked by a similar act, were given a reception on their appearance.

Bold and Townsend gave another happy dancing number, and then came "The Days of Captain Kidd," a pirate number, by Miss Willis and her pirates. This was another production number, with the girls all decked out in bold buccaneer style,

AL. G. BARNES CIRCUS

This is the 14th season for Al G. Barnes' Wild Animal Circus. Starting in 1910 as a small outfit, Barnes has gradually built his show slowly but surely into a big-time organization. The Barnes circus is well known in the west, especially on the coast. The three dates played last week in Elizabeth, Jersey City and Paterson, N. J., brought the show closer to New York than ever before.

It's different from the regulation circus in several respects. There's no acrobatics, aerial or casting acts, or bareback riding. But the number and excellence of the trained wild animal displays more than balances the absence of those three styles of circus turns. There's a novelty combination of musical comedy, and a high school horse act on a large scale, the circus suggestion of the big acts that have held forth in the past at the New York Hippodrome and which gives the Barnes show a big city touch that lifts it out of the category of the regulation touring circus.

Unlike most of the other circuses composed of acts engaged for the season, with the show put together like a vaudeville bill, Barnes owns the whole show, lock, stock and barrel. The trainers are employed by him.

The wild animal features are unusual. They have been for several years with the Barnes show, but this summer Barnes has crowned all past endeavors. Lions ride on the backs of horses, tigers do the same thing; a hippopotamus waddles around the steel cages of a wagon; groups of lions, tigers and South American pumas are in a series of arena displays genuinely bewildering in the variety of specialties offered with the animals and in the speed with which one follows the other.

Three rings, with the arena cage in the center. The other two rings are for trained horses, ponies and animal displays. All are busy every second, with feature act topping feature act.

The Barnes show is a 30-car outfit this year. The big top is 365 feet long and 150 feet wide. The seating capacity is 5,600, with 2,200 reserved seats at \$1.50 top, 1,200 at \$1.25 and 2,200 at 75 cents. The show roster holds 485 people. Seventeen all-steel cages house the wild animals. Besides the circus in the big top there's a couple of side shows, with 25 cents admission to each. Ben Austin is general manager, and Thomas Dawson press agent.

In Jersey City Friday the show did capacity at night and the side shows both did an overflow busi-

ness. There was no matinee in Jersey City Friday.

The Barnes show gets off with a whoop that gives it a whirlwind start. This has a touch of novelty also. It's called "Alice in Wonderland" and has Dot Whitney as "Alice" falling asleep in the arena cage and dreaming the grand entry. It is some grand entry, with 40 horses ridden by expert equestriennes, a ballet in the arena cage by 12 dancing girls all in white and with costumes as spic and span as might be expected in a Broadway show, a prima donna, and Lottie Le Clair, who sings atop Tusko, a giant elephant. This has considerable singing attached to it in addition to the spectacular elements.

There are eight elephants, ranging from the giant Tusko, claimed to be the largest elephant in captivity, to two four-year-old bulls, real baby elephants that stand about five feet high and are about the size of a small chunky horse. The babies are a natural source of delight to the kids, as well as highly interesting to the adults.

Louis Roth is the chief animal trainer. He shows a number of wild animal turns, including one with 11 lionesses and another with 12 Bengals. Among the odd acts are one with an American eagle and a mule, a group with camels and another with trained wild boars.

There are two liberty horse acts with 12 horses in each, with the animals doing the rotation trick perfectly, among others.

Pearl Linde, in addition to appearing as a trainer in a lion and horse display, is also an equestrienne of ability. She leads the closing display, which has 40 horsewomen in the high school and singing ensemble. Robert Thornton is equestrian director, appearing with a number of acts, and Allen King has several wild animal displays in charge.

Among the trainers of a varied list of interesting displays are Nellie Roth, Rita Bellew, Iva Thornton, Kathryn Thompson, Merritt Blue, Mack Label, Jack Cavanaugh, Bert Dennis and Red McKay.

There are 13 clowns, who pep up the show with real comedy occasionally, but there is not too much of anything. That's one of the real assets of the Barnes show—its diversity.

The circus ran two and a half hours. It's a show that could come into New York and, more, hold its own with any that has preceded it. *Bel.*

BARNES BACK TO COURT

Wife Applies for Vacation of Divorce Decree

Los Angeles, June 27.

Alphaeus G. Barnes Stonehouse, better known as Al G. Barnes, circus owner, whose career of late has been punctuated by frequent appearances in court, and who was granted a divorce from his second wife, Sara Jane Stonehouse, former bareback rider in his circus, in Las Vegas, Nev., May 4, last, is due for another inning in court.

Mrs. Stonehouse, who was awarded \$300 alimony monthly and \$1,000 attorney's fees by the Nevada court last month, has filed a motion through her attorneys asking Judge Emmett Walsh, presiding judge at Las Vegas, to vacate the divorce decree on the grounds it was rendered against her "through her mistake, inadvertence, surprise and excusable neglect." She further asks for \$5,500, which she says will be a reasonable amount of expense for attorney's fees in moving for a new trial, moving to vacate judgment and appealing the case.

Stonehouse got the decree on the ground of cruelty, charging that on one occasion his wife chased him into a cage and used a whip on him. Mrs. Stonehouse countered with equally sensational charges.

DIVING GIRLS IN DEMAND

The vogue for swimming pools in summer parks has been followed by a sudden demand for diving girl acts this season. The feature was featured last year by the Johnny Jones outfit, and the others are following the idea. Jones spent \$5,000 for a front for his show and did some heavy billing for the 90-foot dive by a girl.

Another girl did a 75-foot plunge and the two leaders were backed up with a bevy of seven fancy divers. The concession did well at a 25-cent gate.

Under Canvas in Mountains

Sterling Bros. "Uncle Tom's Cabin" company, playing under canvas, is being routed through the Adirondack resort region for the summer.

REGULAR VAUDEVILLE

About August 15, next, Variety will publish

"Variety's" Regular Vaudeville Number

Bringing out the strength, length and breadth of all the vaudeville in this country that can be classed as Regular Vaudeville.

The object of the special number is more fully detailed in the letter below, sent by Variety to Regular Vaudeville managements:

VARIETY

154 WEST 46th ST., NEW YORK CITY June 23, 1923.

Dear.....

Your co-operation is invited and it is wanted in a special issue Variety purposes to publish during August in the promotion and exploitation of Regular Vaudeville.

Regular Vaudeville as Variety sees it is the Vaudeville that has made the playing of Vaudeville a business; that has brought Vaudeville to its present commanding standing; that has made it a field of life-time work for the artists who take up Vaudeville for a professional career.

Variety's Regular Vaudeville Number will be published primarily for the full information of the artist, for knowledge and benefit. It will bring out in detail what Regular Vaudeville has developed into; how it is composed; what it means to an artist; how Regular Vaudeville is a life's work to those who seriously take and intend to stick to it.

Variety's observation of Vaudeville has been of years' duration. You played Vaudeville in your theatres before there was a Variety. In all of the intervening years nothing ever has been published in detail to bring out what an immense business Vaudeville has grown to be.

Variety sees Regular Vaudeville as represented by the membership of the Vaudeville Managers' Protective Association, including Loew, Keith, Orpheum, Pantages, Association, A. & H., Sun, Fox, Poli and circuits of similar calibre. That organization has brought about the amazing play or pay contract, looked upon as good as gold over here now, whereas but a few years ago the British variety contract was said to be the only negotiable actor's contract in the world. The V. M. P. A. play or pay contract rivals it today.

You are one of the leading vaudeville managers of this country who have so greatly contributed in developing Regular Vaudeville into the most substantial and well-founded branch of all theatricals. We think you should be agreeable in making the present status of Regular Vaudeville known to the American professional world and

to the professional world at large. We hope you will agree with us in that.

Variety wants to inform the artists of Vaudeville so thoroughly in its special Regular Vaudeville Number that no doubt will ever remain with the artists where their best interest lies. Variety doesn't want the American vaudeville artists deceived by every speculator, who gambles he can "hold up somebody" in Regular Vaudeville if announcing a vaudeville circuit.

We want to make this Regular Vaudeville Number complete, an encyclopedia for all Vaudeville, to educate Vaudeville artists through it that the Regular Vaudeville they may have helped to establish is the biggest, widest and wealthiest part of American theatricals and is the Regular Vaudeville worth remaining with, against all of the false promises, phoney contracts and rainbow assurances of the speculator; to believe that Regular Vaudeville is a career within itself, not to gamble with but to be satisfied with, and how to avoid the pitfalls laid for the artists of Regular Vaudeville by those who would lure them away from it for their own selfish purposes.

We are writing this letter to every manager-member of the V. M. P. A.; to every Vaudeville circuit and proprietor Variety believes to be on the level; to those who treat artists fairly and justly, and to those in Vaudeville who intend to remain in Vaudeville.

Variety urges your participation in this symposium on Vaudeville, of Regular Vaudeville, as will be published in Variety's Regular Vaudeville Number; it asks you to be represented in it by announcement and by your views; it solicits your further support in every direction; such support having been pledged by most of the Regular Vaudeville circuits, and it trusts that the Regular Vaudeville Number will so enlighten the American and European Vaudeville artists that no variety actor from either side of the ocean will ever thereafter have an excuse for leaving Regular Vaudeville, if he does.

Will you kindly advise us in reply and oblige,

Very truly,

VARIETY

Supplementary to articles by managers in that issue will be opinions secured from artists in every vaudeville division, together with Variety's own stories on present Vaudeville.

The Regular Vaudeville Number will carry announcements from artists and managers at Variety's usual advertising rates. Space may be reserved or copy forwarded to any Variety office at

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CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

Matinee business at the Palace Sunday was away off. There were only eight rows filled downstairs and light business above. Hot weather. That there is no real headliner this week and the feature honors are divided four ways may account in some measure for the light business. While the show had weaker spots than is seldom seen at that house, it was fine entertainment from the fourth act on.

The Palace policy calls for nine acts, but this number was reduced to eight when Van and Schenck were working so long, and the smaller program might have been used this week since Anatol Friedland's revue ran long Sunday, as did the Avon Comedy Four. The show started late, getting away at 2:40, but continued until 5:30.

The show opened with Curtis' Best Friends, a mystery billing of an act. The friends turned out to be dogs and ponies. The act was disappointing, lacking in class and finish, although a dog attaining and maintaining for a moment a balance on a cord sustained from the mouths of two ponies was a novelty. Dave Harris followed with "The One Man Band," having a girl prolog (burlesque) and a chap assist him for a few moments late in the act. Harris is versatile and clever with poor ideas of comedy. Howard Smith and Mildred Barker, assisted by Lillian Schaefer, in "Good Medicine," here in December, did not do so well as previously, and it is likely to be attributed to Smith's disposition to overplay his part. It is a clever working out of an interesting idea.

The show really started with Olga Cook, with Jack King at the

piano. She swept down all barriers that had existed up to this time and brought forth the applause usual from larger crowds when first-class acts have the stage. Charles Irwin followed an main-tained the merit established, closing with a serious recitation.

Friedland next with a revue which has everything desirable for such an attraction. The final number, which introduces his song hits of the past with girls representing the various songs by costume and doing dances appropriate was particularly worthy, inasmuch as it gets away from the usual rehash of former hits by mere rendition of parts of each song.

Whitting and Bur were at a disadvantage, as their music trunk had gone to Los Angeles instead of Chicago, but a song publishing concern lent them a piano player, and they were a success. The Avons entertained with hoakum and finally got down to singing, putting over laughs in home-run style and singing exceptionally well. The Florenis closed the bill with posing and acrobatic stunts, which are well done, but which suffer from the audience walking out.

The Four Mortons headline at the State-Lake this week. The hot weather Sunday for the first show caused the smallest business there in months. The show witnessed did not have the sketch, "A Friend in Need," nor Ruth Glanville and Hal Sanders.

