

VARIETY

Published Weekly at 154 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1906, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXXI. No. 7

NEW YORK CITY, WEDNESDAY, JULY 4, 1923

40 PAGES

800 PICTURES IN SIGHT

WITH VALENTINOS SAILING, "BEAUTY CONTEST" MATTER UP

No Date Set for "New York Convention" of 100 or More Selected Girls With Chaperons From 100 or More Towns—Total Cost May Reach \$150,000

With the sailing July 24 from New York of Mr. and Mrs. Rodolph Valentino, the matter of the promised "beauty contest" in New York city for the purpose of selecting the most beautiful of the 100 or more maidens from 100 or more cities is repeatedly coming up.

The "convention" was a part of the advertised tour made by the Valentinos under the sponsorship of the Mineralava beauty clay. In each town the beauty to be forwarded to New York at Mineralava's or Valentino's expense, including a chaperon, and to remain here for a week or so with all maintenance borne by the beauty clay concern, was chosen during the Valentino evening of dancing.

The tour ran on for some 16 weeks, with the Valentinos and the Mineralava billers and salesmen visiting different towns daily.

The aspirants for the promised Mineralava were informed the convention would be held in late May or early June. Both months passed with nothing more heard from it in (Continued on page 3)

RADIO'S MUSICAL REVUE ESPECIALLY PRODUCED

Performance This Week at WJY—First Instance of Radio's Own Show

The first instance of a musical revue being specially produced for radio performance is the show which Harry T. Hanbury will stage Friday evening, July 6, at the WJY station on West Twenty-third street, New York City.

Arthur Conrad, currently appearing in a cabaret revue, has written the special book and music.

Participating will be Crystal Spencer, Louis Breau, Jean Palmer, and Charles Tobias.

DAVENPORT'S FREE THEATRE

New Canaan, Conn., July 3. One of the first Free theatres in New England opened here the last three days last week with "The Silent Assertion."

A cast has been gathered by Butler Davenport, of New York, who is heading the enterprise.

The house is being run on popular subscription, as in New York.

Many of the sponsors are summer residents from the big town.

"LIFE'S" DRAMA CRITIC IN MUSIC BOX REVUE

Robert C. Benchley in Other Shows—In New Revue in September

The next "Music Box Revue" which will be the third in the series of annual revues at the Music Box, New York, and due for premiere late in September, is expected to have a cast that will include a number of players from the original show in the first presentation. Among those mentioned are Florence Moore, Joseph Santley, Ivy Sawyer, Hugh Cameron, Solly Ward, and the Brox Sisters. With the exception of Miss Moore and Cameron, the others are appearing in London, but, it is understood, their contracts there in the Music Box show are dated to expire late in the summer.

Among the new players will be Robert C. Benchley, the dramatic critic on "Life." Benchley has contributed to a number of special shows, notably "The 49ers," and "No, Sirree," put on last season by New York newspapermen. Benchley also won attention with his single called "Treasurers," in "No, Sirree." It is planned for him to use it in the new Music Box show, he also to appear in a bit with Frank Tinney. It is Benchley's intention to desert the typewriter for the stage, it being his ambition to become a monologist.

Frank Tinney will be one of the comedians in the new revue. Others reported engaged are Phil Baker, Florence O'Donnishawn, and Lora Sundersen.

BECK'S THEATRE

Coast Architect Called to New York for Consultation

San Francisco, July 3. Report says Martin Beck has a plan to build a theatre in Times square, New York. He owns a plot on 47th street between Broadway and Eighth avenue.

The report is credited here through Beck having called Albert Lanzburgh, the coast's noted architect, to New York for a consultation.

FILM SALES FIELD WILL SEE BRISK COMPETITION

Unusually Large Number of Feature Productions—454 for First Run Houses—800 New Pictures Are of All Types—Exhibitors Have Best Position—May Spell Disaster for Some Picture Producers

RENTAL CUT EXPECTED

From the flood of announcements regarding the productions to be turned loose by the various producing and distributing organizations for next season, it appears on the surface the year to come is going to be a hey-day for the exhibitor. Everything points to a (Continued on page 3)

PRESS AGENTS' CODE

Six Rules Suggested as Ethical Basis

The Press Agents' Association of America has evolved a code of ethics that is to govern the working activities of the membership. There is one of the tenets of the code that holds that the rank and file of membership must not divulge any of the business affairs of the organization, and that all matters pertaining to the association will have to be given out through a publicity committee that is to be appointed for the purpose.

At present the P. A. A. is looking for business quarters somewhere in the theatrical district. A small business office is all that they will have for the receipt of members' mail and the taking care of the books of the organization.

With the announcement that a code of ethics for press agents had been formulated there was great speculation as to what it might contain. Among those that are somewhat humorously inclined something along the following lines was suggested to be included in the text:

1. Not to pad the swindle sheet.
2. Not to write duckets for shoes in Baltimore, raincoats in Boston or shirts in Chicago.
3. Not to accept any rake-off on small stuff from the printer.
4. Not to use any stuff that was not personally written.
5. To visit the bill room in every house and check the paper.
6. To permit the cut collector back to designate you as "my agent" and let him get away with it.

SHELL GAMES AND 3-CARD MONTE ON NEW YORK'S BUSIEST STREETS

Below 40th St. Favored Section—Sweatshop District Fertile for 25c Bets—"Shills" Used by All Workers—Epidemic of Street Gambling

COLLEGE BOY'S DECISION ALIENATES HIS FAMILY

John B. McCauley, Jr., Reported Disowned by Father

One of the by products of the scrap between Earl Carroll and Equity is what looks like serious family trouble for one of the Columbia College boys who joined Carroll's chorus on the defection of the Equity chorus men. He is John B. McCauley, junior and all round athlete of Brooks Hall, of Columbia. He played quarter-back on the football team this past season, is champion swimmer and diver, tennis player and a member of the glee club. His father John B. McCauley insisted on him quitting the Carroll show and joining his brother in the brokerage business, or follow his father's footsteps as a mechanical engineer.

This the young man refused to do and determinedly told his father he is positive he can make a success in the show business.

The father, it is said at the Carroll theatre, has disowned the lad and erased his name from his will. John B., Jr. (whom Carroll says really has excellent prospects in the theatre), accepted his father's dismissal and is still with the show. He has three sisters one a graduate of Hunter's College, one a student at Wellesley and the other at Smith College. They sympathize with their brother. He also has a sweetheart, a student at Barnard College and he put the matter up to her with the promise that he would leave the show if she decided he should do so. The young woman, however, told him if he had confidence in himself to make good, to go ahead and do it.

John B. McCauley, Jr., intends to go through with it, and trust to the future to bring about more pleasant relations at home.

INVESTIGATING VAUDEVILLE

Chicago, July 3. The Secretary of Labor is making his own investigation into vaudeville, according to a man and a woman, representative of that office, who interviewed Chicago vaudeville authorities last week and again Monday and Tuesday of this week.

An epidemic of street gambling, with indications that the game operators come from the carnival field by the way they operate, appears to have struck the section of New York city in which the cloak and suit, shirtwaist and needle trades generally are located. This includes the region bounded by 14th street on the south, Broadway on the east, Ninth avenue on the west and 40th street on the north, with the gamblers operating further uptown occasionally.

The people working the games, which include three-card monte and even the ancient shell game worked with walnut shells, use a collapsible table that folds up into an innocent-looking suitcase when the word that the cops are coming is passed.

Shills are used by all of the game operators. The games run to small bets occasionally, from 25 cents to a dollar. Players crowd about the table without urging as soon as the gamster makes his "low pitch," the shills, who dress to create the impression they are needle trades operators, working up business by making the initial bets. The shill also comes in handy in case of a squawk, jumping in front of the "squawker" and impeding the progress. (Continued on page 3)

LOEW TAKES SHUBERT, PITTSBURGH, FOR FILMS

Former Shubert Unit Vaudeville House Passes to New Management

Pittsburgh, July 3. The Shubert theatre here has been taken over by Marcus Loew, who will assume possession Sept. 1. The house probably will reopen Labor Day, with Loew's picture policy.

It is said Loew is looking for a second local house. The Shubert last season was the Shuberts' unit vaudeville theatre.

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

IRENE CASTLE IN CORK AT FANCY DRESS BALL

Spotlight Had Been Arranged
For at Lady Cunard's
Party

London, July 3.

Irene Castle and Florence Mills were invited by Lady Cunard to a fancy dress affair, and Irene Castle took it as a great compliment. When, however, her hostess informed her that she had arranged for a black out and a big spot on her entrance Irene began to see the kink in the affair and recognized the real object of the invitation was to obtain a free show for the Cunard guests. She, therefore, borrowed Florence Mills' dress and blacked up, with the result when she did arrive no one recognized her. It is a common occurrence here for society hostesses to invite popular players and the like to receptions and other entertainments with the idea of getting an inexpensive show for their guests.

The report that Irene Castle (Mrs. Treman) is establishing a residence in Paris for the purpose of suing for divorce is borne out through the coincident sailing, June 23, on the Majestic, of William Klein and Robert E. Treman, the dancer's husband.

Mr. Klein is Miss Castle's personal attorney.

"PHILI" AT DAUNOU

Paris, July 3.

A comedy by Jacques Bouquet and Henri Falk, adopted from the novel of Abel Hermant, entitled "Phil" will be mounted at the Theatre Daunou in September, with Gaudin, Paul Bernard, Etchepare, Paul Ville, Maud Gipsy and Alice Cocca. Edmond Roze, of the Quinson interests, will be producer.

The clever comedy, "L'Ecole des Cocottes," will be revived at the Palais Royal for the opening of the new season, when Max Dearly will appear as the professor, which he played at the Varieties, originally created by Signoret, and Baron Fils in the part created by Raimu. Jane Marnac will again be the cocotte who reaches the top of her trade.

The new season at the Michel will be inaugurated by "Ma Cousine de Varsovie," by Louis Verneuil, with George Plateau, Harry Baur and Madeline Carlier.

The operetta, "Epouse-la" ("Marry Her"), in three acts, by Pierre Veber, music by Henri Hirschmann, which had a run at the Femina before the advent of Ballet's return with the Chauve-Souris Russian troupe, was revived at the Capucines last week under the summer management of Yvonne Yma, with George Buy, Fred Pascal, William Burty, Miles Bregis, Monclair, etc.

The Odeon is to give a series of performances of "La Petit Cafe" during the summer season.

LISZT'S PUPIL TAKES LIFE

Budapest, June 25.

Augusta Rennebaum, professor at the Hungarian national school of music here, has committed suicide by taking poison. She was given a pension a few years ago of 750 crowns a month (at present about 6 cents), and starvation and a fear of becoming blind was the cause of the tragedy. She was one of the last living pupils of Franz Liszt.

FARCE WITHDRAWN

Paris, July 3.

The late Georges Feydeau's farce, "Cent Millions Qui Tombent," was withdrawn at the Palais Royal July 2 after fair success.

It has been replaced by Yvain's operetta, "La Haut," from the Theatre des Bouffes Parisiens, which closed for the summer.

Cochran Annoyed

London, July 3.

Charles B. Cochran has expressed annoyance over the discussion regarding "Shuffle Along," for which he holds a contract here.

German Opera Singer Dies

Paris, July 3.

Karl Schiedemantel, German opera singer, died in Dresden, June 27.

WEE GEORGIE'S ERROR

He Talked Too Much—Had to Retract

London, July 3.

Wee Georgie Wood, speaking at a Rotary Club luncheon in Manchester, stated that practically all women of the stage are immoral and could not succeed otherwise.

The entire press and theatrical fraternity pounced upon him, with the result Wee Georgie issued a statement the next day apologizing unreservedly and withdrawing everything he said.

POETICAL AUDIENCE PLEASED

Paris, July 3.

Theodore De Banville's four-act comedy in verse, "Florise," was revived at the Comedie Francaise June 30.

The bill included Georges De Portoriches' one-act comedy in verse, entitled "Indefinite."

Both pieces pleased the members of an audience poetically inclined.

PRIX DE ROME MUSIC PRIZE

Paris, July 3.

Mlle. Jeanne Leleu, 25 years old, has been awarded the Prix de Rome music prize, being the fourth woman to win the coveted French scholarship, entitling the winner to three years of art study in Rome.

PERCIVAL KNIGHT ILL

London, July 3.

Percival Knight, who came over to produce "Thin Ice" at the Ambassador for the Daniel Mayer Co., has been taken seriously ill, due to a recurrence of his former lung trouble.

CHARLOT'S SEPT. REVUE

London, July 3.

Andre Charlot is preparing a new revue by Ronald Jeans and Noel Coward for the Duke of York's in September.

BETTER WEATHER IN PARIS

Paris, July 3.

With the weather nearer normal, the local managers are hesitating about closing their theatres for the summer.

DEATHS ABROAD

Paris, July 26.

M. Refoubelet, dramatic critic of "La Victoire," Paris daily, died last week. He was husband of Yvonne Yma, French comedienne.

Mme. Hejin Is Dead

Paris, July 3.

Madame Hejin, formerly known as Blanche Descamps, a popular opera singer, who retired 14 years ago, died recently in Monte Carlo, where she has been living for several years.

Leonora Hughes Wants Partner

London, July 3.

Leonora Hughes has been looking for a new partner for her dancing engagements in Paris.



A fellow was running up a street and a fellow yelled at him, and I was in St. Louis, and then the Park used to be open and I got one seven-five, and on my dresser is an old knife.

I was talking to a fellow last night about St. Joe, Mo. I used to go to the Christian Bros. College there. I one time held the lightweight championship of the college. Joe Lindsay was going to put me in training and I was going to his home and I was going to be the coming heavyweight champion of the world, and some one told my mother, and when Joe went home I didn't go with him.

Some present-day afterpieces are a new way of using everybody's material and saying, "Oh it's just for a laugh—they won't care." I'm not against afterpieces, but any time I ever work in one—and I've worked in and written hundreds of them—they will put my name in the billing as author, and as some of my material was the best bit of one of them I think I'm right.

FRANKIE THINKS FAST VAN HOVEN.

Direction: EDWARD S. KELLER

COHAN'S "KELLY" LOOKS BIG IN LONDON TOWN

Geo. M. Makes Speech—Company Declared Superior to New York Cast

London, July 3.

"Little Nellie Kelly," produced at the Oxford Monday, looks like the biggest audience show in years. The Americans present at the premier declared the London company superior to the original in New York. The outstanding hit was scored by Ralph Whitehead, with James Donovan a close second.

George M. Cohan was dragged from a box to the stage and spoke very briefly, saying it was his first appearance on the London stage, and, "On the square, I'm scared to death." He thanked the audience for being well behaved, and referred to the company as Equity players.

IN LONDON

London, June 26.

The action which Hetty King brought against the proprietors of the "Weekly Record" (Glasgow) terminated June 21 in the Edinburgh court of sessions when a unanimous verdict was given for the plaintiff. She was awarded £500 damages. Plaintiff complained of the publication of an alleged interview in which she was made to criticize American vaudeville audiences for their dullness and irresponsiveness in consequence of prohibition. In her evidence she said this was a contradiction of the facts and the whole interview was a complete fabrication. Defendants denied the libel and said the article was provided by a reliable London journalist and was based on interviews plaintiff had had while in America with an American journalist, now deceased. During the last hours of the case defendant's solicitor collapsed and died in a few minutes.

Arthur Gibbons is to revive "Tartan of the Apes," the stage adaptation of the film which was so great a failure in New York. On this occasion he will cut out the animals. He is also sending a company with "At Mrs. Beams" and his usual companies with Maltby's "The Rotters."

When Nora Bayes returns to America she will take a new pianist, Ord Hamilton. He is a very young boy.

Robert Emmett Keane and Claire

Whitney, who made an instantaneous success at the Victoria Palace in "The Gossipy Sex," have more than repeated it in the provinces, where the playlet has been received with enthusiasm by every class of audience. The act returns to the West End June 25, when it will top the Palladium bill for two weeks.

A new theatrical producing concern, "New Farces, Ltd.," has just been registered, with a capital of £500 in £1 shares. It will carry on the business of theatre, music hall, cinema, concert hall, circus and hippodrome proprietors, etc. The directors are Paul Murray, Leslie Stiles and Donald Calthrop. Even without the "etc.," £500 does not seem too much capital on which to run the enterprises mentioned in the schedule.

Challapin, the Russian singer, arrived here June 16. He will only make one appearance this season, that being at the Albert Hall on June 29.

Fred Terry's next production will be a drama founded on the life of the Duke of Marlborough. The Duchess Sarah will be played by Julia Neilson. The production will be provincial. For a good many years past Fred Terry has had no faith in the West End, preferring to lead an easy life playing to capacity up and down the country.

(Continued on page 3)

ARTISTS COLLECTING

Doing Acts on Street for Benefit of French at Ruhr

Paris, July 3.

Several vaudeville artists are offering specialties in the Paris streets to raise funds to send dainties to the soldiers stationed in the Ruhr district. Their efforts have secured very satisfactory returns.

Joan Sawyer has offered her services for a cabaret entertainment to be held tomorrow at the Champs Elysees restaurant for the benefit of the French blind war veterans.

VAUDEVILLE IN PARIS

Paris, July 3.

Program, Olympia: Hansi Goetze and L. Defraen, Nita Solbes, Spanish dancer; Missia, Halra, Billy-Bill, equilibrist; Severins Duo, ladder act; Louvigny, illusionist; Les Pelsmakers, athletes; Laune and Louise, comic dance; Manetti Troupe, Frank Pichel, eccentric; Emma and Henry, Knopsky, violinist; Morelly, vocalist; Mlle. Line Danges; Whisto and Whyss, jumping act; Sakababa, manipulator.

LEASING TIVOLI

London, July 3.

It is reasonably certain Godsol, Blumenthal and Wanger will sign a lease for the Tivoli this week.

MARY NASH'S VISIT TO ROME

London, July 3.

It is reported Mary Nash has gone to Rome seeking a special dispensation from the Pope for a personal purpose.

Thibaud Liked America

Paris, July 3.

Jacques Thibaud, French violinist, has arrived in Paris, having completed an American tour.

The musician speaks enthusiastically of his tour and hopes to return.

Cirque Medrano Closes

Paris, July 3.

The Cirque Medrano closed last Thursday to remain dark until September.

The Fratellini Trio, clowns, will open shortly at the Coliseum, London.

Carmo Holds Over at Alhambra

Paris, July 3.

Carmo, illusionist, remains at the Alhambra for two additional weeks, despite previous announcements to the effect he would close June 25.

May Prohibit Bull Fight

Paris, July 3.

A bull fight has been announced at the Buffalo Stadium, Paris, for Sunday, July 22, but it is anticipated the authorities will prohibit the event.

Hamilton and Stuart's "Nina"

London, July 3.

A new comic opera, entitled "Nina," with the book by Cosmo Hamilton and music by Leslie Stuart, is scheduled for production in the fall.

396,000 Francs for Bernhardt's Books

Paris, July 3.

A three-day sale of books belonging to the late Sarah Bernhardt brought nearly 396,000 francs.

"Sacre Leonce" at Vaudeville

Paris, July 3.

The Theatre Vaudeville is reviving Pierre Wolff's three act comedy, "Sacre Leonce," July 6.

Little Tich in Dufrenne Show

Paris, July 3.

Oscar Dufrenne has engaged Little Tich for next season's Palace revue.

Claude Terrasse Dies

Paris, July 3.

Claude Terrasse, French composer, died May 30 at the age of 56. Liver disorder caused death.

Bourchier Accepts "The Vow"

London, July 3.

Arthur Bourchier has accepted for production Paul Trent's play "The Vow."

"Fanny's First Play" Revived

London, July 3.

A revival of "Fanny's First Play" will be produced at the Everyman theatre July 9.

Calthrop's Revival

London, July 3.

Donald Calthrop is reviving "The Young Person in Pink" at the Adelphi next week.

ARTHUR HAMMERSTEIN WEDDING REPORTS

Couple Seen Together Often
Abroad—Miss Ferguson Men-
tioned in Dot King Case

Paris, July 3.

Arthur Hammerstein, the New York producer, has been seen abroad considerably with Hilda Ferguson, here, on the Continent and in London during the past few weeks. Rumors of forthcoming nuptials are in the air.

Miss Ferguson was last in the "Music Box Revue" in New York, but was dismissed for an alleged infraction of the rules, including an early getaway and missing the show's finale. Miss Ferguson, at that time was being prominently mentioned in the dailies in conjunction with the Dot King murder mystery, the actress having been a former room-mate of the slain model.

Miss Ferguson and Mr. Hammerstein sailed from New York about the same time.

PUCCINI'S JAZZ

"Turandot" Will Have Orchestral Part for Rag Instruments

Rome, July 3.

The new opera, "Turandot," which Puccini is composing will have parts for instruments previously found only in jazz music.

One introduced into his score is an Oriental gong, and also wooden tambours.

There is likewise to be a special kind of xylophone, for which Puccini is writing the music.

"AIMER" FOR ONE SHOW ONLY

London, July 3.

The Comedie Francaise company gave a matinee at the Lyric June 28, making a special trip from Paris for the single performance, the proceeds of which went to the French Hospital in London.

The organization presented "Aimer," by Paul Gerdal. It proved quite similar to Ibsen's "Lady from the Sea."

The piece was well played by the French company.

Vedrenne's "May and September"

London, July 3.

J. E. Vedrenne will produce "May and September," by Horace Hodges, author of "Grumpy," either at the Comedy following the run of "Geocrets," or at the Royalty in the fall.

"Before Sunset," by Nan Watson

London, July 3.

Nan Marriott Watson has completed a new play, entitled "Before Sunset." It will be produced at Brighton July 16, prior to its London presentation.

SAILINGS

July 17 (Cherbourg to New York),

H. B. Marinell (Leviathan).

July 7 (London to New York),

Liane d'Eve (Berengaria).

July 4 (New York to London),

Marcus Helman, John R. Royal (Leviathan).

June 30 (New York to London),

Marie Tiffany, Melvin Dalberg.

June 30 (New York to London),

Katherine Brook (Cedric).

June 30 (New York to Buenos

Ayres), Princess Marianna, B. E. Tcherkasskaja (Vandyck).

June 30 (New York to Paris),

Marguerite Sylva (Chicago).

July 11 (London to New York)

Gilbert Miller, Frank Godsol (Olympic).

July 4 (London to New York)

George M. Cohan (Majestic).

October 3, (Cherbourg to New

York), Madame Jeritza, (Majestic).

July 3, (New York to London),

Carl Laemmle and family, Jimmy

Wilde, Barney Bernard (Aquitania).

July 3, (New York to Berlin), Mr.

and Mrs. Donald Kerr, Winifred

Baue, Lucie Cobb, Dr. Edward F.

Leonard, (Canopic).

WILETTE KERSHAW

GUARANTY TRUST CO. New York
522 Fifth Avenue

THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road
LONDON

Director, JOHN TILLER

DENVER'S MAYOR, STAPLETON, REMOVES CITY'S SHOW CENSOR

"Denver Needs No Police Amusement Inspector," Says New Chief Executive—Mrs. Bernice Kirby Drew \$30 Weekly and Visited All Shows

Mrs. Bernice Kirby, for the last four years amusement inspector in Denver, was removed from office last week by Benjamin Stapleton, the new mayor, the removal to take effect July 1.

Mrs. Kirby's salary was \$120 a month. Her duties consisted of visiting all shows that came to the city, including pictures, and exercising a police supervision over them and the houses in which they appeared. She also acted in the capacity of a one-woman censor, on occasion.

"Little attention was paid to her by house managers. Apparently the police department head and the city council were equally inattentive to her reports."

Mayor Stapleton was ejected early in May. In ordering Mrs. Kirby's removal, a statement was issued to the effect that "Denver needs no police amusement inspector."

VALENTINOS SAIL JULY 24

(Continued from page 1)
the wilds, although the Valentino tour duly ended.

Inquiries are commencing to arrive in New York seeking information as to when the successful contestants may be expected to report in New York. These are growing in volume, it is said, with some local papers along the route of the tour now reported giving the matter their attention. The newspapers in the towns were employed as part of the exploitation that had the double part tacking of Valentino and Mineralava.

An estimate says that the total expense of bringing all the beauties with their escorts to New York for a week from all parts of the country and returning them home would reach \$150,000.

Rodolph Valentino is said to have received an offer from an English film maker to appear in pictures in England. His contract with the Famous Players, under which he has been enjoined from appearing under theatrical management on this side, still has 18 months to run. Should the show make a picture abroad it would be debarrd from exhibition over here, and limited to the sparse circulation outside, as compared with the possibility commercially of a film in the United States and Canada.

ENGAGEMENTS

Ann Hollister, "Adam's Apple."
Vera King, "Passing Show."
Nancy Kennedy (Lehr and Kennedy), Ted Lewis's "Frolie," under the name of Nancy Decker.
Jack Richardson, Dave Matton, Mason and Shaw, Florence Stone, Jean Granese and brother, Charles, Tito Flores, "The Newcomers."
Kate Mayhew, for W. A. Brady's "Tarnish."
Louise Prussing, for Gatts' "Steve."
Violet Howard for "Secrets."
Mrs. Gene Hughes, "Torch Bearers" (vaudeville).
William Birdie, Al White, "Passing Show of 1923."
Mary Ryan, Frank M. Thomas, Edward Ellis, Paul Nicholson, "Show."
Cecilia Frank, Lyceum stock, Rochester, N. Y.
Jim and Betty Morgan and orchestra, "The Newcomers."
Hansford Wilson, "Take a Chance."
Sue MacManamy, Howard Lang, H. Dudley Hawley, "Thumbs Down."
Charles Waldron, "The Fool" (temporarily replacing Harry Brown).
Helen Fley, "Batting Butler."
Joseph (Joe) Carroll (Fisher and Carroll) for the role of Father Whalen in "Abie's Irish Rose."
Sidney Nelson, "Passing Show of 1923."
Florence Morrison, Ina Hayward, Helen LaVonne, "Fashions of 1921."

FEW ORPHEUM HOUSES WITH COMBINED POLICY

Five Big Timers Will Mix Acts and Pictures—3-Daily on Sunday Only

Chicago, July 3.

A misunderstanding appears to have spread concerning the playing policy of the big timers on the Orpheum Circuit next season, those of the first string that play twice daily.

The Orpheums of the first line will continue their present policy of straight big time vaudeville bills twice daily, excepting the Hennepin, Minneapolis, using seven acts with a feature film with three performances Sunday (previously three were played Saturday and Sunday); Orpheum-Palace, St. Paul, will have six acts and a picture with Sunday the only day of the week offering three performances; Orpheum, Des Moines, six acts and picture with three on Sunday; Oakland Orpheum, six acts and picture—three shows Sunday only; Palace, Milwaukee, seven acts and pictures with three performances Saturday and Sunday.

The Orpheums playing three performances on the week's end played twice daily previously.

Orpheums, Jr., are not considered in this outline of playing policy.

IN LONDON

(Continued from page 2)

although it was hoped he would be seen at the Lyceum this summer.

Carl Leyel, the manager of His Majesty's, was seriously injured during the week-end. He was riding in Hyde Park when his horse shied and bolted, eventually throwing him against a tree. He was picked up and taken to St. George's Hospital, where he was found to be suffering from concussion and other injuries. He is still detained.

Lady Martin Harvey is ill and is to be operated on for throat trouble. Meanwhile Sir John Martin Harvey is hurrying on his preparations for his forthcoming American and Canadian tour.

The last performance in aid of King George's pension fund for actors realized over £1,000 profit. Ten actors and actresses each receive £100 a year from the fund and two more have just been elected. The working and managerial expenses of the fund are practically nil, the only expenditure in the office being 10 shillings a year for a checkbook. Henry Ainley is the secretary.

In conjunction with Sir Alfred Butt, Raeban will shortly revive Sir James Barrie's "The Little Minister," with Fay Compton as Lady Babbie.

Bransby Williams will replace "David Copperfield" at the Lyceum with the Irving version of "The Lyons Mail" June 25. The Dickens piece will be played only at matinees.

Sybil Thorndyke will run another West End season in the autumn. Her first production will be "Cymbeline."

During his recent visit to London Charles Dillingham wished to see Margaret Bannerman in Gertrude Jennings' comedy, "Isabel, Edward and Ann," at the Haymarket. He therefore proceeded to the house and asked the management if he could go into the circle for a few moments. This request was immediately acceded to, but, as is customary in such cases of short professional visits, no ticket was issued. Arriving in the circle Dillingham took a seat and promptly started to worry the ushers. There was a man without a ticket! At last one of them waxing bolder than her sisters, demanded his ticket. Dillingham politely explained he was the author of the play. The usher apologized profusely and withdrew. After seeing the show he sought the girl out and repudiated his statement as to authorship. It was not until later, when casually perusing his program, that he discovered that the author was a woman.



SAFFA NINON
BADALI and NATALI
in
TERPSICHOEAN EXPRESSIONS
HENRY MARA, Pianist

What Variety said: "It wouldn't be a surprise to see this at the Palace within the next few weeks, for this is the type of material the audience there would appreciate."

Direction ROSALIE STEWART.

800 FILMS NEXT SEASON

(Continued from page 1)

ruinous war in selling that will force a cut in rentals among the distributors, with a subsequent backing up of product at the source that may in turn force a great many of the producers and distributors to pull in their reins before the year is out and curtail their programs to a certain extent.

There can be no doubt that the selling field during the early part of the fall season is going to witness the hardest sort of a competitive battle to market pictures. Already, according to announcements, there are 454 productions slated for the year beginning in September. That is more than one a day for every day in the year, and in the lot there is not included the tremendous production that will come through in the independent field.

It is estimated that there will be 800 pictures of all types in sight for the new season.

The weaker producers are expected to have a difficult time weathering the sales cutting battle.

December and January will undoubtedly witness a drawing in of horns on the part of the producers and distributors, and the subsequent shortening of the market for the exhibitor so that he will have to come back to prices again in order the former two branches of the industry will be able to weather the storm that they are creating for themselves.

The fact that there is going to be a tremendous battle in the selling field is going to mean of necessity that a number of the producers and distributors will have to witness many a lean day. Right now and since February of this year production has been at its peak on the coast. Peak prices are being paid for play and story material, actors and actresses are receiving peak salaries and working in two and sometimes three pictures at one time, so great is the demand for their services. As against this paying of cost peak in production figure a battle of underselling each other. The result is bound to be inevitable.

The line up for the coming season in feature releases as far as can be ascertained from the announcements up to the present, indicate the following: Famous Players, 50; F. B. O., 30; First National, 60; Goldwyn-Cosmopolitan, 44; Metro, 35; Preferred Pictures, 15; Principal Pictures, 13; Triast, 12; Vitaphone, 24; Warner Bros., 18; William Fox, 50; Grand-Asher, 10; Universal, 64; United Artists, 7; and Hodkinson, 24.

In the matter of the bigger pictures on each of the programs the exhibitor it appears will be in a position to pick his own, and take what he pleases. It is going to be the day of the bigger picture that much is certain, for the exhibitor, even though he has been shouting for the "shorter and cheaper" pictures has found that the little picture does not mean anything at the box office and it is only to be used as a filler in on double feature bills.

The producers of the small stuff appears to face a year looking decidedly lean.

NONETTE
LOEW'S STATE, FULL WEEK, JULY 16
DIRECTION OF
IRVING YATES

Six Best Sellers for June

VICTOR RECORDS

"Who's Sorry Now?" and
"Snakes Hips."
"Liza" and
"Sleepy Hills of Ten-Ten-Tennessee."
"Dearest" and
"Morning Will Come."
"A Kiss in the Dark" and
"Man in the Moon."
"By the Shalimar" and
"Sweet One"
"You Tell Her—I Stutter" and
"That Red Head Gal."

BRUNSWICK RECORDS

"By the Shalimar" and
"Foolin' Around."
"Seven or Eleven" and
"Wanita."
"One Little Smile" and
"Mellow Moon."
"Apple Sauce" and
"Wild Papa."
"Kiss Me" and
"Sweet Lovin' Mama."
"Snakes Hips" and
"I Never Miss the Sunshine."

Q. R. S. WORD ROLLS

"Yes! We Have No Bananas."
"That Red Head Gal."
"Sad Hawaiian Sea."
"Stella."
"Someday You'll Cry Over Someone."
"Barney Google."

Topping the sheet music sales is the "fruit stand" song, "Yes! We Have No Bananas," which has evinced more free newspaper advertising via the reading columns than any song of recent years. Its popularity is sensational.

A good runner-up is Remick's "Barney Google," with companion "nut" songs like "Oh Gee, Oh Gosh, Oh Golly," "Eddy Steady," "I Love Me" et al. conspicuous in the running. The jobbers analyze this reaction by the fact the public has been surfeited by fox trot songs to the degree that all have begun to sound alike. A change of pace was a most welcome relief.

This does not mean that novelty songs are the only things on the market, although one would think so at first thought when one jobber reports that he sold 45,000 copies of "Bananas" alone to independent music dealers in June, one of the worst music months, which equals his record for the turnover of "Whispering." "Beside a Babbling Brook," "Little Rover," "Crying for You," "Ten-Ten-Tennessee," "Who's Sorry Now," "M-A double M-Y" are among the leaders with the following going strong: "Parade of Wooden Soldiers," "Just a Girl That Men Forget," "Carolina Mammy," "Kiss in the Dark," "My Sweetie Went Away" (new sure-fire hit), "Dearest," "Wonderful One," "When Will the Sun Shine for Me," "Mellow Moon," "Louisville Lou," "You Got to See Mama," "You Know You Belong to Somebody Else," "Wonder" and "Morning Will Come."

Of the new production music, the "Scandals" and "Adrienne" have a number of songs in consistent demand, none standing out; "Heaven of Troy, N. Y." has the sprightliest score of recent months, with "Look for the Happy Ending" outstanding among a verdantly catchy score; "Kissable Lips" from the "Passing Show" is most in demand; "Some Sweet Day," ditto from the new "Follies" edition; and the "Rise of Rosie Reilly," not yet in town, is creating a demand for "When June Comes Along" and "Born and Bred in Brooklyn."

ILL AND INJURED

Adrienne Morrison (Mrs. Richard Bennett) was severely injured in a taxi accident in Paris about two weeks ago. Reports from the French capital say that her condition has greatly improved and that she will return to this country in August.

The Earl of Northesk, Jessica Brown's fiance, was operated on for appendicitis June 25 at a private hospital in Buffalo.

Rosie Green (Keno and Green) was discharged from the Woman's Hospital, New York, June 28, after an operation for tumor. She is now convalescing at their home in Flushing, L. I.

Richard Bold has recovered from the illness which kept him out of White's "Scandals."

John Cyril Maude, Oxford undergraduate and son of the actor, recently underwent a serious operation on his eyes in London. He was dangerously ill for some time, but is now reported recovering.

Mary Miles Minter is in a Pasadena sanitarium following a nervous breakdown.

Charles of Franklyn-Charles & Co. suffered a painful abrasion of the chin Monday night last week at the Palace, when he and his partner collided, head on, during their rough Apache dance number. The artists finished their act without the house detecting the bleeding wound which was afterward stitched up by a surgeon. They finished the engagement.

Willie Harris, treasurer of the Empire, entered the Eye, Ear and Nose Infirmary, New York, this week to be operated on for sinus.

Louis Ohms, treasurer of the Henry Miller, is substituting for him. Reports from London say that Doris Keane has been extremely ill, but is now on the road to recovery. Pola Negri has been forced to stop all picture work for some time because of an injury received to her right eye during the filming of "The Spanish Dancer."

William Antony McGuire has been under the doctor's care for several days, due to an injured knee sustained while playing with Will Morrissey's young son.

Happy McNally broke a bone in his ankle June 23 while at Phoenixville, Pa. He is still confined to his room. Letters addressed as above will reach him.

Another accident occurred in the "Sun Up" company last week when Lucille La Verne, who plays the lead, fell into a stage trap and was

badly bruised. The performance was delayed for a while but Miss La Verne insisted on finishing out the play.

MARIE GASPER'S SUIT

Marie Gasper (Sinclair and Gasper) has instituted separation proceedings against Lawrence Schwab, vaudeville agent and co-producer of "The Gingham Girl."

The Schwabs married Dec. 20, 1921, and according to the plaintiff's allegations, separated two days later. There is a 14-months-old child, Lawrence Schwab, Jr.

Israel Dimovoy represents Miss Gasper. Kandler & Goldstein have filed a notice of appearance for Schwab.

SHELL GAMES ON B'WAY

(Continued from page 1)

ness of the gambler in case a "prospect" tries to block a quick getaway.

The street gamblers have been prevalent in the section for a long time, but have multiplied recently. The presence of a number of small carnivals around the outskirts of the city is credited with having increased the number of street gamblers looking for soft dough in the needle trades sections.

Geat Wants Lady Diana Manners
London, July 3.

Morris Geat has left for Salzburg to complete arrangements for "The Miracle." He is negotiating with Lady Diana Manners to play the leading role in his production of the piece.

Eddinger Arranging for Plays

London, July 3.

Wallace Eddinger is here arranging for the American rights to new plays by Walter Hackett. He is acting for himself, Sam H. Harris and Lewis & Gordon.

"London" Going to Garrick

London, July 3.

"So This Is London" will be transferred from the Prince of Wales to the Garrick in the autumn for an indefinite run.

Fay Compton's Revival in Fall

London, July 3.

Fay Compton in a revival of "The Little Minister" opens at the Queens early in the fall.

The best automatic instruction in
NED WAYBURN
STUDIOS OF
STAGE DANCING
1841 Broadway
NORTHWEST COR. 69th ST

VIRGINIA CARR'S 3RD HUSBAND WINS HER AWAY FROM HUBBY NO. 2

Marital Mixup, Involving Princess Zuleka, Andrew R. Paoli and James B. Colerton—Colerton Looking for Eloping Wife

The Virginia Carr Extravaganza Company opened at the Strand, Newark, N. J., June 25, and closed June 26. Bad business through the hot weather was given as the cause. It later developed the marital troubles of Virginia Carr (formerly known with the Harry Houdini show, and in vaudeville as Princess Zuleka, the Mystic Mindreader), was the compelling reason of the sudden closure. Miss Carr, who was married to James B. Colerton, a salesman, in 1912, was previously married and has a son 18 years of age by her first husband.

About the end of last April Miss Carr went to New Orleans to join the W. I. Swain show, of which Andrew R. Paoli was musical director, for a road tour. It is said that during the tour Miss Carr became interested in Mr. Paoli, who is 23, and he made the interest unanimous. The show not doing well, in the early part of May, Miss Carr (Mrs. Colerton) wired her husband for funds which he sent, expecting her to come home. She did not arrive, but May 24 again wrote for money, stating she had had a good offer and needed money at once to square some debts.

This money Colerton also sent her. He received a letter from Miss Carr May 27 thanking him for it.

This is the last he heard of his wife until a mutual friend asked him the reason Miss Carr had divorced him (Colerton). It was the first he had heard of it, Colerton said, and asked for details. He was informed Miss Carr had told friends she was securing a divorce. A few days later she said, it was claimed, that Colerton was dead.

Colerton endeavored to locate his wife, but heard nothing of her until seeing a published report stating Miss Carr had been married June 6 at the Little Church Around the Corner, New York, to Andrew R. Paoli, the musical director.

Mr. Colerton went to the church and inspected the records. They disclosed Miss Carr had been married to Paoli, giving her age as 22 and a widow. Paoli's age was given as 23. Claire Windsor's name was written as one of the witnesses.

Having lived with his wife for 11 years, Colerton could hardly figure out the cause of his wife's action. While in this frame of mind he met her and Paoli on West Fifty-sixth street. She was startled, but leaving Paoli went to Colerton, acknowledging she had been married again, but asked him to take her back. She would not allow him to talk to Paoli.

Colerton, who is said to be still very much in love with his wife, agreed to forgive and forget, and the couple resumed marital relations again.

Meantime, Virginia Carr had been engaged by George MacDonald to headline his vaudeville show. MacDonald expended a large sum of money in advertising, special paper, wardrobe, scenery and other incidentals, including advances to his acts. The show opened at the Strand, Newark, Monday, June 25, but closed the next day. Miss Carr had disappeared, not only from the show, but also again had left her husband. Inquiries brought out she had been in constant communication with Paoli, and had finally skipped out with him, leaving the show flat, and her husband (Colerton) on the verge of a nervous breakdown.

Miss Carr did not take her trunks or the clothes she brought with her when returning to her husband for the brief stay. Mr. Colerton says he has no wish to prosecute or punish her, but is still anxious for her welfare. But MacDonald is very anxious to get in touch with her.

A crowd along the waterfront at Hoboken on Monday were startled by the antics of a man on board the North German Lloyd liner "Muenchen," which had just docked. He was balancing on top of a funnel holding an open umbrella. It turned out to be just a press stunt for Luciano Albertini, European stunt actor, who is here to appear in film comedies.

VAUDEVILLIANS IN 'BUTLER'

Choos Joins P. M. A.—First Attempt at Legit

"Battling Butler," the English musical comedy to be produced here by George Choos in association with the Selwyns, will open at the Apollo, Chicago, Labor Day after playing two preliminary weeks at the Detroit opera house. Choos, known as a vaudeville producer, will make his debut in the legitimate ranks with "Butler." He has joined the Producing Managers' Association.

A number of vaudevillians are in the cast, which includes Gertie Vanderbilt, Helen Ely, Mildred Keats, Marie Saxton, Howard Langford, Frank Sinclair, Jack Henry, Eugene Martinet, Teddy McNamara and Grant and Wing.

David Bennett will stage the dances and Walter Cutlett the book. Ballard MacDonald is adapting part of the score, originated by Walter Rosemont.

The book writers are Stanley Brightman and Austin Melford. "Battling Butler" is current in London and there are two companies touring the provinces. Choos will have a chorus of 36 in the American presentation.

BARTRAM-SAXTON DISSOLVE

Chicago, July 3.

Bartram and Saxton, one of the best known presentation acts in the show business, are to separate.

Gus Bartram, who has been in the jewelry business in Lexington as a side line with a relative who recently died as his partner, finds that that business demands his personal attention.

Velmar Saxton will continue with a single act.

Bartram and Saxton have played with remarkable success, but the disbanding of the act is unpreventable.

WILLIE RITCHIE ON ORPHEUM

Willie Ritchie, ex-lightweight champion, will open a tour of the Coast Orpheum houses at the Orpheum, Oakland, July 9. Ritchie will appear in a full stage act produced under the direction of Harry Singer of the Orpheum staff.

Ritchie has received considerable publicity lately through his announced intention of trying another ring "come back." It is said he will try himself out in short bouts on the coast preparatory to invading the east in search of a title bout.

HOBGING TRUCK TOUR FOR O'HAY AND CARR

Prevents Sore Feet—Must Have Three Days' Supplies Before Starting

Captain Irving Q'Hay and Sergeant Ernie Carr who announced their intention of making a hobo tour during the summer, in the usual hobo style, have decided on account of sore feet contracted during a day's rehearsal of it, to modify the strenuous features of the trip.

O'Hay has blarneyed a second-hand car dealer out of a Ford truck chassis and has had a top put on it, with two bunks, a stove, icebox and phonograph. The tour de luxe will commence as soon as they can beg, borrow or steal the blankets, towels and sufficient eatables to last at least three days, which says O'Hay, with Carr's omnivorous appetite will be some load even for a Ford truck.

They purpose to give one-truck parade through the theatrical section before cutting loose from civilization.

\$7.50 TO MABEL McCANE FOR WEEKLY ALIMONY

Husband, Victor Murray, Says Allowance Cut Down to \$25 Weekly

Cincinnati, July 3.

The court in the divorce action of Victor Murray against his wife, Mabel McCane, has allowed Miss McCane \$7.50 weekly alimony from her husband, pending trial.

Murray informed the court his mother had cut down his allowance to \$25 weekly, although she continued to pay his hotel bill.

In addition to the alimony impost Murray was instructed to pay the expenses of the divorce action for alleged desertion he has brought against his wife, including her carfare to and from New York. The husband's attorney said Miss McCane had earned \$1,600 while working for 12 weeks on the stage since the first of the year. They thought she could better afford the expense than the allowance kid.

The court commented it was growing tired of Murray and his divorce actions. The present one is his second in the same place.

The attorney for Mrs. Murray, the mother of the liberty seeking non-income maker, told the court the mother believed her boy was a great inventor, but he had been so busy inventing ways and means to obtain more money from her that he had been unable to put over a tangible coin getting invention of his own.

WOMAN'S "EVENING ACT"

Alba Tiberio, one of the foreign turns booked by Harry Mundorf on his recent trip abroad, does an act that occupies an entire evening in her native land, Italy. For America Miss Tiberio's act will be reduced to 40 minutes. It contains horse training, juggling, quick character changes, music and several other specialties.

Sylvester Schaeffer and other men have done "whole evening" one-man shows, but Miss Tiberio is the first woman to do the whole performance thing.

CASTLE AT LONG BEACH MAKING QUICK CLOSING

New Moss House Fails to Get Over—Remain Closed Until Next Summer

The new B. S. Moss Castle, Long Beach, which opened Thursday last week, will close next week until next summer. Castle is a new 1,500-seat house situated on the boardwalk.

The policy of the house was to be straight pictures Monday, Tuesday, Wednesday and Thursday, with straight vaudeville the last half.

In the opinion of the Keith bookers Long Beach is not ripe for a big-time vaudeville house. A late season and other local conditions decided the early closing date. Business after the opening night was negligible.

NEWS OF THE DAILIES

Sydney Reilly, musical director for George M. Cohan, has been granted a divorce decree by Supreme Court Justice Mitchell May, of Brooklyn, from his wife, Mrs. Camille Reilly. He charged misconduct and his wife did not contest the action.

David Belasco Friday sent telegrams to all the New York dailies requesting them to state that the impersonation of him by Brandon Tynan in the "Ziegfeld Follies" is displeasing and embarrassing to him. The impersonation is not announced, but the audience is told that "the greatest figure of the American stage" is present at the performance and will say a few words.

Bessie Eyton, stage and screen actress, has obtained a divorce from Clark Coffey in Los Angeles. She charged non-support.

Geraldine Farrar has been granted her divorce from Lou Tellegen, the decree becoming final in three months. The diva is permitted to reward any time she pleases, but Tellegen must obtain the permission of the Supreme Court to remarry.

Leo Oppenheimer, an actor who claims he appeared in "The Squaw Man" and "The Bird of Paradise," has been sentenced in New York to 60 days in the workhouse for stealing a handbag. The plaintiff was Hilda Bloom, a stenographer in the office of the Goldwyn Picture Corporation, who claimed she caught the actor walking out with a handbag he had taken from her desk while she was out of the office. She persuaded the elevator man to hold him until the police arrived. It was said that Oppenheimer was in reduced circumstances and stole the bag to pay a hotel bill.

Hattie Meyer, young film actress, got herself into court the other day when a plate of hot cornmeal mush thrown by her at her sweetheart missed its mark and hit a policeman in the face. Hattie was in a jealous mood and, according to her fiancé, John Scouras, restaurant owner, had spent the evening brandishing a big knife and throwing things at him. The policeman entered the restaurant at the psychologically wrong time, and after wiping the mush from his face took the actress to jail. She spent the night there, but had the charge against her dismissed the next day at Scouras' request. They left the courtroom arm in arm, leaving the patrolman dreaming of slapstick comedies and such things.

Jessie Bonstelle, actress and manager, will offer \$500 and a production for the best play written by a student of any college in New York city. The terms will be practically the same as those under which the prize play of the "47 Workshop" at Harvard is produced every year.

Florenz Ziegfeld has announced that although David Belasco's protest about his impersonation in the "Follies" came as a surprise, Brandon Tynan the impersonator, would remove his wig in the future.

The Blossom Heath Inn on the Merrick Road, Lynbrook, L. I., is the latest road house forced into bankruptcy because of prohibition.

STOCKS' BAD DROP LAID TO SELLING

Small Holders of Blocks of F. P. and Loew's Reported Forced to Liquidate

The marks reached by Famous Players, below 65, and Loew's below 15 during the past week in the stock market were attributed by many to small holders in both having been obliged to liquidate.

No support coming with the small lots dumped on the market forced down the price of both, along with the general slump undergone by Wall street offerings.

The absence of knowledge in reference to Loew's declaring a dividend in the fall is a factor in that stock's fluctuations.

Orpheum dropped off a bit with the market, hanging around 17, while Goldwyn, after reaching 3½, climbed up to 4. There have been surmises there is some connection between Goldwyn's present price and the 30,000 shares of that stock reported by Sam Goldwyn. The latter has steadfastly refused to part with any of his stock, although the Goldwyn group is said to have been anxious to secure the block.

Yesterday's (Tuesday) closing prices for the theatrical list were:

FAMOUS PLAYERS	60
FAMOUS PLAYERS pf.	90
LOEW'S	15
ORPHEUM	16½
GOLDWYN	3½

BERNIE'S MEN DENY

The four musicians from Ben Bernie's act alleged to have been released by Bernie following the appearance of the Bernie men at the Hotel Shelburne while Bernie's act was playing an engagement at the Brighton Beach Music Hall, deny the story.

The men claim they left the act the Saturday before the Brighton engagement at the Hotel Redington, Wilkes-Barre, Pa., where the band was playing dances. The men say the cause of the break was a disagreement over money matters.

The original story was sent out by the Hotel Shelburne press agent and later verified by Ben Bernie's brother. It reported that members of Bernie's band relieved the regular Shelburne orchestra while the latter were engaged in a band contest at Keith's Orpheum, Brooklyn.

Bernie's brother stated, when interviewed, that the men played the engagement without Bernie's knowledge and that he dismissed three of them when the matter was brought to his (Bernie's) attention by George Robinson, manager of the Brighton.

WARFIELD A LOEW DIRECTOR

David Warfield was elected to the board of directors of Loew's, Inc., this week, to take the place left vacant by the death several months ago of Charles E. Danforth. Warfield has been a stockholder in Loew theatrical enterprises from the beginning, he having had an interest in the arcade on 14th street, with which Marcus Loew started in the amusement field.

Charles E. Danforth was a financial man who linked the Loew enterprises with Wall street interests, resulting in the stock of Loew's being listed on the New York Stock Exchange.

ROUGH NECK STUFF OUT

Keith artists' representatives must be polite when submitting acts to bookers hereafter. Roughneck methods are out. There must be no crowding or noisy vocal stuff by agents when offering acts, as in the past. Courteous methods that would apply in any commercial business are to be the rule hereafter, and all agents must adhere to polite tactics.

The above is the sense of a new ruling made by W. D. Wegefarth regarding salesmanship methods for Keith agents, following several complaints by bookers of discourteous methods on the part of agents.

COLLIER'S "CUTS"

Willie Collier is making his debut as a vaudeville producer with the "Nothing but Cuts" comedy scene from last season's "Music Box" show. Walter Lawrence, Lew Christy, John Keefe and Jackaleen Broadhurst are included in the cast. Alf Wilton has the bookings.



PERCY—
OAKES and DE LOUR

A CYCLE OF CYCLONIC DANCES

who have just closed in Henry W. Savage's Mitzel production, "Minnie and Me," at Colonial, Boston. Returning to vaudeville at Keith's Palace, New York, next week (July 9). Direction: RALPH FARNUM, Ed. S. Keller's office

FEW ACTS ACCEPTING ROUTES FOR NEXT SEASON ON BIG TIME

Fewer Routes Accepted in June Than in Previous Years—Usual Condition at This Season—Reduced Salaries Last Season

Very few routes are being accepted for next season by Keith acts, according to the artists' representatives. Fewer routes were returned signed in June than ever before.

The trimming of salaries is said to be one reason why the acts are taking a longer time to consider. Last season saw the end of the war-time salaries for vaudeville acts, when a retrenchment was ordered all along the line.

The vaudeville people felt that the bills were costing too much money. Many houses facing unfavorable Sunday legislation and increased operating costs brought pressure to bear toward more economical shows without cutting the quality of the bills they had educated the public to want.

This decided the Keith and Orpheum people to chop some of the high salaries to a more moderate basis. The independent circuits quickly followed suit. Many of the acts that went into the Shubert vaudeville units when seeking work from the independents afterward were offered less money than they had ever received before on the small time.

According to the vaudeville people, acts are prone to take their time about returning routes at this time of the year. Talk of long routes from picture circuits, etc., increase their desire to hold out until the last minute. This condition last season was the cause of the ten-day rule promulgated by the Keith office. The acts were given ten days to accept. Failure to comply removed them from the "acts available" list.

SPEC ALLEGES ASSAULT

Keith's Palace, New York, war on the specs is still on. Sunday night Ruben Weller, one of the surviving speculators a few doors from the Palace, demanded the arrest of W. H. Genet, a Palace special officer.

Weller alleged he had been assaulted by Genet. The latter was taken to the West 47th street police station. He was arraigned later in Night Court, where the case was adjourned by Magistrate Simpson until Friday morning.

Weller caused the arrest of another Palace employee some weeks ago on a similar charge. When the case came up for trial the complainant failed to appear.

MARRIAGES

Al Gerrard (Millership and Gerrard) to Helen Borden, June 11, in Buffalo, N. Y. The couple appeared in "Mary" at the Knickerbocker theatre, New York. Gerrard was erroneously reported as having obtained a license to marry his vaudeville partner, Florrie Millership.

Al Harrison (Freud and Harrison) to Rosa Schmettan (Rose Selden and Brother), June 22, in New York.

Ada Hughes (Tiller Dancing Troupe) (Ziegfeld "Follies") and James Farrell, non-professional, June 25, in New York.

Lillian Concord, now with the Maude Fealy Players at Elizabeth, N. J., and J. M. Beach, Los Angeles mining engineer, June 30, in New York.

E. Guy Rorick, in Markie, Ind., for a visit, says he and Jane Stone were lately married. Both are of Rolfe's Revue in vaudeville.

Frances Baum of the Orpheum Press Department, New York, and Samuel P. Libowitz, non-professional, have set the date of their wedding for Oct. 14.

Aubre Barkwell, leading woman for the Buckle Ferguson Productions of Binghamton, N. Y., and James A. McGarrity, general superintendent of the Vail Ballout Company, were married at Montrose, Pa., June 29.

IN AND OUT

Kafka and Stanley were unable to open at the Hippodrome, Baltimore, Monday, due to the stage being too low for their apparatus. Caplane and Wells went into the show Tuesday.

TRIXIE FRIGANZA'S SHOW

Los Angeles, July 3. Trixie Friganza, supported by six acts from the Orpheum circuit, has organized a road company to play about three weeks in towns not touched by the Orpheum in this vicinity.

The company this season comprises Trixie Friganza, Cervo and Moro, Nick Cogley and Co., Wilbur and Lyke, Armstrong and Phelps, Pheasant and Pollack.

Booking has been arranged by the Melklejohn & Dunn office.

Loew Closing Two Full Weeks

Loew's Strand, Washington, and Loew's State, Cleveland, will close for the summer July 7. Both are full-week stands on the Loew circuit.



THE UNPARALLELED
AL STRIKER

"Position Is Everything in Life"

Blocking Blurry street traffic, Montreal, Que., last week. European tour indefinitely postponed. Playing 115th consecutive week.

Next week (July 9), Keith's Riverside, New York. Week July 16, Keith's Rushwick, Brooklyn.

Direction LOUIS SPIELMANN.

CABARETS

The Tavern, on West 45th street, built and conducted by Billy La Hiff, is being enlarged though but a season old. The dining-room will extend from 45th street almost to 47th street, with an entrance on that thoroughfare via the Longacre hotel.

The Tavern, which rapidly developed into one of the most popular cafes in the theatrical district, will have an increase of about 150 over the present size. The extension will be completed in August at an expenditure of about \$10,000.

The Longacre hotel was recently taken over by a western hotel man, who will spend \$50,000 for remodeling. The new proprietor plans to give the hostelry a new name. That is in line with a new policy, which included "cleaning house." Sixty guests were ordered out in one day shortly after the new owner took over the Longacre.

Tom Wing, operating a Chinese restaurant as Joy Par on East 14th street, New York, is being sued by Leo Feist, Inc., for infringement of copyright for having played a Feist song, "Crying For You," without license.

Brown derbies—the kind that sit upon top of your head like a bump on a potato—have taken Atlantic City by storm. Summer and straw hats, notwithstanding, the good citizens of the resort are stepping out on the Boardwalk with the tiny billycock browns nestling neatly on the old hair-topped dome.

Just as the nation started hungering for banana about a month ago, so now the brown derby wave has started. All because of one Jack White, who mimes and monkey-shines at the Golden Inn, located somewhat back of the Boardwalk. This White was born comical. His face looks like a Rembrandt done over by Rube Goldberg. A couple of weeks ago he started a series of high-toned hysterics when he appeared before the slumming parties in his new kelly and wearing a bouquet of ripe radishes in his button-hole.

Jack White will be remembered by many of the ball fans as the fellow who used to sit back of third base at the Polo Grounds and stage a rival clown attraction right in the grandstand. He found his vice and talents at the batting contests, but it remained for his new songs and his little brown derby to put him over the batting parties of Monte Carlo on the Atlantic.

As a result of his late, but not belated, popularity, Jack White is literally rolling in the old green. But he says he's going to stick to the brown and his little derby will rest atop his professional crest for some years to come.

The song which Mr. White introduced with his amusing top-piece is "You Win the Brown Derby." This was written by two modest press agents, Howard Dietz and Eddie Bonns.

The new Missouri state "dry law," which went into effect last week,

presents a number of unusual angles to the already confusing question, and those who have been trifling with the wet goods are wondering just where the thing will end. Not only are the boot-leggers, illicit distillers and questionable druggists up against a real proposition, with a single mis-step, if caught, meaning a term in the penitentiary, but the owners of "soft-drink" places are facing heavy costs to keep with the law.

Clauses in the law include a sentence of at least two years in the penitentiary for the sale of liquor which causes death, blindness or insanity; two years for distilling liquor; two to five years for the sale or manufacture of whiskey.

Formerly a first offense meant a fine only, but the police commissioners have announced the new state law would be put to a test and vigorously enforced, and a conviction now means a penitentiary sentence.

On account of this increased hazard a general increase in liquor prices has been marked up.

The new prices, as given are: bonded whiskey, formerly sold at 75c, a drink, now \$1; white corn whiskey, formerly 25c, and 35c, now 50 cents.

Colored corn whiskey, formerly sold at 35c, to 50c, now 75c; beer, formerly 50c, to 60c, a pint, now 75c, a pint.

The new law also provides that no soft drink place shall operate with a screen or obstruction, which prevents a view of the place from the sidewalk. This is where the soft drink managers of Kansas City are up against it. There are a large number of such places herein which shops fill the front part of the building, while a long areaway leads to the soft drink place in the rear. This the police department says must be changed immediately. The chief stating: "The law says there must be a free and unobstructed view at all times and under all conditions. This may be a hardship but we are going to enforce the law." The owners are protesting that it will cost them thousands of dollars, and put some out of business completely, to comply, but the police department has spoken.

Art Hickman has been appointed assistant to James Woods, who will be the manager at the new Baltimore Hotel, Los Angeles, scheduled to open October 1. Hickman will be in charge of the amusements, but will not play or lead any of the orchestras.

Marion Harris opened as a special attraction at the Club Royale, Los Angeles, Sunday.

Harold Stern, formerly at the Park Avenue hotel, is now playing on the Belleclaire Roof, New York, with an orchestra of 10 men. He is (Continued on page 35)

DOLLY KAY

LOEW'S STATE, FULL WEEK, JULY 3
DIRECTION OF
IRVING YATES

BED-SIDE CHATS

By NELLIE REVELL

"When in the course of human events" it became necessary to celebrate one's fourth consecutive Fourth of July in a hospital suite of one room and washstand, it is easy to appreciate why our forefathers made such a fuss about liberty. It is worth a good deal of bother. Four years ago on that date I was still at home and was just thinking of playing a mean trick on my landlord by moving to a hospital. Today I complete my fourth set of holidays in St. Vincent's and I trust I will be pardoned when I state my opinion that the Declaration of Independence is the most inspiring piece of literature ever written.

On that last Independence Day I spent among my own lares and penates, my daughter was with me, and in an effort to cheer me, she played upon the piano two of my favorite songs. One was "Smiles" and I recall so distinctly how amusing was her parody of it. It began, "There are boys that make me happy, there are boys that make me sad," and the closing line was, "But the boy that means the most to me is a United States Marine." While the pain has subsided since that July afternoon, my affection for the marines has not and never will.

Just as vividly do I remember how touchingly she sang and played "I Am Always Chasing Rainbows." Ever since the first time I heard the melody it has been able to cause queer, shivery thrills up and down my back. Often while "Oh Look," the show in which it was sung, was playing at the Vanderbilt, I used to drop in just for the express purpose of hearing Harry Fox sing it.

Some times I have wondered if I am really chasing rainbows. Maybe so. But I think I have overtaken that symbol of hope and will soon come to the end with its faded treasures. I know that the pot of gold at the end of my rainbow is really a wealth of friends and barrels of appreciation for their kindness. And if next Fourth of July Harry Carroll, the composer, can come up to my apartment and play and sing his great song to me I will know that at last I have caught up with my rainbow.

On my First Firecracker Day in the hospital I was in plaster-of-paris casts and iron braces from my heels to my neck, but I found consolation in the thought of the benefit that Jake Rosenthal was staging in Chicago that evening, at the instance of Sam Harris, and of the friends who were going to take part in it. The next I was still in bed, though somewhat improved, and last year I sat up for three hours and ate my dinner on my table and not on my chest. This year I will be up for two meals, spend most of the day in my chair and walk a little. While I am still unable to get up or lie down unaided, I can at least get around and can enjoy some of the freedom guaranteed to all good Americans.

My daughter, who has come from Indiana, will be with me and the dear Sister in charge of my hal has asked her to stay for dinner with me. There may be an incriminating moisture in our eyes as we realize that it is the first meal I have eaten with any member of my family in four years. But we will wink them back guiltily, for the Fourth of July will be a day of happiness, not to be desecrated by idle tears, and I doubt that any one of the thousand who will spend the day at Long Beach or Atlantic City or the other resorts will have a more delightful afternoon than we.

Some toy firecrackers were my cub's acknowledgment of the spirit of '76 and last Sunday I had more fun with them than I could possibly have had with real ones. They were filled with candy, but the fuses were very sincere looking and whenever, through my open door, I glimpsed a bevy of nurses just arrived or the floor I lit the fuses of a bunch and tossed them inside the circle. The nurses jumped just as high and scurried away just as fast as though the chocolate candy inside had been pounds of gunpowder. I had meant to try the same joke on the oodles of visitors that arrived during the afternoon, but before they started coming I had worn out the fuses and I had to content myself with telling about my joke on the girls who attend me. Of course, I had lots of tags about the room and this time I was more careful than I had been the day the "Tribune" rotogravure picture of me was taken. Then the flag was upside down which, I have been told, constitutes a signal of distress. But I am no in distress. I am happier than I have been in years. So I will hang all the ensigns right side up to signify that "God is in Heaven and all's right with that particular part of the United States I am in."

During the four years I lay with nothing but the ceiling to look at, I lived more life than I have lived in all my previous existence. I do not question anybody's creed. There is enough good in any creed if one will live up to its tenets. But this, there is an All-Wise Providence which we call God, has been borne home to me in splendid simplicity. Whether Conan Doyle, Sir Oliver Lodge or others are right about the Hereafter I know not. Neither do I question Seneca, Plato, Socrates, Aristotle or any others in their philosophy of life. But this I know, that Shakespeare was right when he said, "There is a destiny that shapes our ends, rough-hew them as we will."

De Wolf Hopper, according to Billie Taylor, while playing through New England on some one-night stands a short while back, took a stroll around the town in which he happened to be one day. Noting in a shop window some handsome shirting material, he entered and gave an order for half a dozen shirts, told the merchant who he was and left an address for them to be forwarded to.

A year or so afterward he was playing through the same section again and arrived in the same town, this time to appear at a benefit for a local military organization. After the performance he and the late Digby Bell were standing together on the stage where the officers of the "Home Guard" were holding a reception. A man approached wearing a wonderful uniform, with gleaming spurs, tons of shining gold braid and a chestful of medals.

"Hello, Mr. Hopper," said he, "You don't remember me, do you?" "No, old man," said Mr. Hopper, "I'm afraid I don't." "Why," exclaimed the officer, "I made your shirts." "Oh, of course," answered Hopper, and turning to Bell said: "Digby, meet my old friend, Major Shirts."

A little French girl who was my night nurse until a few weeks ago, before she left gave me a copy of her "philosophy of life," a poem she had inscribed in a tiny note book which she carried with her at all times. It is an inspiring bit of verse and, in the hope that it will aid someone to "keep a stiff upper lip" and go through with their job—no matter what it is—I pass it on.

If you can't be a pine on the top of the hill
Be a scrub in the valley—but be
The best little scrub by the side of the mill,
Be a bush if you can't be a tree.

If you can't be a bush be a bit of the grass,
And some highway, some happier make,
If you can't be a musketeer, then just be a bass,
But the liveliest bass in the lake.

If you can't be a highway, then just be a trail,
If you can't be the sun, be a star;
It isn't by size that you win or you fail;
Be the best whatever you are.

20% OF SMALL TIME ACTS FAIL TO PAY BOOKING AGENTS' COMMISH

Independent Agents Talk of Organizing for Protection—Some Small Time Agents Believe Collection Agency Preferable to Present Loose System

Twenty per cent. of the acts playing the independent vaudeville circuits fail to pay their agents' commission when they leave Greater New York, according to the agents. One small time agent's office, booking with Loew, Fox and Pantages, has \$1,000 in unpaid commissions on its book, representing ten acts over a season.

The agents have two methods of redress with this type of act. They can appeal to the Vaudeville Managers' Protective Association to aid them in collecting or bring a court action against the act.

Both of these methods are unsatisfactory, according to the agents. The first doesn't guarantee payment unless the artist feels so inclined, as the managers' association has no authority to collect commissions for the independents, while the second entails an additional expense that would run into a considerable sum on account of the prevalence of the practice.

A collection agency for the Loew circuit has been agitated by the agents for several seasons. A collection agency would cut into the agents' 5 per cent. commission, but would average up better than the present hit or miss method on account of the number of irresponsibles, some agents say.

The independent agents are talking of forming an association whose members will be pledged not to accept an act for representation if the turn is in arrears for commission to any of its members. This would prevent an act from gypping one agent and then switching to another.

The small time agents also claim they lose back commissions of acts indebted to them when the acts change circuits. A small time act that advances to the big time doesn't worry about back commission to independent agents, due from the small time.

Letter writing doesn't elicit any response, the agents claim. Some of the acts after playing all of the independent circuits, when again seeking engagements sometimes pay some of the back commissions, but they are in the minority.

SUMMER VAUDEVILLE

Sewaren Beach Park, Sewaren, N. J., started vaudeville this week, playing five acts split week booked by Jack Linder.

The Peekskill theatre, Peekskill, N. Y., under the management of the Singer Bros., started vaudeville this week, playing five acts the last half booked by Fally Markus.

The Playhouse, Ridgewood, N. J., will play vaudeville Saturdays booked by Harry Lorraine of the Fally Markus office.

The Freeport theatre, Freeport, Long Island, coming under the management of Mattie Radin, who is operating the house on a sharing agreement with the owners, has switched its vaudeville bookings from John Robbins to the Joseph Eckel office. The house will discontinue its last half vaudeville policy and play two three-day splits with a special bill on Sundays. The strict enforcement of blue laws on Long Island necessitates a special show on Sundays, many styles of acts being banned that day.

The Hippodrome, Ocean City, N. J., opens next week with Keith vaudeville booked by Harold Kemp. The house will be a split week for the summer months playing five acts and pictures. The Nixon, Wildwood, N. J., another Keith summer stand booked by Kemp opens the same date with a similar policy.

Western Houses Closing

Empress, Denver (Orpheum) closes Sunday, July 8. Pantages, Oakland, closes July 7.

MORE SALARY REFUSED FOR "AFTERPIECE" ACTS

Booking Offices Say Afterpieces Thrive Through Psychology of Audiences

The use of "afterpieces" composed of members of the regular vaudeville bills promulgated last season by the Keith and Orpheum circuits has resulted in demands for higher salaries next season by many of the acts concerned.

In one case the Keith people flatly refused to meet the increase wanted, claiming they could replace the act in the afterpiece without hurting the quality of the turn.

The "afterpieces" in the eyes of the booking men is audience-proof on account of the psychology of the average audience. The ad libbing of all of the members of the bill always meets with an appreciation because the audiences think they are getting something for nothing.

Therefore, according to the bookers, no unusual credit is deserved by any act concerned, many of whom go bigger in the afterpiece than in their regular vaudeville turn.

The Orpheum circuit went after the afterpiece idea strongly last season, incorporating a clause that covered the extra appearances in the regular Orpheum contracts.

The practice of booking a successful combination of acts as a road show with the afterpiece as a "piece de resistance" was also practiced more on the Orpheum than on the Keith circuit.

Next season the Orpheum are booking acts than can double into other acts on the bill, jointly. "The Wager," "Olson and Johnson Revue" and others were big winners last season.

That the afterpiece does raise an act's salary is conceded by one member of an afterpiece, the act being offered more for next season by the Orpheum circuit than ever before. This two-act worked in "The Wager" in addition to holding an important comedy spot on the big time bills.

The booking office seems to have taken the stand that any of the acts achieving success in last season's "afterpieces" can be replaced should the act try to use the "afterpiece" as a fulcrum to pry off a larger salary.

LEE KRAUS GOES WEST

Lee Kraus left New York last week for the coast, where he may locate. On the way out he stopped off at Buffalo and Chicago. Kraus was formerly a vaudeville agent in the latter city, coming here several years ago when he teamed with Arthur Horwitz, the absent agent. The partnership dissolved a year ago and reformed recently, only to expire altogether when Horwitz became enmeshed in divorce proceedings.

INSIDE STUFF

ON VAUDEVILLE

Roger Salabert, who is in New York representing the French music publishing firm of Francis Salabert and also the French Society of Composers, Authors and Publishers, supplements a recent story detailing the French society's negotiations for a reciprocal treaty with the American Society of Composers, Authors and Publishers, stating that the French organization collects nearly 15,000,000 francs per year as music license royalties. This is almost an annual income of \$3,000,000. The previous statement mentioned 7,000,000 francs a year. Mr. Salabert states that the French composers' society is not a music trust, as is generally believed, but rather a vast collecting agency acting for the benefit of its members, recognized and legally authorized by the French government. The last quarterly statement showed a sum of 3,340,000 francs for distribution among its members.

Mr. Salabert quotes the percentages of its music taxations. Public dance halls, where an admission is charged, must pay 8 per cent. of their gross for the privilege of performing the society's music; cabarets, 4 per cent.; music halls like the "Folies Bergere," Casino de Paris, etc., pay from 4 to 5 per cent. of the gross receipts; general theatres, 6.6 per cent.

Mr. Salabert is making his headquarters at the Fox Music Co., 160 West 45th street, New York.

There is a noticeable and growing proclivity among the patrons of the upper parts of New York vaudeville houses to take cowardly advantage of the distance intervening to "kid" performers on the stage. This condition has been observed in three houses within a week, Riverside, Broadway and one of the Proctor houses.

It is a practice which unless nipped in the bud develops at an alarming rate. Actors hearing of it try to escape playing the house which bears the odium of an unruly gallery. The Colonial had at one time to close its gallery entirely for this very reason. There are many curative methods to handle rowdies and these should be applied at the first sign of it.

E. F. Aibee established a precedent when he deducted one day's salary from a Keith house manager. The manager had deducted one day's salary from an act forced to cancel a day through a carbuncle which was subsequently lanced. The artist played following the operation but fainted after the performance. The act played the second day in a weakened condition but cancelled the final day of the engagement. The manager phoned back to the stage manager and after listening to the facts deducted a day's salary. When the matter was brought to the attention of the head of the Keith circuit, the manager was disciplined by the deduction and warned a repetition would bring instant dismissal. A general letter to all vaudeville managers was then sent out calling attention to the "condition."

June theatrical weddings reached a total last week, never before touched for number. Last Saturday the Little Church Around the Corner had a wedding every half hour from 10 in the morning until 5 in the evening, and a number of applicants who sought the services of the pastor had to be put off. It was stated by one applicant that two-thirds of the marriages concerned theatrical people.

Danny Simmons, the Keith booker, is enjoying a vacation in Europe at the expense of B. S. Moss. Simmons booked for the Moss houses before moving with them and Moss into the Keith office, where he has continued to handle the same bill, also others. Moss "staked" Danny to the European trip in appreciation.

The illustrated song, once the regular opener in the intermediate vaudeville houses, but long since marked passe and relegated to the scrap heap, is being revived for the summer months at Loew's Greeley Square. A couple of Witmark songs ("Midnight Rose" and "Bebe") were the medium of the comeback. Instead of pictures, the words of the song were thrown on the screen, in sections as the singer sang them. A fair-sized audience failed to accept the invitation to join in the singing and seemed to be only mildly interested, judging by results, which indicated that as far as this audience was concerned the illustrated song idea is as dead as Gilderol.

One-third of the interest in the Wilmer & Vincent theatres in Harrisburg, Pa., is owned by the Stanley Company of America, according to the testimony of Walter Vincent before the Federal Trade Commission. The Wilmer & Vincent interests operated five theatres there.

Something novel in the way of vaudeville acts has been devised by Hugh Herbert, in the writing of a dramatic revue entitled, "As Ye Sow." It is a cumulative series of seven dramatic incidents, told in as many scenes, (being built by John Wenger of the Capitol, New York) culminating at the finale with the dramatic force of a complete legitimate performance, in fact a tabloid drama. There are seven people in the cast, headed by Mildred Wayne and James Burtis. Ota Gygi is producing and Anita Pam staging the act. It is breaking in out of town and will be seen in the local Keith houses in three weeks.

The personnel engaged by the Loew interests to present the evening shows at Braves Field, Boston, which started last week, includes 159 people. The opening of the park has given work to more members of the local stage hands union than during any summer on record.

The purchase of the Lexington Avenue opera house, New York, by Marcus Loew is said to carry an unusual condition on the part of the sellers. Loew paid \$825,000 for the property. The condition is that the sellers will repurchase from Loew at the end of three years, at Loew's option, for \$900,000. It is unlikely Mr. Loew will take advantage of it.

An artist writing to Variety requests a tip be given to those about to enter Canada that they be certain to have no cash or valuables in their baggage.

The Orpheum Circuit appears to be going in for longer runs at several of its houses. Fannie Brice having just completed four consecutive weeks at the Orpheum, Los Angeles, opens next Monday at the Palace, Chicago, to remain three weeks. The Palace, Chicago, recently held Van and Schenck for four straight weeks, while at the Majestic, Chicago, this week Gene Greene is completing his fourth running week. The Majestic is playing pop vaudeville.