Visser and Co. provide a splendid opening act with a quacking duck. Clayton and Lennie followed with the same act they have been doing for years, but which is ideal for their purposes. Honey Campbell had the "Gone Are the Days" act with a male harmony trio with her. It is a pretty picture of southern life. The Mortons have practically the same act as when here before, excepting that Sam opens with a bit of golf.

Flora Millership and Al Gerard, with Eddie Moran at piano, present a singing and dancing specialty

nicely done. Bert Fitzgibbons caused many laughs by his nut comedy.

Chalfonte Sisters, styled "Birds of Paradise," sang nicely, danced effectively and worked hard. The act is especially worthy as a costume and scenery flash.

In spite of hot weather Monday afternoon the Majestic show was so enthusiastically applauded that it was stretched out 15 minutes longer than the scheduled time. Although there was much singing

a clever singer and Buster Brown a showy dancer.

Berg and English, the "Two Dark Horses of the Screen," closed the show, and the possibility of these acrobats doubling for Harold Lloyd and Snub Pollard gives the act exceptional interest.

The Rialto has an exceptionally good show this week and a good business Monday night with the theatre cool enough for comfort. The bill of eight acts had six comedy numbers and created the most applause encountered at that house recently. The other two acts were Joe Roberts, the headliner, and "Music-Mania," the biggest thing on the program in point of numbers. Monroe and Grant opened the show with some travesty on an automobile truck, which later develops to be a trampoline, which they use effectively for comedy and difficult tricks. Conroy and Howard are

other makes the act all right for such a house.

Irving Edwards, singer and comedian, started slow and seemed like he might not get the crowd early, but his cleverness finally impressed upon those out front and his dancing finish permitted him to close well. Ling and Long proved a high spot in the bill through the comedy of the long comedian, who is highly amusing at all times, which, with his extreme height, causes the heartiest laughter. Joe Roberts, banjoist, scored quite a hit, and he was applauded as long as the crowd had any hope at all of having him return.

Ted Maclean and Co. present a sketch which is unusual in its theme and which is handled competently. Maclean plays a rich business man who attempts to force his attention on his stenographer, who gets in his debt through adding a scoundrel brother in order to save her mother pain. After being seen in a heavy role there is a surprise finish where the business man has a change of heart.

Mallon and McCabe, singing and talking comedians, have methods

CORRESPONDENCE

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early in the bill, Gene Greene, who is in his third week, went bigger at this performance than when witnessed previously.

Denyle, Don and Everett, a trainer and a couple of dogs, opened the show nicely. Jerome and France did operatic and popular songs, using cello at times, and made a particularly good impression. Valentine Vox, who replaced John P. Medbury, taken ill after rehearsal, presented his ventriloquism successfully. Frank Stanley and the Wilson Sisters presented a miniature revue and Babe Wilson proved that she is quite clever.

Tabor and Greene, colored team, scored the legitimate hit of the bill, doing singing and comedy in an artistic manner and getting away from the usual run of such acts inasmuch as there is no dancing. Warr's Jazz Syncopators, a band, which has a ragtime singer and a dancer to enforce its hit, did nicely. The numbers are well played and the novelties, such as the "House of David" Blues with beards for the front row players and "Wash T. b Blues" with a couple of fellows using wash boards for effects, were applauded liberally. Patsy Allen is

two girls who attempt the usual two men style of comedy act, one doing straight and the other comedy. The straight does a single, which is fair. The comedy of the

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And His SYMPHONIC DANCE ORCHESTRA

THE FASTEST BAND IN VAUDEVILLE, PLAYING KEITH AND ORPHEUM TIME

Read What Was Said About This Great Organization When They Played the Palace, Chicago, Week of June 3

NEW YORK CLIPPER

"Fagan's Orchestra scored a tremendous hit. This is one of the best orchestras that has been heard at the Palace this season, and the patrons showed their appreciation by refusing to let them stop."

VARIETY

"The Palace had a new band to Chicago in Raymond Fagan and His Syncopated Dance Orchestra, which did so well Fagan had to make a speech."

BILLBOARD

"Raymond Fagan's Symphonie Dance Orchestra, 19 instrumentalists, with good ensemble, good selections and a punch. Not so fortunate in soloists are some of our other orchestras of the season. Well staged. Show intelligent direction. Took a flock of curtains"

which appeal to audiences like this and were greeted with continuous laughter and some applause. "Music-Mania" is a five-piece jazz band, one fellow and four girls, with singing and dancing interpolations. The girls are clever musicians and it measures up with the best of the organizations of this kind having a limited number of players.

H. M. Waterfall, one of the oldest ticket brokers in Chicago, has bought out the William Friedlander office on Randolph street, nearby, and takes possession July 1. It is rumored that Friedlander will engage in business again across the alley from the Palace, and, if so, a "merry war" is expected.

E. J. Carpenter's "Bringing Up Father" opens at Waukegan, Ill., Sept. 9, and Gus Hill's Western "Bringing Up Father" starts its western dates at Fort Wayne, Ind., Nov. 30, according to James Wingfield's books at the Chicago one-night routing office.

"The Gumps," sent on the road several seasons back by a Chicago corporation will go out again this season with the backing of a New York corporation, opening at Wilkes-Barre, Pa., Sept. 6. It will be a musical show carrying 30 people.

May Valentine will have "The Bohemian Girl" on the road next season, opening about Oct. 1. Harry Gordon will be business manager.

Primrose and Kattering will have only one show out the coming season—their new production "The Crash." The managers did not enthuse when "Why Wives Go Wrong" was submitted for booking.

Izzy Weingarden's "Let's Go," colored show, is at the Grand on the South Side in Chicago for two weeks. He is trying to negotiate an earlier showing at the La Salle, starting July 1.

Miss Zabelle Thall, daughter of Sam Thall, traffic manager of the Orpheum and W. V. M. A. circuits, was quite prominent in the annual recital of the South Shore Temple, social arts department, June 19, leading a number in which she was supported by ten other girls and participating in another number. Both of these numbers were among the most applauded features of a good program.

BOSTON

By LEN LIBBEY

When the reporter entered Keith's Monday afternoon the temperature outside was dangling around the 90s. At curtain time there was plenty of room, downstairs being only about a third filled, with the balconies practically empty. It wasn't theatre weather at all, and it was apparent at the start that under the handicaps the acts had their work cut out for them. The weather called for light entertainment, with accent on the entertainment, and that such was accomplished is proven by the fact that the reporter, despite the conditions, remained seated in perfect comfort and satisfaction until the curtain rang down on the last act. The bill this week, for general all-around entertainment, compares very favorably with bills during the height of the season.

Jack Hanley, a juggler of the tramp comedy type, working the old sure-fire hit of having his trousers threatening to descend to his shoe tops at any moment, opens the show. His act seemed to be dragged out just a little too long for this sort of weather, making it difficult for him to keep up the comedy strain. His final work with the sticks is exceptionally clever and he had a good setup for his closing comedy stunt when he walked across the stage, in one, with the lights out and re-deemed the pint he had placed in front of the lights when he started his act.

Combe and Nevins, a couple of boys who depend upon polite synopation for their value, started off easily, although looking rather out of place with their dinner coats, and ostensibly stiffly starched shirts. The boys have chosen some good material and work together well. As voices go they rate with the better grade of acts seen in the deuce position and did not ask the house to listen too long.

In the same sketch, which has been seen here so many times but which always seems to be freshly furnished with some new patter, "Ricky J. Conley and Naomi Ray, in "Ricky and Old Shoes," scored their usual success. More times than is handy to mention just now, this act has played the city and always gets across.

Shaw and Lee, depending to a great extent on their nut stuff, were in next position. The boys can depend on their dancing to get them across, but whether they are placed right in being so far up on the bill is a question.

The "Stop" act of the bill was in the next position, the Renee Robert and Giers-Dorf Symphonists. It is unfortunate that Bostonians had to wait until this kind of weather to see this act, for seldom has there

been a better presented and better executed act on the bill at the local house. Without any lost motion the orchestra gets to work, showing that the value of syncopated music is as much in the muted tones as in the blare, and despite the fact that the musicians are for the greater part performers on brass instruments the result is very pleasing. Miss Robert with her dancing was over from the start, beginning where many of them end with very difficult toe dancing. Her other numbers are of the esthetic type, and working alone she puts them on with a dash and grace that is truly surprising. Irene Giers-Dorf, the violin soloist, who also directs the orchestra, makes a fine appearance and does splendid work, a rare combination. Her sister Elvira with the trombone does not have as much opportunity to shine, but with her one chance registered. A girl not mentioned, one of the players, in a jazz dance showed the house something they liked. The act was a runaway from the start and all but

stopped the show; would have with a larger house.

Lloyd and Chrystie, in an act also familiar here, got over with their drawl and dialog, which is entertaining if shallow.

Karyl Norman, holding the top position, playing the city for the first time in over a year, seems to be getting better all the time. He uses simple but beautiful hangings for his full stage act, although working all the time in the one position. His songs are well chosen and his voice, always remarkable for its register and clearness of tone, was in splendid shape at the Monday afternoon show. After his regular act he makes a pretty speech and then slipping into his boy costume shot over a couple of numbers and for a final encore changed into female costume again and put over two new numbers.

Bert Hughes and his company of three women, with their basketball game on bicycles, close the show, an act that is well worth waiting for.

DETROIT

By JACOB SMITH

Orchestra Hall announces this is the last week of the Vaughan Glaser Players, who opened three weeks ago. Poor business is the reason. Apparently Detroit cannot support more than two permanent stock companies. Even the popularity of Frank Morgan was not sufficient to attract a profit at the box office.

Bonstelle Players offer "To the Ladies" at the Garrick. Next, "The Green Goddess."

Woodward Players are presenting "Widow by Proxy," at the Majestic. Next, "Baby Mine."

"The Spice of 1922" closed a four weeks' engagement last Saturday at the Shubert-Detroit, proving that Detroit can stand long runs. Next season the Shuberts plan long runs on all their good musical shows.

Pictures may go into this house for the balance of the summer.

The Madison closed down Sunday and will remain closed for three or four weeks while the house is completely redecorated.

Carl J. Sonin will remain in charge of the Warner Brothers Exchange, which has been taken over by the Harry Charnas organization, who also has the Warner rights for Pittsburgh, Cleveland and Cincinnati territories.

John H. Kinsky announces his intention of re-entering the state right exchange field by Sept. 1.

The opening of the New Regent theatre, Grand Rapids, has been postponed until August 10. The Consolidated Theatres, Inc., of Grand Rapids will close the Majestic and the Orpheum on July 1. The latter house reopens Sept. 1 with musical tabloid, which has been the policy for the past four years.

Harry Rose

Pelham Manor

Pelham, N. Y., June 26th, 1923.

Editor VARIETY:

As I am leaving for the Coast today, I will not have the time to prepare an advertisement for your valued paper.

I have contracted to appear for the Orpheum and Keith Circuits until January, 1924, in preference to accepting any of the production offers that have been tendered me.

I wish you would say good-bye to all the boys, and with best wishes for your good health, I am,

Sincerely,

HARRY ROSE

"THE BROADWAY JESTER."

P. S.—Morris & Feil have arranged that I open at Orpheum, San Francisco, July 1; then Orpheum, Los Angeles, July 8 and 15, etc., etc.; also at Palace, Chicago, Sept. 9.

LESTER ALLEN

MUSICAL COMEDY'S BIGGEST LITTLE COMEDIAN

Fifth Year, GEORGE WHITE'S "SCANDALS"

GLOBE, NEW YORK—NOW

New York "Times"—"And then there should be separate mention of the *extremely comic* LESTER ALLEN, who is *gifted* acrobatically as well as in a *comic* way."

"Sun-Globe" (Playgoer)—"Amusing—if prettiest chorus will not make you forget your troubles, LESTER ALLEN will. Allen could always make us laugh."

"Daily News"—"Lester Allen, who need take little, if anything, from even the *cleverest*, helps."

"Evening Mail"—"Lester Allen carried most of the fun."

"Herald," "World," "Post," "Journal"—"Amused always; entertained immensely," etc., etc.

AMERICAN REPRESENTATIVE
HARRY FITZGERALD

PERSONAL REPRESENTATIVE
WALTER HOUSTON PARKER

FOREIGN REPRESENTATIVE
WM. MORRIS

BUFFALO

By SIDNEY BURTON

The Bellevue theatre, Niagara Falls, was broken into by safecrackers Thursday night and the box office safe looted for several hundred dollars.

Edwin O. Weinberg, for many years manager of the Strand theatre here and more recently manager of the New State, Schenectady, which became involved in the Spiegel fiasco, has returned to Buffalo, becoming branch manager for Renown

pictures. Allan S. Moritz, formerly local manager for Famous Players-Lasky, has been transferred to the New England territory, with headquarters at Boston.

The final performance of the season of the Buffalo Players, Inc., is being given this week at the Alledale theatre, with "The Torch Bearers." The Players report an unusually successful season, in the house, with a slight profit shown and with the local backers reporting themselves satisfied with both the financial and artistic showing of the organization.

Rae Raymond and Dorothy McKay, opening at Shea's Court Street on Monday, were left without baggage for the opening day and were forced to appear in street costume. Eben Litchfield, accompanist for Harry Fox, appeared before the curtain apologizing for the mishap and asking the indulgence of the audience. The act registered well despite the handicap of lack of costume and scenes.

INDIANAPOLIS

By VOLNEY B. FOWLER
MURAT—"The Ruined Lady," Walker Co.

ENGLISH'S—"Gold Diggers," Grand Players.

Several tenants of the segment of the Hotel English, which is to be razed to make way for the Famous Players' Theatre, have vacated, indicating work will be started in a short time.

No action was taken at the meeting of the City Council last week on the ordinance removing restrictions from public dancing, in which several theatres and all the amusement parks and cabarets are interested. A vote may be had early in July.

Amusement parks are having the best season they have had for many years.

Premium lists for the Indian State Fair, Sept. 3-8, are out. A total of \$111,020,586 is offered. The Shelby County Fair at Shelbyville, Ind., will have a night fair this year for the first time, and a committee is seeking attractions.

The case of Elvin Cole, 3538, member of the picture operators' union, arrested on a charge of picketing in front of the Savoy Sunday night, June 17, was continued in City Court until July 11. Operators are arguing with police that they should not be arrested for violating the anti-picketing ordinance on Sunday unless theatre owners also are charged with violating the Sunday closing law.

Ace Berry, native of Brooklyn and former Boston newspaperman, became manager of the Circle this week, following resignation of Ralph Lieber. Lieber returns to the Republic Finance and Investment Corporation in an executive capacity.

Berry has been Circle publicity director for three months. He has been doing movie and theatrical publicity for five years. He has been in theatricals for 15 years, having also served as actor, theatre manager and manager of theatrical companies.

The rest of the Circle staff remains.

NEW ORLEANS

By O. M. SAMUEL

ST. CHARLES—Saenger Players in "Pair of Sixes."
CRESCENT—Vaudeville.
LIBERTY—"What a Wife Learned" (film).
STRAND—"Glimpses of the Moon" (film).

Joe Rolley is recuperating in New Orleans. He recently underwent a serious operation.

The Palace closed Sunday. J. A. Bertram, manager, will spend a vacation in Boston, his home town. Bertram leaves on his pleasure trip July 8.

The Universal, aided and abetted by the "Times-Picayune," had a mob of aspirants "shot" in Lafayette Square last week. It was after sunrise.

Loew's Crescent was literally be-

The large number of

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Wardrobe Trunks now in service
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sieged with applicants who would enter the picture field by way of Director Edwin August, who is showing and telling all about the path to stardom.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Lyceum Players in "The Exciters."

FAY'S—Swain's Animals, Three Whirlwinds, Morgan and Grey, Fisher and Sheppard, Andy and Louise Barlow; "Mary of the Movies," film.

FAMILY—Split week musical comedy.
EASTMAN—"Grumpy."
PICTURES—"Glimpses of the Moon" and "The Go-Getter." Regent: "Catch My Smoke" and "Dark Secrets," Piccadilly.

Olive Tell joined the Lyceum Players.

Fay's will continue open all summer.

Orth & Coleman's Tip Top Merry-makers moved into the Family this week for indefinite stay.

Announcement is made that a new story will be built on the large east wing of the Eastman School of Music to provide needed room for the school of ballet.

The summer session of the East-

man school opened this week with a large enrollment, the feature being the courses offered in interpretation and stage technic. Vladimir Rosing, who has charge of this department, came here direct from London to fill the engagement.

A week of one night stands in New York State has been laid out for vaudeville road shows under the management of Joe Deeley. The towns already signed include Ellenville, Walden, Liberty, Monticello and Steubenville. The shows will consist of four acts each, booked by Harry Lorraine of the Folly Markus office.

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AN OPEN LETTER

In answer to an open letter in the Billboard, May 22d, addressed to Lieut. Thelton (WHO HAS THE HONOR OF HOLDING A REAL LIEUTENANCY IN THE FRENCH REPUBLIC AND REPRESENTATIVE OF THE FRENCH HIGH COMMISSION IN THE UNITED STATES), I will humble myself and answer Pisano, "General Plume Blanche" (White Feather), commissioned by himself as a Generosa.

In response, I enjoy accepting this man's challenge any time and anywhere he may mention.

1. I would suggest a military target range—distance of targets to be as follows: 250, 500, 1,000, 2,000 yards for rifle, Springfield or Hatfield army regulation.
2. For challenge of revolvers as follows: United States 45, 38 officers' target and 22-Caliber Colt Automatic. Two balls for range finding distance for revolver, 35 and 25 yards respectively.
3. The 45, 38, 32, 22 I request also that Pisano have his partner as a human target, so as to offer no protection, same as I am doing.
4. To show my sincerity of his challenge, I will aside the purse into benefits—five hundred dollars to N. V. A. sick fund and five hundred dollars to the American Legion.

5. I will also challenge him with releasing 12 balloons, 30 inches in diameter, at two-second intervals, one hundred yards distance, with a "ride," not a shot gun. The latter is used only for hunting.
6. I have received permission to use target grounds at Annapolis, Maryland, for this fray. I request that any United States Army Captain be the judge. I believe this challenge is a sincere test of real marksmanship.

7. Pisano also accuses me of cribbing the scenery of his last act. This is ridiculous. My scenery is a duplicate of a battlefield in Verdun, the place where General Pisano, which he calls himself, has never seen, nor did he set his foot on any French or European battlefield during the war. He remained here during the whole war from 1914 to 1919, inclusive. Pisano has and is faking his entire prestige by representing himself as one who has been on the Italian front, which he never even saw. I defy him to show me one credential proving his genuine claim to any rank, not even a private. Ask Pisano if he remembers my nine decorations, which were given me for valiant service on battle fronts, and I will show credentials, each one a genuine article; also prove that I was the winner over 7,000 entries in the Military School of the War Department in France, with rifle, revolver and machine gun. My papers can be seen in any lobby display, while I play that theatre. My decorations and medals do not come from a "department store," like Pisano's.

He also accuses me of being a Ham actor because I do not resort to fake shot targets as he does, such as shooting candles, matches and candles on the steel target, which any school boy could do, which I explain to all my audiences. If Pisano's tactics of steel target shooting that hinders legitimate target and sharpshooters, like myself, from getting booking, due to the numerous accidents of rebounding bullets recoiling into the wings, striking any stage hand or performer who might be near, or even out as far as the first few rows of the theatre, and oftentimes endangering the musicians.

His automatic rifle or pump gun is also dangerous when ejecting shells to the right or left. Often that shell strikes anyone in the audience, which brings a complaint from the management, and thereby making a regular act of my own type suffer, due to the reluctance of booking agent.

I have the first complaint to receive. The reason is, I do not use a pump gun or automatic in the audience, but a single shot pistol. Take my advice, Pisano, and discard your steel target, your pump gun, and bell shooting, and do a regular shooting act; eliminate all danger and house complaints. Tell all your sharpshooting friends I will give you my permission to copy my target, consisting of one-inch felt, two 3/4-inch maple (clear wood) two-inch separation between them of chrome steel; then you can guarantee a safe target, if YOU are a REAL SHARPSHOOTER, and not a showman.

The two steel targets that you sold me at a fabulous price, and which were not used, are unworthy and good for nothing—only help me make sharpshooting more dangerous. They are both in storage. I can show anyone the frame punctured, showing they were unfit for stage shooting when I received them.

I hope this open letter will show our co-performers the difference between you and

(SIGNED)

Lieut. L. Thelton

NOW ON LOEW CIRCUIT

F. S.—Twenty-eight years ago I performed the match trick at the Cirque Raincy, Avenue Saxe and Mancey, Lyons, France. This trick belongs to my partner, Max Langlow.

ANNOUNCEMENT

MR. WILLIAM F. DUGAN

the well-known writer, has now taken offices with me and is in position to take care of the better-class artists desiring exclusive material, namely: sketches, monologues, team matter, restricted songs, revues, musical comedies, and so forth.

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AT
THE APOLLO
CHICAGO
WHERE WE ARE
HAPPY TO SAY
OUR ENGAGEMENT
HAS BEEN
INDEFINITELY
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"DO YOU DON'T YOU-WILL YOU-WON'T YOU"
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FIRE APPLAUSE
WINNER FOR
ANY KIND OF AN
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ANY SPOT. TRY IT
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HOWARD

JUST AS

B. F. KEITHIS *Synonymous* FOR

STANDARD HIGH CLASS VAUDEVILLE

SO

IDA MAY CHADWICKIS *Synonymous* FOR

TALENT, INDIVIDUALITY AND "SHOWMANSHIP"

OAKLAND, CAL.

No move has yet been made by any show people to avail themselves of the Pantages theatre which Alexander Pantages gave up following a legal battle over rent. Rumors that Keating & Flood of Portland were going to take the theatre have been denied. It is known, however, that the Portland producers are planning a musical comedy season for next year. It will presumably be in Portland. Will King is in Seattle now.

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Clara Joel and her husband, William Boyd, returned east after their season at the Fulton, Oakland, Cal., and Miss Joel's season at the Curran in San Francisco in support of Robert Warwick. Miss Joel achieved nearly as much popularity as Warwick did during her engagement here. The reviews in the dailies almost without exception gave her prominent mention.

Reginald Travers, well known in Little Theatre circles, will make his sixteenth production at the Greek theatre here on the last Saturday of this month. "The Merchant of Venice" has been selected with Travers playing Shylock; Hedwiga Reicher as Portia and William Rainey as Bassanio. Jane Cowl in "Romeo and Juliet" is announced as the next big offering at the amphitheatre on the campus of the University of California.

MUSICAL DIRECTOR

(PIANIST)

AT LIBERTY After Aug. 15

Large library; 8 years' experience; vaudeville pictures; best of references. Am now directing first-class vaudeville orchestra but desire a change. Salary must be good, for I can do the work. Address MUSICAL DIRECTOR, P.O. Box 1253, St. Louis, Mo.

WASHINGTON, D. C.
By HARDIE MEAKIN

Theatrical interest was aroused considerably this week by the advent of a tryout of Mary Roberts Rinehart's new piece, "The Breaking Point," at Poll's. Living in Washington, and being prominent socially, brought to the opening a friendliness that was reflected at the box office and, although there surely must have been liberal papering Monday night, the theatre came close to holding capacity. The piece is reviewed elsewhere in this issue.

George Marshall now has the stock field to himself, Henry Duffy and Arthur Leslie Smith having closed their season at the President. Anne Nichols, author of "Abie's Irish Rose," evidently took things over for the final two weeks of the season when a return of her play was staged. The entire company, including Robert Lowe, Guy D'Enery, Harry Shutan, and David Herbin of the stock itself, along with the newer additions for this last production of "Abie," Lew Welch, Anne Bronough, Thomas McGrath, and Henrietta Vaders, left here after the closing Saturday night for Montreal, where the piece is to be presented for an unlimited engagement, with Chicago the ultimate goal, if rumor has it rightly.