AMALGAMATED WILL FORM NEW AGENCY

Sablosky & McGurk-Keith Office Merger in Effect Sept. 1

The affiliation of the Sablosky & McGurk theatres in Pennsylvania, in which the Stanley Co. of Philadelphia is interested, with the Keith interests will become effective Sept. 1.

According to the present plans, when the Sablosky & McGurk houses are placed on the Keith books the present Amalgamated Agency, through which they are booked, in conjunction with several other independently owned houses, will be discontinued and a new booking office created to take over all of the other Amalgamated-booked houses. The Amalgamated name is to be dispensed with, as the agency has been known as the Sablosky & McGurk office for several years.

The organizers of the new office will include Milton Hirschfeld, Charles E. Whitehurst and Julian Brylawski. Their houses include the State Street, Trenton, N. J.; Baltimore and Cosmos, Washington, D. C., respectively. Other houses at present booked by the Amalgamated will be brought into the new office will be the M. J. Comerford theatres in Scranton and Wilkes-Barre, and the Hippodrome, Pottsville.

PANTAGES, K. C., CLOSES

Pantages closed Saturday for the first time since it was opened two years ago. The closing was compelled for the purpose of installing a cooling system, which has become a necessity in Kansas City theatres, if summer business is contemplated. It is announced that the house will be dark about 30 days, but the best bet is that it will not open before September.

James Rice, who retired from the management of the house a couple of weeks ago, has been returned and will be in charge during the repairs. When the house reopens it will be under the management, it is announced, of Lloyd Dearth, who will be transferred from the Memphis house.

The Athol (Mass.) Opera House is being remodeled to seat 1,200 and play road attractions.



MAE and ROSE WILTON
"CLEVER JUVENILE ENTERTAINERS"

This week (July 2-4) Moss' Regent, (July 5-8) Keith's Fordham, New York. Sailing for a ten-week tour of the Moss & Stoll Circuit, England, soon.

LOSS BY SHOW AT NEW STAND POOLED BY COLUMBIA PRODUCERS

Brand New Rule of Big Wheel for Next Season—
Each Show Standing 1-38 of Gross Loss So as to
Minimize Loss for Unfortunate Production

A new ruling effective on the Columbia circuit next season for the first time in the history of that organization will call for the pooling of any loss sustained by a show when playing a new Columbia wheel stand put in the circuit as an experiment.

The rule will work out like this: If the Columbia secures a new house in any given city, and tries it out for a couple of weeks or longer, a Columbia show coming in and losing anything from a dollar to a couple of thousand will report its loss back to the Columbia Producers' Association.

The association will pro rate the loss among its members, each contributing one thirty-eighth, if the shows number 38 on the Columbia wheel next season, or proportionately whatever the circuit shows may number. In that way the show unlucky enough to have to play a new stand that is a bloomer will not have to stand the whole loss as in the past.

Last season the Columbia experimented with several houses that were dropped after a trial of two or three weeks, with the shows getting the experimental houses losing so much that it took three or four good weeks to make up for what was dropped on the flivver house.

In the case of a house that fails to pay when trying burlesque, as in the case of the National, in Chicago, last season, the good shows stand just as much chance to lose as the weaker ones.

SUCCESSFUL MINN. STOCK

Minneapolis, July 3. Musical comedy stock for the first time in years has been successfully introduced during the summer season in Minneapolis. Frank Wakefield, producer, and W. E. Mick, manager of the Palace, are credited with doing the impossible.

Mr. Wakefield came to Minneapolis from the Band Box, Cleveland, six weeks ago with a company of 23 people. The contract called for 10 weeks here, and indications are that the company will be re-engaged at the expiration of it.

Billy Mosey is principal comedian. Leah White is leading lady. Among others are Clyde Hooper, Arthur Jackson, Albana and Morgan, Alice Carmen and Erin Jackson. Benny Barnett directs the orchestra.

The show is playing 50 cents top and offering a change every week. The shows are well staged and costumed.

BURLESQUE CHANGES

The title of "Buzzin' Around" to have been used by Ed Daley for a Columbia wheel show next season has been dropped, following a controversy between Daley and the Shuberts over its use, the Shuberts contending it infringed on the "Buzzin' Around" title used for a Winter Garden show several seasons ago. Daley will use instead "Runnin' Wild."

Sam Acro, "Follies of the Day," Rita Leitch, "Radio Girls," Leo Czech, Waldron's show. Ray Rottach, Fern Miller (Mrs. Rottach), Levitt's "Giggles." James Weedon is manager for Daley's "Broadway Brevities." Eddie Green, Gerard's "All in Fun."

Kelso Bros. and Billy De Lisie, who work their acts in conjunction, for Bernard's "Happy Go Lucky Burlesquers." Florence Darley, of the Kelso boys vaudeville act, as prima donna with the same show.

The titles of three of the Hurlitz & Seamon Columbia wheel quartet will be changed for next season. "The Boverys" changed three times in the last three years, and then resumed during last season, will be called "Nifties of 1923." "Social Maids" will take the title of "Happy Days," and "Greenwich Village Revue" will be called "Hollywood Follies." "Step On It" will remain the same as last season. The "Rockets" show operated by Hurlitz & Seamon last year will not be handled by the firm, the Clark & McCullough show "Monkey Shines" taking the place of "Rockets."

HAYES-LAFFEY REVEAL "COMMON LAW" STORY

Dave Nussbaum Lays Claim to Gertrude Hayes—Laffey Denies Engagement

Boston, July 3.

The announcement of the engagement of Gertrude Hayes, Jr., of Gerard's "Follies of the Day," to Joseph Laffey, a Boston business man, made about the middle of last week was followed closely by fireworks from Dave Nussbaum, a former stage partner of the girl, and a pianist. As a result the local dailies had plenty of material furnished them for sensational stories during the week.

The wind-up locally came Sunday when Miss Hayes left for New York with Nussbaum on the same train. Coincidentally with their departure came a story, in which Laffey was credited with saying there was no foundation to the report he and Miss Hayes were engaged to be married. Laffey is a widower, 34 years old. Miss Hayes' age is given as 19.

Laffey was in Chicago when the story broke, and up to a short time before he returned and issued his statement Miss Hayes was stopping at his home in Malden. The story quoted Nussbaum with declaring that Miss Hayes was his legal wife of the "common law" type, and that they had lived together in several cities along the route of "Bozo" Snyder's show. Miss Hayes had denied that she loved Nussbaum, and denied that she had ever lived as his wife, or was even engaged to him.

In his statement denying that he intended to marry Miss Hayes, Laffey stated that his absence from the city had prevented him making the denial earlier. Nussbaum, when the fireworks first began, was credited with having retained two attorneys to bring a \$50,000 damaged suit against Laffey for alienation of affections.

Max Landau, former vaudeville agent, has been appointed manager of Feiber & Shea's Miles Royal Theatre, Akron, O.

ELECTION OF OFFICERS INDICATES MUTUAL'S CLEAN-UP PURPOSE

Geo. E. Lothrop Now Mutual's President—25 Weeks
Next Season—Censoring Board Formed—Franchises Restored

4 NEW COLUMBIA STANDS

The Columbia wheel route for next season will include four cities not played for several years by the big burlesque wheel. They are Schenectady, N. Y. (Van Currier); Niagara Falls, N. Y. (Cataract); and Hamilton, Can. The present routing plan calls for Schenectady to play three days, splitting with Harmanus Bleecker Hall, Albany, or if that house is not secured, another theatre in Albany.

Hamilton will split with Niagara Falls, the shows playing three days in each town.

The house to be played in Hamilton will probably be the G. O. H.

BIFF CLARK ON MUTUAL

Wm. S. (Biff) Clark is slated for a franchise on the Mutual wheel next season. Gus Fay will be the principal comic with the, Clark show.

Clark has not been active in burlesque for several years. He operated a Columbia wheel show up to about five years ago.

Edmondson Assistant to Scribner

Joe Edmondson, who succeeded Tom Henry on the Columbia executive staff recently, will act in the capacity of assistant to Sam A. Scribner, general manager, in addition to co-operating with Jess Burns in making censorship inspections of the Columbia shows.

Raymond Given Mutual Franchise

Sam Raymond, operating the Star and Gayety, Brooklyn, on the Mutual wheel, has been granted a franchise for a Mutual show next season.

OBITUARY

GUSTAVE ADOLPH KERKER

Gustave Adolph Kerker, aged 66, composer and musician, died suddenly June 29 at his New York home after a severe apoplectic stroke. The deceased was born in Westphalia, Germany, of a family of musicians. He moved to Louisville at the age of 12 and filled local theatre engagements, playing the cello, which he had studied with great diligence for five years. He became an orchestra leader at 15 and reached New York in 1884.

At this time he began to compose, at first without success, but gradually with ever-widening fame. In 1897 he became conductor at the Casino, New York, and remained with this house until 1912. His first light opera there was "The Belle of New York," a reigning success, followed by continuous musical comedies, including "Winsome Winnie," "Yankee Doodle Dandy," "The Whirl of the Town," "The Tourists" and many others.

Mr. Kerker was vice-president and a director of the Society of Composers, Authors and Publishers, and a member of the Lambs and the Green Room Club. He was twice married, first to Rose Keene, an actress, in 1884, and in 1908 to Mattie Rivenberg, a showgirl, 30 years his junior, who survives him.

CHARLES P. WHYTE

Charles P. Whyte, veteran musical comedy and vaudeville actor, died June 30 at his New York City home, aged 61. He had recently returned from a tour of the Orpheum Circuit and was stricken, with heart disease shortly after arriving at his home.

The deceased was born in Melbourne and came to the States soon after making his stage debut. He appeared in many musical comedy successes here and in England. He entered vaudeville, playing with the American Comedy Four, Whyte, Pelzer and Whyte and the Minstrel Monarchs (the first of the "old-time" acts in vaudeville). He is survived by his wife and a son, Gordon, dramatic editor of "The Billboard."

ANNA T. GALLIGAN

Anna T. Galligan died July 2 at the home in Providence of her sister, Mrs. Owen Kelly, after a lingering illness. Born in Somerset, Mass., Miss Galligan after graduating from business college became assistant treasurer 11 years ago of the Keith's Rhode Island houses. Later she was made treasurer of the string.

The deceased was one of the first women executives in the Keith organization. Services will be held in Providence Thursday (July 5).

HARRIET SHELTON

Harriet Sheldon, who played in the New York company of "Blossom Time" up to June 2, died suddenly of heart trouble at her late son's home in Bensonhurst, L. I., June 19.

The late Walter Jones, the comedian, who died several months ago, was her only child. Mrs. Sheldon is survived by a sister in Chicago.

Seeking rest in the North country to recover from the shock of the death of a sister three weeks previously, Floyd Lamphar, advertising agent for the old Star, Buffalo, and later with the Majestic, in the same city, was drowned June 28, in the St. Lawrence river, while fishing near Black Island. Lamphar was accompanied on the ill-fated trip by C. E. Van Wic, manager of the Majestic.

JULES RUBY

Jules Ruby, booking agent, died June 30 of apoplexy at his Brooklyn (N. Y.) home, aged 54. At one time the deceased was a power in vaudeville bookings, when representing the Proctor circuit. He was also booking agent for Koster & Bial's. His wife, Irene McCay, and his daughter survive him.

The mother of Mrs. Blanche Clayton of 294 Irving street, Toledo, died June 5.

The mother of Vincent Soriano died July 1 at her home in New York City. She was known as a poetess and translator from the French and Spanish.

Clean shows is the watch word for Mutual wheel attractions next season, according to a resolution adopted at the annual meeting and election of officers of the Mutual held in New York Saturday.

This generalization as applied to cleaning up the Mutual shows and keeping them up to a set standard calls for the elimination of all strong dialog and situations, songs, parodies, etc., and a careful watch over the "classical" dancers to prevent the introduction of wiggles that would put the dancing in the "couch" class.

In order that the clean-up process may be effective the five officers of the Mutual will constitute a censorship board, three of whom will take turns looking over the different Mutual attractions.

The new officers elected at Saturday's meeting were President, George E. Lothrop; vice-president, S. W. Mannheim; treasurer, Dr. Tunison; secretary, Chas. Franklin; general manager, Al Singer.

George E. Lothrop had previously been acting as president since the resignation of Dave Kraus three months ago. Lothrop is the son of the late Dr. George E. Lothrop of Boston. The younger Lothrop controls the Howard, Bowdoin Square and several other houses in and around Boston. The other officers elected succeed themselves. The officers compose the directorial board.

The Mutual will have 25 weeks next season and include all of the houses played last season. As a result of the partnership separation of Billy Vail and James McGrath controlling the Broadway, Indianapolis; Gayety, Louisville; People's, Cincinnati; Garden, Buffalo; the management and control of several of the houses will change.

Al Singer and Ben Levine will operate the People's, Cincinnati, and Abe Finberg and Duke Black will operate the Broadway, Indianapolis. The Empire, Hoboken, which will play Mutual shows, will be controlled by Al Singer and Marty Johnson.

The Mutual season will start Labor Day.

The officers of the Mutual assert they are sincere in their resolution to clean up the Mutual shows. Last season was the first for the Mutual and many objectionable features crept in because the officers were busy trying to establish a new enterprise.

The Frank Damsell franchise cancelled last season, has been re-granted to Damsell. Also the two Tom Sullivan shows taken off the Mutual wheel last season will be restored to franchise rights next season.

The Mutual election would indicate that interests also holding large interests in the Columbia shows had won a complete victory without opposition.

Some sort of penalizing arrangement is to be instituted for shows that break the "clean up" rule, and offenders who overstep the line more than once will face franchise revocation.

Leo Frankel, actor, who last appeared in Lew Fields' "Snapshots of 1922," left an estate not exceeding \$500 in personality and no will when, a victim of septicaemia, he died at the Bellevue Hospital, New York, May 28, according to his cousin, Sol Frankel, of 895 East 130th street, Bronx, in his application for the appointment of James J. Frawley, New York County Public Administrator, as administrator of the property, which was granted by Surrogate Foley, last week.

Wally Howes, ex-vaudeville booking man and now a stock salesman, will spend his vacation in Europe. Mr. Howes is carrying around a pocket full of bank books these days. He plans to sail for Europe some time next month and spend four or five weeks.

John J. Toner, for 21 years manager of Jack's Restaurant, and a well known character of Broadway's night life, died July 1 at his home in the Bronx after a nine weeks illness.

TENT DRAMATIC SHOW SEASON STARTING OFF DISASTROUSLY

Several Closing—Average Weekly Loss \$350—Three Reasons Advanced, Besides Weather, for Conditions

Chicago, July 3.
The Celeste Comedy Company, a tent dramatic show owned by Little & Powell, closed at Crestline, O., and the property was sold under hammer last Saturday.
The Forest Smith Company also closed in Ohio recently.

The Charles Lindholm one-night stand company, touring under canvas in Minnesota with a play called "The Man From Minnesota," has closed.

Tent shows generally are doing a very poor business. Al Clark, of the Equity organization, who has made a tour of these shows, recently reports that he did not encounter a single organization making money. The losses in the last week or two have been particularly heavy. The Tom Brown company is said to have lost \$350 on a week at Monticello, Ill., an average loss.

The cold weather some time ago was followed by such warm weather that people remained away and recently with favorable weather the attendance has not increased.

It is predicted that the tent dramatic company is following in the footsteps of the aldermen, which had a period of prosperity and passed.

Robert Sherman, a spokesman for that form of entertainment, attributes the slump to—

- 1—Lack of plays to be obtained at royalty that can be paid.
- 2—Increase in cost of operation.
- 3—Difficulties which make it impossible to play every town.

When the tent show business was established, actors could be secured at small salaries and other costs were comparatively small. At that time a show could play every town, while now a company must make long jumps oftentimes to avoid other shows or to miss towns where license fees are considered exorbitant. The license ran about \$5 a week when this form of entertainment sprang up and now it runs as high as \$10 a day and in some instances as much as \$150 for a week. Lots cost a few tickets a few years ago and now run as high as \$35 a week. Royalties used to be small, but now desirable plays cannot be obtained without huge expenditures, while all of the cheaply obtainable plays have been used up.

The weather recently was so cold that last week those who have been attending tent dramatic shows in Michigan have been forced to wear overcoats.

OUTDOOR ITEMS

Work has started on the open air stadium at Denton, Texas, which will seat several thousand people. It is intended for use of summer lyceum numbers, band concerts and other entertainments.

Preparations have been made for a free fair at De Leon, Tex., Nov. 6-8. The prize list is four times as large as any previous year with twice as many amusement concessions granted.

Community fairs will be held at Avery, Detroit, Bogata, Annona and Cuthand, Texas, just prior to the annual Red River County Fair, scheduled for October 9-13 inclusive, at Clarksville, Texas.

The first annual exposition of the East Texas Cotton Palace and Poultry show will be held at Athens, Texas, October 4-6.

Sheik Hadja Tahar, who introduced the whirlwind Arabs to vaudeville in this country, is now furnishing whole tribes of Arabs and Hindoos to the large moving picture concerns. He placed 350 with Famous Players for "Zaza," and over 400 with Distinctive Films (old Biograph). There was considerable surprise among picture people to find that such large numbers of these nationalities were right here in their midst until Tahar dug them up from the settlements in different parts of the country.

PHILIP WORTH IN N. Y. ON HIS FIRST VISIT

Controls Wirth Bros. Circus in Australia—30 Years Experience

Philip Wirth, Australia's oldest showman, who, with his brother George controls the Wirth Brothers Circus, is in New-York on his first visit. In chatting about American attractions booked for his big top the most vivid recollections pertain to the wild west features first appearing there 30 years ago.

"My brother George," he said, "went across to seek something different, and he booked the outfit of Capt. 'Happy Jack' Sutton, who was just forming. Most spectacular in the Sutton camp were George Felton, Jack Brown and the Arkansas Kid. Of that original crew the Arkansas Kid is still in Australia, and so is Bronco George, who tours about with his own little wild west show."

"I shall never forget the exciting times that followed the American cowboys' debut in 1892. When drinking they would invade the saloons and shoot the tops off the bottles, pretty much like the scenes in the woolly western moving picture scenes of the olden days. Naturally they did not turn up on the lot. Being active performers ourselves we were able to appear for them. Somehow throwing the lariat came as an easy accomplishment to me, and my sister, Mrs. Martin Wirth, now here with the Wirth family, developed into an expert roper.

"Felton was a man six feet six tall and a marvel with the rope. One of his favorite tricks was lassoing a running dog in the street. Dr. Carver came over with his outfit in '93, but had an unhappy time of it. He lost about \$30,000 on the venture, playing in close, by opposition to our show. Carver was unfortunate in that some of his stock was afflicted with glanders and quarantined on Shark Island. But the public was with him, and his apparatus was hauled around the ring with ropes by volunteers.

"We had the cowboys with the show two years, and in that time they raised such havoc that we booked the circus for South Africa without them, for they nearly disrupted our organization. I will say they were supreme in their line in every way except tying down a steer. At that time the Australian trick of snapping the tail was not known by the cowboys, but it was by that stunt that one Australian cowboy beat Felton's record by 10 seconds."

Mr. Wirth trained and developed May Wirth, who at the age of eight was a marvel of stamina. He confirms the fact she is the only woman in the world to accomplish a forward flip-flap on bareback and the only girl to leap to the back of a moving horse with her feet in baskets without the aid of a spring-board. He said it was no trick for May to turn 50 flip-flaps in the same spot.

The Wirth Circus, years after the first wild west engagements, secured specialists. Among them was Will Rogers, who was billed as the "Cherokee Kid" and who received \$5 (\$25) weekly.

OPEN AIR DEMAND FOR JAZZ BANDS AT LOW PAY

Parks Set Small Figure for Long Hours—\$450 for Ten Pieces

A big demand is reported by agents supplying the outdoor field for jazz bands this summer, but the agents are unable to fill most of the orders through the low price offered by the park and outdoor people.

An illustration of what the average large park figures a band should cost is contained in an order to an agent by one of the big Coney Island parks for a band of 10 to play from 2 to 6 p. m. and from 7 until midnight daily, with the musicians starting an hour earlier Saturday and Sunday. The park offered \$450 gross for the ten men.

In addition to playing for dancing the band would have to play selections on a platform for a ballyhoo.

The situation as applied to travelling organizations is similar, the shows wanting the bands, but being unwilling to pay any price for them.

CIRCUS ROUTES

Walter L. Main

July 5, Menomine; 6, Rice Lake; 7, Superior; 9, Ashland, Wis.; 10, Ironwood, Mich.; 11, Park Falls; 12, Ladysmith; 13, Medford; 14, Rhineland, Wis.

Sparks

July 5, Runford Falls; 6, Lewiston; 7, Madison; 9, Bangor, Me.

John Robinson

July 5, Gouverneur; 6, Fulton; 7, Pen Yan, N. Y.; 9, Lock Haven; 10, Clearfield; 11, Johnstown; 12, Greenburg; 13, Uniontown; 14, Somerset, Pa.

Sells-Floto

July 5, Nashua; 6, Manchester; 7, Rochester, N. H.; 9, Haverhill; 10, Salem; 11, Lawrence; 12, Lynn; 13, Lowell; 14, Framingham, Mass.

Ringling Bros.-Barnum-Bailey

July 5, Albany; 6, Utica; 7, Binghamton, N. Y.; 9, Pontiac; 10, Flint; 11, Lansing; 12, Battle Creek, Mich.; 13, South Bend, Ind.; 14-22, Chicago (Grant Park.)

BURLESQUE MEN AT CONEY

Rush Harmon, operating burlesque shows in the winter season has the "King Tut" show at Luna Park this summer.

Sam Rice another burlesque is a lecturer at one of the Surf avenue freak shows.



TOM MARTELLE

Appearing this week (July 2), at B. F. Keith's Alhambra, New York, in "The Gay Young Bride."

Thirty-eight consecutive weeks of stock, starting with eighty more weeks ahead of me.

Under the direction of the CENTURY PLAY CO.

JOHN ROBINSON CIRCUS

Burlington, Vt., July 3.

Making its 100th tour of the United States, the John Robinson Circus entered Vermont June 22 and played six stands, thence heading westward. The show did top business at every stand.

The entertainment value of the show is 100 per cent. Running for two hours and 20 minutes, the big show has several unusual qualities not found in the ordinary circus. It opens with a fairyland phantasy that works wonders with the patrons, and close: with an act that completes the show in a fitting manner. The reviewer, last seeing the show back in 1918, could not help but marvel at the complete change in type that he found. It undoubtedly offers the greatest variety of acts of any circus of its size.

The features deserving of special merit are: The opening number, a musical extravaganza, "Peter Pan in Animal Land." (Miss) Billie Burton as Wendy enters the steel arena in the center ring and there goes to sleep, where she "dreams" the grand entry. The entry circles the track to the weird music of bells and drums. In the arena appear E. V. Dixon as King Tut and Ola Darraugh as Peter Pan, and a number of dancing girls. Julian Rogers, the circus prima donna, adds much to the number by a song from the back of an elephant.

Allen Hanser, handling a group of Arabian horses, made a hit. Peter Taylor (native of England and the grandson of George Wumbel) has one of the best animal acts that has ever been seen in Vermont. Among the slack wire workers Piquita Morales ruled supreme. She had a number of turns that were exceptionally dangerous and worked without a parasol.

The complete program is:

Display No. 1. "Peter Pan in Animal Land," featuring the Grand Entry and Julian Rogers as Queen Prima Donna.

2. Allen Hanser with Arabian ponies in left ring. Miss Renaud in center. W. W. Weaver with ponies in right ring.

3. Clyde Beatty with Alaskan Polar bears in steel arena in center. Dewey Butler with Rocky Mountain sheep in left ring. Harley Woodson's South American Andes goats in right ring. Babe Peterson in front of left general admissions with group of rabbits. Leona Plank in front of right general admissions with white rats. In the track, clowns and Hippopotamus drawing an African cart.

4. Mary Bedini in a menage act in right ring. Erna Rudyhoff in left ring in bareback act. On track, pig wagon, "Pike's Peak or Bust."

5. Steel arena, Miss Johnson, the dancing girl in the lions den. Right ring, camels and horse worked by Miss Elsie McAllister. Left ring, camels and horses worked by Miss Pompey Biao. Clowns in the track.

6. Miss Weaver in her Dove Song; astride a white Arabian steed and uses about 20 oves in the number.

7. Jockey riding by Rudy Gebhardt and Co. in left ring. The same by Bernie Reed and Co. in right ring.

8. Football horses in the right ring worked by Carlos Caneon and in the left ring by Charles Fulton. Trained cats before the general admissions worked by Billy Styles and Abe Goldstein. Clowns on track.

9. Morales Family in teeth, hair, foot and head slides.

10. (Miss) Billie Burton in steel arena working leopard, bear and dog riding on backs of horses. Right ring, Harold Prophet presenting colts, resus monkey and pony in riding act. Left ring, animals similar to those in right ring, worked by Richard Sadler.

11. Center, Moore Sisters. Right ring, Aerial Grants. Left ring, Flying La Vans. Before general admissions, Cecil Fortuna, Miss Wockener. Before reserved sections, Tresa Morales, Emmett Kelly.

12. Steel arena, lions worked by John Guilfoyle. Right ring, Arabian horses worked by Charles Fulton. Left ring, Kentucky thoroughbreds worked by Allen Hanser. Before general admissions, Sam Myers and John Calvert with high diving dogs and monkeys. Clowns around the track.

13. Aerial act: Center, Allen Tinkon; right ring, Edeline Weaver; left ring, Jacqueline Grisby. On swinging ladders about the track, Marion Wockener, Eva Moore, Cecil Fortuna, Margarette Morales, Kathryn Plank, Agatha Dixon, Gertrude West, Mary Mann, Miss Lordon, Bessie Lordon, Clara Smith, Anna Butler, Ruby Orton, Concho Morales, Pompey Biao, Dora Lavan, Mitzie Moore and Tresa Morales.

14. In steel arena, Persian leopards worked by Verne Hauser. Elephant, dog and pony worked in right ring by Ola Darraugh; in left ring by Miss Peterson.

15. Comedy bareback riding: Rudy Rudyhoff troupe in left ring; Bernard Griggs and Co. in right ring.

16. In center, Petite Tetu on silver thread. Right ring, Piquita Morales on slack wire. Left ring, Felix Morales in backward somersault on tight wire.

17. Sixty tons of elephants pre-

sented around track by their trainer, Cheerful Gardner.

18. Steel arena, Madame Harriette Guilfoyle riding lions on backs of horses. Dogs and monkeys riding ponies, worked in right ring by Bernice Renwick; left ring, Blanche Meyer. Track, elephants in the "Spirit of '76," worked by Gardner.

19. Twenty-four dancing horses and girls performing on the track.

20. Dental dexterity. Right wing, Morales Sisters; left ring, Lordon Sisters.

21. Steel arena, Peter Taylor working 15 lions and tigers. Right ring, five Duroc pigs worked by Rube Dewey Butler; left ring, five razorback hogs worked by Farmer Harley Woodson.

22. English fox hunt.

23. Center, Madame Harriette Guilfoyle with lion on balloon platform. Fireworks and electrical effects. Miss Gertrude West and pony in left ring; Miss Plank and pony in right ring.

The band under the direction of Edward Wockener was exceptionally good.

The clowns are under the direction of Abe Goldstein. Allen Hanser is equestrian director; W. C. Chapman, legal adjuster, and Gardner Wilson, press agent. Russell.

DARE-DEVIL ACTS AT LOW MINIMUM SINCE '18

Demand Fell Off as Performers Increased Hazard—Trick Films Do Great Feats

The demand for "daredevil" acts featuring an element of danger as their chief source of appeal has reached a lower minimum this season as regards outdoor shows than any season since 1918. Previous to the war most of the parks, fairs and especially the circuses had a feature turn that had a definite chance of the performer receiving bodily injuries while doing his stuff. Gradually the outdoor public lost interest, the circuses being the first to eliminate the dangerous specialties.

The number of daredevil acts suffering injuries while performing gave the public a revision of feeling, according to outdoor agents. This was reflected in the drawing power of acts specializing in ultra-dangerous stunts.

Another factor affecting the loss of interest in the daredevil turns was that the acts doing that type had increased the hazard each succeeding year until the ultimate of danger was realized; in other words, it became too difficult for the daredevils to top their past efforts. Notwithstanding, many of the daredevils went ahead and tried for more risky stunts, with the result that the competition became so strong an era of recklessness set in about five years ago which caused more injuries and deaths in one season than in the five preceding.

The death of a building scaler last February while doing a publicity stunt in New York, with the accident coming at a time when the outdoor shows were considering acts for the present season, had a decided effect on the daredevil engagements this year.

Opposition on the part of municipalities, with several passing laws against the ultra-daredevil stunts, is another potent reason for the outdoor people cutting down to such a large extent on the dangerous turns.

Still another is that the pictures, through trick photography, can depict an apparent disregard of danger in a film that a performer in life cannot possibly duplicate.

NO PARADES IN PROVIDENCE

No more parades by circuses or other outdoor shows will be permitted hereafter in Providence, R.I., according to an order issued to the police department by the mayor, who in turn was commissioned to so inform the police department by the city council.

The no parade order came about following the playing of Providence by the Sells Floto show June 7, and the Ringling-Barnum show June 28.

The Sells Floto show it is claimed held their parade on one of the hottest days this summer, with the pavements softened up by the sun and with consequent damage to the pavement caused by the heavy wagons.

CLEANING UP BAD CARNIVALS, AIM OF DR. BROWN, EVANGELIST

Saw Dirty Carnival Show at Bangor, Me.—Evangelist Former Actor—Evangelizing for 20 Years—Will Aim at Personal Reform

St. John, July 3.

Rev. Oscar Brown, an itinerant evangelist, intends to reform the carnivals. Rev. Brown has been conducting revivals in different centers through New England and eastern Canada for 20 years. He was formerly an actor in repertoire, before becoming an evangelist.

In speaking of the plan he admitted it is a life sized contract to fulfill. In discussing his announcement he said, "for the past five years, I have been thinking the matter over very seriously and I felt I should get busy this summer and do something toward making the bad carnivals a little better at least."

"I did not reach the conclusion that the time was ripe for the opening gun in the campaign until I saw one of those Hawaiian Village shows. I was in Bangor, Me., last week, and decided I would look the outfit over and see if there was anything bad about it. So, I went around the different shows and booths as if I was just a lay individual."

"I went into the Hawaiian Village show and it was really rotten. I saw a lot of young fellows in there who had paid a quarter to see the show, and I'll wager some of them were not 16 years old. I went to the man at the box office and protested against him selling tickets to the boys and he wanted to beat me up. As I weigh 170 and had a little fist experience, I told him to start right in where he was, but he didn't."

"I went to the manager of the carnival and he seemed to be a foreigner. He gave me no satisfaction, although he wasn't as boorish as the ticket seller."

"I think I can do some good by attempting to reform some of the women in these bad shows. I know it's hopeless to expect action from some of the police departments for they are tied up with the carnivals."

BULL RING SHOW BACK

Second Outdoor Failure in Mexico City

The show sent from here to Mexico City, engaged to play the Bull Ring there, returned to New York last week. Bad business was encountered from the start. Instead of playing six weeks as originally intended the date was cut to three weeks. There were 10 acts comprising the outdoor bill. Several claimed to have lost 10 days' salary.

It is the second foreign failure in the Bull Ring in as many seasons. Last year Mrs. Publione's outfit from Cuba stranded there. A number of American acts did not receive salaries and the claims are still unsettled. The booking this spring was arranged by Arthur Hill and John Jackel. Part of the salaries were paid in advance and transportation both ways was provided before the show sailed south.

CIRCUS INCIDENTS

Burlington, Vt., July 3.

Two incidents worthy of note marked the John Robinson circus' stay in Vermont. At Montpelier a large female leopard was shipped to the show's headquarters at Prue, Ind. The animal was about to give birth to cubs, and the trainer thought it best to have her at headquarters. The animal was shipped by express.

At St. Albans, during the act which concluded the big show, a pony with a girl on a balloon platform near the top of the tent became frightened when a fuse letting off fireworks under the platform was lighted, and leaped to the ground. At the time it was thought he was not seriously injured, but he dropped dead while walking from the lot to the train.

STUNT MAN INJURED

Paul Madderus, formerly with Will Morrissey's "Overseas Revue," and more recently a stunt man with Fox Films, is convalescing from an accident at the Government hospital, Otten, N. C.

Madderus attempted to jump from a pier to a boat, missed his distance and fell into the North River.

"AUSPICES" CARNIVAL SUBMITTED \$20 DEFICIT

One Long Island Town Played 5 Carnivals with Fraternal Organization Connections

Irresponsible carnival managers who have been able to worm their organizations into territory in which they are ordinarily banned by playing under the auspices of local organizations are beginning to arouse the ill-feeling of their benefactors by unfair methods.

In playing a date under the auspices of a local organization the carnival works on a percentage arrangement. Trouble has arisen between the carnival men and the organizations when a final settling up finds the affair has lost money and the organization must pay a loss instead of raising funds.

This condition in several instances has been due to the heavy expense incurred by the carnival managers, the fraternal organizations being in no position to check up on the expense accounts. The carnivals take their profit in expenses with the local organization shown a loss. By appearing under the auspices of the local organizations the carnivals are able to appear in towns in which they are forbidden to appear by law. In these towns, due to the action against the shows no license fees are on the statutes allowing them to slip in under the wing of an organization without paying a lot fee.

Within the past six weeks five carnivals have played in one Long Island town. Each appeared under the auspices of a local organization. A carnival playing a full week under the auspices of the American Legion presented the organization with a bill for \$20 at the end of the engagement. A profit sharing agreement had been entered into with the expense sheet turned in by the carnival management taking up all the available funds and leaving a deficit for the Legion post of \$20. The officials of the organization could not understand why they were forced to face a loss when attendance had been very good throughout the week.

A smooth talking agent for the carnival brought forth the expense account and proceeded to extract the \$20 claimed due from the post.

54 LICENSES REVOKED BY COMMISSIONER

Police Inspector's Investigation Gets Results at Coney Island

The License Commissioner's office has revoked 54 licenses to Coney Island concession operators on the Bowery and Surf avenue following investigations by Police Inspector Byron R. Sackett's staff, which recommended that many of the chance games had all elements of a fair gamble eliminated through mechanical control.

Prime among the cancelled licenses are operators of "sawing ball" and "roll down" games.

Sunday two games of this sort were shut down in addition to the 54 by detectives after a brief surveillance of the public's futile gambling against the games.

The Society of Authors, Composers and Publishers has appointed a committee of four members of the board of directors to work on plans for the enlargement in many different ways of the organization. The first step will be in arranging for a big and efficient press and publicity department. Following this, other steps will be taken to put the organization on a par with those in other lines of business that represent millions of dollars of trade a year.

BARNUM'S BIRTHDAY CELEBRATED AT LUNA

Press Agent Tells About It—Occasion Thursday, July 5

Wells Hawks, the publicist, who is handling Luna Park and its shows amongst his other press agenting, sent out the following announcement for Monday, concerning the anniversary of P. T. Barnum's birthday, Thursday, July 5.

Thursday, July 5, will be the anniversary of the birth of P. T. Barnum. It is to be simply but appropriately celebrated by the circus at Luna Park, Coney Island, and a gathering of men and women who as advance agents have scattered adjectives along the highway to fame are going to be present.

Luna Park's circus this season has an unusual representation of arenic aristocracy. These will all attend and participate in the exercises which will take place following the 10 o'clock circus.

Those of circus fame who will be there are: Jack McClelland, actor and clown, who as a performer, appeared before President Lincoln.

Henry Morey, who has been the ringmaster of circuses for more than half a century.

Bob Stickney, now passed the four score mark in age, and who was the world's most famous rider and the head of the noted family of equestriennes.

Billy Melrose, known in all sawdust land as a premier rider.

Marie Meers, one of the famous Meers sisters of riders, who has appeared in every part of the world.

Edith Costello Walton, of the famous Costello circus family and now one of the Waltons, equestriennes, with Ed. Walton, formerly of the Barnum and Ringling Srows, and Tony Parker, an internationally known rider.

Thurber and Thurber, the clowns of a hundred circuses who are just back from China.

Pete Conklin, who was a Barnum clown and knew Mr. Barnum intimately and has written extensively of his experiences, will make a few remarks reminiscent of the showman.

M. R. Werner, the latest Barnum biographer will send a message which will be read by Ringmaster Morey.

Backing the group will be the four Robinson elephants which originally belonged to old John Robinson and which also hold claim to circus aristocracy.

The press agents attending these exercises will present a medal to "Tillie," the 104-year-old elephant as a testimonial of their faith in the pachyderm for publicity purposes.



HELEN KENNEDY A DAINTY VERSATILE MISS

Of course, pictured with a violin, it is evident that MISS KENNEDY is a violinist, plays melodiously, too, singing and dancing at the same time. However, you can't tell from the photograph that MISS KENNEDY dances gracefully and sings sweetly.

Playing around New York, now. Direction MARK LEVY.

Next season, WATCH! HELEN KENNEDY AND —?—. Anxious managers will have to wait until August 1, as Helen will not divulge —?— until then; so all you can do is just wait and WATCH!

MINNESOTA FAIR DATES

Name of Society	Location	Date	Secretary
Atkins Co. Agri. Soc.	Atkins	Aug. 30-Sept. 1	C. E. Warner
Anoka Co. Agri. Soc.	Anoka	Sept. 19-22	L. O. Jacob
Becker Co. Agri. Soc.	Becker	July 3-5	E. M. Burnham
Beltrami Co. Agri. Assn.	Beltrami	Aug. 21-24	Mrs. C. E. Lucas
Benton Co. Agri. Soc.	Benton	Aug. 20-21	W. E. Olson
Big Stone Co. Agri. Soc.	Big Stone	Sept. 10-22	A. M. Trebil
Blue Earth Co. Agri. Soc.	Blue Earth	Aug. 22-24	A. D. McCormack
Carver Co. Agri. Soc.	Carver	Aug. 20-21	W. E. Olson
Cass Co. Agri. Soc.	Cass	Aug. 27-29	Wm. A. Lindeman
Chippewa Co. Agri. Soc.	Chippewa	Sept. 11-13	A. H. Dalke
Clearwater Co. Agri. Soc.	Clearwater	Sept. 27-29	Gao. K. Dols
Cook Co. Agri. Soc.	Cook	Sept. 17-19	W. J. Schermer
Cottonwood Co. Agri. Soc.	Cottonwood	Sept. 20-22	Lee M. Bennett
Crow Wing Co. Agri. Assn.	Crow Wing	Sept. 17-19	Gilbert C. Rode
Dakota Co. Agri. Soc.	Dakota	Aug. 27-29	Jas. R. Burnip
Dodge Co. Agri. Soc.	Dodge	Sept. 11-14	H. B. Johnson
Fillmore Co. Agri. Soc.	Fillmore	Sept. 27-29	E. J. Masterton
Freeborn Co. Agri. Soc.	Freeborn	Sept. 20-22	Mimi Eleanor Bryce
Goodhue Co. Agri. Assn.	Goodhue	Sept. 17-21	PHG G. Redding
Grant Co. Agri. Soc.	Grant	Sept. 19-22	A. C. Larson
Hennepin Co. Agri. Soc.	Hennepin	Sept. 10-13	Chas. S. Lewis
Houston Co. Agri. Soc.	Houston	Sept. 12-15	O. O. Erickson
Itasca Co. Agri. Soc.	Itasca	Aug. 21-24	C. S. Kent
Jackson Co. Fair Assn.	Jackson	Aug. 27-29	Frank J. Ibach
Jefferson Co. Agri. Soc.	Jefferson	Sept. 11-14	M. E. Holmes
Kandiyohi Co. Agri. Assn.	Kandiyohi	Sept. 18-21	A. J. Knutson
Kellogg Co. Agri. Soc.	Kellogg	Aug. 30-Sept. 1	E. R. Hasty
Lincoln Co. Agri. Soc.	Lincoln	Sept. 18-21	Wm. C. Thompson
Lyon Co. Agri. Soc.	Lyon	Aug. 27-29	Leslie P. Day
McLeod Co. Agri. Assn.	McLeod	Sept. 12-15	Ben Hensel
Marshall Co. Agri. Soc.	Marshall	Sept. 19-22	Wm. O. Johnson
Martin Co. Agri. Soc.	Martin	Sept. 10-13	W. V. Longley
Meeker Co. Agri. Soc.	Meeker	Sept. 18-21	Ray E. Hoffmann
Mille Lac Co. Agri. Soc.	Mille Lac	Sept. 12-15	P. R. Scribner
Morrison Co. Agri. Assn.	Morrison	Sept. 13-15	David Hurlbut
Mower Co. Co-operative Soc.	Mower	Sept. 18-21	Wm. E. Peterson
Murray Co. Agri. Soc.	Murray	Sept. 10-13	Wm. E. Peterson
Nicollet Co. Agri. Soc.	Nicollet	Aug. 27-29	Victor Dryden
Norman Co. Agri. Soc.	Norman	Sept. 10-13	Wm. E. Peterson
Olmsted Co. Agri. Assn.	Olmsted	Aug. 27-29	Frank M. Murphy
Otter Tail Co. Fair Assn.	Otter Tail	Sept. 20-22	D. E. Norby
Perham Agri. Soc.	Perham	Aug. 30-Sept. 1	Lester P. Day
Pennington Co. Agri. Soc.	Pennington	Aug. 30-Sept. 1	E. G. Haymaker
Pine Co. Agri. Soc.	Pine	Sept. 10-13	C. E. Luoma
Pipestone Co. Agri. Assn.	Pipestone	Sept. 18-21	A. E. Headall
Northwestern Minn. Agri. Assn.	Northwestern Minn.	Sept. 10-13	Robt. B. Forrest
Pope Co. Agri. Soc.	Pope	Aug. 27-29	Wm. Malignon
Polk Co. Agri. Assn.	Polk	Sept. 10-13	Leo H. Scholt
Red Lake Co. Agri. Soc.	Red Lake	Aug. 21-24	M. W. Williams
Redwood Co. Agri. Soc.	Redwood	Sept. 10-13	G. W. Harward
Rice Co. Agri. Soc.	Rice	Aug. 27-29	J. J. McCann
Rock Co. Agri. Soc.	Rock	Sept. 10-13	W. S. McEachert
St. Louis Co. Agri. Soc.	St. Louis	Sept. 18-21	Chas. Olm
Stearns Co. Agri. Soc.	Stearns	Aug. 27-29	G. J. DeMars
Steele Co. Agri. Soc.	Steele	Sept. 10-13	W. H. Engstrom
Swift Co. Agri. Soc.	Swift	Aug. 27-29	Joseph Bailey
Todd Co. Agri. Soc.	Todd	Sept. 10-13	W. A. Hauck
Traverse Co. Agri. Assn.	Traverse	Aug. 27-29	Geo. D. Reed
Union Co. Agri. Soc.	Union	Sept. 10-13	George Gierbach
Wadena Co. Agri. Soc.	Wadena	Sept. 18-21	F. B. Burrier
Washburn Co. Agri. Soc.	Washburn	Aug. 27-29	Wm. E. Peterson
Watonwan Co. Agri. Soc.	Watonwan	Sept. 10-13	R. L. Giffin
Wilkin Co. Agri. Soc.	Wilkin	Aug. 27-29	E. B. Daly
Winona Co. Agri. Fair Assn.	Winona	Sept. 10-13	T. H. Junli
Yellow Medicine Co. Fair Assn.	Yellow Medicine	Aug. 27-29	F. E. Millard

CARNIVAL MUSIC TAX

Chicago, July 3.

Carnivals are probably in for an accounting with the Authors and Composers' Society, of which J. C. Rosenthal is the executive head.

and of the Music Publishers, of which E. C. Mills is spokesman.

A campaign is being laid out by the two organizations to compel carnivals to pay tax on music used in connection with girl shows, minstrel shows, diving shows, and the like.

It is customary for a carnival to carry a thirty-piece band which splits into units for these shows, and plays popular and jazzy music in preference to those selections upon which there is no tax.

NO PHILA. APPROPRIATION

Harrisburg, Pa., July 3.

The Daix bill, giving Philadelphia \$5,000,000 for its Sesqui-centennial, was defeated by the Legislature here. The bill was termed "unwarranted and extravagant" and almost the entire body of Philadelphia members voted to kill it. Later the House passed a resolution endorsing the centennial and wishing it success. No appropriation was carried with the resolution.

CONCESSIONAIRES NICKED

Fall River, Mass., July 3.

John Parker and his partner, concessionaires with Ringling Bros., Barnum and Bailey, were nicked to the extent of about \$20 in cash and two watches following the show in Fall River last week when thieves entered their tent while they slept. They saved the main part of the receipts, however, cached under their pillows.

No Carnivals on Park Property

Kansas City, July 3.

The city park board has voted to discontinue granting permits allowing carnival companies to exhibit on park property.

The Parade, a part of the boulevard system, but situated close to a negro district, has been for years a favorite spot for the carnivals. It fits, and has usually contained several each year.

VARIETY

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

SUBSCRIPTIONS:
Annual.....\$7 | Foreign.....\$8
Single Copies.....20 Cents

VOL. LXXL No. 7

On account of the holiday Variety went to press Tuesday night this week.

J. K. Emmett, assistant to Joseph Vogel, manager of Loew's State, New York, is slated for the position of manager when Vogel leaves to assume the duties of general manager of the Inter-State Circuit July 15.

Loew's Astoria, Astoria, Long Island, will switch from vaudeville to pictures commencing next week. It is the first time the house has deviated from its regular policy during the summer.

Lynn and Lockwood, rube comedians, have separated.

The J. H. Moore theatre, Seattle, playing the Orpheum circuit bookings, has dropped that title and will be known as the Orpheum.

The Academy, Fall River (Sheedy), has reduced its bills from six to five acts for the summer.

The Keith office has sent out a notification to acts playing Atlantic City, informing them of railroad delays that have badly held up baggage transportation since the season started, the announcement suggesting the acts provide against a mix up by sending necessary stuff as far in advance as possible when playing the shore resort.

Popular songs run in set and defined cycles as has been proved time and again. It may be a "rose" song cycle or a "mother" or Dixie cycle with an outstanding hit usually setting the pace. The "nut" or novelty song idea is the popular vogue with practically every publisher currently concentrating on a "gang" song.

George Holloway is the manager of Castle, Long Beach, L. I., the new B. S. Moss house that opened last Thursday. Mr. Holloway was formerly at the Broadway, New York.

Nellie Fallon, secretary to Chas. Maddock, will make her initial trip to Europe the latter part of July. Miss Fallon will combine pleasure with business while abroad looking over material for the Maddock office with a view to its suitability for this side.

The Actors' Fund drive for increased membership inaugurated by E. F. Albee has borne considerable fruit. Mr. Albee urged the theatrical profession to pay more heed to its most worthy charitable organization, through enlistment in the Actors' Fund as members at \$2 yearly dues. Besides a generous direct response, many receiving the Albee letter solicited subscriptions, securing a number of applications as well in that manner.

FORUM

Editor Variety:

In Variety of June 28 appeared under Artist's Forum a protest by Hughie Diamond (Four Diamonds), correcting a statement in a review by *Ibce*, that the two younger members of the act are brothers and not the sons of himself and the woman in the act.

In justice to your reviewer I wish to state that a certain line delivered by Mr. Diamond, introducing the youngsters, in which he states he is not endeavoring to imitate Eddie Foy, might lead anyone into assuming the lads are the children of the elder couple.

This comes from one who is not a member of the profession but a follower of the finest theatrical paper to be found.

I trust Mr. Diamond can see why he was referred to as the dad of those two clever kids and also correct his own opinion of *Ibce*.

Harry Callaghan,
50 Asland Avenue, W. Orange, New Jersey.

(This is not intended to create a controversy).

THE STYLISH SIDE

BY PAM

A not unusual, but attractive, type is Edith Roberts in "Backbone." Her picture clothes show careful selection. One of the prettiest models is pan velvet trimmed at the edge of sleeves and around the hips with gray fox. Her hair is very prettily bobbed. The part she plays in the picture is a saccharine, unresourceful girl, and does not gain much sympathy. A dandy negligee made her look sinous and alluring.

A very pretty luminous set is in "Marry Me." A Du Barryesque young woman made a most attractive bride in this scene. An ultra design was shown in a periwinkle chiffon gown with an open back. The other dresses were not especially arresting.

Dooley and Sales had a peach closing number at Proctor's Mt. Vernon. Miss Sales looked girlish in a checked gingham. The powder she uses is not the right color for her hair. She giggles through the act in much the same way as formerly.

Some smart clothes are in the Clara Kimball Young picture, "Cordelia." What a harrowing enemy adipose tissue is to style! Miss Young's models all missed the mark because of her added weight. It seems a shame she does not endeavor to lose some of it. Her beauty is being threatened. The mysterious butler in the picture is very handsome, and probably will be starring shortly.

Two quite remarkable girls are at the Palace this week. The Misses Williams and Vannessi. One is a decided blonde and the other a dusky brunet. It is hard to decide which is the prettier, as it depends on which type one prefers.

Miss Williams, the blonde, has a sweet and ingratiating personality. She is the more versatile.

Their clothes are not good, with the exception of the opening dresses. These are of chiffon. The blonde wears orchid trimmed with wistaria, and her dark sister, canary yellow with black-eyed susans. A very worthy dance interpretation is given by Miss Vannessi.

It is almost certain that Miss Williams will find her way into a production ere long, as she has every qualification.

Ben Roberts is a wonder. It is only natural to have a mistake or two on Monday afternoon, but his Palace orchestra seems to be the exception. Quite a boon to the performer.

Harry Delf looked snappy and worked with vim. The tan tie is not so good with that suit. A darker shade would be better. The girls in the new "Sunshower" act are not pretty, but work well. The clothes were fair. The best is a salmon chiffon with silver bead trimming. This gown had very graceful lines. Lenora Novasio danced and sang with her usual precision. This little artist wore a rather good model of orchid and champagne georgette. Not so certain the bobbed hair is as becoming as her former silky tresses. The toe dancer is clever and looked fresh in a white net ballet dress.

Vincent Lopez and his Pennsylvania orchestra smacked over the hit of the bill. Mr. Lopez has the shiniest hair in captivity; it rivaled the large diamond he wears on his right hand. The dressing of the men is not correct. White waistcoats do not go with tuxedos and black ties. Black vests should be substituted. Also, Mr. Lopez should wear something that will go with the men's clothes. There is no reason they should be dressed for after 6 o'clock and he in day dress. Besides the pongee lounge suit tends to make him look heavier. A funny bit is done by the two saxophone players. They play "O Sole Mio" so realistically one immediately thinks of spaghetti. This act looks as though quite a little thought had been given to it. The illuminated signs are good, so are the special sets at back of drops. The signs are a respite from the easel and cards.

A brilliant metal gown was shown by Elsie Shaw in the William Kent act. A champion Rip Van Winkle was perpetrated by "Everybody's Magazine" in "Topics of the Day." Even Joe Miller couldn't be blamed for it. The Newark "Call" sprang the best wheeze.

Smartly turned out is the girl in Seed and Austin's act. A neat silk print with red shoes, pendant, and hat looked extraordinarily attractive. Seed does a funny piece of business with his collar. Some shoes he wears. Jim McWilliams got the biggest laugh of the performance with his line "She uses a thumb tack to keep her stockings up."

This week's bill is a very fast playing one, with plenty of comedy.

Back again this season is the gingham dress with hat to match. These tub dresses give the wearer a youthful touch and always look cool. A parol of the same material gives a complete effect. A corresponding bag is sometimes used.

Word comes from Paris that no summer wardrobe is complete without the all-over flowered hat. One bewitching model is of forget-me-nots.

The strapless slipper will be seen a lot this fall.

F. B. O. presented Mrs. Wallace Reid in the much heralded film, "Human Wreckage." Neither Mrs. Reid or the picture warranted the suspense experienced by an anticipatory public.

The nicest thing that can be said about "Human Wreckage" is that Mrs. Reid and her conferees desisted tastefully from touching on the tragedy of the late Wallie.

This picture, fraught with the horrors of a variety of narcotics, teaches one important lesson; a nursing mother should be just as careful during the period she is feeding her child as she should be prior to its birth. Mothers would be astonished to know the extent of the effect of their diet, temper, etc., on the nursing child. This mother in the picture, played by the sweet-faced Bessie Love, has become a victim of drugs; and, unwittingly, has made her infant a slave to her vice. Outside of this object lesson there is little to learn from this so-called educational picture.

Mrs. Reid showed consistent taste in her dressing, all her gowns being black. One model of black with rows of black fur finishing sleeves and skirt is pretty. All her hats are close fitting style and allow her eyes full play. The lobby display of the stills of the picture are the best seen in New York in some time. They whet one's appetite to quite a degree on entering the theatre.

The incidental music was pleasing and got away from the classical. When will the producers of "dope" pictures have the courage to show the cause of dope to at least three-quarters of its devotees is due to prohibition. There have been dope pictures in plenty. The youngest patron is conversant with the dangers. Now is the opportune moment for pictures to show how narcotics have been substituted for the innocent glass of real beer.

Victory Bateman is still wielding her art in a masterful manner in the part of the mother and grandmother. The scene depicting the horrible death of her daughter, a drug addict, is the only scene of the picture that causes a tightening of the throat.

The last word from Paris in mid-summer conceits. A bandanna handkerchief wound around the head and fastened by the fascinating new double end pins and an accompanying designed stock or bandana on neck or shoulder. This is a good style for tennis, motoring, yachting or any sport during which we wish to forget our crowning glory.

Very "June" describes the appearance of the Fifth Ave. lobby. Rose trellises and a cupid fountain beguile the auditor into thinking he is at some garden party.

Cartmell and Harris are dancing better than ever. Miss Harris is affecting the combination of grey and yellow. It is not a pretty symphony. With her striking coloring, she is at a decided disadvantage with it. It is a joy to hear this dancer's real taps.

Hurst and Vogt should be mothered by some authentic haberdasher.

They are all wrong in their dressing. Spats are not au fait in summer time; not even white pique spats. The taller member of the team wears a watch chain that does not belong with his clothes. The other boy should change the tuxedo coat and waistcoat for something else, or eliminate the morning trousers. An Ascot tie would go better with the morning suit than the present bow tie.

The Cansinos have the slowest act of their career. The special drop showing El Toro (Spanish for "bull") is dignified by a spotlight focused throughout the act. There does not seem to be any especial reason for featuring these quadrupeds. The prettiest gown Seno-ita Cansino wears is of apple green, a shade delightful with her coloring. Season upon season this clever dancer has worn the hoop skirt model. It might be worth taking a chance to appear in a clinging gown that would give a glimpse of her figure.

Never has there been a season so devoid of good looking bathing suits. It is a sad state of affairs when we scour the shops and return home to resuscitate last year's creation.

The white of egg applied to the eyes and left until it hardens takes away small wrinkles and lines of fatigue. Do not whip before applying.

Mauve or lavender is taboo. The Parisian modiste declares there has never been a season showing less demand for this shade.

There is a new rouge that simply refuses to fade in salt water. It is the Mandarin shade, and put up by Guerlain, Paris.

The latest from Paris is the entire set, including earrings, necklace, ring, cigarette holder, make-up packet and lip stick, of the same material; amber, ebony, mother of pearl or jet. Also in any color amber.

"Trailing African Wild Animals" two hours is far too long for this indifferent picture in a pop vaudeville show. The picture claims one can see in two hours what it has taken two years to make. This may be technically speaking. It may have taken even more, but it is not evident that the Johnsons were present.

The first impression is that the producers have collected a raft of travelog film and cut it closely. The main stunt of Mrs. Johnson shooting a tiger is so badly cut it is glaringly obvious the producer under estimates intellect of his prospective public. The zebra, gnus and other habitats of the African jungle show a suspicious fear of the adjacent trainer's whip.

To sum it all up there is too little of the Johnsons and too much of the animals. What could be seen of Mrs. Johnson was soothing to the eye, a large sombrero framing a wholesome countenance.

INSIDE STUFF

ON LEGIT

There may be two attractions with the title of "Plain Jane" next season. Arthur Hammerstein has announced a musical show of that name, Mary Hay to be featured. Tom Johnstone and Phil Cook wrote a musical piece called "Plain Jane" about a year ago and submitted it to Miss Hay. The authors suspect the title was suggested to the manager by the actress and insist on their prior right. Since the show was first written McElbert Moore has joined Johnstone and Cook. Other authors are mentioned in the Hammerstein "Jane."

"Little Go-Getter" is a musical comedy which has no relation to a moving picture of similar name. It has a score by Paul Lannin, with book and lyrics by Alonzo Price and Sidney Toler. A wealthy Pittsburgher became interested as a backer for the show, and came on to New York for the special purpose of hearing the score.

The Fulton was secured for the private showing and an orchestra of 24 was engaged to play the music. Not long after the Pittsburgher reached town he was surrounded by feminine friends. He turned up at the Fulton in "the morning after" condition and he hadn't been there long when a girl entered and further distracted his attention. The authors could not approach the millionaire because of the girl, and he suddenly went back to Pittsburgh. A telegraphic query brought the answer: "My physician forbids me to produce any plays this summer." That meant the end of the authors, and besides they were nicked for the price of the orchestra.

Lannin teamed with Vincent Youmans in the score of "Two Little Girls in Blue" and "For Goodness Sake," the latter show now playing London under the title of "Stop Flinging." Lannin's father was formerly a Boston baseball magnate and now controls the Garden City hotel.

It seems to be settled just by whom the presentation of "Casanova" is to be made. It was understood that the production was to be presented by Charles Frohman, Inc., with Lowell Sherman as the star through an arrangement with A. H. Woods. Sherman, however, balked at this sort of an arrangement, stating that as long as he was a Woods star he was going to have Woods present him in "Casanova" or he wouldn't appear in the play at all. That seemingly settled the question. Now the billing is to read: "A. H. Woods presents Lowell in 'Casanova' by arrangement with Gilbert Miller," and therefore the production can go on.

The rivalry between the Broadway musical comedy producers of the summertime is growing personal, it seems. Instead of advertising their shows or securing publicity for themselves the feeling of rancor is getting their competitors into notice with the newspaper men.

The White's "Scandals" management for instance thinks it is most peculiar that for two successive Thursday afternoons, Ziegfeld "Follies" has called a rehearsal. The White show at the Globe changed its matinee day from Wednesday to Thursday. This was done according to the Whites for the purpose of catching the professionals in New York who might not be playing on Thursday afternoon. George White himself ridicules the impression "Scandals" might have selected Thursday for the matinee mid-week time against "The Passing Show" at the Winter Garden which also gives a performance Thursday afternoons.

The White people relate how nearly all of the "Follies" crowd had tickets for a "Scandals" Thursday matinee when suddenly a call for a "Follies" rehearsal went forth. "The Follies" of Ziegfeld is said to have been all changed about after the Monday night opening. A couple of scenes were taken out and several other changes made.

The steady decline of Wall street quotations is said to have been a windfall for a well known Broadway producer who in the past is credited with having cleaned up on the occasions of bear movements in the stock market. He is always known to "bet 'em wrong" downtown, which is in line with his pessimistic observations in general. The manager in question failed to stick over a hit last season or this, but the spring was financially rosy for him, all because of Wall street.

Chicago's twin theatres, the Sam H. Harris and the Selwyn, wound up their fiscal year two weeks ago. The first season of operation is claimed to have been satisfactory, with a healthy profit made, despite their late start. It was reported the twins were tough business propositions because there is no revenue except from the attractions played.

(Continued on page 14)

MANY OBSTACLES CONSIDERED FOR CENTRAL TICKET OFFICE

Public Must Be Protected—Privileged to Buy at Box Office—Erlanger and Others Opposing—Questions of Monopoly and Unpopularity Come Up

There are a number of obstacles, mostly physical, but also legal, to be overcome before the proposed central theatre ticket office can be tried with the full managerial accord. That is the gist of the opinion of several showmen who have attended the Producing Managers' Association meetings ready to accept a workable idea which would solve the ticket problem and willing to aid in formulating such a plan.

Since the central office was first proposed the managers have several times voted unanimously in favor of the basic idea—which is to protect the public from gypping. That far the meeting last week reaffirmed its intention. There has been no feasible plan yet proposed, which is the explanation of the P. M. A. announcement last week that a more detailed program is being worked out.

Some theatre interests, on record in favor of the basic idea, want to be shown that the inherent privilege of patrons purchasing tickets at box office prices will not be impaired. A discussed angle is whether there would be any advantage to the public to remove tickets from a number of buying points and offer them for sale in one office, which also charges a premium over regular prices.

There is a query, too, whether interests controlling more theatres than other managers would benefit more than others. That profit from the proposed central office be eliminated entirely is the growing sentiment among managers. It is suggested by them that if a central office is to be established it should be paid for pro rata by each theatre and no earnings over the overhead accumulated. Whether the proposed 10 per cent. premium on lower floor tickets (with no extra charge for other locations) will more than defray expenses is a conjecture.

It was stated with authority this week that A. L. Erlanger, David Belasco and others in the Erlanger group are unalterably opposed to any one man handling the tickets and money of their theatres. Unless their own box office staffs would handle tickets for their theatres they will never subscribe to the proposed central office. The only way such a system could be adopted would be to establish an agency like the consolidated railroad ticket office, where representatives of the various lines handle the tickets for each road. That was regarded as impractical for the theatres some time ago, and the cost of that system would likely make it prohibitive.

The Erlanger group believe the central ticket office is wrong in principle, and for that reason would favor a system whereby ticket brokers will guarantee not to charge more than 50 cents per ticket premium. A meeting of brokers was held last week to sound out that sentiment. The ticket men are reported having agreed that if a central office were opened, they would do business only with those houses not so represented. That an organization of brokers will be formed for the purpose of limiting premiums to 50 cents is now expected.

A canvas of the important hotels also figures in the status of the Erlanger group. The hotel men stated the branch ticket booths were an accommodation to their guests; that they would not like to see visitors forced to purchase from a designated stand, and that the overhead from such stands hardly called for a premium of less than 50 cents. It was disclosed that most of the hotel booths are under lease for several years to come.

The legal phases of the proposed central office include the doubt whether the treasurer of a corporation has the right to trust the funds of the company to a person or persons not in the employ of the corporation. The central office would have possession of virtually all the revenue of the theatres and attractions, many of which are incorpo-

(Continued on page 25)

CORT-FEALY DECREE ANNULLED BY COURT

Case Reopened and Set for Trial—Maude Fealy's Action Taken With Regret

Bridgeport, Conn., July 3. Justice Isaac Wolfe of the Connecticut Supreme Court, the same judge who last week granted Edward John Cort an interlocutory decree of divorce from Maude Fealy, on Friday, June 29, annulled the decree and granted the petition of Miss Fealy's attorney, Judge Henry Shannon, to have the case reopened at the next fall term of court.

Allegations of misrepresentation and fraud were given as the reason for reopening.

Max Merstein, attorney for Cort, agreed to the application, and intimated that before the action reaches trial he will retire as Cort's attorney from the case.

Miss Fealy was accompanied to Bridgeport by her mother, Mrs. Ellen Fealy, and her private secretary, Harriet Murwels. In her statement to the court she expressed regret as the cause of more serious trouble for John Edward Cort in the matter of a probable charge of perjury, as she feels sorry for him for various reasons, Miss Fealy said.

But she had asked him and his attorneys in New York to retract his false statements, which they had taken no steps to do, therefore she was alleged to take this method of clearing her name from any aspersion of wrongdoing.

Miss Fealy added she wanted to emphasize that her relations with John Cort, Sr., (or Daddy Cort as she calls him) are and always have been most cordial and friendly. Cort, Sr., did not testify either verbally or by affidavit in his son's suit for divorce against her.

Miss Fealy states that she started a suit for separate maintenance against her husband in the New York Supreme Court, in January, 1922. It was allowed to lapse through sympathy for Cort who was working at the Park theatre, New York, and his salary would not have allowed for provision for her. Miss Fealy was then about to open in Newark, N. J., with her own company and did not relish the idea of unenviable notoriety.

The necessity of keeping her name above the slightest reproach, as it always has been, forced the present combative action, Miss Fealy added.

GENE HOWARD BUYS IN

Said to Have Paid \$2,500 for 10 Per Cent. of "Chains" at Playhouse

Chicago, July 3. Eugene Howard has purchased from Lester Bryant and John Turek ten per cent. of "Chains" at the Playhouse, according to report, paying the producers \$2,500.

Eugene, with his brother, Willie Howard, are the stars of "The Passing Show" now running here. "Chains" is one of the seven legit plays remaining in the Loop. It's merely a matter of the weather as to the Playhouse playing to capacity with it.

HOUSE ON HEIGHTS

The Housewives' League of Washington Heights, including the district between 145th and 225th streets, along Broadway, New York, has started a movement to encourage the erection of a legitimate theatre in the section. The matter has been brought to the attention of theatrical managers and realty operators.

The League is said to have encouraged a certain amount of capital to put the project over and is endeavoring to secure the co-operation of a Broadway theatrical manager to add prestige to the venture.

HUGE FASHION SHOW WITH OVER 300 GOWNS

Arthur Voegtlin Will Stage It for Merchandise Fair at Lex. O. H. July 23-Aug. 4

A gigantic fashion show in which more than 300 gowns are to be displayed in some 16 scenes is being produced by Arthur Voegtlin for presentation in connection with the Merchandise Fair at the Lexington opera house from July 23 to Aug. 4. During the two weeks there will be a performance each evening with matinees twice weekly. Last year at Baltimore Voegtlin was called in by the promoters of the Fashion Show there to stage the production for them. It was so successful that when the New York Merchandise Fair, which is to hold displays in both the 69th Regiment armory and the Grand Central Palace for the two weeks that the Fashion Show is to be given, contemplated adding that feature to the event they obtained Voegtlin to undertake the production.

The plans call for a huge runway that will lead from the stage to the extreme back of the house and the schedule is so worked out that three gowns a minute will be displayed during the performance. In the 16 scenes that have been worked out by the producer everything that MI Lady will wear in the course of twice around the clock will be shown.

Marcus Loew is to take over the Lexington Sept. 1, and will install a picture policy.

DUNCANS' SHOW

Opening at Alcazar, Frisco, Next Week

San Francisco, July 3. Next week will see the premiere here of the Duncan Sisters in "Topsy and Eva," a musical version of "Uncle Tom's Cabin," which Thomas Wilkes is sponsoring and which will be presented at the Alcazar.

The book has been prepared by Catherine Chisholm Cushing and the music and lyrics by the Duncan Sisters.

The production is being made by Wilkes in conjunction with Sam H. Harris of New York. Oscar Eagle was brought from New York to stage it. The role of Uncle Tom is to be played by Basil Ruledael.

Vivian Duncan will be cast for Little Eva while Rosetta is to play "Topsy."

The venture is declared to be in the nature of a tryout and upon its Pacific Coast reception will depend whether or not it will be offered in New York.

Low Hearn May Go in "Follies"

Negotiations are in progress for Low Hearn to join the Ziegfeld "Follies."

ACTOR THROWS UP ENGAGEMENT IN PREFERENCE TO EQUITY

Thomas Meegan Could Not Be Forced Into Organization—Bohemians Wanted Him for Role in New "We've Got to Have Money" Comedy

Thomas Meegan turned down a good contract with the Bohemians, Inc., producers of the "Greenwich Village Follies" rather than join the Equity Association. Meegan was engaged to play the blackface comedy part in the new production of "We've Got to Have Money," now in rehearsal. Meegan believed it a regular standard P. M. A. form. Inspecting it he discovered it was an Equity contract.

Meegan returned it to Al Jones and informed him he was not a member of Equity, and therefore another form had better be given him. Jones advised Meegan to join Equity and keep the contract, telling him the firm wanted him in the role, but he would have to join Equity, as the Bohemians, Inc., is an independent producing firm. This Meegan refused to do.

Meegan had been booked for the

BUSINESS MEN AND ACTORS DISCUSS CURRENT CONDITIONS

Sophisticated Theatrical Club Lay Members Point Out Possibilities to Professionals—Threat of Union Trouble Keeps Out Investors

TENT SHOW PERFORMERS WOULDN'T JOIN EQUITY

Three Members of Manager's Family Walk Out With Others

Chicago, July 3. Roy Porter, who operated a dramatic tent show when he opened at Bedford, Ind., last week, now has a vaudeville tent show, and discord not only in his company, but in his immediate family.

Al Clark, of Equity, attempted to make the show all-Equity. Four or five actors, including three members of Porter's family, refused to join, which led to the rest walking out.

LEDERER'S NERVE

Voiceless Sufferer Hopeful—Wants To Go Fishing

George Lederer, Jr. operated on for cancer of the throat two weeks ago is showing remarkable courage. In a letter to his father, written at Jefferson Hospital, Philadelphia, he stated he expected to be discharged in two weeks. He plans to go fishing for a month, explaining he would like to take it easy sitting in a boat for about that long. "Then," he wrote, "I'll be ready to go back to work."

Young Lederer's spirit in the face of so serious an ailment, goes further. While it is certain he will never be able to talk normally because of the removal of the vocal chords and part of his windpipe, he is hopeful of learning to speak via some phenomenon of the diaphragm. It is claimed that audible speech is possible from the stomach, it being a trick mastered by ventriloquists.

Beauty Clay Behind Cantor?

Commercial advertising via the stage is evidenced by the formation of the Eddie Cantor Music Co., which will exploit a song, "My Girl Uses Mineralava." The Scott's Preparations, Inc., which prepares the Mineralava beauty clay is said to be backing the independent publishing venture.

Cantor will use the song in the "Follies."

Most of the theatrical clubs in New York, besides actors, managers and agents, carry a number of lay members on their membership lists. Amongst them are senators, judges, doctors, lawyers and business men of standing, who, through constant contact with professionals, soon secure an intelligent grasp on theatricals. They discuss them with the coolness and sanity of business men, different from the temperamental people of the theatre.

Lay members in a club Friday were explaining to some actors their several opinions as to the cause of the slump in show business. The weather, economic conditions, bad shows and the speculator evil came in for their share of the blame. Each seemed to have a different view. In speaking of the retarding and reduction in the number of productions made recently and the comparatively few announced for next season, there was a practical unanimity of opinion the managers are afraid to make productions, and people who formerly put money into theatrical speculation are unwilling to do so now, while the air is filled with threats of trouble from Equity.

One of the laymen, the head of a large business institution, said: "It is an established fact amongst business men capital can not be coaxed into any business even remotely liable to have trouble with unions. To expect any one will invest thousands of dollars into a production (a gamble at any time) when it may be interrupted by the Equity's demand for a closed shop and the threat to involve the other unions if its demands are not complied with (as was the case in Equity's dispute when Earl Carroll) is nothing less than ridiculous."

"The consequence is and will be (if this cloud of war is allowed to hover until 1924) less and less production and the actor in the long run will lose far more than he can ever recover."

One of the actors, an Englishman, almost rabid on the subject of Equity rather heatedly took the speaker to task, stating his remarks sounded like manager-inspired propaganda, but qualified that with the avowal he knew the one who had spoken "was not doing the managers' dirty work."

The actor propounded the full Equity line of argument which did not in any way prove the first speaker's argument illogical.

Another member of the group, formerly an actor, but now in commercial life, injected the now often heard statement, that the Equity Council really has no intention of going through to the end with its demand for the Equity shop, if in its judgment it believes the managers intend to put up a stiff battle.

For that remark he was called a renegade and other names by the Equity proponent. A battle almost started and was only prevented by the persuasions of the cooler heads. The ex-actor, however, left the company with the remark, "That's the way with you fellows. You get an idea in your heads and you're so stubborn and self-opinionated you can not see any argument but your own."

WILNER'S LIVELIHOOD

Testifies in Supplementary Proceedings—Wife Pays Rant

Morris Frank has been appointed receiver of Max R. Wilner's property as a result of supplementary proceedings to recover on a \$357.95 judgment.

Wilner, chiefly identified with Yiddish theatricals as a legit producer and latterly associated with Sigmond Lomborg in a Broadway production, testified on the stand that he had no property; that the corporation controlling the Irving Place theatre last paid him \$20 weekly salary; that his wife, who is interested in a millinery shop, pays their \$85 monthly rent, and that he is currently doing nothing, is existing by borrowing funds and reads scripts of new plays for his current occupation.

N. Y. THEATRICAL HOSPITAL TOO COSTLY IS PHYSICIANS' OPINION

\$1,000,000 Theatrical Hospital Would Cost Too Much to Operate—Dr. Henry Frauenthal's Practical Plan for 20 Private Rooms in Hospital

Following announcement of the proposed Theatrical Hospital for New York, it has developed that a counter plan has been forming for some time and indorsed by a number of physicians prominent in theatrical practice. An offer has been made to devote one floor of the Hospital for Joint Diseases now building on Madison avenue and scheduled to open the first of the year.

It appears that the proposal to raise \$1,000,000 for a hospital devoted only to theatrical people has resulted in some criticism from medical men identified with theatricals. Opinion was expressed that there was no specific reason for a hospital designed only for actors and actresses any more than there is for machinists or other classes of persons. More important is the practical side of the proposal, it being estimated that a million-dollar hospital would cost \$150,000 yearly for maintenance.

Dr. Henry Frauenthal, a noted specialist, well known to professionals, who has devoted years to the accomplishment of the Hospital for Joint Diseases, stated he believed the plan to use the Madison avenue institution would amply supply the needs of the profession. Concretely, the idea is to have 20 private rooms (10 for actors and 10 for actresses) for the free use of professionals financially unable to provide for themselves. Rooms and treatment would be a theatrical property in perpetuity.

To secure the floor something like \$150,000 will be sought, and it is estimated that the annual cost of maintenance would approximate \$50,000 annually. Dr. Frauenthal said he believed that comparatively modest, mentioning the endowment of two beds in the Fifth Avenue hospital by John and Ethel Barrymore, who contributed \$30,000 each.

The Madison avenue institution is promised to be the most modernly equipped plant of its kind in the city. Its staff will hold most of the leading physicians active in theatrical circles, of which there are about a dozen.

Proponents of the Madison avenue institution in preference to the proposed theatrical hospital, say there are many advantages to be gained by affiliating with it. One angle is that it will be ready for use within a few months, whereas it may take years to accomplish the building and financing of a hospital for show folk only. Dr. Frauenthal has designated Dr. Philip Grausman of the Lamba Club and Dr. Leo Michel of the Friars to work in the interest of the theatrical endowment plan.

The proposed New York Theatrical Hospital is said not to have obtained a charter as yet. It is understood specialists in promoting "drives" for charities will handle the campaign. The office mentioned is supposed to be the same as employed for the Salvation Army drive. Collections of the kind are reputed to be operated on the basis of 15 per cent. paid the collectors.

Dr. Frauenthal said funds raised for the Hospital for Joint Diseases were secured without the payment of one dollar in commissions.

A communication sent out by the Actors' Fund and signed by Daniel Frohman was to the effect that the proposed million-dollar theatrical hospital has no association or connection with the fund. As indicated last week Mr. Frohman, although he does not deprecate the establishment of a charitable organization, expressed himself as not recognizing the necessity of a costly hospital on the grounds of taking care of the needy in the profession, as the fund promptly takes care of all such cases. He also said he did not believe there are enough cases to warrant so costly a project.

Mr. Frohman explained that as the Actors' Fund makes many requests for financial aid from the public, largely from benefits throughout the country, and often receives requests from persons interested in the fund's work, he is particularly anxious to disassociate from the public mind any connection between the Actors' Fund and the proposed hospital.

UNIONS ASK MANAGERS FOR SCALE CONFERENCE

Stage Hands and Musicians Send Request—Notice Given June 30

The International Theatrical Association was requested Saturday by the New York and Brooklyn stage hands' local unions and the musicians' local to arrange conferences to formulate new contracts for next season. It was expected that a new contract award be sought by the theatrical labor bodies, but notification was not made until the final day (June 30) stipulated in the agreement covering the past two seasons. Either side was required to file notice by that date, otherwise present contracts would have extended for another year.

Present scales will apply up to Sept. 1 and whatever changes are agreed on at the pending sessions will become operative thereafter. The early date for notification was set so that contracts might be devised prior to the season's opening. Heretofore dissatisfaction resulted from last minute conferences.

Local No. 1 of the I. T. S. E. and Local No. 4, which are the New York and Brooklyn stage hands' unions, are understood to have stated in their notifications that a change in working conditions was desired. No mention of wage scale changes is reported specified. That is said to apply also to Local 802, the New York local of the American Federation of Musicians, although early in the spring proposed wage increases cropped up in the struggle between the old and new musicians' unions.

The labor board of the I. T. A. has had a number of sessions with the American Federation of Musicians, which body is seeking scale boosts for all road musicians. Although the meetings resulted in a deadlock, it is expected they will be shortly resumed.

The new schedule of rates asked by the Federation calls for an increase of \$10 weekly over the present \$65 rate for a nine performance week. That would make the wage \$75 for musical comedies, revues, farces, comedies and the like, where the attractions play week stands. Where less than nine performances are played a rehearsal may be substituted without charge, otherwise an extra charge of \$3 per man must be paid. The latter provisions are the same as last season.

For attractions playing one and two nights the scale asked is \$80 per man, as against the present \$70 scale. One free rehearsal is permitted as last season. There is a slight increase in the rate for a fractional week, principally applying to the close of an engagement.

Increases asked for grand opera are greater than for other classes of musical attractions, the new scale asked being \$130 per man per week as against the present \$112 and limited to eight performances. Where the top admission price does not exceed \$4 the new scale sought is \$90 per man, the present rate being \$80. The latter scale is designed for popular price opera, the admission price for which is usually less than for revues, but the wage scale asked is greater.

LEMAIRE-JESSEL'S "LOUIS. 14"

Rufus LeMaire will produce "Louis the 14th" which will star George Jessel and is due in the fall. The piece is a musical comedy adapted from the show of the same name running in Vienna.

Jessel, who is now appearing in "The Passing Show" at the Winter Garden, produced with LeMaire "He's of Troy, New York," current at the Selwyn.

Whitelm and Frankel wrote "Louis," the score of which will be Americanized by Louis Silvers.



MARIE—WILLIAM
HENRIETTA and WARRINER
(SCINTILLATING SONG STARS)
Watch these singing stars shine along the Great White Way this fall.
Direction **PAT CASEY OFFICE.**
Personal Representative:
KENNETH RYAN.

STEPHEN FOSTER SONGS IN NEW PRODUCTION

"Old Black Joe," "Swanee River" and Others Written by Foster

Sam Wallach, brother of Mrs. Henry Harris, has a company rehearsing a play by Edward Locke, entitled "Swanee River," an episode in the life of Stephen Foster in the year 1848.

Foster was the author of "Old Black Joe," "Swanee River," "Good Night, Ladies" and "My Old Kentucky Home." Some of his songs will be sung in the action of the play by Charles Purcell, to be starred in the name part.

The company is rehearsing at the 49th Street, and will have its preliminary opening at Asbury Park July 9. There is a cast of 11, with Florence Rittenhouse in the leading female role.

TOM WISE'S BOOK

Tells of 40 Years' Stage Experience—In "Old Soak" Next Season

Duluth, July 3.

Tom Wise has written "I Remember," a book telling of his 40 years' stage experience. It will be published by a New York firm.

Next season, said Mr. Wise when here, he will appear with the Chicago company of "The Old Soak" under Arthur Hopkins' management.

JOLSON-GRIFFITH PROMOTER RETAINS ATTORNEY TO SUE

Anthony Paul Kelly, Also Author of Jolson Scenario, Wants Damages for Jolson's Sudden Departure—Deductions Over Incident

The Al Jolson walk-out on D. W. Griffith has precipitated another legal embroilment from Anthony Paul Kelly's standpoint, Kelly having devoted upwards of a year in bringing Jolson and Griffith together for the purpose of making four film productions. It was heretofore understood the agreement was only for one picture.

Kelly has retained M. L. Malevinsky (O'Brien, Malevinsky & Driscoll) to seek legal redress against the blackface comedian upon his return around August 1. Kelly wrote the story for the first production.

It is his attorney's opinion that Jolson would have proved a sensational screen success despite deprecatory comment in comparing the songster with Valentino, Barthelmess, et al. Jolson's gifted personality and art in visualizing his inward emotions through his eyes and facial expressions have been analyzed heretofore with Mr. Malevinsky deducting that the Shuberts played a very important role in changing Jolson's attitude toward the screen proposition. It is stated

ALF HAYMAN NET ESTATE \$307,879; REPORT BY TAX COMMISSIONER

250 Shares Famous Players and 455 Shares N. Y. Theatre Co. Suspended From Consideration—Ann Murdock Principal Beneficiary

LEE SHUBERT'S EXCUSE; 'ACTORS WOULD OBJECT'

Alleged Lift From Charlot's Revue, Replaced in "Passing Show"

An explanation was advanced by the Shuberts replacing the sketch, "Seeing Double," in the "Passing Show" after the bit was removed for one performance at the Winter Garden. When Andre Charlot, the London producer, protested the use of the turn, alleged to be a lift from "Cabaret Drama," rated as one of the best acts in the Charlot revues, the Shuberts promised to take the act out. When a second protest was made, asking why the promise was not kept, Lee Shubert is said to have answered: "The actors threaten to quit if the playlet is removed."

O'Brien, Malevinsky & Driscoll, representing Charlot, have prepared a number of affidavits signed by showmen who saw the sketch in the Charlot show in London. The affidavits tend to prove the "Cabaret Drama" is one of the most valuable bits in the English show.

In addition to seeking an injunction restraining the further use of the material, Charlot is said to have instructed the attorneys to begin suit for damages against the Shuberts.

LOOP'S LIMIT \$2.50

Top Prices for Week Days for Chicago's Legits

Chicago, July 3.
No box office prices in the six shows in the loop exceed \$2.50 for the summer excepting on Saturday and Sunday nights.

"The Passing Show," with Willie and Eugene Howard at the Apollo, is advertising best seats at night at \$2.50, and so is "The Dancing Girl," at the Colonial. The new show opening at the Cort Sunday, "Dangerous People," asked \$3 on Sunday night, but the week day top price is \$2.50.

Excluding various items for the time being, which will be disposed of in a supplementary appraisal to be filed later on, Alf Hayman, formerly head of Charles Frohman, Inc., left a net estate of \$307,879.37 when he died May 14, 1921, according to a preliminary transfer tax State appraisal of his property filed last week in the Surrogates' Court, New York.

In his report to the court, Edward W. Buckley, State Tax Commissioner, said in part:

"I further report that I have suspended from consideration herein the value of 250 shares of Famous Players-Lasky Corporation, pending a determination of the litigation referred to.

"I have also suspended from consideration the item of \$356.16, amount of accumulated dividends and accrued interest also referred to in said affidavit.

"I have also suspended from consideration the value of 455 shares of the New York Theatre Company stock, pending a determination of the litigation referred to in said affidavit.

"I also report this appraisal is made without prejudice to the right of the State of New York to remit the same in the event of the remarriage of Rose Hayman, who receives an annuity of \$12,000 per year under the agreement, until her death or remarriage, which I have allowed as a deduction herein."

Mr. Hayman, who had been separated from his wife, Rose, the appraisal discloses, set aside on Feb. 19, 1917, with the Lawyers Title & Trust Company, in trust for her, 425 shares of Consolidated Gas Company, valued at \$51,000; Consolidated Gas Company bonds, valued at \$12,870, and 439 shares of the New York Theatre Company, valued at \$43,900—making a total of \$107,770—and she was to receive the income of no less than \$12,000 during her lifetime or widowhood, in lieu of all rights, dower or otherwise, of his estate.

In remarrying during her lifetime she is to receive \$5,000 a year, and at her death, whether she remarries or not, the securities are to be returned to Mr. Hayman, his heirs, executors, administrators or assigns forever.

The report also shows that Mr. Hayman had, on Dec. 24, 1919, given to Irene Coleman, actress, professionally known as Ann Murdock, 2,265 shares of preferred stock of Charles Frohman, Inc., valued at \$226,500, which was not a gift in contemplation of death. An affidavit made by Dr. W. L. Whittemore, friend of the testator, attached to the papers, says in part:

"I attended the Christmas party, given by the decedent on Dec. 24, 1919, at which about ten of the friends of the decedent were present.

"Among the gifts hung on the Christmas tree by the decedent was an envelope containing a certificate for 2,265 shares of preferred stock of Charles Frohman, Inc., which the decedent gave to Irene Coleman at that time. This gift was shown by her to the guests present, including myself, and was the subject of general conversation and felicitation.

"I had never attended the decedent at the time professionally, my acquaintanceship being purely social, but he appeared to be in good health and spirits and to have reason to look forward to the usual expectancy of life for a man of his age, who was about 56 years."

To the exclusion of two sisters and six nephews and nieces, who did not contest the probate of the documents, Mr. Hayman, by his will and codicil, directed his net estate to be divided as follows:

Mrs. Teresa Coleman (mother of Irene Coleman), of 615 Fifth avenue, New York, and Corinne Baumman, his niece, of 5646 Kingsbury Boulevard, St. Louis, each \$10,000. Peter Mason and John Ryland, employees of Charles Frohman, Inc., each \$1,000. Albert Lyons, his

(Continued on page 27)

B'WAY SHOWS PUSHED DOWN TO 18, FOUR OR MORE CLOSING THIS WEEK

European Travel Another Factor for Lower Grosses in New York—Change in Weather Didn't Revive Advance Sales—Five Dramatics Have Chance Through Summer

The breaking of the unprecedented heat wave dated from Tuesday on last week doubtless saved Broadway from panic. The count-up on Saturday proved that only in a few exceptions was business better than the previous torrid week, however. Even successes rated among the strongest on the list went to new low marks and only the several leading musicals drew better trade. The result was that four more shows announced this as their final week.

Monday will see not over 18 attractions on Broadway and the list may shrink to 15 or less before July is far advanced.

The explanation of the further drop in attendance despite improved weather conditions is that the continued heat had effectively killed off advance selling and accounted for wholesale cancellation of reservations. Monday and Tuesday of last week saw dismal patronage and though the box offices slowly improved, the loss in impetus was never made up.

The beginning of an out of town exodus over the Fourth started about Friday, further felt along Broadway and will doubtless affect this week's trade. Railroad authorities estimate 1,000,000 persons left New York over the holiday.

The great volume of vacationists going abroad probably counts more importantly. Steamship officials compute the number of persons sailing for Europe as totaling 10,000 daily for the final 15 days in June. The departure of the "Leviathan" Tuesday marked the crest of foreign travel and the volume of returned travelers will increase from the middle of July onward.

Monday will see the list featured by musicals which will comprise virtually 50 per cent. of the total. Most of the musicals are new and registered so uniformly well that the business of the survivors was badly dented and several of the latter are being forced to close.

The "Follies" went into the lead last week with the gross claimed to beat \$37,000. White's "Scandals" is credited equal to the "Follies" in agency demand and is rated second, although the attraction is limited in capacity compared to the Amsterdam. "Scandals" is quoted getting \$26,000 at the Globe, with "The Passing Show" at the Winter Garden listed next. The latter may have gone to bigger figures than "Scandals" but the ticket demand is not as strong.

"Helen of Troy, New York," climbed at the Selwyn and given any sort of a break will continue to grow, conceded a hit. Takings the second week went to a little under \$17,000. "Adrienne" recovered partly at the Cohan, while "Wildflower" equalled the previous week which surprised even the management. "The Music Box Revue" went lower, dipping under \$13,500, while "Little Nellie Kelley" slipped to \$12,000.

"Rain," though registering excellent business at the box office went off another \$1,000 because of the drop in advance sales. The gross was \$12,000, top among the non-musicals. "Seventh Heaven" also skidded a bit more, going under \$10,000 for the first time. "Aren't We All" beat \$11,000, holding its own by reason of being a newer attraction. "Merton of the Movies" got about \$9,000 and "Alie's Irish Rose" about \$7,500. These five attractions admittedly have the best chance among the non-musicals to ride through the summer and into the fall.

The sure closings for Saturday are "Little Nellie Kelley" at the Liberty, "Icebound" at the Harris, "So This is London" at the Hudson, and "Go Go" at the Apollo. The latter show moved down from 63d street last week, but could get little over \$3,500. "Polly Preferred" was added to last week's closings as in-

dedicated which made the withdrawals total five. Announcements were sent out stating the closing was temporary, also mentioned for "Dew Drop Inn," but the claims were regarded as press notices.

Earl Carroll's "Vanities of 1923," listed to open late last week, was pushed back until Monday and postponed again until Thursday, July 5. No new shows are listed for next week, although "Newcomers," Ted Lewis' "Frolics" and "Fashions of 1923" are listed to come in this month. All are musicals.

Cut Rates Shrink Wit: Closings
The closing of a number of the weaker sisters last week cut the rate list down to nine attractions and at the same time the list of buys dropped to an even dozen in number. The "dog day" season is on in full blast as far as both the advance price and the cut rate theatre ticket offices are concerned, with the only demand in sight being that for the lighter type of musical comedy revue in the agencies on the part of the usual summer widower, who is battling for the front seats.

In the advance agencies the dozen listed as buys are "Seventh Heaven" (Booth), "Wildflower" (Cassino), "Adrienne" (Cohan), "Merton of the Movies" (Cort), "Rain" (Elliot), "Aren't We All" (Gaiety), "Scandals" (Globe), "Little Nellie Kelley" (Liberty), "Music Box Revue" (Music Box), "Follies" (New Amsterdam), "Helen of Troy, N. Y." (Selwyn), and "Passing Show" (Winter Garden).

In the cut rates there are two shows that are to be eliminated from the small list of nine, through closing on Saturday. They are "Icebound" and "Go Go." The complete list for the current week has "Go Go" (Apollo), "You and I" (Belmont), "Zander the Great" (Empire), "The Devil's Disciple" (Garrick), "Icebound" (Harris), "Not So Fast" (Morosco), "Sun Up" (Provincetown), "Alie's Irish Rose" (Republic), and "The Fool" (Times Square).

GRISMAN HELD IN BAIL

Samuel Grisman, erstwhile treasurer of the Criterion Productions, Inc., producers of "How Come?", a colored revue, was arraigned before Magistrate Levine Thursday on a forgery and larceny charge and released on \$2,500 bail. Further hearing was postponed until July 12, Grisman asking for an extended adjournment, but the early departure of "How Come?" from New York limited that. The colored show, now at the Lafayette, New York, takes to the road Saturday.

Grisman was arrested on the complaint of Eddie Hart of the Sanger & Jordan office. It is alleged Grisman represented to Ben Harris (Newark, N. J., attorney), the backer of the show, that he (Grisman) had incurred \$100 expense for a rehearsal hall and had borrowed the money from Hart. Harris made out a check payable to Hart. Hart charges he never lent Grisman any money and that the indorsement of his name on the check is a forgery.

MADGE KENNEDY'S SHOW

"Poppy," a new musical comedy which will feature Madge Kennedy, is scheduled to open at the Apollo, New York, Aug. 25. The attraction will supply a double debut, it being Miss Kennedy's first appearance in a musical show and the first production by Philip Goodman on his own. The latter joined with Arthur Hopkins in the presentation of "The Old Soak," which enjoyed a season's run at the Plymouth.

Miss Kennedy's support will include Lucella Gear, Emma Janvier, W. C. Fields, Jimmy Barry, Sheets Gallagher, Millie Butterfield, and Sarah Edwards. Julian Alfred will stage the dances.

The chorus will have twenty-four girls and twelve men.

TOLER SUES KLAWS

Echo of "Exile's" Failure to Replace "Warning"

The Klaws' "bull" in heralding the incoming of "The Exile" when "The Last Warning" was still in the house, has resulted in Sidney Toler, author and co-producer of "The Exile," starting a \$6,607 damage suit against the Klaw Theatre Corp. for failure to permit the opening of the piece on April 2 last as agreed. The Klaws figured that the "Warning," having fallen under the \$7,000 stop limit, was slated to fold up. The Mingold Productions, Inc., producers of the "Warning," got around that by buying up enough tickets to reach the stop grade, and selling them at cut rates. They were sustained in injunction proceedings against the Klaws to prevent the show from being ejected from the theatre.

"The Exile" was meantime advertised to open April 2 and the damages asked are for losses sustained through failure to turn the theatre over.

Toler has a letter from the Klaws stating that in case of an injunction they (the Klaws) would bond it. Toler, being an actor and playwright, not an attorney, did not know that an injunction like this cannot be bonded.

It is Toler's belief that if the show had been at the Klaw and not the Cohan where it opened for a disastrous run it might have proved a success. O'Brien, Malevinsky & Driscoll represent Toler.

MACEY HARLAM LEFT \$5,000

Macey Harlam, stage and screen actor, left an estate not exceeding \$5,000 in personality and no will when, at Saranac Lake, N. Y., he died June 18, according to Benjamin Friedman, of 1329 Broadway, Far Rockaway, L. I., Julius Blumberg of 461 Crown street, Brooklyn, N. Y., brothers-in-law, and Morris Harlam, of 104 West 17th street, Manhattan, his brother, in their application for letters of administration upon the property, which was granted to them by Surrogate Foley of New York, last week.

According to the petition for the administration letters, Mr. Harlam is survived by seven brothers and sisters.

HERMAN'S PASSPORT

Martin Herman and Sam Hoffenstein, the post-press agent for the A. H. Woods office, slipped out of town for a vacation over the Fourth.

It was reported Marty had sailed for London, probably because he flashed a passport which he has had for a year, waiting for a chance to use it.

LEWIS' SHOW OPENING "COLD"

Ted Lewis' "Frolics" started rehearsing Monday at the Shubert, New York. Ted Lewis and his band, Lillian Lorraine, Lewis and Dody, Julius Tannen and Helen Bolton are some of the principals.

The "Frolics" will not play any tryout dates, but will open cold for a run at the Shubert, Boston, either July 30 or Aug. 6.

ROSENTHAL IN HOSPITAL

Los Angeles, July 3. J. J. (Jake) Rosenthal is at St. Vincent's Hospital here, steadily improving from his recent illness.

Mrs. Rosenthal (Katheryn Osterman) is also here and intends making Los Angeles her permanent home. The Rosenthals' residence is 1809 North Bower street, Hollywood.

LIFE PASS FOR BANKER

Los Angeles, July 3. Marco Hellman, local banker is the first to receive a life pass for the new Erlanger theatre, which is in course of construction and scheduled to open in the fall.

The pass is mounted in platinum and studded with diamonds.

Winchell Smith Rewriting "Wheel"

Winchell Smith is rewriting "The Wheel" with the purpose of adding more love interest to the gambling drama which was favorably noticed on the out-of-town tryouts. John Golden will recast it for an early fall production.

NEW PLAYS SHOWING

List of Attractions Over Summer at Long Branch

Long Branch, N. J., July 3.

The list of attractions announced for the Broadway theatre here is as follows: July 5-7, "Connie Goes Home" (Kilbourne-Gordon, Inc.); July 9-11, "Newcomers" (Will Morrissey); July 12-14, "Swanee River" (Sam Wallach); July 16-18, "Miss Lochinvar" (Lawrence Weber); July 19-21, "Chains" (William A. Brady); July 23-25, "Thumbs Down" (Shuberts); July 26-28, "Artists and Models," new Century Roof show (Shuberts).

July 30-Aug. 1, "Light Wines and Beer" (A. H. Woods); Aug. 2-4, "Tarnish, with Fannie Marloff" (John Cromwell); Aug. 6-8, "We've Got to Have Money" (Al Jones).

Aug. 9-11, new play (John Golden); Aug. 13-15, "Cassanova" (A. H. Woods); Aug. 20-22, "Poppy," with Madge Kennedy (Selwyns).

Aug. 23-25, Irene Bordini in new play (Frolman, Inc.); Aug. 27-29, Pauline Frederick in new play (A. H. Woods); Aug. 30-Sept. 1, "Mary, Mary, Quite Contrary," with Mrs. Fiske (David Belasco); Sept. 3-5, Marjorie Rameau in new play (A. H. Woods); Sept. 6-8, "The Two Holes," new musical comedy (Shuberts).

"The Earthquake," by Theodore Lieber, Jr., and presented by William A. Brady, Jr., opened here on Monday for three days.

OPEN AIR OPERA FLOP

Another Entertaining Policy of Nights at Polo Grounds

Open air grand opera has been abandoned at the Polo Grounds following the slim turnout for the first night, when "Aida" at a dollar top failed to draw more than a few thousand spectators.

The plan to give New York opera in the open air has been definitely abandoned by the promoters as far as the Polo Grounds is concerned. Boxing and possibly an open air innovation, similar to the pictures and band concerts at Braves Field in Boston will be the policy of the future.

HUNTER'S MOTORING BILL

Between June and December, 1922, Glenn Hunter, star of "Merton of the Movies," did some extensive motoring between New York, Greenwich, Conn., Rye Beach, N. Y., Port Chester, N. Y., and Hastings, and incurred a bill of \$2,485.75 for the hire of his motor. Having only paid \$728.73 of the total, Lewis Buxton, who rendered the motoring services to the juvenile actor, brought suit for the balance and has been given judgment for the full amount.

A few days previous A. L. Libman recovered judgment against Hunter on a \$2,000 note.

CARROLL'S DELAYS

PROVING EXPENSIVE

Equity Matter Interfered with Smooth Running Production—Two Adjourned Premiers

Earl Carroll's revue, "Vanities of 1923," to have opened June 28 and postponed owing to trouble with Equity until July 2, was again postponed until July 5.

Rehearsals were interrupted and conditions made very unsettled by the Equity action. As a result the dress rehearsal held last Sunday showed that the show needed more time to present it in the shape Mr. Carroll wants it when opening.

The dress rehearsal which started at 2 p. m. Sunday did not get through until 6 a. m. Monday owing to scenic changes, dovetailing of specialties into action, etc.

The repeated postponements, with the penalty to Carroll of salaries for his company, extra pay for stage hands and musicians and other incidental expenses, is going to put quite a formidable financial item on the wrong side of the producers' books. The names outside the theatre in electric lights are Yeggy Hopkins Joyce, Joe Cook, Harry Burns and Jimmy Duffy.

Carroll will broadcast the first act of the premiere performance of his "Vanities" tonight (Thursday), despite a communication from the American Society of Composers, Authors and Publishers, which, by contract with Carroll as an author-composer, controls the performing rights of all his output. Carroll, in contracting with Waterson, Berlin & Snyder for the publication of the "Vanities" score (composed by Carroll, to lyrics by himself and Roy Turk), specifically reserved all radio rights which the music publishers felt were incidental to their chief purpose of controlling the stage performance music rights.

The premiere was to have been broadcast Monday night. The WJZ station atop the Aeolian building, New York, at first decided to shift the date to accommodate the visiting General Gouraud, who would speak through the radio, but with the "Vanities" postponed to Thursday, the radio performance stands.

The test case of Witmark against the L. Bamberger Co., department store, of Newark, N. J., for alleged unlicensed performance of "Kiss Me Again" via the WOR wireless station maintained by the company, was served Saturday. Harms, Inc., also has started a similar infringement suit against station WHM, maintained by the Ridgewood "Times," Ridgewood, N. Y., alleging infringement of one of their production numbers.

MUSICAL SHOWS FOR ROAD MORE PLENTIFUL NEXT SEASON

Fifteen Now Booked—Thirty Expected—Especially Framed—Smaller Towns Prefer Them to No. 4 Companies of "Broadway Hits"

Something akin to a new era in producing of musical shows seems to be in the offing. If it is carried through successfully it will mean that the smaller towns, those having a population from 10,000 to 30,000, will be given musical comedy entertainment that will be produced with a view to playing that type of community.

Charles Maynard, who handles the booking of the smaller towns out of the Erlanger Exchange, states that already there are about fifteen shows designed especially for the small town territory routed for the coming season.

Last season there were about five shows of this type on tour, among them "Listen to Me" and "Eve." All finished a season with money on the right side of the ledger. Their success, Mr. Maynard believes, is the reason for the framing of the additional number of shows for the coming season.

The frame up that the shows carry runs anywhere from twenty-four to thirty people, including mechanical staff as well as the players. Usually there is a chorus of twelve, with anywhere from eight to ten principals.

With fifteen shows routed at the beginning of July is taken to indicate that there might be as high as thirty shows ready to operate by the time that the season gets under way officially on Labor Day. Seemingly the smaller towns are willing to take the shows that are framed especially for them in preference to one of the Broadway successes played by a fourth or fifth company, which, because of the overhead in royalty and production, is compelled to ask a stiff box office scale. The smaller towns have been fed up on the "hits" with poor casts at top prices and prefer to patronize the shows built for them at a cheaper box office scale.

STOCKS.

The big, outstanding, also surprising success of last week in Denver was the opening of the Elitch's Gardens stock company. It will be here for a season of ten weeks.

"Rose Briar," as noted in a special dispatch to Variety, played to capacity business Sunday night, with close to \$1,000 in the house, despite a plenitude of paper, at \$1.25 top.

The opening success did not diminish as the week wore on. Business continued top hole. Tuesday night, for instance, was the biggest single night's business in the four years' history of the garden's stock revival. The gross was almost \$1,200, with almost no paper in. Toward the latter part of the week seat sales had to be suspended. The gross for the week was about \$7,300, with two matinees fairly well attended.

The Elitch players will have things their own way for the first six weeks, and Denver has no vaudeville this summer. Picture houses constitute the garden's only rivals for amusement favors.

Mabel Brownell's stock, at Newark, N. J., will quit with this week's performance. The hot weather knocked business all to pieces, and the Shuberts, whose house she has on sharing terms, got cold feet when they saw the gross. Miss Brownell expects to return next fall, but in what house is doubtful, as she refuses to play in the Strand again. This week she is doing a new play on prohibition by an unnamed author. It is called "The Fast Set." It is said Hurlig & Seamon are pleased with its possibilities. Dorothy Mortimer has been added for this engagement. Unquestionably the company would have closed Saturday, but Hurlig & Seamon wanted to get a line on this piece. Next week the Shubert will bring in "How Come?" What Hurlig & Seamon will do with the Strand is a puzzle. They can't run pictures or burlesque and everything else flops there.

What started as a publicity stunt and almost ended as a catastrophe for the McGarry Players, at the Majestic, Buffalo, was the introduction in the company's production of "It's a Boy" of a ten-months old baby. As the result of the publicity given the child's appearance the Children's Aid Society interceded with an arrangement finally made to continue for the balance of the week. An examination made incidentally by physicians disclosed that the child had developed chicken pox and the superintendent of the Children's Aid characterized the infant's engagement of "a violation of the law, and danger to himself, and a menace to patrons of the theatre." The members of the company were greatly disturbed at the discovery, but to date all appear to have escaped contagion.

Maude Fulton (in private life Maude Fulton Ober) has taken default judgment for \$2,871.41 against Oliver Morosco arising from the stock rights of "The Brat," authored by Miss Fulton. Jan. 1, 1921, the authoress contracted with Morosco for the disposition of the stock rights to her play, which the Century Play Co. purchased for \$5,000, and which both parties were to split alike.

The complainant alleges that April 3 last Morosco admitted being indebted to her to the extent of \$2,500.

This week Mrs. Leonid Ducommun instituted an action to recover \$3,000 on a note from Morosco. O'Brien, Malevinsky & Driscoll, of New York, are acting for Mrs. Ducommun. The suit is for a personal loan.

The stock placed by the Interstate Circuit of Texas at the Lyric, Birmingham, Ala., opening June 18, is under the stage direction of Walter D. Gilbert, with George D. Watters managing. John Glynn McFarlane is leading man and Hazel Corinne leading woman. Edith Spence, Raymond Bramley, Hazel Reading, Sherold Page, Helen Travers, Franklin George, Arthur Bryon, Melba Palmer and William Ruge are others in the company.

The Edna Park Players, San Antonio, owe their success to good press work. The younger members of the organization are now in the Lytle Players group. The owners of the stock, Edna Park and Jack Edwards, caused a much earlier closing than was contemplated. Beautiful sets were painted by Robert Bell.

Although the Edna Park Players have been given a new contract for next season, the stop clause is \$8,200. As the remains of that company have left for a barn-storming tour through Louisiana, it is doubtful whether they will ever go over again next season, especially after the beautiful stage setting and real acting offered by the Lytle Players in the one-act playlets in the Princess (F. P. picture house).

"The Bad Man" will be used to open the season at the Denham this fall, according to an announcement by Ben Ketcham, house manager for the Wilkes Players. George Barnes and Gladys George will play the leading roles. The house will open Saturday, July 28, instead of Sunday, as has been the custom in previous years. Eight nights and three matinees will be given, it being assumed that the play will pull a heavy week's gross.

Huron Blyden will again direct the productions. Others who will return are George Cleveland, Ben Erway, Guy Usher. Most of the balance of the company will consist of new people, it is believed.

Malcolm Fassett made such a monetary success in stock in Louisville last spring he has returned to Macauley's with a much improved company. Of his 1922 company only Lloyd Neal, who takes most of the character roles, and Julia Morton (Mrs. Fassett) returned. The company is now on its fifth week and will continue until the middle of August. Fassett seems unable to keep his leading ladies. Virginia Hammond left before the close of last season, while Kathleen Comegys took her leave in the middle of the season. She has been succeeded by Florence Martin.

Corse Payton in "Bought and Paid For" will play three days at the Premier, in the Brownsville section of Brooklyn, N. Y., commencing July 9. The Payton company will present the full length play in conjunction with a feature picture, the Premier ordinarily playing a pop vaudeville and picture policy. If Payton draws sufficiently well he will be kept in stock at the Brooklyn house to play a new piece each week for three days.

Stanley La Price, leading man with the Harder-Hall Players, Trenton, N. J., all season (39 weeks), has been engaged by the B. F. Keith offices to present a dramatic sketch at the Capitol, Trenton, for the week of July 9. Mr. Price will present "The Pardon," by Tom Barry.

The Academy Players stopped at the Academy, Richmond, Va., June 23 and each member was given contracts for a similar season next summer. The company consisted of Alfred Swenson, Jane Salisbury, Alsworth Arnold, Antony Stanford, Lester Howard, Antoinette Roehle, Henry Sherwood, Peggie Paige and Isabell McMin.

Corse Payton is to head a stock at the Academy of Music, Brooklyn, N. Y., opening Aug. 6. The Academy is given over to concerts and opera during the regular season, with Keith vaudeville played on Sundays. It is the first time the house has played popular-priced stock.

Money and jewelry to the value of several hundred dollars were stolen by a thief from the dressing rooms of the Proctor Players, Troy, N. Y., during a performance last week. Ruth Rickaby and Russell Hicks, whose rooms are on the first floor, suffered no loss, while most of those who dress upstairs did.

The Rivoli Holding Co., Inc., controlling the Rivoli, Newark, has taken default judgment for \$2,625 against the Blaney-Producing Co., Inc., which held a lease on the house for \$16,500 annually. The Blaneys defaulted on several weekly installments of \$437.50 each.

Allan St. John, late manager of the Blaney Stock at the Strand, Newark, N. J., has been engaged by Frank Keeney to manage his new picture house at Williamsport, Pa.

The Blaney Players closed at the Gotham, Brooklyn, N. Y., and will reopen at the same house Sept. 12.

Dann Malloy has been re-engaged as stage director.

Dramatic stock will have a strong foothold in Texas in the fall, the majority of cities in the Lone Star State having formulated plans for the installation of companies. Theatres in the Texas cities which have adhered to a straight picture policy during the past few years are turning to stock through a falling off in attendance with the straight picture entertainment. A scarcity of road attractions in the territory necessitates stock organizations being installed in order that the houses may get away from the picture policy.

A few recognized stock managers operating in Texas during the past season met with success in the larger cities. Local capital is said to have become interested and will be behind some of the new organizations, with a company to be installed in practically every city of any size within the state.

The Miles Royal, East Akron, Ohio, reopened June 30 with musical stock after being dark for nearly two years. The company, known as the Weber and Fields Players, is presenting two bills a week, with Nat Fields the comedian. Other members are Vera Walton, Frank Flynn, Jack Symonds, Jeanne Breen, Jack Krammer, Gaby Fields, Lillian Devers and Buddy Clark. The organization, slated to use a number of former Weber and Fields musical pieces, opened in "Fiddle Dee Dee."

The Auditorium, Lynn, Mass., has been leased for three years by John B. Mack for stock. A company will be opened there Labor Day under the Mack management, he also directing. The people engaged by Paul Scott include Donald Kirk and Miami Campbell, leads; Ida Moulton, Hildegard Challenger, Priscilla Knowles, Donald Baker, Guy Caldwell and Louis Wolford, stage manager.

The Milton Aborn Musical Comedy Co., which has been playing the Majestic, Dallas, for the Interstate Circuit, will complete a 10 weeks' engagement Saturday. The organization, which numbers more than 30 persons, will jump to Charleston, W. Va., opening there at the Kearse theatre next Thursday and continuing for two and a half weeks. The Charleston house has a vaudeville policy, supplied through the Keith agency. Both engagements of the Aborn company are guarantees, the attraction being protected from loss.

The Robert Sherman stock at the Palace, Fort Wayne, Ind., did good business last week and will continue.

The Dorothy La Verne company, which opened at the Orpheum at Madison, Wis., late in April, continues there.

Bertha Mann, Fulton Stock, Oakland, Cal.

Clara Joel, Baldwin Stock, Atlanta.

Barry McCormack will open a stock at the New Evanston, Evanston, Ill., July 9.

The Graham Stock opened a summer engagement at Barber Park, Bellows Falls, Vt., July 2.

"AT MRS. BEAM'S" INTACT

An addition has been made to the Selwyns program of production of foreign plays next season. The firm has secured "At Mrs. Beam's" for this side.

The attraction is running in London, but company and production will be brought here intact by the Selwyns some time during the winter.

Mayor Hylan has appointed Police Commissioner Richard Enright, Commissioner of Street Cleaning Alfred A. Taylor and Commissioner of Correction Frederick A. Wallis as his three municipal representatives to serve on the "jury" which will award the prizes in the Traffic Problem Contest now on in the Keith and affiliated houses. The Fifth Avenue Association has delegated Samuel Walter Taylor, chairman of its traffic committee. The Broadway Association names Lee J. Eastman, president of the Packard Motor Car Co. The Architectural League of New York appointed D. Everett Wald. President T. A. Dwyer of the Rotary Club of New York will be the seventh prize juror to determine the three winners of the \$1,000 capital prize.

INSIDE STUFF LEGIT

(Continued from page 10)

whereas other Loop houses built in recent years enjoy rentals from stores and offices above the theatres. However, the twins paid off \$275,000 in obligations since last October.

About \$125,000 came from the earnings of the houses, the balance being supplied from New York. Under the arrangement whereby the twins were built, the mortgage is substantially reduced annually. The property is expected to be greatly enhanced in a few years, when the novel double-decked boulevard is constructed along Water street, which is one block distant. The new thoroughfare will be a connecting link between Chicago's boulevard systems and will relieve traffic on Jackson boulevard.

Any number of advance agents while away the afternoons guessing the winners at the tracks, but without leaving their favorite summer haunts along Broadway. The wagers are rarely more than a few dollars, the boys long ago having learned their lesson. There is one, however, who has developed a system of playing safe. He is "Careful" Walter Messenger, sometime of the Woods forces.

Walter's yen is playing parlay. When the first horse wins, he invariably sells half of his bet for more than the original amount wagered, and in that way he has frequently made a small amount, although, the parlay actually lost. Messenger plunges a dollar at a time and when the first horse comes ahead it is easy to sell half the bet for \$1.50, which makes him four bits to the good, regardless of the result.

Last season, after being \$1.50 to the bad, he placed a dollar on a three-horse parlay. Two of the horses came in, but Walter sold half his chance for \$4.50. That time the parlay went through and paid \$37.50 to each man. Fellow agents panned him pretty for not taking a chance on the third horse, but Messenger said he knew his own stuff and never would have slept, worrying about the \$1.50 he was in the hole.

George White and Louis A. Werba are getting ready to stage a ticket sellers' contest. White sells nightly at the Globe's box office, while Werba performs a like duty at the Cohan, where his production of "Adrienne" is playing. In the contest it seems that White ought to get something of a handicap, for Werba was a theatre treasurer for a number of years before becoming a producing manager, while White has always been an actor until he started selling for his own production of "Scandals" several years ago.

Mary Eaton and Eddie Cantor may be co-starred in a musical show by Flo Ziegfeld, according to the manager's intentions for the fall. Miss Eaton's sudden withdrawal from the "Follies" two weeks ago escaped attention, but furnished a surprise to insiders because of her rating as one of the leading toe dancers in the revue field.

When asked why Miss Eaton was not in the summer edition of the "Follies," the manager said she desired to rest through the summer. There is a report Miss Eaton had been promised featuring in a new show and its failure to materialize resulted in her stepping out of the "Follies."

Last season when quasi plans for a second production of "Sally" were made, Miss Eaton was mentioned by Ziegfeld to head the cast. Last fall the manager's producing program was conspicuous with a proposed musical show for Fannie Brice and also one for Miss Eaton. Miss Brice remained in vaudeville through the entire season. Miss Eaton's salary with the "Follies" was \$300 weekly.

Louis Mann is bewailing he is unable to be in Shelby, Mont., today (Wednesday) to witness the battle for the heavyweight championship of the world. Last Thursday Mann tried to prevail on Max Baer to close "Give and Take" one day earlier than the scheduled closing for Saturday night so that he could make the trip West to witness the fight. But Baer and the Shuberts refused to listen to his plea, so Mann is having the fight returns relayed to him at his country place via radio.

Willie West and McGinty, the English comedy turn, which failed to register with the "Follies" summer edition as well as expected, improved their scoring after the first show. They were permitted to add a finale, extending the act's running time somewhat more than intended. The British comics claimed they were not able to introduce a comedy bit with four women, claimed to have been one of the best bits in the routine. The explanation was that it might interfere with Gene Buck's "Four Guys and a Well Known Dame," a travesty on "Rain."

Dick Madden of the American Play company, while recovering at Dr. Stern's sanitarium following an appendicitis operation, enjoyed an off occurrence last week. One of the nurses was walking to and fro in the hallway with an infant, whose mother was in a room close by. Madden, having no kid of his own, induced the nurse to let him have the babe for a moment. Just then a bell summoned the nurse, and left with the tot, which Madden was fondling. Two women visitors passed by the door, looked in amazed. As they passed on one said to the other: "Did you see the same thing I saw?"

A former company manager for John Golden has dug up a promising light heavyweight in Hoboken, N. Y., who has been endowed with the nom-de-ring of "Frank Craven." The christening after the author-actor of "The First Year" is accounted for by the company manager having been with that show. Golden met the promising pug recently and after one slant at the 178-pound, 19-year old Adonis thought it a great idea to make an actor out of him. The battler refused the proposition, maintaining that professional pugilism was "more steady."

"Able's Irish Rose," the perfect refutation of what a critic's opinion means compared to the public's judgment, is in its second year and its prolongation on Broadway reflects on the offers for the screen rights. To date the last proposal is \$150,000 with the producer and authoress, Anne Nichols, still biding her time.

One manager recently asked another: "How's business, you — liar?" Since then the gag line is going the rounds of Broadway. It was lifted from the cloak and suit trade and is said to have applied to conversation between two East Side merchants.

Lincoln J. Carter waxed enthusiastic when he heard Ralph Thomas Kettering, his collaborator, read "The Crash" in its completed form in Chicago last week and expressed his pleasure by some rich profanity. He immediately handed two unfinished plays of his own writing to Kettering—"While the Devil Laughs" and "Kit of the Relay." If "The Crash" is successful the coming season it is possible that Mr. Carter will resume his position as a Chicago producing manager. There was a time when Carter, single handed, produced more plays at the Criterion in Chicago than all other mid-West managers together.

Victor Leighton, booking executive for the Erlanger office, is writing a sort of managerial diary, which he plans to put to novel use. He proposes publishing the work in book form and to devote the entire proceeds to aid needy or ill advance agents and company managers. The Actors' Fund will be asked to administer the money so derived. The booker contends that executives with traveling attractions have never been included in any beneficial projects, and believes a fund such as he proposes will become permanent.

Leighton has been at work on the diary for about six months. There is an observation for each working day of the year, the comment being pithily and wittily phrased. Though the writing is almost entirely epigrammatic, the many problems and events marking the progress of the season are shrewdly set forth. The comment is entirely relevant to legitimate producer and producers, but there are no personalities nor names mentioned.

RUFUS LeMAIRE and GEORGE JESSEL

In Association With WILMER & VINCENT

Present

"THE PERFECT MUSICAL COMEDY"

—NEW YORK HERALD

"HELEN OF TROY, NEW YORK"

Book by GEORGE S. KAUFMAN & MARC CONNELLY

Music and Lyrics by BERT KALMAR & HARRY RUBY

THE EMPHATIC MUSICAL COMEDY HIT OF ANY SEASON

Now Running at the

SELWYN THEATRE, N. Y.

UNANIMOUS PRAISE:

TIMES

"Helen of Troy, New York," Gets a Whirlwind Start at the Selwyn Theatre.

"**'HELEN OF TROY, NEW YORK,'** hung up the New York after her name in the white lights in Forty-second street last night for what looked, along toward the eleventh hour, like a long stay. For the piece, laid at first in the Capital of Collars by its authors, Kaufman and Connelly, and brought to hailing distance of jazzland by Bert Kalmar and Harry Ruby's competent and catchy music, got going its whirlwind pace in a Gold Eagle studio finale of Russian dances, both burlesque and real, by almost a second cast of dancers on the heels of the singing ones. There wasn't a dry collar in the house when the audience joined in the fun with shouting and laughter."

TRIBUNE

"The large news of the exercises at the Selwyn last night is that Miss Queenie Smith, a youthful sprite with yellow bobbed hair and a sense of comedy, danced away with the honors of a good show, despite the presence of others, who were successful."

JOURNAL OF COMMERCE

"Helen of Troy, New York," Is a Summer Hit.

"Rufus LeMaire and George Jessel, whose effort at individual producing it is, are to be congratulated for the monumental success of this first effort in the legitimate."

"**'HELEN OF TROY, NEW YORK,'** is a musical tortoni, a refreshing sea breeze and wonderful entertainment."

MORNING WORLD

"**'HELEN OF TROY, NEW YORK,'** brings the business satire of 'To the Ladies' into the musical comedy field. Kaufman and Connelly, who wrote the book, seemed to have been determined that for once a musical show should be taught some new tricks."

HERALD

"Helen of Troy, New York," New Musical Play, Sparkes With Fun.

"Students of playwriting courses at Columbia University and other colleges should be sent down to the Selwyn Theatre to view **'HELEN OF TROY, NEW YORK,'** as a sample of the perfect musical comedy, very rare, if only so that they can tell their grandchildren about it. George S. Kaufman and Marc Connelly, those young rascals who wrote the unceasingly delightful book for the initial managerial offering of LeMaire & Jessel, are now entitled to don professional horn-rimmed spectacles and deliver lectures up at Morningside Heights on 'The Technique of the Musical Comedy as I Invented It.'"

"The first musical show collaboration by the adapters of 'Merton of the Movies' has the five vital essentials of a musical sparkle: Simplicity, clearness, movement, sparkle—and Queenie Smith. This diminutive comedienne and dancer, and artist to her eyelash tips, was responsible for a large part of the furore that at times raged around the opening night just as though it were an important horse race."

"Miss Ford is comely and lissome in addition to being engagingly chubby, and she has the price-less gift of being cuddlesome without being annoying with it."

EVENING WORLD

"It is by the advertising sign you will know **'HELEN OF TROY, NEW YORK,'** the collar comedy with musical edges, proved to be as commercial as 'Potash and Perlmutter' last night at the Selwyn Theatre."

MORNING AMERICAN

"Helen of Troy, New York,"

"We advise you not to miss this entertainment."

THE SUN AND THE GLOBE

"Helen of Troy, New York," Scores a Hit at Selwyn.

"When **'HELEN OF TROY, NEW YORK,'** was presented at the Selwyn Theatre last night, George S. Kaufman and Marc Connelly, through their clever and original book, won the chief honors of the production, and Miss Queenie Smith won the chief honors of the performance. It is a long time since we have witnessed such spontaneous outbursts of enthusiasm as greeted Miss Smith, throughout the performance."

"There is not a dull moment in **'HELEN OF TROY, NEW YORK,'** unless you have reached the blasé state and are bored by one or two sentimental songs. The satire is keen, the humor spontaneous, the chorus girls are pretty and exceedingly well trained, the music is pleasing, and everything generally is as it should be to make a refreshing entertainment. Messrs. Kaufman and Connelly, authors of 'Merton,' 'Dulcy' and other plays, have scored a well-deserved success."

EVENING TELEGRAM

"It was a genuine treat to look over the big crowd in the Selwyn Theatre last night and instead of encountering the customary frozen faces of the first nighters to find beaming eyes and smiling lips, and to hear the constant chuckle that greeted **'HELEN OF TROY, NEW YORK.'**"

"Here is a gem of musical comedy with a never failing fund of satire rippling through it, never cruel, always gay and always hitting some little weakness of this modern world a deft little rap. The chorus is made up of the prettiest girls of the summer season."

DAILY NEWS

"**'HELEN'** is a lively show, lightly touched with the smart humor of George Kaufman and Marc Connelly and with music and lyrics by Kalmar and Ruby. Bert French has given spirit to the dances and Bertram Harrison has been wise in not taking the story too seriously."

WE TAKE THIS OPPORTUNITY TO THANK FRANCIS X. HOPE FOR HIS WISE COUNSEL AND VALUABLE AID

General Offices: 1451 BROADWAY, NEW YORK

THAT CRAZY CHICAGO TOWN EVEN GOT SNOW IN JUNE

Weather Turned Over Night—Lucky Seven Hang On—"Dangerous People" New—Much Talk Over Cut-Rates and Specs

Chicago, July 3.

Numerous and varied assortments of sphyers from Lake Michigan at a snap of the finger, causing high and lofty tumbling of the mercury, make rapid change in temperature hereabouts pass unnoticed, but last week's chronicling of the elements struck a new one for the book, for in the contribution there came snow. Yes, snow! Truly only a few flakes, melting as rapidly as they appeared, for they descended upon earth that was boiling under degrees of 95 and thereabouts for over a solid week, but the point is that it snowed.

Several of the seven theatres now open for summer trade were quivering under the oppressive heat, for ead, yea, extremely sad, were the gross receipts of Sunday, Monday and Tuesday nights. Late Tuesday night a thunder and lightning storm tilted the scorching heat somewhat, but Wednesday returned temperature of around 80, only to have the weather surprise package come late Wednesday night in the shape of a drizzle which developed into a steady downpour until the early morn, when the mercury did a prize somersault, landing in the threes of record June cold, creating the snow, and giving the community the swiftest change presto weather conditions that aged weather sharps found impossible to find equalled among the tabulations of other years they had placed in cold storage for future comparisons and disputes.

Thursday (June 28) was a blistering cold day in Chicago, and if you desire a better idea of the rapid weather change that Chicago had let it be stated the baseball players wore their sweaters to keep warm. The balance of the week kept Old Sol busy thawing out the populace from the effects of the Thursday blast.

Two paragraphs of weather conditions are quite essential to this report of loop legit theatre grosses, because the freaky weather alone kept intact the "Lucky Seven" theatres. Where the first half of the week spelled disaster for at least three of the shows, the last half of the week brought the business to the peak, where the loop calendar will not be disturbed for at least another fortnight.

"Steve" got a wallop that indicated a shut-down Saturday, but now arrangements have been made to keep the Princess show longer. "Blossom Time," working on a week-to-week basis, perked up under the goodness of the cold wave. "Rolling Home," with an estimated house of \$850 Thursday night, drew a little gladness out of the situation. The musical shows caught the crowds, which were driven out of the summer park restaurants.

Whether or not the local legit managers who raised such a yell about cut-rate tickets during the height of the winter season only stood pat in their opposition to this specified system of filling theatres when the regular sales do not for the regular season, the fact is some of the loudest shouters against the cut-rates are now employing them, indicating they have faith in an arrangement that insiders insist must be employed in the loop for the new year.

Cut-rates were used last week at the Cort, Playhouse, Central, Great Northern and Princess. It is claimed by those who are close to the situation that cut-rates, whether in summer or winter, educates the local playgoers to them, and if they hurt show business in Chicago in the winter they surely hurt likewise in the summer. Cut-rates in Chicago have advanced further than perhaps the New York managers realize, and if there ever was a golden spot for a cut-rate ticket office it's the loop, and the strength of this assertion will manifest itself the moment somebody alert steps out and opens a cut-rate ticket office on Randolph street. Many say the whole trouble with the improvement of the loop legit situation is the inconsistency of the managers arriving at a decision that will do good for many angles that are now drawbacks. These same judges insist this quiet period of the year is the hour to comment upon certain points, have them either thoroughly approved or else squashed, so that there will be more consistent headway made to give Chicago playgoers their position of righteousness in the theatrical armament.

The same unsatisfactory angles which make speculating in the loop troublesome is popping up in the cut-rates. The ticket scalping situation in Chicago has been a thorn in the sides of the managers because they never agreed upon the easiest

way to get at the heart of the trouble. They know and still know where the trouble is, but it apparently is an Alphonse and Gaston act with the managers, until now it looks as if the new state politics will interfere and cause further trouble all around.

During the winter season the Cole offices were forced to close down because of threats made to the Couthouli system because of Cole's connections thereof. Cut-rates were reported dead in Chicago. They were said to be antagonistic to the ideas of the managers. It has been noticed that theatres opposed to the Cole cut-rates are now handling the cut-rates, not in the systematic way noted in the Cole offices, yet in a manner that keeps educating the local playgoers to be on the lookout for split-price tickets, whether or not the managers know it.

The playgoers have had an altogether too big a taste of cut-rate tickets to have them taken away when the new season opens. There are several theatres in town which will in the future be labeled cut-rate houses. Low operating expenses, particularly in the casts, will always make it profitable for these houses to continue along with the cut-rates.

If there is an agreement among the managers of the legit theatre on Gov. Small not to sign this bill, it's broken to smithereens with the happenings of the last three weeks.

There will be a wide-open cut-rate ticket office here, properly functioned with the indorsement of some of the loop theatres, before another season gets far under way.

It took last week's story in Variety to wake up local interested ones anent the welfare of the ticket scalpers in what happened at Springfield, when the bill featured with a 112 to 0 vote was passed making it a penalty for scalpers to sell theatre tickets for more than the price printed on the tickets. Because of the multitude of bills that were passed during the closing hours of the last session at Springfield, the ticket scalping bill is late reaching the attention of Gov. Small.

It may prove to be fort nate for the scalpers, who, upon realizing what the whole thing was about, got busy quick. There are rumblings of influential pressure being brought on Gov. Small not to sign this bill. It is known the ticket scalpers haven't made the fight against this bill like they did against similar bills. This is reported to have resulted from disheartened conditions. The ticket scalpers got a financial wallop the past season that makes it a lean summer for them. Regardless of what Gov. Small may feel inclined to do for the scalpers at the 11th hour, there still remains that opposition from the local municipal administration, now considered opposite to Gov. Small's ideas, which will have to be faced by the ticket scalpers, who frankly admit they are in a quandary as to what the laws really will force them to do in the way of reorganization.

For the first time in years the indorsement scalpers are as politically strong as the leader of 'em all (Couthouli offices) and for this reason it is said whatever laws are finally signed will affect the whole array of speculators and not any particular angle of ticket scalping in Chicago.

Comment, instead of the grosses done at the theatres, furnished the conversations among the managers during the week. The premiere of the summer season ("Dangerous People," at the Cort) wasn't overlooked Sunday. "Rolling Home" finally made its departure, losing a good-sized figure for the owners. "Dangerous People" stars William Courtenay, with Harry Frazee announced as the producer, although it is reported two outsiders are connected with the production.

If there is any destruction of the "Lucky Seven" caption for the summer loop calendar it will first come from either "Blossom Time" or "Steve." Lester Bryant and John Tuerk propose to outdo the field with "Up the Ladder" and "Chains" via the extensive gambling which is featuring both productions and making fame for the youthful magnates with the protection of William A. Brady.

As for week's estimates: "Rolling Home" (6th and final week in Chicago, 3d week at court). Kept below \$4,000, making it doubtful if place drew \$30,000 or six weeks here. "Dangerous People" opened Sunday.

"Steve" (Princess, 11th week).

First planned to close July 7, but will keep going. Figured around \$8,000.

"Blossom Time" (Great Northern, 16th week). Cut rates holding better than summer average for summer trade. Cast now arranged whereby profit possible on \$9,000, not reached last week.

"Chains" (Playhouse, 6th week). Profit for house and company on every \$8,000 week. Moment they take this play out Bryant will have new one to produce.

"Up the Ladder" (Central, 13th week). Few spots left yet to be covered with cut rates. Saturday trade pulled week's gross better than \$4,000.

"The Passing Show" (Apollo, 10th week). Held around \$14,000.

"The Dancing Girl" (Colonial, 4th week). Little better than \$15,000.

EASTMAN CHANGES

Alf Klingenberg Couldn't Agree With Geo. Eastman

Rochester, N. Y., July 3.

The resignation of Alf Klingenberg director of the Eastman School of Music since its opening, has been accepted. Announcement was made by Dr. Rush Rhees, president of the University of Rochester, that Mr. Klingenberg was quitting because he was unable to agree with Mr. Eastman.

By the terms of George Eastman's gift of the school, theatre and endowment to the university, control is vested in a separate board of directors. Members of this board are nominated by Mr. Eastman and appointed by the trustees of the university. The directors of the school are Dr. Rhees, Mr. Eastman, George W. Tood and Mr. Klingenberg.

It is said Mr. Eastman will now bring here as head of the school the greatest man that he can find for the job. It is believed that money is no object to Mr. Eastman in filling the job, as one saying here is that he would cheerfully engage Faderewski if he would come.

Vladimir Shaltch was recently engaged to conduct the Eastman Theatre orchestra. He will wield the baton during the overtures and Victor Wagner, the present acting conductor, will conduct during the pictures, it is said. Mr. Wagner was associate conductor with Arthur Alexander, resigned. He has been conducting the orchestra for several months with the assistance of Herman Martone, second concert master. Alexander Roman is concert master and first violin.

Edmund Gousson is soon to come here to take up the work of building the Rochester Philharmonic Orchestra, of which the Eastman Theatre orchestra will be the nucleus. He will conduct the Philharmonic in some of its concerts and work under Albert Coates, of London, whose engagement as chief conductor was recently announced. Mr. Coates cannot come here until next January.

In view of developments it is expected that before the summer is over announcement will be made of additions of other world famous musical men to the staff of the theatre and school. In the meantime Arthur M. See, secretary of the school, is administering that institution.

"ROSIE" DID \$19,000

Boston, July 3.

Cohan's show and Cohan's show alone, is the story for Boston. There isn't a sign of anything else on the horizon, and unless all plans go astray, "Rosie O'Reilly" will be the sole attraction for Boston until the end of August. "Rosie" did \$19,000 last week, of course, off a few thousands from capacity, but when everything is considered it is remarkable, especially for a show playing a city where the possibilities of outdoor entertainment are practically unlimited.

Lyric, Minneapolis, Offices

Minneapolis, July 3.

The Lyric, one of the oldest in the northwest, is being remodeled to serve as an office building. The house, owned by Finkelstein & Ruben, has been dark for nearly a year. The name of the theatre has been transferred to the Blue Mouse, a picture house.

The loop movie place in the future will be known as the Lyric. It is also operated by "F-R."

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 (59th week). After Tuesday of last week weather became cooler. Advance reservations killed off almost entirely and recovery not what it should have been. Some grosses slid down further. But "Abie" went to \$7,500.

"Adrienne," Cohan (6th week). Made up part of drop occasioned by record heat, though takings considerably under high mark of three weeks ago. Gross quoted at over \$16,000.

"Aren't We All?" Galety (7th week). English comedy's sparkling dialogue assures it going through into new season. Stood very well in the heat and rates with leading non-musicals. Business last week about same; gross beat \$11,400.

"Follies," New Amsterdam (57th week). Summer edition claimed to have started off close to record of present show, barring premiere week last summer. Gross quoted over \$37,000; topped all Broadway.

"Go Go," Apollo (17th week). Final week; Cort musical moved down from Daly's last week, getting nothing first days and hardly beat \$3,500 on week.

"Helen of Troy," N. Y. Selwyn (3d week). New musical hit. Second week started briskly in face of heat, pace hitting better than \$2,500 nightly from Wednesday on and gross going to over \$16,500.

"Icebound," Sam Harris (21st week). Final week. Prize play dropped among low grosses of list during heat visitation and did not improve last week, gross being about \$4,000.

"Little Nellie Kelly," Liberty (34th week). Final week. Rated for summer continuance, but heat wave and new musicals pushed takings to losing pace for several weeks. Company will lay off about a month, then scheduled to open in Chicago. Last week about \$12,000.

"Merton of the Movies," Cort (34th week). Elimination of summer contenders finds this hit among survivors as predicted. Business went off, but show still making money and ought to stick into fall. Takings about \$9,000.

"Music Box Revue," Music Box (37th week). Could not recover heat wallop, last week's business being under that of week previous. Quite probable new musicals have affected this one. Under \$13,500, which is losing pace. On form it ought to pick up.

"Not So Fast," Morosco (7th week). Last week's business about same as during heat wave; gross approximated \$3,500. Most of cast on percentage basis explanation of being able to continue. Attraction might have landed if presented in regular season.

"Passing Show of 1923," Winter Garden (4th week). Figured to improve last week, but rated running second to "Follies." Garden much better this summer than last, and show expected to run through fall.

"Polly Preferred," Little, Closed Saturday after running 24 weeks. Badly affected by heat, business dropping off 50 per cent. Management claims closing temporary and that highly rated comedy will proceed later in summer.

"Rain," Maxine Elliott (35th week). Business drop dates from terrific heat of two weeks ago. Last week's \$12,000 is further drop of \$1,000. Advance sale cut into "Rain," however, holds lead among dramas.

"Seventh Heaven," Booth (36th week). Collapse of advance sales during heat counted here also last week. Further decline of about \$800, gross being little under \$10,000.

"Scandals of 1923," Globe (3d week). Classy revue had no trouble in pulling capacity for second week. Business quoted at \$26,000, which all house can get at \$3 per Moore pace best of new musicals after "Follies" and "Passing Show" and demand equal to any.

"So This Is London," Hudson (45th week). Final week. One of best money makers of season. Indications did not point to summer continuance. Heat cut gross in half within two weeks. Last week about \$4,000.

"The Devil's Disciple," Garrick (11th week). Slump sent business here to around \$3,500. Claimed better business this week and Theatre Guild will keep show going bit longer.

"The Fool," Times Square (37th week). Will keep playing as long as can break even. Though affected like the others, this drama said not to have had losing week. Around \$6,000. Satisfactory, as rent period is over.

"Vanities of 1923," Earl Carroll (1st week). Earl Carroll enters sum-

mer revue field Thursday night with production claimed as costly as others. First night top \$11. Opening postponed again from Monday to Thursday (July 6).

"Wildflower," Casino (22d week). This musical success got \$15,800 last week. Like others, decline in advance sale occasioned by heat held down gross to level of previous week.

"You and I," Belmont (20th week). Slight improvement here last week, with takings about \$5,500. Management expectant attraction can weather heat and hold on until visitors arrive.

"Zander the Great," Empire (15th week). About \$7,000, around \$600 over previous week. Better response from two-for-one tickets accounts for slight betterment. Indications for continuance through summer.

"Sun Up" in the secluded spot in Greenwich Village appears able to hold its own. Can operate on smaller gross than any uptown attraction.

PHILLY'S REVUE DID \$11,000

Philadelphia, July 3.

Business continued O. K. at the Walnut, the only legitimate house open last week.

The Gaite-Bury revue, "I'll Say She Is," grossed a few dollars over \$11,000, despite the scorching hot days at the beginning of the week. It is expected to continue "I'll Say She Is" at the Walnut Street for the balance of the summer, that being announced by Joseph M. Gaite and James P. Bury, who produced the attraction. The latter is owner of the Walnut.

WOODS' CHI BOOKINGS

Pictures at Woods Until New Year's—\$5,000 Weekly.

Chicago, July 3.

A. H. Woods' Chicago policy for the new season is practically set. The Woods theatre will house no legit shows, according to present plans, until the first of the year. Paramount has the lease on the house with "The Covered Wagon" up to Sept. 1, when Metro takes over the theatre for a new special film feature. The rental is \$5,000 weekly for the four weeks.

The Apollo, currently holding "The Passing Show," will introduce "Battling Butler" to the Windy City in mid-August, following which the "Scandals" will assume occupancy.

The Adelphi, the former Columbia burlesque house (Columbia) taken over by Woods, is nearing interior renovation with an undecided attraction due the latter part of August. Speculation as to the choice of the new house manager, seems concentrated on Gene Wilson for the post.

LEGIT ITEMS

The Canadian rights to "Abie's Irish Rose" have been secured by Harold Hevia, who opened a company in the piece at the Orpheum, Montreal, last week for the run.

A. H. Woods has not leased the Morosco, New York, for his production of "Red Light Annie," with Mary Ryan, produced in conjunction with Sam H. Harris, opening there August 20. The house will play the attraction on a regular sharing basis.

A one-night stand circuit on Long Island, including six towns, has been organized to play musical tabs. The tabs will play one night in each town, including Patchogue and Oyster Bay.

O. E. Wee is organizing a musical show for the one-nighters for next season. The piece will include 25 people and is to be a musical version of a straight comedy.

Lillian Kemble Cooper has been engaged for the feminine lead in "The Camel's Back," the Somerset Maugham drama which the Selwyns will produce in the fall. Kenneth Douglas will play opposite her.

The Will Morrissey "Newcomers" show is announced to open next week (July 9) at the Apollo, Atlantic City.

OUT OF TOWN REVIEWS

AFTER THE RAIN

CAST

Lander Martingale Johnson, Henry Sweeney, Rev. Sullivan Mape, William Burton, "Slim" Shannon, Fred Raymond, Jr., John Oldham, W. J. Shaughnessy, John Daly Murphy, Abner Potts, Leo Loeb, Ruth Oldham, Judith Anderson, Rosalind Shaughnessy, George Sutherland, Agnes Shaughnessy, Doris Moore, Mrs. Tom Briggs, Kathie McGrover, Albert Caswell, Joseph Crehan, "Rabbit" Sanders, George Pincay

Washington, July 3.

"After the Rain" is trying out here for A. H. Woods with a first performance Monday at the Belasco. The play isn't a play; it isn't even a series of incidents; it's just a lot of meaningless dialog gotten together by Lynne Overman and LeRoy Clements, and the mechanics creak because of their antiquity and are devoid of anything that might possibly be termed a plot.

The average musical comedy has a stronger thread to tie it together than this piece. If it had not been for the valiant efforts of the cast the evening would have been an entire loss.

The cast, headed by Fred Raymond, Jr., did try hard. Mr. Raymond was sincere as a stilted, commonplace lover—a third rate horse trainer he termed himself, who saved the day by showing up a man who left a girl with a baby behind in his college town and wanted to steal our heroine here and undoubtedly desert. An impersonation in the person of Doris Moore as Aggie was the delight of the evening. She did a girl that no father or mother would let live, but nevertheless she did it well and supplied the only real enjoyment. She "walked away" with everything in sight and saved the show in general.

An old, broken-down turfman who some years ago won a great race has a horse he has entered in a forthcoming small track event with the hope of saving his home and continuing his granddaughter's education, having had to bring her home from a finishing school in Washington because of lack of funds. While on the train coming home she meets a polished gentleman, played entirely too polished by Joseph Crehan, who is interested in her tears of disappointment at having had to leave school. He promises to come and see her.

She meets grandfather, who is talking to the "third rate horse trainer," who has brought a horse to enter in the race, but who, because of some new ruling of the track, cannot get his entry in. Out of sympathy for the old man and because of being attracted to the girl the trainer remains over to get the horse belonging to the old man in shape for the race.

Here ends the first act, but there must be a second, although the only thing left now of the plot is the running of the race. That had to be held back until the last act, so the second act is given over to the rantings of the stagestruck child, who is the daughter of an ex-chorus girl mother married to an Irishman whose chief occupation is reckoning that of robbing the cash register of his wife's boarding house.

Act three comes along with the race. Wallis Clark did very well with a conventional broken-down old man; John Daly Murphy got some comedy out of the till-robbing husband; Anne Sutherland again scored as the ex-chorus girl mother, and although Louis Haines' name appears on the program as something of a colored parson, Judith Anderson tried so hard to be natural as the girl that she overdid it entirely. Clark Silvernail, who has been very ill here, recovered sufficiently to put this piece on. He did very well with what he had to work with. Meakin.

THE FAST SET

Newark, N. J., July 3.

Farce in three acts by G. N. Allyn and Roland Oliver, produced by Mabel Brownell at the Lyric, Newark, July 2. Directed by John McKee. Philip Warren, William Shelley, Helen Warren, Ruth Chorprenant, Jeremiah Adams, George Barber, Edgar Howard, Frederick Bickel, Grace Adams, Dorothy Mortimer, Mamie Adams, Mabel Brownell, Phoebe Smith, Helen Ray

Silly stuff. The only reason any manager would think it has a chance is that bad plays have succeeded in the past—and why not another? Perhaps, however, it may be one of those plays that read beautifully and so fool the producer.

The story concerns the fate of 10 barrels of whisky valued at \$30,000. It belongs to Helen Warren, who has just been divorced from Philip and to whom the court has awarded it. As she is strong for temperance, she doesn't know what to do with it, but feels that she is compelled to take it for fear of the court. As Jeremiah Adams wants it badly and Edgar Howard and Grace Warren need the money to get married, they decide to rob Helen as she carries it

away and sell it to Adams. The rest of the plot is concerned with carrying out this scheme and the discovery of the plot. It is developed farcically, but succeeds in being merely absurd. The play gets off to a slow start, and there is little in its subsequent course. The title misleading.

The company gave a performance far better than the script deserved. If not unfair to the excellent work done by all the cast one might single out Dorothy Mortimer for sterling acting and George Barber for broad comedy rounded out to the last detail. John McKee, the director, got extraordinary work from the players, and it seemed a shame to see such direction wasted on such a trivial play.

The single set was admirable. It was actually (though this is not billed) a reproduction of the reception room in the residence of Mrs. William K. Vanderbilt in Sutton place, New York. Austin.

DANGEROUS PEOPLE

Comedy in three acts presented for the first time on any stage at the Cort, Chicago, Sunday, July 1, with William Courtenay star.

Ellen Virginia Hammond
Ethel Frances Howard
David George Sutherland
Teasdale Pierre Watkins
Paul William Courtenay

Chicago, July 3d.

The theatre can get along with a limited number of players if such plays as William Courtenay in "Dangerous People" become the vogue. There are only five people programmed and the only bit is a chauffeur, who merely sticks his head in the door and inquires about a passenger. The play is as economical with time as with people. It all takes place one afternoon and night, the matinee being located in a Harlem apartment and the evening in two acts, with the third happening only a few minutes after the second.

It is pleasing entertainment and may catch on. Oliver White, whose efforts heretofore have been devoted to supplying his brother, Porter J. White, with vaudeville sketches, has worked out an ingenious plot, touching on some phases of human nature which have not previously been developed. The fault is that it lacks climax. There is a finish to the first act forgotten before the second act is half over, a finish to the second act which is merely a bit of irony, and the final closing of the play is tame. A little revamping, with parts of the plot picked out to make climaxes for the first and second acts, might make the finish to the play acceptable.

Courtenay is starred without reason. The part he plays does not deserve it nor does his playing of the part make such a course reasonable. His name is all that he offers. George Parsons has the best role and plays it very well, though on the opening night he slipped in his lines, even addressing Courtenay by the name of the character that he himself plays. Pierre Watkins, the third man, is not particularly well cast. Virginia Hammond plays the leading feminine role very well, and Frances Howard does nicely in a lesser important role, having but one real opportunity.

The plot concerns a crook (William Courtenay), who, after marrying, decides to reform for some reason not made plain. He turns \$25,000 stolen from the Casino bank back to the cashier (George Parsons) at his home for the reason that detectives guard the financial institution. The crook's wife (Frances Howard) is a friend of the bank cashier's wife (Virginia Hammond) and through this it is possible to work out an interesting plot without needing more people than are often seen in a vaudeville sketch. The cashier has built a home in the mountains 75 miles from New York, but his wife will not hear of going to it, arguing that there is nothing worthwhile but New York life. When the cashier finds that she takes him for the thief, having the money in his possession, as most of the characters think, he is willing for her to retain that impression, since it leads her to be willing to forsake New York and go to the mountains with him. The fifth character is a crook masquerading as a detective (Pierre Watkins), who falls so desperately in love with the cashier's wife that his impetuosity almost takes her off her feet.

There are some clever lines and the characters themselves are interesting. The idea of a bank cashier with a longing for mountain life, loving his wife devotedly and yet being forced to live an artificial life, for her sake being willing to pose as a thief to fulfill his dream is interesting, while making the wife long for a husband whose every move is not to be forecast with certainty and admiring the genius and daring of bank robbers and their kind opens up a field for entertaining comedy.

FOREIGN REVIEWS

ROBERT E. LEE

London, June 22.

"Robert E. Lee," at the Regent, King's Cross, is a companion play to John Drinkwater's "Abraham Lincoln," and is an attempt on the part of the same author to dramatize the same events seen through the emotions of the south. Just as Lincoln was the central dominating figure of the north, so Robert E. Lee is depicted as the expression in one personality of the old southern aristocracy.

The English production of the play makes no attempt at reproducing the idiomatic character of the southern states, but merely to present the essential significance of the spirit of the south in its great crisis. So much is this the case that when the play started off this was most apparent to the contingent of Americans present. For instance, an American soldier was called upon to utter such replies as "I'm Sorry" and "This is very awkward"—things which no American was ever known to say.

When the piece is done in the States by William Harris, Jr., it will probably be found necessary to considerably alter the dialog to conform to the accents of the players who will be called to portray the southern characters and conform to the idioms that existed at the time of the Civil War—much of which is still prevalent there.

The play is divided into three parts, with three scenes in each, beginning with the morning of April

was sustained throughout his melancholy transition from one misfortune to another, and he makes of the defeated general a noble and upright figure. Edmund Willard as "Stonewall" Jackson and Gordon Harker as Jefferson Davis were both excellent, and four "Musketeer"-like characters were fairly well sustained by Tristan Rawson, Harold Anstruther, Claude Rains and Henry Caine. The ladies in the play have very little to do but look picturesque and lighten somewhat the gloomy background. There is no villain in the piece. —Jolo.

TRAVELLING THEATRE

London, June 20.

The Arts League of Service Travelling Theatre presented at the Court last night in all the bare simplicity of their rustic wanderings two playlets and a collection of folk songs and dances to a charmed and enthusiastic audience.

The program opened with a short, grim episode of the Highlands, "Campbell of Kilmhor," a sad little story of the loyalty of the peasants in the rising of '46. Though acted with praiseworthy earnestness, the difficulty the players had in assuming the Scotch accent made it appear a little unconvincing, with the exception of the part of Campbell, excellently played by J. Hubert Leslie.

The other play was a phantasy in which a present-day girl on the eve of her marriage is visited by the spirit of her mother, to whom she confides her reluctance to lose her ideals by marrying, and threatens to run away. The mother, in turn, is visited by her mother, and so on until the three generations stand before the girl and, strongly

book come to life. These are gems of dainty grotesqueness, and their attraction is greatly enhanced by the graceful dancing of Miss Hermione Baddeley, whose barefooted shadow dance is particularly pleasing.

Mr. Hugh Mackay sang old Scotch airs, mainly in Gaelic, with ease and expression, and Miss Sara Allgood's old Irish melodies and short human little poems completed an altogether charming and entertaining evening. Quaintness and simplicity are the keystones of this refreshing little performance, and though perhaps too simple and modest for the average thrill-seeking theatre-goer, it should prove a wonderful attraction for lovers of real art and the haunting atmosphere of the olden times.

MAN WHO ATE THE POPOMACK

London, June 20.

There was presented at the Savoy June 12 in aid of the British Drama League a play by W. J. Turner.

Mr. Turner is a young man well known in London as a poet and musical critic. He is the dramatic critic of the London "Mercury," the musical critic of the "New Statesman" and the literary editor of the "Daily Herald." This is his first play. It has been published and has been fiercely attacked and discussed, "impossible," "disgusting," "brilliant," "magnificent" being some of the adjectives used to describe it. The performance held the attention of an overflowed audience, who gave it an enthusiastic welcome. It amused and thrilled. The story is a tragedy-comedy of love.

A young nobleman eats a rare Chinese fruit, the popomack, with the result that he turns a bright blue in the face and smells strongly and offensively of the fruit he has eaten. He is rejected by the woman to whom he is engaged and shoots himself.

With this unusual plot the author has written a stimulating and absorbing play. No modern dramatist has written better dialog. A great deal may be expected of Turner.

JUDGMENTS

(The first name is that of the judgment debtor; creditor and amount follow.)

Rheba Crawford; Kimmel Press, Inc.; \$122.62.
Glenn Hunter; L. Buxton; \$1,823.23.
Lou Tellegen; Geraldine Farrar Tellegen; costs, \$236.36.
Iola Photoplay Co.; City of New York; \$45.80.
Chelsea Producing Co., Inc.; Benham & Co., Inc.; \$235.01.
Eugene F. McGee; Sencourt Realty Corporation; \$352.20.
Dimitry Dobkin; Musical America Co.; \$865.83.
Hyman Green, Philip Serman, Lech Sheldrake Amus. Co., Inc., and Elsworth Baker; United Lighting Fixture Co., Inc.; \$684.
John E. D. Meador; Ronalds Press, Inc.; \$74.17.
Ganna Walska McCormick; C. M. Baright; \$2,990.67.
Claudia Tartone, also known as Claudia Windsor; Charles & Co.; \$235.44.
L. L. Motion Picture Co., Inc., and Isaac Dinkelspiel; E. Margolies; \$440.41.
Oliver Morosco; M. F. Ober; \$2,871.41.
Frank M. Boothe; Nat. Playhouse Corp'n, et al.; \$118.75.
Perret Productions, Inc.; Fontaine, Inc.; \$208.50.
Oscar Amus. Co.; City of N. Y.; \$45.80.
Seventy-seventh St. Theatre Co.; same; \$45.80.