Returning to George Marshall his company is doing Frank Craven's, "The 1st Year," and doing no business. George admitted it himself with a big ad in the dailies yesterday in which he stated, after addressing the people of Washington, that they have complained about "dirty and suggestive plays at the Belasco Theatre." He asks where are these complainers after the critics and those who have seen the play proclaim it the "comedy classic." The prices are also pointed out and the coolness of the theatre. Marshall says the play is not doing business in spite of all these attributes, and he wants to know why?

Next week his stock will try out a new piece, "After the Rain," by Leroy Clemmons and Lynne Overman. The natural off-set of the hot weather lack of business in the theatres finds the summer parks raking in the money. Glen Echo is so far ahead of last year at this time that the management is elated and if for the rest of the summer they can hold the gait it will be the greatest year in the history of the park.

The roof gardens are all doing remarkably well, the attractive Le Paradis roof, with Meyer Davis' band, is leading them all, and now comes along the sedate and select Willard with a roof also, calling it "Atop the Willard," where Davis is also supplying the music.

Roland Robbins went along as one of the guests of Uncle Sam on the trial trip of the Leviathan. At his theatre, Keith's, the big time

vaudeville continues to do its share of business, and Ethel Barrymore has aided materially this week.

The picture houses have settled into regular program features for the current week, with the line-up as follows: Loew's Palace, Alice Brady in "The Snow Bride" (Paramount); Loew's Columbia, Agnes Ayres in "The Heart Raider"; Moore's Rialto, "Lost and Found"; Crandall's Metropolitan, "Wandering Daughters" (First National).

Loew's vaudeville at the Strand consists of "Songs and Scenes"; Ecco and Keyo; Louis London; Elizabeth Barry and Jim and Betty Page.

The citizens of Chevy Chase, Washington's society suburb, won out in their fight on the Sunday

picture shows in the new picture house in that neighborhood. After conferences between a joint committee appointed by the civic and religious bodies that were making the fight, and Mr. Stutz, manager of the house, Sunday closing was agreed upon, at least for the next two months as a try-out. The fighters against the Sunday shows have promised Stutz their support throughout the week, and it is now to be seen what the result will be.

MINERS MAKE UP

Est. Henry C. Miner, Inc.

MORT FOX AND JOE BURNS

Playing three weeks of Loew's Greater New York Theatres, by courtesy of Mr. J. Lubin

July 2-4—Greeley Square, New York

July 5-8—Gates, Brooklyn

July 9-11—Astoria, Astoria, L. I.

July 12-15—American, New York

July 16-18—National, New York

July 18-22—Metropolitan, Brooklyn

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GALLARINI SISTERS

"Musicisto Di Milani"

REPEATING WITH TREMENDOUS SUCCESS OVER THE PANTAGES CIRCUIT

PANTAGES

The Gallerini Sisters headline the bill at the Pantages the current week. They offer a delightful musical program which ranges from popular melodies to classical selections. Pretty and peppy, these talented girls manufacture some really good music on the accordion, cornet, violin and saxophone, which appealed greatly to the audience at the opening performance yesterday.

GALLERINI SISTERS CARRY OFF HONORS AT FIRST SHOWING OF FINAL PROGRAM

Pantages circuit vaudeville says good-bye to Saskatoon this week until next fall. The season's closing bill is an entertaining one and well up to the high standard set during the year. With the first night audience at the Empire, the Gallerini Sisters created the best impression. These two clever girls are back with their dazzling costumes and musical instruments—accordions, violin, saxophone and cornet. They play a varied and lilting program.

THE GALLERINI SISTERS

Two daughters of Sunny Italy, the Gallerini Sisters, are "stopping the show" at every performance in Pantages theatre this week. Instrumental music always has a special appeal to Edmontonians, and when the dispensers are two charming girls, attractively garbed and proficient in the mysteries of the accordion, violin, saxophone and cornet, there can be no question about their reception. Classical and jazz music are included in their repertoire, and none of the audience seemed able to get enough of it. One of the biggest hits since Pantages reopened locally can be chalked up to the Gallerini Sisters.



VITTORIA GALLERINI



CLOTILDE GALLERINI

OTHER VAUDEVILLE BILLS

Programs of Week at Pantages, Palace and Seventh St. There is something magical about an accordion, to vaudeville audiences. Let anyone at all come out on the stage and do "Toot Toot Tootsie" or the Pilgrim's Song—it doesn't matter which—on the instrument, and immediately the house is all enthusiasm. The mystery is demonstrated again this week at the Pantages, by the Gallerini Sisters, who are one of three high spots on a pretty fair bill of vaudeville. They are 75 per cent better than most accordion acts. And they can be—and have been—seen frequently without palling on their audience.

LOS ANGELES

By ED KRIEG

Fanny Brice's fourth week at the Orpheum scored just as emphatically as in her previous weeks. The current bill is strong on comedy, but rather light on singing and dancing, which made it easy for Snow, Columbus and Hector closing and holding the entire house to much appreciation with their well-arranged and neatly executed singing and dancing offering. Miss Hector's dance solos were especially worthy.

Morris and Campbell, repeating, received the heaviest comedy returns. Florence Tempest and

Homer Dickinson scored. Emerson and Baldwin got their usual laughs. Deiro was forced to encore time and time again, ending by stopping the show. Anderson and Yvel gathered an applause hit with excellent dancing and skate evolutions in opening spot. A comedy sketch, capably presented by Marion Murray, Carroll Lucas and Del Sherrad, was fourth, playing to good laughs. Josephs.

A seven-act bill holding good features probably accounted for the big house first show Monday night at Pantages. The hit honors were divided between Whitehead's Band and Chuck Haas, while Hadji Ali completely mystified with swallow, objects and reproducing them. His drinking of considerable water and bringing it forth at opportune times was good for much laughter. He held down closing spot interestingly.

Whitehead's Band offered a good arrangement of jazz and interpretive selections, and, with Whitehead leading and injecting novelty combined with the trick banjo bit at the finish, caused applause long after the stage was darkened. Callahan and Bliss, with their peculiar idea of comedy and funny make-ups, elicited laughs.

Laura Devine, opening, begins at

CHAS. H. SMITH

VAUDEVILLE AUTHOR
230 West 55th Street, New York Circle 1484

the piano, then sings and concludes with contortions and acrobatics to good returns for her versatility. Frankie and Johnnie, colored chaps, taking turns with single soft shoe stepping, also employing the piano, followed to meagre results. Harry ymgar and Co. of four girls were the third successive act to use the piano. Seymour keeps busy, and when not singing accompanies at the piano specialties capably put over by the girls. The act was nicely received. Josephs.

Owing to the importance and the expense, the current bill at the Hillstreet comprised only five acts. Bobby McLean and Co. started at a fast pace with spectacular and snappy ice skating. Three White Kuhns, following, brought Charlie Murray on the stage from the audience, and the film comic got a big reception.

Pearl Hickman's Kiddies held the stage for 35 minutes. The 15 kiddies offered singing and dancing specialties of every known variety and uncovered considerable talent. The act is nicely presented and tastefully costumed. The cute kiddies got unanimous applause and much admiration. Toney and Norman were their usual success next to closing, and Aunt Jemima made an excellent headliner, closing the show a big hit. Josephs.

The new West Coast theatre, San Pedro, will open next week playing five acts from the Bert Levey office on a split week policy. The Dome, Ocean Park, and Ingiewd, d, closing three times weekly, have also been added to the Levey books.

Edith Clifford has rented a bungalow in Hollywood for the summer.

Sophie Tucker became a Los Angeles real estate owner last week

when she purchased a bungalow in Hollywood.

Ruth Roland while in New York was the recipient of an offer to play the "legit."

J. J. Rosenthal, theatrical promoter, is resting nicely at the St. Vincent hospital after a minor operation.

Thomas Wilkes announces that he will produce a play at his local theatre which satirizes the critics. It is titled "Schemers," by William Irving Sirovitch.

Joseph Schildkraut will read the last part of Ibsen's "Peer Gynt" before the Motion Picture Directors' Club.

Ivy Sheppard, stock leading woman, vacationing here.

Mike Lyman, restaurateur, is recovering from a long illness.

Katherine Osterman Rosenthal,

FOR SALE PROP BABY GRAND PIANO AND CRATES

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mother of Jack Osterman, vaudeville, now here, declares she will make her future home in the west.

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Presents

"SO THIS IS LILLIPUT"

with

SINGERS MIDGETS

IN THEIR 1923 REVUE

Direction PAT CASEY

NEWS OF THE DAILIES

Mabel McCane Murray, musical comedy actress, has filed an answer and cross petition to the divorce suit of her husband, Victor W. Murray, of Cincinnati, charging him with neglect and failure to provide. She states that he has lived on the money she earned in theatrical engagements. Before that, she says, he was dependent on his mother. Murray charged in his suit that the actress married him to better her social position and that she was extravagant. He also filed an

amended petition in which he said that she had embarrassed him by boasting that she sold her jewels to support him.

The Society for the Prevention of Cruelty to Children last week caused the arrest of Benjamin Griffin of Brooklyn; his wife, Camille, and their twin sons, Verlon and Berlon. The boys had been appearing in a Brooklyn theatre in a dancing act at a salary said to be \$200 a week. They are 16, but very small, wearing their hair bobbed and being identical in appearance. The parents are charged with allowing their children to perform as professional vaudeville actors, while the twins are charged with juvenile delinquency.

Eddie Cantor is reported to have received many letters the past few weeks warning him to keep quiet

about the Ku Klux Klan and Henry Ford when he is on the stage.

Charles Ray filed articles of incorporation for the Charles Ray Enterprises of California. There are to be 100,000 shares, making up a total capital stock of \$1,000,000.

On last Thursday night, the hottest of the season thus far, Cyril Maude was forced to make a curtain speech after the second act of "Aren't We All?" Industrious wiping his brow, the English actor walked to the footlights and said: "An appropriate line this evening would be: 'Trickle, trickle, little star.'"

The dailies report that the Kaufman-Connelly comedy, "Dulcy," has been produced in Amsterdam, Holland, under the title, "Dulcy Helps," and that it is a big success, getting as many laughs as on Broadway, but not in the same places.

A report from Paris says that Anne Meredith, former actress, has quarreled with her wealthy husband, Stephen S. Bigelow, and intends to sue for divorce in the near future. Bigelow is a Harvard graduate, from one of Boston's most aristocratic families. He distinguished himself during the war as a member of the famous Lafayette Escadrille of aviators. Before her marriage Miss Meredith appeared in "Polly with a Past" and other plays.

Art Acord, cowboy film hero, had his ear nearly severed in a free-for-all fight at the bungalow of two extra girls in Hollywood on June 20. According to Acord's story, he met the landlord of the bungalow early in the morning and agreed to accompany him to help quiet the two girls and their male companions, who were making an awful uproar. After several minutes of fierce battling, during which, it is alleged, one of the two men—James Roche and W. A. Warren—drew a pistol and attempted to shoot, Acord was hit with a chair and knocked to the ground. When he arose he was attacked again, this time with a knife, which seriously injured his left ear. The girls were arrested and given 60 days or \$50 on charges of vagrancy. Their names are Leska Scruggs and Floy Guinn. The men were held on charges of assault with a deadly weapon. Acord went to the hospital.

Several picture films of Sarah Bernhardt stored in the laboratory of William B. Gray in Mt. Vernon, N. Y., were destroyed June 21 by a fire that swept the building. They included films soon to be sent to her son in France in compliance with a wish expressed by her before she died that all her new films be destroyed, as she wished to be remembered by the people as she used to be.

Sigmund Romberg, composer, is being sued for a separation by Mrs. Eugenie Romberg on a charge of abandonment. She says that she married him in 1908 and that he left her last March, refusing to live with her since then. She says that he has also failed to support her properly.