Satisfied Judgments

Abel Cary Thomas; E. G. Schultze; \$104; April 19, 1923.

INCORPORATIONS

The National Exhibition Association, Inc., Boston, music and textile exhibitions, capital \$10,000; incorporators, Harry L. Katz, Oscar Rothenberg, Joseph Rothenberg, all of Roxbury, Mass.

The Braves Field Exhibition Co.; outdoor moving pictures, concerts and other forms of entertainment; capital \$10,000; incorporators, Christy Mathewson, and Edwin L. Riley of Boston and Emil E. Fuchs of New York.

W. Va. Charters

Scott Rug Amusement Co., Orange, Operate parks, etc. Capital, \$50,000. Incorporators: J. J. Reynolds, H. H. Poland, P. L. Miller, Earl Costelow, L. Maust, all of Morgantown, W. Va.

Terrapin Park Amusement Co., Parkersburg, General amusements, including parks. Capital, \$25,000. Incorporators: J. H. Watson of Richwood; William Cain, Winnie Haines, McKinley Haines, Edward Cain, Laura Watson, all of Parkersburg.

Moundsville Amusement Co., Moundsville, Parks. Capital, \$30,000. Incorporators: G. G. Price, J. R. Price, Lem Price, S. W. Wade, Anna V. Wade, all of Moundsville.

Texas Charters

Texas Theatre Supply Co., Dallas; capital stock, \$10,000. Incorporators: C. B. Peterson, O. E. Long and W. C. Miller, all of Dallas.

Palace Theatre, Bryan; capital stock, \$5,000. Incorporators: J. D. Martin, W. S. Barron and G. A. Long, all of Bryan.



HERVE GAGNIER

Dramatic Editor, Montreal "La Presse"

In Montreal, where the French population is so great it plays a most important part as far as patronage of the theatre is concerned, it is believed that the history of the dramatic editor of the principal publication issued in French will be of interest.

Hervé Gagnier has been dramatic and assistant city editor of "La Presse" there for five years. He is a native of Montreal, born in 1895, graduated from the College de l'Assomption in 1915 with the degree of B. A. For a year he studied medicine at University of Montreal, and immediately thereafter went into journalism.

After a period on the Montreal "Daily Mail," he went over to the French papers and worked on the staffs of "La Revue" and "La Liberté," joining the staff of "La Presse" in 1917.

Mr. Gagnier is the author of a historical play presented in Montreal in 1920 and was published in book form a year later. Last November a rural sketch from his pen was presented at the Monument National.

(The twenty-second of the series of brief sketches and pictures of the dramatic editors of the country.)

18, 1861, in the room of General Scott, commander-in-chief of the United States army in Washington, when Lee learns of the decision of the cabinet and declines the command of the northern army to cast his lot with the south. We are taken right through the Civil War up to April, 1865, after the surrender of Lee to Grant.

Of the three acts the second is far and away the strongest, especially the second scene, visualizing the battle of Mt. Vernon Hill from the Confederate army, with General Lee, "Stonewall" Jackson and Stuart facing the audience with glasses glued to their eyes and creating the impression they are viewing the battle in the distance. Without the aid of superlatives the audience assimilates the idea it is in the presence of a vast army of soldiers.

Felix Aigner in the title role gave a distinguished performance, full of quiet dignity and reserve, which

expressing his disapproval of her modern manners and ideas, counsel her to go through with it, as there is no escaping woman's destiny. She, however, still rebellious, is visited by a scarlet domino, and she decides to throw in her lot with him and defy them all, but is quickly disillusioned when one of her mentors plucks off the domino and reveals the fault-finding husband that any man she marries will eventually become. She awakes to find it all a dream, and in spite of her overnight resolutions the curtain falls on her eagerly kissing her lover's letter brought in by her maid. A witty little extravaganza, realistically played, Miss Agnes Lawson as the bustling-encumbered mother being particularly natural.

The rest of the program consisted of cancanes of old-world songs quaintly dressed and mimed, like reproductions of old-time Christy cancan, or the pages of a child's story

GRAUMAN'S HOLLYWOOD GROSS HAS FREAK BOX OFFICE ANGLE

Situated in Los Angeles Suburbs Eight Miles Out of Town, It Has Drawn \$20,000 Weekly Consistently for 20 Weeks—Suggests Big Days for Big Pictures

Los Angeles, July 3.

How can a city with a population of less than 600,000 give a picture entertainment in a single theatre situated in the suburbs of that city and gross a business of over \$20,000 weekly over a period of weeks reaching up to 20 in number?

That is a question uppermost in the minds of a great many people who have been watching the remarkable business that the Grauman Hollywood theatre, situated eight miles outside of the city proper, has been attracting. For 20 weeks with "Robin Hood" that house has played to an average business of \$17,500 a week. At present "The Covered Wagon" is in its 11th week at the house and the business has been averaging over \$20,000 a week. What is the angle that is making the public flock to one picture at a certain house situated as this one is miles out of the city while in the center of the town business has been fluctuating from week to week.

At present the outlook is that "The Covered Wagon" will remain at the Hollywood house until the first of the year. That at least is the prediction that Grauman personally makes for the picture. That will mean that it will get a season of practically 36 weeks at the house and even if the receipts fall off somewhat and the business averages the same as that of "Robin Hood" it will mean that the picture will do a gross on the run of nearly \$600,000.

That is a staggering amount, \$600,000 when one figures that it would of necessity mean that every man, woman and child in the community would have to witness the picture to reach the total amount. Of course it is granted that Los Angeles has a tremendous number of tourists visiting during the season, also that the suburbs contribute a large amount of the patronage, for in the Southern California territory it doesn't mean a thing for the ditch laborer to jump into his car, and every ditch laborer has one too, and ride ten or fifteen miles to get to where he can find any particular form of amusement that he might want. They do it out there. The laborer, however, may not be the person that is helping to swell the box office receipts at the Hollywood, and he is just referred to as a smile, but there are thousands of people of the middle class in the suburbs surrounding Los Angeles who will ride 15 or 20 miles to go and see what they want.

However, the freakishness of the business that is being done by this suburban house on the outskirts of a city of less than 600,000 should be an object lesson that should drive home something to the producers in the picture industry providing that they are not too much imbued with their own little affairs to look into the future.

It looks much like a day of long runs for big pictures in the near future.

BURKAN DENIES FOR CHAPLIN

Nathan Burkan, attorney for Charles Chaplin and a director in the United Artists, sails for Europe today (Wednesday) on the "Leviathan," to remain abroad for six weeks or two months. Prior to sailing Burkan denied that there was a move contemplated by Chaplin whereby he would change his present releasing arrangements.

There was a rumor to the effect that Douglas Fairbanks, Mary Pickford, Chaplin and Harold Lloyd were planning a combination of forces with a view to having their productions handled by a new executive.

CLOWN IN 2-REELERS

Deedle Veldie, the circus clown, has been placed under contract by the Lightning Film Corp. to appear in a series of two-reel comedies to be produced by the organization at the eastern studios.

Deedle Veldie is of the well-known circus family of that name and has for a number of years appeared in vaudeville.

BALABAN & KATZ MAY PASS DIVIDEND

Reported Profit of Chicago Theatre for Two Years, \$700,000 to \$800,000

Chicago, July 3.

Balaban & Katz are figuring on paying a dividend on the preferred stock of the Chicago theatre some time this month, which will include back dividends omitted. It is reported.

It is said the theatre has made between \$700,000 and \$800,000 in the two years open and that the indebtedness can be paid off in another two years, if business holds up.

There were 15 original partners in the enterprise, it is said. To make a showing none of the Balaban & Katz people has drawn salary from the Chicago, preferring to draw expenses from other Balaban & Katz theatres, arguing that once the indebtedness was paid off the proposition would be on "easy street."

The success of the Chicago is due in a large measure to the fact that Chicago people view it as the "show place" of the town and advise all visitors to go there, emphasizing that a visit is worth while "whether the show happens to be good or not."

The demand from out-of-town visitors to attend the Chicago relieves home people of taking relatives and friends to places where the cost is much larger. This fact is not unimportant in figuring the popularity of this flashy picture house.

LILLIAN WALKER IS FULLY EXONERATED

Name Eliminated by Court Order in Wilkinson Divorce Action

With the granting of an interlocutory decree of divorce to Mrs. Elsie F. Wilkinson against William J. Wilkinson, wealthy head of a color printing corporation, the lurid dallies in summarizing the litigation renamed all over again the seven co-respondents mentioned by the plaintiff. Of these, two (Lillian Walker and Diana Allen) are of the profession. Despite both being completely vindicated by two New York Supreme Court justices signing orders eliminating their names from the proceedings, the dallies made only passable mention of it.

Miss Walker proved she only met Wilkinson once and Miss Allen showed that she never knew Wilkinson. The case received considerable notoriety because it involved William F. Schlemmer, head of Hammacher, Schlemmer & Co., wealthy manufacturing hardware concern, and brought two socially prominent families into the limelight.

Miss Walker is a screen actress and Miss Allen a "Follies" girl.

HODKINSON NOT LEAVING

During the past week there has been a rumor in film circles that W. W. Hodgkinson was to leave the executive direction of the film distributing organization which bears his name within the next 60 days. As a circumstantial fact to bear out this state, it was said the Hodgkinson product after that period would be released through the Selznick Distributing system.

At the Hodgkinson office it was stated by one of the executives of the organization, Mr. Hodgkinson unavailable through being out of the city, that there was no truth in the rumor and that the Hodgkinson organization with Hodgkinson at its head would continue to function during the coming year.

ADVERTISING GUIDANCE AS PART OF F. P. SYSTEM

Local Quotas and Copy to Be Supervised — Managers Held Responsible

A local advertising quota based on the picture is to be one of the latest innovations as part of the system of the chain houses controlled by Famous Players. Heretofore the local house manager has been permitted to use his discretion in the matter of advertising in the local daily papers in whichever town he was situated. Some have overshot on particularly strong pictures, while others have underplayed the strength of certain productions.

The general idea in laying out a quota as to the local expenditure that should be made on a picture, according to the plan that has been evolved by Harold B. Franklin, head of the Famous Players theatre department, is to give the local manager some sort of advance guidance as to the possible strength of the production.

Another feature of the advertising campaign is to be regulated as to the clientele that comprises the circulation of the papers in which the advertising is placed. Thus, on taking the New York dailies as a basis, while one type of advertising of a conservative type might appeal to the readers of the "Times," an entirely different type of advertisement should be written to appeal to the readers of the "American."

The local men will still be permitted to use their own discretion in the matter of the amount of advertising placed, but in the instances where they exceed the quota set for a picture they will be held responsible on the strength of the box office showing that they get through the extra expenditure.

ROTH RELEASED

Kansas City, July 3.

Jack H. Roth, manager of the Isis, arrested last month and charged with manslaughter, growing out of an automobile accident, has been released.

The accident, a collision, resulted in the death of R. T. Jester, of Wichita. Mr. Roth claimed he was blameless; that, in fact, the other car was at fault.

When his preliminary trial was called there was no one to appear against him and he was released.

FAMOUS PLAYERS REVISING POLICY OF SOUTHERN HOUSES

Changing Some to Second Run, Others to Daily Change—Will Have to Develop Other Entertainment Features Plan Producing Centers

FILMS IN TRANSIT NOT ON STORAGE—DECISION

Magistrate Smith Liberally Interprets Law in Arrow Case

A much more liberal construction of the law governing the storage of films in New York that has been existent is contained in a recent decision on the subject by Magistrate Earl E. Smith, sitting in the Magistrate's Court of the City of New York.

Stripped of its legal verbiage, Magistrate Smith's decision rendered in the trial of a complaint made against the Arrow Film Corporation for an infraction of the film storage law, says in effect the keeping of films in a building for a short period while the films are in transit, is not an infraction of the law.

The complaint against the Arrow said the defendant had kept 15 reels of film of an inflammable nature in its offices for 35 minutes without having a permit. The law allows but five reels of 5,000-foot length to be stored without a permit.

Witnesses for the defendant testified the films were on the Arrow premises from 20 to 25 minutes and only temporarily there in course of transit.

The case hinged on whether the short period the films were on the Arrow premises constituted storage. Magistrate Smith's decision in effect took the stand that it did not, and the complaint was accordingly dismissed.

The decision would appear to have the effect of permitting the film people considerably more leeway in temporarily keeping films in their offices than in the past.

Harry G. Kosch was attorney for the Arrow company.

The Famous Players is undertaking a revision of policy in a number of the theatres it controls in the south. The flying visit paid to five of the principal southern cities within the last fortnight by Harold B. Franklin head of the theatre department of the organization, brought to light conditions that demanded immediate reclassification of a number of the theatres.

In Dallas alone changes were effected in the policy of two of the houses immediately after Mr. Franklin viewed the situation. The policy of the Queen theatre has been changed to a daily change with a lower price of admission and the Old Mill has been made a second run theatre. The Palace which is the big first run theatre of the combination will remain as such.

Like changes are contemplated in other cities of the south where Famous controls houses. Numerous innovations are being considered for the coming fall season, but the tour seemed to indicate to Franklin according to a statement made on his return that the picture theatres could not hope to give the public the entertainment that they desired in picture theatres by drawing on vaudeville for their talent.

Picture audiences want pictures and the entertainment surrounding pictures will have to be of a nature that has been thus far developed in the picture theatres themselves. Music will always hold the prominent place in the programs next to the screen itself and the supplementary features will have to be developed from the inside of the picture exhibition game rather than sought on the outside.

There are isolated instances where a few headliners and definite box office drawing cards of vaudeville would be able to deliver the type of entertainment in picture theatres, but they are so infrequent in proportion to the number of novelties that will be required for the picture houses that they could not be counted on as a factor in the bookings that are to be filled.

In working out a general plan for the development of attractions and special entertainment features for the picture theatres, Famous Players seemingly at the present intend the establishing of perhaps three producing centers in this country for the building of programs for their houses. The three points in all likelihood will be New York, Chicago and Los Angeles.

In New York with the Rivoli and Rialto theatres under the direction of Dr. Hugo Reisenfeld a certain type of diversifications will be projected. The houses will receive an additional allowance from the general fund that would be created for the building of the presentations which would enable them to present them on a more elaborate scale. After finishing in New York the productions will be routed to the other Famous Players' theatres within a certain zone. Chicago would be the scene of the production of a distinctly different type of presentation than those evolved in New York. The western city would be given over to the more popular and jazzy type of special feature programs and these would be routed through the middle west. In Los Angeles the establishment of a production center there would mean that the houses along the coast and the southwest would be supplied from that center.

The house organ idea which is now being employed at the Rivoli and Rialto theatres in New York, in the form of a miniature newspaper which also serves as the program, is also utilized in seven other cities and is to be extended to cover all the points where the Famous control a house. The southern houses using the idea are the Missouri, St. Louis; Novelette, Anniston, Ala.; Howard, Atlanta; Imperial, Asheville, N. C.; Palace, Dallas, and Palace, Memphis.

\$3,000 FOR FATTY AT A. C.
Roscoe (Fatty) Arbuckle's stay at the Palais Royal, Atlantic City, starting July 9, is for eight weeks at a \$3,000 weekly guarantee against half of the gross. A \$1.50 and \$2 admission will be charged.

CENSORS' "INHUMAN SCENES" CALLED BURLESQUE BY COURT

New York Censoring Commission Ridiculed by Appellate Term Decision—Pathe Wins Point in Comedy Film Certiorari Proceedings

The Pathe Exchange, Inc., which has contested the judgment of the New York state censor commission on various occasions, won an important point in its certiorari proceedings against the Motion Picture Commission of the State of New York, asking for a review by the court of a forthcoming Pathe comedy release, "Good Riddance," produced by Hal Roach.

Mrs. Eli T. Hosmer, George H. Cobb and Joseph Levenson, comprising the commission, objected to several scenes in the comedy as "inhuman and tending to incite crime." Seemingly, the censors have no sense of humor, for the five judges of the appellate division Friday decided the alleged objectionable scenes are burlesque and harmless.

Pathe, on complaint of Lewis Inzerarity, its secretary, sued through Couder Brothers for a writ of certiorari. The higher state court has decided that the scene of a dog ripping a part of the comedian's trouser leg is not indecent and that the scene of tying a fuse to a mongrel, throwing it from an airplane and having it alight harmless in a flivver does not tend to incite similar actions nor is it inhuman.

LOEW TIES UP F. P.

Has Entire Output for First Three Months of Season

The Loew Circuit has closed a deal with the Famous Players under which it is to play the entire output of the organization for the first three months of new season starting in September.

This leaves the Keith-Moss and Proctor theatres without any of the Paramount product as set out material that period.

There is a possibility some arrangement may be effected whereby certain pictures will play the latter houses in prior runs to the Loew theatres.

The Loew Circuit is already booked solid for September on product and several of the other circuits in New York State are likewise arranging their bookings solid.

SENATOR WALKER ON COAST

Los Angeles, July 3.

State Senator James J. Walker, of New York, arrived here today. He is to spend about two weeks before returning east.

Senator Walker is handling the legal affairs of several picture stars including Lew Cody, which is the cause of his visit to the coast.

TAX QUESTIONNAIRE ON SEAT TAX APPEAL

M. P. T. O. A. Headquarters
Getting Line on Opinion
of Members

The M. P. T. O. A. national headquarters is sending out a bulletin containing a questionnaire to the entire membership of the organization requesting their views on the proposed repeal of the admission and seat taxes. The questionnaire asks that the exhibitors send to national headquarters responses to the following:

Do you want the admission and seat tax removed at the coming session of Congress?

If so insert the name of your Congressman.

Are you interested in information that will save a substantial amount on insurance premiums?

Are you receiving films now by parcel post or express?

Average amount paid for expressage per week?

What is your weekly cost for advertising, accessories, posters, cuts, photographs, etc.?

Are you interested in receiving reviews of pictures?

Are you interested in receiving confidential reports regarding pictures, and are you willing to give such information for the benefit of other theatre owners?

Do you desire to be furnished with non-taxable music by the music department of the M. P. T. O. A. without cost and will you acknowledge receipt of same to the publisher thereof?

The questionnaire also contains a space for complete detail regarding the exhibitor's theatre.

During the last week the M. P. T. O. A. has entered into an arrangement with the state units of the organization, which will mean that the officers and executives of each unit will be the State Legislative committee and keep in touch with the National Legislative Committee for the purpose of working out the problems of the exhibitors in national and state legislation.

FINDS FOR THE UNION

Referee Gives Opinion in Operator's Dismissal Case

Springfield, Mass., July 3. A referee's decision which is expected to influence future contracts between theatre owners, producers and their employees was handed down in this city last week in the proceedings brought by the Motion Pictures Operators' Union against Fred L. Frechette, of the Playhouse in Chicopee.

Frechette was charged with violating the terms of his contract with the union; that despite a contract clause he fired the union operator and hired in his place Kenneth Forkey, from whom Frechette purchased the place.

The master's report found for the union in several points under dispute. Part of the report read: "I find that the discharge of the union operator under the circumstances might have an injurious effect on the observance of similar contracts by other theatre owners and that it might have some effect on the loyalty of the union working at other theatres under similar contracts."

MUSICIANS RETURN

Hornell, N. Y., July 3. The musicians at the Majestic here, under the management of F. F. Peters, returned to work in instructions from the American Federation of Musicians after they had walked out.

The members of the orchestra of the house made a demand on the management of the theatre that they be given 15 minutes rest in each hour of playing, no matter what point in the program they wanted the rest.

Having had a contract with the local union and made an appeal to the F. M. through the M. P. T. O. A. The matter was taken up by the exhibitor organization with the musicians organization. The men were ordered to return to work pending an adjustment of the questions involved.

RUPERT HUGHES NEXT

"Law Against Law" is to be the title of the next production Rupert Hughes will direct for Goldwyn. The author has been at work on the script for the new picture since having completed "Souls for Sale."

WHOLESALE REFORMS IN FILM INDUSTRY FOR EXHIBITOR PRODUCER ECONOMY

**Starting With Production End Inflated Players' Salaries to Be Readjusted—
Technical and Mechanical Retrenchment Also Considered to Pare Overhead—
Likewise Sales Organizations—3,200 Film Salesmen Estimated in Field**

Wholesale reforms in the matter of production and distribution of pictures are to be worked out in the near future. According to the premature discussions between the members of the Motion Picture Producers and Distributors of America, the entire situation as regards the industry is to be gone over with a fine comb in regards to the saving of dollars and cents. In this connection the producers and distributors are not alone concerned, but the exhibitors as well.

One of the first problems to be tackled is production. Salaries that actors are getting at the present time are highly inflated, and only so because production activities are at their peak, and producers are making competitive bids for the services of players well known to the screen-patronizing public of the country. To eliminate the possibility of a like situation in the future the members of the M. P. P. D. A. are to try to evolve an extensive production schedule of all their productions, worked out on a basis that will do away with the possibility of conflict in the contracting for the services of any screen player.

At present around New York and in Los Angeles as well, there are any number of actors and actresses of the screen who have come into prominence within the last year or so, who are now demanding and getting tremendous salaries, which are all out of proportion with the box office value to a picture.

This is particularly true in the juvenile and ingenue types of screen players. Girls, who less than 12 months ago were getting \$75 a week, have boosted their salaries 100 per cent, through the demand that there is for their services. That is the feature that the producers are complaining about principally that is boosting the cost of production to such a terrific extent that the exhibitor is going to be called on to carry a burden, which is going to be pretty near impossible for him to assume.

Not alone the salaries of players, but those in the technical and the mechanical branches have also gone skyward with the high wave of production, and this is another phase of the overhead retrenchment that is to be gone into.

In this matter of distribution, one executive versed in that end of the industry stated this week that there were approximately 3,200 salesmen now employed in the country peddling pictures to the exhibitors. Some exhibitors are not only overbuying, but they are being oversold through too high powered sales organizations. This factor is also to come under consideration of those that are to attempt to work some sort of system out of chaos that now exists in the selling field.

In connection with this there is one suggestion that might work out for a general betterment of the relationship between the distributor and the exhibitor, and bring about a tremendous saving in the cost of distributing pictures. It is that the newly formed film clubs in the distributing centers of the country arrange something in the nature of a convention, possibly a semi-annual gathering in their centers of all the exhibitors in the territory that they cover. The plan though rather vague at present would in itself suggest a form of convention, a session whereat all the troubles of the exhibitor could be thrashed out between the exhibitors and the exchanges at the arbitration board meeting. At the same time the exhibitors could view the pictures of the independent selling organizations as well as those of the bigger exchange systems located in the centers, and do their film buying for a six months' period. With the contracting for the pictures the placing of playing dates would prevent the exhibitor from overbuying or being oversold, and at the same time cut the cost of the sales organizations materially, which would have to react in the cutting of the rental price on pictures to a certain extent.

These phases of the business are to be the first to receive attention

INSIDE STUFF

ON PICTURES

The opening performance of the Mrs. Wallace Reid drug picture, "Human Wreckage," while attended by some of the reviewers of New York papers, failed to get all of them because of the manner in which the seats were sent out.

All of the dramatic editors on the dailies received engraved invitations from P. A. Powers, with which was inclosed a card of instructions and an order on the box office calling for two seats. The order, according to the instructions, had to be presented by 3:30 p. m. on the day of the opening or it would not be honored. This alone meant that two trips had to be made to the theatre, one to receive the seats and the other to review the picture.

However, a number of newspapermen on presenting their orders as early as 2 p. m. of the opening afternoon were informed that there were no seats held for them and that all that was available in the way of seating accommodations were in the second balcony.

The net result was that a number of reviewers failed to attend and others that did took their grouch out on the picture, some are still doing it in the matter of according space to the announcements coming to their office for the picture.

The Loew show at Braves Field, Boston, starting last week, got a freak weather break. The opening was ideal Monday. Tuesday night it rained. Wednesday night, pretty fair, but remainder of the week Boston was chilled by the cold.

However, on Wednesday night there were 10,000 people dancing on the canvass spread over the grass. Under the vari-colored lights the sight was unique.

Through a billing error Bostonians first received the impression the announced celebrities from New York for the premiere would remain there three days, which the natives thought would also be the length of the innovation's run. A 50-cent top is charged. Dancing and fireworks make up the entertainment.

Al Jolson's sudden departure for Europe is reported having placed D. W. Griffith in an embarrassing position. Griffith has the cast which was to support Jolson in a special feature picture under contract, work on the film being said to have actually begun. The blackface star may be asked for a financial adjustment unless upon his return he agrees to complete the picture. Jolson is supposed to be the guest of J. J. Shubert, which supports the report the Shuberts were opposed to his entering pictures, as the wide use of the Jolson name for pictures might affect the draw of the star in the legitimate field, they thought.

Dr. Goodman's latest film production with Mildred Harris (Chaplin) in the cast has had several titles. Its present and latest one is "The Darling Years." Dr. Goodman thought he had a choice name in "Dances in the Dark." After announcing it, he was called on the phone by a woman who demanded to know what he meant by taking the title of her book for a picture. Its first title was "You Will Get What You Give," discarded as too wordy, with the next "Heartache," not sufficiently descriptive. The picture will be released through Equity. It has not as yet been shown, even privately, in New York, although the film is here.

During the latter part of last week there seemed to be a scramble after the screen rights to "Barnum Was Right," with it being rumored that Douglas Fairbanks wanted the vehicle for the screen. The producers, among whom were included Louis A. Werba, are holding on to the rights of "Barnum" for the time being and placing a price of \$40,000. They have turned down several offers that were made up to \$25,000 on the picture rights to the piece.

DRAMATIC STOCK IN F. P. HOUSE ATTRACTION IN SAN ANTONIO

Experiment May Be Extended—Company of Local Favorites Gathered by W. J. Lytle—On Program with "Pilgrim"

San Antonio, July 3. W. J. Lytle, associate owner with the Famous Players of a string of theatres, is trying out something entirely new in this section of the country at the New Princess.

It is a stock company of favorite players in one-act versions of dramatic successes running from 20 to 30 minutes.

In the dollars-and-cents-saving concave that is to be held within the near future, and it is one of the first indications that there are steps to be taken in the industry that is going to bring about something like a real systematic organization in the sales division at least which may eventually lead to a general consolidated sales organization, which may hold representation of all of the big companies under one roof.

The first offering was Willard Mack's "Kick In," giving practically the same version as Mack himself played in the vaudeville theatres. The play was a tremendous success, going over with a bang. It was run on the same program and right ahead of Charlie Chaplin in "The Pilgrim." The company is known as the Lytle Players, consisting of the most popular people in the Edna Park Players, which closed their engagement here last week. Joyce Booth, Maurice Penfold, Dorothy Gale, Percy Barbat, Bentley Wallace and Jack Robertson are among the players, and this line-up added to beautiful stage settings showed San Antonio something entirely new in stagecraft.

The Players went over so big that at the conclusion of their ten-week contract it is reported that they will be booked over the entire chain of Famous Players theatres.

FIRE INSURANCE COST FOR ALL THEATRES

Requests Made to All Underwriting Boards by I. T. A.—
Concessions in N. Y. City

Requests for a downward revision in theatre fire insurance premiums have been made to every board of underwriters in the country by the International Theatrical Association, following the recently announced reduction secured in New York. Replies have already been received from a majority of the boards, the general tone from the out of town points being favorable.

The reduction obtained for New York is the second granted within two years, the first amounting to 23 per cent. of the premium, and the recent concession being 25 per cent. on the basis of the past season's rates. The actual saving in New York is estimated at \$50,000 annually, the decrease applying to all houses classified as regular theatres (vaudeville and legitimate). The annual saving possible, if out of town points are granted a reduction, may be computed from the estimate of from \$2,500,000 to \$3,000,000 in fire insurance premiums paid by all the theatres in the United States.

The concession in rates is credited to the labors of Ligon Johnson, counsel for the I. T. A., and former Senator Henry Walters of the Keith enterprises, who collaborated for six months in tabulating data laid before the underwriters. It was shown that the annual fire loss is only 1 1/4 per cent. of the annual premiums paid. The application for reduction and tabulations were filed in April and the reduction was dated, effective June 13. Theatres will be rebated back to the date, although inspection may not be reached for six months.

Insurance rates are not the same for all theatres, the basic rate varying in accordance to the difference in equipment and regulations specified by the insurance companies. The approximate rate for modern theatres was 90 cents per \$100, and from that figure the concession was made. The reduction includes only those picture houses rated as regular theatres and equipped with dressing rooms.

Charles O'Reilly, president of the Motion Picture Theatre Owners Chamber of Commerce, is now working on rate reductions for the other picture houses in New York and will join Johnson and Walters in the request for concessions out of town.

FILM FIRE PRECIPITATES CONSPIRACY CHARGE

Refusal of Service to Lincoln, Rochester, Behind Exhibitor Fight

Rochester, N. Y., July 3. A battle between the exhibitors in this territory and the film exchanges seems to be ready to be waged over the fact that all the exchanges have cut off film service of the Lincoln theatre here, with the exception of the First National, which is delivering service on a franchise basis. The fight is the result of a fire on Sunday of last week in the booth of the Lincoln theatre, when 2,000 feet of film of a Metro release were destroyed, the house management claiming that the fire was caused by the film being defective, and therefore they were not responsible.

The manager of the house, Howells, was summoned to appear before the Arbitration Board, but refused to answer, and a judgment for \$80.80 was entered against him. On his refusal to pay the judgment all of the exchanges that he was doing business with informed him that they would be unable to continue their service unless he made a deposit to them of \$250 on each of his contracts.

Howells, a member of the M. P. T. O. of New York, has referred the matter to his associates, and they in turn have placed it in the hands of Mitchell & Staples, attorneys of Buffalo, who are their representatives in western New York. The attorneys are instructed to start a suit for conspiracy against the Film Club because of the refusal to give the Lincoln service.

W. M. Smith is erecting a theatre at Tulsa, Okla.

GERMAN-MADE FILM "PETER" JUMPED INTO LAST WEEK'S LEAD

"Passion" Revival Fell Away Down—"Human Wreckage" as Special Doesn't Appear to Have Started Anything

The business in the picture theatres of the Times Square section of New York did not return to anything like normal last week. The continued hot wave which lasted over Sunday, Monday, Tuesday and Wednesday of the week had the effect of depressing the box office returns, but the latter part of the week pulled business that was almost up to the normal standard.

There was but one outstanding hit last week. It was a picture thought little of until its advent at the Rivoli Sunday, "Peter the Great," and the gross it pulled at the Rivoli was almost mid-season business.

All of the other three big houses fell off. At the Capitol the revival of "Passion" for the week suffered heavily during the first four days and then finished fairly strong with a gross under \$30,000. At the Strand "Penrod and Sam" just topped \$15,000 on the week, while the Rialto, with "Divorce," an F. B. O. picture, went all to pieces and dropped to under \$11,000.

Wednesday night of last week marked the advent at the Lyric of the Mrs. Wallace Reid dope picture, "Human Wreckage." The smash and furore that the picture was expected to create failed to materialize.

As far as general observation can ascertain, it does not seem the production can be counted on as having gotten over. Those who have seen it are firm in the belief that it will prove a tremendously strong picture theatre production, but that it is not the type of picture that will stand up for a pre-release run in a legitimate house.

The gross on the first seven performances, counting the first of these was practically wholly complimentary, ran to approximately \$3,400.

At the Cameo "Enemies of Women" is continuing, with a drop in receipts being registered last week, with the heat the first three days held to blame. The gross there last week was around \$3,500.

"The Covered Wagon" at the Criterion is plugging along in more or less of an even tenor, and on the week managed to get something slightly under \$10,000.

Along Broadway the current week's outstanding hit is the Universal picture, "Merry-Go-Round," at the Rivoli, which for the first three days of the week was accorded the heaviest patronage. The picture received a corking local exploitation campaign, part of the U. forces assigned to take care of the production's engagement, and the small stuff and tack card campaign for the picture was one of the heaviest that has been pulled in several months around New York.

The result at the box office evidently shows the strength of the campaign.

Estimates for last week: **Cameo**—"Enemies of Women" (Goldwyn-Cosmopolitan). Fourth week. Seats, \$300; scale, 55-85. Heat affected business, with gross dropping to \$3,500. Picked up little this week.

Capitol—"Passion" (First National). Seats, \$300; scale, 55-85-\$1.10. Revival. Did not fare well as expected. Gross, with war tax counted, almost \$30,000.

Criterion—"The Covered Wagon" (Paramount). 16th week. Seats, 608. Scale: Mats, \$1 top; eves, \$1.50. Still going along and playing to little better than capacity every week. Even hot spell early in week did not seem to affect box office, which on the seven days hit something like \$9,900.

Lyric—"Human Wreckage" (Ince-FBO). Second week. Seats, 1,400. Scale: Mats, \$1 top; eves, \$1.50. Opened on Wednesday night of last week with a \$5.50 top scale. That was the exploitation bunk, the entire house with the exception of some balcony and gallery seats having been complimentary. At that the office showed something like \$600 opening night. On seven performances the picture pulled something like \$3,400 on the first week.

Rialto—"Divorce" (FBO). Seats, 1,960; scale, 30-50-85. Jane Novak starring production presented by Film Booking Office. Picture pretty badly panned in dailies and business on week all shot to pieces, with gross going just under \$11,000.

Rivoli—"Peter the Great" (Hamilton Theatrical Corp.-Paramount). Seats, 2,200; scale, 30-50-85. This German-made film hit Broadway with terrific surprise last week and showed stronger box office pulling quality than anything else in the four big houses. Picture grossed something little better than \$19,000, far above normal at this particular time and in face of four days of terrifically hot weather. This picture was moved down to the Rialto for

"SUPER-PROGRAM" LED, BUT EXPENSE TOO HEAVY

Colorado, Denver, Gets Experience—Drug Film Disappoints

Denver, July 3.

The Colorado (Bishop-Cass) followed up its "super-program" of week before last with "Enemies of Women." A formidable list of "units" went with it at 50 cents top. Last week's show did not begin to pull like the one previous, when the regular program was supplemented with the "Follies" girls, the male glee club of the University of California and other things. The first show was a knockout and grossed rather heavily. It is reported, however, that little net was made, since the expenses were so heavy.

"The Greatest Menace," at the Isis, didn't pull the patronage expected. Denver is already a bit tired of dope pictures. "The Greatest Menace," for instance, was described by local critics as a great picture up to a certain point. After that it became merely dramatic hokum, with unnatural situations and overdrawn development. Picture did not pull in proportion to the amount of advertising done upon it.

Last week's estimates: **Princess** (Paramount) (Seats 1,250. Prices, nights, 40.) Kenneth Harlan in "The Beautiful and Damned." Reginald Denry in "The Leather Pushers." Feature picture's title, together with the peculiar fame of the author, Scott Fitzgerald, combined to draw well. Did good summer week's business with \$6,250.

Rialto (Paramount) (Seats 1,050. Prices, nights, 40.) Betty Compton and Richard Dix in "The Woman with Four Faces," a comedy and Pathe News. "The Woman with Four Faces" had to battle with "The Greatest Menace" at the Isis, and the gross showed the effects. Around \$5,250.

America (Bishop-Cass) (Seats 1,530. Prices, nights, 40.) Leatrice Joy and Matt Moore in Marshall Neilan's comedy, "Minnle." Gang comedy, "Back Stage." Current Events. Asop's fables and special orchestra. About \$4,400.

Colorado (Bishop-Cass) (Seats 2,447. Prices, nights, 50.) "Enemies of Women," bid as "The Companion Picture to 'The Covered Wagon.'" Also Tyler and St. Claire in singing and dancing; "Fun from the Press"; International News, orchestra and organ. Francis X. Bushman and Beverly Bayne in person. Gross short of \$5,400.

Isis (Fox) (Seats 1,776. Prices, nights, 35.) "The Greatest Menace." Heavily billed. Approximately \$6,100.

WASHINGTON COOLER

Drop Saved Business, Making Managers Smile

Washington, July 3.

Four theatre managers wearing broad smiles toward the end of last week when the temperature took a drop of some 19 degrees. Loew's Palace had the better break as all of the "stills" out front depicted snow scenes.

Estimates for the week: **Loew's Palace**—Seats, 2,500; 35-50. Alice Brady in "The Snow Bride" (Paramount). Over \$8,000.

Crandall's Metropolitan—Seats, 2,400; 25-50. "Wandering Daughters" (First National). Second place, around \$7,000.

Moore's Rialto—Seats, 1,900; 50. "Lost and Found" (Goldwyn). Near \$6,500.

Loew's Columbia—Seats, 1,200; 35-50. Agnes Ayres in "The Heart Raider" (Paramount). Doing what appeared to be low record for house with about \$6,500 gross.

current week and is duplicating a draw there.

Strand—"Penrod and Sam" (First National). Seats, 2,900; scale, 35-50-85. Did not pull a strong week because of the flop during the first four days. At Strand Sunday business is one of the strong factors on the general result on the week. Last week this picture pulled something like \$15,400.

BUFFALO HOUSE PLUGS VAUDE OVER PICTURES

Lafayette Sq. Leaning Toward Acts—Nothing Extra in Grosses Last Week

Buffalo, July 3.

Business at local box offices slimmer along all week, but failed to show much real strength despite a continuous stretch of moderately cool weather. Following the flop of the preceding week, takings showed little inclination toward any real revival, and the heat wave, which rendered business prostrate a fortnight ago, is still very much in evidence in all quarters.

The beaches hereabouts appear to be getting the real play from the amusement angle, with excellent business reported from the leaders.

Last week's estimates: **Loew's**—"The Woman With Four Faces" and vaudeville. (Capacity, 3,400; 30-50.) Probably held last week, although there appeared to be little on either end of card to command much attention. Around \$10,000.

Lafayette Square—"The Girl Who Came Back" and vaudeville. (Capacity, 3,400; 35-55.) Business reported somewhat off here, running along to about same tune as week preceding. Theatre leaning decidedly toward vaudeville end of card and featuring attractions over film features. Estimated between \$9,000 and \$10,000.

Hip—"The Famous Mrs. Fair" first half; "The Go-Getter" second half. (Capacity, 2,400; 35-50.) Fair business on both ends of week. Ellen Becker presented an original dance creation to good returns for the entire week, she having recently returned to Buffalo from the Denishawn School, where she acted as instructor. Hip is now offering special attraction of this character each week. Paul Tisen's Russian Orchestra currently. Over \$10,000.

DETROIT COOL

Weather Drop Brought Fall Business Last Week

Detroit, July 3.

Last week will go down in history for attendance records so far as the downtown theatres are concerned. The drop in the temperature from about 100 in the shade to around 60 at night, accompanied by a stiff, cold wind, drove people into the theatres. It was just like November to see the hundreds of people waiting in line for the nine o'clock night show at all of the first-run palaces.

Estimates for last week: **Adams**—"The Exciters" with Bebe Daniels. This picture seemed to have outside draw somewhere. No doubt it was caused by the personal appearance of Miss Daniels the previous week at the Capitol, where she did a tremendous business.

Capitol—"Penrod and Sam." Great picture for kids and grown-ups. Golf as played by Gene Sarazen, single-reeler, added film attraction and well advertised.

Washington—"Mary of the Movies." All-star cast advertised brought lot of people and business spilled all week.

Broadway-Strand—"Women Men Marry." Fair picture. Whi's house enjoyed good business it was not on account of picture. Many added attractions.

Another good reason for good business last week was that the Madison is closed.

NORMAL IN BOSTON

Boston, July 3.

The picture houses in town are doing what is considered a normal business for the summer months. That means there is nothing startling in the box office receipts, and no great slump has materialized.

Last week the Modern and Beacon, a couple of popular priced, first-run picture houses downtown, which are a real criterion for the business of the entire city, did about \$5,000 each. This is considered good business for a week, warm at the start, which cooled off toward the end. With this business reigning around the town everybody is satisfied.

H. & B. HOUSES PASS DIVIDEND

The Lincoln-Union Theatres, Inc., controlling the Central, Jersey City, and Lincoln, Union Hill, N. J., known as the Haring & Blumenthal houses passed its regular semi-annual dividend due July 1.

In a notice to the stockholders the board of directors stated the reason for failing to pay the dividend was due to the fact the corporation had several large obligations to meet and that business at the present time was below par due to it being summer.

The statement said that as the dividends are cumulative every effort will be made to make the payment as early as possible.

DOUBLE FEATURE AT CHICAGO TO BEST ANY HEAT AROUND

"Spoilers" Opened This Week at Roosevelt—"Main Street" and "The Shock" Didn't Do Much—Mary Miles Minter's Newspaper Publicity Did Not Help

FILM TRADE ABOUT EVEN IN FRISCO LAST WEEK

\$14,000 Popular Figure for High Gross—"Penrod and Sam" Talked About

San Francisco, July 3.

Estimates for last week in the local picture theatres:

California—"Only 38" (Paramount). (Seats 2,700; scale, 55-90.) Opened big, with indications that California patrons would respond liberally throughout week. This is farewell week for Waring's Pennsylvanians, the musical troupe that has been well liked. \$14,500.

Granada—"Bavu" described as a mystery screen drama. (Seats 2,840; scale, 55-90.) It has several notable in cast. Six Brown Brothers, saxophonists, real attraction in this theatre. Big favorites. About \$14,000.

Imperial—"Robin Hood" (United Artists). (Seats 1,400; scale, 55-75.) Return of this big special at popular prices. Shown here last several months ago at Curran at \$1.50 top. \$10,000.

Warfield—"Penrod and Sam" (screen version of Booth Tarkington stories). (Seats 2,800; scale, 55-75.) Town talked about this film. One of the best bets of the week. \$14,000.

Tivoli—"The Woman in Chains" (Seats 1,800; scale, 40-75.) Jean Acker is heavily featured as Mrs. Rodolph Valentino. Women gave the picture heavy patronage because of the "Sheik's" ex-spouse. \$6,000.

Portola—"The Midnight Patrol" (Seats 1,100; scale, 50-75.) Ordinary feature and business below normal. \$3,000.

Strand—"The Last Hour" (Seats 1,700; scale, 60-75.) Milton Sills heavily billed. Sills big favorite in San Francisco. \$11,300.

OPERETTA DREW

"Waltz Dream" Aided Compeon Film in Baltimore

Baltimore, July 3.

Business was fair last week, better weather aiding in many places, and at the Century theatre a prolonged condensation of Strauss' "The Waltz Dream" seemed to materially aid business. At the Rivoli Jackie Coogan in "Daddy" drew big crowds, while the other downtown houses got along fairly well.

The New held "The Heart Raider," with Agnes Ayres, and did fairly, although it received adverse notices, while "Truxton King" was at the Parkway, and the verdict of the critics on this was that it was merely another movie.

The weather was cooler last week, and as a consequence business picked up a bit, although a good many regular patrons have already begun to leave the town on their summer vacations and more are going all the time.

The Duffy-Mackenzie light opera organization, playing condensed comic operas at the Century for the past nine weeks, closed Saturday. Their work drew much laudatory comment from the local press.

The Duffy group will be succeeded by the Century Opera Co., an aggregation of local opera students, many of them members of the Baltimore Opera Society. It will present the third act of "Aida" as the opening at the Century.

Estimates for last week:

Century—Capacity, 3,500. Scale, 25-50-75. With Betty Compton in "The Girl with Four Faces" Century touched about \$13,000. "The Waltz Dream" helped draw, and at the regular performances standing room was at premium.

Rivoli—Capacity, 2,000. Scale, 25-50-75. "Daddy" turned in excellent week. Closes this week for month on account of intense heat during July.

New—Capacity, 1,800. Scale, 25-50. "The Heart Raider," generally panned by the critics, did \$6,000, only moderate. House will continue through the summer with prospects for fair business located in heart of shopping district.

Parkway—Capacity, 1,200. Scale, 25-44. "Truxton King" didn't break many records; \$3,000; good enough for hot weather.

Chicago, July 3.

Dorothy Dalton in "The Law of the Lawless" was the chief point of interest in picture circles in Chicago last week. The Chicago theatre depended upon a double bill to satisfy its conscience in which Frank Keenan in "Scars of Jealousy" and Buster Keaton in "Day Dreams" were heraled.

"The Law of the Lawless" is a good program picture and McKivick's patrons liked it. Williamson's "Wonders of the Sea" were an extra film feature and there were presentations. The show was satisfactory, but seats were available at most times during the week.

The Chicago had a good crowd Wednesday night, but nothing like its usual business during the week. Plavot and Natalie took the characters of Mephisto and Marguerite in "Faust Fantasies," which proved an interesting presentation, with dance features, exceptionally good.

"Main Street" had its final week at the Roosevelt. There were many seats vacant Saturday night. It is almost impossible to convey the many efforts of Carol Kennicott to remake "Main Street" her liking without making a film tiresome. In avoiding this the makers have failed to convey just the idea that Sinclair Lewis brings out in his book.

"Safety Last" continued at Orchestra hall with special effort directed to interesting the children in it. "The Covered Wagon" continued at the Woods, with continued emphasis that it will not be seen at outlying houses this year. The Randolph had Lon Chaney in "The Shock," only ordinary. The Orpheum had "Enemies of Women," which caused the Hearst papers to enthuse. "The Pantheon" had Mary Miles Minter in "The Trail of the Lonesome Pine," but the newspaper stories about her did not awaken any special interest in seeing the film.

Estimates for last week: **Chicago**—"Scars of Jealousy" and Buster Keaton in "Day Dreams" (First National). (Seats 4,200, 55.) \$10,000 better than week before, about \$22,000.

McVicker's—Dorothy Dalton in "The Law of the Lawless" (Paramount). (Seats 2,500, 55.) In neighborhood of \$24,000.

Roosevelt—Florence Vidor and Monte Blue in "Main Street" (Warner Bros.). (Seats 1,275, 55.) Last week of run fell to \$9,000.

Woods—"The Covered Wagon" (Paramount). (Seats 1,150, \$1.65.) About \$7,500.

Randolph—Lon Chaney in "The Shock" (Universal). (Seats 600, 50.) About \$5,000.

Orchestra Hall—"Safety Last" (Pathe). (Seats 1,400, 55.) Over \$12,000.

The most important event of the current week is the opening of the regenade "Spoilers" at the Roosevelt. The Chicago has Douglas MacLean in "A Man of Action" and Ben Turpin in "Home-Made Movies." McVicker's has "Children of Jazz" with presentation features, including the Andrieff Trio, which recently opened the bill at the Palace. The Randolph has Ben Turpin in "Where's My Wandering Boy This Evening?" and "Black Shadows." A double bill, which opened Sunday and got a day's start of other theatres, Harold Lloyd continues at Orchestra Hall, and "The Covered Wagon" at Woods. Nell Shipman in "The Grub State" is at the State-Lake, while the Rialto has "Are You Guilty?" in connection with vaudeville.

OVER \$3,000 IN N. O.

Business Up When Strand Got \$3,800 Last Week

New Orleans, July 3.

Business picked up some in the picture places last week. The grosses advanced some, which was balm to the managers. A happier selection of film media may have been the reason, although cooler weather was on hand to aid and abet. The receipts:

Strand (Seating capacity, 2,200; prices, 28, 55, 83). "Glimpses of the Moon." Started splendidly, but fell away toward the latter part. Did \$3,832.

Liberty (Capacity 1,800; prices, 23, 55). "What a Wife Learned." Ran in opposite fashion to "Glimpses of the Moon." Opened light but picked up right along, doing \$2,960 on week.

Tudor (Capacity, 800; price, 28). Mixed policy brought only fair results. Week showed gross of \$1,320.

COOL WEEK-END IN PHILLY SENT FILM HOUSE GOOD TRADE

"Within the Law" Got \$23,000 at Stanley—"Vanity Fair," With Dire Predictions, Held Up for Good Week and Fooled Town

Philadelphia, July 3.

It looked as if last week would equal or even beat the preceding six days in the matter of hot weather and low film grosses until Thursday, when some of the first real cool weather of the last two months arrived and business began to pick up all along the line.

Most of the downtown houses shared in the pick-up, the Stanley having a particularly successful week. "Within the Law" was the feature, and even on the hot days the demand was surprisingly big.

"Enemies of Women" also picked up definitely in business, again encouraging the Stanley company to the belief that the Stanton can be kept open all summer. If "The Spoilers," which opened this week, does any kind of business in its fortnight's run there is little doubt that the Stanton will be kept open throughout the summer, especially in view of the fact that the Aldine, another of the Big Four (downtown) film houses, was closed several weeks ago, due to bad business.

The Kariton had a fair enough week with "Vanity Fair," considering that many prophesied a hopeless flop. It was not that, and by the time the cooler weather came along business began to pick up quite rapidly. Another drawing card, as far as this city is concerned, was the fact that both Mabel Ballin, in the lead, and Eleanor Boardman as Amelia, used to live here and are well known. For this reason alone "Vanity Fair" fooled the pessimists and turned in a better gross than any other house had had in some time.

The Arcadia had a fairly good week with Alfred Lunt's "Backbone," though the notices were not enthusiastic. The Palace had an excellent week with "The Bright Shawl," which has gained some fine word-of-mouth advertising here. The Victoria also had an excellent week with Tom Mix in "Romance Land." Mix pictures are probably the best drawing cards this week. Market street house has "The Capitol" also had quite a successful week with a second run of Mabel Normand's "Suzanna."

This week's features opened well, although the hot weather appeared back in town Monday night. "The Isle of Lost Ships" was the Stanley feature, and it received some stunningly enthusiastic notices.

The Stanton had an encouraging start with "The Spoilers." Two weeks is its length of stay.

An interesting experiment is the booking of Mary Pickford's "Daddy Long-Legs," at the Kariton. This is not the first time this house has had a booking of this kind. A year ago it ran the six revivals released by Lasky two days each, with considerable success. "You Can't Fool Your Wife" is the Palace feature, with "Soul of the Beast" at the Arcadia and "Masters of Men" at the Victoria. In all there were five new pictures Monday, the largest number in several weeks.

The Stanley will have "Daddy" next week and the Kariton will have "The Abysmal Brute," while the Stanton will have the second week of "The Spoilers." "Only 38," at the Stanley, and "Has the World Gone Mad?" at the Kariton, are bookings for the 16th.

Estimates for last week: Stanley—"Within the Law" (First National). Did fine business, about \$23,000. "Isle of Lost Ships" this week and third First National feature in succession. "Daddy" next week. (Capacity, 4,000; 50-75.)

Stanton—"Enemies of Women" (Cosmopolitan). Third and last week, this big special held pretty steady. Gross about \$10,000, neat gain. "The Spoilers" this week and next, and house may stay open all summer. (Capacity, 1,700; 50-75.)

Kariton—"Vanity Fair" (Goldwyn). Fooled by some as flop, this Ballin feature held up pretty well, considering weather, and at end of week spurred, bringing gross to about \$4,000. (Capacity 1,100; 50.)

Arcadia—"Backbone" (Goldwyn). First Lunt picture fairly successful here. Tiny house did about \$2,200.

JOHNNY HINES AND WARNERS

The Warner Bros. have signed a contract with Johnny Hines to star in their productions.

Hines has just completed "Little Johnnie Jones" for them, he having been secured through a special arrangement with C. C. Burr.

On the completion of the picture it was possible for the Warners to conclude an arrangement with the star whereby he will appear for them solely for an indefinite period.

'SOULS FOR SALE' REPEAT AT 10C. IN K. C. HOUSE

**Hot Weather Scale—"Bright Shawl" at Newman
Did \$11,000**

Kansas City, July 3.

Heavy publicity, coupled with a favorable weather break, won out last week for the silent drama managers, although the first two days indicated the week would be a bloomer. Sunday and Monday the mercury stood far up and the houses had their cooling systems running full blast, but the customers were suspicious and refused to be enticed in. Then came a cool wave with the temperature down close to 60 and business picked up, although there was some loss Saturday afternoon, caused by a heavy rain accompanied by a terrific hail storm.

The Newman interests divided their energy between the big Newman house with "The Bright Shawl," and "Enemies of Women" at the Royal. For the latter entertainment the regular house prices of 35-50 were lifted to 50-75, although no intention of the change was made in the advance advertising.

Several of the drop-in shows along Twelfth street are continuing their play for business by offering big names and pictures at small prices of admission and seem to be satisfied with the results. An illustration of this was shown last week, when the Regent featured "Souls for Sale" for a dime, it being the first showing after the Liberty's first run a few weeks ago. Commencing today the same feature goes to one of the Harding's suburban theatres, the Linwood, where the scale is 25 cents.

Estimates for last week: Newman—"The Bright Shawl" (First National). (Seats 1,950, 50-75). Richard Barthelmess and Dorothy Gish. An atmospheric picture added color. Several news and comedy reels and singing team rounded out the usual Newman classy bill. Close to \$11,000.

Royal—"Enemies of Women" (Cosmopolitan). (Capacity 890, 50-75). Business built up strongly toward end of week. Neighborhood of \$9,000.

Twelfth Street—"The Hero" and a Sennett comedy, "Bow Wow." (Seats 1,100, 30). First week for house under new management, it having been turned out of the Newman fold and the lack of publicity was extremely noticeable. House depends almost entirely upon drop-in trade and that has not been so good for some time. Gross around \$1,500.

Liberty—"Trifling With Honor." (Capacity 1,000, 35-50). Fritz Ridgway and Rockcliffe Fellows. Lovers of baseball should "eat this one up," for scenes of the National game predominate, although there is an interesting love story running through. Close to \$5,000.

Opposition pictures at the vaudeville houses were: "Bavu," Pantages; "Success," Main Street, and "The Right Way," Globe.

DEFENDS HOLLYWOOD

Leah Baird Personally Appearing with "Destroying Angel"

Providence, July 3.

"The Destroying Angel," a picture of Louis Joseph Vance's story, with Leah Baird, its star, appearing in person, had its world premiere at Victory yesterday. Supporting stars in the cast are Ford Sterling, Mitchell Lewis and Noah Berry.

Miss Baird gave a talk chiefly concerning Hollywood and its manner of living and asked that public opinion be not too hasty in judging movie personnel. She pointed out that divorces in Hollywood were fewer than in New York, and standards of living were higher in the movie colony than in many modern cities.

The photoplay deals with an actress of prominence who is kidnapped by a gang of thugs. An exciting watercraft chase occurs with the climax in the waters off the southern part of Rhode Island, where a number of important scenes were filmed.

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"IMPRESSIONS VIENNOISE"

Songs and Dances
9 Mins.; Full Stage
Rivoli, New York

New York, July 2.

Hugo Riesenfeld is presenting this as the prolog to the showing of "Merry-Go-Round" at the Rivoli. Because of the length of the feature, which runs 91 minutes, the prolog and a comedy are all else presented on the bill.

"Impressions Viennoise" is a real delight in the manner presented. The scene is an outside beer garden, with its small orchestra of four pieces—two violins, a cello and an accordion. In addition there are some 10 people.

At the opening Alexia Adamov displays a remarkable tenor voice of sweetness and clarity in a solo that scored so highly the proceedings were interrupted with hearty applause. This is followed by a light dance scene, with Gretchen Villa, Florence Davidson, Lottie Fields and Paul Oscar as the principals. It is the old-fashioned waltz played with a true Viennese lilt that was delightful.

In atmospheric touches the scene is all that could be asked for, even to the wandering organ grinder with his monk.

Fred.

BURT EARLE'S CALIFORNIA GIRLS' ORCHESTRA (9) Orchestral Divertissement 15 Mins.; Full Stage Strand, New Orleans

Formerly in vaudeville, Burt Earle is now heading his own orchestra in the pretentious picture theatres. In his present arrangement he is assisted by nine girls.

"Dearest," with a crooning trend as discussed, is the initial selection. Follows, excerpts from "The Fortune Teller," given a novel twist. Next there is a Paul Whiteman arrangement presented with a zest that lifts the tempo perceptibly.

Earle here enters with the same talking banjo bit that was his piece de resistance in the vaudevilles, whanging them almost at will, and cementing his score. The girls step on the accelerator again with a saxophonic rendering of "Carolina in the Morning." The finish, a medley of Southern airs, brought a maelstrom of applause, the mob pounding their palms for about two minutes after the weekly began to unwind.

The Burt Earle opus is a sure offering, with its dapper girls fittingly garbed and Earle always in the offing to smooth over the minutest sag as it appears. And Earle has adopted a movie mustache by way of adding color.

His orchestra is drawing the largest crowds noted at the Strand in months and is an attraction of parts indubitably.

Samuel.

PIERRE and PAGIE

Dancing
12 Mins.; Two and Three (Special)
Delmonte, St. Louis

St. Louis, July 3.

A very pretty, well-formed girl and a male partner, who both can dance. The act was built to meet requirements of large film houses wanting original presentations, and according to reception received and manner in which it was put over, Pierre and Pagine have not built in vain. The pair look sure-fire for this sort of entertainment with vaudeville not entirely out of the question.

They open with a modern musical-comedy waltz after which the orchestra fills in with interlude; there is a change of lights and atmosphere and orchestra leads into a fortissimo salome finish, paving the way for the "Dance of India" a solo by Pagine in abbreviated costume. In this number Pagine displayed fascinating powers. Another change of lights and atmosphere for a Chinatown-alley giving an opportunity to Pierre to solo "The Burglar Dance" in which he displayed his talent as a clever pantomimic dancer. They close with a Spanish number somewhat different than the usual Spanish hokum.

They work fast, do not stall for applause and display excellent showmanship in presenting their pleasing offering.

Ross.

"MUSICAL VARIATIONS"

Four Divisions
13 Mins.; Full Stage
Strand, New York

New York, July 2.

The "camera iris" effect first shown hereabouts in "Trene" is being employed this week for the introduction of the four different divisions of the "Musical Variations" that are serving as the presentation prologue to "Wandering Daughters."

The program holds the following four selections:

- (a) "The World Is Waiting for the Sunrise".....Seitz Judson House, tenor
- (b) "Gypsy Dance".....Brahms Millie. Klementowicz and M. Bourmann
- (c) "Guitarre".....Moszkowski Madeleine MacGuigan, violinist
- (d) "Naila" (from "Sylvia").....Delibes Miles. Klementowicz, Bawn, Bowne, Larina and Beamer

With the opening of the iris for the first time the tenor steps down from a slight platform and offers a solo that was mediocre in quality. The second number, a Hungarian Gypsy Dance, with the opening of the shutter showed that the backing had been changed, a like change was made for the third number, a violin solo, and finally for the fourth, when, unfortunately, the effect jammed and refused to open further than one-half of the stage until after repeated efforts on the part of the crew.

On the whole, the presentation was not in keeping with some of those that the Strand has offered in the past few weeks. It lacked snap and pep for the most part and the premier danseuse of the quintet of young ladies that appeared in the final number was decidedly amateurish in her efforts.

Fred.

"AIDA"

Third Act
Century, Baltimore

Done by a group of local students, members of the classes at the Peabody Conservatory of Music. This third act of "Aida" now being put on at the Century theatre as an added attraction to the movie, "The Nth Commandment," stands out as an example of what is not suitable for a movie house.

The management deserves commendation for attempting and actually putting on an acceptable and in many places a praiseworthy grand opera act, but the question arises why the third act of "Aida" when the catchy music—and that is what the movie patrons actually want—lies in the first and second acts. For in those acts and the tinkling "Grand March" and the "Celeste Aida." If grand opera at all, it would seem that "Traviata," "Carmen," "La Boheme," "Madame Butterfly," or even the last act of "Il Trovatore" would offer genuine possibilities, whereas this episode of "Aida" is nearly a genuine dud as far as the movie audiences are concerned. It is a comedown from the "Waltz Dream" of last week, and if they are to be continued it would seem that a more thoroughly competent company be assembled and better scenes selected.

In this version, Irma Payne sings a conventional Aida. Amneris is in the hands of Margaret Keever and in fairly competent hands at that, while Rhadames, the role that Caruso used to goal 'em with, is sung by John L. Wilbourne and sung only half well. The orchestra, however, under the direction of Frank Rehnen, interprets the score excellently and lends excellent support to the work.

Slisk.

"AIDA" (2d Act) Lya Van Gelder and Bessie Kaplan 10 Mins.; Full Stage (Special Set) McVicker's, Chicago

Chicago, July 3.

The second act scene from "Aida" requires but two women, with a man's voice heard for a moment off stage at one time.

The story, told by means of slides, makes the offering understandable to those who are not opera regulars, but not particularly effective. The scene, a room in a castle, was quite elaborate. The singing of Misses Van Gelder and Bessie Kaplan is pleasing.

Russian Native Songs
20 Mins.; Full Stage (Two Special Drops)
Rivoli, New York.

New York, June 30.

A cycle of Russian folk songs that might have been lifted bodily out of the "Chauve Souris," all backed up by bizarre and picturesque settings from the same model. The "atmosphere presentation" for "Peter the Great" is divided into three sections.

The curtain rises to disclose a woman in high headdress and veil seated on a high backed throne. She sings one of those curious Russian numbers in a fine soprano. There is a shift to a new scene of a futuristic landscape in the distorted Russian style and a "Volga Boat Song" by sixteen in native costume. The drop is changed for another number by the same men, with a spirited dance for the finish executed as a solo by Eugenia Repelskaya in feminized Cossack costume.

There intervenes a travel subject of one reel by Urban giving scenic views of the old Russia under the Czarist regime and for the finale another song interlude by the Rivoli ensemble again in native dress.

The settings by the Eastman studios and the unusual musical program give a touch of novelty and provide appropriate color and atmosphere for the film feature.

Rush.

FREDERICK BAER

Baritone
3 Mins.; One
Rialto, New York

New York, June 30.

Possessing a most excellent baritone voice of range and quality this artist scored highly with about one-third of an audience at the Rialto Tuesday night. He offered by one number, Del Riego's "Homings," but presented it so effectively that the audience would have been pleased with an encore.

Fred.

DILLON GIVES NOTICE

Two Weeks to Musicians in Two Houses

Ithaca, N. Y., July 3.

Faced with a demand for a wage increase, effective Aug. 1, the Ithaca Theatre Co., operating the Crescent and Strand, Ithaca, have served a two weeks' dismissal notice upon musicians playing in the orchestras of the two houses. William A. Dillon, vice-president of the Motion Picture Theatre Owners of New York state, is president of the theatre company and actively in charge of the two houses.

The present scale is \$34 in vaudeville houses and \$25 in picture theatres. The proposed contract called for \$42 in the former and \$36 in the latter.

Dillon declared that to grant the demands would mean an added expenditure of \$12,000 per year, and would necessitate increased prices at the box office.

ONE SUIT AGAINST WILLIAMS

Variety of June 14 erroneously reported there were several suits pending in New York courts against J. D. Williams.

There is but one suit as far as can be ascertained. In that action Williams is named as a co-defendant with Watterson Rothacker of Chicago. The defendants in the action were served on Oct. 11, 1922.

On his arrival here during the past week Harold Lloyd, who, prior to leaving Los Angeles, severed his connection with Hal Roach, stated he did not contemplate any sort of alliance with Williams for the distribution of any productions that he had in mind for the near future.

Lloyd is to be entertained at an informal luncheon at the Ritz Friday at which he and the newspapermen are to be the guests of the Pathe organization.

ATLANTIC CITY CONVENTION

The annual convention of the M. P. T. C. A. of Eastern Pennsylvania, Southern New Jersey and Delaware, will be held at Atlantic City, Aug. 6-8. President J. H. Schad, of Reading, Pa., will preside. The session is to be an important one with matters pertaining to state and national legislation to be brought up.

Another M. P. T. C. A. convention is to be the outing of the Motion Picture Theatre Owners of Rochester, N. Y., which city is represented 100 per cent. in the State and National organization, which is to take place at Irondequoit Bay on July 17. The executives of the various sectional organizations in the state as well as some of the National officers are to attend.

MERRY-GO-ROUND

Universal Super-Jewel, directed by Rupert Julian, presented by Carl Laemmle, at the Rivoli, New York, week July 3. Authorship not credited. Running time, 91 minutes. Count Franz Maximilian von Hohenegg, Mary Philbin Sylvester Urban, George Hackathorne, Dartholomew Gruber, George Hackathorne, Shani Huber, George Seligmann, Mariana Huber, Daisy Fuller, Mrs. Aurora Rosseller, Lillian Sylvester, Minister of War (Girola's father), Spotilawood Alken, Komtesse Gisella von Steinbruck, Dorothy Wallace, Napomuck Navritail, Al Edmundson, Reidi (Baron von Leigstail), Capt. Albert Conti, Nicki (Baron von Nubenmuth), Charles L. King, Eked (Prince Eitel Hogomut), Fenwick Oliver, Gisella's groom, Sidney Iracey, Emperor Franz Joseph, Anton Vaverka, Madame Elvira, Maude George, Mrs. Aurora Rosseller, Helen Sherman, Marie.

Universal is releasing this Super-Jewel directly to the picture houses without giving it one of those forced premiere runs in a legitimate theatre. It is wise showmanship by Universal in so far as this picture is concerned. It isn't a picture that could stand for the road showing in legitimate houses in these days, and the exhibiting world at large knows the forced runs in legitimate Broadway theatres are only for the purpose of tilting the rental price, and in increased rental the exhibitor has to stand for what the producers lose in one of those engagements.

But if "Merry-Go-Round" is not a road show picture, it certainly is a whale of a picture for the film theatres. That Universal got into the Rivoli with it speaks somewhat for the production. It is real screen entertainment.

Incidentally, it is more than that. It is a star maker for in Mary Philbin Universal has uncovered a real camera find through her work in this production. It has added tremendously also to the histrionic

laurels of George Seligman, George Hackathorne, Dorothy Wallace, Norman Kerry and Cesare Gravina. This quintet, together with Miss Philbin, dominate the story, and their performances are largely responsible for the gripping interest that the picture contains.

Although not credited with having anything to do with this picture, it is known the production was started for Universal by Rich von Stroheim. Recently a Universal executive stated that while it was true von Stroheim had started the picture so little remained of what he had done that it wasn't noticeable. In observing the picture as screened there are the unmistakable signs of the von Stroheim handiwork present in a host of scenes.

"Merry-Go-Round" is a simple story of a love affair between an aristocrat and a peasant girl, well told amid a setting of Vienna's Coney Island (the Prater), the palace of the Emperor Franz Joseph, the war, and finally back to the Prater again.

Symbolic in a measure is the title, for the "merry-go-round" of life proceeds no matter come what may. That is the story.

In Vienna, prior to the fateful days of 1914, lives Count Franz Maximilian von Hohenegg (Norman Kerry), a captain of the Royal Guards and attached to the emperor's suite. Like all of the young men of the court, he is a free and easy living chap, with an eye for a lass and a taste for a glass. His emperor has decreed the young count shall marry the Komtesse Gisella, daughter of the minister of war. She frankly tells her father she desires the young count as he appeals to her physically.

In planting the character of Gisella, the direction shows her in one of the earlier scenes returning from her morning ride, and on entering the stables draws a groom into a dark corner, letting her af-

fections have full reign, but strikes him with her riding crop when he would likewise express his roused passion. Gisella was a great little girl at that, for immediately thereafter she returned to her own chambers and, lighting a big black cigarette, thumped her foot on a couch and telephoned to her fiancé.

At the same time on the Prater, there is the brutal Shani Huber, who owns the big merry-go-round and likewise the Punch and Judy show. The little organ grinder for the merry-go-round is Agnes Urban (Mary Philbin) whose father is the manipulator of the puppets in the little show. The next concession is owned by Mrs. Aurora Rosseller (Lillian Sylvester) who has Bartholomew Gruber, a hunchback (George Hackathorne) on the front, spilling for her. Among her principal attractions of the ballyhoo is a huge monkey.

These characters enact a little tragedy all their own up to the time the Count enters the life of the little organ grinder. The brutal Shani has a lustful desire for the girl and the little hunchback loves her. Shani attacks the youngster at one time in front of the monkey's cage with the animal showing he resented the blows rained on his friend. But the count visits the playground with two women and a couple of male companions in civilian clothes, makes love to the little organ grinder and poses to her as a necktie salesman.

With him it is seemingly passing fancy; with the girl it is an epoch in her life. Then later comes the chance meeting between the Count and the girl, on the day after her father has been arrested for attacking his employer, because the latter was trying to assault his daughter. It is the Count's influence that gets the father released and he and the girl start working for the concession next door.

The advent of Urban as a clown at the concession adjoining Shani's attracts all his juvenile trade. He becomes revenged by dropping a huge flower pot on the old clown's head, but the same night is repaid for his action when the clown escapes his cage and strangles the brute in his room while he sleeps. While the old clown is in the hospital nursed by his daughter, the Emperor pays a visit to the institution. It is here the girl realizes her necktie salesman is of the nobility. Prior to this she in her belief of his pretensions of affections has given her happiness into his hands. When the Komtesse Gisella claims him as her husband it breaks the girl's heart.

Then the beginning of the war. This portion is admirably handled with the conflict held entirely secondary to the story itself, while it would have been all too easy to have let it overshadow the real interest. There are a few shots of feet marching on and on; a few scenes of a shattered army returning in defeat, a story all too plain and complete to need anything more than the brief flashes of the principals who are involved in it.

The Count reported dead, little Agnes consents to wed the hunchback in the spring. Their ceremony is set for the opening day of the season at the Prater, when the Count looms on the scene again. He is a widower and with the monarchy wiped out no longer of the nobility; free to wed as he will. But the girl refuses although her heart would have him; her promise to the hunchback is first in her mind. In the end, however, the two are in a close up embrace for the hunchback has sent her to the man she loves.

It is a tense tale of conflicting emotions that will hold any audience. In producing it Universal spent money rather lavishly. Detail is outstanding and direction carries the story along without a hitch or a break.

To the artists must go a full share, especially to Miss Philbin, for that little girl proves herself a wonder of dramatic ability and a remarkable actress. Mr. Kerry as the Count is a true picture of the square-head nobility of Central Europe. To Dorothy Wallace as Gisella also a full measure for what she has to do she does well.

In "Merry-Go-Round" the exhibitor will find a picture that his audiences will not only enjoy but praise, providing he goes out and really makes them believe the picture is as big as it is. Fred.

SCHULBERG'S SCHEDULE

The director schedule which has been worked out for the 15 Preferred pictures for the coming season by B. P. Schulberg gives Tom Forman the edge with six pictures to handle; Louis Gasnier will direct five, and Victor Schertzinger will wield the megaphone over four.

The schedule reads as follows: Tom Forman, "The Broken Wing," "The Virginian," "White Man," "April Showers," "The Triflers" and "My Ladies' Lips"; Louis Gasnier, "Mothers-in-Law," "Maytime," "Poisoned Paradise," "The Breath of Scandal" and "When a Woman Reaches Forty"; Victor Schertzinger, "The Boomerang," "The Mansion of Aching Hearts," "The First Year" and "Taint Perfume."

The Grand, Jonesboro, Ark., has closed.

HUMAN WRECKAGE

F. B. O. (Film Booking Office) presents Mrs. Wallace Reid (Dorothy Davenport) in "Human Wreckage" at Lyric, New York, opening June 27 as special in light house at advanced scale for run, playing two shows daily. Story by Gardner Sullivan. Name of technical staff concerned not on program but flashed on slides.

Ethel MacFarland.....Mrs. Wallace Reid
Alan MacFarland.....James Klerk
Mary Finnegan.....Bea Love
Jimmy Brown.....George Hackathorne
Mrs. Brown.....Claire McDowell
Dr. Hillman.....Robert McKim
Mrs. Finnegan.....Victory Bateman
Steve Stone.....Harry Northrup
Dr. Blake.....Eric Mayne
Harris.....Otto Hoffman
Dunn.....Philip Steeman
The Baby.....George Clark
Ginger Smith.....Lucille Ricksen

"Human Wreckage" is strictly a commercially-made drug expose film. Like many others preceding it, there is no merit in any part from story to acting. Its drawing powers will depend upon Mrs. Wallace Reid billing and the drug notoriety of late in the dailies. That should compel a draw at the box office, as the sad ending of Wally Reid and the reams devoted to the evils of narcotics should have left a curiously inclined public in all towns and cities who may want to see the widow of Wally Reid if not particularly desirous of knowing more about drugs.

As an educator for the purpose of suppressing the drug habit, "Human Wreckage" isn't. It is more of an enlightener. The young can see here things they should not know, for it's naturally a morbid film, since its subject is entirely sordid.

In its propensity to expound the effects, there appears to be an error. Morphine is utilized by a lawyer as a stimulator for a deadened mind. Morphine deadens instead of exhilarating; cocaine is supposed to be the stimulator. That, however, is no great import, since drugs seize as their prey only those who likely would be seized by something else if drugs didn't get them. The morbidity of the film is heightened through a majority of its locales placed among the lower classes.

There is little new in the picture, excepting the trend of the story, that has not been exhibited in other film exposes of the past two decades. None did any material good, since the drug habit is not screen warfare work, as it goes directly to the non-users probably much more so than the users.

The best impression left by "Human Wreckage" is that of a ghost-like hyena stalking through every scene where drugs come in to wreak their worst. This was frequent. A title said the hyena is the ugliest of animals, inferring the drug habit is the ugliest of the diseases. There is another disease in these United States that has spread far more rapidly, that is much more deadly and dangerous and under less control than the dope habit, since the war ceased. The government and pictures could better concentrate upon the isolation and suppression of that vicious but slow killer which attacks both sexes than for picture makers to splurge for commercialism upon drug films that at the most only inform the unknowing.

"Human Wreckage" as a picture is a self-player, as all drug pictures have been; it's perfunctory and futile, written no better nor worse than the others, and hardly could have been written in any other way.

played about the same and with the same result—nothing.

No reference is made in the picture or in the pre-announcements by Mrs. Reid to her husband, his fate or the cause.

The picture at the Lyric is given in the usual picture show style, some short reels running ahead of the feature, that takes up but little over an hour and that caused through heavy padding, which drags the picture badly. Sims.

THE CHASE IVAN THE GREAT

The Capitol, New York, a Goldwyn-booked house, featured the two above named pictures this week in lieu of a regular running release. Both of the pictures are of short length, with "The Chase" the longer, and both should properly be classed as travelogs.

Last week the Capitol played a return of "Passion," with Negri, without gratifying results. It may have been the heat gamble and the Fourth for this week which induced Rothapel to take no chance on his current program for expense.

The entire Capitol bill this week could be looked over by those who believe a cut-up show of short films and turns might be the solution instead of the extra drawing card (if there is an extra drawing card anywhere for a picture house outside of pictures). The bill of 10 numbers is not overinviting, particularly as there is no special life to the named specials. "Ivan the Great" seems to be a cutdown travelog of the Far North (Alaska), with too much attention given to the bear species of that country. The bears look like grizzlies. There was too much titling and too little action, with as much more footage wasted in a "love scene" of possibly a rooster or moose, perhaps musk-ox or maybe antelope, whatever they were, with the feminine end of the triangle. It was exactly what the caption mentioned—a "love scene," not worth the celluloid given to it, as the three animals in a single flash would have sufficed. New Yorkers are not that sentimental. Harold McCracken's Alaskan adventure picture is a sub-title for it.

"The Chase" is of skiing, presented by Jacob Fabian, and announced as the first American showing. "Europe's most amazing cinema novelty; a tale of Alpine thrills," says the program. The program says too much. Five minutes of this film would have been enough. The remainder of the 25 or 30 minutes is a succession of skiing repetition. Very pretty, graceful and attractive is this skiing over the untracked vastnesses of snow, but twice would have been as good as 50. The skis kept right on, making their plunges, walking, skidding, sliding or jumping. A story linked the picture, but there's nothing in the story other than the excuse to pad it out. Not big enough to stand by itself or as one-half of any bill.

Another of the short reels was "The Cuckoo's Secret," a Bray nature, and scientifically excellent, no doubt. It is the first screen record of a cuckoo's life, after her program, and as far as the screen is concerned a secret there, too.

A couple of other bits were diversifications, nicely enough staged, but not enlivening. Sims.

The Hit of the Year!

Read what the critics say of picture which made a smashing success at the big New York Strand!

Don't Miss It, It's Great!

In our throat rose many a gulp. Into our eyes sprang tears, tears of laughter, tears of sympathy and understanding. Don't miss this picture. It's great!—Daily News.

Marvelously Satisfactory—

"Penrod and Sam," which is at the Strand this week, is the first real production of Booth Tarkington's stories which has ever been made on the screen. Consequently it is a marvelously satisfactory picture."—N. Y. Herald.

A Picture for Everybody—

"Penrod and Sam" is a picture which everyone will enjoy. The man or woman who views a picture and doesn't get at least one good laugh never was young, or worse, has forgotten all about youth."—The Evening Mail.

Very Much Worth While—

"A very much worth-while picture. An excellent assortment of juvenile performers to do full justice to characters created for them by Booth Tarkington. It is full of ebullient, riotous youth, mischief and humor, and little eye-moistening bits."—N. Y. Telegraph.

Wants More Like It—

"The picturegoer, after seeing 'Penrod and Sam' at the Strand, is more than inclined to believe that there should be a law compelling producers to turn out more like this."—N. Y. Evening Journal.

A Distinct Pleasure—

"It is a distinct pleasure to view a production in which nothing has been played up with too much zeal, which so often tends to destroy the value of the whole idea. Here you have a simple story of boys with natural characteristics which makes one laugh and cry."—New York Times.

A Perfect Picture—

"As perfect a picture of childish fendishness as one could find. Followed by a story absolutely. It really is remarkably well done."—N. Y. Tribune.

Real Summery Entertainment—

"One cannot help roaring during the unwinding of 'Penrod and Sam,' at the Strand this week. If you wish to forget the heat just go to the Strand and live through the lives of the wonderful screen characters. It's real summery entertainment."—Evening World.

Wholesome Entertainment—

"Penrod and Sam" is the sort of thing to which one can—and ought to—bring the whole neighborhood. It is a moving example of what is meant by that elusive phrase, wholesome entertainment."—American.

What's Higher Praise, Indeed?

"This is an entertaining a photoplay as one could find throughout the length and breadth of Broadway. We recommend the picture as a good way to spend a hot afternoon or evening. What's higher praise than this, at present?"—N. Y. Sun and Globe.

J. K. McDONALD presents

'PENROD and SAM'S Booth Tarkington's Sequel to "Penrod"

Scenario by Hope Loring and Lewis Lighton

A First
National
Picture



Directed by
William
Beaudine

A REAL INNOVATION!

This announcement appeared as a news item in the daily papers last week.

That it was welcome was proven by the crowds who stormed the Rivoli doors on Sunday.

(Our apologies to those who could not get seats)

ROUNDS of
APPLAUSE
from
PUBLIC
and
PRESS

proved the quality of this super production now showing at regular prices

Universal Super-Jewel

Produced by
CARL LAEMMLE

Directed by
RUPERT JULIAN

FOR the first time in film history a special or super production was given its initial presentation in a motion picture theatre.

Heretofore such important openings have taken place in Broadway legitimate theatres—at regular Broadway theatre prices.

Determined that lovers of fine pictures should be given an unusual opportunity, regardless of this custom, CARL LAEMMLE, president of Universal Pictures Corporation, and Hugo Riesenfeld arranged for the world's premiere of the much-talked-about picture—



AT THE
RIVOLI-NOW
SPECIAL PRESENTATION
RIVOLI CONCERT ORCHESTRA

WANDERING DAUGHTERS

James Young production presented by Dan E. Barker. Adapted from the story by Dana Burnett. Directed by James Young. Released by First National. Shown at the Strand, New York, week July 1. Running time 60 minutes.

Bonnie Bowden.....Marguerite de la Motte
Will Bowden, her father.....William V. Mong
Annie Bowden, her mother.....Mabel Van Buren
Geraldine Horton.....Marjorie Daw
John Horton.....Pat O'Malley
John Hargrave.....Allen Forrest
Austin Trull.....Allen Forrest
Servant in the Bowden home.....Alice Howell

A decidedly slow moving, badly produced, poorly edited and but fairly directed production that is far from being up to the standard to merit a pre-release showing at any of the bigger Broadway houses. Nevertheless it is the attraction at the Strand for the current week, and the business the house did from 7:30 to 9:15 on Monday night seemed to tell the story completely. There was less than 50 per cent. of the lower floor occupied. In the regular run of daily change houses of the better class where double features are the policy a couple of times a week the picture will serve as entertainment but in a de luxe house where the better class of presentations are in order it doesn't belong.

The story is a small town tale of the effect that the modern "jazz spirit" has on the younger generation. Seemingly, according to the story, any girl that stays out until midnight with a young man that the family does not approve of is a "wandering daughter," but if she stays out until dawn with the young man that they like, and comes home in his car, sits in front of the house and stops the milk man and baker for drink and food and sits complacently munching the rolls and buns dressed in a Hawaiian dancing costume, it is all right.

The girl is a small town vamp of poor but honest parents who treasure her highly. She falls in love with the hero, who as far as the screen would indicate is a real estate salesman, a newspaper reporter and what not.

Of course the story has a heavy. He is just a country club dandy, heavy sheik lover and an artist that paints nudes on the slide. He steps into the country vamp's life and starts her sampling kisses, has her visiting his studio and a few little things like that. Incidentally he is the guy that keeps her out until midnight one night and when she returns daddy asks her to "tell him all."

That's all there was; there wasn't any more. At least not until daddy decided that the daughter needed a more modern atmosphere at home so that she could compete with the country club set in the matter of entertaining. He blasts into the family bankroll to revamp the house and through the experiment he manages to carry off daughter to the hero, stalling off the installment men who want to move the trick furnishings out of the house while the wedding ceremony is being performed.

The picture leaps from pillar to post on the screen, there being about the worst continuity of events shown as could be imagined. There are scenes seemingly dragged in by the roots, such as a parade of models with gowns, a swimming pool scene at the country club (this, by the way, was a little different through having illuminated swings over the water in a night scene), and a lot of jazz dancing stuff that is of the toddle type that passed out a couple of seasons back.

Marguerite de la Motte as the heroine showed nothing that will win contracts for her, Marjorie Daw in a secondary role topping her in every scene in which they both appeared. Pat O'Malley was a lukewarm hero and a patent leather-haired heavy was contributed by Allen Forrest.

Fred.

THE LAMP IN THE DESERT

George M. Davis presents screen version of Ethel M. Dell's novel. Script authorship, director's name and that of the cast unavailable. Released through C. B. C. for state rights. At Fox's Academy, N. Y., July 1-4, on double feature bill. Running time 60 minutes.

This screen version of Ethel M. Dell's novel is just "one of those things." There seems to be no reason for the title, likewise no reason for the picture. It is just a cheap hodge-podge of a story of India, the like of which has been done hundreds of times on the screen and incidentally much better.

The production bears all the earmarks of having possibly been done abroad, at least it is disconnected enough in the matter of story to have been. For the cheaper grade of houses where there is a daily change it will get by on a double bill, and for the rest it will pass nicely for the audiences who do not care what

it is as long as there is something in motion on the screen.

The story as near as it is possible to ascertain starts out with a woman's knocking club at the English army post in India. The army manning a girl who has come all the way from England unchaperoned to visit her brother. The youth is popular at the post, and therefore the cutting of the girl does not take place in the open, but behind her back the married men peck her to pieces. In self-defense the girl accepts the attentions of the lady killer of the post and marries him. The brother and his closest chum disapprove of the match. After the ceremony has been performed the brother's chum receives a letter from England, where his brother is a prison chaplain. The latter requests that he look up a certain Captain Darce, as there is a woman prisoner at the institution who claims him as her husband, she having alleged in her own defense when brought up on a charge of forgery that her husband had driven her to crime. It was this same Captain Darce that the young English girl had married.

Then the chum sets out to put matters right. He follows the honeymoon couple and places the fear of God into the bridegroom by showing him the letter from England and informs him that he had but two ways out of the situation, one was the suicide route and the other to disappear. This latter he decides is the easier.

The brother's chum then returns to the wife and informs her that an accident had occurred and her husband is no more, a few months later proposing and marrying her himself. That was fast work for a girl in a picture—two marriages in three reels.

In the end the husband No. 1 returns to the scene, but is conveniently knocked off in a native uprising, and there is the usual happy ending.

Hardly any reason for it all as far as the screen is concerned. As for the acting, the less said the better about that end of the picture, for every one in the cast, and none of them could be recognized on the screen as having ever been seen before, acted all over the lot.

Fred.

THE BROKEN VIOLIN

Atlantic Features production released by Arrow. From the story by George Rogan, directed by Jack Dillon. Shown at Fox's 234 St. in conjunction with a five-act vaudeville bill for three days commencing July 2. Time, 75 minutes.

Jeremy Ellsworth.....Joseph Blake
Thomas Kitterly.....Warren Cooke
James Gault.....Henry Sedley
Dr. Mason.....Reed Howes
John Ellsworth.....Dorothy Mackall
Beatrice Ellsworth.....Rita Rogan
Julius Davaga.....J. H. Lewis
The Governess.....Zena Keefe
Phil Carter.....Gladden James
Floyd Watson

Melodramatics are the stock in trade of this production, with the story bringing forth only old bits in this line to create interest. The tale has a flimsy love angle weakly told, with the theme in general falling short of holding attention. The story is long drawn out, the rough and tumble action being well separated by great lengths of film in which little action or interest is developed.

The producing company has stuck quite closely to studio work with this production, the sets coming in the classification of ordinary. What exterior work is brought into play is not spectacular. The big scene of the picture is a race between a motorboat and hydro aeroplane. It is far from convincing. The fight scene, where the hero single-handed tackles a tough gang, is another of its punches. The rough and tumble work is poorly done. As the fight went on the cooler the combatants became.

The cast has Zena Keefe as its only name, the others being from the rank and file of picture players. Miss Keefe's role proved of little value to her, its opportunities being very limited. Reed Howes did the bulk of the work. Gladden James and Henry Sedley were kept comparatively busy.

The story is of an imposter endeavoring to secure the millions rightfully belonging to another. His ruse works for a time, but the right of their finally comes into his own and incidentally wins the girl which the other had also attempted to secure.

These long drawn-out melodramas are pretty tough on summer-time audiences.

Hart.

SHOOTIN' FOR LOVE

Universal production starring Hoot Gibson. Story by Raymond Schrock and Edward Sedgwick; script by Schrock and Albert G. Kenyon. Directed by Edw. Sedgwick. Shown at Loew's New York, on double feature bill June 28. Running time, 61 minutes.

Duke Travis.....Hoot Gibson
Mary Randolph.....Laura La Plante
Jim Travis.....Alfred Allen
Bill Randolph.....William Welsh
Dan Holcomb.....William Steele

Smashing good little feature of the western type with a couple of good thrills. Even though it opens with a war atmosphere and has a little battle stuff, there isn't enough to worry anyone.

The scene for the greater part is in the open country and there is a lot of good riding. For audiences where westerns are liked this one is sure to stand out. The story is simple and not too involved. Hoot

Gibson makes an altogether acceptable hero.

Gibson has the role of a sergeant in the A. E. F., from Texas. On the other side he suffers shell shock and the slightest unexpected noise drives him looney. Back in Texas, while the boy is abroad, his dad and the nearest neighbor start a war of their own over the water supply for the cattle.

On a train speeding home at about the same time are the boy and the daughter of the neighbor. They recognize each other, a childhood romance is revived and the result is by the time they reach the home town they are practically engaged to marry. But the two dads meet them at the station and tear the fond lovers apart.

Gibson's dad says the boy has to take up the fight against the father of the girl he loves, and the girl's dad informs her that should he ever become aware she has spoken to the boy he will disown her. At about this stage the heavy gets busy and starts to lay suit to the girl's heart, without success.

The heavy finally tries to get the girl into his arms by main force. Escaping, she makes for the forbidden lover's home. His dad, not aware the boy is suffering from shell shock, believes him a coward and the two have come to a parting of the ways. The arrival of the girl sends Hoot on the war trail after the heavy, with the result he is badly beaten up. This pleases his father as an indication his son wasn't afraid.

At the finish the boy gets a third and final "shock" from the explosion of the heavy sets and blows up the dam of the water works. This brings the boy back to normal and he starts after the heavy, who has kidnapped the girl. Of course he

catches him, pulls him from his horse, trips him and rides back in glory with the young woman.

It is a little western "Romeo and Juliet" that will get over with the majority of the film fans. Gibson puts over the shell-shocked boy nicely and his jump from a horse at full speed and the tumble he and the heavy take were thrills.

Fred.

THE RAPIDS

Ernest Shipman presents "The Rapids" by Alan Sullivan, produced by the Sault Ste. Marie Films, Ltd., released through Hodgkinson. The story was adapted for the screen by Faith Green with David M. Hartford, director. Shown privately by Hodgkinson June 14. Time, 50 minutes.

"The Rapids" is a Canadian production carrying the name of the Sault Ste. Marie Films, Ltd., a company organized by Ernest Shipman and promoted by Canadian capital. The picture is one of many promoted in the same manner several of its scenes being taken in the section where the money was raised for the producing company. Few pictures made with this style of financing have reached a high mark. This latest Shipman production is about on a par with the rest. Its story is so laid out as to bring several local scenes into use a number of which are interesting from an educational standpoint. As screened the story oversteps the bounds of regulation fiction, so far fetched in many instances as to be ridiculous.

In setting his producing organization together Shipman selected players of a medium calibre and an acceptable technical staff with David M. Hartford the director. Harry T. Morey was assigned the lead with Mary Astor taking the

leading role in her division. Walter Miller carried what bordered on being a juvenile lead. The remainder fitted in satisfactorily, the outstanding work of the minor roles being that of Frank Andrews. The only cost of any consequence was the cast. Little studio work was necessary with a number of exteriors including river scenes taking up the footage. Several of the pulp wood mill and steel mill shots were exceedingly interesting and well done.

The story is laid in a small Canadian town. For years it is dormant regardless of natural advantages. Robert Clarke appears and sees its possibilities. He secures backing and transforms it into a thriving pulp mill center. Not content with the development he learns iron is in the vicinity and erects large steel mills.

Together with the commercial side is a love angle helped along by a child with the finish having the creator of the city an unsuccessful lover with his right hand man winning the girl both had been after. It is a very simple tale. Were it not for the educational tinge the picture would have little value.

The big drawback is that none of the characters with the exception of the child mature as the story progresses, notwithstanding the tale is spread over a term of years. That the huge mills spring up as if over night is also a bad feature. The story intends the impression be given the buildings are erected with great speed but not as miraculously as the film would lead one to believe.

"The Rapids" is just a picture. It may please the people in Canada who put their money into it but it hardly meets the requirements of a regulation screen audience. Hart.

That's what he's looking for—

THE wise exhibitor doesn't think about pictures just for today, tomorrow, and next week. He looks ahead to the coming months. To next year. He's got to be assured of a continuous supply of superfine box-office material over a long period of time if he expects to keep up with the procession in these days of strenuous competition.

That's why a prominent exhibitor, having read Paramount's announcement of 11 big specials (one a week) for the first three months of 1923-24, having seen "Hollywood," "Bluebeard's 8th Wife," "The Cheat" and several others of the 11 and assured himself that they are exactly as promised, pointed to the remaining 9 months of 1923-24, and said:

"That's what I'm interested in. What kind of Paramount Pictures are going to follow these 11 big winners?"

Paramount answered this veteran showman in all honesty and sincerity:

The next announcement of Paramount Pictures—temporarily withheld for exhibitors' protection—will offer 19 great money-making specials bigger and better in every way than the first 11. They will be, we truly believe, the finest group of pictures ever released by Paramount or any other company in the whole history of the industry. They are emphatically worth waiting for.

This is Paramount's answer and Paramount's pledge to the exhibitors of America.

Paramount Pictures



All Exhibitors in Michigan

Read our magazine published every Tuesday if you want to reach this clientele there is no better medium.

Rates very low

MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg. DETROIT

"SUNSHOWERS"

Songs, Dances and Comedy
25 Mins.; (Special Drapes)
Palace

Harry Delf's condensed version of his own show, "Sunshowers," makes an entertaining girl act for vaudeville. The principals include Delf, Hubert Kinney, Martha Shelby, and Lenora Novasio. There are twelve choristers. The dancing of "Sunshowers" in its original legitimate form was a feature, and it remains so in the vaudeville version.

There is a bit of dialog at the opening with choristers speaking the lines. That's always funny, even if not intended to be comedy. A novelty curtain with the chorus girls sticking their heads through apertures and each having a line or two of a patter bit has laughs as well as unique staging to recommend it.

A short scene or two with Delf clowning briefly is followed up with dancing. The finish has the twelve girls and three principals on for a lengthy ensemble dancing number that is the goods.

The act closed the show at the Palace. It was a tough spot for it, but it went over well considering. The turn can stand some pruning in the portion allotted to dialog.

Bel.

STONE and PLATT

Talk, Songs, Musical
15 Mins.; One
23d St.

Man and woman with considerable meat in their act and considerable excess avoidupois. The recital of the act's routine makes that evident. She opens in the spot as a sap bride, he at the piano. The song is immediately broken into by her own humorous small talk on marriage, etc., a familiar idea in itself and mildly developed here, further detracted by a persistence in smiling and snirking at her points. This drawback becomes the more apparent as the act progresses.

From then on the musical end of the routine is much to the fore and pleasingly so. He features a solo on an odd violin, the woman returning with a sax to his banjo accompaniment. Before going into the musical performance she gags some more, also breaking it up later with another vocal solo. She has a high register, but it is somewhat overdone. Her desire for novelty in chattering is apparent and is a worthy attempt, only the fact the talk is not up to snuff mars it.

He features playing on a hand-saw, first tapping it with a small mallet in the usual fashion, and also stroking it with a violin bow. The getaway is an interesting bit, that of blowing up a toy balloon, and as the air is gradually ejected producing a true musical rendition of a pop ballad.

It got them off big in the second hole. They look set for the three-a-day with improvement possible through eschewing laughing at her own points.

Abel.

"SNAPPY BITS REVUE" (4)

Singing and Dancing
17 Mins.; Full Stage (Special Drop and Cyclorama)
Greeley Sq.

A smart appearing juvenile with a good voice (James) and three excellent women dancers (Anderson, King and Werle) are the personnel. The act fails to reach big time requirements through a routine which merely sandwiches a song by the man between each of the women's dances.

It is no fault of the artists that the act is badly arranged and does not click, as James has all the qualifications of a first class juvenile, appearance, voice and dancing ability, while the women are expert and versatile dancers of nice appearance.

With the assistance of a good stage manager there is no reason for the turn remaining on small time.

Another man as capable as James added would allow of more ensemble work in the dances, which is now lacking, especially for a good dancing finish. Or the three girls might work without any man, dividing their specialties to allow for changes, which in the present act, appears to be the man's only reason for being there. This would give the act more logical solidity and make for speed and should bring better results in either case.

Another man with the necessary ability would be the best arrangement, with an eye on big time possibilities.

The act at present is a good flash for the small time and can close any bill of that calibre.

LEO EDWARDS and WALTER PRESTON

Songs and Piano
15 Mins.; One
5th Ave.

Leo Edwards, pianist-composer, and Walter Preston, polished tenor, who is heralded a Broadway product from the lobby billing of his past performances in "Springtime" and "Youth." This is a usual combination, but unusual in this instance. Where the pianist is oft-times the accompanist, he is the feature here. Nor is it a beneficial departure.

Edwards may have somewhat of a rep; Preston is limited, chiefly through youth seemingly. That this limitation will not exist long is palpable. Preston is a male songbird in impeccable "front" that is bound to assert itself as an asset on any stage, vaudeville or production. He has that leading man savoir faire that will get to the women and build him a following. He is an unctuous tenor and when one refers to one as a u. t., one is forced to the odious comparison of introducing John Steel, explainable chiefly by the fact he is representative of his classification such as Sousa or Dempsey or Chaplin or Berlin are of theirs.

Preston needs schooling and an unassuming accompanist, and he needn't courtesy to Steel. The routine here starts with Edwards and ends with Edwards, who takes the first and final bow and majestically signals to Preston to emerge from his invisible retreat in the wings to take a bend for the customers.

The vocalist sings "Kiss in the Dark," "Lady of the Evening" and "Bambalina," the latter two from current production hits so evidently by permission, among other things. "Bambalina," a dance tune, is not suited to Preston's voice and should be elided. The rest of the vocal routine is a "rose" number off-stage and another on entrance followed by a "sonny" ballad written by Edwards. The latter piano-logged a "rose of the cabaret" number announced as recently completed for Fannie Brice.

Preston was the heavier contender for favor. The act was spotted No. 2.

Abel.

MOREY and CORBIN

Songs
14 Mins.; One
American Roof

Two men, looking well in cashmere tuxes, singing pop songs. One is a baritone, with a fair voice, handicapped by difficulty in holding his own with the melody against the other man's exceedingly high tenor. This is one of the highest voices that one might imagine. Without being a falsetto, it stays only in the highest pitch. Sweet at times, it finally begins to grate, and its possessor would do well if he tried to cultivate some lower tones.

Some comedy talk is attempted, which flopped, and should come out at once. The same goes for the tenor's attempt at Italian dialect in one number. It does not ring true and spoils an otherwise clear enunciation.

The harmony stuff is always good for the three-a-day and this team seems set for the medium houses.

MARINO FOUR

Songs and Dances
15 Mins.; Full Stage
23d St.

Two acts in one consisting of a vocal team and a dancing couple. The routine is so arranged the two teams alternate in the work, the singing duo occupying the stage while the dancing team makes costume changes. The singing borders on the operatic style with the dancing including Spanish stepping, Apache work and whirlwind acrobatics.

There is considerable meat in the offering, but the two-in-one idea is not worked out smoothly enough to make the turn surefire.

Hart.

BENDER and KNAPP

Acrobatic
7 Mins.; Two
23d St.

Two man hand-to-hand team, either or both probably with former combinations. The lifts are more or less along familiar lines, although capably executed. Mixed up with this is a muscular display by the stocky underlander, who possesses a beautifully developed collection of muscles.

The costuming in bathing suits over white tights; conventional but acceptable.

Interesting openers at the 23d street.

Abel.

CHARLES B. LAWLOR

Songs and Talk
15 Mins.; Two (Special Drop)
58th St. (June 28)

Show business can credit Governor Al Smith with one more big charity. The Big Chief at Albany gave a new popularity to the old song "The Sidewalks of New York" and thereby staged a whale of a comeback for the author of that song of beloved memory.

Vaudeville audiences are peculiarly sensitive to sentiment with a flavor of by-gone days and that is one of the reasons vaudeville is the most stable and dependable branch of the show business. Lawlor is able to capitalize this sentiment to a high degree and he makes it good, particularly with an audience of the 58th street type, a community of the old-time residential type that has been rooted in the same district for more than one generation.

The act opens with stereopticon announcement to the effect that Lawlor is an old time vaudeville favorite and wrote songs as far back as 1872. The rise of the curtain reveals a drop of Union square park with a bench in the foreground, the bench being occupied by a girl (one of Lawlor's daughters) in attire of a down and out. Lawlor enters from the left, feeling his way with a walking stick. He stumbles into the girl and she starts to bawl him out until she sees he is blind.

Talk between the two makes it appear that she is a chorus girl out of work and up against it and this furnishes the cue for talk of a kindly philosophical trend. She learns that this blind wail is author of "Sidewalks of New York," called "the song that helped to elect Al Smith," and they do it as a duet. This is all the turn needs for its purpose in New York. Friday night they took half a dozen encores and could have continued to sing the number indefinitely.

Rush.

"KIDDIE FOLLIES"

Full Stage; (Special Set)
45 Mins.
Garden, Baltimore

Produced as a hot weather drawing card at the Garden, Tom Tobin's "Kiddie Follies" proved an exceptional act, with about 20 kids in it, ranging in age from 5 to 15 and holding exceptional talent.

The opening scene is set in a schoolhouse, with the kids as pupils. Graduation day is announced, with the additional announcement that on that day each child will do his or her stuff for the benefit of the patrons, etc. Then the "Follies" commences. It consists of entertainment by children who have been long trained by several dancing masters of the town in the gentle art of Terpsichore, and if the truth be told, they do their acts well, with little stage fright in evidence. True, most of the numbers—and there are 14, in addition to the elaborate opening and closing scenes—run to song and dance work and the like, but, taken individually, the work is worthy of the time given it, and the novelty of seeing a tot about three and a half feet tall garbed in a red and black outfit, typical of the early day "vamps," sing "Louisville Lou" makes up for much. This little girl mentioned, Catherine Keyes, as the vamp, literally walked away with the show, being so darn small that the show, being so small that the large stage literally engulfed her.

The finale is a group Spanish dance arrangement, with the tambourines and high kicks added for good measure. The act, produced by Professor Thomas Tobin, who has long been connected with the Whitehurst theatres, shows evidence of careful production, for the job of making kids keep in line with music cues, etc., is no small one.

The act worked twice daily in this three-a-day house and proved one of the biggest drawing cards it has held in some time. The supper show was omitted.

Sisk.

THOMAS and HAYMAN

Singing, Talking and Dancing
12 Mins.; One
American

Two men, both in comedy make-ups. Open with double song, with brief routine of crossfire following. Well routinized double dancing pieces out the act. The dancing includes some excellent eccentric stuff, and more than balances weakness of singing and gagging that precedes it. Comedy attire means nothing and talk is ordinary. Stepping will put act across safely in pop houses.

Better material for crossfire necessary if act is to develop along comedy lines.

Bel.

THE GIRTONS (4)

Cycle and Acrobatic
8 Mins.; Full Stage
Fifth Ave.

A quartet of youthful girls, one really a kid and all togged out in gingham rompers, bare-legged. The dressing is just right, for these youngsters have stunts that do not permit dress interference. They hail from Australia, patently trained as performers and a credit to their sponsors.

Two of the girls are the principal workers, they being bicycle specialists. One held more or less to straight pedaling. Then came a little bobbed-haired blonde who handled her bike like an expert male stunt rider. There is dash in all of her feats, most of which looked nervy. When somersaulting over the handle bars at the finale, there was an outburst of applause.

The Girtions will fit in any kind of bill, being a natural number one or closing act for 'big time. It is the liveliest sort of girl-stunt act, with acrobatic bits snapped in between the wheel work.

Idee.

"MISS CUPID" (3)

Miniature Revue
15 Min.; One (Special Drop)
and Three
23d St.

Tommy Toner is featured comedian of the trio. The title is derived from both suitors for the girl's hand calling up Cupid's headquarters for counseling regarding their procedure for the maid's affection. The straight is a gallant and over-considerate, with Cupid advising a reversal to cave man tactics. Toner is a natural tough guy and Cupid counsels more consideration and gallantry. Cupid is shown in the drop in "one" cut out with a flashlight for a spot focused on her and the males similarly caulked by light emanating from the prop phones on a darkened stage.

After five minutes of this to "three," the girl's home. Her suitors' reversal of form makes for laughs, okeh for family house consumption. Toner is a natural mime and walked away with everything. The straight man split it up with an effective legmania solo. The girl is passable.

Closed the show interestingly.

Abel.

WHITE and GREY

Songs and Dances
13 Mins.; One
American Roof

Sister act opening with the usual kid song in knee length dresses, curls, pink and blue sashes and the rest of the standard outfit. The girls are pretty, look cute and appeal in their "school days" trimmings. A change to evening gowns follows and two solos and two more duets are offered. A bit of comedy here and there and a graceful dance help to lift the turn above the standard of the ordinary act of this type.

The girls sing well, although they were handicapped at this performance by some difficulty with the orchestra. They might use a better selection of songs. With a wider range of selections and more experience, big time possibilities loom before them.

JIMMY SAVO Assisted by JOAN FRANZA

Comedy, singing and dancing
16 Mins.; One
State

A smart looking girl in a riding habit opens with a song, Savo interrupting at the finish with a rush across stage ending with a fall, after which the laughs come fast.

It may be said the girl has an oddly peculiar voice, and a very slow, marked delivery, but as the act goes along it is seen that she is doing a perfect straight for Savo which fits and could not be improved upon. She puts a telling period to all of Jimmy's clowning, his slow movement dances, grotesque contortion, etc., and skillfully leads up to his song, which at the finish, in the way of a surprise, shows that Savo has a good voice, both natural and falsetto.

The act proved its right to the headline honors of this bill and could undoubtedly hold a responsible spot on the big time programs.

PETE URTEN

Wire Walking
9 Mins.; Full Stage
American Roof

Neat appearing young man in white, using a large black parasol in several workmanlike stunts on the wire. He combines the rare attributes of grace, speed and agility.

Opened to fine results at the American and should do similarly anywhere on the small time.

CAVANAUGH and COOPER

Piano, Dances and Songs
11 Mins.; One
Fifth Ave.

Earlier in the year the turn was billed Marie Cavanaugh and Co. when Bobby Dale and Bud Cooper comprised the aids to the dancer, who is a sister of Lucille Cavanaugh. Dale is out of the turn, Cooper remaining at the piano and given equal billing.

Miss Cavanaugh is a sweet looking lass and a graceful one. She has eliminated vocal work entirely, Cooper having several numbers, starting with an introductory lyric which brought Miss Cavanaugh out in hoop skirts for a pretty old fashioned dance. While she was off for a change, Cooper announced an impression of a colored boy singing one of his latest numbers. It was a blues, with some lines quite too blue. Miss Cavanaugh's series of dances with costume changes were all brief and held attention. A piano specialty by Cooper got something. It was a rendition of "Say It With Music" from last season's "Music Box Revue."

The act made a pleasing No. 2.

Idee.

MISS MACUHUA

Wirewalker
10 Mins.; Full Stage
Maryland, Baltimore

Billed as the only wirewalker in the world who does not use a pole or umbrella for balancing purposes, Macuhua, a Brazilian woman, furnishes quite a few stunts that send her act definitely across as a good starter for a show in the intermediate houses. Her routine, however, is pretty much the same as that of countless other wire acts, albeit her skill in many respects makes her outstanding.

The act opens with some dance steps on the wire and closes with a breath-taking stunt of crouching on the wire and making it swing like the very deuce, then stopping quickly and muttering with Brazilian accent: "Wot you tink of dat?"

That's the act. Its accompanying music is blatant, and the substitution of something a bit softer and containing more melody would improve it 50 per cent.

Sisk.

ADAMS and LILYAN

Songs and Piano
11 Mins.; One and Two
23d St.

Two girls both fairly well oiled sticking strictly to straight vocal work. Following an introductory number the remaining routine is comprised largely of standard selections. The girls divide the work with solos and work well together in the harmony singing. Something in the way of an attractive drop to back them up would help materially. The vocal work will stand up in certain type houses where a drop will help to show the act off.

Hart.

WITH THE MUSIC MEN

A popular music publisher, Jack Mills, currently in London, will be pleasantly surprised on his return in a week or two to find that his corporation has acquired the lease of a new building on West 46th street. The publisher, although in the business for only three or four years, has developed sensationally at a surprisingly successful rate and has long since outgrown his present quarters. The corporation, of which the globe-trotting music man's brother is also an executive head, decided to surprise its chief executive by leasing a complete building. The structure will be named after the chief executive of the music firm and already the gold lettering is up.

Milt Ager and Jack Yellen are completing the score for Ted Lewis's "Frollic," which will be published by their firm, Ager, Yellen & Bornstein.

Lemuel Fowler is with the writing staff of Jack Mills.

The Spencer Williams Music Co. has been incorporated in New York city. Besides Williams the directors are Max Kortlander and P. E. Jacobs.

The Ted Browne Music Co., publishers, has been incorporated in Chicago for \$10,000.

Billy Jerome the song writer has been engaged on a special five weeks arrangement by the Fox Film Corp. to write a comedy business in the Gallagher and Shean picture "Around the Town." The film will be made in New York, production starting next Monday. Jerome was one of the first songwriters to get into the scenario game with the Keystone several years ago. Louis Sherwin authored the script. Jerome's material being in the nature of interpretations.

PALACE

The current Palace bill is more of a hoarding contest than a vaudeville show. Plenty of dancing—too much by far—although it was all great stepping, but too little variety, with the inevitable sameness giving the show a cut-and-dried atmosphere. Nine acts and seven with dancing were about four too many paying their respects to Terpsichore. "Dancing Week" would fit it nicely.

Might be called "kiddies week" as a supplementary title. Probably a follow up on the Singer's Midgerts the week before. Five youngsters appeared throughout the show. Another item of interest was the starting of an insatiable engagement by Lopez's orchestra. Ideal show weather Monday night brought out a good crowd—somewhat better than any Monday in the last four or five weeks, the boxes scattered vacancies showing the only truants.

The Hennings started it with a hat-and-club juggling turn that wound up with the boy plant of the act coming on the stage and wowing 'em with juggling, buck and winging and sax playing. Versatile kid who will be heard from as he goes along.

The Four Diamonds, No. 2, furnished a real surprise for the Palace. It isn't often they panic 'em on second at the Palace, but the Diamonds did it, going for a speech. Two kid entertainers in the turn are wonders. They harmonize tunelessly, both having sweet voices, and both dance like fiends. The Palace couldn't get enough of the kids Monday night. The man and woman in the act are capable performers, the man being an especially good dancer. This act is set now for anything. This week at the Palace will establish them on the top of the heap.

William Kent and Co., third, with his last season comedy sketch, "Shivers." The sketch means nothing. Just a collection of old gags strung loosely together, furnishing an excuse for Kent's usual characterization. The latter is well done. The Palace maintained its rep as the champ laughers at old gags by nearly rolling into the aisles at such ancient quips as "A man sold his wife to a blind man for \$1.50—that's a dirty trick to stick a blind man," and others just as mildewed. Kent's personal popularity carries the act, but he should have a regular vehicle if remaining in vaudeville.

Jim McWilliams planned his act into favor with a routine of nifties and familiar piano stuff. It's also a question of knowing how with McWilliams. He sells 'em and sells 'em right. The travesty opera stuff landed its usual knockout punch Monday night. McWilliams is an excellent comic with a good style who can make familiar sound new.

The Lopez band has a new drop showing the exterior of the Pennsylvania Hotel. This is transparent with a gradual illuminating arrangement bringing the hotel into view. The current program is varied and contains a fine balance of selections. An old favorite, "Ragging the Scales," was utilized to show Lopez' piano technic to advantage. Some of the selections are accompanied by scenic effects, as formerly. One has a toy shop background and another shows a Red Cross nurse in a military scene. There is jazz stuff with muted effects and soft croony southern stuff for contrast. The Lopez organization has worked into a perfectly coordinated musical combination. Lopez closed the first half and went over for his regulation bit of oratory.

Seed and Austin, opening the first half and making the house yell with their knockabout stuff. The dancing also scored. A surefire comedy team that can hold any old spot and get 'em.

Williams and Vaneesi, assisted by two male pianists, next are holding the house interested all the way with songs and dances. Miss Williams has a knack of delivering jazz songs that will make her in jazz time in the east. Miss Vaneesi is a looker and dancer of ability. The act is a Fanchon and Marco production, originating on the coast. It's a welcome addition to vaudeville.

The Harry Delf next to closing, preceding and introducing "Sun showers" (New Act). Mr. Delf had his work cut out for him following all the dancing before, but he made the grade nicely.

RIVERSIDE

The best show the Riverside has housed in weeks, probably playing better on account of the best Monday night turnout since the recent hot switch, but more probably due to the clever blending of the act and a bang-up fast show, starting with the No. 2 act, which usually augurs a good start.

Combe and Nevins, in the deuce hole, sang their way to unusual returns and didn't steal any bows or attempt any milking. Edna Aug, third in a rather weak sketch, was cleverly sandwiched. The act is speedy. Miss Aug's monolog gets over, but her acting doesn't. The singing of James Moore also helps hold up the turn. It is a dream idea with a switch, allowing Miss Aug to introduce her "scrub woman," a character popular with vaudeville fans of a decade ago.

George Austin Moore, assisted by

Cordelia Hager, next, picked the show right up again. Mr. Moore's monolog of southern stories in the middle of the act went over big. Miss Hager made an "audience" entrance for some cross-fire and three songs, all specials. Neither has the vestige of a singing voice, yet they sell their doubles entertainingly, due to personality and ring generalship. They liked the team immensely here.

Karyl Norman closed the first half and was the proverbial riot. Norman did two new numbers with gorgeous costumes for each. They were "Midnight Rose" and a mammy song, both plugged in a verbal introduction. Eddie Weber conducted from the pit, Norman having dispensed with the piano on the stage. Norman unquestionably possesses the voice of the impersonators. Norman sang several of his songs in his double-voiced manner, removing the wig for the male version. A peculiar touch are his arms. When doing his Creole he hasn't any more muscle than a jellyfish, but in the male character his arms bunch up like a weight lifter.

He's a sure-enough feature. A green Spanish costume of crownless hat and fringed skirt pulled a gasp from the women. For "Midnight Rose" he wore a red blouse and velvet skirt for an American Apache effect. A couple of speeches and encores in "one" were demanded before they would let him off.

After intermission the house stood and sang patriotic songs. The Topics followed, just so-so this week, and Fables. Coming attractions next, then Elizabeth Brice in her song cycle, with Leo Minton at the piano. Miss Brice's act remains the same, with the exception of two new songs, one of which she had to replace "Whistle" and another one.

Jack Wilson, next, did over 30 minutes. After Wilson had milked them dry he trotted out a diminutive mite in bell-hop unie and blacked up for imitations of Pat Rooney, Jolson and a song and dance that stopped the turn on the encore. Miss Aug was dragged out by Wilson for some extra work, also Miss Brice. Wilson kissed Miss Brice, leaving her mostly under cork.

Wilson had them in the hollow of his hand from his opening crack. His straight man, Chas. Forsythe, is the usual Wilson straight, a type inaugurated by Franklyn Batie years back. Forsythe sings well, but strains too much in his efforts to top Wilson's comedy relief. A little more repose and he will have it. Adele Ardsley, the third member, looks well and has a voice. In addition she opposes Wilson in one or two of his comedy bits, reading her lines in bang-up style. Wilson finally started a speech, got a laugh in the middle of it and called it a night.

The Sun Fong Lin troupe followed and did complete act, letting the show run over time. The Chinese evidently never heard of cutting a few minutes or were anxious to show the entire routine of magic, contortioning, etc., to some one out front, for they were tricking out their turn steadily all through. At that it's a real interesting standard Chin turn.

William and Henry Ziegler opened with their body-balancing turn, getting applause from the stunts, atop the table and lamp cover. The closing "walk up" trick with the apparatus is a novel and strong finish.

Con.

STATE

A capacity audience downstairs and half capacity upstairs (not so bad for this season of the year) got full value for their admission fee with this program the first half, opening with an overture, "The American Patrol," excellently played by the State orchestra.

The Romas Troupe, six men in summer suits, whose acrobatic tricks are big time, followed. But their comedy is decidedly small time. Opening in a pyramid formation, three of the men next show a flying pitch to a hand-to-hand stand, a dandy trick, with the edge taken off it by comedy stalling. More of the same follows, with a dance that means nothing, in view of the excellent tumbling immediately after. One of the boys does an exceptionally high layout back and some close side somersaults which made the audience gasp. Both tricks are dangerous. All are fine acrobats, and if they can be persuaded to cut out the comedy the act can open or close even better bills than this one.

Chadwick and Taylor, a mixed colored team, sang danned and talked to the audience, and then, in the middle of the act, sang "The Rhythm of the Blues" (2) on the rest of this time. Frazer and Buncie, two chaps who look very much alike and dress to accentuate the likeness, have a very attractive special drop, the practical comedy results from which amply repay its cost. Their opener is a cleverly written song, and sounds like special material. A smart routine of wise dialog is followed by a solo danced well sung by the light man, with well-placed interruptions by the comedian, which get all the laughs without killing the song or disguising the fact that the straight man has a good voice. Some more bright dialog, during which the comedian pulls a real banana from a painted bunch of bananas (on the drop), and the practical letter box into which he drops

the peel, as well as the practical window above, brings laughs and even applause, showing that a special drop is justified in some cases. An especially clever song introducing the better known commodities or one advertised on billboards is a good closing number for an act which is ripe for the big time.

Fred Lindsay and Co. has a pretty woodland scene with a campfire effect which received a big hand at the rise of the curtain. With an announcer using punctilious English in his explanations of the different tricks, two well schooled, natty-looking girls and another man assistant, Lindsay gives an expert exhibition of the possibilities of the Australian stock whip, with a thong of from 15 to 25 feet long, while the stock or handle is but 18 inches. It is the same clever act which he did before joining up with the English army in the Big Quarrel, in which, his announcer states, Lindsay achieved the rank of lieutenant colonel. The act went over big, but his unnecessary speech after nearly spilled the beans for him. Jimmy Spill and Joan Franza (New Acts) were followed by Billy Hughes and Co. and a Famous-Lasky picture, "The Rustle of Silk."

CASTLE, LONG BEACH

A new B. S. Moss combination picture and vaudeville house opened Thursday night (June 28) at Long Beach, the fast growing summer resort on the Atlantic Coast.

The house is located on the boardwalk, in front of "Castles by the Sea." It is a beautiful 1,500-seater, with a color scheme in gray and blue. A two-floor house with about 1,100 seats downstairs and no boxes.

The scale will be \$2.20 top for Saturday and Sunday nights. The policy is to be straight pictures changed daily Monday, Tuesday and Wednesday, with Keith vaudeville, two shows daily, the last half of the week.

The premiere found the house jammed by a representative summer crowd. An excellent vaudeville bill of seven big time acts and the weekly was enthusiastically received.

Prior to the performance, Al Herman (in white face) introduced Mayor William H. Reynolds of Long Beach. The mayor in his speech promised support from the administration and the residents of Long Beach.

The show opened with "An Artistic Treat," one of vaudeville's best posing acts. Each of the poses received individual applause.

The No. 2 turn, The Diamonds, hung up an applause record that will probably stand for many moons. The four dancers were a riot. The two kids stopped the act cold with their vocal number, harmonizing a few songs and then re-stopped it with their double dance. The girls' ballad with the kids as newsboys pantomiming the lyric is a new bit, replacing "My Man." The act went louder than the breakers.

Joe Fejer and his Hungarian Orchestra followed in a well-selected repertoire, which included the Hungarian Rhapsody No. 2, "Blue Danube Waltz," and his own violin solo, "Chanson Bohemian." "Crimoline Days" and "Bambalina" were encores. The orchestra runs to strings and piano, mostly all of the men being finished musicians. Mr. Fejer exhibited considerable temperament when the spotlight man had trouble with his carbons. His exhibition of temper was unwarranted on a first night. He liked the act.

Burns and Lynn followed with their novel singing and dancing routine. Both are big league steppers. The comedy make-ups of sap and sapollo got them some laughs. One or two familiar bits are sandwiched in, as the removing of a red neck tie when the leader addressed one as "Miss." etc. It's a well-rounded act otherwise and bound to end "tab."

Miss Delf, next, with imitations, opens with a bit of characterizing in which she portrays different people trying on hats. The treatment reminds of her brother, Harry Delf, credited with authorship of the lyric. A metropolitan girl lunching in the D. & D. restaurant was another bit that drew laughs, although a trifle draggy in spots. Her imitations followed, of popular lower end of the scale, with the names of the stars, an old bit of hers, served as the inspiration for the "requests." Wilton Lackaye was asked for but dodged. Mr. Lackaye occupied an aisle seat.

The intermission was dispensed with and Morton and Glass followed, scoring one of the hits in "April Showers." The pair followed "Tab" of the intermission. The act is an ideal one for a summer bill. They cashed in heavily.

Al Herman, next to closing, probably never went better in his career. The Castle is a great house for dialog. They get everything. Herman milked them dry. Herman has been accused of purloining material and several other vaudeville crimes, but he can cause him of lack of showmanship. What the black-face comic doesn't know about working on an audience isn't worth more than a handful of German marks.

The Caninos, more dancing, closed a long bill that ended about 11:30 and held them solidly. The attention paid the act was a con-

siderable tribute when it is figured that many of the audience were from New York and adjacent towns. Elisa, Eduardo, Angelo and Jose are the high mark of dancers, doing their type of work, which consists of Spanish symbolic dances, ordinarily eight in number but cut to conform with the spot and lateness of the hour.

The Castle should be a money maker for the far-sighted B. S. Moss, who is accredited one of the best "locaters" in vaudeville. His judgment in building in growing communities is uncanny. George Holloway is managing the house.

Con.

AMERICAN ROOF

Music week is being celebrated a week ahead of time at the American, with every act on the bill, first half, except the opener and closer, using at least three pop numbers.

The show the first half was pathfully weak in comedy and dancing, but there is enough Tin Pan Alley product utilized to gladden the hearts of the M. P. F. A., the Song-writers and all the other organizations that supply the small time with its backbone.

The bill holds many unfamiliar names, but new and old alike find it hard sledding with the Monday night audience, which, though large for this house, was particularly unenthusiastic and tepid. One reason for this may have been the poor stage direction. Always bad at this house, it was more exasperating than usual at this performance. Long waits, misdirected pianos and props, shirt-sleeved stage hands in the wings, plainly seen from the side aisles, and that clumsy curtain with the olio lines serve to give the Roof a very amateurish atmosphere.

Four new acts on the program: Pete Ortin, opening; White and Grey, second; Morey and Corbin, fifth, and Melrose and Brooks, sixth. Hughie Clark was a bit of a boisterous but well delivered comedy song routine. A plant in that box seemingly reserved at this house for song pluggers aqists, but is entirely unnecessary as Clark himself has a much better voice. Some crude talk, concerned chiefly with the war and with women, gathered a few laughs, and Clark's finishing dance, remarkable for a man of his rotundity, sent him across to a strong hand.

Bobby Jarvis and Co. were a disappointing headliner. Jarvis has been seen in much brighter vehicles and he needs one now, as his only appreciable personal asset is the ability to perform a fair dance. The present skit concerns his efforts to dodge the wiles of two man-eating flappers and his final capitulation to a third quiet, unassuming little girl. Not a bad idea for the three-act day, but poorly executed, with flat poses and too ludicrous situations. The work of the leading woman is the best thing in the turn. She has appearance and personality, can sing and dance, and, eliminating a certain tendency to jerkiness, should pass along.

Barry and Whitledge, next to closing, had a hard time getting started, but finally hit their stride and took the honors of the show. The special numbers used are good, and Miss Barry squeezes them dry. Whitledge, at the piano and feeding, is more of a help than the audience realizes.

Daum and Scott closed neatly with a balancing act. These clean-cut looking men show something new and get all kinds of results. "The Rustle of Silk" with Betty Compson, feature picture, held 'em in.

FIFTH AVE.

The show the first half was a vast improvement on the corresponding frame-up the week previous and more nearly approaches the big time mid-season atmosphere that usually obtains and not the pop house speed it so strongly suggested the week before. With Al Herman and the Caninos topping the show was assured of two certain assets, with the support proving right up in the big league classification.

Amy Dean inaugurated with a versatile routine which has for its kingly the aerial acrobatics. Miss Dean, a shapely miss with a wealth of what is tritely dubbed woman's crowning glory in a long single braid, opens before the olio for a minute of song and dance. Were it not that she was in No. 1 position it would hardly have suggested a sequel in "three" with gymnastic display. Her versatility embraces song, dance, flying rings, loose tape and contortive variations on the rings and tape. A male assistant comprises the "and Co." Miss Dean opens with a song modestly introducing "I'm a Baby Doll." The lyrics conform with this unassuming personal description. Leo Edwards, Walter Weston (New Acts) also thrust a bit of the ego too much to the fore, with Edwards chiefly to blame.

"Right or Wrong," the Sam Shipman-Clara Lipman sketch originally written for Crane Wilbur and Martha Mansfield, was brightly presented by a new company headed by William H. Barwald. The farcical court satire holds many points of general interest with a number

of pyramiding twists to further distinguish it. It still has a once-around wall to it. The innu Brothers, with their "nut" routine started snappy, sagged after repeatedly perpetrating several Joomillers and redeemed themselves for the getaway with the eccentric legmania.

Cartmell and Harris and Co., the latter an A. K. who pulls some snappy dance work to belie his seeming genuine old age, clicked all the way. The golf dancing is a realer dressed up.

Frank Hurst and Eddie Vogt are comers as big time standards. They still lack distinguishing heft to graduate them into the chosen few, but Vogt's droll straight and Hurst's sympathetic tenor will take care of that in time. Neither were they immune from delving into the past for puns, such as "Her eyes intoxicated me"—"It must be the eyeballs," but they flashed through with the stakes contenders. The closing hands panto an excruciatingly funny and is finished execution shows painstaking study.

The Caninos preceded Al Herman, who was in the last slot so as to embrace everybody for his wholesale dirt dishing. The Spanish steppers flashed their unique terpsichore to strict attention.

Herman's gagging permits the audience ample leeway for elastic interpretation, as usual, and they savoured it. Some of the sure-fire, probably originating with Herman, have been heard around so often it is to his detriment. The Feist plunger in the box clinched it beyond a doubt.

A feature film rounded out the program.

Abel.

23D STREET

A new summer policy was placed in effect at the 23d Street this week, with the bill cut from six to five acts for the remainder of the warm months. In addition to the reduction in the regular bill the professional tryouts used Monday only for several months were eliminated. The show in its entirety was drawn out to its usual length, with the picture end taking up the major portion of the time.

Roder and Dean, two men, opened with ringer work and comedy acrobatics. The turn moved with speed, getting recognition, with Adams and Lillian (New Acts) No. 2.

Mollie Fuller and Co. appeared No. 3. The reel of choruses of old-time songs, flashed just before the curtain rises for the Fuller act, met with instant approval. The well-devised sketch proved a welcome treat, its dialog proving genuine response of the strength of the way it is handled. The Bert Savoy name has been deleted, with Eddie "Mecca" Graham, who does the Savoy impersonation, being welcomed by Miss Fuller by his own name and not that of the deceased female impersonator. Graham is a bright spot in the turn, his personation of the well-known impersonator proving a careful study. The downtown audience enjoyed the Fuller offering from start to finish Monday night.

Mc Klee drew the next-to-closing assignment, having little difficulty after once under way. A cold hindered him to a certain extent in the vocal work. Applause was forthcoming in a satisfactory manner at the finish. Marino Four closed the vaudeville section with "The Broken Violin" the feature picture. Hart.

TICKET OFFICE OBSTACLES

Continued from page 11)

rated. It is not a theoretical situation, but one which has been considered on the advice of counsel by one managerial firm. That is a problem which led to another. It concerns the right or authority to appoint the person or persons to be placed in charge of the central office.

There is also a contention the proposed central office might supply the basis for a complaint in restraint in trade. Though advanced by ticket interests it may not be an obscure fault to the plan. The many problems of the ticket project have turned attention again to the possibility of the managers seeking control of the present agencies to the extent of preventing kyping.

If it would be possible to have all existing agencies provide bonds not to sell at excess prices a solution may be arrived at. Managers are wondering whether that would not be a more satisfactory procedure than the central office experiment. It is assumed that of the approximate 20 brokers most would comply to P. M. A. regulations, and, if necessary, half of the brokers could be eliminated. It is a matter for the agencies to regulate themselves. The unpopularity of a monopoly such as the central ticket office would be also recognized as a possibility. That is one feature which may swing away support of the proposed office by some manager, classed as independent theatre men though members of the P. M. A.

BILLS NEXT WEEK (JULY 9)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions according to booking offices supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.
* before names denotes act is doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY
Keith's Palace
Loper & Band
Ethel Barrymore
Crafts & Haley
Hawthorne & Cook
Flournoy Joffe
Florence Brady
Van Horn & Ines
Oakes & DeLour
(One to fill)
Keith's Riverside
Stoddard & Hand
Living Fisher
Frances Arms
Bob Albright
Fred Wayne Co

Shone & Squires
Carnegie 3
Hector & Pals
(Two to fill)
Proctor's 23d St.
2d half (5-8)
Al Shayne
Different Revue
Davis & Sanford
Innes & Ryan
The Reuters
1st half (9-11)
*Black Eyed Susan
Shone & Squires
Hector & Pals
(Others to fill)

Young's
Markel & Gay
Hail & Dexter
Oma Munson Co
Wilkins & Wilkes
4 Aces
(One to fill)
LONG BEACH, L.I.
Castle
Gus Fowler
Belle Baker

(One to fill)
PORTLAND, ME.
B. F. Keith's
Mack & Marion
Davis & Darnell
The Stanleys
Oxford Four
Helen Vincent
Sully & Houghton

E. HEMMENDINGER, Inc.
JEWELERS
33 West 40th Street New York
Telephone Bryant 1343

BALTIMORE
Maryland
Ring Tangle
O'Neill & Plunkett
Portunello & C
(Others to fill)
BOSTON
B. F. Keith's
Harvard W & B
White Sisters
Tom Burke
McKay & Ardine
Peppita Gramados
Chas Irwin
Bennett & Richards
Margaret McKee

HARRY D'ANDREA and WALTERS
Featured Dancers ALWAYS
"Marry" "The Merry Widows" "Up in the Clouds" "Spice of 1923."
"TIL SAY SHE IS"

Al Stryker
(Others to fill)
Keith's 51st St.
Bill Robinson
Gertrude Barnes
Caul Sisters
"I Robert Pauline
& H Shields
(One to fill)
Moss' Broadway
Chas Keating Co
Burns & Lynn
Walters & Walters
(Others to fill)

2d half (12-15)
Baker & Rogers
John Dunsom
(Others to fill)
Proctor's 5th Ave.
2d half (5-8)
Harry Holman Co
Simpson & Leont
C Nazarro & Band
Deane & Clifton
Lillian Shaw
Chas B Lawlor
J & H Shields
(One to fill)
1st half (9-11)
Tom Smith
Bib Da Bo
Bob Hall
H & H Scholder
La Fleur & Portia
(Others to fill)
2d half (12-15)
Piet & Ryan
Bigelow & Lee
(Others to fill)

THE MONOPEDE
ARCH STANLEY
Playing the
B. F. KEITH THEATRES

ALF T. WILTON
FRED B. MACK
ASSOCIATE

Moss' Coliseum
Gretta Ardine Co
Flo Lewis
Billy DeLisle
The Reuters
Katie Bros
(One to fill)
2d Half
Lynn & Howland
Howard & Clark
Herbert & Dore
(Others to fill)
Keith's Fordham
Howard & Clark
Lynn & Howland
C Nazarro & Band
Chappelle & Carlin
Williams & Taylor
(One to fill)

FAR ROCKAWAY
Columbia
2d half
Ted Lewis & Band
Tom Smith
Higgins & Blossom
Lyttell & Fant
(Two to fill)

BROOKLYN
Keith's Bushwick
Harry Holman Co
Theatre Grottesque
Fenton & Fleida
Great
Harry Fox Co
Leon & Dawn
(Others to fill)
Keith's Orpheum
Croole Fashion Pl
Rita Gould
Brady & Mahoney
Herbert & Dore
2d Half
Moran & Mack
Gus Fowler Co

Palermo's Dogs
BUFFALO
Shea's
Rainbow's End
Ben Welch
Held Bros Co
Blondes
4 Mortons
(Others to fill)
CINCINNATI
Palace
Nestor & Vincent
Jean La Croix
Stanley & Wilsons
McGrath & Deeds
Rubeville
Moore & Kendall
Movie Masque

REX'S Comedy Cir
(One to fill)
MONTREAL
Imperial
(Sunday Opening)
Maichua
Jos K Watson
*Hedegus & Keyes
Aera Cole
*Hymond & McKee
Have Ferguson Co

JACK POWELL SEXTETTE

HEADLINING PANTAGES CIRCUIT
*Harry Braden
Stanley Gallini Co
(Two to fill)
Keith's Hamilton
Wilton Sisters
Habb Carroll & S
*Harry Braden
Hill & Ryan
Belles Duo
(One to fill)
2d Half
*Am. Syph's Orch
Hubbitt & M'rie
(Others to fill)
Keith's Jefferson
Geo Moore & Girls
Dolly Wilson Co
Hubbitt & M'rie
Alice Fowler
Port Kelson Co
Pinto & Boyle
Shadows
Stanley-Gallini Co
2d Half
M & A Clark
*King & Beatty
Belles Duo
Bedall & Natalia

MT. VERNON
Proctor's
2d half (5-8)
Healy & Cross
Chas Ahearn & M
Hildebrand & M
Win Ellis
Hennings & Akers
(Others to fill)
1st half (9-11)
D D H
Counopolitan 3
(Others to fill)
NEW HAVEN
Palace
Margaret & Alvarez
Sidney Landfield
Little Cottage
Chung Hua Trio
Mile Ivy Co
2d half
Loretta
Green & Parker
Royal Venetian 5
Bobby & Slack
4 Phillips

WALTER WARD and ETHEL DOOLEY
Block & Dunlop
Gault & Jokin
(One to fill)
103th Street
Johnson & Baker
Newhoff & Phelps
Harry Kahne
Ned Northworth Co
Olga Myra Co
(One to fill)
DAYTON
B. F. Keith's
Fid Gordon
Clark & Boots
Billie Shaw
Mary Haynes
3 Blue Demons
(One to fill)
2d half
Ben Beyer
Lowe & Stella
Joe Roiley Co
Keltum & O'Dare

POTTER and GAMBLE

B. F. KEITH CIRCUIT
Direction: THOS. J. FITZPATRICK
Juggland
(Others to fill)
Moss' Regent
Arnaut Bros
& A Clark
*Ankie
*Zella Green
Juggland
(One to fill)
2d Half
C Nazarro & Band
Lee & Mann
Rita Gould
(Others to fill)
Proctor's 134th St.
2d half (5-8)
Barton & Young
Crescent Comedy 4
Lyle & Emerson

NEWARK, N. J.
Proctor's
F'n'klyn Charles Co
Lillian Shaw
O'Brien & Josephine
Will Morris
Carnegie of Veale
Greenwald & School
(Others to fill)
NORFOLK
Academy
(Richmond split)
1st half
*Dwyer & Orma
Maurice Diamond Co
Howard & Lind

JACK THOMAS and CLIFF HAYMAN
ECCENTRIC DANCERS
Hailed for New York production.
CHAMBERLAIN BROWN OFFICE

OCEAN CITY, N. J.
Hippodrome
Hannko Japs
Mallada & Dade
Simpson & Leont
Marino & Martin
(One to fill)
2d half
Furman & Evans
Stanley & Birnas
Inna Bros
Lady Alice's Pets
(One to fill)
PHILADELPHIA
B. F. Keith's
Senator Ford
Combe & Nevin
H Dixon Co
Wm Halligan
Gault & M'rie

4 DANCING MADCAPS

PLAYING KEITH CIRCUIT
Produced by Cissy Madcap.
Direction: JIMMY DUNDEN
Matty Lee Lipp'd Co
*Marino 4
1st half (9-11)
Una Clayton Co
Mel Klee
The Diamonds
Baker & Rogers
(Two to fill)
2d half (12-15)
Caster & Bessy 2

ATLANTIC CITY
Globe
Herman & Shirley
Shaw Sisters
Venita Gould
McLaughlin & E
Bower's Elephants
Lundum & Stanger
Traps
2d half (5-8)
Lime Trio
Ines Hanley
*Cortney Keyes & P
Billy Hughes
(One to fill)
DETROIT
Temple
Hardy Bros
Perrone & Oliver
F & T Sabine
Northern H & B Band
Claudia Coleman
F Reynolds 3

(Others to fill)
PITTSBURGH
Davis
Oscar Martin
S Ballantine & H
Carroll & Fisher
Jennie Middleton
Frank Van Haven
PORTLAND, ME.
B. F. Keith's
Mack & Marion
Davis & Darnell
The Stanleys
Oxford Four
Helen Vincent
Sully & Houghton

SCIENETADY
Proctor's
Lime Trio
Ines Hanley
*Cortney Keyes & P
Billy Hughes
(One to fill)
2d half
Walsh & Bentley
4 Locust Bros
Joe Browning
Adelaide Bell Co
(Others to fill)

WILDWOOD, N. J.
Nixon
Lady Alice's Pets
Furman & Evans
SYRACUSE
B. F. Keith's
Kharum
Louis Lovey Co
Maureen Englin
(Two to fill)

TOLEDO
B. F. Keith's
Bon Beyer
Lowe & Stella
Joe Roiley Co
Kellam & O'Dare
*Arthur Miller Co
(One to fill)
2d half
Billie Shaw Revue
Rhodes & Watson
3 Blue Demons
Fid Gordon
*Clark & Boots
(One to fill)

TRENTON, N. J.
Capitol
*Morlan & Doran
Stanley Price Co

BRIDGEPORT
Palace
*Loretta
Green & Parker
Elsa Ryan Co
Lynn & Howland
Four Phillips
2d half
Margaret & Alvarez
Sidney Landfield
Mile Ivy Co
(Two to fill)

HARTFORD
Capitol
Eunice Keeler
The Townes
Looking Backward
Bobby & Slack
Gilded Cage

HUGH HERBERT
233 LEFFERTS AVENUE,
Kew Gardens, L. I.
Phone Richmond 9683

2d half
Bernt & Partner
Ethel Theodore
Little Cottage
*Mack & Jess
Royal Purple Girls
Gilded Cage

NEW HAVEN
Palace
Margaret & Alvarez
Sidney Landfield
Little Cottage
Chung Hua Trio
Mile Ivy Co
2d half
Loretta
Green & Parker
Royal Venetian 5
Bobby & Slack
4 Phillips

SCRANTON, PA.
Pol's
(W'k's-Barre split)
1st half
Lloyd Nevada Co

ARTHUR SILBER
BOOKING EXCLUSIVELY WITH
PANTAGES CIRCUIT
666 FITZGERALD BLDG., NEW YORK
Phone BRYANT 1978-1829

BOSTON KEITH CIRCUIT
BOSTON
Rose & Dell
Hazel Cox
Lyle & Emerson
Allman & Harvey
C'per & Cavanaugh
Gordon's Olympia
(Scollay Sq.)
Lawton
Emma Stephens
Fred Gray Co

WILLIAM F. ADER
The Chicago Theatrical Lawyer
New Located at
11 90. LA SALLE ST. CHICAGO, ILL
Phone RANDOLPH 6611

LOREY CIRCUIT
NEW YORK CITY
State
4 Vilerons
Warman & Mack
Hann & Mallon
Dolly Kay
Al Raymond
Flashes of Song'd
2d half
Knight & Knave
Trant & Stewart

DETROIT
Central Square
Golet & Hall
Jana & Whelan
Perez & Leont
(Two to fill)

2d half
Mondo
Mardo & Rome
Canton Trio
(Two to fill)
LYNN, MASS.
Olympa
Wm Kennedy
Mardo & Rome
Pritchard & Fr'ce's
Withour & Fr'ce's
2d half
*O K Legal Co
Leigh & Jones
Sunbennets
(One to fill)

WHITE PLAINS
Lyan
Meehan's Dogs
(Others to fill)
2d half
William & Taylor
Laura Ornabro Co
(Others to fill)

STANLEY & Birns
Inna Bros
(Two to fill)
2d half
Hanako Japs
Melinda & Dade
Simpson & Leont
Marino & Martin
(One to fill)

YONKERS, N. Y.
Proctor's
2d half (5-8)
Pinto & Hoyle
Bigelow & Lee
Little Driftwood
Hector
McClon & Marrone
(Others to fill)
1st half (9-11)
M & Shuglin Band
Max & Vernon
Carlton & Dupree
(Others to fill)
2d half (12-15)
Bob Hall
La Fleur & Portia
(Others to fill)

SPRINGFIELD, MASS.
Palace
Margaret Taylor
North & South
Arthur Finn Co
Moore & Freed
Wanka
2d half
The Pearsons
W & G Ahearn
Doyle & Christie
Dixie Four
Allyn Mann & Co

WATERBURY
Palace
Bernt & Partner
Ethel Theodore
Royal Venetian 5
*Mack & Jess

CHICAGO
Palace
Fanny Brice
Aunt Jemina Band
Royce May & E
Bronson Stars
Snell & Vernon
Milt Collins
Ben Bron
(One to fill)
State Lake
(Sunday Opening)
Yarnmark
Wells V & West
Oiga Cook
The Sheik
Lambert
Lopez's Red Cap Or
Geo Yoeman

DES MOINES
Orpheum
(Sunday Opening)
J & R Johnson Co

WKS-BARRE, PA.
Pol's
(Scranton split)
1st half
Ward & Liver
Gano Morgan
Cupid's Cossups
Gilbert & Kenay
*Stepping Fool

WORCESTER
Pol's
The Pearsons
W & G Ahearn
Doyle & Christie
Dixie Four
Allyn Mann Co
2d half
Margaret Taylor

KANSAS CITY
Main Street
Avon Comedy 4
Mangle Coates
Trenn Kelly
Regan & Sheehan
(Two to fill)
LO SANGELES
Hill Street
Blossom Seely
Clayton & Edwards
Basil & Allen
Delro
Fox & Sarno
Lo Grohe
Orpheum
Wellington Cross

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
493 B'way (Putnam Bldg.), N. Y.

ST. PAUL
Palace
Edwards & Beasley
Sarah Padde
Miller & Ger'd
Green & Burnett
*Paul Kirkland Co
(One to fill)

NEW ORLEANS
Crescent
Krayons
Minette & Bryant

ATLANTIC CITY
Globe
Herman & Shirley
Shaw Sisters
Venita Gould
McLaughlin & E
Bower's Elephants
Lundum & Stanger
Traps
2d half (5-8)
Lime Trio
Ines Hanley
*Cortney Keyes & P
Billy Hughes
(One to fill)

DETROIT
Central Square
Golet & Hall
Jana & Whelan
Perez & Leont
(Two to fill)

2d half
Mondo
Mardo & Rome
Canton Trio
(Two to fill)
LYNN, MASS.
Olympa
Wm Kennedy
Mardo & Rome
Pritchard & Fr'ce's
Withour & Fr'ce's
2d half
*O K Legal Co
Leigh & Jones
Sunbennets
(One to fill)

WHITE PLAINS
Lyan
Meehan's Dogs
(Others to fill)
2d half
William & Taylor
Laura Ornabro Co
(Others to fill)

STANLEY & Birns
Inna Bros
(Two to fill)
2d half
Hanako Japs
Melinda & Dade
Simpson & Leont
Marino & Martin
(One to fill)

YONKERS, N. Y.
Proctor's
2d half (5-8)
Pinto & Hoyle
Bigelow & Lee
Little Driftwood
Hector
McClon & Marrone
(Others to fill)
1st half (9-11)
M & Shuglin Band
Max & Vernon
Carlton & Dupree
(Others to fill)
2d half (12-15)
Bob Hall
La Fleur & Portia
(Others to fill)

SPRINGFIELD, MASS.
Palace
Margaret Taylor
North & South
Arthur Finn Co
Moore & Freed
Wanka
2d half
The Pearsons
W & G Ahearn
Doyle & Christie
Dixie Four
Allyn Mann & Co

WATERBURY
Palace
Bernt & Partner
Ethel Theodore
Royal Venetian 5
*Mack & Jess

CHICAGO
Palace
Fanny Brice
Aunt Jemina Band
Royce May & E
Bronson Stars
Snell & Vernon
Milt Collins
Ben Bron
(One to fill)
State Lake
(Sunday Opening)
Yarnmark
Wells V & West
Oiga Cook
The Sheik
Lambert
Lopez's Red Cap Or
Geo Yoeman

DES MOINES
Orpheum
(Sunday Opening)
J & R Johnson Co

WKS-BARRE, PA.
Pol's
(Scranton split)
1st half
Ward & Liver
Gano Morgan
Cupid's Cossups
Gilbert & Kenay
*Stepping Fool

WORCESTER
Pol's
The Pearsons
W & G Ahearn
Doyle & Christie
Dixie Four
Allyn Mann Co
2d half
Margaret Taylor

KANSAS CITY
Main Street
Avon Comedy 4
Mangle Coates
Trenn Kelly
Regan & Sheehan
(Two to fill)
LO SANGELES
Hill Street
Blossom Seely
Clayton & Edwards
Basil & Allen
Delro
Fox & Sarno
Lo Grohe
Orpheum
Wellington Cross

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
493 B'way (Putnam Bldg.), N. Y.

ST. PAUL
Palace
Edwards & Beasley
Sarah Padde
Miller & Ger'd
Green & Burnett
*Paul Kirkland Co
(One to fill)

NEW ORLEANS
Crescent
Krayons
Minette & Bryant

ATLANTIC CITY
Globe
Herman & Shirley
Shaw Sisters
Venita Gould
McLaughlin & E
Bower's Elephants
Lundum & Stanger
Traps
2d half (5-8)
Lime Trio
Ines Hanley
*Cortney Keyes & P
Billy Hughes
(One to fill)

DETROIT
Central Square
Golet & Hall
Jana & Whelan
Perez & Leont
(Two to fill)

2d half
Mondo
Mardo & Rome
Canton Trio
(Two to fill)
LYNN, MASS.
Olympa
Wm Kennedy
Mardo & Rome
Pritchard & Fr'ce's
Withour & Fr'ce's
2d half
*O K Legal Co
Leigh & Jones
Sunbennets
(One to fill)

WHITE PLAINS
Lyan
Meehan's Dogs
(Others to fill)
2d half
William & Taylor
Laura Ornabro Co
(Others to fill)

STANLEY & Birns
Inna Bros
(Two to fill)
2d half
Hanako Japs
Melinda & Dade
Simpson & Leont
Marino & Martin
(One to fill)

YONKERS, N. Y.
Proctor's
2d half (5-8)
Pinto & Hoyle
Bigelow & Lee
Little Driftwood
Hector
McClon & Marrone
(Others to fill)
1st half (9-11)
M & Shuglin Band
Max & Vernon
Carlton & Dupree
(Others to fill)
2d half (12-15)
Bob Hall
La Fleur & Portia
(Others to fill)

SPRINGFIELD, MASS.
Palace
Margaret Taylor
North & South
Arthur Finn Co
Moore & Freed
Wanka
2d half
The Pearsons
W & G Ahearn
Doyle & Christie
Dixie Four
Allyn Mann & Co

WATERBURY
Palace
Bernt & Partner
Ethel Theodore
Royal Venetian 5
*Mack & Jess

CHICAGO
Palace
Fanny Brice
Aunt Jemina Band
Royce May & E
Bronson Stars
Snell & Vernon
Milt Collins
Ben Bron
(One to fill)
State Lake
(Sunday Opening)
Yarnmark
Wells V & West
Oiga Cook
The Sheik
Lambert
Lopez's Red Cap Or
Geo Yoeman

DES MOINES
Orpheum
(Sunday Opening)
J & R Johnson Co

WKS-BARRE, PA.
Pol's
(Scranton split)
1st half
Ward & Liver
Gano Morgan
Cupid's Cossups
Gilbert & Kenay
*Stepping Fool

WORCESTER
Pol's
The Pearsons
W & G Ahearn
Doyle & Christie
Dixie Four
Allyn Mann Co
2d half
Margaret Taylor

KANSAS CITY
Main Street
Avon Comedy 4
Mangle Coates
Trenn Kelly
Regan & Sheehan
(Two to fill)
LO SANGELES
Hill Street
Blossom Seely
Clayton & Edwards
Basil & Allen
Delro
Fox & Sarno
Lo Grohe
Orpheum
Wellington Cross

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
493 B'way (Putnam Bldg.), N. Y.