Ethel Barrymore-Colt has begun action for a divorce from her husband, Russell G. Colt, son of the late Col. Samuel P. Colt, millionaire rubber king, who died two years ago. Papers in the suit were filed in the Superior Court of Rhode Island at Providence and the case is set down for a hearing during the week of July 2.

The couple have been living apart for several years. Miss Barrymore's attorneys are Gardner, Moss & Haslam.

Several years ago it was rumored

that Miss Barrymore was contemplating starting divorce action in the courts of New York, but this was never carried out.

Under the terms of the will of Col. Samuel P. Colt, Russell G. Colt, Ethel Barrymore-Colt, his wife, and their three children were all named as beneficiaries. In addition to a joint share with her husband in the estate of Col. Colt at Mamaroneck, N. Y., and occupied by her and her children, Mrs. Barrymore received \$25,000 outright in Col. Colt's will. Each one of the children received \$50,000, while Russell G. Colt, besides receiving \$100,000 outright, received Linden Place, the beautiful Bristol residence, and one-sixth of the residuary estate.

The Colts were married at Hyde Park, Mass., March 14, 1909, after certain dispensations of the Catholic Church had been allowed. The couple have three children—Samuel Pomeroy, John Drew and Ethel Colt—who live with their mother in New York.

The New York Theatrical Hospital Association has been formed to superintend the building of a hospital for the exclusive use of the people of the stage. The final plans will be laid before the public in the fall. It has been announced that the location will be somewhere between 34th and 59th streets on the west side. An eight-story building, with 100 beds capacity, is contemplated. The cost will approximate \$1,000,000. Members of the profession are to be admitted, irrespective of creed or ability to pay.

THEATRICAL CUTS
THE STANDARD ENGRAVING CO., Inc.
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The chairman of the committee is Dr. McCall Anderson.

John Edward Cort, son of the producer, has been granted a divorce from his actress wife, Maude Fealy. Young Cort claimed that his wife would not abandon her stage career and that she left him five days after their marriage. His father corroborated this testimony.

Peggy Wood, musical comedy star, and her sister, May, are to share the estate left by their father, Eugene Wood, totaling \$5,118.

A loss of \$351,718 has been announced by the Chicago Civic Opera (Continued on page 44)

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MADAME

KAHN

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FOR

PARIS

ON

S. S. PARIS

WEDNESDAY,

JUNE

27TH

Upon our departure for Paris, we have an important announcement to make to the profession.

We are not going to Paris for our health and neither are we going for pleasure, but we are going upon a special trip that is going to benefit you—

We believe in being thoroughly up-to-date, and the Kahn Shop is right up to the minute with everything that the profession should wear on and off the stage, hence the trip abroad at this time.

In Paris most of our time will be spent. What the Parisiennes typify as the latest and most modern will be imported to our New York Shop. What all Paris society is raving over in the way of ultra-fashions, extremes and those especially designed to meet the demands of the modest dressers will be brought to our American Shop. Not a single one of the foremost modiste establishments of Paris will escape our inspection. We have been in the business long enough to know what the stage and screen wardrobes must have to create the impressions desired by those who have created dress standards.

We believe in America and have always been to the fore in creating distinctive and original styles, yet we fully appreciate the dash, swerve, lines and curves that the foreign designers give to their most approved models.

Whatever design, whether American, European, Occidental or Oriental, we are going to have it. So determined to keep our New York Shop in perfect tune with the fashion rhymes of the world, we are making an extended trip to European Marts where the modistes of the Old Continent compete in styles and designs.

None are too fashionable, smart or chic for the American dressers and none too fancy or exquisite that we cannot import to your own wardrobe via our New York Shop.

Madame Kahn is devoting her life to her ideals that are being inculcated into the growth and progress of the Kahn Shop. Neither she nor Mr. Kahn will leave any stone unturned in their efforts to make the Kahn Shop the leader of them all in styles both local and foreign.

Although Madame Kahn and Mr. Kahn are sailing for the other side of the Atlantic to arrange for New York importations of what is finest and best in all Europe for the American woman to wear, the New York Shop at 148 West 44th Street will be conducted in the same efficient and capable manner as heretofore with experts in charge who also are under instruction to cable us at our Paris Branch, 54 Faub Poissonniere, for anything that you may want before we return personally.

Our New York Shop to-day is as finely systematized as any in the world. Its plan is not an overnight development, but the result of years of careful endeavor, study and a thorough acquaintanceship with the trade and the profession.

By keeping in close touch and harmony with the public seeking the newest, smartest and nobbiest of stage and screen styles, we rejoice that the Kahn Shop speaks for itself.

The continuance of shop visitation by those who have followed the Kahn banner will be appreciated during our absence, and to those who may make the Kahn Shop their future Mart, we will cheerfully extend the hand of shop fellowship.

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PAUL DECKERIN THEIR
INSTANTANEOUS
HIT**"DOUBT"**

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Booked solid until June, 1924. Opening July 1, Orpheum, Los Angeles, Eastern Time starting September 10 at B. F. Keith's Palace, New York

SYRACUSE, N. Y.

By CHESTER B. BAHN

STRAND — "The Girl of the Golden West"; last half, "A Man of Action."

EMPIRE — "Soul of the Beast"; last half, "Little Wildcat."

ROBBINS-ECKEL — "Skin Deep"; last half, "Enter Madame."

CRESCENT — "Prodigal Daughters."

Business was off in all theatres last week. Not until Monday was

there any break in the torrid heat that had prevailed for seven days. The Temple, playing to starvation patronage, put a padlock on the door for the summer Sunday. Keith's, too, suffered with the rest and drew its only sizable house on Friday when a second "Novice Night" was observed. Picture theatres felt the heat similarly, but the Crescent, thanks to special advertising, not only held its own, but enjoyed an advance.

"Stardust," a dance revue, the idea of Walter Crisham, a Syracuse amateur stepper, will be the first "Novice Night" winning act to be given a professional production at Keith's here. "Stardust," sponsored by the Syracuse Hearst newspapers, credited with discovering the turn, will fill a full week's engagement at Keith's next week. Veteran vaudevillians who have seen the act in preparation say it has professional value.

Owing to the partial destruction of the old Horticultural Hall at the New York State Fair Grounds, the State Fair Commission will be forced to discontinue the Little Country Theatre during the 1923 fair in September. The Little Country Theatre has been a State fair institution since 1919.

Elmira is scheduled to have an open air amusement resort. The Carnival Court Association has been formed to lease a site along the Chemung River, and will open an athletic and combination circus and Wild West show.

Facing federal prosecution on charges of evading the war tax measure, two Syracuse movie theatre owners have settled with the government rather than take a chance with a criminal action in Federal Court. It is announced by Collector Jesse W. Clarke, of the Syracuse Internal Revenue headquarters.

What was once the Bastable is now but a pile of debris, but this fact did not deter Joseph Tropea, orchestra leader, from filing a municipal court suit to collect \$1,520 from Stephen Bastable, manager of the ill-fated playhouse. Tropea claims that he was engaged to install his orchestra for six weeks, but the theatre burned before the first two weeks of the contract period were up. Tropea says he's still waiting for payment.

Jessie Kennison, of the Golden Gate Trio, has been signed to dance on the Onondaga Roof here during the summer season. Miss Kennison appears with Jack Moffett, long her partner. In private life, the actress is the wife of Paddy Moriarity, of the Temple house staff.

The abandoned Second Presbyterian Church, Auburn, is to be converted into a movie theatre. Joseph Schwartzwalder is behind the venture.

The Strand Theatre Co., of Ogdensburg, has closed for the purchase of the Grand, Malone.

Missing a toe-to-toe catch during the last performance at the Olympic, Watertown, Fred Knapp, of Knapp and Bender, crashed to the floor on his face. He was, however, not seriously injured. Knapp says he's followed by a hard luck jinx. He has been hurt four times in two years, twice on the stage, and twice in auto accidents.

KANSAS CITY

By WILL R. HUGHES

MAINSTREET—Vaudeville.
PANTAGES—Vaudeville.
GLOBE—Vaudeville.
ELECTRIC PARK—"Follies of 1923."

NEWMAN—"The Red Shawl," film.

LIBERTY—"Trifling with Honor," film.

ROYAL—"Enemies of Women," film.

The hot weather of last week, coming suddenly without notice after a cold, rainy spell, was a blow to the theatre, although it helped the parks, which had been getting much the worst of the breaks. The Mainstreet, however, which has a huge cooling plant, reaped the benefit in dollars many times. Capacity was the rule. Among the film theatres the Newman was the one best bet, as it also is featuring a cooling system.

Jack Roth, manager of the Isis, Kansas City's leading residential, has taken a lease on the Strand, which is now being remodeled and refurbished. It will open in August.

The Doric Theatre property, which for a number of years has been operated by the Hardings in connection with the Liberty, has been sold and will be converted into commercial use. At the time the Hardings took over the Doric the wise ones predicted it would never

go over on account of it being too far out of the regular amusement district. In addition to poor business the house suffered two costly interior explosions, from which it never recovered. It was not even repaired after the last disaster. In the transfer to the new owner papers were recorded cancelling the Hardings' 25-year lease, and it is reported that the later managers paid a bonus of between \$10,000 and \$15,000.

Two of the acts at the Pantages this week are from the pen of Harlan Thompson, formerly of the Kansas City Star force. They are the book of "The Sheik's Favorite" and "The Man Hunt."

The Twelfth Street Theatre, which for several years has been under the direction of the Newman interests, will July 1 be managed by the Skouras Brothers' Enterprises, who hold the lease of the house. The later firm operates some 20 theatres in St. Louis.

FRENCH SHOES

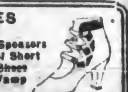
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CIGARS MADE IN ALL SIZES
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WELL, what about it? WELL, what about what?

WHY!

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LENNIE**WELL!**

Only that we are at the STATE-LAKE THEATRE, CHICAGO, this week (June 25), playing in a HIGH CLASS theatre.

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Premiere Dancer in "The Wine Ballet" in "Passing Show of 1919"

Specialty Dancer in "Tip-Top"

Featured "Dance Dreams," Loew Circuit

Featured "Stepping Fools," Keith Circuit

"The niftiest thing seen on a Buffalo stage in a long time."—BUFFALO "EVENING NEWS."

Season of 1923-24 will appear with Stanley Hughes in a Snappy, Unique Dance Offering Entitled

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THOS. **CLIFFORD AND GREY** MONA

IN A FAST HOOP NOVELTY

B. F. Keith's Orpheum, Brooklyn, This Week (June 25)

Direction H. B. MARINELLI

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or by mail.

OKLAHOMA CITY

W. H. Gerringer, assistant general manager of the Saenger Amusement Co., New Orleans, accompanied by the company's architect, visited several of the Dallas theatres during the week. The Saengers are building a 2,000-seat theatre at Texarkana, Texas, and also a new theatre at Alexandria, La.

One reel of "The Whip" caught



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Two Doors East of Broadway
10% Discount to N. V. A.'s from an N. V. A.
ALSO TO PROFESSIONALS

fire in the Capital Theatre projection room at Dallas, Texas, and was destroyed. "Mary of the Movies" was substituted.

District Manager A. E. Fair of Southern Enterprises, Inc., is on a business trip to New York.

Manager Ralph Morrow of the Hodgkinson Exchange at Dallas, Texas, reports the arrival of a little Traveler at his house.

R. T. Newton of the Paramount office staff at Dallas, Texas, was called to Asheville, N. C., by the death of his father.

Tom Boland of the Empress at Oklahoma City has taken over the State rights from the True Film Co. in Dallas, Texas, for the distribution of "Has the World Gone Mad?" and the Johnny Hines picture, "Luck."

Will D. Crowell is the new manager for the Garrick Theatre at Dallas, Texas. He was recent booker for the American Releasing Corp.

Manager Smith of the War Department Theatres in the Southwest is out on a tour of inspection, and will wind up in Los Angeles and San Francisco before returning to Dallas, Texas, headquarters.

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Palace—Moran and Mack
State—Steppe and O'Neil
Hamilton—Burns and Lynn
Proctor's 125th St.—Himmie Reynolds
Proctor's 58th St.—Kennedy Bros.
Proctor's 5th Ave.—Dooley and Sales

Coney Island—Seed and Austin and
Arnaut Bros.
Far Rockaway—McKay and Ardine
Orpheum, Brooklyn—B. and B.
Wheeler.

Whether summer, when but few theatres are open, or winter, when none are closed, Mack's clothes are always well represented upon the stage.

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MACK BUILDING

Just a step East of Broadway on 46th Street
BERT IS AT THE 46th STREET STORE

GET ABOARD THE NEW "HIT" WAGON OF THE HOUSE OF HITS

"MARCH of the SIAMESE"
ANOTHER "PARADE" BY PAUL LINCKE, WRITER OF
"GLOW-WORM"

"JUST FOR TO-NIGHT"

WALTZ SONG
\$10,000 CHALLENGE WALTZ MELODY OF THE WORLD

STAR HITS * * * * * FOR STAR ACTS

'PARADE of the WOODEN SOLDIERS'
ACKNOWLEDGED MILLION DOLLAR HIT
PAUL WHITEMAN'S RECORD

HEARD THE MOST * * * * * FROM COAST TO COAST

"TWINKLING STAR"

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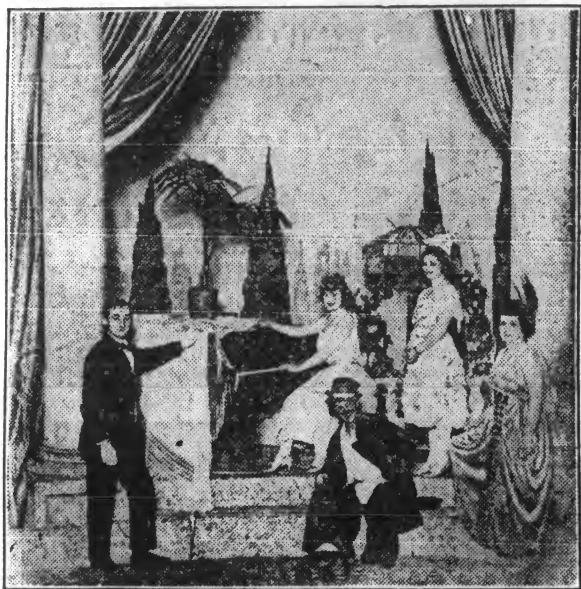
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BALTIMORE

By ROBERT R. SISK

CARLIN'S ARENA—DeFeo Grand
Opera Company, fourth week.
CENTURY—"Woman with Four
Faces."
RIVOLI—"Daddy."
METROPOLITAN—"Salome."
NEW—"The Heart Raider."
PARKWAY—"Truxton King."

With the DeFeo Grand Opera
Company in its last week at Car-
lin's Arena, DeWolf Hopper and his
Gilbert and Sullivan company comes
in next week for a run. This com-
pany was organized last year by
John Pollock. Its personnel is
slightly changed from last year, but
Hopper, Herbert Waterous, Arthur
Cunningham and Winifred Anglin,
along with Henry Kelly, remain.

At the Garden this week Thomas
Tobin has staged a "Kiddies Fol-
lies," a local proposition, with 25
kids. Newspaper reviews are glow-
ing, and comment heard from local
showmen is to the effect that he
has done a great piece of work in
putting on a show which has some
drawing and holding power to it.

Monday night, after the perform-
ance was over, a slight blaze was
discovered in the rear of the Ped-
body Theatre, one of the White-
hurst string, located on North ave-
nue. Damage was slight.

Other amusement parks in the
locality of Baltimore are beginning
to put on added attractions as a
drawing card. At Bay Shore a sec-
tion of the Metropolitan Singing
Club entertained dinner guests,
while Riverview Park is putting on
a big Passing Show this week.
Frederick Road Park has engaged
the Homewood Playshop, an organ-
ization connected with Johns Hop-
kins University, to give perform-
ances tonight. T. M. Cushing,
dramatic critic on the Sun, is dra-
matic director of the group.

F. C. Schanberger has accepted
the post of stage director for the
mammoth Fashion Show which will
be staged in the Baltimore Stadium
shortly. The stadium seats nearly
50,000 people, and Mr. Schanberger
will direct the specialty acts which
will entertain the crowds. He has
accepted the post without accept-
ing the salary attached to it.

Just A Plain Statement Of Facts

By

W. E. Ritchie



In 1921 I Came Over To This Country With The Harry Lauder Show With Which I Played 21 Weeks.

March 17th, 1922, I Signed A Contract With Shubert Advanced Vaudeville And *Postponed 20 Weeks' Booking Abroad.*

I Opened On The Shubert Vaudeville Circuit March 27th And *Played Five Weeks.* I Was Told That I Would Be Placed In "The Passing Show" At The End Of My Vaudeville Bookings.

I Received No Bookings From Either Shubert Vaudeville Or Shubert Productions Until Oct. 10th, When I Was Switched To "Hitchy Koo Of 1922," Which Opened In Philadelphia. The Act Played One Show Due To The Length Of The Performance, And I Finished Out The Week Playing Bits.

The Next Week Arthur Kline, Shubert Vaudeville Booker, Sent Me To Pittsburgh To Join "Oh What A Girl," A Shubert Vaudeville Unit. The Manager Of The Unit Told Me Not To Open My Baggage; The Manager Of The House Told Me To Go Ahead And Open. I Opened. The Manager Of The Unit Cancelled Me After The First Show. The Pittsburgh Papers Unanimously Acclaimed Us The Hit Of The Show.

We Returned To New York And Were Informed There Was Nothing Available Until A New Show Opened At The Winter Garden, Which Was Being Rebuilt. This Would Have Meant Another Lay Off Until New Year's.

On August 2, 1922, I Signed A Release For \$1,000 on the Original Contract Of March 17, Following Which I Signed A New Production Contract. October 25th I Signed A General Release For A Consideration Of \$3,000.

I Lost A Season's Work In Europe, Worked Five Weeks Of Shubert Vaudeville, Five Days In "Hitchy Koo," One Day With "Oh What A Girl" In Nine Months. I Lost Seven Weeks' Work And Salary Despite The Two Settlements, Laying Off That Length Of Time.

After The Shubert "Experience" I Was Forced To Play Small Time Vaudeville Houses At A Ridiculously Low Figure.

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Now I Must Sail Away To Open In Paris (France) At The Casino, July 15th, in The New Harry Pilcer Revue, Where I Will Stroll In About 9 P. M., Do ONE Show, And Stroll Out To The Cafe De La Paix And Sit Down With A Tall Glass Filled With Some Of Van Hoven's Ice, And We Will Drop The Curtain On This Episode.

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NEWS OF DAILIES

(Continued from page 38)

Company after its season of ten weeks.

Max Reinhardt has hit a snag in his plan to establish a new theatre on the Kurfuerstendamm, Berlin, because of a legal precedent regarding building sites. The location proposed for the theatre was next to one of the city's leading playhouses and the owner of the latter has obtained an injunction against Reinhardt's plan. The complaint was based on a court decision holding that no new place of business may be established on a site adjoining that of a building where the same kind of business is being carried on.

Peter Marshall, who played one of

the Marines in "Rain," died last week in a Boston hospital. He was known to be one of the oddest characters in show business. He was in the habit of going down to the Bowery every Monday and distributing his salary to the needy.

A fire in the film storeroom of the Famous Players studio in Long Island City last Friday caused the loss of many thousand feet of film. Two firemen were overcome and severely hurt by the blaze, which started from an unknown source, as the building was closed for the day.

Lou Tellegen has filed an affidavit in the Supreme court denying that he conducted himself improperly with Jessie Reed, vaudeville actress, in Minneapolis last year. Tellegen was one of five men named by Lou Reed in a counter suit for divorce. Jack Wilson and Arthur Lyons have also denied the charges, but nothing has been heard as yet from Jack Curtis, Arthur Horwitz and Harry Rosofsky.

A judgment of \$2,550 has been re-

turned against Ganna Walska in favor of Mrs. Clarice M. Baright, who conducted two breach of promise suits for the prima donna and claimed that she was only paid \$150 out of a \$3,000 fee. Reports from Paris say that Mme. Walska, trying to sing the role of Gilda in "Rigoletto" at the Paris Opera House, was laughed at, the first time that such a thing has happened to any artist there.

Geraldine Farrar has won her suit for a divorce from Lou Tellegen, who has been held guilty of misconduct by the court. Thomas H. Mahony, the referee, has filed a report giving the singer her freedom, and all that is necessary now is official confirmation of the decree, which is expected momentarily. The dailies are hinting that Tellegen's next wife will be Peggy Hopkins Joyce.

dition and the other a double tenor number. The "Mellow Moon" selection is a popular ballroom waltz which has made its existence felt locally despite its mid-western origin. The vocal version is equally as fetching.

The "Shannon Moon" number gives its Gaelic theme away by the title and is pleasingly harmonized by Hart and James.

HONEYMOON CHIMES — Ferera and Franchini (Instrumental). ONE LITTLE SMILE — Same — Columbia No. 3885.

One of the best Hawaiian couples produced in a long time. "Honeymoon Chimes" is Mary Earl's latest waltz composition which has Vernon Dalhart singing a chorus in his usual ingratiating tenor and essaying a "cello counter-melody" effect with "Just a Song at Twilight."

The "Smile" number is a strictly Hawaiian piece and Dalhart works in "Aloha Oe" captivatingly.

FAREWELL BLUES (Fox Trot) — Finsels Arcadia Orchestra of Detroit.

MAD — George Kelly and Original Six — Okeh No. 4847.

The "Farewell Blues" bids fair to

become one of the most popular dance indigo compositions with the Arcadia orchestra from Detroit proving no flivver in strutting its jazz stuff. "Mad, 'Cause You Treat Me This Way" (Bobby Heath-Jimmy McHugh) by the Kelly sextet is another hit possibility which is already catching on. The Kelly rendition should do much to add to its prestige. Abel.

JAMES MADISON says

It's a wonder the Volstead law didn't forbid funerals, so as to prevent us from passing around the "bier."

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DISC REVIEWS

WHEN WILL THE SUN SHINE FOR ME (Fox Trot)—International Novelty Orchestra. GONE—Great White Way Orchestra—Victor No. 19069.

Both are primarily vocal numbers, particularly the first and as such have caught on to some extent. The dance versions are accordingly likely dance numbers with the international combination fulfilling its claim to novelty in telling fashion. The White Way combo also exacts some kicky effects from the stately, sustained note "Gone (But Still in My Heart)" (Lee David).

THE WORLD IS WAITING FOR THE SUNRISE (Fox Trot)—Paul Specht and Orchestra. ROSES OF PICARDY — Same — Columbia No. 3870.

These selections, heretofore known as better class ballads make surprisingly lifting fox trots and are refreshingly different in melody. Specht's arrangements are unusually colorful with the maestro's violin essaying a snatch of solo work, the piano also breaking forth in bright passages.

Specht is at present playing an extended London date but this record should keep him represented in the interim.

SNAKES' HIPS (Fox Trot)—The Cotton Pickers. I NEVER MISS THE SUNSHINE—Same—Brunswick No. 2418.

Now that they've had "Cat's Meow," "Bees' Knees" and "Apple Sauce" as song titles, "Snakes' Hips" is as good a colloquialism to label a rag as anything and this is truly a corking blues. The Cotton Pickers sure pick it into all sorts of arrangements and spell it into a wicked toddle.

"I Never Miss the Sunshine, I'm So Used to the Rain" is a more melodious blues, equally effective for dance.

UNDERNEATH THE MELLOW MOON — Alice Green — Edna Brown (Vocal). RIVER SHANNON MOON—Charles Hart-Lewis James—Victor No. 19071.

Both "moon" songs, fittingly appropriate for the season, and both duets, one a soprano-contralto ren-

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SEVEN TO TEN WEEK CONTRACTS NOW BEING ISSUED.