ST. PAUL
Palace
Edwards & Beasley
Sarah Padde
Miller & Ger'd
Green & Burnett
*Paul Kirkland Co
(One to fill)

NEW ORLEANS
Crescent
Krayons
Minette & Bryant

ATLANTIC CITY
Globe
Herman & Shirley
Shaw Sisters
Venita Gould
McLaughlin & E
Bower's Elephants
Lundum & Stanger
Traps
2d half (5-8)
Lime Trio
Ines Hanley
*Cortney Keyes & P
Billy Hughes
(One to fill)

DETROIT
Central Square
Golet & Hall
Jana & Whelan
Perez & Leont
(Two to fill)

2d half
Mondo
Mardo & Rome
Canton Trio
(Two to fill)
LYNN, MASS.
Olympa
Wm Kennedy
Mardo & Rome
Pritchard & Fr'ce's
Withour & Fr'ce's
2d half
*O K Legal Co
Leigh & Jones
Sunbennets
(One to fill)

WHITE PLAINS
Lyan
Meehan's Dogs
(Others to fill)
2d half
William & Taylor
Laura Ornabro Co
(Others to fill)

STANLEY & Birns
Inna Bros
(Two to fill)
2d half
Hanako Japs
Melinda & Dade
Simpson & Leont
Marino & Martin
(One to fill)

YONKERS, N. Y.
Proctor's
2d half (5-8)
Pinto & Hoyle
Bigelow & Lee
Little Driftwood
Hector
McClon & Marrone
(Others to fill)
1st half (9-11)
M & Shuglin Band
Max & Vernon
Carlton & Dupree
(Others to fill)
2d half (12-15)
Bob Hall
La Fleur & Portia
(Others to fill)

SPRINGFIELD, MASS.
Palace
Margaret Taylor
North & South
Arthur Finn Co
Moore & Freed
Wanka
2d half
The Pearsons
W & G Ahearn
Doyle & Christie
Dixie Four
Allyn Mann & Co

WATERBURY
Palace
Bernt & Partner
Ethel Theodore
Royal Venetian 5
*Mack & Jess

CHICAGO
Palace
Fanny Brice
Aunt Jemina Band
Royce May & E
Bronson Stars
Snell & Vernon
Milt Collins
Ben Bron
(One to fill)
State Lake
(Sunday Opening)
Yarnmark
Wells V & West
Oiga Cook
The Sheik
Lambert
Lopez's Red Cap Or
Geo Yoeman

DES MOINES
Orpheum
(Sunday Opening)
J & R Johnson Co

WKS-BARRE, PA.
Pol's
(Scranton split)
1st half
Ward & Liver
Gano Morgan
Cupid's Cossups
Gilbert & Kenay
*Stepping Fool

WORCESTER
Pol's
The Pearsons
W & G Ahearn
Doyle & Christie
Dixie Four
Allyn Mann Co
2d half
Margaret Taylor

KANSAS CITY
Main Street
Avon Comedy 4
Mangle Coates
Trenn Kelly
Regan & Sheehan
(Two to fill)
LO SANGELES
Hill Street
Blossom Seely
Clayton & Edwards
Basil & Allen
Delro
Fox & Sarno
Lo

SONGS & SCENES
OTTAWA, CAN.
 Low
 Dix Monkeys
 Wirth & LaRue
 Yox & Kelly
 Carey Bannan & M
 Harry Abrams Co
PALESTINE, P.K.
 Aronby Bros
 Masie Lunette
 Bully Rogers & S
BOSTON
 Orpheum
 Jack Gregory, Co
 Plo Ring
 "Hot" Schaeffer &
 "Righto"
 Foster & Seamon

GUS SUN CIRCUIT
BUFFALO
 Lafayette
 Birds of Paradise
 Dillon & Milton
 Chas. Mortel Co
 Jennings & Dorney
 Jack Connors Revue
GENEVA, N. Y.
 Empire
 2d half
 The Turners

DENTIST
 Prices within reason to the profession.
Dr. M. G. CARY
 N. W. Cor. State and Randolph Sts.
 Second floor over Dr. J. J. O'Connell
 Entrance 6 W. Randolph St. CHICAGO

PANTAGES CIRCUIT
TORONTO
 (7-12)
 Sheila's Favorite
HAMILTON, CAN.
 Pantages
 (7-12)
 Gen Pisano Co
 Conroy & O'Donnell
 Clark & Story
 Ruff & Elton Co
 Hampton & Blake
 Hill's Circus
CHICAGO
 Chateau
 (8-11)
 Gintaro
 Harry Coleman
 Fein & Tennyson Co
 LaFollette Revue

HENRI MARGO
 assisted by
MARGARITA MARGO, ARDATH DE
SALES AND HELENE BETH
 Direction **EAGLE & GOLDSMITH**

Gordon & Healey
MINNEAPOLIS
 Pantages
 (Sunday Opening)
 The Cromwell
 Herman & Ericson
 Daifon & Craig
 Les Gellis &
 Ben Barton Revue
WINNIPEG
 Pantages
 Passing Parade
 Fred Ardath
 Betty Byron
 Little Youth
 Burton Slaters
EDMONTON, CAN.
 Pantages
 Wilfred DuBois
 Francis & Day
 Alexandria Opera Co

BOB MURPHY "and"
 suggests for your summer vacation
 Bingham Beach, South Royalton, Vt.

Dobbs Clark & Dare
 B'way to Djeliland
 Keno Four
CALGARY, CAN.
 Pantages
 (9-11)
 Tom Mills
 Weber & Elliott
 Spectacular 7
 Rinaldo
SPOKANE
 Pantages
 (Sunday Opening)
 Sebini & Nager
 Rensett & Gray
 Clark & O'Neil
 Canadian Band
SEATTLE
 Pantages
 Prevost & Goulet
 Cornell Leona & Z
 Aleko

"BIR" JAMES
DRYER

Grew & Pates
 Corradini's Animals
 Romeo & Dolls
VANCOUVER, B.C.
 Pantages
 Winton Bros
 Jones & Sylvester
 Latell & Vokes
 Jack Powell &
 Foley & Lefure
 Roy & Arthur
BELLINGHAM
 Vaudeville
 (8-9)
 Petrama
 Neda Norraine
 Delaysno & Byron
 "Gosson & Kiro"
 Georgia Minstra
TACOMA
 Pantages
 Ella A. Clark
 Jack Strouse
 Night in Spain
 Yvette Co
 Jack Henry &

MEMPHIS
 Pantages
 (Sunday Opening)
 Harvard Holt & K
 Reno Sis & Allen
 Hope Vernon
 Lewis & Norton
 Finley & Hill
 Jansleys
COLUMBUS
 James
 (Sunday Opening)
 LaDora & Beckman
 Rogers Roy & R
 Cave Man Love
 Bert Walton
Sensational Head-Balancing Equilibrist
THE ORIGINAL
FOUR PHILLIPS
 North Adams, Mass., This Week
 Management: **MAX PHILLIP**

WESTERN VAUDEVILLE
CHICAGO
 Academy
 1st Half
 Kern & Scott
 The Rockettes
 (Others to fill)
Milwaukee
 Majestic
 Lavers & Collins
 Fiske & Fallon
 Skipper-K & R
 Lee & Cranston
 Moe Ella
 Sie Tahr Troupe
 (Two to fill)
NORFOLK, NEB.
 Auditorium
 The Gregorys
 Sterling & Gold
 3 Roman Gypsies
ST. LOUIS
 Grand
 Fiveck & Claret
 Healy & Garnella
 Tom Davis
 Medbury & Ellis
 D. Darling & Boys
 Harry Happi
 Cheyenne Days
 Clayton & Lennie
 Gerogalis &
Hamilton's Skydome
 F & M Collins
 Casey Devlin
 Moe Ella
 (One to fill)
 2d Half
 Williams & Howard
 Richmond Casino
 Manners & Lowery
SO. BEND, IND.
 New Palace
 Ben Bernie & Band
 (Others to fill)
 2d Half
 A Friend in Need
 (Others to fill)
SPRINGFIELD, MO.
 Electric
 Grace Manlove Co
 2d Half
 Fox & Mack

CHICAGO
 Academy
 1st Half
 Kern & Scott
 The Rockettes
 (Others to fill)
Milwaukee
 Majestic
 Lavers & Collins
 Fiske & Fallon
 Skipper-K & R
 Lee & Cranston
 Moe Ella
 Sie Tahr Troupe
 (Two to fill)
NORFOLK, NEB.
 Auditorium
 The Gregorys
 Sterling & Gold
 3 Roman Gypsies
ST. LOUIS
 Grand
 Fiveck & Claret
 Healy & Garnella
 Tom Davis
 Medbury & Ellis
 D. Darling & Boys
 Harry Happi
 Cheyenne Days
 Clayton & Lennie
 Gerogalis &
Hamilton's Skydome
 F & M Collins
 Casey Devlin
 Moe Ella
 (One to fill)
 2d Half
 Williams & Howard
 Richmond Casino
 Manners & Lowery
SO. BEND, IND.
 New Palace
 Ben Bernie & Band
 (Others to fill)
 2d Half
 A Friend in Need
 (Others to fill)
SPRINGFIELD, MO.
 Electric
 Grace Manlove Co
 2d Half
 Fox & Mack

ABERDEEN, N. D.
 Orpheum
 Wright & Gayman
 George & June
 Wagner & Ellis
 (One to fill)
DES MOINES, IA.
 Riverview Park
 Geddes Trio
 F & G Lafour
 Eleanor Pierce Co
 (Two to fill)
FARGO, N. D.
 Grand
 Wright & Gayman
 George & June
 Wagner & Ellis
 (One to fill)
 2d Half
 Maybelle Phillips
 Austin & McPherson
 Three Lees
 (One to fill)
KANS. CITY, MO.
 Globe
 Marie Correll Co
 Manners & Lowery
 Fairfield &
 Williams & Howard
 (One to fill)
 2d Half
 Ah Sa Co
 Grace Manlove

ALF HAYMAN'S ESTATE
 (Continued from page 12)
 secretary, \$5,000. For the care of his plot, \$5,000.

What then remained of the property as a life interest for Irene Coleman, with the power to will the principal.

Excluding two \$10,000 New York Life Insurance Company policies, which already has been paid to his widow, the gross value of that part of the estate left by Mr. Hayman appraised for the time being amounted to \$524,758.01.

The expenses, \$216,878.64, as charged up against the gross value, are for the funeral, \$5,816.85; administration, \$21,597.05; creditors, \$184,027.16, and executors' commissions, \$5,437.58.

The assets, amounting to \$524,758.01, are itemized as follows:

Cash on deposit with Scholle Bros, 5 Nassau street, \$318.75; with Bankers' Trust Company (Astor branch), \$890.42; with Guaranty Trust Company, 44th street and Fifth avenue, \$1,162.61; with Guaranty Trust Company (London branch), \$148.10, and with A. L. Erlanger, \$1,000.

Due from Laura Hope Crews, \$601.49; fees as executor of estate of Al Hayman, deceased, \$9,441.56; lease at 615 Fifth avenue, \$3,000; United States Treasury certificates, \$185,294.25, with dividends, \$5,077.60; Federal farm loan bonds, \$22,906.25, with dividends, \$605.30; United Kingdom of Great Britain and Ireland bonds, \$27,262.50, with dividends, \$469.47; Chicago & North-western Railway Company, \$25,187.50, with dividends, \$793.16; Northern Pacific Railway Company bonds, \$750, with dividends, \$24.84; Liberty loan bonds, \$262.68, with dividends, \$5.65; Chicago, Milwaukee & St. Paul Railway Company bonds, \$6,041.25, with dividends, \$183.48; City of New York corporate stock, \$12,675, with dividends, \$129.90, and Pennsylvania Railroad Company bonds, \$55,825, with dividends, \$462.84.

One share of Nixon & Zimmerman Theatre Company, \$25; one share of Forrest Theatre Co., \$1,236.67; 200 shares of Nevada Copper Mining Company, \$2,500; 200 shares of Anaconda Copper Mining Company, \$3,400; certificate of de-1 sit for 200 shares of the North American Pulp & Paper Companies, \$600; 112 shares of Famous Players-Lasky Corporation (common), \$8,582, with dividends, \$224; 425 shares of Consolidated Gas Co.,

\$37,825, with dividends, \$743.75; participation in Klaw & Erlanger Syndicate, \$6,881.68; "The Thief," a theatrical production, \$250; "Sampson," a theatrical production, \$10; clothing, \$500; furniture, \$255, and jewelry, \$70.

Also 1,125 shares Famous Players-Lasky Corporation (common). Is subject to litigation between Klaw & Erlanger and the executors of the estate, \$80,437.50. According to the appraisal there were 2,500 shares of this company, of which 1,150 shares are in the possession of the executors and 1,350 shares are on deposit with the Empire Trust Company, and the executors of the estate are now appealing from a decision of the New York Supreme court. Also \$16,408.55, which was received by the decedent as income from the 1,150 shares in his possession and was deposited by him with the Guaranty Trust Company in a special account pending the outcome of the suit.

Classed as "nominal" and suspended on the question of value at the present time are 455 shares of the New York Theatre Company.

Classed as being of no value are "Irene," a theatrical production; subscription warrant for 53 shares of Famous Players-Lasky Corporation 8 per cent. cumulative (preferred) stock of \$100 par value, rights having expired Nov. 28, 1919; three shares of Niblock Amusement Corporation, par value \$50; eight shares of Chestnut Street opera house, par value, \$25; 5,000 shares of Theatrical & Commercial Advertising Company, and 1,000 shares of Glenn Jennings Copper Mining Company, par value \$1.

The \$216,878.64, as charged up against the gross value, totals as follows:

Charles N. Pollack, undertaker, \$764; William P. Sheridan, detective at funeral, \$52.85; Irene Coleman, outlay for plot and monument, \$5,000; Rose & Paskus, attorneys, \$1,000; J. P. Mueller & Co., advertising for claims, \$8; stock transfer stamps, 80c; notaries fees, 75c; Hatfield & Co., advertising for claims, \$90; Everett M. Selix Co., agent's commission for leasing apartment, \$150; Lawyers' Title & Trust Co., fees for acting as depository under separation agreement, \$100; Samuel Marx, appraiser, \$50, and Bartholomew Moynahan, court stenographer, \$175.

Hornblower, Miller & Garrison, legal services on litigation with Klaw & Erlanger in relation to Famous Players-Lasky Company stock, \$5,281.57; notary fees, \$4.25; William H. Taubert, premium on bond filed in Famous Players-Lasky account, \$42.88; Lawyers' Title & Trust Company, cost of transferring 425 shares of Consolidated Gas Company of New York stock, \$17; judgment costs awarded by Supreme Court Justice McKean, \$500; Empire Trust Company, \$2,000; Court Press, Inc., \$1,062; Marc Klaw & Abraham L. Erlanger, \$2,144.

Under separation agreement, dated Feb. 19, 1917, Rose Hayman, widow (entitled to \$12,000 a year for life), annuity is a charge on the estate, \$130,860; Gordon M. Gonun, dentist, \$10; Dr. Thomas Alsop, \$50; Dr. Arthur Zentler, \$850; J. Bruce Ferguson, \$297.25; Dr. W. L. Whittemore, \$1,140; Frank Malloy & Bro., garage, \$67.75; B. Altman & Company, clothing, \$283.56; Stern Bros., clothing, \$82.14; H. Migram & Bros., clothing, \$280.12; Henri Bendel, Inc., clothing, \$964.40; Larimore & Co., drugs, \$60.79; MacVeddy, clothing, \$204; Hickson, Inc., \$416; Franklin Simon & Co., \$329.57.

A. B. Lyon, theatre tickets, \$29.50; Lord & Taylor, clothing, \$3.39; Dr. Clarence C. Rice, \$680; Dr. Frederick Tilney, \$50; Dr. Samuel W. Lambert, \$150; Dr. Evan Morton Evans, \$350; Dr. H. M. Imboden, \$200; Dr. Lester J. Unger, \$500; Dr. T. S. Winalow, \$47; Bonwit Teller & Co., clothing, \$332.96; J. & J. Slater, shoes, \$916.95.

Wadley & Smythe, flowers, \$735.50; Stump, flowers, \$43; Commodore, Biltmore & Co., Inc., gasoline, oil, etc., \$206.29; Boue Seours, furs, \$163.50; Charles Thorley, flowers, \$55.50; Dr. Florence E. Dolan, \$38; Restaurant L'Aiglon, meals, \$66.70; rent of apartment at 615 Fifth Avenue, from June 1, 1921, to Oct. 1, 1922, \$6,666.66; Hornblower, Miller & Garrison, legal services, \$2,631.33; Collector of Internal Revenue, 1917, income tax of \$667.08, less refund of \$10.60, \$656.48; Collector of Internal Revenue, 1920, income tax, \$596.37; Charles Frohman, Inc., advances of Alf Hayman, \$12,288.96; Collector of Internal Revenue, 1921, income tax, \$9,517.04, and New York State 1921 income tax, \$754.93. Executors' commissions, \$5,437.58.

The Bankers' Trust Company is the executor of the estate and, in an affidavit made by Oscar C. Price,

Tommy Gibbons will enter the ring at Shelby today (Wednesday) one of the shortest ended contenders in the history of the prize ring. The last minute predictions of the experts based upon training camp opinions don't give him a look in. Despite this preponderance of expert "discouragement" Cos of Variety's sport staff, picks Gibbons. In his opinion, Dempsey will be out-boxed all the way by the man from St. Paul.

The same experts now loudly acclaiming Dempsey as a mixture of tigerish animals, gave Carpentier, one of the poorest contenders who ever pulled on a glove, a great chance to beat Dempsey, who should have entered the ring a 50 to 1 favorite against the Frenchman. Predictions that Gibbons won't last over five rounds with the champion are ridiculous to anyone who saw the lumbering Bill Brennan puzzle and bewilder Dempsey with a straight left that compares with Gibbons' speedy punches like a steam roller to a racing car.

On form and dope Gibbons should win the heavyweight title on points. The difference in size is negligible in a match of this nature.

The Hawthorne race track in Chicago opened its first meet of the season June 30 for 25 days. The track has 600 runners stabled, among them some of the best known racers on the turf. Hawthorne's liberality in purses for this meet is the objective for so many good horses being sent there. The purses will range up to \$10,000. That will be the first Illinois Derby, July 14. It will be made an annual event of the track.

Race lovers in Chicago are appreciative of Tom Bourke, who so successfully restored running races in the Chicago area. Bourke, a former

one of its officials, it is stated in part:

"That in respect to the 2,500 shares of the Famous Players-Lasky Company referred to and the sum of \$16,382.96 accrued dividends therein referred to, judgment was entered in the Supreme Court on April 7, 1922, by the terms of which 1,125 shares were awarded to the plaintiffs (Marc Klaw and Abraham L. Erlanger) and 1,125 remained in the undivided possession of the executors; the remaining 250 are still the subject of dispute pending on appeal.

"Accordingly, 1,125 shares, valued at 75c, are taxable to the estate, and out of the said \$16,382.96, representing dividends and accrued interest on 1,150 shares, the sum of \$16,026.81 being the proper amount of dividends on 1,125 shares, is the property of the estate, and is taxable herein, and of the remaining 250 shares, 150 thereof were awarded to counsel for the decedent during his lifetime as part of his agreed compensation.

"He, however, claims the full 250 shares by alleged agreement made with the decedent. The disposition of said 250 shares being still pending undetermined on appeal. It is requested that taxation thereon be suspended, and also on the \$356.16, representing accrued dividends on 25 shares thereof, be also suspended.

"That by the terms of said judgment (decision by Justice Lehman) certain claims of one McKean and Sanger & Jordan were made liens against a portion of the stock in question, and deponent has paid in satisfaction of the McKean claim the sum of \$500, which constitutes a proper deduction against the assets above mentioned. That by the terms of the judgment, an allowance was made to the plaintiffs of \$2,144 for costs and allowance, which are chargeable against the assets above mentioned.

"That in respect to the 455 shares of the New York theatre stock as having no value, this company formerly owned as its sole asset the New York Theatre building. During the lifetime of decedent this building was sold and a portion of the proceeds, amounting to \$150 per share, was distributed to the various stockholders. During the lifetime of decedent certain dissenting minority stockholders brought suit, objecting to the amount realized on such sale and asking to have their stock appraised pursuant to statute and claiming the full value thereof. As it might be so appraised against the majority and consenting stockholders, of whom the decedent was one, at the time of the decedent's death the sole value of such stock consisted in whatever equity might remain after the class of the dissenting stockholders were liquidated

newspaper man, is said to have skillfully promoted the return and is in practical charge of Hawthorne in its entirety" with Al backing of every kind.

The N. V. A. ball team has returned from its New England trip, after being handicapped by a season of bad luck. In spite of this the team managed to win half of its last 10 games, and its prospects for the future are decidedly better than its past record. Some of the wisecracks are inclined to blame the season as having been neither financially nor athletically successful thus far, on account of lack of necessary publicity and bad breaks from injuries, disappointments and other tough luck.

The injuries started before the club left on its trip. Dudley Farnsworth, catcher and infielder, broke his ankle in the Pawtucket game and will be unable to play this season. Buddy Shepherd was forced out of action when he stuck his foot through a glass skylight and had to have six stitches taken. Ernie Stanton tore a ligament in his leg during practice and is still wearing a heavy bandage. Finally Russell Connors and Harry Armstrong developed charley horses playing in the sand lots at Woonsocket and were practically useless the remainder of the trip.

Besides all this "black cat stuff," rain and excessive heat helped to put the kibosh on the tour. Unforeseen events did their share. At Pawtucket the factory scheduled to advertise and superintend the game went out of business the week before, and consequently the attendance and interest were 'way below what they should have been. The game at Bayside July 4 had to be

(Continued on page 34)

and adjudicated. Judgment in their favor was obtained and a greater part of said funds was directed to be distributed and was so distributed to them. They made, however, certain additional claims and furthermore claimed interest on their appraised value of their stock from the date of such sale, which said claims are now pending on appeal.

"There has been no distribution of any kind, either by way of dividends or otherwise, on account of said stock since the date of decedent's death. That deponent has caused inquiry to be made and obtained from the auditor of said company a statement of the assets of said corporation as of April 30, 1923, the latest ascertainable date, which statements are as follows:

"Assets: Cash, checking account, \$13,696.63; certificates of deposit, \$230,761.64, and Liberty Loan bonds, \$10,000, making a total of \$254,458.27.

"That deponent is likewise so informed and believes that on said date there were outstanding 11,248 shares, of which the dissenting stockholders held 2,198, and the majority consenting stockholders, 8,050. Of the sum of \$254,458.27 on hand as above mentioned, \$158,386.64 has been sequestered by the court to cover claims undecided on the appeal, which the court nevertheless felt were entitled to the protection of such sequestration. This left a balance of \$101,071.63.

"If the claim of the dissenting stockholders for interest should be sustained on appeal, this balance would in all probability be wiped out.

"It is respectfully submitted that the stock of a concern subject to such matters of litigation would not be marketable at any price as of the date of decedent's death and had no clear market value. If, however, the appraiser thinks otherwise it is respectfully requested that the taxation be suspended pending the outcome of the litigation above mentioned."

Ann Murdock, known also as Irene Coleman, who also will inherit after the death of Mrs. Rose Hayman the securities set aside for the latter's life benefit, was born at Port Washington, L. I., Nov. 10, 1890, the daughter of John J. Coleman, a theatrical manager, and Teresa Deagle Coleman, an actress. She was educated at Philadelphia, and before going, on the stage studied art and received mention in Philadelphia for two paintings in oil and water.

She made her first appearance on the stage at the Grand opera house, Pittsburgh, Pa., Sept. 6, 1908, as Ardminster Nesbitt in "The Lion and the Mouse," and her first appearance in New York was at the Hudson Theatre, Sept. 28, 1908, as Margy North in "The Offenders."

PERRY J. KELLY Announces Future Plans for
His Star

ROSCOE C. ARBUCKLE

ASSISTED BY

Charlie DE HAVEN and NICE Fred
OPENING JULY 9TH AT PALAIS ROYAL

ATLANTIC CITY FEATURE OF D. B. BERG'S REVIEW

BEFORE NOTICE

RESUMING HIS WORK IN DIRECTING PICTURES,
MR. ARBUCKLE MAY CONSIDER A FEW OF THE
MANY REQUESTS FOR HIS PERSONAL APPEARANCE

PERRY J. KELLY IS MY PERSONAL REPRESENTATIVE.
ADDRESS ALL COMMUNICATIONS TO HIM,
AND NO ONE ELSE HAS AUTHORITY TO NEGOTIATE
FOR MY SERVICES. ROSCOE C. ARBUCKLE.

Address: AMBASSADOR HOTEL, ATLANTIC CITY, N. J.

MEET ME IN PERSON AT THE PALAIS ROYAL, ATLANTIC CITY, DURING MONTH OF JULY.



All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

Armand and Perez, who opened the show at the Academy, a tryout house on the west side a couple of weeks ago, are opening the bill at the Palace this week and presenting a fine number with a double somersault from see-saw to a sitting position on a chair supported on the shoulders of another man for its feature.

They open a bill which advertises three headliners in Ben Bernie and Band, Frank McIntyre and the Avon Comedy Four, but Bernie is the real feature.

The bill lacks women, having a band, a male quartet, a sketch with all players but one of the male persuasion, two two-men teams and a man comedian. The only women on the bill are Margie Coate, singer, Joan Storm, with Frank McIntyre, and Leah Moore and Mrs. Philmer, the last two adding beauty and attractiveness to the acts with which they are connected rather than an abundance of talent. The Avon Comedy Four is held over a second week and in addition to presenting the same act again (with a new song by the baritone) they appear in connection with Bernie and his band in a travesty on the flight at Shelby, which was in the public eye when the week opened. The skit is of the hokum order, which might be expected of Joe Smith and Charles Dale. Willie Solar appears as referee and these two do burlesque prize fighting and then show it in slow motion, along the idea of

pictures of this kind. Preceding this Margie Coate sings a song with the band, and Smith and Dale, Henry and Moore and Willie Solar appear for a comedy dance. This interpolation is interesting, but not a notable contribution to vaudeville.

Armand and Perez open the bill and won all that an act in that position could reasonably expect in the

violin made the audience determined to have him do something worthwhile with the instrument and this led to encore after encore until he almost stopped the show. Frank McIntyre, assisted by Joan Storm and others, offer "Wednesday at the Ritz," which is highly entertaining and offers opportunity for a fat man to fill a niche in the amusement

two last named had been planned for appearance at the opening show, starting at noon Sunday. These were replaced by Grant and Wallace and Harry Rappi.

Pearl Regay and Co., Hal Skelley and Co., and Toto and Co. are given the headline position, and a "triple star" bill is advertised. All three acts were on the first show. Willa and Harold Browne, who pin rags making pictures and call it "Rag Art," opened the bill in a highly entertaining way. Henry Margo and four girls—Helen Beth, Ardath de Palene, Margarita Navarre and Hortense Morehart—offer "Tints and Tones," an elaborate revue, with two girls dancing with Margo, and two others providing music on violin and piano. The offering is effectively constructed and is rich in talent. Harry Rappi, who followed another violinist in the revue, inserted a jest to the effect that he would offer a novelty—violin playing in vaudeville, but his reception indicated that there cannot be too much of this kind of entertainment. His talk carries his act quite away from an ordinary violin offering.

Miss Regay was assisted by Lester Sheehan, dancer, and a male pianist, and her contortion feats cleverly introduced in connection with her dancing made her individual efforts stand out, though the act in its entirety was well liked. Grant and Wallace, drawn from the Majestic, registered one of the greatest flops ever seen at this theatre. Placed, as they were, following other musical and dancing acts, they were

at a disadvantage, and Al Wallace, for some reason or other, abandoned a dancing bit altogether when there was a titter which was far from complimentary.

Toto, the clown, opened with a picture, not shown when he was at the Palace recently, and proved the hit of the bill. His contortion stunts created much enthusiasm, and his comedy found high favor. The manikin stunts puzzled the audience. Hal Skelley and Ina Williams were the pronounced hits of "The Mutual Man," which closed the first show, with Eunice Sauvain and Helen Gates giving valuable assistance, in a highly delightful musical comedy interlude.

The downstairs filled before the show was half over, in spite of the nice weather.

Gene Greene divides honors with "Cheyenne Days" as headliner for the fourth week of his stay at the Majestic. The other feature was not on the show seen Sunday. "Cheyenne Days" and Skipper, Kennedy and Reeves, two of the regular acts

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

BALTIMORE	31	KANSAS CITY	39
BOSTON	30	LOS ANGELES	39
BUFFALO	31	LOUISVILLE	36
CHICAGO	28	NEW ORLEANS	36
DETROIT	38	ROCHESTER	31
DULUTH	33	SAN DIEGO	36
INDIANAPOLIS	38	SAN FRANCISCO	32
		WASHINGTON	35

way of appreciation. Harry and Dennis Dufor sing, dance and impersonate English Johnnies in their t. k. doing everything in a capital way, but taking at least one unnecessary bow. Art Henry and Leah Moore in "Escorts Supplied" use the skit merely to be introduced and, after that, Art Henry's comedy holds attention. His fooling with the

world. McIntyre has a role which gives him excellent chance. Joan Storm is next in importance in the cast. There are three men who play bits. Margie Coate sang a ballad and some ragtime songs and did nicely 1 fifth spot, without accomplishing more than this. The Avon Comedy Four got laughs with the restaurant and doctor scenes and then sang, standing out most for the vocal effort.

Willie Solar found a fertile field even though he followed a similar brand of comedy. Everything that he did was well received. Ben Bernie and band held the stage 35 minutes, taking away "next to closing" position from Solar. The Philmers closed with juggling and other tricks by the man on the wire, the feature feat being a see-saw jump to the wire.

Four of the acts at the State-Lake this week came from the Main Street theatre in Kansas City. As frequently happens, they arrived too late for the two scheduled for the first show to appear. Two acts were drawn from the Majestic. The four acts making this jump were Gibson and Connell, Tom Kelly, Five Le-lands, and Walton and Brant. The

ARE YOU GOING TO EUROPE?

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.

PAUL TAUSIG & SON, 104 East 14th St., New York.
Phone: Stuyvesant 6130-6137.

Established **THE ERA** 1837
THE SUPREME PROFESSIONAL ORGAN OF GREAT BRITAIN

Advertisement rate, 5s. per inch; £38 per page. Classified advertisements: Companies, theatres, artists, musicians and miscellaneous, wanted and wants, etc., three lines, 1s. 6d. each additional line 5d.; displayed lines 1s. Annual subscription, post prepaid, U. S. A. \$5.00.
Editorial, Advertising and Publishing Offices: 25 Wellington Street, Strand, London, W.C.2. Phone Regent 4546-47. Cables: "The Era, London."

"ELI," the Jeweler TO THE PROFESSION

Special Discount to Performers
WHEN IN CHICAGO

State-Lake Theatre Bldg.,
Ground Floor

EUGENE COX SCENERY

1734 Ogden Avenue
CHICAGO

Phone Seeley 3501
Ask FERRY-FROG MAN

RAINBO GARDENS

MILLION DOLLAR OUTDOOR GARDENS
CLARK ST., at LAWRENCE AVENUE, CHICAGO

FRED MANN Presents
EDWARD BECK'S NEW SUMMER PRODUCTION
"RAINBO BLOSSOMS"

With an All-Star Cast and the Rainbo Beauty Chorus
FRANK WESTPHAL and HIS RAINBO ORCHESTRA
FAMOUS DINNERS
A LA CARTE SERVICE

FOUR YLLEROMS

IN A NOVEL EUROPEAN IMPORTATION

THE ONLY ACT OF ITS KIND IN THE WORLD—JUST FINISHED A SUCCESSFUL SEASON FOR THE B. F. KEITH
VAUDEVILLE EXCHANGE

NOW PLAYING THE LOEW HOUSES IN NEW YORK CITY

REGULAR VAUDEVILLE

As embraced by VARIETY'S Regular Vaudeville Number to be issued about August 15, next, will be representative of

America's Best Vaudeville

It will exploit Vaudeville that is of today—the Vaudeville that may be depended upon, the staple, reliable, always-playing Vaudeville

“VARIETY’S” Special Issue

will inform the theatrical world that

Regular Vaudeville IS The Real Vaudeville

It is the vast branch of theatricals under the heading of Vaudeville that takes in reliable managements and standard artists. It plays each and every season without change of policy, with never-ending playing time—a lifetime of work for the vaudevillians and a lifetime business career for the manager.

“VARIETY’S” Regular Vaudeville Number in August will fully set forth the facts, figures and statistics in substantiation. It will be a complete volley of Vaudeville.

Everyone associated with or interested in Regular Vaudeville, besides those who would like to be in Regular Vaudeville, should be represented.

The Regular Vaudeville Number will carry announcements from artists and managers at Variety's usual advertising rates. Spaces may be reserved or copy forwarded to any Variety office at

NEW YORK

CHICAGO

LONDON

M. Witmark & Sons
take pleasure in inviting you to the
Formal Opening and Inspection
of their new
Offices, Studios and Warehouses
in the 1650 Broadway Building
(adjoining the Winter Garden)
at 51st St. Broadway & Seventh Ave., N.Y.

From 10:30 a.m. to 5 p.m.

Tuesday July 10, 1923

of this week's bill, were not seen, but the show as witnessed was average entertainment and pleased a packed house.

Grant and Wallace opened with what is probably an acrobatic act which has had musical and dancing interpolations. There was applause at times during the offering, but they finished with scant applause. Freda Leonard and Jewell Barnette followed with the same act seen at this house for a single day some time ago. Miss Leonard sings popular songs with the assistance of Miss Barnette at the piano and in the rendition of the numbers. The material is a little rough, but the Sunday audience liked it well. The Ramsdells and Deyo danced acceptably. Minnie Allen and Annie Kent offered a sketch which is novel in construction and permits Miss Kent to shine as a comedienne. The offering compels interest.

Harry Rappi, violinist and monol-

ogist, plays nicely, emphasizing a medley of old-time songs as a contrast to the deluge of jazz. His comedy is bright. Chalfonte Sisters, billed as "Birds of Paradise," duplicate their success of last week at the State-Lake.

Fiveck and Clarett closed with a roller skating number which consists largely of difficult tricks executed while whirling around. The ease with which the flyer assumes dangerous positions while being swung around and the expert way in which he regains his position on his skates makes the offering meritorious.

"Plantation Days" will open at the Avenue July 22 and Maurice Greenwald is organizing the company, which will have Chappell and Stinnett, Seymour and Jeanette, The Crackjack Quartet, and other principals, with most of the original chorus.

The Illinois will open Labor Day with "The Clinging Vine," the musical comedy by Zella Sears and Harold Levey.

Boyle Woolfolk was at Davenport, Ia., Sunday and Monday for the opening of "Juvenile Follies," a show he arranged for the Capitol theatre

in connection with the showing of "Penrod." The acts were Arren Kids, Stine Trio, Rossow Midgots and Evelyn Sisters. Woolfolk has arranged several revues there this summer. One week recently Little Sousa was there.

Eugene O'Brien is in his 12th and last week at the Princess and will depart for a road tour, leaving the house dark.

The suit of the Le Vans against Charles Bohler for salary for a week booked for Terrace Garden, which could not be played owing to the place closing, was adjusted with a cash payment and other work from the Diamond Agency.

Starting July 1 all of the bookings for the Bert Levey circuit will be arranged in Chicago by Paul Goudron. For a time a part of the bookings have been arranged in Detroit.

Harry J. Powers, with his wife and daughter, sailed for abroad Wednesday.

Charles E. Hodkins, personal representative of Alexander Pantages in the east, was at Baraboo, Wis., one day last week to attend the funeral of Tony Kenggy, who has long lived at the Morrison hotel, and who was taken to Baraboo to the home of his sister when taken ill.

BOSTON By LEN LIBBEY

In the nature of things an act like the headline on the Keith bill this week cannot be shown in vaudeville houses except during the summer months, when things are at a practical standstill in other lines of indoor entertainment. It is rather unfortunate, therefore, that a larger audience than that which will in all probability frequent the house this week could not have seen the spot act with Harland Dixon and Marie Callahan and the 16 Sunshine Girls, running through 20 minutes of extremely clever entertainment. The act closes the show, being one of the few top position acts relegated to this position this season.

The show has eight acts and is a bit shy on the running time. After the animated cartoons, which followed a rather long overture by the orchestra, the curtain did not go up on the first act until 2:30. It came down at 4:30, a little shorter time than is customary, but an improvement, in the opinion of this reporter.

DANCE BAND WANTED

For Fall and Winter Season

Extraordinary engagement on Broadway for six or seven-piece clever dance band. The organization we want must be an exceptional combination to play dance music and do novelty entertaining.

Ordinary Jazz Bands Not Wanted

Apply by letter, Box 230

VARIETY

154 West 46th Street, N. Y. City

Two hours of entertainment without an intermission is about enough and would satisfy, it is believed, even in the height of the season.

Raymond Wilbert with his juggling opened the show. Wilbert demonstrates why so many acts playing far up try to kid the audience. He is an artist at this work and, without overdoing it, kidded the house into giving him applause and he earned what he got. His efforts were directed at making them do the right thing. For a closing number his bit of making a hoop ascend from one string to another while the drummer plays the first five notes of the scale is worth all the attention he gives it. At the Monday show he had three flops before he got it over and he made each flop count.

Polly and Oz with their syncopated comedy, which borders on the nut variety, were in the deuce position and they were followed by Harry Miller and Peggy Fears in an act that has a great deal of value in its dancing possibilities.

Florence Brady's billing is most conservative, in the opinion of the reporter. She, if the Monday show was any criterion, can be billed with many of the more prominent of the female songsters of the syncopated type that are in vaudeville today. At the matinee she was only on a few minutes when she had the house in her hand, and after her regular routine of three numbers she was clamored for until she had to come out. Two more songs, all well done, with her voice showing a range that is remarkable, only added to her triumph, and she ac-

tually stopped the show, the applause from the small audience that was on hand being on a par with receptions many well known stars received during the real season.

Leigh and Jones in "The Love Gamblers" kept things running lively for several minutes, and the comedy strain they started was further tightened up by Conlin and Glass with their act. This act has all the giggles that could be desired and went through without a soft spot developing. Bob Hall was on next to closing. Worked as speedily as usual. Not a large house on hand at the Monday matinee, although weather just a bit cooler than seasonable.

Furs
A. Rakowsky
 INC.
 28 West 34 Street

Fashionable Summer
Furs at a Big Reduction, Saving of Over 50%

Special Discount to the Profession
Furs Repaired and Remodeled

GROPPER'S

FINE LUGGAGE
SOLE AGENT FOR BAL
THEATRICAL TRUNK

HOTEL NORMANDIE BLDG.,
1 E. cor. 38th & B'way, N. Y. C.
PHONE: FITZROY 3848



Tom Brown suggests a visit to the

Tom Brown Music Co.

State-Lake Bldg. (17 W. Lake St.)
CHICAGO

Everything for the Band and Orchestra

Buescher Band Instruments and Saxophones
 Selmer Woodwinds Geo. W. Haynes Flutes
 Leedy Drums Paramount Banjos
 Gibson String Instruments

H & M PROFESSIONAL TRUNKS

Back to Pre-War Prices

Mail Orders Filled F. O. B., N. Y. City. Send for Catalogue.
 Used trunks and shopworn samples of all standard makes always on hand

SAMUEL NATHANS SOLE AGENT FOR H & M TRUNKS IN THE EAST

529-531 Seventh Ave., New York City
 Phone: Fitz Roy 0620 Between 38th and 39th Str ets

LINDA

YOUTHFUL EXPONENT OF TERPSICHORE

NOW IN MY 28TH WEEK AT RAINBO GARDENS, CHICAGO, AND BOOKED UNTIL AUGUST.
HELD OVER FOR THREE REVUES.

THANKS TO ED. BECK



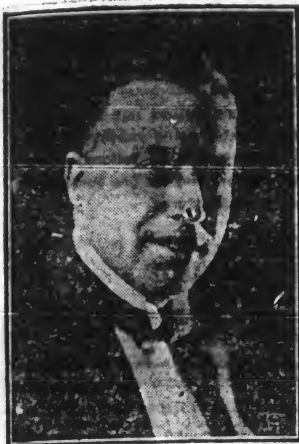
JOSEPH DISKAY

TENOR

Victor and Columbia Artist

Just concluded a tour of the Keith Circuit, scoring a tremendous success at every performance

Address: N. V. A. Club, 229 West 46th Street, New York



BOSTON "TELEGRAM"

DISKAY STOPPED SHOW IN KEITH'S BILL
"Mr. Diskay, Hungarian tenor, who went on second, should be moved up further on the bill. He was a riot, and accomplished that unusual feat of stopping a show at the Monday afternoon performance in bias Boston. The best act on the bill."

BALTIMORE "SUN"

"Josef Diskay is said to be the leading tenor of Hungary, and if Hungary has any better tenor, we would like to hear him. He scored heaviest with his sentimental ballads."

AUGUSTA "CHRONICLE"

"Joseph Diskay, the famous Hungarian tenor, scored one of the biggest hits ever known in this city. Mr. Diskay is unquestionably the greatest singer that has ever been heard in vaudeville."

PITTSBURGH "PRESS"

"Gifted with a voice of wondrous qualities, Mr. Diskay is one of the season's vocal sensations in Keith's vaudeville. He was vociferously received."

"MUSICAL COURIER"

"Diskay's voice is substantial in size, rich in quality, all of which he combines with personality in bringing him forth with great popularity."

COLUMBUS "CITIZEN"

"Josef Diskay occupies the top position on this week's bill. At any rate his well rendered and carefully selected concert Monday night was given a warmer reception than any other act on the program."

NASHVILLE "TENNESSEAN"

"Diskay is not listed as the top-liner in the Keith bill, but—Diskay is the top-liner. For the richness, melody, power and flexibility of his voice got across in no unmistakable terms to the crowd in the theatre, and it gave him the ovation he deserved. He received round after round of applause."

BERMUDA

"GAZETTE AND COLONIST"

"We have no hesitation in saying that no singer of such artistic merit or magnificent voice has ever appeared on a Bermuda platform."

NEW ORLEANS

"TIMES AND PICAYUNE"

"Josef Diskay, Hungarian tenor, said to have one of the finest voices in Europe, gave evidence that his fame was justified."

SHREVEPORT "JOURNAL"

"Josef Diskay brought down the house with his wonderful voice, the like of which has seldom been heard on the local stage."

NEW YORK "EVENING MAIL"

"Josef Diskay, with a well modulated voice and an ingratiating manner, made quite a sensation."

NEW YORK "SUN"

"Josef Diskay, tenor, scored six encores."

GREENVILLE (S. C.) "PIEDMONT"

TENOR THRILLS AT KEITH THEATRE

"Josef Diskay, the famous Hungarian tenor, plays the most important part in the Keith vaudeville program, and he received by long odds the greatest reception. His is the finest voice that has been heard in vaudeville here."

DETROIT "TIMES"

MUSIC IN MANY FORMS WINS FAVOR OF TEMPLE PATRONS

"... jazz orchestra leads the way in point quantity, but Joseph Diskay, a tenor from Hungary, is the most satisfactory exponent of the art in point of quality. Mr. Diskay possesses a voice of appropriate volume and timber. He was heartily applauded."

BALTIMORE

By ROBERT SISK
CARLIN'S ARENA THEATRE—
De Wolf Hopper Co.
CENTURY—"The Nth Commandment."
RIVOLI—"Dark for July."
NEW—"The Man Next Door."
PARKWAY—"Your Friend and Mine."
METROPOLITAN—"The Bohemian Girl."

Saturday night the De Feo Grand Opera Company closed its four weeks' season at Carlin's. Harry

Van Hoven, who has managed and exploited the big theatre for the past three seasons, has gained a reputation for knowing local show values that borders on the uncanny. Outside capital was interested in the De Feo engagement and stuck for a scale that looked unwarranted to Van Hoven, who made a bet that the scale would only do a certain amount of gross on the whole season. Business the second week topped the first week by only \$1.50, the third week varied only \$4 and the fourth week less than \$50, making the total gross about \$600 over Van Hoven's statement as to the sure take for the four weeks' run. As a whole, money was lost on the engagement.

The Century theatre this week is using a group of Peabody Conservatory students in presenting the third act (Nile scene) from Verdi's "Aida." This group follows J. Humbird Duffy and Alice Mackenzie, who presented a nine weeks' series of operas with much success.

De Wolf Hopper and the Gilbert and Sullivan Comic Opera Company opened in Carlin's Arena Monday

New Unpublished Song Numbers

We can supply you with the kind of song material you want to improve your act and we will gladly demonstrate those which may prove available for use. We give you an opportunity to use a song before it is stale. Call today.

Room 216; Romax Bldg.,
245 West 47th Street
(W. of Broadway), New York, N. Y.

night under the most impressive conditions. It was in the nature of a civic affair. Newly elected Mayor Howard W. Jackson and a party of city officials occupied two boxes. Mayor Jackson complimented the elongated comedian upon the success of his tour since leaving Baltimore one year ago, and welcomed him back to the city of the company's first triumphs. A roster of the first-night audience reads like Baltimore's social register. Madame Haru Onuki, the Japanese prima donna, was specially engaged to sing Yum-Yum.

BUFFALO

By SIDNEY BURTON

The Criterion will open early in September with a policy devoted to week-stand road shows at \$1 top. The house has been dark since Christmas. The new policy will be under the direction of Harry Abbott.

The Earl of Northesk, in Buffalo the past month visiting his fiancée, Jessica Brown, was taken to the Buffalo General Hospital and operated upon for appendicitis by Dr. Earl Lothrop.

According to reports current in Buffalo this week, Ernest L. Frisbe and Lady Mackenzie, the famous hunters, who were divorced here a few weeks ago, are considering remarrying. The lady stated to newspapermen that the marriage rupture had "all been a great mistake." Lady Mackenzie won fame a few years ago through her exploring ventures and wild animal hunts in British East Africa, bringing back one of the first African hunt films ever seen in America.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON
LYCEUM—Lyceum Players in "Forever After."

FAY'S—Star Record, Holiday and Willette, Lucille De Bols, Hamlin and Mack, Willie Karbo and Sister, Leather Pushers No. 6, "Has the World Gone Mad," film feature.

SUPERFLUOUS HAIR

Removed permanently from face, arms, neck and limbs by the only successful method in the world. Painless and painless. No needles or chemicals used. Has no ill effects on the skin or health and is particularly effective in stubborn cases where other methods failed.

DERMIC INSTITUTE
317 FIFTH AVE. (Suite 610)
NEW YORK
Telephone 7807, 6045 Ashland
Opposite Waldorf-Astoria
SEND FOR FREE BOOKLET

EASTMAN—"You Can't Fool Your Wife," Eastman orchestra and ballet.

FAMILY—Orth & Coleman's musical comedy stock.

PICTURES—"The Heart Raider" and "Vanity Fair," Regent; "The Snow Bride" and "The Woman Conquers," Piccadilly; "When Love Comes" and "The Bishop of the Ozarks," Victoria.

During the past week Louis M. Antisdale, editor in chief of the "Herald" and president of the Herald Co., died suddenly at the age of 64. The Herald was essentially a "one-man" paper and speculation is rife as what will happen. It is understood that Mr. Antisdale had turned down offers from W. H. Hearst for the purchase of the "Herald."

John Phillip Sousa and his band will give a concert at the Eastman Wednesday evening, Aug. 1. This will be the first break in the summer run of pictures at that house.

Ohoma, styled in his ads "the world's greatest mental mystic," has engaged the Temple for three nights, July 19-21. It is announced he will bring a company of sheiks

and shebas in mystery, mirth, music, songs and dances.

Variety's Rochester correspondent, L. B. Skeffington, recently took unto himself a bride. The lucky (?) young woman was formerly Janette Wheaton Barton, of Tunkhannock, Penn. Mr. Skeffington is gravure editor of the Rochester "Democrat and Chronicle."

ADELLE HATS

NOW ON DISPLAY
A WONDERFUL COLLECTION OF
MID-SUMMER HATS
Something Different.
160 W. 45th St., New York City
Two Doors East of Broadway
10% Discount to N. V. A.'s from all N. V. A.
ALSO TO PROFESSIONALS

JAMES MADISON says

The fact that Nature produces no duplicates, tempts many a widower to marry again.

VERSATILITY
is a requisite in modern authorship. I write anything that calls for a laugh, be it vaudeville, musical comedy, burlesque or moving pictures.

My Mirth Laboratory is at
1493 Broadway, New York.

FOR TOP-NOTCHERS ONLY
I issue monthly a COMEDY SERVICE, consisting of really new and original monologue and gagging material. Small in size but supreme in quality; 11 numbers ready. Will send for \$12, or \$4 for \$5. Single numbers \$2. Yearly \$15 (twelve numbers).

Where Fashions Begin

The ladies of the American stage are the criterion of style. They invariably lead—and they choose Winkelman footwear.

Winkelman
Style in Quality Footwear
21 West 42nd St.
Philadelphia New York

\$10
\$14.50 Values

MINERS MAKE UP

Est. Henry C. Miner, Inc.

\$50,000.00 LOST!

Negotiations had been made to insure the team of SAVOY and BRENNAN for the above sum, payable to the survivor, but unfortunately the sudden death of the late MR. BERT SAVOY terminated the plan.

PARTNERSHIP INSURANCE for the PROFESSION
SHOULD YOUR PARTNER DIE, WHAT WOULD YOU DO?

J. R. ANDREW **J. V. REILLY**
Flatiron Building, New York
Ashland 7738

THE OVERNIGHT SONG SENSATION!



A new angle on the comedy type of song that's all the vogue.

Every Line a Long, Loud Laugh
Every Chorus a Continuous Chuckle

Plenty of Special Material, Extra Choruses, Etc.

"WE ONLY GOT MACK'REL TO-DAY!"

A DEEP-SEA DITTY THAT WILL KNOCK 'EM DOTTY!

Singing Orchestras—Get Your Orchestrations NOW!

ACTS—CALL OR WRITE TO JIMMY McHUGH, PROF. MANAGER

"COD-FISH" IS A GOOD CATCH FOR EVERYBODY

MUSIC PUBLISHERS **JACK MILLS, Inc.** 152-4 West 45th Street
NEW YORK, N. Y.
"THE HOUSE THAT JACK BUILT"

SAN FRANCISCO

By WALTER RIVERS

Things are happening fast in the career of the Century here. Since the days Homer Curran relinquished his lease it has had a decidedly hectic life, undergoing every few months a change of name and management. The latest cognomen by which this theatre, originally built for John Cort, is to be known is the Capitol. But even that name carries a certain uncertainty about it. Louis Lurie, who took the house over Curran's head by materially raising the bid for the lease, came

out a few days ago with the announcement that he himself intended to run it after Ackerman & Harris gave up their lease. Jack Brehany, theatrical man and exploiter of films, was named to manage the enterprise. William ("Bill") McStay was appointed press representative, and Charles Pincus, for a number of years identified with the Herbert Rothschild picture house interests here, was chosen as house manager. Pincus resigned his Rothschild affiliation to accept the appointment.

All this was made public while the theatre still remained in the hands of Ackerman & Harris.

Brehany, McStay and Pincus proceeded with their plays for a grand re-opening of the Century under the

name of the Capitol. \$75,000 was to be spent in improvements, and the initial attraction was to be Griffith's latest, "The White Rose."

All were sitting pretty when, bingo! out of a clear sky came another announcement that Lurie had changed his mind and closed a deal whereby Thomas Wilkes, who now controls the Alcazar here, was to take over the house. This announcement declares that Wilkes is to use the Century as a production house in affiliation with Sam H. Harris of New York.

Brehany and McStay, so rumor says, probably will transfer their services to Wilkes, but Pincus is not mentioned.

The Columbia, which has been leased to Gottlieb and Marks, goes to Lurie next year, and Lurie says he intends to turn it over to Wilkes. If this goes through, Wilkes will dominate the San Francisco field with three of its leading theatres.

Wilkes' Alcazar is known to have been suffering heavy losses of late. This theatre houses a stock company where prices are fixed at \$1.50 top. Much criticism has been voiced over this high admission price, and gossip holds this feature responsible for the poor business.

Another San Francisco theatre that is having a stormy career is the Casino, recently given up by Ackerman & Harris, who were running it as a vaudeville and picture house. After being dark for a week it opened with a splash, presenting "The Candy Box Revue." This was

EDDIE MACK TALKS: No. 141

Pat Rooney (Rooney and Bent) is celebrating his birthday, today, at the Brighton theatre, Coney Island. Mr. Rooney for years has been a headliner in vaudeville and enjoys even more popularity today than in previous years. Eddie Mack clothes has the same standing with Pat as Pat has with the theatre-going public. It will be but a short time when young Rooney will be following his father's footsteps, in the selection of clothes, and we are sure they will come to the front door of our 46th street store.

MACK'S CLOTHES SHOP

MACK BUILDING
Just a step East of Broadway on 46th Street
BERT IS AT THE 46th STREET STORE

heralded as a big proposition, and announced as its star Betty Baird, "celebrated European prima donna." Roper D. Laidlaw appeared as the "presenter" and angel of the show. Laidlaw is the husband of Betty Baird.

The production opened rather big and promptly flopped. The flop was truly terrific, for the show turned out to be a mere hodge-podge of banalities. The celebrated "star" showed every manifestation of being a tyro, lacking in singing ability and with little personal charm.

"The Kandy Box Revue" stuck through the first week and began on the second. Towards the end of the second week, however, Laidlaw was reported to have given up the ghost and, with his prima donna wife, departed from the theatre, leaving the company to shift for themselves. The principals and girls got together and decided to commonwealth it for the remaining few days.

The company called in District Attorney Matthew Brady, and this official, to help them out, appointed one of his deputies to run the box office and see that a proper division of the proceeds was made.

San Francisco is to have its own opera company under the direction of Gastano Merola, the season opening in September.

An organization known as the San Francisco Opera Association for 1923 has been formed, with Timothy Healy, an attorney, heading the committee in charge. More than 200 representative business men have given their promise of financial support to the venture and a subscription committee sent out on a canvas reported at a meeting last week that season tickets to the amount of \$40,000 had been pledged for this year.

Alexander Pantages visited San Francisco last week and started negotiations for the erection of a new theatre here.

While loath to give out details of his project, Pantages stated that arrangements were well under way and that work of building the new theatre would start in the near future.

He declares the house will rival any similar theatre on the west coast.

Margaret Anglin opened her San Francisco season at the Curran last week in a "A Woman of No Importance" and scored as brilliant a first night as San Francisco has seen in many seasons.

Miss Anglin has brought with her a company of excellence and aug-

mented it with several local players of real merit. Among these the work of Emelle Melville as Lady Hunstanton elicited a reception that came near rivaling that of Miss Anglin.

Mason Music Co., Inc., San Antonio; capital stock, \$20,000. Incorporators: C. W. Parish, L. E. Robinson and J. W. Mason, all of San Antonio.



Marguerita Sylva, famous "Carmen," says: "Your Korell Set is not a luxury but a necessity."

Beautiful Hands INSTANTLY!

The 3 Secrets of Beautiful Hands, heretofore sold only in regular \$5.00 de luxe sets, now offered for the first time at a popular price.

The astonishing whitening powers of these original Korell medicated Night Gloves with the two famous Cremes de Citron and de Peche will make your hands soft, white and velvety beyond your fondest expectations. Removes blemishes, wrinkles and blotches, softens and whitens rough, coarse, red shiny hands.



The Complete \$3.00 Set

In the new, compact, convenient package. \$1.95

Give size of glove when ordering—send check or money order—or if you prefer, sent C. O. D., upon approval.

KORELL LABORATORIES
Dept. H, 214 East 45th St., New York.

Nat Lewis
THEATRICAL OUTFITTERS
1580 Broadway New York City

KENNARD'S SUPPORTERS
249 W. 38th St., N. Y.
Phone FItz Roy 0344
Send for Catalogue



*7.75 Black, White, Pink, Satin, Patent or Vici Kid.
Round or Pointed Toe
Regular \$10

J. GLASSBERG SHORT VAMP SHOES
For STAGE and STREET
225 W. 42d St., New York
CLOGS & JINGLE SHOES

Box \$4.75
Too, Hand-Made, Kid or Satin,
Mail Orders.
Catalog Y Regular Free. \$2.50

COVERS FOR ORCHESTRATIONS
AND LEATHER BRIEF CASES.
ART BOOKBINDING CO.
119 WEST 42d STREET
NEW YORK CITY

WANTED

16 Young English Dancing Girls

for well-known musical comedy; long engagement; good salary. Call or write

MARGARET TAYLOR

Room 733, 116 WEST 39th STREET, NEW YORK

ANNOUNCING THE COMPLETION OF THE NEW

J. D. MARTIN STUDIOS

AT 4114-16-18 SUNSET BLVD., LOS ANGELES, CALIF.

AFFORDING THE MOST MODERN OF FACILITIES FOR THE DESIGN AND EXECUTION OF DISTINCTIVE STAGE CREATIONS

ASBESTOS DROP AND DRAPERY CURTAINS, SCENERY AND FABRIC SETTINGS, STAGE RIGGING, ETC.

Distributors—J. R. CLANCY, STAGE HARDWARE

SAN FRANCISCO OFFICE—146 Leavenworth Street

SERVES YOU RIGHT

BY

JOE TOWLE

Last Season I Left Regular Vaudeville To Become A Shubert Unit Actor-Producer.

With De Haven And Nice I Produced "Mulligan's Follies," Later Well-Named "Broadway Follies." I Invested A Lifetime's Savings, Mortgaging My Home In Boston.

The Unit Worked Eleven Weeks, Most Of Which I Had The Pleasure Of Working For Nothing.

Finally We Reached Detroit Where I Refused To Go On The Stage Until I Had Received Some of The Money Due Me.

Five Hundred Dollars Was Produced Which I Divided With De Haven And Nice.

In The Middle Of The Week Our Scenery, Music, Photos And Personal Belongings Of Mine Were Sold.

At The End Of The Week We Were Told The Principals Would Receive No Money.

The Chorus Girls Received \$20 Apiece And Tickets To New York In Lieu Of \$140 Back Salaries Due Them.

The Manager Of The Show Paid Them Off, Flanked By Two Detectives Who Were Present to Subdue Anyone Pugilistically Inclined. Otto Kleaves Was The Show Manager.

The St. Paul Elks Advanced Us Enough To Pay Our Hotel Bills And We Returned To New York.

I Played A Few Weeks Of Shubert Vaudeville, Then Went Home, Only To Return After Receiving A Wire From Arthur Klein (Shubert Booking Manager), Offering Me Four Weeks' Work With His Unit, The Gertrude Hoffman Show, Which Was Scheduled For A Four-Week Run At The Majestic, Boston.

I Am Still Owed \$290 From That Engagement. I Have A Suit Pending Against Klein. When I Asked Him For My Money He Told Me, "Try And Collect."

I Started Last Season With \$5,000 In The Bank And Bright Prospects—Now You Can Write Your Own Ticket.

This Is A Plain Statement Of Facts. The Moral Is Obvious.

My Billing Remains As Always "The 'Cleanest' Act On The Bill."

JOE TOWLE

GUS SUN, President

(ESTABLISHED 1905)

HOMER NEER, General Booking Manager

THE GUS SUN BOOKING EXCHANGE CO.

New Regent Theatre Bldg.

(MAIN OFFICE)

Springfield, Ohio

THEATRE MANAGERS

SECURE YOUR VAUDEVILLE ACTS THROUGH OUR OFFICES

WE GUARANTEE YOU FIRST CLASS SERVICE

VAUDEVILLE ACTS

WE CAN OFFER FROM FIVE TO THIRTY WEEKS FOR FIRST CLASS ACTS

BRANCH OFFICES**NEW YORK CITY**301 Putnam Bldg.
J. W. TODD, Representative**BUFFALO, N. Y.**509 Lafayette Bldg.
JENE JERGE, Representative**DETROIT, MICH.**Columbia
THEATRE BLDG.**CHICAGO**806 Delaware Bldg.
BILLY DIAMOND, Representative

AFFILIATION: V. C. M. CIRCUIT, 801 FLAT IRON BUILDING, ATLANTA, GA.

**MAJOR BASEBALLERS
WATCH BRAVES FIELD**Two Good Nights Out of Eight
for Loew's Shows in
Boston

Major league baseball magnates are carefully watching the progress of the evening shows at Braves Field, Boston, which started last week under the direction of the Loew interests. Outside of New

York ball parks in few instances have been used for anything other than the regular afternoon games.

Baseball men have expressed a desire to devise a means of securing additional revenue from their plants, the majority of which in the two major leagues are comparatively new.

Nothing has been offered in the way of a solution other than boxing, which has been tried in but few of the ball parks.

Baseball magnates have been visiting the Boston park for the purpose of witnessing the style of entertainment being presented there. John McGraw called upon Marcus Loew in Boston last week and is reported as having been desirous of securing information for placing shows of the same nature in the Polo Grounds, New York.

Boston, July 3.

Up to last night Braves Field with the Loew entertainment for outdoors in the evening had what could

be called two good nights. It opened a week ago Monday. The other evenings either held rain or were too chilly. So far the most Marcus Loew has gotten out of it has been publicity, but Loew is not suffering any money loss. It is understood he is sharing on a percentage basis with the Boston Braves management.

Asked if he intended to take out rain insurance and informed the premium is 12 per cent. of the policy's face with three inches of rain necessary to fall before collecting. Mr. Loew replied he would have to insure against one drop, as one drop of rain would ruin the business for the night. He added it would be cheaper to take a rain insurance company into the enterprise than to pay the premium drop by drop.

SPORTS

(Continued from page 27)

cancelled because the locals could or would not raise the \$1,000 for the necessary expenditure.

The theatrical side of the trip was more successful, serving to a large extent to make up for the baseball losses. In several of the cities local professionals offered their services and helped to bolster up the entertainment. As many as 14 acts were offered at one performance. At the last game, in Great Neck, Raymond Hitchcock led the village theatrical

notables through a lot of impromptu stuff that assisted materially.

The record of the last ten games is as follows:

Chevrolet Motor Team, at Tarrytown, N. Y.; lost, 7-6 (10 innings).

All-Leaguers, at the C. C. N. Y. Stadium; won, 10-0. Buddy Shepherd pitching no-hit, no-run game.

Capitol Theatre team; won two games, 12-4 and 14-2.

St. Francis Stars, at Pawtucket; won, 6-3.

Woonsocket; lost, 10-5.

Manchester; lost, 6-0.

Alert Fire Department, at Great Neck, L. I.; won, 16-13.

The first game at Providence was postponed because of rain, and a second, played on the return trip, was lost 7-5. Other games are at

Red Bank July 3 and Hackensack July 7.

The men who have been playing regularly this season include:

Ernie Stanton, c. f. and p.; Joe E. Brown, 2b.; Billy Gorman, s. s.; Harry Armstrong, 3b.; Dave Kay, 1b. (a new man this season); Buddy Shepherd, c. f.; Phil Villani, c. f.; Tommy Harvey, c.; Russell Connors, p.; Art Polt, p. (new man); Sammy Smith, p.; Joe Mullen, c.; Stan Mack, c. f.; Gil Fallon, p.; Brenahan, l. f.; Maloney, p.

**WARRANTY
BROKERAGE CORPORATION**UNLIMITED Funds For
LIBERAL First and
SECOND Mortgages On
HOMES, City and Suburban45 West 57th Street
Plaza 2925**CHAS. H. SMITH**VAUDEVILLE AUTHOR
230 West 50th Street, New York Circle 1484**MAX HASE****Famous SHIRT HOSPITAL**SHIRTS, UNDERWEAR AND PAJAMAS MADE TO ORDER
EXPERT REFITTING AND REPAIRING
SPECIAL RATES TO PROFESSION

142 Mason Street, SAN FRANCISCO

!!!AN EXPLANATION!!!

(APOLOGIES TO—"NOBODY")

MANAGERS AND BOOKERS, PLEASE READ!

I, STANLEY HUGHES,

Formerly of Quinette and Hughes, Stanley Hughes and Co., Etc.

Have lost much money and "time," through the managers, agents and bookers getting my different acts confused with those of my brothers' and different members of our family, so am using this means to try and straighten the matter out.

Of the HUGHES FAMILY (not to mention our many relatives) there are in Vaudeville today:

ADELAIDE HUGHES, of Adelaide and Hughes

JOHNNY HUGHES, of Adelaide and Hughes

MAZIE HUGHES, of Romeo and Dancing Girls

FRANK HUGHES, of Frank Hughes and Co. (late Wilkens and Hughes)

BILLY HUGHES, of Billy Hughes and Lady Friends

AND MYSELF

STANLEY HUGHES

OF

STANLEY HUGHES and VERA BURKE

WITH

HAL DEVINE

P. S.—I have heard of the GREAT DEMAND for NEW ACTS with YOUTH BEAUTY, CLEAN COMEDY and CLASS.

WELL, WE HAVE IT!!!

Ask:—LLOYD HARRISON

SIGNED

STANLEY HUGHES**Don't Overlook****"VARIETY'S"
PUBLICITY
PLAN**

Let "Variety" work for you over the summer—taking you all over the world.

The Publicity Plan does it. It is being continuously inquired into by shrewd advertisers.

This Publicity Plan insures you publicity by display or pictorial in every issue of "Variety" while contract runs. It has been made adaptable for anyone, in length and cost.

Details may be obtained from "Variety's" office, at

New York

Chicago

London

or by mail.

FRENCH SHOES
For On and Off Stage

Jacks

Sponsors of Short Shoes Vamp

Send for Catalogue

West 45th St., at No. 154

Opp. Lyceum Theat. Bldg. 5th Ave.

The large number of

TAYLOR-XX

Wardrobe Trunks now in service is due to but one thing—

SATISFACTION

\$75

TAYLOR'S

28 E. Randolph St. 210 W. 44th St.

CHICAGO NEW YORK

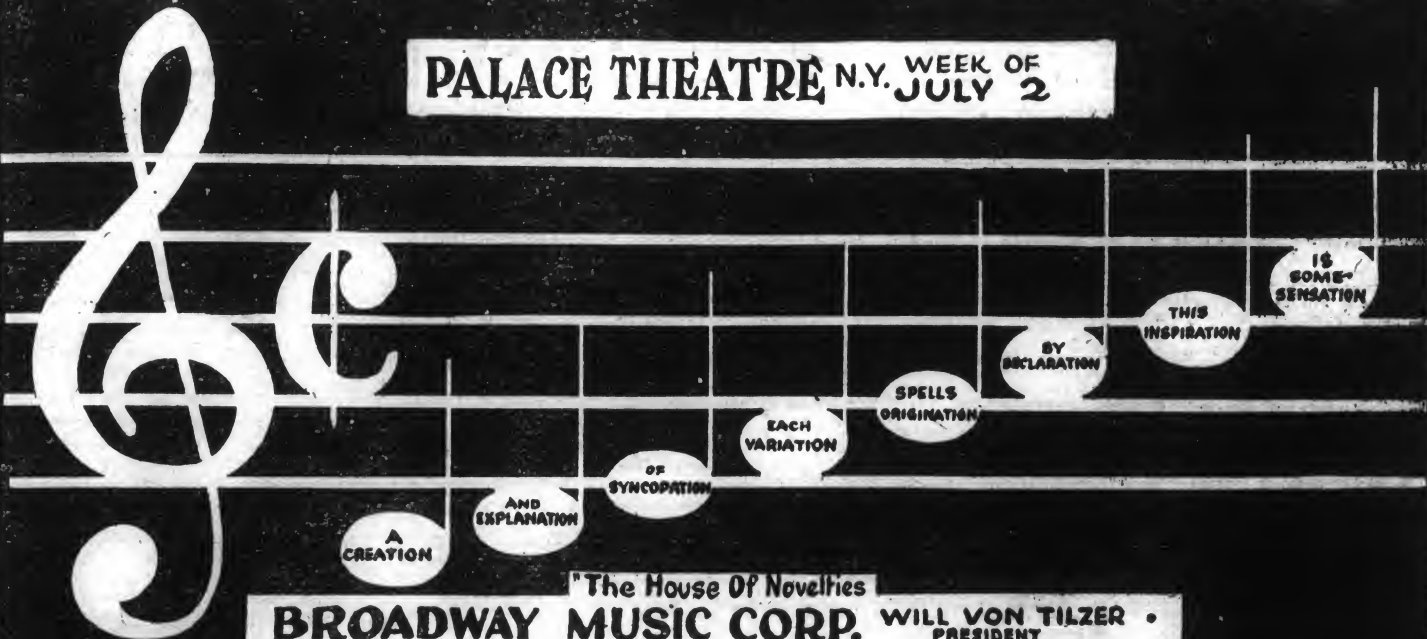
VINCENT LOPEZ

AND HIS HOTEL PENNSYLVANIA ORCHESTRA

FEATURING

"RAGGING THE SCALE"

PALACE THEATRE N.Y. WEEK OF JULY 2



"The House Of Novelities"
BROADWAY MUSIC CORP. WILL VON TILZER •
 723 Seventh Avenue - New York, N.Y. - Corner 48th Street
 PRESIDENT

CABARET

(Continued from page 5)

doubling by also playing at Brighton Beach in the afternoons and early evenings. He has contracted an eight-piece orchestra with Lou Gold in charge to play at the Pickwick Arms, Greenwich, Conn.

Duilio Sherbo's court tilt with the Clover Gardens, New York, management, which operates the dance place in the Grand Central Palace, has resulted in the Appellate Division sustaining a decision denying Sherbo's prayer for an injunction.



The World's largest manufacturers of theatrical footwear. We fit entire companies, also individual orders.
 NEW YORK—1554 B'way at 40th St.
 CHICAGO—State and Monroe Sts.

CHAS. KERR

OPENS AT

GARDEN PIER
 ATLANTIC CITY, N. J.

SCENERY BY FLAGG STUDIOS

EXPERTS + FACILITIES
 = RESULTS

Sherbo, a musical contractor, put in Bert Ambrose's orchestra of 20 men at \$2,800 weekly, and when prematurely discharged sought to restrain Joseph C. Smith, his successor. Sherbo was more successful in a damage action against the Clover Gardens last week, when he recovered a \$7,000 judgment for damages.

Henri Conrad and his orchestra open July 4 at the Newport Casino, Newport, R. I.

Daring bootleg thieves forced an entrance to liquor storage rooms of the United States Customs Service in the basement of the post office building at Malone, N. Y., early Sunday morning, and made away with approximately 200 quarts of choice whiskey and ten sacks of beer, while residents of two thickly populated streets slept soundly. Working quickly and quietly, the robbers piled their load, valued at over \$2,000, into one or two autos, it is believed, and left behind no clue to their identities. It was the first time the Malone office had been visited, although the customs office at Rouses Point was twice rifled



more than a year ago by rum thieves, who carried off valuable stocks of liquor in much the same way.

The Million Dollar Pier at Atlantic City, N. J., is employing two orchestras this summer—Don Bestor's, Chicago, and Charles Fry's, Philadelphia.

The Fountain Inn, Lynbrook, L. I., has undergone a change in title to the Castilian Gardens. The Versatile Sextette remains as the entertainment feature.

WASHINGTON, D. C.

By HARDIE MEAKIN

After a little spurt of just one week Washington returned to the theatrical map to only once more sink into its peaceful summer sleep with nothing ahead but rumors to fill the amusement lovers, particularly those that prefer the theatre, with anticipation. Mary Roberts Rinehart's new play taken from her very successful novel, "The Breaking Point," was a source of joy to a box office, and the management that didn't expect anything got at least a \$9,000 gross on the week. Changes were taking place throughout the week in the show, an entire new second act going in Friday.

Poli's has evidently closed the doors until August, at which time, if rumor has it correct, "The Covered Wagon" comes in for a run.

Helen Goodhue, a Washington girl, is featured in "Parlor, Bedroom and Bath," a sketch at Keith's this week. Miss Goodhue, whose mother is a well-known vocal teacher here, appeared with local stock companies for a number of seasons, later to return with a sketch at Keith's in which she scored, and now she returns once more, a featured player.

The weather took an odd break toward the end of the past week, turning actually cold with a 19-degree drop in temperature; this aided the theatres, but knocked business all to pieces at the roof gardens and the summer parks.

The local dramatic men of the four dailies are all struggling

valiantly to make their pages interesting.

The picture houses, being aided by the cool weather, are "perk up" and are showing this week the following: Loew's Palace, Viola Dana in "Her Fatal Millions"; Loew's Columbia, Dorothy Dalton in "The Law of the Lawless"; Moore's Rialto, "The Woman with Four Faces"; Crandall's Metropolitan, "Brawn of the North."

Loew vaudeville at the Strand consists of "Kee Tow Four"; Lucy Gillette, always heretofore appearing at the big time house here; Herbert Denton and company in "Poughkeepsie"; Hidden Voices, Nelson and Parish, photoplay.

Marie L. Osgood, wife of Whitman Osgood, former newspaper man here, who died last November, has filed a suit for damages against Thalia Perru Osgood. The first Mrs. Osgood claims the second Mrs. Osgood stole the affections of her husband, who left the second wife his entire estate. The suit is for \$150,000.

Osgood was well known in local theatricals for years. He published the program for the big time vaudeville house here, as well as handling the publicity, attending to his duties up to within a few days of his death, and the suit has caused considerable interest locally.

The plaintiff sets forth that she and Osgood were married in 1888 in



Watertown, S. D. The defendant, Mrs. Osgood claims, "battered the deceased, held various clandestine meetings with him, and by arts and schemes willfully and maliciously destroyed the affections of him for her." The plaintiff claims that the defendant is the sole beneficiary in Osgood's will, which named a \$200,000 estate.

Mrs. Osgood claims the defendant and Osgood were married July 10, 1882, at Belair, Md. The divorce suit of the first Mrs. Osgood was given a great deal of space in the local dailies just a few years prior to the death of Mr. Osgood.

The Guardian of a Good Complexion



Holds the Centre of the Stage

STOCK MANAGER WANTED

A man who really knows the stock game. For a city of over 100,000, within 200 miles of New York. Give references, experience and salary expected in first letter. A splendid permanent position for the right man.

Address J. B., VARIETY, New York

SUN-KIST ROSE

SENSATIONAL FOX-TROT HIT

Featured by **VINCENT LOPEZ** and His Famous

Hotel Pennsylvania Orchestra

AT

B. F. KEITH'S PALACE, NEW YORK

NEXT WEEK (JULY 9)

PROFESSIONAL STUDIOS

1579 BROADWAY, NEW YORK

Strand Theatre Building

A. J. STASNY MUSIC CO., INC.

56 West 45th Street, New York

LOUISVILLE

By SAMUEL E. HYMAN

Rumors which have arisen at times for a year that the Keith interests have bought the Rialto, Louisville's largest picture house, seating 2,000, and will use it as a vaudeville house, have been revived by the fact that Louis J. Dittmar, head of the Majestic Co., which operates the Rialto, is in New York.

Following a headline story in an early edition of an afternoon paper to the effect that Mr. Dittmar had

sold the Rialto to the Keith interests, the rival afternoon paper in a later edition published a denial by Laban Phelps, president of the Majestic Theatre Co. Further denial was carried in a telegram from J. J. Murdock of New York to Fred Campbell, manager of the Keith interests in Louisville.

The Strand, in the Shubert Building, operated as a picture house by the Fourth Avenue Amusement Co. closed July 1 for the summer for the ostensible purpose of making repairs. The Fourth Avenue Amusement Co. also operate the Alamo, Rex, Walnut and six suburban theatres. It is said that the Walnut and Majestic will also close until Sept. 1.

The Strand has had a checkered career since the days when it was the Masonic and was sold by that

order, having been a picture house several times, a Shubert unit theatre and the scene of an unsuccessful season of Walker's stock. Two lawsuits have come up over the use of the building.

Following a visit to Louisville by E. F. Albee of New York, announcement has been made that a \$3,000,000 theatre and office building will be erected by the Keith organization in this city.

At present Keith's National is operating on a three-a-day vaudeville program. While the definite site of the new building has not been announced, the southeast corner of Fourth and Chestnut streets has been mentioned.

Beginning June 14 and extending for six weeks, DeWolf Hopper's Gilbert and Sullivan Opera Co. held sway at the Fontaine Ferry Park. It proved to be a well-balanced company. With the exception of the first two weeks, when it was almost rained out, the company did gratifying business.

Upon the departure of the Hopper company the Dunbar company took the boards at the Park theatre for the third consecutive summer, with Ralph Dunbar as artistic director and Billy Lynn, who has been connected as producer with the Shuberts in various capacities, as the producer.

Bernice Merston, mezzo-soprano with the Hopper company, remained as the leading woman with the Dunbars.

NEW ORLEANS

By O. M. SAMUEL

ST. CHARLES—Saenger Players in "My Lady's Friends."
STRAND—"Java Head."
LIBERTY—"Prodigal Daughters."
CRESCENT—Vaudeville.