SHEESLEY HOODWINKED?

(Continued from page 9)

open" territory shortly this amount is to be increased to \$35.

It is possible "Honest John" collects with his left hand while his right hand shakes the paw of T. J. Johnson, high commissioner and czar of some of the outdoor world, or puts his okeh on letters sent to reform organizations down in Indiana, warning them that "the wolf is coming."

If "Honest John" Sheesley is sincere in his efforts to clean up to the extent that he wishes a house cleaning in his own show he is such a dupe that he will soon be the laughing stock of the entire carnival world. One of the attendants at a game was so brave that he made overtures to the Variety man to permit the Variety man to win and pay him cash instead of prizes, asking only in return that the money the Variety man obtained be divided with the attendant. (If he won.) This proposition came with "Honest John" Sheesley just a few feet from the attendant and goes to show how blind "Honest John's" virtue is. As

the Variety man was unknown to anyone with the show, the offer was strictly voluntary.

The Greater Sheesley Shows have Capt John M. Sheesley as owner and manager and formerly wintered at Pensacola, Fla., though more recently making winter home at West Allis, Wis. "Honest John," as the owner is called, is known as the best "fixer" and "mender" in the United States. It is said no matter how tough the city officials of a town may be that "Honest John" can run nearly anything over. Years ago W. H. ("Bill") Rice was general agent for the Greater Sheesley shows, but the organization got too strong at that time and Bill retired.

"Honest John" Sheesley is credited with being the wealthiest carnival man in America. He is one of the big five, the quintet which fathered the Showmen's Legislative Committee, and is said to have given the organization not only his financial support but his advice and guidance; that the organization is run much along the lines that "Honest John" wishes it to be.

The Greater Sheesley show as

viewed at Oshkosh last week has the look of a 25-car outfit, with six rides, including ferris wheel, butterfly, caterpillar, merry-go-round, swing and whip. All were getting a good play at 10-15. It looked like 25 or 30 concession stands and about 15 wheels, five cat games, a couple of roll-downs, a string game, a watch lot, a pitch-'til-you-win and two mitt joints.

There were numerous things around the show contrary to a card issued by the Showmen's Legislative Committee on April 5, 1923. That ruling says: "All gypsies prohibited from being around, associated or connected with outdoor amusement." Yet the Greater Sheesley shows has mitt joints, thinly forced in on the ground that the people are not really Gypsies, just ordinary folk wearing gypsy costume.

Another ruling reads: "All games where the operator, attendant or any person may, by mechanical device, or by pinching, squeezing, trick brake, or otherwise, control its speed or determine its outcome prohibited." This order was violated frequently. Even on the cat-racks there was a squeeze, manipulated from the front of a stand, so that when the player hit a cat the board behind would go up about one-half an inch and prevent it from going over. The game when run straight is a thousand to one against the player, but with this squeeze there was not even the "one" left.

On a game where a ball was thrown at a balloon the attendant would show the suckers how easy it was and break a balloon every time, while the strugglers who paid could not do it. This was accomplished by having a taped ball with tacks in it which the attendant picked up every time to cast, but which the player did not have an opportunity to grasp. At the wheels where the red wins to a big prize the nails have been polished down smooth after being driven in a sixteenth of an inch until there is little chance of the stop being on those numbers, but to make the chance even less oil is being used to make the arrow slide off.

Another "Committee" provision is

that money shall not be given as prizes nor prizes exchanged for money, but fast talking splinters offered pocketbooks or \$6.50 in cash openly with all money spent given back "if you win." Still another provision that children under 16 should not play was being violated.

At one time when a "monkey" flashed a bankroll an attendant offered to tell the rube how to "make some money." At still another time "Honest John" Sheesley whispered in an attendant's ear and it appeared from lip-reading that he ordered that the player must "win."

Two ten-in-one shows, one midget show, a girl show, a water diving show and motordrome completed the outfit.

Outside of the objectionables the show is very presentable.

No one in Oshkosh had any information whether Tom Johnson had notified the local chief of police

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regarding the Sheesley carnival, but it might have been that Oshkosh had been picked on as a wide-open town or that the Sheesley people believed they could get away there with "the stuff" that they would not pull in another place.

Tom Johnson said when assuming his office as reformer of the carnival, within the carnival, appointed by the carnival and for the carnival, that he only wanted a chance to show the world he's on the level by getting one of the leading members of the Showmen's Legislative Committee to commit an infraction of his, theirs and the committee's rules. Here's Tom's Chance.

Garry Owen will return to "Compliments of the Season," the Paul Gerard Smith vaudeville act, from which he was given notice for missing a performance when the act played the Palace, New York, several weeks ago. Since Owen has been out Smith has been playing the principal role. Owen missed a show at the Palace, arriving at the house after the act had gone on, to find that one of the cast had to be substituted in his role. The producer, E. K. Nadel, gave Owen his notice following.

Bill Lykens, vaudeville agent who suffered a stroke four weeks ago is on the road to recovery. He was removed from Leedom Hotel this week to a sanitarium in Atlantic City.

Creators and his band will begin their annual summer tour on July 2 at Trenton, N. J.



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IF WINTER COMES
ROSES OF PICARDY
SONG OF SONGS
THE BELLS OF ST. MARYS
SOME DAY YOU WILL MISS ME

CHAPPELL-HARMS, INC.
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WITH THE MUSIC MEN

The music publishers seem to be going in for trick advertising this year. One firm has a new poster that bills its leading song, one of the real hits of the day, with a brand new number as "The two biggest flops ever published." The idea evidently is to tie up the new piece with the hit and to make people believe that it is just about as successful a "flop" as the older, established number.

Another publisher advertises his latest waltz as "nearly as good" as his waltz of last season, which was unusually popular and had a large sale.

The suit of Lillian Ross and Alvin A. Fleischer against Shapiro, Bernstein & Co., Inc.; Jack Mills, Inc.; Joe Mittenenthal, Inc.; Irving Berlin, Inc.; and Henry Creamer for song royalties on an assigned claim from Creamer discloses some intricate "angling" for last year's flop colored show, "Strut Miss Lizzie." The show was written by Creamer and J. Turner Layton, colored songsmith, Creamer controlling 87 1/2 per cent. of it. In consideration of William Minsky and Arthur S. Lyons advancing \$2,750 to Creamer, the latter assigned 62 1/2 per cent. of the show to Minsky and Lyons; also assigned his interest in 12 popular songs to Minsky and Lyons; also pledged himself that he (Creamer) would dispense the \$2,750 as follows: \$1,250 to be paid as one week's advance rental of the uptown theatre where "Strut Miss Lizzie" held forth and the balance to be disbursed for paying off the salaries of the cast for a previous week's run at the Minsky National Wintergarden on the east side.

It is this \$2,750 that Miss Ross and Fleischer seek to recover. Minsky and Lyons assigned their interests in the 12 songs to Herman Monoson, a business associate of Lyons, who in turn assigned to the plaintiffs. Among the songs are included such familiar airs as "Dear Old Southland," "Way Down Yonder in New Orleans," "Come Along" from the "Follies" and "I Love Sweet Angelina," the latter published by Joe Mittenenthal (now out of the publishing business), who unsuccessfully sued Berlin, Inc., alleging that "Pack Up Your Sins and Go to the Devil" from Berlin's "Music Box Revue" infringed on the "Angelina" number.

Lillian Ross, one of the plaintiffs, incidentally, recently recovered judgment on a loan from Lyons and also instituted legal proceedings, alleging breach of promise against Lyons, an independent vaudeville agent.

D. K. Howell, secretary of the Musicians' Mutual Benefit Association of St. Louis, lodged an em-



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SPRING LAKE BEACH, N. J.
Wonderful location, facing beautiful Windsor Lake
surrounded by green lawns and shade trees, large
verandas; all outside rooms, special rates for long
stays.phatic protest against the police
band accompanying local real estate
men to their annual convention in
Cleveland. The band has 35 mem-
bers, who will be granted three-day
furloughs, with pay, for the occa-
sion, the realtors to pay all other
expense.Howell told the board that "poli-
cemen are paid to do police duty
and not beat musicians out of their
rightful work. At the same time
the band is going to Cleveland you
are asking additional appropri-
ations to hire more policemen." He

Nothing
Better on Broadway
**Ned Wayburn's
Demi-Tasse Revue**
Presented by the stage
of the
ZIEGFELD FOLLIES
TWICE NIGHTLY
AT 7:30 and 11:30

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WHITE HOUSE BAND**
SHORE DINNER, \$2.50
A la Carte
Moderate Prices
**HOTEL
SHELburne**
Ocean Pk'way, Brighton Beach,
New York.
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In the heart of the Agents' district
FOR THEATRICAL FOLKS
Running water, telephone and electric
fan in every room
Rates: Single \$10.50 up; \$12 up with bath
Telephone 1197-1198 Bryantalso called to their attention that
"real musicians depend on this work
to pay excessive rents and other
things, and if the real estate men
must have music they can hire
plenty of musicians in St. Louis or
Cleveland without going to the Po-
lice Department."The Police Board informed How-
ell that the realtors, in taking the
police band to Cleveland, are doing
so to advertise the \$37,000,000 bond
issue recently voted for by St.
Louisians; that the board agreed to
let the police go, and they intended
to keep their part of the program.
St. Louis Musicians' Union asks
an increase of \$4 a man for those
in Orpheum pit next season. It is
said that the Rialto, Empress, Jef-
ferson and American will also be
asked to increase pay of musicians.
The Grand will not be asked.Will Von Tilzer's (Broadway Mu-
sic Publishing Co.) come-back has
been emphasized through another
hit number, "I Love Me," by Will
Mahoney, Jack Hains and Eddie
Weber. The Von Tilzer number is
leaping to the front among the me-
chanicals and nut songs, vying with
"Bananas" and "Google." The
Kresges stores listed it first Monday.
The Broadway's catalog for next
season may have a revival in addi-
tion to its pops and ballads. Von
Tilzer sees a start for this through
Lopez having placed "Ragging the
Scale" on his program at Keith's
Palace, New York, next week.
"Ragging the Scale," first published
by Von Tilzer in 1914, was one of
the big hits of that day and then a
10-cent number. It ran for about
18 months, and in current times
would have been with the million-
copy sellers. Since then the calls
for it have sent the retail price to
35c, with Von Tilzer holding it at
23c, wholesale. There's a chance,
according to the general opinion, for
"Ragging the Scale" to break in
just now to virtually a brand new
crowd of listeners and buyers. Ed
Claypoole was the author of "Rag-
ging the Scale."The Broadway's catalog also in-
cludes "Strutting Jim," "Am I to
Blame?" and "Steal a Little Kid
While Dancing."Will, with the same office at 723
7th Avenue, says things have been
coming along quite decently of late,
and with "I Love Me" as a rapid
seller to lead his list, he thinks next
season should see a far better busi-
ness feeling among the publishers.Edward B. Marks' fall plans em-
brace a concentration on both Con-
tinental and American compositions,
with such standard American song-
smiths as Con Conrad, Walter Don-
aldson, Billy Rose, Wilson and
Brennan, Herbert Spencer, Fleta
Jan Brown, Benny Davis, Alfred
Solman, Arthur J. Lamb and others
listed among the contributors to the
new Marks' fall catalog. Conrad,
who has six songs featured amongPioneers of Housekeeping Furnished Apartments
(of the better kind—within means of economical folks)

THE DUPLEX

330 West 43d Street

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Three and four rooms with bath

Modern in every particular. Accommodate three or more
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\$12.00 UP WEEKLY

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Square. Room arrangement creates utmost privacy.