Among the aspirants who crowded the stage of Loew's under the chaperonage of Edwin August was Gladys Moore, New Orleans' most popular local celeb since Leatrice Joy dared and succeeded. Another who gained acclaim was Alma Zevoves.

John Kruse is in charge of the Orpheum during the absence of Earl Stewart.

SAN DIEGO, CAL.

By ALLEN H. WRIGHT

A new play, "The Liar and the Ghost," by William H. Hamby of this city, was given its first pro-

duction at the Sprockels for two nights. The company was headed by Alfred Cross. The leading woman was Emma Lindsay Squires. Edward Ewald and Lulu Warrenton were among the cast. The scene is in the Ozarks, and the plot is the experiences of a young woman who tries to fly from the gossip of her small home town. The play, a four-act comedy, has been accepted by George Broadhurst for production in the east next fall.

Vaudeville, Micklejohn & Dunn circuit, at the Sprockels, has closed. The house will be practically dark for the summer, with the exception of short engagements of stock. The

fall season will open Sept. 1 with legit road shows.

Agnes Ayres has been secured as queen for the annual Grape Day festival to be held in Escondido Sept. 12.

MARK STRAND

Broadway and 43rd Street
"A NATIONAL INSTITUTION"
Direction.....Joseph Plunkett
"Rupert of Hentzau"
ALL-STAR CAST
STRAND SYMPHONY ORCHESTRA
CARL EDUARDE.....Conductor

OSWALD



WOODSIDE
KENNELS
WOODSIDE
L. I.

O'CONNOR SISTERS

Harmony Singers

MOLLIE WILLIAMS

SIDNEY HOTEL

65th Street and Columbus Ave.

New York City

Care of HARRY WILLIAMS

Phone Columbus 1026



MARGRET OSBORN

of MARGRET and MORRELL

Just finished 37 weeks for

Keith and Orpheum Circuits

Thank you, Mr. Kahl

Direction JOHN BILLSBURY

IRVING—

—MARY

DUNNE and DAYE

"FRECKLES and BESSIE"

PLAYING B. F. KEITH CIRCUIT

Direction I. KAUFMAN



NEW YORK THEATRES

MUSIC BOX THEATRE

West 43rd St. Eva. 8:15. Mats. Wed.-Sat.

SAM E. HARRIS Presents IRVING BERLIN'S

'MUSIC BOX REVUE'

Staged by HASSARD SHORT.

WITH A GREAT CAST!

TIMES SQ. Theatre, W. 43d St. Eva. 8:20.

Mats. Thursday and Saturday.

THE SELWYN Present

CRANNING FOLLOWS

THE FOOL

The Play That Succeeded on Both of the Great

43d St. W. of Bway.

REPUBLIC EVENINGS at 8:15.

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

& SAT.

FIFTH ANNUAL PRODUCTION

GEORGE WHITE'S

SCANDALS

DE LUXE EDITION

CYRIL MAUDE

IN

"AREN'T WE ALL?"

By FREDERICK LONSDALE

THE GAIETY THEATRE

is again headquarters for laughter.

ART HALL and ABE SHAPIRO present

HOW DOES HE STAND IT?

NOW PLAYING KEITH'S BEAUTIFUL PALACE THEATRE, CLEVELAND

Direction LEO FITZGERALD

GENERAL PISANO AND CO.

Opened This Week in Toronto for a Tour of the

PANTAGES CIRCUIT

With a New Act

"AT THE GUN CLUB"

NEW TURNS

Reviewed by MARK HENRY

LIEUTENANT THIESON

Reviewed Wednesday evening, May 9, at Fox's Crotona Theater, New York. Style—Sharpshooting. Setting—Special, in full. Time—Sixteen minutes.

Lieutenant Thieson has a good scenic investiture for the presentation of a sharpshooting act, depicting, as it does, the French front, supposedly during the late war. There were lighting and other effects prior to an exhibition of skill on the part of the Lieutenant.

The feats presented were, for the most part, similar to those of many other sharpshooters, including candle-snuffing, looking-glass shots, shooting a piece of domino sugar—at least announced as such—from the head of a girl assistant, cutting a card in two, clipping a cigar held between the teeth of a male assistant, hitting a number of glass balls on a headgear worn by the girl, and several other similar feats.

The assistants were dressed in French military costume, as was the Lieutenant; the music was "Madelon," the "Marsellaise" and other French airs. The feats were accomplished with apparent precision, few misses being noted when the act was reviewed.

The Lieutenant makes several announcements in almost non-understandable English, without which the act would be much better. Among other remarks noted, however, after listening with extreme care, were the very unprofessional raps at other shooting acts and an attempted explanation of the way other marksmen accomplished feats by fake targets, electrical contacts, balanced targets and a variety of other paraphernalia. This, beside the fact that it is undoubtedly untrue, shows very poor judgment on the part of the Lieutenant, is unprofessional, unfair and unjust, and should be eliminated by the Lieutenant. If not, the powers that be should see to it at once.

(NOTE—The opening of the above act is a paraphrasing, and very colorable imitation of one used last season by General Pisano, according to the testimony of several disinterested witnesses.—THE EDITORS.)

While I don't like the idea of giving unknown acts free publicity, I am compelled to answer Lieut. Thieson's open letter in last week's Variety.

According to Mr. Mark Henry's criticisms in the "Billboard" (at left), your remark from the stage that all other shooting acts, with the exception of yourself, are fakes. My open letter of May 16 (at right), in answer to that criticism, is self-explanatory.

In order to prove who is the faker, I challenged you, the challenge, of course, to take place before I started on the Pantages Circuit. To evade my challenge you waited over a month to answer at all. When you did, you disregarded my original challenge with firearms used on the stage and other sporting arms, with which it could be decided easily as to who was the faker; but you came back with a ridiculous program, such as shooting from 250 to 1,000 yards with a Hatfield army rifle (for your information, lieutenant, there is no such rifle known. Probably you mean a Lee-Enfield). Your next challenge of shooting at balloons of 30 inches in diameter released at two-second intervals, at 100 yards, with a rifle, is a most stupid, asinine and ridiculous challenge for a first-class sharpshooter (as you claim to be), to propose.

I can take any pool player from the N. V. A. Club, especially Hugo Kelly, and, inside of a week's practice, can have him hitting 30-inch balloons at 100 yards, with any calibre rifle. There is some difference between 30-inch balloons and the kind of targets that I suggested, such as 1½-in. rifle tar balls and marbles thrown into the air.

In your next challenge you emphatically show the inconsistency of your program when you suggest that we shoot with .22, .32, .38, .45 calibre pistols and Colt automatics at 35 yards at targets on the heads of your assistant and my assistant. I have taken this matter up with Miss Roland, the young woman in my act. She suggests you have your head examined. She also says, if you insist on having a match of this sort she would much prefer to see me shoot targets off your head first and later, if you survive the shock, you may shoot to your heart's content as long as your wife permits. It is bad enough to shoot targets off a human's head with a rifle, but when it comes to shooting targets off a lady's head with a pistol of any kind, as you are now doing in your little act, I personally think you should be arrested.

In regards to my accusing you of lifting the opening of my last act: while the scene is different (the former being at the Italian front, the latter the French front), the idea and business are the same. This has been verified by Mr. Chesterfield by all shooters, namely The Vivians, Benny Franklin and your friend, Mr. Edwards; so don't be surprised if the N. V. A. and V. M. P. A. orders you to change the opening of your act.

Now, regarding the match-lighting trick, which you claim (as you wrote to Mr. Chesterfield) that your old partner, Mr. Max Langslow originated and gave it to you in 1895, which trick you have been doing ever since—I think this is a lot of bunk. First of all, no one ever heard of you as a shooting act although Mr. Benny Franklin told me that you, he and another gentleman, Edwards (not of Edwards & Edwards), tried to put an act together which lasted only a few weeks. But you did not do the match trick then.

You also stated in your letter to Mr. Chesterfield that you gave Edwards & Edwards the privilege of doing the match trick. It is only a few months ago that you told me in the N. V. A. Club that you had special matches coming from France and you were going to do the match trick.

Later, Mr. Edwards, who has been doing the match trick for the first time this season, told Mr. Chesterfield and myself that he had given you several boxes of specially constructed matches so you could do the trick. Still you claim you gave Edwards the privilege of doing the match trick, while Mr. Edwards claims he gave you the special matches so you might do the trick.

Now, lieutenant, which one of you is telling the truth? I am inclined to believe Mr. Edwards' story.

The real story of the match-lighting feat with bullets is that Mr. Harry Vivian, who is the first one, to my knowledge, to introduce this feat in vaudeville, allowed me the privilege about thirteen years ago, which I have been doing ever since, and have improved it to its present state of perfection. I would not be surprised if you were ordered by Mr. Chesterfield to take the match trick out of your act, for if this does not suit you, we will let the president of the N. V. A., Mr. Fred Stone, another renowned and famous shooter, map out a program to prove who is the faker in vaudeville.

Again I say, in order to prove to the world who is the faker, when I finish my present contract, if you still do not like my original challenge, I am willing to allow any of the following world-famous, all-around sharpshooters to suggest a program, such as Mr. Ed. Toppewin, of the Winchester Arms Co.; Mr. Rush Rague, of the Remington Arms Co.; Capt. A. H. Hardy, of the Peters Ammunition Co., or, if this does not suit you, we will let the president of the N. V. A., Mr. Fred Stone, another renowned and famous shooter, map out a program to prove who is the faker in vaudeville.

Again, if you are still not satisfied, I will shoot you for \$1,000 with a pair of dancing dominoes, the winner to do as he sees fit with the money.

As for your personal remarks, that of you being a real lieutenant, and my being General White Feather. While I do not quite understand your meaning, I would suggest that you take the white feathers and stick them in your own hat, for, at a time, not long ago you told me you had some Indian blood in you, so they would be much more becoming to you. No one ever made any claims that I was a real general from the Italian front—I wish I was; I would not be playing in vaudeville; this is merely the name of my act. No one ever saw me parade with a uniform outside of the theatre. It is only your small mind that would make you think that a person has no right to stage permission to a title, for I can mention many instances where performers have adopted titles, such as Col. Hordeverry, Chevalier John DeLoria and other well-known sharpshooters, including Mr. Arthur Horwitz.

As for you blaming the booking managers for giving me work while you, a real lieutenant of the French army must lay off almost continuously, I suggest that you frame a good, original act and they will book you, too. You being a real lieutenant doesn't mean a thing in vaudeville.

I must thank you for calling me a good showman, for that is what you need most (showmanship).

For your further personal remarks concerning my working in this country while you were at war, I want to say it was your misfortune, not mine. As an American citizen I was called and registered September 12, 1918, before the Local Board of Division 116, at 743 Tenth Avenue, at 81st street, and November 1, 1918, I was examined and classified in Class 1, Division A, but was never called, as the Armistice was signed.

In conclusion, as you stated you are such a good safe target maker, and that you have been doing an act since 1895, and have not progressed much, I would suggest that you open up a good target factory for the successful ones and retire from show business, for I personally can not help you any more, as I started you toward the making of a good act by giving you valuable apparatus, targets and trunks for the small sum of \$50, and not as you stated, a fabulous price; neither can I use you in my act in any capacity, so please stop writing letters asking me to hire you.

GENEROSO PISANO.

PROFESSIONALLY KNOWN AS GENERAL PISANO

"THAT THE PROFESSION MAY KNOW"

OPEN LETTERS

"FOR OFT-TIMES VIEWS ARE LIVEST NEWS"

May 16, 1923.

Editor The Billboard—After reading the review of Lieutenant Thieson by Mr. Mark Henry in this week's issue of The Billboard, I agree with him in everything he says regarding it, particularly where he condemns the lieutenant for making unprofessional remarks about all other sharp-shooting acts. Personally I am ready to bet Mr. Thieson \$1,000 or any part of that amount that I can beat him in a shooting match at still and moving targets, with both .22 caliber firearms and shotgun. In my act I use rifles exclusively. I will use the same, and the lieutenant can have the choice of the kind of firearms that he uses in his own act or any other that he may prefer with which to compete with me. We will fire ten, twenty or thirty shots at a still paper target at twenty yards, fifty shots at regulation 1½" tar rifle balls or marbles, thrown in the air either by the contestant himself or by a trap, and with a shotgun at fifty or a hundred clay targets thrown at unknown angles from a Lidger trap at sixteen yards rise, following the American Trap Shooting Association regulations. This contest can be held at any of the following gun clubs before I leave for the Pantages Circuit the middle of next month, viz.: Bergen Beach, Travers Island, Nassau, Freeport, Robin Hood, or at the S. S. S. Rifle and Gun Clubs of Tenafly, N. J. Any of these clubs is easily reached.

Such contest would undoubtedly prove who is the faker.

While I cannot speak for other shooting acts, I personally believe that any of them can beat the lieutenant at a real match, especially little Sergeant Benny Franklin.

Regarding the editor's note at bottom of review, where he says that the opening of the lieutenant's act is a very colorable imitation of my last season's act, I have this to say: I have been doing an act called "At the Italian Front" for the last seven seasons. Previous to that I did another act for the like amount of time called "The Bombardment of Tripoli by the Italian Fleet." With these two acts I have played nearly all the best and worst theaters all over the world. Last week for the first time I had the pleasure of seeing the lieutenant's act, and to my surprise I noticed that he has to a certain degree tried to combine the openings of the two above-mentioned acts by shifting the scene to the French front. I also noticed that he is doing several feats that I discarded years ago, and one particular feat that I am still doing, that of lighting matches with a .22 caliber bullet. This particular stunt is also being done (according to reports) by another shooting act at present, that never did it before this season, but neither of them has any right to the feat unless he got permission from the first man who did it in vaudeville and from whom I got permission about thirteen years ago, and that man is Mr. Harry Vivian.

About five years ago I sold the lieutenant some paraphernalia, including targets, trunks, etc., and helped him in framing a shooting act, and while I gave him permission to use them, together with some discarded feats of mine, I gave him no permission whatever to copy the openings of my last two above-named acts, and I am almost sure that Mr. Harry Vivian did not permit him to use the match-lighting feat.

I should say it is high time that this sort of piracy is curtailed, and I am pretty sure that the V. M. P. A. will see to it, because we are all members of the N. V. A.

Kindly give the above a prominent space, if possible, in the next issue of your valuable paper. (Signed) GENEROSO PISANO, Professionally known as General Pisano.

My new act opens with a six-minute moving picture showing me in action in all kinds of fancy outdoor shooting. (Real genuine shooting), at objects thrown into the air 1-2-3-4 and 5 at a time and shot at with all kinds and calibre of sporting fire arms, including rifles and shot guns. This shooting was done at the Nassau Trap Shooting Club, Mineola, L. I., before a large committee of shooters and members of the club.

I dare all pirates of vaudeville to copy the opening of this new act or attempt such feats

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. KEITH'S VAUDEVILLE EXCHANGE

(AGENCY)

(Palace Theatre Building, New York)

Founders

B. F. KEITH, EDWARD F. ALBEE, A. PAUL KEITH, F. F. PROCTOR

Artists can book direct addressing W. DAYTON WEGEFARTH

MARCUS LOEW'S BOOKING AGENCY

General Executive Offices
LOEW BUILDING ANNEX
 160 WEST 46TH ST.
 NEW YORK

J. H. LUBIN
 GENERAL MANAGER

CHICAGO OFFICE
1602 Capitol Bldg.
SIDNEY M. WEISMAN
 IN CHARGE

ACKERMAN & HARRIS

EXECUTIVE OFFICES:
THIRD FLOOR, PHELAN BLDG.
 MARKET, GRANT AND O'FARRELL STREETS SAN FRANCISCO
ELLA HERBERT WESTON, Booking Manager
 SEVEN TO TEN WEEK CONTRACTS NOW BEING ISSUED.

LETTERS

When sending for mail to
 VARIETY address Mail Clerk
 POSTCARDS, ADVERTISING or
 CIRCULAR LETTERS WILL
 NOT BE ADVERTISED.
 LETTERS ADVERTISED IN
 ONE ISSUE ONLY.

Adams Ted
 Allan Florence
 Augustin Troupe

Barry Mabel
 Bennett Sydney
 Blasett Billy
 Blanchard Ed
 Hollis Ned
 Brachard Paul
 Brach Louis
 Broseau Frances
 Burns Bob

Burton Richard
 Casler Dan
 Chandler Harold
 Charmittier Jules

Christie Grace
 Citron Herman
 Cornell M
 Courtney Viola
 D'Argy Grace
 Devon Kattie
 Dodge William
 Dowd Larry
 Dredner Leonard
 Driscoll Jimmy
 Dunn Bernice
 DuVal E

Fisher & Gilmore
 Fisher Clifford
 Fokins & Fokins
 Ford J
 Frances Marie

Franz Sig

Hall Chas
 Hall William
 Harlow Eunice
 Harrington Patricia
 Hirschfeld M
 Hulen R
 Hunter George

Jarrell Jayne
 Jones Fannie

Kane Morey & M
 Kelly Mable
 Kelly Mable
 Kelly M
 Kelly William
 Kennedy Peggy
 Keno Keys & M
 Kilman G

LaVall I
 LaVall J
 Lee Mildred
 Leonard Joane
 Lester Nellie
 Lloyd Edna

Marash Chas
 Martin Alfred
 Marvin Earl
 MacDonald Chas
 McGuinness J
 McNally John

Namoli Eva

Noblette Verna
 O'Connor Sistera
 O'Denishon Florence

Rappi Harry
 Reich Roy
 Rollins R
 Ross Rita
 Rutland May
 Ryder Etta

Schultz Myrtle
 Severa Margaret
 Sinking James
 Sizer Eunice
 Snow & Columbus
 Spier Maude
 Stein Ben
 Stowits

Stephens Harry
 Stevens Millie
 Vance Dorothy
 Vincent Shea

Waters Tom
 Wardell Ann
 Weaver Bros
 Willis Gladys
 Wiley Dan
 Willhart Betty
 Wilson P

CHICAGO OFFICE

Andrus Cecil Mrs
 Austin Phil
 Anderson Lucille
 Athena Miss
 Alex Three

Bimbo Chas
 Blackwell Rita
 Bothwell Lydia

Bennett Chas
 Cunard Grace
 Cathro Lomas J
 Cohen & Dusey
 Chadderton Lillian
 Carling Hilda
 Currier Carl
 Cross E Chas

The Orpheum Circuit of Vaudeville Theatres

BOOKING DEPARTMENT,
 Palace Theatre Building
 NEW YORK

EXECUTIVE OFFICES
 State-Lake Building
 CHICAGO

THE STANDARD INDEPENDENT VAUDEVILLE AGENCY

FALL MARKUS

1547 Broadway
 NEW YORK

Bryant 6060-6061

GAIETY THEATRE BLDG.

BERT LEVEY CIRCUITS VAUDEVILLE THEATRES

ALCAZAR THEATRE BUILDING, SAN FRANCISCO
 PAUL GOUDRON, CAPITOL BUILDING, CHICAGO
 Detroit office, 206 Breitmeyer Bldg.

Floresta Fosena
 Furman Hazel
 Fair Polly

Guilfoyle J & G
 Gibson Hardy
 Gordon & Day

Hyde Marian
 Harris Jack
 Howland Lou
 Hollins Kitty
 Hullbert Gene

Iverson Fritz Miss
 Johnson Bro & J
 King Sisters
 Khaym
 Kingdon B Miss

Lloyd Arthur Mrs
 Lee Bryan
 Liddle Gorden Rose

Lane Jean
 Leon L
 Lizette Mique

Mason Smiling B
 Morrison & Daley
 McGowan

Nelson Anabel
 Owen Garry

Pullman Kattie
 Ritchie Joe
 Romaine Julia
 Ryan Hazel

Southern Jean
 Simmons D James
 Smith Oliver Co
 Santrey N & Breen
 Silverettes The

White Frances
 Warden Horace C
 Weinstein W Henry

into theatre patronage over week-ends. It is only because of the influx of tourists coming here to enjoy the cool weather that the summer business is saved.

The Lyric has closed for a short period. The house has been showing pictures. It is rumored vaudeville or musical stock will go on in August.

The Garrick, sister house to the Lyric, has begun a split week of pictures and a few stage features.

John E. Keith is organist at the Garrick.

INDIANAPOLIS

By VOLNEY B. FOWLER
 MURAT—"Nice People," Walker company.
 ENGLISH'S—"The Night Cap," Grand Players.

The Rialto has been opened as a

"SEE US WHEN IN CALIFORNIA"

MEIKLEJOHN and DUNN
 Amusement Managers, Theatrical Agents,
 Personal Representatives.
 Vaudeville, Road Shows.
 LOS ANGELES—Majestic Theatre Bldg., 5th
 floor, 62816, Pico 5314.
 SAN FRANCISCO—Pantages Theatre Bldg., 5th
 floor, Douglas 8055.

tabloid musical comedy and feature photoplay house. The Frank Rembusch interests have added both this theatre and the Gayety to the Hoosier string, making 16 altogether. Road musical shows are booked. Companies shift once a week, but bills are changed in mid-week. Ed Gallagher is at the helm of the Rialto. The theatre has been dark for several months, having been involved in receivership proceedings of the former ownership.

Attorney General Harry M. Daugherty, in the city last Thursday to dismiss the federal anti-trust suits against coal miners and operators, received a wire from Will H. Hays, who was in Chicago, that he wanted a conference. Hays came, conferred and went away. No one found out what was discussed.

Jack C. Grossmann, killed last week in the party struck by lightning at Long Beach, L. I., was the brother of Arch V. Grossmann, president of the Indianapolis Rotary Club. Mr. Grossmann was at Richmond, Ind., attending a Rotary affair, when word of his brother's death reached him. He left immediately for Columbus, Ohio, to be with his parents when his brother's body arrived there.

ADELAIDE & HUGHES

Studio of Dance

45 West 57th Street, New York
 Phone Plaza 7635

DETROIT

By JACOB SMITH

Vaughan Glaser, who concluded a four week's stock engagement at Orchestra hall last Saturday, is negotiating with David Nederlander for the Shubert-Detroit. The deal will likely be closed during the present week and the opening July 9.

The Bonstelle Players will present "The Widow Shannon" at the Garrick July 9. The comedy is being considered by Grace George for next season. It is by a new author, Lea B. Freeman.

The Majestic has "Baby Mine." Manager M. W. McGee plans to give his players a four weeks' rest—from July 15 to Aug. 15.

"The Green Goddess" at the Garrick this week.

Photoplays—"Only 38," Capitol; "Ragged Edge," Broadway-Strand; "The Woman With Four Faces," Adams; "Environment," Washington. Madison closed.

Harry Berman, general manager of the F. B. O., was here last week and closed a deal for "Human Wreckage," with John H. Kunsky, for an indefinite run at the Adams, starting June 15.

DULUTH

By JAMES WATTS
 ORPHEUM—Stock.

The automobile is putting a crimp

CREO STUDIO

For Sensational Stage Dancing
 The only one of its kind

170 WEST 48th STREET

Just Off Seventh Avenue, New York City
 PHONE BRYANT 5155

AMERICA'S POPULAR
 BALLAD SUCCESSES

THE WORLD IS WAITING FOR THE SUNRISE
 SMILE THRU YOUR TEARS
 IF WINTER COMES
 ROSES OF PICARDY
 SONG OF SONGS
 THE BELLS OF ST. MARYS
 SOME DAY YOU WILL MISS ME

CHAPPELL-HARMS, INC.
 185 MADISON AVE.
 NEW YORK

THE BEST PLACES TO STOP AT

Leonard Hicks, Operating Hotels

GRANT—AND—LORRAINE

CHICAGO

Special Rates to the Profession

417-419 S. Wabash Avenue

350 HOUSEKEEPING APARTMENTS

IRVINGTON HALL

355 West 51st Street
6640 Circle

HENRI COURT

312 West 48th Street
3530 Longacre

HILDONA COURT

341-347 West 45th Street. 3560 Longacre.
1-2-3-4-room apartments. Each apartment with private bath, phone, kitchen, kitchenette.

\$18.00 UP WEEKLY—\$70.00 UP MONTHLY

The largest maintainer of housekeeping furnished apartments directly under the supervision of the owner. Located in the center of the theatrical district. All fireproof buildings.

Address all communications to

CHARLES TENENBAUM

Principal office, Hildona Court, 341 West 45th St., New York
Apartments can be seen evenings. Office in each building.

Pioneers of Housekeeping Furnished Apartments

(of the better kind—within means of economical folks)

THE DUPLEX

330 West 43d Street

Longacre 7132

Three and four rooms with bath

Modern in every particular. Accommodate three or more adults

\$12.00 UP WEEKLY

YANDIS COURT

241-247 West 43d Street

Bryant 7912

One, three and four room apartments with kitchenettes, private bath and telephone. Directly west of Times Square. Room arrangement creates utmost privacy.

RATES: \$17.00 UP WEEKLY

Refer communications to M. CLAMAN, 241 West 43d St.

HOTEL HUDSON

ALL NEWLY DECORATED

\$ 8 and Up Single

\$12 and Up Double

Hot and Cold Water and

Telephone in Each Room.

102 WEST 44th STREET

NEW YORK CITY

Phone: BRYANT 7528-29

HOTEL FULTON

(In the Heart of New York)

\$ 8 and Up Single

\$14 and Up Double

Shower Baths, Hot and Cold

Water and Telephone.

Electric fan in each room.

264-268 West 46th STREET

NEW YORK CITY

Phone: BRYANT 6393-6394

Opposite N. V. A.

LOS ANGELES

By ED KRIEG

The Orpheum has Julian Eltinge headlining this week, with Frisco a late booking and Sylvia Clark switched from the Hillstreet. All are repeating within a short period.

The current bill went over smashingly, despite the familiarity. Eltinge, with his usual grace and gorgeous wardrobe, portraying feminine types, repeated his recent success.

Frisco, with Loretta McDermott and Eddie Cox, justified his return booking. No little credit is due to his assistants, especially Cox, with his fast stepping and ability to put over numbers. Frisco added some new local wise cracks. Miss Clark's hoarseness didn't deter the little comedienne, playing her third week within a couple of months, from grabbing a big hit next to closing.

Lemaire and Hayes got big laughs with their blackface comedy routine, certain sections getting howls.

Fraklin, very much at ease, won heavy appreciation with his violin, with Alfred Barr at the piano. Paul Decker and Co. in a comedy sketch, with good lines and a lecture for Decker admirably handled, registered good laughs.

Joseph Ragan and Alberta Curless drew opening spot, where Ragan's fine lyric tenor succeeded in stopping the show. Miss Curless assisted at the piano for a couple of numbers. When Ragan returned for a speech some one in the audience suggested that he insist on a better position.

Josephs.

Francis Renault topping and Valeta Maslova and Co. with a pre-tentious dancing offering lifted the current bill at Pantages way above the average. Renault makes a stick-

ARISTO HOTEL

101 West 44th St., New York

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 Bryant

ing appearance in a gold gown and elaborate headgear, and removes his wig after his first song, which surprises many. His impressions of stars included Julian Eltinge's vampire, and brought to view some fine gown creations. His success was emphatic. Valeta Maslova and Co. gave closing position much class.

Miss Maslova's solo dances, as well as the specialties by supporting members, won nice appreciation.

Early and Laight Trio were out, Noodles Fagin, dividing his single, appearing second, also next to closing. He proved popular in both places, besides facilitating stage conditions. Klass and Brilliant got off to good laughs and finished a hit for their instrumental work. But-terfly Kiddies, 10 juveniles, mostly girls, with the usual kid specialties, always well received here, did very well.

Martinetti pantomimed with magic novelties and juggled in opening position very successfully. His one-finger stand on a bottle brought applause.

Josephs.

W. H. Clune shortly will erect a skyscraper on his Broadway and Ninth property. Clune recently retired from active management of his local theatre.

T. L. Tally spent a week at his Glenn Ranch in the San Berdo mountains.

Billy De Beck, creator of "Barney Google," is giving the studios the once over.

Remodelling of Grauman's Rialto will be started next week.

The first Pacific Coast Organists' convention was held here last week. The California Chapter of the American Guild of Organists sponsored it.

Thomas Wilkes came down last week and reported rehearsals for the new Duncan Sisters' musical show progressing satisfactorily.

Julian Eltinge, who is playing an open week at the Orpheum here, will lay off for several weeks. This is Eltinge's home, and he plans in future to spend several months of each year with his family.

The Los Angeles papers haven't printed as much as a hint regarding Sid Grauman's withdrawal from the ownership of the theatres bearing his name here. Variety published a story two weeks ago to the effect that Grauman had been

THE ADELAIDE

754-756 EIGHTH AVENUE

Between 46th and 47th Streets

One Block West of Broadway

Three, Four and Five-Room High-Class Furnished Apartments.

Strictly Professional. MRS. GEORGE HIEGEL, Mgr. Phone: Bryant 8850-1

PALACE HOTEL

132-134 West 45th Street, New York City

Centrally located, one-half block from Broadway

Redecorated and Refurnished—Unusual Home Comforts

UNDER SAME MANAGEMENT

We Welcome New and Former Patrons

Phone Bryant 0816

A. B. CLARK, Manager

Phone: Longacre 9444-6885

Geo. F. Schneider, Prop.

THE BERTHA FURNISHED APARTMENTS

COMPLETE FOR HOUSEKEEPING.

323-325 West 43rd Street

NEW YORK CITY

Private Bath. 3-4 Rooms. Catering to the comfort and convenience of the profession.

STEAM HEAT AND ELECTRIC LIGHT - - - - \$15.00 UP

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 3768

bought out by Famous Players. Evidently the manager refuses to discuss the matter.

The Ambassador announced that its Coconut Grove will not be opened until after the summer season.

Harry Lewis Wood, actor with Universal, was made the defendant in a suit by his wife, Mrs. Helene Wood. Mrs. Wood claimed no support. According to the wife, he earns \$100 per week, but she was forced to live on the charity of friends. The couple have three children and have been married since 1911. She asks \$500 attorney fees and \$200 a month for separate maintenance.

The trial of Gaston Glass and Louis Gasnier, motion picture celebrities, has been postponed until July 10. The cause of the delay was Attorney Ray L. Chesbro, who claimed it would be impossible for him to appear because of a recent appointment with another client. The star and director were recently arrested charged with vagrancy and disorderly conduct.

Francis Howard Gaye, film actor, recently indicted under the Mann act, was forced to forfeit his \$2,500 bond on account of his attorney not being able to appear at the trial. The lawyer, when interviewed, claimed that he had to be the principal man at a wedding. Gaye was forced to put up another bond, this time \$3,000. Two weeks ago the actor was delinquent in his appearance. Gaye was charged with bringing Fanchon Duncan from Montreal to New York.

Percy Dunn of the Melkelljohn & Dunn Agency left for New York last week from which point he will sail for London on the "Mauretania." Mr. Dunn will remain about three months.

Carl Walker, resident manager of Pantages, left last week to spend a vacation in Chicago and New York.

According to figures compiled last week more than 25,000 persons now pass Broadway and Seventh street during rush hour. Loew's State is located on this corner.

Velma Connor of the Connor Twins has joined Reginald Denny's company at Universal. Her sister Thelma is also entering pictures.

Alexander Pantages made a trip to Sacramento and Stockton last week and it is reported these two cities will be annexed to his circuit.

The Hillstreet had plenty of comedy sandwiched in between dancing on both ends. Snow, Columbus and Hector made an artistic finish, while Chong and Hsieh Moey opened in pleasing and dainty style. W. C. Fields and Co. featured, registered strong laughs.

Emil Rocco, offering a single that is different, made a fine impression.

displaying keen versatility and the finesse of a real artist. Jenks and Allen, mixed couple of rural characters, with material and comedy suitable for pop-priced audiences, scored heavily, the man's monolog getting howls in spots. Josephs.

Blossom Seeley and Bennie Fields were honored guests at the Plantation Cafe last Sunday night, and Miss Seeley awarded a trophy (a silver cup) to winners of the dancing contest held. The report Miss Seeley and Fannie Brice had a misunderstanding regarding billing during their recent Orpheum engagement is claimed to be erroneous.

KANSAS CITY

By WILL R. HUGHES

MAINSTREET—Vaudeville.

GLOBE—Vaudeville.

ELECTRIC PARK—"Follies" of 1923.

NEWMAN—"The Woman with Four Faces" (film).

ROYAL—"Enemies of Women" (film), second week.

LIBERTY—"Slander the Woman" (film).

Outdoor and inside amusement places got a weather break last week. The first three days, with the mercury around 100, gave the parks a real run for the business, and they as well as the swimming pools could hardly accommodate the cash customers. Then the temperature slid down to the 70s and the theatres and picture houses came in for their share. As it was, the managers should be pretty well satisfied with the 50-50 arrangement the weather man handed out.

In order to accommodate numerous organizations which desire to give theatre parties, Manager Jack Quinlan, of the Mainstreet, is reserving certain sections of the house upon request. There have been several large parties there this week.

The Pantages, after having col-

ored people barred since it opened, has changed its policy and will admit the colored patrons to the upper balcony. A box-office for the sale of these seats has been installed on the east side of the theatre, half a block from the regular box-office.

The story coming from New York that the Orpheum's next season policy would be six acts of vaudeville and a feature picture looked at first like a direct slap at the big Newman. This house has for a number of months been featuring several high class vaudeville and concert feature, weekly in connection with its first run films, and has built up a most enviable clientele, which the Orpheum officials have not been slow to observe. An analysis of the situation, however, would tend to show that the newly announced policy of the Orpheum is more of a defensive move or perhaps antagonistic action toward the Pantages, which has been inclined to feature its pictures over its vaudeville showing. An illustration of this was demonstrated a couple of weeks ago when the latter house plunged heavily with the Jackie Coogan picture, "Daddy," and business just about doubled over the preceding week.

The first daylight lodge of Masons in the State has been formed here and the names of a number of those engaged in the amusement line are enrolled as charter members. The new organization will be known as Cecil Daylight Lodge, and will meet at 10 o'clock in the morning on the first and third Wednesday of each month. The new lodge starts with some 35 charter members, and has an orchestra under the direction of Harry O. Wheeler, who has written special music for the three Blue Lodge degrees.

If the present policy of the theatre managers and the Kansas City Bill-Posting Co. is continued there will be no theatrical posting here next season. The union bill-posters have been on strike here for a number of months, having been called out by the Building Trades union officials, who claimed the Kansas City Bill-Posting Co. was using non-union carpenters and electricians on erections. When the strike was called the theatres immediately withdrew all posting, fearing it is stated, the stage crews, musicians and picture machine operators would walk out if the theatrical paper was posted by non-union men. As it was nearing the end of the local season when this occurred the absence of the paper on the boards seemingly did not make very much difference, but the strike is still in force and the officials of the posting company state they will refuse to recognize the union; that they are operating 100 per cent. with all boards full, and that as far as they are concerned there is no strike.

Nothing Better on Broadway

Ned Wayburn's

Demi-Tasse Revue

Presented by the stage of the

SIXFIELD FOLLIES

TWICE NIGHTLY

AT 7:30 and 11:30

MEYER DAVIS'

WHITE HOUSE BAND

SHORE DINNER, \$2.50

A la Carte

Moderate Prices

HOTEL

SHELburne

Ocean Pk'way, Brighton Beach, New York.

Phone Coney Island 0800

JOEL'S

One Moment West of Broadway at 41st Street

The Rendezvous of the Leading Lights of Literature and the Stage. The Best Food and Entertainment in New York. Music and Dancing.

\$1 Our Special: A Sirloin Steak and Potatoes (Any Style) \$1

In the GRILL with SPECIAL RESERVATIONS for LADIES

The Chateau Laurier

City Island, N. Y.

NOW OPEN FOR SEASON OF

1923

Beautifully Decorated. Dinty Moore's Wonderful Orchestra

Excellent Shore Dinner at \$3.00 and exquisite a la

Carte service

Management

Julius Keller

William Werner

THE GREATEST SUCCESS THAT EVER CAME TO LONDON

PAUL WHITEMAN

and his

PALAIS ROYAL ORCHESTRA

Exclusive Victor Artist

"SUNDAY TIMES"

Hippodrome

"BRIGHTER LONDON"

A Revue by Lauri Wylie. Music by Herman Finck.

Wednesday, March 28.

There are only two men the thought of whom might reconcile me to forswear my native land and transform myself into "an American citizen." They are Abraham Lincoln and Paul Whiteman. The dead man stands for American freedom, thought, and principle. The living one represents modern American tyranny in its most efficient and devastating development. What are we miserable Europeans today? We are the slaves of America. She has taken us in thrall not merely by the magic of the dollar, but by her terrible efficiency in everything, especially Jazz. We only live by her permission. Her Jazz has put shackles on our minds as well as on our feet. She jazzes us into cinemas, where her jazzy plays defeat our imaginations. She jazzes the Continent into fourteen points of politics until it resembles the fretful porcupine.

And Paul Whiteman is the King, the Emperor, the Great Panjandrum, the embodiment of Jazz. He does not conduct his orchestra. He and his band are one. They unite themselves into a diabolical machine made of brass, wood, nickel, and ivory, a monstrous device for taking ragtime prisoner and licking merry hell out of it. They are the strong men of music, the cave men of the band world. And there are fifteen of them, including the leader. They seize on a piece of dance music. They lure it to a beautiful pavilion tent of everchanging colours. They corrupt it into amorous irregularities and eccentricities.



"DAILY GRAPHIC"

Monday, April 16, 1923

Mr. Meehan and Mr. Robins sat for hours in the Grafton Galleries Club, where Paul Whiteman and his Band, playing for the first time and on such favourable terms that they refused £650 a week to appear at the Empress Rooms, Kensington, crowded the dancing-floor to excess.

On the previous night, at Lord Louis Mountbatten's residence, Brook House, Park Lane, Paul Whiteman's orchestra had played while forty or fifty people danced, the company including the Prince of Wales, the Duke of York, Prince Henry, Prince George, and Prince Paul of Serbia. And, so delighted with the dance music was the Prince, that he had booked a table for twelve at the Grafton Galleries so that, with a party, he could dance to the music again. Half the stage stars of London were there. The dancing Peerage, too, was well represented. London is dance-mad and they have hung from the roof jazz-like lamps and made the scene itself quite syncopated.

Whiteman's orchestra was playing for the first time for English dancers, except at the Royal party.

Paul has been talking to me about his Wagnerian selections, for weeks now; but I had never had a chance of hearing one. So one of the Tomson Twins, who appear in the cabaret, walked on the floor and announced that, "by request," the next item would be a Wagnerian selection. "You are requested not to dance," he said.

So the midnight mob of revellers sat still. The syncopation had ceased, and Whiteman used the saxophone and the snaky brasses in his orchestra to reproduce music, to hear which people have journeyed to Bayreuth from all over the world. Wagner used to invent musical instruments himself, I believe, so that his music might be played his way. I wonder what the great autocrat would have thought of Whiteman's set.

Yes, the dancers sat still and looked; and the room was as quiet as a grave. And then there burst applause, as noisy as Whiteman's band is when it is playing to please the public.

And the Dutchman, whom they call "Bussie"—he does most of the comic bits in Whiteman's music—put his bowler hat that he clowns with on the end of the comic thing he plays on; and they jazzed on till the lights went out. And the Prince, almost the last to leave, took his little party home.

Sailing for New York via S. S. "Leviathan," August 7, after a most successful engagement at the Hippodrome, London, and Grafton Galleries Club.

Unable to accept offers to remain until Christmas, as American engagements compel return.

My warmest personal felicitations to Mr. R. H. Gillespie, Managing Director, Moss Empires, and Mr. Harry Foster, my British booking representative.

VARIETY

Published Weekly at 154 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXXI. No. 8

NEW YORK CITY, THURSDAY, JULY 12, 1923

48 PAGES

"CLIPPER" CHANGING POLICY

FOUR "MILLION-DOLLAR" HITS OUT OF ONE SEASON'S CROP

"Rain," "Fool," "Seventh Heaven" and "Abie's Irish Rose" Still Turning Out Gold—Best Percentage Ever of Legit Money Makers

There are four million-dollar-profit-prospects in the production crop of the season of 22-23, that being a better percentage of fortune making shows on record for any one year in show history. The bonanza candidates are "Rain," "Seventh Heaven," "The Fool" and "Abie's Irish Rose," playing respectively at the Booth, Elliott, Republic and the Times square.

The first three look sure to run through next season.

"Seventh Heaven" has been so consistently strong there is no thought of booking another next season by the Booth management. It has been coupled with "Rain" in demand and gross throughout the season, playing an extra matinee during the winter and spring. Only the house capacity prevented it winning grosses equal to "Rain."

(Continued on page 10)

NEW "DOUBLE IN BRASS"

Must Now Be Able to Drive Car or Truck

Chicago, July 11. The day of "doubling in brass" in the show business promises to be succeeded by a period of being able to "drive a car or truck."

Carl M. Dalton, in the show business 28 years, is putting out a company which will play opera houses in the northwest, traveling by auto, baggage in a covered truck, "no light jumps" and "no waiting for trains" is the slogan.

The pianist is expected to double the straight and ingenue roles, and a man is wanted to sell "sweets" and double piano or stage.

The advance agent must be able to drive a Ford but he need not do bill posting.

The show is rehearsing at La Crosse, Wis., and will open in a few days.

SKY WRITING AT NIGHT

Sky writing by aeroplane after dark will be tried tonight (Thursday) for the first time. A machine piloted by Capt. E. C. Hearne will spread illuminated letters over Boyie's Thirty Acres, Jersey City, during the Luis Firpo-Jess Willard fight.

The aviator has entered into a contract with a cigaret manufacturer for the aerial display, a new process having been discovered whereby the smoke lettering used for several months during the day can be illuminated for night work.

CARNIVAL REFORMER IS HIT AND HITS

Rev. Oscar Brown Runs Into Jam at St. John—Didn't Like Cooch Dancers

St. John, N. B., July 11.

The Rev. Oscar Brown, an evangelist, who promised to reform bad carnivals, started on his mission here. As his first objective he selected the Great Manhattan Shows, a nice little carnival with 10 concessions under canvas, six of them "cooch" shows and among the six an Hawaiian Village.

That Hawaiian Village sounded naughty to the clergyman and he was not disappointed. Within were four lallapalosas in straw skirts and an inside education gained from running Boston ragged. Dr. Brown remonstrated with the girls from the audience, turning it into a sermon, but gave it up when one of the ladies remarked, "Why doesn't someone take that stew out?"

It seemed to be a cue for the male staff. Waiving a formal invitation to leave they hustled the minister through the exit and to make it speedy helped him along with a few kicks.

That gave the Rev. Brown an idea of what to expect when reforming. He sought the manager of the carnival, who started to talk back, whereupon the man of the cloth smacked that manager right on the nose. As the evangelist hit the manager the manager hit the ground, giving the reformer an even break on the day and full possession of the lot.

With the reform fever running in high the clergyman went back for the 'oughnecks of the Hawaiian Village, but they wouldn't let him in nor could he secure admission into any of the other ten shows.

With the ban on, Dr. Brown temporarily retired. He is now looking for another bad carnival and says in the absence of it, he will follow the Great Manhattan Shows with a punch packed for every tent until the girls with or without straw dress up and stop their cooching.

TO BE DEVOTED TO OUTDOOR FIELD

America's Oldest Theatrical Paper Going Under New Direction — Starts New Policy Next Week—Only Theatrical Paper in World Solely Covering Open Air Entertainment

VARIETY WILL CONTROL

This week's issue of the "Clipper" marks its final as a general theatrical paper. With its next issue the "Clipper" will be under new direction and published as an outdoor amusement weekly. It will come out on Saturday hereafter.

In accordance with the announcement published on this page, the "Clipper," the oldest theatrical paper in America, will pass to the control of the same interests publishing Variety, the youngest.

Under its new policy the "Clipper" will be the only paper in the world solely devoted to the outdoor amusement business. Under that policy it will cover all open air entertainment.

For over 70 years the "Clipper" has been a sporting and theatrical authority. Founded by Frank Queen, it had the field to itself for many years. Its name in the outdoor amusement field remained unsullied when the "Clipper" took on general theatricals, in which division it has remained up to the present time.

The other theatrical paper with (Continued on page 44)

COLORED "CHAUVE-SOURIS"

A colored "Chauve Souris" is being promoted for a fall Broadway try by Winfield F. Kelley. The manager has among the available artists Charles S. Gilpin, last in "Emperor Jones," Will Marion Cook, Ciel Club orchestra, Abbie Mitchell, Tom Fletcher and William H. Harrison and other representative colored artists.

The same idea as the "Chauve Souris" is planned including a colored Ballet for the announcing.

LIQUOR AS BEQUEST

Los Angeles, July 11.

Billie Rhodes is fighting the U. S. authorities and the Probate Court in an effort to secure possession of several thousand dollars' worth of liquor left her by the late William Parsons, the film comedian, whom she married a short time before his death.

FREEPORT, L. I., MERCHANTS GOUGING TOWN'S PROFESSIONALS

Grocers, Butchers and Merchants Charged with Carrying Two Sets of Prices—One for Natives, Other for Actors

MORE BIG SPECIALS FOR ROAD SHOW TRIPS

Fairbanks', Chaplin's and Griffith's Reported—Chaplin Directed Only

Two big special features that are being lined up as road show attractions for the coming season are the new Douglas Fairbanks picture, "The Pirate of Bagdad," and the new Charles Chaplin-directed production, entitled "Public Opinion." The latter is said to be in 10 reels and the comedian does not appear in the picture, only having directed it.

D. W. Griffith is also counted on to deliver a big film spectacle during the coming season for the road show circuit, immediately after finishing with the United Artists. He is believed to be planning a super feature that is to deal with an important phase in American history, but the period, nature and title are being kept secret at present.

PLENTY OF EXTRAS

4,100 of Them on Same Hollywood Lot

Los Angeles, July 11.

L. A. Program pictures seem more the vogue now than ever. At the Metro studios Jackie Coogan is making "Long Live the King," a Mary Rinehart story, and on the same lot Rex Ingram is in the midst of "Scaramouche," a French revolutionary film.

Ingram is using 2,600 extras, while Coogan has a crowd of 1,500 extras around, which goes to show that costume productions are growing very popular.

Doug Fairbanks is to start work on "The Thief of Bagdad" very shortly, and is advertising for 2,000 extras. For the past month there has been a shortage in extra picture actors.

At the Lasky studios Cecil De Mille is making "The Ten Commandments," and on various occasions was forced to beg extras, a thing which is unusual in filmdom.

Freeport, Long Island, a town that owes its present growth to the actors who settled there for permanent homes with their families, is accused by the resident-professionals as extorting and discriminating through its grocers, butchers and merchants, against the actors and in favor of the natives.

Freeport tradespeople have two sets of prices, it is charged. One is for the locals, the lay people and the other "for the actors." "The actors" as an expression is said to be often employed by the lays of Freeport in speaking of their more liberal neighbors.

The actors say the difference in the two-price scales operates around 40 per cent, as the average in the overcharge to the families of professionals, while they allege to have positive evidence where the tradesmen of the town have charged them as much as 60 per cent, more than has been charged to the laymen-families. The extortion, it is claimed, in charge accounts or on credit for merchandise, has reached 100 per cent.

In a defensive movement some of the show people of late have been reported discussing the feasibility of promoting an "actors' store" in Freeport. It is to be accomplished according to the plan outlined by (Continued on page 39)

NEW POLICY

Yiddish Vaudeville and American Pictures

Kessler's theatre, on Second avenue, in New York's lower East Side, has a unique policy of Yiddish vaudeville and American films. It is probably the only Yiddish vaudeville theatre in the United States.

The policy obtains for the summer months, with the acts having more or less permanent runs for several weeks, changing their specialties weekly.

Among the artists are Tania Poland, Yetta Kramer, Ludwig Satz, Louis Kremer, Louis Wolf and Rosa Wallerstein. A 65-cent top is charged.

COSTUMES

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

BROOKS-MAHIEU

1137 B'way Tel. 5580 Penn. N. Y. City
11,000 Costumes for Rental

HEAT WAVE AND DOCK STRIKE PARALYZING LONDON THEATRES

**Heat Continuing Will Close Dramatic Houses—
Gulliver's \$7,000 Bill at Palladium This Week
Has Ten Acts, Including Morgan Dancers**

London, July 11.

The first real heat wave of the summer, which seems without end, combined with the strike of 50,000 dockers, has demoralized the show business. If the hot spell continues all dramatic attractions will close, leaving only the musical shows.

Charles Gulliver, managing director of the London Houses of Variety, Ltd., probably is the biggest sufferer, through booking a sensational program with ten star acts at the Palladium this week. The bill includes the Marion Morgan Dancers, Ethel Levey, Carl Henson with Peggy Harris and Mid-night Follies Band, Tom Douglas in a sketch, Wee Georgie Wood, Rastell, Ducalton. The estimated salary list is \$7,000.

PARIS RECEIPTS

Receipts for Night—Average Business Decreases

Paris, July 4.

Notwithstanding the appropriate weather, there is every sign the season is ending, with a corresponding fall in the theatre takings. The receipts last Wednesday evening, an average performance of the week, were (in francs):—

Ambigu ("Lyons Mail"), 1,751; Arts ("Terre Inhumaine," by Currel), 941; Ambassadeurs (revue), 14,956; Athenée ("Sonnette d'Alarme"), 6,426; Antoine ("Le Couche de la Marée"), 2,369; Bouffes (La-Haute"), 7,007; Ba-Ta-Clan ("Ta Bouche"), 5,024; Comédie Française ("La Robe Rouge"), 8,970; Theatre des Champs Elysees (classical concert), 45,355; Comédie des Champs-Elysees ("Lillom"), 1,871; Cluny ("Waltz Dream"), 2,450; Casino de Paris (revue), 11,792; Cigale (revue), 3,614; Daunou ("Petit Choc"), 4,054; Deux Muses (mixed), 909; Deux Anes (cabaret revue), 1,560; Eldorado ("Chasseur de chez Maxim's"), 1,468; Edouard VII ("L'Amour Masqué"), 4,376; Femina (Ballets Russes Chauve Souris troupe), 10,585; Folies Bergère (revue), 23,481; Folies Dramatique ("Theodore et Cie"), 1,722; Grand Guignol (Nevrose, etc.), 3,143; Gymnase ("Vignes du Seigneur"), 11,616; Gaité ("Les Saktimbanques"), 5,750; Marigny (revue), 8,009; Mayol (revue), 2,383; Nouveautés ("Les Linottes"), 3,000; Opera ("Flute Enchantée"), 30,260; Opera Comique ("Louise"), 14,995; Odéon ("Le Petit Café"), 8,093; Palais Royal ("Cent Millions qui tombent"), 5,439; Theatre de Paris (L'Homme qui Assassina"), 5,860; Porte Saint-Martin ("La Vie de Bohème"), 2,847; Potinière (revue), 538; Renaissance ("Monsieur le Roubadec saisi par la Debauche"), 2,352; Sarah Bernhardt ("Dame aux Camélias"), 3,155; Scala ("Dede"), 3,070; Vieux Colombier (Paquebot Tenacity, etc.), 4,015; Vauvillie (revue), 5,318; Variétés (Ciboullette), 16,943.

*Revels.

AMERICAN IN DON JUAN

Baden-Baden, July 11.
The Mozart festival is the centre of attraction of the Kurtaal opera house at Baden-Baden (Germany) at present, an international cast having been secured, with Joseph Stransky, of New York, conducting Mozart's "Don Juan." Mme. Selma Lewisohn, known to New York society, sang the role of Zerlina.

Mme. Sophie Baptiste, after opera singing in Italy for the past two years, is now in Paris on her way to the United States in August.

PROPERTY MAN FLIRTATIONS

Paris, July 3.

Jacques Christophe, property master of the Ambassadeurs music hall, where the Dolly Sisters are starring, was shot by his wife last week because he had left home and run off with Paule Delacour, dancer at the Folies Bergère.

Christophe is in the hospital. A bystander who tried to wrest the revolver from the hands of the wife is also there.

DUSE COMING OVER UNDER GEST'S DIRECTION

**With Company, to Play 20 Performances in New York—
But Two Shows Weekly**

Paris, July 11.

Morris Gest has booked Eleonora Duse with a company to play a minimum of 20 performances in New York city, with only two performances weekly, commencing in October.

The booking was made through Howell & Baud.

Duse will tour Switzerland before beginning her American engagement, opening at Geneva next week. She has just registered a triumphant success in London.

AMERICAN ACTS OPEN

Some at Coliseum This Week, Others at Palladium

London, July 11.

Four American turns opened this week at two London halls.

At the Coliseum the American Quartet, composed of two tenors, baritone and bass, gave fine satisfaction. Handers and Millise on the same bill, registered a score. Sara Allgood of the Traveling Theatre Company appeared in "The Counter Charm," a mildly amusing sketch.

At the Palladium Tom Douglas, with his American sketch badly rehearsed with an indifferent cast, barely passed. It was only Douglas' personality that saved it. The same idea as the sketch contains was used in Charlot's recent revue. Douglas starred over here in "Merton of the Movies" and when that comedy stopped started in vaudeville.

The Marion Morgan Dancers at the Palladium Monday did very well.

GUIGNOL PLAYERS ANNUALLY

Paris, July 11.

The Selwyns, through Julia Chandler, are reported to be arranging for the Grand Guignol players to visit New York annually for ten weeks during the next five years, probably beginning at the Dresden, New Amsterdam theatre building, next winter.

The company with the Guignol mixed plays comprises 16 French performers.

DRAMA SEASON BETTER

Paris, July 11.

The annual drama season of the Conservatoire Musique, just concluded, showed better results than last year, although the tragedies were poorer.

The work of the daughter of the late Mounet-Sullys gave great promise.

The comedies were fair. No first prizes were awarded.

CHEVALIER-BROOKE DIED

London, July 11.

Albert Chevalier, aged 61, died yesterday.

Sullivan Brooke died suddenly July 7, following a stroke of apoplexy. He was musical director at the Lyceum for 14 years.

BUTT-DEAN DEAL

London, July 11.

Sir Alfred Butt has consummated a deal with Basil Dean to produce a series of plays at the Queens next season with Fay Compton in a revival of "The Little Minister" as the opening attraction.

DANCING IN SPAIN

Paris, July 11.

Jack Gavin and June Day have gone to San Sebastian, Spain, where they will dance at the Grand Casino until the end of the season.



Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Dave Chasen, Jean Middleton.

FRANK VAN HOVEN

Direction EDW. S. KELLER

FAMOUS PLAYERS' SITE IN LONDON SECURED

**American Picture Concern
Holding Property on Jermyn
Street and Piccadilly Circus**

London, July 11.

The Famous Players has a site in London for a theatre. It is on Jermyn street and Piccadilly Circus.

There will be a delay in commencing construction, according to the story through F. P., requiring more ground with an adjoining piece that could be utilized being held at a prohibitive figure in that expensive section.

Meanwhile it is said the prospective F. P. theatre is preventing Adolph Zukor from leasing or purchasing any other West End house. The concern is most desirous of having a London theatre for its film output.

The Jermyn street site is said to have been purchased by Zukor from Joseph Wyckoff, a New Yorker, who bought it in association with a Mr. Hicks (not Seymour Hicks), a Londoner. Wyckoff and Hicks disagreed over the usage for the site with Wyckoff, disposing of his interest to Zukor. Whether Hicks is holding on to his share or also has sold to the Famous Players is not disclosed.

ALBERT CHEVALIER DIES IN LONDON

**Noted Comedian Had Been Ill
Six Months—Made Six
Tours of U. S.**

London, July 11.

Albert Chevalier, noted delineator of coster characters, died here today after an illness of six months. He was 62 years of age. For many years he was one of the foremost favorites of the English variety stage and his professional career covered a period of more than 40 years.

Chevalier was best known for his cockney characterizations and particularly for his rendition of "My Old Dutch," which he made internationally famous. He made six tours of the United States. In 1896 he appeared in New York with Yvette Guilbert under the management of Charles Frohman at Carnegie Hall.

The comedian was born in England of French and English parentage, inheriting from his English mother and French father the curious blend of talents through which he achieved for himself a place unique in the history of the theatre in England and America.

NEW PARIS HOUSES

Paris, July 11.

Paris will have two new legitimate theatres next season: Theatre des Voleurs on Rue de Surènes (Andre Brule) and Theatre de L'Etoile (A. Franck) on Champs Elysees.

The Etoile music hall is being rebuilt, but will not be in readiness to open, this year.

Closed a couple of years, the little Theatre Imperial will reopen.

EMPIRE PROPERTY AT AUCTION WITHDRAWN AFTER LARGE BID

Auctioneer, Announced After Sale Private Negotiations Will Be Entertained—Property in Three Lots With No Bid for Vacant Land

London, July 11.

The auction of the Empire theatre property yesterday resulted in no sale upon the withdrawal, following a top bid of £325,000, for the entire parcel.

In offering the lot, placed up, a top bid of £215,000 was refused for the Empire, another of £80,000 similarly declined for the adjoining Queens hotel, and no bid at all was made for the adjacent vacant land. The bidding for the entire lot started at £200,000.

An announcement, made by the auctioneer, was to the effect that negotiations privately proffered for the sale of the property will be entertained.

Before the sale commenced it was rumored Rothschild wanted the site for a theatre and hotel while the Woolworth people were reported having considered it for a store.

The Garrick House, which is the (Continued on page 46)

BIG ENGLISH MANAGER AIMED FOR BANKRUPTCY

**Expected Before Week's End—
Internationally Known—
Liabilities of \$1,000,000**

London, July 11.

It is expected before this week ends an English theatrical manager of international reputation will be forced by his creditors into bankruptcy.

The crash will involve \$1,000,000.

INTERNATIONAL COMBINE

London, July 11.

The story of an international combine of legitimate theatrical interests as given out by A. H. Woods in New York is all news to Andre Charlot.

That announcement contained the Prince of Wales theatre as among the English possessions. Charlot states it could not be obtained without his consent, while he has not as yet even been consulted.

SAILINGS

July 21 (New York to London), Karyl Norman (Olympic).

July 18 (New York for London), Leo Kids and Mrs. Irene Lee (Paris).

July 18 (New York to London), Leopold Spachner.

July 17 (Paris to New York), Mabel Ford (Leviathan).

July 14 (New York to London), Clarence J. Shearn, Maro Klaw (Majestic).

July 14 (New York to London), Willie Solar (Majestic).

July 10 (New York to London), Harry Lyons (President Filmore).

July 7 (New York to London), Eugene A. Noble (Homeric).

July 7 (New York to London), Bertha Kalich (Adriatic).

July 7 (New York to Liverpool), Emma Dunn Stokes.

July 4 (London to New York), George M. Cohan (Majestic).

July 4 (New York to Paris) Raoul Querze, Lydia Lindgren, Mrs. Erno Rapee (France).

July 4 (New York to London), Fortune Gallo, Hiram Abrams, Strangler Lewis, Anna Fitzu, Francisca Peralta, Edward Ziegler, Howard Chandler Christy (Leviathan).

June 7 (New York to London), Edgar Selwyn (Homeric).

KERSHAW

GUARANTY TRUST CO. New York
222 Fifth Avenue

THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road
LONDON
Director, JOHN TILLER

JOLSON SAYS HE WILL START FILM IN AUGUST

**Comedian Declares in London
He Notified Griffith When
Sailing**

London, July 11.

Al Jolson, now in London, says he will start making the Griffith film as originally planned in August. The blackface comedian claims D. W. Griffith was advised by him to that effect before leaving New York.

Jolson asserts he has signed no new contract with the Shuberts, and that his present one with them does not expire until the end of next season.

He had to leave New York to avoid a nervous breakdown, added Jolson, and claims he should not work been rushed into the picture work with only one day's vacation, after closing his long tour as the star of "Bombo."

Jolson will reopen in "Bombo" in the fall. He may sail from here Saturday for New York, in company with J. J. Shubert.

CUBIST SHOW FIGHT

Disturbers Arrested for Wrangling Over "Incoherence"

Paris, July 11.

"Incoherence," a play presented at the Theatre Michel, July 7, by the Dadaist group, caused a fight during the performance.

Part of the audience protested, declaring the play stupid, while others supported it.

Several disturbers were arrested. The police closed the theatre.

The fracas probably sounds the death knell of other similar and incomprehensible cubist shows.

NOVELLO IN "KIKI"

London, July 11.

Ivor Novello is rehearsing to play the male lead in "Kiki" opposite Gladys Cooper. Miss Cooper has had her hair bobbed specially for the role.

Leads for "Beaucaire" Revival

London, July 11.

Charles McDonough and Gerald Lawrence are reviving "Monsieur Beaucaire" next season with Gerald Lawrence and Madge Campton playing the leads.

Madge Campton is leaving the Pavillion show to be replaced by Gwendoline Brogden.

American Linguist's Play Accepted

Paris, July 11.

May de Witt Hopkins, a young American linguist-author, has a play, "Clytemnestra," accepted for the Theatre Albert I. She is reported to have written a play also in Turkish.

Pauline Frederick Not Set

London, July 11.

Pauline Frederick is not set as yet concerning her proposed picture making over here.

Unsatisfactory dealings with American negotiators are the reason.

"Partners Again" in London

London, July 11.

While crossing on the Aquitania, Barney Bernard informed fellow passengers he will appear over here in "Partners Again."

Grossmith Rejoins "Cabaret Girl"

London, July 11.

George Grossmith rejoins "The Cabaret Girl" at the Winter Garden today. He has just returned from your side.

Ainley in Leading Role

London, July 11.

Henry Ainley will play the title role in "Hass," the spectacular production which Grossmith & Malone will present at His Majesty's in September.

LONDON'S FIRST HALF YEAR SAW BAD PLAYS AND BIG LOSSES

Most Disastrous Six Months in English Theatrical History—\$250,000 Lost—Shortest Run, 4 Days, for "The Inevitable"

London, July 2.

This last half year has been one of the most disastrous known in London theatrical history. Never before have there been so many flops in the West End, and the estimated losses come out at over £50,000.

The record short run was that of "The Inevitable" at the St. James', which only did four days, while "Trespases" at the Ambassador, only reached 10.

"Marriage by Instalment," "Good Gracious, Annabel," "The Piccadilly Puritan," each ran under three weeks, while the other failures include, "Her Temporary Husband," "Love in Pawn," which after a fortnight was run as a "commonwealth"; "The Love Habit," "Angelo," "Merton of the Movies," "The Insect Play," "If Winter Comes," "Carte Blanche" and "The Young Idea."

George Gray, whom many people remember as one of the biggest draws in vaudeville some years ago, has thrown up the stage entirely, and is now going in for local politics. He lives in the Channel Islands, and is a member of the Jersey House of Legislature, which appears big in print, but in reality is little better than the ordinary British town council.

Officer Jack Russell Vokes and "Don," has been able to postpone some of his Moss Empire's time so as to allow him to go to South Africa to visit his mother, whom he has not seen for over 20 years. He will not play any South African time, but will return to this country in November to pick up his postponed dates, and will return to America at the end of December.

SPEC LOSES

Court Throws out Charge Against Palace Officer

Magistrate Goodman in West 54th street court, Friday of last week, refused to entertain the charge of assault preferred by Rueben Weller, the ticket speculator, against W. H. Genet, a Palace theatre special officer.

The magistrate, after listening to the case, advised Weller, in a severe arraignment, to withdraw his assault charge, following which he discharged the defendant.

Wednesday night of last week Weller and one of his "diggers" got into a battle in front of the Palace, both being arrested for disorderly conduct. They were admitted to bail in Night Court coming up for trial Thursday morning before Magistrate Goodman, who suspended sentence on them.

The latest arrest is the outcome of the Palace theatre war on the ticket speculators. Some weeks ago Weller caused the arrest of another Palace employee on a similar charge but failed to appear when the case was called.

J. J. BOOKS DELYSIA

Paris, July 11.

J. J. Shubert has just booked Madame Delysia for a long American engagement.

LEAVING "MUSIC BOX REVUE"

London, July 11.

The Brox Sisters, Jos. Santley and Ivy Sawyer are leaving the "Music Box Revue" in two weeks.

"Tancored" at Kingway, July 11

Paul Davidson is producing the Edith Millbank adaption of the Oen Disraeli novel "Tancored" at the Kingway, July 16.

Goldwyn's "Ben Hur" Agreement

London, July 11.

Goldwyn has entered into an agreement with the Unione Cinematografica Italiana, the Italian film trust, for the making of "Ben Hur" in Italy.

DEVILS WALKED OUT ON MONTREAL'S SEERESS

Bendetta's Work a Bit Rough, So Cops Get Her—Will Know Fate July 18

Montreal, July 11.

The way of the fortune teller is hard.

One little seeress in Montreal can vouch for this.

She took pride in her supernatural powers.

And cast out devils—

Sometimes casting 'em in—

To unfortunate Montreal citizens—

Charging a goodly price for her ministrations.

But—

She found a judge—

Who could not cast out devils—

But who could—

Raise—

And he did!!

And thereby hangs a tale.

Little Bendetta Denica, "l'italiano gai," suddenly discovered that she was possessed of strange powers, a la Conan Doyle, Oliver Lodge, Huxley, Swedenborg et al.

About the same time a young married couple in Montreal found that they were not feeling up to the mark. Everything was blah-h-h-h! as it were, and strange and divers causes were attributed by physicians.

But it took little Bendetta to hit upon the right dope. "Sick, nawthing!" she warbled. "You are both possessed of devils. The devils have mixed your blood and they must be separated, otherwise it may mean croak."

Bendetta first got one hundred bucks from the joyful pair and then proceeded to strut her stuff. The ailing lady was given a body belt to wear with a small phial of salt and a crucifix attached to it.

"The devils call at 12 o'clock sharp," warned Bendetta. "But my magic belt will frighten them away." Leeches, those beastly little black sucking reptiles that every small boy who investigates slimy ponds for frogs and tadpoles has a peculiar affinity for, were also applied to the couple. Even Bendetta "stuck" to them—as long as they could stand it.

Somehow or other Bendetta's stuff didn't get across. Either that or the unkind devils came back reinforced and ignored the belt.

And then the strong arm of the law took a hand in proceedings. Bendetta was hailed to court, where she was called upon to stage another little act.

The couple were on hand, too. It was the day of teams and singles—Bendetta doing the latter.

The judge listened to it all. Devil talk in court and hotter'n—outside, as one worthy lawyer put it. Perhaps visions of long, dark glasses or moist earthenware steins, filled with that liquid now only a memory across the border, speeded up the officials. Anyway, the case was surely hustled along.

"And—" mourned the woman complainant. "She told me that the devils always came at 12 o'clock sharp. And she—"

"Standard or daylight saving time?" yawned the judge, as he politely, but firmly, informed the weeping Bendetta that she would know her fate July 18.

ANSALDI OPENS CABARET

Paris, July 11.

Jules Ansaldo, formerly manager of the Sans Souci and Martin's, New York, is at the head of the new Champs Elysees cabaret, inaugurated this week.

PITT CHATHAM DIES

London, July 11.

Pitt Chatham, aged 37, creator of leading roles in "Beggar's Opera" and "Polly," is dead, following an operation for appendicitis.



WILLIAM SEABURY

Mr. Seabury opened a new act last week at the Hamilton, and this week is at George Robinson's Brighton Theatre, Brighton Beach.

Seabury is assisted by Ina Alcova, Billie Beck, Genevieve Barnett, Marion Hart, Agnes Russell, Max Dolan and Roxey Clements.

The act is under the direction of **RALPH G. FARNUM** (Edw. S. Keller Office)

BEAUTY CONTEST SET FOR OCTOBER IN N. Y.

H. Z. Pokress, president of Scott's Preparations, Inc., which markets the Mineralava beauty clay, states that the New York "beauty contest" heralded on Mr. and Mrs. Rodolph Valentino's cross-country dance tour will take place in the metropolis early in October.

The place will be either the Madison Square Garden or the Metropolitan opera house. The beauteous maidens selected by public vote in the respective cities will be brought to New York, suitably accompanied by a chaperon, to participate in the final contest.

There are 87 such contestants. It is the Mineralava company's desire to have each participate for the opportunity of being acclaimed a beauty contest winner, and earn a chance to appear in Valentino's support on the screen.

The injunction by the Famous Players against Valentino expires next February when the contract ends and makes Valentino free to appear on the stage or screen anywhere he sees fit. His cabaret and dance hall appearances have carefully avoided violating the injunctive order.

The Valentinos are scheduled for sailing July 28, to make a picture abroad. With the expiration of the injunction its exhibition throughout the universe would be permissible and would not limit its commercial field as at first assumed.

Mr. Pokress states that while it was announced the beauty contest would be held in June, the tour was extended beyond the initial plans and the announcement was accordingly changed to the effect it would be a fall convention. Valentino's tour with the Mineralava people will not be extended in the fall, but the "sheik" will be one of the committee of judges.

Regarding the \$7,000 attachment levied by Max D. Steuer on behalf of Valentino against the corporation, it is stated this was made necessary for mutual protection. If the Mineralava people paid the final week's salary to Valentino it would have been applied to a \$48,000 attachment Arthur Butler Graham had levied against the actor for legal services rendered. If paid to Valentino it would have been a contract breach since Graham heretofore received all moneys for his client. The beauty clay company has bonded the attachment.

The Valentino tour started in Omaha March 17, and concluded in St. Louis June 18. Over 85 cities were played, mostly in one-night stands.

The Mineralava Co. is circulating a form letter to the successful contestants reading in part:

"Upon their (Valentino) return to the United States the final Valentino-Mineralava beauty contest will be held here in New York, and this, we expect, will be some time in October. We are already making preparations, which you can well imagine must be very extensive, to take care of so tremendous a project.

"When the exact date has been decided upon, you will be given two weeks' notice and all the necessary instructions and information relative to the necessary preparations for your trip to New York."

BUDAPEST IMPORTANT CENTER OF CENTRAL EUROPE THEATRE

Janney Producing Lengyel's New Play—Gilbert Miller's Purchases—Two American Plays in Budapest

\$3,000 FOR GIBBONS ON PANTAGES TIME

Opens July 15 at Minneapolis. Usual Fighter's Act—Tremendous Reception

St. Paul, July 11.

Tom Gibbons opens Sunday at Pantages, Minneapolis, for a tour of the circuit. He will receive from \$2,500 to \$3,000 a week for 15 weeks, probably playing under a guarantee against a percentage. The deal was made between Alexander Pantages and Kane Tuors, Gibbons' manager.

A tremendous reception awaited Gibbons when he returned to his home town Saturday, after going 15 rounds with Dempsey, July 4, at Shelby. The general impression that the championship battle, though resulting in Gibbons' defeat through a decision, would be of greater benefit to the vanquished battler than to his conqueror was borne out by the reception given Gibbons at every town his train stopped at while en route to St. Paul. Crowds turned out at all hours to cheer him, and twice he had to leave his berth, appearing on the car's platform in a bathing robe to acknowledge the hurrahing.

Pantages' pre-judgment of this condition in booking a defeated fighter at the salary, the first time on record it has ever happened, was immediately vindicated when the trip for home started. The belief here is firmly set that Tom Gibbons is just as popular today in any part of this country as he is right in his own home city, where they always looked upon Tom as a champion and still believe it.

After reaching home Gibbons attended the performance of "Spice of 1922," a stunt Nat Phillips, manager of the Ed Bloom show that Jack Lait wrote, arranged. Gibbons made a speech of no consequence during the performance.

The Gibbons act will be the usual one, with Tom talking a bit, also boxing with his trainers and the usual incidental stuff.

KITTY GORDON 45

Lady Baresford Swears to it Before Referee

Testifying before Referee Phillip J. Dunn of 15 Broad street, New York, Kitty Gordon on cross-examination admitted she was Lady Baresford and 45 years of age. Her counsel, Frederick E. Goldsmith, objected that such interrogatories were irrelevant but the referee thought there was no harm in them.

The Bodine Studios recovered a \$1,500 judgment against Miss Gordon for having constructed a vaudeville production set for her. Miss Gordon has secured a stay of execution and this argument before the referee was for the purpose of setting aside the judgment on the ground she was not properly served.

TREMENDOUS STIR-UP IN BERLIN OPERA WORLD

Berlin, June 21.

A tremendous stir-up has occurred in the Berlin opera world. While Hartman, the director of the Deutsches Opernhaus, was in America managing the Wagnerian festival there, the heads of the organization here quietly voted him out, and when he returned he found himself without a job. He at first threatened to sue the company, saying that they could not fire him, as his contracts had still three more years to run, but it appears that this was not sufficiently grounded, as he has since given up his suit and is without any official position.

Budapest, June 27.

In Central Europe Budapest has become one of the most important centers of theatres and of playwriting. Budapest takes about the same place in playwriting as Vienna does in musical plays.

As Vienna has her famous composers like Lehar, Kalman, Strauss, Fall, etc., so Budapest has her own playwrights such as Lengyel, Molnar, Biro, Herczeg, Dregey, whose plays are equally known all over the world.

The small country of Hungary exports more plays than the whole of Central Europe, including Germany, and comes directly after Paris. It is owing to this that the American managers and directors who visit Europe come to Budapest to see and book for their New York theatres.

Gilbert Miller, who recently paid a visit to Budapest with his director, David Burton, bought Molnar's "The Swan," Orbok's "Casanova" and Dregey's "Miss Blue Beard." In the latter Irene Bordoni will appear at (Continued on page 35)

SHUBERT UNIT HOUSES FOR SPECIAL PICTURES

Last Season's Vaudeville Theatres on Shubert String Listed for Other Policies

The Shuberts appear to have forsaken vaudeville for next season in several of their last season's theatres for that policy, according to reports current that the policy of the former Shubert Vaudeville Circuit will be traveling attractions and feature pictures.

The Crescent, Brooklyn, a former vaudeville stand, and lately dark after a session with stock, is scheduled to open Labor Day with the feature picture, "The Covered Wagon."

Kenney's, Newark, another last season unit stand, will house "How Come," the colored revue which took to the road last Saturday after a run at the Lafayette, New York. The show will remain at Kenney's as long as business warrants. The Shubert, Pittsburgh, as reported last week, has been taken over by the Keith circuit.

Hall Putting on "Civilian Clothes"

London, July 11.

"Civilian Clothes" will be produced here by Thurston Hall, who came to London with the "Broken Wing."

Americans in Paris

Paris, July 11.

Jack Haskell, Clifford Fischer and Ritchie, the cyclist, have arrived in Paris.

Meier in Palace Revue

Paris, July 11.

Requel Meier opens in the Palace Revue July 26.

The best obtainable instruction at

NED WAYBURN
STUDIOS OF
STAGE DANCING
1841 Broadway
NORTHWEST COR. 60th ST.

SAVOY AND BRENNAN 'COPY' ACT IS PEREMPTORILY CANCELLED

Ordered Out of State, New York, Program Wednesday—Bann and Mallen Formed Combination Following Bert Savoy's Death.

Brennan "copy" act, were cancelled by Jake Lubin after the night show yesterday (Wednesday) at the State, New York, by the Loew booking office, upon the instructions of J. H. Lubin.