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THE WELDON
Broadway and 124th St.Recently Converted Into
1, 2, 3 ROOMS—BATH
Kitchen and kitchenette, newly and
attractively furnished throughout.
Special low rates to the Profession.
Up-to-date restaurant in building.
Phone Morningside 3766the current Victor releases, has con-
tributed a special catalog, and Don-
aldson has a Dixie number in prepa-
ration. Rose's "Nut-sey Fagan"
is in keeping with the author's re-
putation as a novelty and "nut" song
specialist. Wilson and Brennan,
regular staff writers, who have
turned out "Little Red Schoolhouse,"
"Old Swimming Hole," etc., have
"All That I Want Is to Be Left
Alone" in the works, and Eli Daw-
son and Vic Oliver have turned out
"Gee, but I'm Ticked Pink."
Mr. Marks, whose firm has gained
repute for the American exploita-
tion of European hits, states that
because of the foreign cost of print-
ing being very low much inferior
stuff is turned out. While this com-
plicates the task of sifting likely
material, Mr. Marks' Continental
agents report regularly as to the
best possibilities and past perform-
ances, like "Glow Worm," "Parade
of the Wooden Soldiers," "Bummel
Petrus," "March of the Siamons"
(Paul Lincke) and others, and prove
the publisher's good judgment.The Remick plug for "Babbling
Brook" next week, taking in the 4th
and making it nationwide after a
strident campaign in advance, seems
certain to bear big results. Early
indications were this week that the
song will be a featured number in
near 1,000 theatres next week, an
extraordinary total considering the
summer time, while it will also be
played by at least 500 orchestrasoutside of theatres. Mose Gumble
is slated over the indicated showing.
Quite a few "in and out" items
in the Irving Berlin offices this week.
Saul Bornstein returned from Eu-
rope on the "Olympic" and got right
into harness. Max Winslow is va-
cationing in the Thousand Islands
district and wires in he is now on
his tenth island. Murry Ritter is
up in the Catskills and phones in
every morning.A town in Indiana has been named
Dresser after Paul Dresser. The
town is right "on the banks of the
Wabash," about which Dresser
wrote one of the most popular songs
of a generation ago.Ira Schuster, song writer, has
become the father of a boy.

FOR RENT

Camp (Cottage) right on the water, Sebago Lake, Maine

Excellent boating, bathing and fishing. Large screened veranda.
Plenty of sleeping accommodations. Rent \$250 for balance of season, or
\$100 monthly.

BARNEY GERARD

Columbia Theatre Building, New York

Also have beautiful house for sale or rent, White Plains, N. Y.

NEXT LEGIT SEASON

(Continued from page 1)

the stock market prices to almost a panic level, as evidence of Wall Street discounting bad business for months to come. Experts in the mercantile world, on the other hand, prove by business charts that prices of commodities are due for an upward trend and forecast healthy business increases. The result is a condition of indecision so far as theatricals go, but being an unstable business normally, adjustments can be quickly accomplished and the general forecast may be said to be not as bad as some showmen would have it.

The automobile as a factor in relation to amusements as a whole has been pointed out before and is credited with counting heavily in the spring drop in theatres. It is claimed that \$4,000,000,000 was expended in motor cars within the past year, a sum that is in excess of the country's total earnings. A sign that the end is in sight is cutting of prices for some cars already. Show men say money spent for cars in no way benefits theatricals since autos constitute a form of recreation and a luxury, which is the same classification given theatres.

Legitimate managers appear disposed to fully favor the extension of the booking plan started last season by the Erlanger and Shubert offices, whereby opposed bookings are eliminated. Last season the new system was carried out in a limited number of stands, but next season it is understood the plan will cover all bookings controlled by the two offices.

There have been instances of a clash on terms, however, by the individual producers who have booking agreements with either one of the booking offices. An attraction routed for coast time failed to secure the same percentage from both offices and as it meant a difference of 10 per cent, part of the time was cancelled, and independently placed. It is assumed that the Erlanger office will not recognize the agreements made by the Shuberts to their allied producers and the reverse applies to the Shubert booking office in relation to the "syndicate" managers.

It is believed now the new season will get under way without seeing the much talked of Shubert and Er-

langer joint incorporation. In some quarters the scheme is reported off as the result of the proposed underwriters not securing satisfactory replies as to the possibilities of the independent managers. Reports right along, however, were that the proposed fusing of the big offices actually concerned the ownership of theatres by which means the corporation would be able to dictate terms to productions, with the latter taking all the risks. The guarantee system, which attained such growth during the season especially in New York, attained the same purpose. That this figures in the smaller number of new shows being tried out is undoubted.

CARNIVAL KILLING

(Continued from page 1)

the affair has undoubtedly run down the final curtain on any future carnivals appearing in Bladensburg whether they make a play for white or colored patrons.

In pursuance of the special meeting held of the Merchants' and Manufacturers' Association of the district the following recommendations have been made to the district commissioners:

A \$500 license fee.

Only one circus each year.

The association states to the commissioners that carnivals exert a "baleful influence" upon the community and develop "a high state of immorality." In addition to the fee of \$500 for the carnival itself the association suggests an additional fee of \$500 for each concession operating under it.

The recommendation regarding the circus visits being confined to but one each year was an unexpected development. They even recommended that this one circus be permitted to stay but two days. This will evidently, if acted upon favorably by the commissioners, work a hardship on the Ringling Brothers, Barnum-Bailey aggregation who moved their stay here from that of a two-day appearance to a three-day stand this year for the first time and the business on the third day justified the move on the part of the management. As for the Sells-Floto aggregation, which was here early this month, their stay was confined to two days, with weak matinees and but only fair business at nights, although the show received some of the best notices ever accorded a circus visiting Washington.

As a result of the agitation over



VISSER AND CO.

In Their Novelty Offering

An Unusual Surprise, including

THE ORIGINAL FAMOUS

SINGING DUCKS

MANAGERS, NOTE—This is the only act of its kind and will make good on any bill.

This Week (June 24), State-Lake, Chicago.

Next Week (July 1), Palace, Milwaukee.

Week of July 8, Majestic, Chicago.

Week of July 15, Majestic, Milwaukee.

O'CONNOR SISTERS

Harmony Singers

the killing, the corporation counsel has given an opinion which it is believed will solve the problem of admitting undesirable carnivals. His interpretation of the law is that the commissioners and police chief of the district have power to prevent the operation of merry-go-rounds, and like devices, and inasmuch as no carnival is known to travel without these concessions, such authority is ample to bar objectionable shows.

It lies entirely within the discretion of the district commissioners as to whether or not a carnival can appear in the district under existing law, stated Corporation Counsel Stephens in his report to Commissioner Oyster in reply to the commissioner's request that he be supplied with an opinion so that he could ascertain means to stop Washington from being a mecca for this class of attraction.

Commissioner Oyster under whose direction the police department is and who also deals with carnivals, states that as long as he is in office he will exercise the discretion pointed out by the corporation counsel. All sorts of remedies have been suggested to the governing body of the district as a means of stopping these shows, the Merchants' and Manufacturers' Association having suggested large license fees.

LOEW PARK OPENS BIG

(Continued from page 9)

wheel trucks and each weighs seven tons, a tractor being used to haul them off the field to make clear vision for the fireworks.

Victor Hyde's orchestra has been booked indefinitely, starting Monday night with 40 pieces and being jumped to 50 after opening night. The dancing feature is being boomed big, enormous canvases being stretched on both sides of the field. The canvas is processed and rolls up after the show. Dancing space for 10,000 is being advertised, the idea being to open the show with dancing until dark, then the single feature picture, followed by fireworks, another crack at dancing. Sunday night will be concert and pictures at four bits.

About 150 have been payrolled and the actual "nut" on the proposition is a figure that Loew himself hasn't learned yet. About \$50,000 has been sunk already. The financing is under Massachusetts incorporation with the Loew interests and the Braves crowd in partnership. Christy Mathewson is heading the Braves interests, which include Judge Fuchs.

Charley Woerz is in full charge of the proposition and has the town eating out of his hand. He broke all summer amusement publicity



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the best bet
of the year for
musical comedy

IRVING—

—MARY

DUNNE and DAYE

"FRECKLES and BESSIE"

PLAYING B. F. KEITH CIRCUIT,

Direction I. KAUFMAN



The Stellar SAXOPHONE QUINTETTE

"A SAXYMPHONY IN GOLD"

Direction EZ. KEOUGH

What Do You Think? They Say

HOLT

Is a Wonderful Accordionist

OSWALD



WOODSIDE
KENNELS
WOODSIDE
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MARGRET OSBORN of MARGRET and MORRELL

Just finished 37 weeks for
Keith and Orpheum Circuits
This week (June 25), Main St.
Kansas City. Thank you, Mr. Kahl.
Direction JOHN BILLSBURY

MOLLIE WILLIAMS

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New York City

Care of HARRY WILLIAMS
Phone Columbus 1626

Edwin J. Talley, who was formerly associated with the Frederick E. Goldsmith office, was appointed Special Assistant Corporation Counsel Monday, taking office Tuesday. Talley is prominent in Catholic Society circles and was a graduate of St. Francis Xavier and the New York Law School.

Mr. and Mrs. Lester, proprietors of the Lester Shop of Chicago, arrived in New York this week to take over the western representation for Dazson & Co., theatrical importers. The Lesters are continuing the annual University of Michigan college entertainment, "Once Around."

NEW YORK THEATRES

SAM H. HARRIS Attractions:
SAM. Harris 42d St., W. of B'way.
IL. Harris Evenings at 8:30.
Mata. Wed.-Sat. 2:30.
OWEN DAVIS' Warm-Hearted Play
"ICEBOUND"
The 1623 PULITZER PRIZE Play

MUSIC BOX THEATRE
West 45th St. Eves. 8:15. Mata. Wed.-Sat.
SAM H. HARRIS Presents IRVING BERLIN'S
"MUSIC BOX REVUE"
Staged by HARRARD SHORT.
WITH A GREAT CAST!

CORT THEATRE, W. 48th St. Eves. 8:15
Mata. 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

SELWYN THEATRE, W. 42d St. Eves. 8:30.
Matinees Wed. and Sat. at 2:30.
RUFUS LEMAITRE and GEORGE JESSEL present
HELEN OF TROY,
NEW YORK
"THE PERFECT MUSICAL COMEDY."
—Herald.
Music and Lyrics by Bert Kalmer and Harry Ruby

New Amsterdam Theatre—W. 42d Street
Evenings 8:15. POPULAR MAT. WEDNESDAY.
REGULAR MATINEE SATURDAY.

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CYRIL MAUDE

"AREN'T WE ALL?"
By FREDERICK LONSDALE
THE GAITY THEATRE
In again headquarters for laughter.

HUDSON West 44th St. Eves. 8:30.
Mata. 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.
Mata. 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.
Mata. Thursday and Saturday.
THE SELWYN TRUST
CHANNING POLLOCK'S

THE FOOL
The Play That Succeeded in Spite of the Devil.

REPUBLIC 42d St., W. of B'way.
EVENINGS at 8:30.
Matinees Wednesday and Saturday, 2:30.
ANNE NICHOLS' New Comedy
"ABIE'S IRISH ROSE"
"THE PLAY THAT PUTS
'U' IN HUMOR"

GLOBE THEATRE, BRYANT 3880.
Broadway and 46th Street.
POP. MATS. Thurs. BEST SEATS \$2
FIFTH ANNUAL PRODUCTION
GEORGE WHITE'S
SCANDALS
DE LUXE EDITION

MARK STRAND
Broadway and 47th Street
"A NATIONAL INSTITUTION"
Direction Joseph Plunkett
"Wandering BEN TURPIN
Daughter" In "Where is My Wandering
Boy This Evening?"
STRAND SYMPHONY ORCHESTRA
CARL EDWARDS.....Conductor

THE MOST INTENSIVE CAMPAIGN EVER PUT OVER FOR A POPULAR SONG
FOR THE WEEK OF JULY SECOND

SUNG IN EVERY VAUDEVILLE THEATRE
PLAYED BY EVERY ORCHESTRA
PLAYED IN EVERY MOTION PICTURE HOUSE
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DREAMY MELODY

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HAUNTING WALTZ SONG

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LOU'SIANA

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CON CONRAD and BILLY ROSE'S
COMEDY SENSATION

FIRST, LAST, ALWAYS

(I LOVE YOU)

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