The action followed notification to the Loew legal department by Kendler & Goldstein, representing Jay Brennan, that the Savoy and Brennan material was copyrighted, and infringement would be prosecuted.

Bann and Mallen were notified by the Loew people they were cancelled pending an adjustment with Brennan or elimination of the alleged infringement.

The legal action followed a complaint filed by Jay Brennan with

the vaudeville people and the V. M. P. A. after Brennan had attended a performance at the State and witnessed the performance of Bann and Mallen.

Bann, the female impersonator in the act, has been in the small time houses with several male partners. Until recently he appeared with a Huyler. The Huyler and Bann act dissolved after a dressing room battle, it is said.

Bert Savoy, of Savoy and Brennan, was struck dead by lightning at Long Beach, where he was bathing, following which the Bann and Mallen turn was said to have been formed.

At Loew headquarters it was stated that when the Bann and Mallen act was formed, (Continued on page 6)

OKLA. STOCK PROMOTERS CONVICTED OF FRAUD

Three Dudley Brothers Sentenced—Harks Backs to Rats' Strike in 1916

Oklahoma City, July 11. Three men who operated the Metropolitan, Oklahoma City, as an actors' theatre during the White Rats strike in 1916 have been convicted of "using the mails to defraud" before Federal Judge H. Cottrell at Guthrie, Okla.

They are the Tucker brothers (Dudley, William and Howard). Dudley was sentenced to two years in the Leavenworth federal penitentiary, while William and Howard were fined \$500 each. Judge Cottrell in imposing sentence held that in his opinion Dudley directed the fraud with the other as co-partners.

During the hearing for a new trial it was brought out that through the insertion of four advertisements in the "Daily Oklahoman," which went through the mails, \$150,000 was lost by small investors of Oklahoma City in the amusement company fostered by the brothers.

During the White Rats trouble in 1916 the Tuckers took over the Metropolitan announcing they would play "White Rat" acts. A stock selling campaign was started, actors being urged to buy stock and own their own theatre. Talk of similar acquisitions with a view to buying and operating their own circuit in opposition to the Keith's and others was later used by White Rat officials.

The sentence follows government prosecution after a similar promotion.

4TH DIST. I. A. T. MEETING

Harrisburg, Pa., July 11. The annual convention of the fourth district of the International Alliance of Theatrical and Stage Employes was held at the Penn-Harris Hotel here Sunday and Monday.

One hundred delegates from seven States and the District of Columbia registered at the Sunday morning session, opened with an address of welcome by George A. Hoverter, mayor of the city.

Dr. Royal Meeker, Secretary of Labor and Industry of Pennsylvania, addressed the convention on the International Labor Board, of which he was formerly a member. Labor conditions in Pennsylvania and other eastern states were reviewed by John E. Philip, first vice-president of the Pennsylvania Federation of Labor.

Charles Shay, president of the organization, presided at the sessions of the convention. Ralph M. Behling, of Brooklyn Local No. 4, was re-elected secretary of the district. The conference closed with a banquet.

The fourth district includes Pennsylvania, New York, New Jersey, Maryland, Delaware, Virginia, West Virginia and District of Columbia.

SINGER'S ACT WHOLE SHOW

Singer's Midgets will play a full week at Keith's-Lynn, White Plains, N. Y., next week. The "Midgets" and a feature picture will complete the entire bill.

The Lynn is a split week stand booked by Johnny Collins. The house plays six acts and pictures ordinarily. This is the first time since the Lynn was taken over by the Keith interests that one act has constituted the bill. If the experiment is successful the Singer act may be booked as an entire show in other Keith split week houses of similar policy to the Lynn.

QUAID'S BACHELOR DINNER

The marriage of July 28 of Bill Quaid and Mabel Burke will be preceded on the evening of July 24 at Cavanaugh's restaurant, New York, with a farewell bachelor dinner for the bridegroom-to-be.

Mr. Quaid is the manager of the Fifth Avenue, New York. His future wife is the popular vaudeville artiste.

ALL PICTURES AT CASTLE

B. S. Moss' Castle, Long Beach, Long Island, is closing its vaudeville only, continuing straight pictures all week.

The prices will be revised downward, with a top scale of about 50 cents. With vaudeville the scale was \$2 top.

The new policy became effective this week.

RADIO'S CARELESSNESS IN CHOICE OF ARTISTS CAUSING POOR SHOWS

Many People Remain Prejudiced—Scene in Music Publisher's Office Recited as Evidence—Variety's Man Rushes from the Office

HOBO ARGONAUTS OFF ON DISTANT RAMBLES

Capt. O'Hay and Ernie Carr Own Their Lizzie Chassis But the Top Is Mortgaged

Captain Irving O'Hay and Adjutant Ernie Carr (he has been promoted) started on their de luxe hobo tour as threatened, leaving Broadway and the bright lights flat, the two soldiers of misfortune craving to become children of Nature. The one-ton Ford truck chassis, O'Hay says is their own property beyond doubt or cavil, but the body and rainproof top is heavily mortgaged.

Its dimensions are 9x6 feet, height 6 feet, with two fixed beds, a stove, icebox, and a full stock of provisions. Blankets, towels and other equipment were obtained from the army depot by O'Hay, who told the quartermaster in charge that he has a bonus coming, but it was coming so slow, and nights in the mountains are so chilly, that he (O'Hay) would trade his bonus chances for the articles mentioned. O'Hay, who has been rehearsing his hobo part at the Friars, in front of the Palace and other joints, put on his professional whine and persuaded the officer to give up, "for the sake of my poor little companion" and the two adventurous souls pulled (or sneaked) out of New York, midnight, July 9.

Irving, who is partial to decimals, inventoried his provision list as follows: Ten pounds of flour, ten pounds of sugar, ten pounds of bacon, ten eggs, ten potatoes, ten matches, ten gallons of gasoline and \$10 subscribed by ten friends (who thought they were getting off cheap) in ten seconds and who hoped the tourists would stay away ten years. O'Hay's valedictory to the Big City and its inhabitants was:

"Friends, citizens and other foreigners, we are going where men are men, women are women, and you don't have to get up until you please. Me and my little friend came mighty close to not getting started on our expedition, because he mutinied. He wants to rank as master of transportation, but I am the commander of this outfit and I have appointed him executive-treasurer—deputy—assistant—back-door-knocker in charge of the culinary department, and he is satisfied. He is the cook.

"So en avant mes amis, we will pursue our rambles into the wilderness and skip like lambs (can you see Ernie skipping) upon the verdure green. I have left my gold meal ticket with another couple of bums I know on 46th street, and I'll get it back when I return or the slaughter will begin. Farewell Automat, we shall miss your glitter and glory, as well as the terrors we have met there nightly throwing the bull. And now I'm going to get—

"An unsympathetic copper finished, "You're going to get out of here, or I'll take you in. I know you." The recognition was mutual and ordering Carr to throw her into high, O'Hay and his playmate hit only the high spots on their way out of the wicked city.

\$20 WEEKLY FOR MRS. PEASE

Harry Pease, songwriter, has been ordered to pay \$20 a week alimony to Mrs. Louis Pease, a professional, as a result of her separation action. Mrs. Pease asked \$100 weekly originally, alleging that Pease in one year earned \$13,000 royalties on "Peggy O'Neill" and other songs.

The Peases' previous counter-divorce suits were dismissed for lack of evidence, and later on the court's statement of existing collusion. A vaudeville actress was named in Mrs. Pease's action.

The couple were married 1910. They have a 10-year-old son.

One of the important reasons why a good many people are still prejudiced against the radio is the lack of discrimination shown by the officials in charge in selecting the artists to broadcast from the various stations. There is no doubt that the radio numbers many millions of devotees, but as long as song pluggers, woeful amateurs and inferior singers of every description are given the privilege of sending their voices over the sound waves there will be countless other millions who prefer to hear their phonographs with records of their own choice, or to wait for their musical entertainment until they go to the theatre. For every McCormick and Lopez on the radio there are a hundred who would be hooked off the stage in the average small time theatre.

The scene was in one of the large publisher's professional offices. A tenor with a fair voice rehearsing songs to broadcast two nights later. Enter a vaudeville actress, a friend of the pianist. The latter leaves the office for a few minutes and the radio singer strikes up an acquaintance with the woman, who admits that she is wild to sing over the radio, not for any personal glory, of course, but merely because her friends and relatives would be so delighted.

The tenor says that it is a pipe to fix it for her and all she has to do is to meet him in one of the large broadcasting stations two nights later. Then he leaves the office, without the slightest conception of the woman's vocal capabilities. The pianist returns and the actress asks him to accompany her in some numbers she intends to sing over the radio. She starts to shriek in something that might have been nearer soprano than anything else, although it seems a shame to deprecate the word soprano.

Variety's man endures one verse and two choruses and then rushes from the office.

Outside an elevator man is telling an agonized postman that although they get some pretty bad ones in there, that "Galli-Colchis" is about the worst he ever heard.

Two nights later thousands of enjoyment seeking people regulate their costly outfits and settle down to hear the same excruciating tones driving the night owls and alley cats to cover.

BOB MAXIMILLAN IN MOVIES

Bob Maximillan has dug up a 200-pound comedian, who greatly resembles Fatty Arbuckle, and is in New York assembling a supporting company for his mastodonic star, Bigson Herbert (Herbert and Dagert), who has been playing in "Til Say She Does," the revue running at the Walnut Street theatre, Philadelphia.

A location has been secured at Betzwood, Pa., where 10 two-reel comedies will be started as soon as the company is completed.

DANCING AT BRAVES' FIELD

The Loew interests will install many vaudeville acts, mostly on the dancing order, in Braves Field, Boston, for the evening shows being conducted there.

It was originally planned to limit the show to pictures, band selections, fireworks and public dancing. It has been found necessary to add dancing turns to strengthen the drawing power of the dance floor.

CHIROPRACTOR'S LYRICS

Harry Ferns, a chiropractor, known among professionals, has turned to writing as a side issue. He is credited with the lyrics of two numbers. One of the songs is called "Osteopathy Blues."

Ferns has also tried his hand at slang fight stories.

HITCHCOCK IN LOEW HOUSE

Raymond Hitchcock has been engaged for one week by the Loew Circuit. Hitchcock will headline next week at Loew's Grand, Atlanta.

Hitchcock recently completed a tour of the interstate houses in Texas with "Hitchy Koo."



THELMA—MARJORIE
WHITE SISTERS
BROADWAY'S BIG LITTLE STARS

Just closed a successful engagement of thirty-five weeks as a feature of Fred Stone's "Tip Top." Now booked for a tour of the Keith Eastern houses, including the New York time.

KEITH'S PALACE, NEW YORK, NEXT WEEK (JULY 16)
Direction MAX E. HAYES

SONGWRITERS' OUTING WITH SELECTED MENU

Words and Music Boys Take July 15 Off—Club's First Outing

The Songwriters' first outing is slated for July 15 at Duer's, White-stone Landing, L. I. Buses to leave 48th street and Seventh avenue, New York, at 10:30 a. m.

The special menu perpetrated by the outing committee starts off "You've got to take the Blither with the Keiths." It continues: "Bern-steamed clams"; Mark's turtle soup, chicken Gumbo soup and Born-stein's bullion; fried Fisher; Hot Kornheiser on cob; Stake Jolson; Goodman's noodles and shad Rose; Maurice Abra Hams and hard boiled Agers; Variety roast; Ted Snyder's ketchup; vegetables, Let-tuce Collect; Leo Wood's salami; mushrooms (for song demonstra-tors); Berlin hot potatoes, apple sauce (served every February and August); hot ribs (Connors) and Q. R. S.; ice cold Water (som-melin, I scream at royalty time; Pace and Handy chocolate pudding; assorted nuts—we'll have plenty; song writers' "whine"; publishers' "dier"; mechanical "cheese" and wise "crackers"; publishers' weak royal-tea; Berlin's hot coffee; Sherman-Clay pipes; Richmond cut-plug; "Harms-less Rooster" and finally no admission without marks.

\$2,200 FOR DAY NURSERY

William Morris' Benefit Show at Saranac

Saranac Lake, N. Y., July 11. The sixth annual benefit performance in aid of the Saranac Lake Day Nursery was given on the Fourth at the Pontiac theatre, under the direction of William Morris. The net proceeds amounted to \$2,200, including a donation of \$1,000 by Col. Walter Scott, who was associated with Morris in the event.

The bill sent on from New York was Dave Bernie Band, Doris Duncan, Sydney Grant, Diane Rubin, Jack Norworth, Klein Brothers, Ernest Ball, Lee Children, Bert and Betty Wheeler, and William and Joe Mandel.

NEW LOBBY PHOTO PLAN

A radical change in the method of handling photo lobby displays by the Columbia Amusement Co. will become effective for the first time next season. The new plan calls for the photos to be delivered at each stand by the Columbia news bureau four weeks ahead of the show's playing date.

The plan will insure a uniform system of lobby displays. The old system had the agent ahead of the show bringing the lobby display stuff with him a week ahead of time.

The Columbia Amusement Co. is to give special attention to lobby display stuff next season, likewise all outdoor advertising, such as lithos.

MUSICAL INSTRUMENT MAKERS COMBINE AGAINST MUSICIANS

No More Free or Reduced Instruments, Publicity or Group Photos in Exchange for Exploiting Makers' Name

Twenty-four musical instrument manufacturers have agreed not to exploit their wares at the public's expense through the medium of professional musicians' exaggerated testimonials.

The professional bandsman for a time imposed on the manufacturer by signing a laudatory testimonial in exchange for a free instrument or one at reduction. This was repeated with several manufacturers until it assumed the proportions of a trade evil.

Other recognized bands and leaders would come in for some inexpensive publicity through the medium of signboards, billposters and trade paper advertising in the same manner. Another form of "graft" was in the form of group photographs which the professional orchestra needs all along.

In exchange for "courtesies" some of the musical manufacturers made it a habit of disbursing half or more of the costs of such photographs. In return some of the bands touring vaudeville programed that such and such instruments were being used; or, where an orchestra made phonograph records, the labels bore the inscription to that effect. Several of the prominent orchestra leaders were also reported receiving salaries to induce them to use certain instruments.

The manufacturers are against all such practices and have unanimously agreed to curtail them immediately.

BUSINESS BIT

"All Right, Eddie," in "Vanities"
Claimed by Vaudeville Act

A legal controversy looms over the rights to the use of "All Right, Eddie," and the general characterization of the old-time vocalist as done by Frank Leslie in Earl Carroll's "Vanities" show, which opened at the Carroll, New York, July 5.

Leslie was with the Wood and Wyde vaudeville act for several seasons, doing the same character as a stop-gag while scenic changes were made.

Wood and Wyde's contention, is the business identified with Leslie's characterization belongs to the Wood and Wyde turn.

Similar controversies have arisen in the past when vaudeville people have made the leap to musical comedy. The burlesque people have frequently lost, whole scenes and several times have threatened reprisals, but no one has ever taken the initiative.

It is said Earl Carroll informed Leslie he (Carroll) would handle any difficulties that might ensue over the interpolation of the characterization and business.

ACTRESS' HEART INJURED

Los Angeles, July 11.
Hazel Page, an actress, has entered suit against Robert R. Kuhn, vaudeville actor, alleging breach of promise and asking heart balm to the extent of \$160,000.

According to Miss Page's complaint the actor promised to marry her and then failed to do so, the result is that she is suffering from a broken heart.

SOUSA ON LONG ISLAND

The John Phillip Sousa band will play the new Ward & Glynne Patchogue theatre, Patchogue, Long Island, July 23 being the first attraction other than the regular vaudeville to appear at the house. The Long Island theatre will play legit attractions during the regular season in addition to vaudeville.

LIEUT. BOBBY WEBB ASSIGNED

Bobby Webb, former vaudeville, has accepted a first lieutenant's commission in the U. S. Infantry. Lieutenant Webb leaves July 12 for Panama, where he will be stationed. The now army man was billed in vaudeville as "The Merry Minstrel."

BIG TIME ACT SENT TO PALACE BY WEE BROKER

Wouldn't Give Turn Single Day Before Seeing It—At Palace This Week

For the first time on record a big time act "will show" for small time bookings at Keith's Palace, New York, this week, July 9. The act is Oakes and De Lour, recently in a production.

After leaving the production they sought bookings from an independent booking agency to break in their vaudeville routine before opening for the Keith Circuit.

The independent booker had never seen the turn, although it played all of the New York big time houses last season. The independent said he would have to see it before tendering any time, even a one-day stand.

The act this week sent the independent booker two seats for the Palace, so that he could catch the act and be familiar with it in case they ever again need break-in dates.

TOUGH ON WRESTLER

Side Show Attraction Meets Conquerors in Northern New York

Watertown, N. Y., July 10.
Jack Hackensmith, wrestler, with a side show traveling with the John Robinson circus, is learning a few things about wrestling from huskies in the north country.

Al Marlowe, Ogdensburg wrestler, and Rufe Turner, Gouverneur matman, collected financially from the circus man when they not only remained against him but threw him as well.

Charged with criminally assaulting a little girl, Raymond Curl, 25, of Louisville, and Mack Bohnett, 22, of California, both employees of the Robinson circus, are held in \$3,000 bail each at Malone, N. Y., to await grand jury action. State Troopers found the men at Ogdensburg. The complaint was made by 14-year-old Myrtle Perry.

COUTTS' "UNITS"

New Circuit Using Substitute for "Tabloids"

The John E. Coutts' tabloid circuit will eliminate the name, tabloid, from all attractions, substituting "unit show" in its place.

The Coutts' Circuit is routing attractions for next season, with the Gayety, Montreal, as the opening stand.

BULL RING ACTS PAID

John C. Jackel, who booked the show for the bull ring in Mexico City, denies that the acts were not paid in full. According to contract each act received one week's salary in advance and transportation both ways. The return passage money was deposited with the U. S. Consul in Mexico City.

The acts were guaranteed five weeks and each was paid in full. Jackel disclaims any responsibility for any periods exceeding that which the performers played and were not paid for.

SUMMER REVIEW IN NEWARK

Newark, N. J., July 11.
Loew's State is to try a new local show the week of July 30. It is to be called Loew's State Summer Review, and besides a large cast it will include 25 bathing beauties, for which models are being sought.

The Summer Review will be produced at other houses on the circuit after Newark. Victor Hyde is staging the show.

ALLEN RESTORED TO FLOOR

Chas. Allen of the M. S. Benham office resumed booking duties in the Keith office Monday, following a ten weeks suspension.



MARIE—**HENRIETTA and WARRINER**
(SCINTILLATING SONG STARS)

We all know of the scintillating evening stars, but these singing stars shine in the afternoon as well as the evening.

Direction **PAT CASEY AGENCY.**
Personal representative
KENNETH RYAN.

"VEGETABLE" ROUTINE MAY GET INTO COURT

Seed and Austin Fail on Royalty Payments—Al Friend Proceeding Against Them

The controversy over the origin of the "vegetable" routine used in the acts of the Klein Bros., and Seed and Austin, will reach the courts in the near future, when Al Friend, the alleged author, seeks to enjoin Seed and Austin from using the material.

Mitchell E. Friend is preparing the papers in the injunction proceedings following a decision by the National Vaudeville Artists complaint bureau which credited Friend with authorship.

The controversy started when Seed and Austin were accused of using the "vegetable" routine without permission of Al Friend. Friend had given permission to the Klein Bros. to use the material.

Following the N. V. A. investigation Seed and Austin agreed to pay a weekly royalty for the disputed material, the royalty to be donated by Friend to the Sick and Benefit Fund.

Friend claims the royalty has not been paid and that Seed and Austin, in their efforts to dodge payment of it have claimed the material was not original with Friend.

BRENNAN WANTS PARTNER

Bert Savoy's Teammate Uncertain on Future

It is not decided whether Jay Brennan will be with the "Greenwich Village Follies" when that revue takes to the road. The sudden death of Bert Savoy has voided the team's contract.

Brennan is seeking a new teammate and will try out in vaudeville with the possibility of the new combination joining the "Follies."

There is no truth to the report Brennan had gone to a sanatorium shortly before the death of Savoy. He was on his way to French Lick Springs for a rest when the accident occurred.

The road "Follies" is due in Toronto Labor Day.

WELSH SINGERS' DATE

The Orpheus Club of Cleveland, a male choir of Welsh vocalists, will sing at the matinee and evening performance at the Palace, New York, on July 18, prior to sailing for Wales, July 19, to participate in the annual national Welsh song contest at the Welsh Eisteddfod.

The Cleveland Welshmen have won many of the annual choral championships in this country and is acclaimed one of the finest singing organizations in the United States. The Palace appearance will be the first time in New York for the Welsh-American singers.

The Orpheus singers will be directed by Director Dawe. Following their appearance in the Scotch contest they will sing in London, Manchester and other capitals of England.

The contest in Wales will have 100 choirs recruited from Canada, Australia, South Africa and the United States. They number 65 voices.

The Park theatre, Brooklyn, N. Y., will close for alterations

JAZZ BAND IN PIT

Innovation at Maryland, Baltimore, Achieves Notable Success

Baltimore, July 11.

For once the jazz orchestra of big time vaudeville has descended to the house pit and essayed the role of the regular orchestra, and this time, believed to be the first, with much success.

At the Maryland theatre in Baltimore this week, the Lloyd Ibach aggregation, after giving its own act with many encores, takes the pit and accompanies Grace Hayes and Austin and Bergere, others on the bill, for an act full of songs. The regular arrangement of instruments is carried out and the innovation was very welcome here in Baltimore, where jazz bands have been heard so much that a new stunt was at least permissible.

The change from stage to pit was made without confusion—the house orchestra having left previously, and the change back made just as easily, with one section of the orchestra bowing off as the other came up to the stage.

CASTLES PATCH UP

Go on Touring Trip, Leaving Attorney Flat

London, July 11.

All the appearances are that Mrs. Irene Castle and her husband, Capt. Robert Tremaine, have become reconciled.

They motored from Paris to Deauville, leaving Mrs. Castle's New York attorney flat in Paris.

HARRY LENETSKA BANNED

Harry Lenetska, former Junior Orpheum booking man and more recently on the staff of the Marinelli agency, has been denied the privilege of booking acts in the Keith office.

Lenetska after leaving the employ of the Orpheum Circuit became an independent agent. He was employed by the Marinelli office several weeks ago.

According to report one of the Keith officials observing Lenetska on the booking floor, notified the Marinelli agency that Lenetska could not operate. A question of discipline was said to be behind the ban.

ARTHUR KLEIN'S PRODUCTION

Arthur Klein has accepted for production a comedy by Herbert Hall Winslow and Emil Nytray entitled "Jerry" which will be placed in rehearsal during August.

Glenn Anders has been engaged to play the male lead.

ETHEL BARRYMORE'S TOUR

Ethel Barrymore will play the Palace, Chicago, July 27, prior to a tour of the coast Orpheum houses.

Miss Barrymore will present her present vaudeville skit, "The Twelve Pound Look."

A. & H. Close to Closing Deal

Los Angeles, July 11.
The deal pending for several months for Ackerman & Harris to take over Grauman's Million Dollar theatre at Third and Broadway is expected to be consummated this week.

Shea's, Buffalo, Dark for Summer

Buffalo, July 11.
Shea's will close for the season Saturday. The house will be entirely redecorated before opening next season.

\$6,500,000 FOR CAR BARN

George L. (Tex) Rickard and his associates' offer of \$6,500,000 for the car barn property at 60th street and Seventh avenue, New York, which is proposed for a mammoth sports arena, figures importantly in a petition before U. S. District Court Judge Julius M. Mayer.

The minority stockholders of the Broadway and Seventh Ave. Railway Co. are seeking to terminate the lease of the N. Y. Railways Co. and thus regain its lines. This would facilitate the acceptance of Rickard's offer.

The minority stockholders favor such termination since the sale to Rickard would mean a profit to one-third of the stockholders.

Judge Mayer has adjourned the matter to October 5, but will meantime confer with the Rickard faction to ascertain their attitude in the case.

McINTYRE AND HEATH ON KEITH'S NEXT SEASON

Contract of 15 Words for 70 Weeks at \$2,500 Weekly—50th Anniversary of Team

McIntyre and Heath will rejoin as a vaudeville team next season playing out one of the largest contracts for vaudeville as far as the money involved is concerned in recent years. The team have been booked for 70 weeks on the Keith circuit, to be played within two years, 35 weeks a season at \$2,500 a week.

The Keith contract has an unusual angle in that it contains about 15 words. It was given to McIntyre and Heath three years ago at the time the Shuberts were first talking of going into the vaudeville business.

The McIntyre and Heath agreement was made direct with E. F. Albee. It stipulates that if McIntyre and Heath were to play vaudeville at any future time in their career they were to play for the Keith people.

At the time McIntyre and Heath were playing in the legitimate with their own show routed on the Shubert legitimate circuit.

Tom Heath has been in retirement for the last six weeks recuperating from a break down suffered while playing in "Red Pepper" the team's last season's starring vehicle. Mr. Heath has regained his health via the long lay-off, despite reports to the contrary.

With the team rejoining next season it will mark their 50th anniversary as a vaudeville act, they having joined at San Antonio in 1874. During the 50 years together they have played nearly everything in the show line, including concert halls, variety, musical comedy, circus, vaudeville, moving pictures, drama, grand opera being about the only branch the team have not taken a fling at.

Following the expiration of the Keith engagements Tom Heath will retire from the show business. Heath is 68 and McIntyre 66.

LOEW EXTENDS STOCKS

Takes Pantages, Memphis, In Addition to Brooklyn and Toronto

The deal for the Loew interests to take over the Pantages, Memphis, is to be consummated this week. Under the new management the name of the house will be changed and in place of pictures, as originally reported, dramatic stock will be installed.

The Memphis house will give the Loew people two stock companies next season, the Alhambra, Brooklyn, continuing with stock for the third season. The Uptown, Toronto, is another stock possibility. For Loew the lease held by Vaughn Glaser, who operated a company there for two seasons, having expired in June with the house still held by Loew's who may lease it again to a stock manager several of whom are reported bidding for the location.

JIM McWILLIAM'S SHOW

Jim McWilliams' new musical show "Tut Tut" starts rehearsing July 23. The opening date will be at Patchogue, Long Island, Aug. 14. The cast includes besides McWilliams, Gulran and Marguerite, McCormack and Irving, Eleanor Brandon, Tom Dore, James Elwood. Billy McKenna wrote book and lyrics, and McWilliams the music. McWilliams is producing the show himself.

MONTREAL GAYETY'S TABS

The Gayety, Montreal, will play tabs this summer and may continue them into the regular season if they are successful. The Gayety was last season one of the Columbia stands.

The tabs will be booked by John Coutts. The first tab opens in about two weeks.

FIGURE SET FOR MAE MARSH

The big time vaudeville booking offices have set a weekly salary at the utmost of \$1,750 for Mae Marsh in a sketch with a company of four. Miss Marsh declined it.

Harry J. Fitzgerald represented Miss Marsh.

Joe Laurie, Jr., with "Gingham Girl"

Joe Laurie, Jr., has been engaged for "The Gingham Girl," opening in Chicago and playing the role created by Eddie Buzzel.

SMALL TIME ACTS ASKING FOR A LITTLE BIG TIME

Another Hold Up in Routes—Small Timers Consider Prestige From a Few Big Timers on Small Time Bookings—Possible 10-Day Rule

The vaudeville booking condition mentioned a couple of weeks ago in Variety wherein reference was made to a considerably larger number of small time houses having been included in the big time routes offered acts by the Keith time for next season as compared with the proportion of big and small time houses contained in last season's routes, has developed a new booking angle. It affects the small time, where the previous condition affected the big time.

The gist of the situation is that more small time acts than in any previous pre-booking season have made a bid for a few big time weeks to be included in the small time or Keith popular priced department routes next season. This has resulted in fewer bookings for the small time than in years.

The number of acts holding out for some big time at least to be included in the small time routes has added greatly to the total of holdouts. Unless the condition is modified shortly it is likely the ten-day rule expected to be promulgated by the big time Keith floor will also be adopted by the small time department.

Many of the acts rated as small timers, especially those that might hold the opening, closing or No. 2 spots on a big time bill figure it is more practical to accept a few weeks of small time rather than book up for a season, and then come in to New York or Chicago and take chances on picking up a couple of weeks of big time.

That a number of the acts holding out for the inclusion of a few big time weeks have never played the big time is answered by the acts' contention they are as capable as many of the acts playing the better houses.

As most of the Keith agents booking the small time houses only have franchises permitting them to book on the small time floor, the condition referred to has limited the bookings of the small time agents.

In some instances an act has been shown the money return for a small time route containing all small time equals that of a route with a couple of big time weeks included, but the matter of prestige is put forward by the act as a counter argument.

URNS BACK LYNBROOK

Couldn't Agree with Stockholders on Policy

William Fox turned back the Lynbrook theatre, Lynbrook, Long Island, to its owners this week, the management having failed to agree with the stockholders on its policy. The local backers have entered into an agreement with Salvatore Calderoni, owner of the Hempstead theatre, Hempstead, L. I., to operate the Lynbrook house on sharing terms.

Vaudeville under the Calderoni management will be installed today (Thursday), the house playing two three-day splits with five acts on each bill booked by Fally Markus. Straight pictures on Sunday.

SAVOY AND BRENNAN

(Continued from page 4)

Mallen act was breaking in and covered by one of the Loew bookers there was none of the Savoy and Brennan material being used, although the general idea was similar.

At the State the first half the pair used many of the Savoy and Brennan lines, such as "You Must Come Over," "Margie" and a song, "You Must Come Over to Margie's." Such trade marks as, "You don't know the half of it, dearie," and the continued repetition of an answer to a query which was identified with Savoy, together with mannerisms and the hiding of the face behind a handkerchief, are reported as a few of the lifts.

HENNESSEY BACK

Veteran Assigned to Special Keith's Office Work

Dan Hennessey, former co-head of the Keith family vaudeville department and now assigned to special work for the Keith office, has returned to New York.

Mr. Hennessey spent several weeks in French Lick Springs following his recent withdrawal from active management of the popular-priced department. He has just made a tour of the Keith southern houses in the interest of the Keith organization.

Dan Hennessey and J. J. Burke were until a few months ago in charge of the Keith family department, posts they held since its inception. They were relieved and assigned to lighter duties following their years of service. C. Wesley Frazer, Keith Boston office head, and May Woods, secretary to E. F. Albee, took over the charge of the popular-priced department from the veterans.

ROAD CALL ON LYNBROOK

The musicians' and stagehands' unions called out their men at the Lynbrook theatre, Lynbrook, L. I., Monday, when the house was taken over by Salvatore Calderoni to play vaudeville.

Calderoni originally became involved with the unions when he refused to unionize the Hempstead theatre, which he also operates.

A road call was placed against the Hempstead house when an attempt was made to play legit attractions, with the house discontinuing the road shows to play vaudeville with non-union men. The action against the Lynbrook house was taken on the strength of the disagreement in connection with Hempstead.

The Lynbrook has been open two months, operating during that time under the management of William Fox. Through a disagreement with the stockholders Fox withdrew from the house after last week.

Lynbrook will continue under the Calderoni management with non-union musicians and stage crew.

MARRIAGES

Bugs Winter, song writer, and Blanche Newcomb, non-professional, June 26, in New York City.

George Robey, British comedian, and Beryl Beresford ("You'd Be Surprised"), recently in England.

Harold Foster ("Taps and Tunes") and Grace Foster, vaudevillian, July 2 in New York.

James Irving Mitchell (Toledo stock) and Mary Ermina, non-professional, July 2 at the Little Church Around the Corner, New York.

Port Major, booker with the West Coast Theatres Co., Los Angeles, last week to Filz Aufenheiser, non-professional, at Los Angeles.

Henrietta Murray, daughter of Charles Murray, screen comedian, has announced her engagement to be married to William McQuaid, banker, from Jacksonville, Fla. The wedding will take place in the Little Church Around the Corner in New York Aug. 1, it is announced in Los Angeles.

George J. Bennett to Vivian Richmond July 6 in New York. Mr. Bennett is a songwriter of the Watson-Berlin-Snyder staff and Miss Richmond was last in vaudeville.

Eddie Heffernan (Strand Roof Revue) and Vivian Birmingham, vaudevillian, July 5, St. Malachy's rectory, by Father Madden.

Dan Bachman, with Variety's Chicago office for several years, June 17, to Ruth Gresky, non-professional, of Chicago.

Joe Williams (Savoy and Williams) and Ethel Plough (Alfie Tranger California Orchestra), married on the stage of the Strand, Crawfordsville, Ind., July 6.

Maidie DeLong and Napoleon Montana, at Oakland, Cal.

James Nichols ("How Come") to Elizabeth Bell, non-professional, at City Hall, New York City, July 3.

SKETCH CANCELLED

"She Takes Tea" Will Reappear With Another Cast

The Loew Circuit this week cancelled all future bookings for "She Takes Tea," a slang sketch by Johnny O'Connor, featuring Freeman Benton, supported by Mark Sullivan.

The cancellation followed the withdrawal of Sullivan from the sketch. Another man in the Sullivan role was not acceptable to the Loew people, who notified the act they had cancelled this week at Loew's, Boston, and all further time.

Last week the author entered a complaint with the Vaudeville Managers' Protective Association alleging non-payment of royalty for a period of three and one-half weeks.

O'Connor plans to reproduce the act with Sullivan and another company in support.

"She Takes Tea" was originally produced with Sarah Padden in the featured role. Miss Padden left the playlet, following which it played the independent circuits with Miss Benton in the lead.

BOOKING AGENT GETS MEDICAL DIPLOMA

Court Orders Its Issuance—Dr. Pollock Leaving the Show Business

Low Pollock, a theatrical booking agent in the Romax building, New York, is F. Louis Pollock in private life. He has emerged victorious in a suit to compel the Long Island College Hospital to issue a diploma of graduation to him as of October 18, 1918.

The details start in 1913 when Pollock was a medical student there. At the completion of his four years course in 1917 he was refused a certificate of graduation, no cause being advanced, Pollock charging discrimination, but not specifying how. He adds that not only he but about ten others were similarly discharged.

The now booking agent then entered the Manhattan Hospital as an interne and in the fall of 1918 the Long Island College faculty received a letter from the Manhattan Hospital commending Pollock's good work and recommending he be issued a diploma to enable him to accept a commission with the Sanitary Corps of the U. S. army.

The faculty of the Long Island institution were willing but the Medical Board refused to issue a certificate of graduation. Pollock, through Harry H. Oshrin, sued for a peremptory writ of mandamus, which Justice Selah B. Strong, of the Brooklyn Supreme Court granted without a lengthy opinion.

This is the first instance in this state, and the first in 100 years in the country, where a court has over-ruled an educational institution on such matter.

Pollock says he will leave for England shortly and will return to the United States to practice medicine. He will abandon the show business completely, the booking agency having been a makeshift in the interim.

LOEW'S SUES TO GET OMAHA, NEB., HOUSE

Starts Action Against LeDoux to Force Surrender of Empress

Omaha, July 11.

A suit has been started here by Loew's Inc. against William LeDoux who holds the lease on the local Empress, seeking to compel him to fulfill his contract and dispose of his lease on the theatre to the Loew corporation. The action is in the hands of the local legal representative of Loew's, who is acting under instructions from the New York offices of the corporation.

Leopold Friedman, attached to the legal department of Loew's Inc. in New York, stated this week that the action had been started against LeDoux in Omaha because of the refusal of the latter to conform with the contract that he had entered into with the corporation to dispose of the lease for the Empress theatre to the company. The action is to compel LeDoux to live up to the contract.

SHELBY FIGHT PICTURES MAY BE KEITH EXHIBITED

Vaudeville Circuit Is Booking Contingent on Legal Technicalities

If the legal technicalities can be smoothed out the Keith Circuit will book the actual Dempsey-Gibbons fight pictures, opening the Alhambra and Colonial temporarily to exhibit the pictures.

Pathe has a complete set of the 15-round encounter but has not been able to release any of the actual portions on account of the Federal ban on fight films brought interstate. Legal opinion, however, is to the effect that the pictures can be exhibited in New York City by paying a nominal fine similar to the procedure followed in the pictures of the Dempsey-Carpentier bout at Boyle's Thirty Acres in New Jersey.

The current Pathe Weekly is showing before and after shots of the Shelby affair such as Dempsey arriving at the arena, etc., but announces in a caption that no pictures of the actual combat can be shown.

The official fight pictures are controlled by the Shelby people with Dempsey and Gibbons holding a 60 per cent interest. Gibbons has 20 per cent of the pictures, it is reported.

A local promoter, William Gluck, was angling for the rights, wiring Kearns an offer that is said would have taken the fight off the losing side of the ledger and shown a small profit for the Shelby promoters.

The pictures would be a powerful draw locally on account of the unexpected showing made by the challenger. The local sport scribes in their efforts alibi the wrong predictions made have further confused the issue with their after fight stories to such an extent the local fight fans want to see what actually happened.

The New York Hippodrome has also been mentioned in connection with the Keith interest in the films. The Hipp would be a logical exhibit for the Shelby contest and if acquired would play the pictures for a full week.

The theatrical men feel that the pictures will have to be exhibited before the Willard-Firpo bout kills interest in the Gibbons-Dempsey battle.

BIG TIME PRODUCERS DISSATISFIED BY BOOKS

Not Enough Consideration Claimed—\$10,000 Act Is Offered \$750

Indications point to a general slowing up of big time vaudeville production acts for next season, the larger producers asserting conditions are not propitious for extensive outlays of money for scenery and costumes among the booking angles existing for some time and growing worse this summer.

The biggest complaint made by the producers for vaudeville is against the stalling tactics of some of the big time booking managers. A case last week brought to light a big production that cost \$10,000 to stage, and with a salary list of \$1,000 and over, being offered \$750 for a week. The star of the act in question had received \$750 in musical comedy last season.

The system of booking the production turns for showings until they have played the best time around New York at a salary scarcely reaching the expense of operation is another condition the producers are exercised over.

One prominent Keith agent last week who also is a producer could not secure enough salary for an act to take the production to a nearby stand adjacent to the city and offered the act at a cut. The agent stormed and raved, and finally decided to go over the booker's head, taking the matter up direct with E. F. Albee. Albee backed up the agent's claim to the act receiving the salary asked for.

The fault appears to be the striving of inside booking men to make reputations for themselves as sharp buyers.

NEW FACES AROUND

Mostly in Independent Houses—Don't Shy at Three-a-Day

A major portion of the acts now playing independent local vaudeville houses are "new faces" as far as this season goes. The acts favored have been out of New York all season playing the Pantages or picture houses of the middle and far west and are in demand by independent bookers on account of their freshness to local audiences.

The independent agents report plenty of material available and predict that the opening of next season will see the supply of good acts exceeding the independent demand.

Analyzing the reasons for this prediction they state that many big time acts when interviewed are interested in independent routes for next season on account of financial differences with the big time circuits.

Vaudeville artists nowadays don't shy at three or more shows a day as they did a decade ago.

SUMMER AUTO TOURING CAUSING ACTS TO MISS

Managers Given Worry Over Absentees—Excuses Easy to Find

Chicago, July 11.

Vaudeville acts making jumps from town to town in autos are reported to be missing so many stands the old-fashioned railroad jumps are preferred by booking agents and managers.

There is a disposition on the part of actors moving by auto to take their time getting into the town and disregarding calls for rehearsals, while the ease with which excuses can be made for being late leads on those inclined to dodge.

When an auto breaks down in the country it is usually impossible to phone or wire the house manager, and there is a constant worry.

TED LEWIS' COMPLETE CAST

Rehearsals are going along with the Ted Lewis' Revue at the 44th St. with a full cast as follows: Ted Lewis and Band, Lillian Lorrain, Lewis and Dody, Helen Bolton, Julius Tannen, Molly Dodd, Lovey Lee, Marjorie Leach, Nancy Decker, Evelyn Campbell, Betty Nevins, Florence Norman, Margaret Wilson, John Byam, Vestoff, Jane Taylor, William Rourke, Basil Smith, Jamie Coughlin, Twelve Foster Girls, and a chorus of 30.

Muscle and lyrics are by Jack Yellen and Milton Hager; book by William K. Wells and Arthur (Bugs) Baer.

Allan Foster is putting on the numbers. Louis Gress will wield the conductor's baton for the show, opening at the Shubert, Boston, Aug. 4 for four weeks.

Edward Mayer is in charge of the publicity.

POPS INTO BURLESQUE

The Strand, Bayonne, N. J., is on the list for Columbia wheel burlesque next season with the shows tentatively pencilled in for three days the first half and a different show playing the last half.

With the Strand switching from pop vaudeville, its present policy, the new De Witt, Bayonne, controlled by the owners of the Strand, will adopt pop vaudeville. The De Witt is a 3,000 seat house and will be ready for occupancy about September 15.

Another pop vaudeville house that will probably switch to burlesque next season is the Trent, Trenton, a deal now being on for the Columbia shows for three days each half.

LOWELL SHERMAN AT PALACE

Lowell Sherman will headline at the Palace, New York, next week (July 16). The Palace booking was moved up from the latter part of July when Louis Mann requested a week to break in his vaudeville material.

Mann was to have topped the Palace bill, but was switched to Proctor's, Newark. Mann will play the Palace next week or the week after.

Bert Young, connected with the Hippodrome staff for a number of years, has been placed in charge of the Aquadome at Luna Park, Coney Island.

RAILROAD POOL FARES BEFORE COLUMBIA CO.

Producers' Assn. Presents Request—Fares to Opening Point, Regardless

A proposal submitted to the Columbia Amusement Co. by the Columbia Producers' Association calls for the payment of all railroad fares of Columbia shows to the official opening point of the season, regardless of where a show might break in for a preliminary week or two. The fares would be paid out of the railroad pool contributed to by all Columbia producers on a pro rata basis.

For the last two seasons since the pool has been operative producers have received their fare to the opening point, whether a preliminary engagement or not. In this way if a show opened at Newark for a preliminary engagement to break a jump to Pittsburgh, the latter being the official opening spot, the show has received fares to Newark, with the difference between the fare of the preliminary and official opening points frequently running into a large sum.

The producers want the system changed, and fares paid to official opening points, regardless of post-season opening dates.

The matter is now before the joint committees of the Columbia and Producers' Association for decision. Indications point to the Columbia Amusement Co. agreeing to the producers' request.

The Columbia railroad pool, it was decided at a recent meeting, will remain in effect for three years more at least.

A surplus of approximately \$6,000 left over from last season's pool has been turned over to the producers' association, following an agreement of all concerned.

The assessment for each producer next season is estimated to be around \$50 for the opening of the season and another \$50 toward the middle of the season, the latter to bring the shows back from their closing points.

The pool operates to minimize the expense of producers drawing an opening stand distant from New York, the same applying to show's transportation expense on closing the season.

The regular season of the Columbia starts Aug. 27, this year.

LEVY'S COLORED CIRCUIT

20 Weeks Next Season—Not All Franchises Given Out

Robert Levy's colored circuit of theatres starts functioning in Sept. with a circuit of 20 weeks. Levy's own show, "Seven-Eleven," now in Chicago, will be one of the circuit attractions.

Nat Nazzarro also has a show, "Raisin' Cain," in rehearsal, with Buck and Bubbles, formerly in Nazzarro's vaudeville act, featured. Jean Starr, a Chicago product, is also touted a comer of the principals which include Sam Russell, George McClennon, Demos Jones and Aubrey Mason.

Nazzarro's show opens next Monday at the Lafayette in Harlem, New York, for a fortnight's preliminary run.

All of the franchises on the Levy circuit have not been apportioned.

WITHOUT BURLESQUE

Montreal, July 11.

When the Gayety reopens Aug. 5, it will no longer cater to burlesque, but will play tabloid comedy and pictures.

B. M. Garfield, the manager, has secured the Coultas shows for Montreal.

Garfield stated that he had been looking over several locations here in the interest of the Columbia Amusement Co., which may build a theatre for its burlesque productions.

A bid was also made, it is understood, for the Orpheum.

"TIN GODS" IN REHEARSAL

"Tin Gods," a new play by Wm. Anthony McQuinn, was placed in rehearsal by Sam H. Harris Tuesday. The production is to be presented by him in association with Lewis & Gordon. Sam Forrest is to stage the piece. The opening date is now set for Aug. 3 at Long Branch.

"COMMON LAW" ACTION

Gertrude Hayes, Jr., Proceeding Against Dave Nussbaum

Gertrude Hayes, Jr. (burlesque), has retained Alfred Beekman of House, Grossman & Vorhaus to represent her in proceedings against Dave Nussbaum, a former stage partner of the girl, who claimed Miss Hayes was his "common law" wife and that they had lived together in several cities along the route of the Bozo Snyder show.

Miss Hayes, niece of Barney Gerard, denies any such relationship and claims she was damaged by the false reports. Her attorney has medical proof contradicting Nussbaum's allegations and will proceed against the pianist.

The Boston dailies headlined the story when Nussbaum came out with a statement after Miss Hayes had announced her engagement to Joseph Laffey, a Boston business man.

I. H. HERK'S NEW PLAN RUNNING TO PICTURES

Unlimited Financial Support to Operate Film Houses—Herk's Office in Chicago

Chicago, July 11.

I. H. Herk became active in a new line of endeavor immediately upon the announcement of his discharge from bankruptcy. He has taken an entire floor of the Empire theatre building for offices.

Herk will line up a string of picture houses and present pictures on a different plan from those exhibitors who are constantly seeking the choice films. He already has eight houses going and plans to extend this list, taking houses in Chicago and this immediate section.

It is said Herk has unlimited financial support from men for whom he has made money in the past, one of his most influential sponsors being a Chicagoan with much money and great confidence in Herk.

TITLE CONFLICTION

There will be two "Runnin' Wild" shows in burlesque next season. Ed. Daley will operate on the Columbia wheel, and Sam Kraus will also have a "Runnin' Wild" troupe on the Mutual. Burke Bros. will be featured in the Mutual show.

A colored troupe also played last season under the "Runnin' Wild" title which started as the monicker for a pop song.

SIDMAN IN ON "ALL ABOARD"

The deal between Seymour Felix and Lew Cantor whereby Cantor was to have purchased a half interest in the Felix Columbia burlesque show "All Aboard" next season has been declared off.

Sam Sidman has taken Cantor's place, buying a half interest in the show. Sidman will also appear in "All Aboard" in one of the principal comedy roles.

"FOLLIES OF DAY," JULY 14

Barney Gerard's "Follies of the Day" will reopen the Columbia, New York, Saturday night, July 14. The engagement is indefinite.

Additions to the cast of the "Follies" include Beatrice Tracy, Lew and George, and Dawson's Jazz operators, a jazz orchestra of seven. Billy Baskette has written a new musical score and Barney Gerard new lyrics.

BURLESQUE CHANGES

Jack Walsh (vaudeville), featured comedian with Mollie Williams Show.

Mildred Cecil, prima donna with Waldron show.

Daisy Martin, Reid's "Record Breakers."

Harry Hastings' show called "Knick Knacks" last season will carry the title of "Suk Stocking Revue" next season. Eddie Shafer will be the company manager and Sam Clark advance agent.

Billy Woolf, formerly manager of the Gayety, Louisville, has been appointed manager of the Star and Garter next season. The Star and Garter will play the Columbia wheel shows in Chicago, with the Empress and Olympia the other two Chicago stands.

NEW HOUSES NEXT SEASON FOR COLUMBIA

Under Consideration—Indianapolis and Hartford Among Them

More new houses under consideration as Columbia wheel stands next season include the Park, Indianapolis; Grand, Hartford, and a new house in Philadelphia. The Columbia played the Park last season for a few weeks, but withdrew.

The Grand has played Shubert unit vaudeville and a variety of policies. The Columbia has been playing the Casino, Philadelphia, for several years, but the location appears to be wrong. Whatever the reason, the Casino, Philly, has not been doing the business the Columbia believes it should do in Philly, and another house with a better location is on the taps for next season.

New houses in Minneapolis and Milwaukee are also to be secured, business having been off thoroughly bad locations also in those towns last season.

GERARD'S CONCESSIONS

"Follies of the Day" Establishing Precedent for House

For the first time since the house was built the Columbia, New York, is exhibiting signs above its marquee. The signs are on all three sides of the marquee and herald the opening of Barney Gerard's "Follies of the Day" which opens a summer run at the Columbia, Saturday.

Another first time concession that Gerard secured from the Columbia people are three sheet stands for the Gerard show on New York, Brooklyn and Long Island, and a three sheet in front of every house on the Columbia Circuit all over the country announcing the Barney Gerard's "Follies" opening.

"Follies" cannot stay longer than five weeks at the Columbia as the regular season opens Aug. 27. The show will be strengthened for the Columbia engagement by the acquisition of Dawson's Seven Serenaders, a musical act Louis and George, Sam Acro and James Trana, all dancers.

Eight new numbers staged by Seymour Felix with music and score by Billy Baskette and five new comedy scenes inserted by Gerard, will also be included.

In a rural scene Gerard will use a real cow. He has applied to the Hyman administration for permission to allow the cow to graze in Central Park and will donate all milk secured to the Milk Fund.

Monday night (July 16) a theatre party of Lambs will be at the Columbia, the occasion being in the nature of a surprise to Arthur J. Greenberger, M. D., who will sail to Europe to enter the University of Vienna for a year.

BILLY GROGAN, MUTUAL STAR

Billy (Grogan) Spencer, for years a fixture with Billy (Beeftrust) Watson's "Krausemeyer's Alley," will head a show on the Mutual wheel next season. Sam Raymond will sponsor the troupe which will be called the "Oh Joy Girls."

6 WOMEN FIGHTERS WITH BURLESQUE SHOW

Rube Bernstein Negotiating for German Troupe—Wrestle Where Fights Are Barred

Rube Bernstein is negotiating with a troupe of six women boxers for his Columbia wheel show next season. The female mitt artists are German, and presently appearing in a cabaret in Berlin, where for the price of a seat or two patrons may witness bouts between pairs of the six fighters.

The law in several states holding Columbia wheel houses would bar women boxers, but wrestling could be substituted.

The deal for the women boxers' appearance over here is pending and is expected to be consummated shortly.

The six are reported as expert glove welders, each with sufficient sparring skill to hold her own with some of the top-notch Yankee middle and light weights.

NEW ACTS

Syd Hall (Franklin and Hall) and George Oakes (of Edith May Capes Co.), comedy piano combination.

Alleen Bronson in new vehicle by Andy Rice and W. F. Dugan.

Rena Arnold and Jack Janis (Ashley and Janis), new act.

Hyman Hirsch and sisters, dancing.

Edith Clasper is preparing a new production act to be called "Variety." Jimmy Hanley and Jack Stanley, who collaborated in writing the lyrics and score for Miss Clasper's last turn, "Maid of the Realm," have been retained to supply material for the new act. She will be assisted in the numbers by Paul Onell and Paul Yucan. Miss Clasper intended introducing a number of production novelties.

Hilton and Dalley, sister act.

Enid Markey, from pictures, in "Misunderstanding."

"Jazz Bits" singing and dancing revue with the Frederick Sisters, Harry Lewis and Harry Miller.

Joe Hess (Hess and Bennett) and Agnes Babbette, two-act (Compt).

Mollie Taylor and Joe Weinberg, two act.

Ben Marks (Marks and Wilson) and Ethel Picka. (Dolly Wilson is doing a single)

"High School Harry" is the title of a new comedy skit written by Philip Bartholomae in which Eddie Collins is to be featured with three in the supporting company.

"House Hunting," one of the comedy hits of the first "Music Box Revue," is to be presented in vaudeville next season with Kate Elinore.

Ned "Clothes" Norton and Girls, seven people, miniature musical comedy entitled "What's Your Name?"

Four Queens of Harmony, new vaudeville, but has played picture houses throughout the middle west.

Jack Singer's "Merry Whirl," musical tab, 16 people, 6 scenes, includes: Harry Evanson, Hilly Davis, Mary O. Berkeley, Mabel Lee, Butler Mandeville, Al Murray and Rosebud Garden Girls.

Lillian Walker, vaudeville single. The picture actress has a comedy monolog.

OBITUARY

HARRY THORNE

Harry Thorne, aged 73, who has been assistant manager of the Riverside theatre, New York, for about two years, while supervising rehearsal Monday had a seizure which caused him to collapse. When

JAY BRENNAN

Desires to acknowledge sincere appreciation and thanks for the many telegrams and letters of condolence expressing sorrow for the passing of his partner

BERT SAVOY

June 26, 1923

If there were some personal acknowledgments not received it was because of no address

picked up he was dead. He leaves a sister, Mrs. Helen Hartmann, of Lehigh, Pa., and a daughter, Mrs. Henry Tarbell, of Yonkers, N. Y.

Mr. Thorne and his wife were one of the first teams to recognize the vaudeville comedy possibilities of the despised afterpiece, and they adapted the old one, "Mr. and Mrs. Barnaby Bibbs," for the varieties. It was so successful that they played it uninterruptedly under the title of

Hope Ella Dove-like, in the Silence, the Road of Memory Presents Pictures of MY GERTRUDE

"LA GRACIOSA"

After passing two years ago, July 12th, reflects the Sweet Amusement of Perfect Love.

CLYDE RINALDO

"An Uptown Flat" for over 25 years, and were considered one of the earliest Keith standard acts. They always met with personal friendliness from E. F. Keith, E. F. Albee, J. J. Murdoch, S. K. Hodgdon, Phil Nash, D. F. Hennessey, J. K. Burke and all the old associates of their regime. After Mrs. Thorne passed away E. F. Albee put him in at the Riverside as assistant manager, which post he held until his death. The N. V. A. has taken charge of the funeral arrangements.

ROBERT CROZIER SCOTT

Robert Crozier Scott, playwright and scenario writer, was found dead July 4 in his room in Los Angeles

IN LOVING MEMORY

of my beloved husband

EARL R. HIGLEY

who passed away July 10th, 1921

Rest in Peace

JESSIE HIGLEY

with his throat cut. The police pronounced it suicide. Papers were found showing that Scott's wife had recently filed a suit for divorce.

Mrs. Frances Catherine Mollenhauer

Mrs. Frances Catherine Mollenhauer, widow of Bernard Mollenhauer, concert violinist, and herself

IN MEMORY

OF OUR DEAR FRIEND

EDWIN D. MINER

Died July 9th, 1916

Mr. and Mrs. Barney Gerard

an accomplished cellist and violinist, died in San Diego, Cal., June 26, aged 42. She was a native of California.

The mother, aged 45, of Ruth Curtis (vaudeville) was seized with a paralytic stroke July 1 and died the same day.

The father of Joe Lanigan (Lanigan and Gould) died at his home in Philadelphia, aged 84.

MRS. COOPER IMPROVING.

Lutia Cooper, widow of James W. ("Blutch") Cooper, is making her home with Mr. and Mrs. Sam Scribner for the summer, having recently left the Bronxville hospital, where she was under treatment for a breakdown following the death of her husband.

BURLESQUE CHANGES

Chas. Waldron's Columbia show, called the Frank Pinney Show for several years past, will be known as "The Bostonians" next season. "The Bostonians" title was used by Waldron for his show a decade or so ago.



MAE and ROSE WILTON

"CLEVER JUVENILE ENTERTAINERS"

This week (July 9-11) Keith's Hamilton, (12-15) Proctor's Fifth Ave., New York.

Sailing for a ten-week tour of the Moss & Stoll circuit, England, August 1st.

WEADICK'S STAMPEDE GETS AWAY TO FLYING START AT CALGARY

23,000 Paid Admissions Monday—More Tuesday—Johnny J. Jones' Carnival Getting Real Break—Six-Day Affair With Best Riders

Calgary, Can., July 11. The high spot of the Class A summer fairs on this continent opened here to 23,000 paid admissions Monday, and slightly more yesterday, with a municipal holiday declared today, when attendance records were broken.

Guy Weadick's stampede, gathering all the star riders from the States and Dominion, provides the best conceived and managed event of its nature ever seen in this country, which knows about that sort of stuff from the inside.

The contests are thrilling, genuine and perfectly programmed.

Johnny J. Jones' exposition, which has the tour of big time Canadian fairs, got a great break in Victoria park, with all roads to and from the stampede leading through the main stem of the carnival. The expo is working clean and high class, and mopping up. This is as straight an outfit as operates. The main features this season include Capt. Sigbee's trained ponies, Dooley's elephants, Bessie Reed's animals, Jones' midget city, Igorrote village, Hazel Russell and May Wirt, motorcycle demons; Goodhue's electrical and girl display, Maybelle Mack's Wild West, Neptune's Daughter, girl show, a great caterpillar ride, butterfly ride, joy trail, toyland, Dixieland Minstrels and some novelties in the way of legitimate gyps in the pitch and toss racks.

The outdoor vaudeville following the night-riding is furnished by the Fred Barnes Carriers World Shows combination and furnishes knockout entertainment. Features are Camille Trio, Cleora Miller Trio, Tom Mills, Four Readings, Merkle Sisters, and a big girl production act, Zermaine's ballet and review, including Marie Decole and Edie May.

The weather started great and indications are for over a hundred thousand admissions on the six days, winding up with auto hippodroming and elimination finals.

Among the best riders and toughest mounts and an outdoor buffalo barbecue on the grounds, the industrial and agricultural exhibits are said by the experts to be a revelation in western Canada's progressiveness and stability.

In all this fair will scarcely be touched anywhere for a while.

Luit.

PRETENTIOUS FAIR

Dry Goods Association Anticipates Record Turnout

The promoters of the National Merchandise Fair, scheduled for July 23-Aug. 3 under the auspices of the National Retail Dry Goods Association, expect a record turnout and have decided to open the exhibition halls at 9:30 daily, closing at 6. The garment division will exhibit under the auspices of the National Garment Retailers' Association at the 165th Regiment Armory (the old 69th), on Lexington avenue and 25th street, New York. The other will use the Grand Central Palace.

The fashion pageant will be displayed nightly at the Lexington theatre, excepting Saturday, with a matinee on Wednesday.

This is the most pretentious fair in the history of the dry goods industry.

BARNES' PRESS MAN ILL

Syracuse, N. Y., July 11. Frank A. Cassidy, publicity representative for the Al G. Barnes circus, is a ptomaine poisoning victim, and seriously ill.

As a result, the publicity and advertising of the Barnes circus, now touring through this section, is running behind.

The circus is due here next Monday, but no newspaper space was used until this week, Monday, when Thomas Dawson shot ahead of the circus to place copy.

It will be the first visit of the Barnes circus, a West Coast outfit, to Syracuse.

USING 'COVERED WAGON' IN CARNIVAL SHOWS

Famous Players Advised of Ruse—Ordinary Film Presented

Famous Players has been advised several carnival picture shows are trading on the advertising received by its production, "The Covered Wagon."

According to the report made to the picture people on several of the carnival lots those running a picture show are using a tent form which has the aspect of a "covered wagon" and calling the attraction "The Covered Wagon Picture Show."

They are not presenting the picture of "The Covered Wagon" but an ordinary film program.

RIDES INSPECTION

City Department's Attention Centred by Accident

All riding devices at Coney Island have been subjected to a rigid system of inspection during the last couple of weeks by the city department holding supervision over them as the result of a bad accident at the Oriental Coaster on Surf avenue recently. Six people were injured in the Oriental mishap through a stanchion of the scenic railway giving way.

The inspection covers the structures and tracks, as well as the cars of the rides, and is a routine procedure, but the accident focused attention on all rides with a call for a general inspection.

The Thompson Scenic Railway people own the Oriental Coaster.

CIRCUS BLOWDOWN

Top Worth \$3,500 Destroyed at Staten Island K. of C. Circus

The Knights of Columbus' benefit circus at West New Brighton, Staten Island, suffered severely in the brief storm last Friday afternoon. The big top (100-foot round top with a 50 and two 20-foot centre pieces) was whipped off the poles and torn to ribbons, causing a loss of \$3,500.

The rigging of Maude Vortex, loop-the-loop rider, was overturned and damaged, but none of the performers or working people was hurt. No show was given Friday night, but by quick work Director Keeler got a corral in place, and the show had a sell-out Saturday evening.

The show was made up of Six Arabian Whirlwinds, Starrett's Animal Circus, McLinn and Sully, Mme. Verà, Marie Keeler, Frank Bowen and his comedians in clown numbers, Stroller Sisters and D. Robinson, knife thrower.

"PAPER" ON CARNIVALS

At the convention of secretaries of Chambers of Commerce in New York State, to be held July 21, a paper is to be read by the secretary of the Chamber of Commerce of Illon, N. Y., on carnivals.

Its object is to promote a movement to curb the carnival throughout the state.

An ordinance has been passed by the city council of Warrensburg, Mo., barring all carnivals from the streets and providing a heavy fine for operating any sort of a gambling device, such as are permitted by many of the open-air shows.

George Robinson, in addition to operating the Brighton theatre, Coney Island, during the summer, owns a large interest in the concern holding the boating carousel and general recreation concessions in Prospect Park, Brooklyn.



HELEN KENNEDY

Now (July 12-15) Loew's State, New York.

The State is such an immense theatre it doesn't seem possible a dainty miss can alone hold such a vast audience. Assigned there, the booker surely has confidence in her ability. He no doubt was influenced by her captivating grace, dandy singing and violin playing. Agented by MARK LEVY.

\$1,000 DAILY LICENSE IMPOSED BY MONTREAL

Aimed at Circuses — Bars Carnivals and Tent Shows

Montreal, July 11.

Traveling tent shows and carnivals have been officially barred from the city and district of Montreal.

Drastric action prohibiting the appearance of traveling tent shows on Montreal's public parks was taken and confirmed by the city council, responding to an unprecedented and unusual public clamor.

According to Jules Crepeau, the director of municipal services, no permits will be issued hereafter.

Six carnival outfits, exhibiting on private grounds in Montreal, were ordered out of the city by the council.

"No circuses will be allowed on public parks or on private grounds," Stated Mr. Crepeau, dealing with another phase of the situation, "unless they pay a license fee of one thousand (\$1,000) a day. Small shows, of course, cannot afford to meet this requirement, so naturally, they will be completely shut out."

The order as passed regarding fees for traveling shows reads:

"That the Executive Committee be requested to take the necessary measures in order that certain amusement or attraction companies may not be able, sometimes under cover of charitable, parochial or other works, to come and give performances in Montreal without paying any dues to the city and this, by abusing, in several cases, the good faith, not only of the public, who are thus imposed upon, but also of the societies or organizations which retain the services of said companies."

SKIPPER BENTHAM'S PARTY

M. S. Bentham has put his yacht in commission and has arranged a short cruise that will bring together as ship mates several of his sea-going cronies of a score of years ago.

Among those listed for the cruise are Fred Schanberger, of Baltimore; Harry Jordan, of Philadelphia; Clark Brown, Mark Luescher and one or two others of the Keith office.

Bentham will officiate as skipper.

CIRCUS ROUTES

Ringling Bros.-Barnum-Bailey
July 12, Battle Creek, Mich.; 13, South Bend, Ind.; 14-22, Chicago (Grant Park).

Sells-Floto
July 12, Lynn, Mass.; 13, Lowell; 14, Framingham.

John Robinson
July 12, Greensburg, Pa.; 13, Uniontown; 14, Somerset; 16, Hagerstown, Md.; 17, Frederick; 18, Winchester, Va.; 19, Harrisburg; 20, Staunton; 21, Charlottesville.

Walter L. Main
July 12, Ladysmith, Wis.; 13, Medford; 14, Rhinelander.

DENVER'S 'PAGEANT OF PROGRESS' COST \$4,000,000—AND A FLOP

\$15,000 Gross First Week—Dance Hall Concessionaire Paid \$6,500 for First Week's Receipts of \$100—Exhibitors are "Sick"

TRYING PEP ANTIDOTE FOR FAILING EXPO.

Los Angeles Centennial Being Panned in Chicago—Showmen Given More Leeway

Los Angeles, July 11.

An effort is to be made to instill pep into the Monroe Exposition, open since July 2, and which is being generally panned. A mass meeting of the exposition officials, exhibitors, concessionaires, and others interested is being held to discuss ways and means of putting some life into the event.

The management of the exposition itself is not at fault for the flop to date. They respected the wishes of the exhibitors and did not propose a general carnival because the exhibitors complained that at last year's Pageant of Progress there were so many side events that the public paid no attention to the exhibits.

Midway attractions are now being installed and the officials hope that they will do their share toward attracting the crowds and be the salvation of the exposition.

The Chicago showmen who took over the exposition virtually had their hands tied from the beginning because of local interference. Now, however, they are to be given full control in the hope that they will be able to pull the chestnuts out of the fire that the local wiseacres built under the expo.

PECULIAR ACCIDENT

A strange accident occurred at the outdoor carnival now being conducted at Lynbrook, L. I., under the auspices of the Hebrew Association of Lynbrook, the victim being Sheikh Hadji Tahar, manager of Arab and Hindoo troupes.

Tahar, with his four-year-old son, was watching the evolutions of the cars in a concession called "The Whip." One of the cars stuck, then ran wild, and its occupant, a 250-pound man, was hurled clear out of it and catapulted directly at Tahar, who neglected his own safety to insure his boy from injury.

The man flew over the fence and struck Tahar with full force. The latter, a lightweight, and getting on in years, was unable to bear the strain. He collapsed, his leg buckling under him, snapping the ligaments in both knee and ankle.

Being a resident of Lynbrook Hadji was taken to his home, where he was attended by Dr. W. S. Horton, police surgeon of the town, and Dr. Adams, surgeon of the Legion of Honor, who was visiting.

Hadji has been confined since the accident, but is improving and is congratulating himself on the fact that he saved his son from injury. "Kismet," says Hadji, "By Allah."

TILLIE DINES ON BONNETS

The elephants at Luna Park, Coney Island, are very playful and intelligent, they will eat off your hand or your head with equal relish. Their stockade is close to the dressing rooms of the attaches of the park.

Last Saturday night after closing up, the boys looked for their straw skimmers. Not a straw Loner could be found, until arriving at the stall of Tillie, the elephant, the bands of 35 straw bonnets with the natty bows looking like wet rags were discovered.

Harry C. Payne Going with a Circus
San Diego, Cal., July 11.

Harry C. Payne has resigned as manager of the Spreckels theatre in San Diego, Cal., and will devote his time to a circus enterprise with which he became connected some months ago. He will continue to make his home in San Diego.

Announcement has not been made as to his successor at the Spreckels.

Denver, July 11.

With only \$15,000 having been taken in up to Saturday, the first week of Denver's "Pageant of Progress" gave every promise of being a flivver.

The total value of the venture, including material, labor, transportation, etc., is estimated at \$1,000,000. A large part of this, however, is designated as salvage. With heavy attendance expected Sunday, the board of directors hoped to get off the nut by the middle of the second week, and possibly to show a profit.

The opening night, Monday, was "rotten." Promoters admitted it. Many of the exhibitors' booths were only partly ready or filled. The crowd was so slim as to be alarming, despite perfect weather.

The second night was better, however; and the attendance of the third night, the Fourth, was announced as being equal to that of the first two. Thursday night fell off somewhat, but Friday night compared favorably to Wednesday; night. Exhibitors are "sick." The Ford automobile agencies of Denver and vicinity spent \$10,000 for their display. According to officers of the company, their investment promises to be money thrown away. Up to Friday night the dance hall concessionaire had taken in less than \$100, after paying \$6,500 for his concession. Other concessionaires had similar stories to tell.

About 14,000 \$1 admissions had been received up to Saturday night, and enough five-for-a-dollar admissions to make up the other \$1,000 in cash. Prior to the opening, special tickets, good for five consecutive admissions, were sold on the streets and in down town places for \$1 each.

The gate admission admits to the free section of seats before the historical pageant, which is shown on a huge outdoor stage. Reserved seats sell for 25 cents additional, and boxes for 50 cents.

The historical pageant doesn't hold attention. The players constantly are interrupted by the departure of patrons, who appear unable to stick it out.

In addition to the admissions, about \$40,000 was received for concessions. The concessionaires appear certain to be holding a large and varied assortment of "sacks," when the second week comes to a close.

Financially, the Pageant of Progress may pay out, so far as the original promoters are concerned. But business men, exhibitors and concessionaires who spent many thousands, will lose. The consensus of opinion around town is that the whole show is a flop. It is given at Overland park; several miles from the business district. The trails are so arranged that visitors are virtually forced to go through every concession.

Mayor Benjamin F. Stapleton is president of the Pageant of Progress association. A board of 13 directors was created by 200 business men of Denver to handle the business end of the venture.

Harry Niles Shafer, widely known showman, was engaged as general manager.

PARKS MEETING AT DRAKE

Chicago, July 11.

The National Association of Amusement Parks will hold its next annual meeting at the Drake hotel in Chicago, moving from the Congress for the reason that the Congress cannot give sufficient space for the exhibits planned.

At the last meeting the number of exhibits was limited to 60 at the Congress, and next December at the Drake it is expected to have 100 exhibits. In 1920 the association had five exhibits, in 1921 there were 42 exhibits, and in 1922 there were 60, which indicates the growth of the organization.

It is found economical for manufacturers of products used at parks and for park managers to view these exhibits in connection with the annual meetings of the association, according to A. R. Hodge, of Riverview, secretary of the national organization.

Commencing Next Week

and issuing Saturday, July 21,



will be entirely devoted to

Outdoor Amusements

"CLIPPER," under the new direction, will include in its news columns all manner of entertainment which may be classed as of the outdoors.

The "CLIPPER" in reverting to the field of its earliest years will pursue a policy of presenting the news, only, in a straightforward, impartial manner.

In form the "CLIPPER" will resemble "Variety" as of the present, five columns wide.

The retail sale price of the "CLIPPER" will remain unchanged—15c single copy, \$5 annual subscription, \$6 foreign (including Canada).

On and after this date the OFFICES OF THE "CLIPPER" will be:

NEW YORK

154 West 46th Street

CHICAGO

State-Lake Theatre Bldg.
Hal Halperin
in charge

LONDON

8 St. Martin's Place, Trafalgar Square
Joshua Lowe
in charge

TRADE ALL AT SEA GUESSING FUTURE OF AMUSEMENT STOCKS

**Situation Within Industry Favorable and Opinion Is
Bullish—But Ticker Contradicts All Argument—
Public's Position**

There has never been a time when trade views of the amusement stocks was so widely at variance with the performance of the ticker. Scarcely an unprejudiced observer of the group but holds bullish ideas based on intimate knowledge of the inside position of the stocks, but the long expected rally has up to date failed to materialize and prices as they come out on the tape contradict the views of the best informed authorities.

To be sure Famous Players rallied early this week to a top of 74 on Monday as compared with its bottom of around 66 the week before, but the gain could not be sustained. Yesterday the film leader broke through 70 for a few trades and was none too firm around 71. The performance of the preferred is no less puzzling. On the closing bid and asked Tuesday there was the difference of 4 points between 90, buyer's, and 94, seller's price. In the case of this issue it seemed that no one wanted to buy at anything but bargain prices and transactions only came out when sales of small lots were pressed. This accounts for the wide fluctuations of two or more points on dealings in 100 or 200 shares.

Low Steadies at 15

Loew made a fairly good showing holding steadily at or fractionally better than 15, and appearing to have become stabilized following its break late in May to 14 flat. Not one item of gossip has come out about Loew that did not reflect a favorable prospect; little stock has been forced on the market, but it seems unable to make any progress. The same is true of Orpheum. As was reported here during the slump in May, Orpheum insiders stood ready to take on all offerings around 18 but were not willing to follow quotations up. Not the price has broken 17 and appears to have entered a narrow trading area close to that resistance point. It may be that the Chicago and New York insiders have taken on as much as they care to carry and the professional bear operators are taking advantage of that situation.

The general market situation is confused. This week the financial writers sought to explain melting values on the score of the uncertain situation in Europe, where the reparations tangle is an obstacle to industrial progress. If France can be persuaded to give way in its demands and open the way for German production it is argued an enormous market for American goods will be opened all over Europe.

One shrewd market observer who plays rather on the basis of market sentiment and tactics than by the dictates of basic economic argument had it figured out Monday that the flood of bear sentiment was designed by the big professionals to draw the public into selling the market, being themselves (the professional bears) pretty well over-sold and anxious to cover on an outside selling wave.

The special weakness of the amusements is accounted for in another quarter by the fact that conservative bankers have always regarded the theatre stocks as involving a high business risk. When holders of large amounts of miscellaneous securities become nervous in a falling market they go to their bankers for advice. The banker examines their lists and counsels that they lighten their carrying load. It then becomes a question of what stocks they will dispose of at a loss in order to strengthen their general position. The banker almost invariably will recommend the sale of the amusement issues, which he regards as least able to withstand attack.

For the future nobody ventures an opinion. Some authorities express the belief that the continued slump is being artificially promoted by bear operators, while others are as firmly convinced that something reactionary is hanging over the market. What it is they do not pretend to guess.

Monday when the list opened strong many believed the turn had come and a substantial July rally

was in its first stages. But the improvement was brief. Prices sold off late Monday and continued downward Tuesday and yesterday. Even the confirmed optimist had to admit that on the early week's showing the bull side had no leadership, while the short sellers appeared to be standing pat on their sweet position. It was a wide open guessing contest, and, as usual, after a long drop nobody on the outside wanted to guess either way. Tuesday's total turnover was close to the smallest of the year and the dullness was conspicuous in the amusements.

The summary of transactions July 6 to 11 inclusive:

STOCK EXCHANGE

Thursday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	3,400	70	70	70	+1
Loew, Inc.....	100	34	34	34	+4
Orpheum.....	500	15	15	15	..
No Boston Orpheum sales.					
Friday—					
Fam. Play-L...	1,400	70 1/2	69 3/4	70	- 1/2
Loew, Inc.....	100	32 1/2	32	32 1/2	+ 1/2
Orpheum.....	300	15 1/2	15 1/4	15 1/2	+ 1/4
No Boston Orpheum sales.					
Saturday—					
Fam. Play-L...	2,200	73	71	72 1/2	+2 1/2
Loew, Inc.....	200	32 1/2	32 1/4	32 1/2	+ 1/4
Orpheum.....	400	15 1/2	15 1/4	15 1/2	+ 1/4
No Boston Orpheum sales.					
Sunday—					
Fam. Play-L...	3,300	74	72 1/2	72 1/2	- 1/2
Loew, Inc.....	800	15 1/2	15	15 1/2	- 1/4
Orpheum.....	200	17 1/2	17	17	..
No Boston Orpheum sales.					
Tuesday—					
Fam. Play-L...	1,000	72 1/2	71	71	-1 1/2
Loew, Inc.....	200	32 1/2	32	32	-2 1/2
Orpheum.....	1,200	15 1/2	15	15	..
No Boston Orpheum sales.					
Wednesday—					
Fam. Play-L...	3,200	71 1/2	69 3/4	69 3/4	-1 1/2
Loew, Inc.....	200	32 1/2	32	32	- 1/2
Orpheum.....	200	15 1/2	15	15 1/2	- 1/4
No Boston Orpheum sales.					

FORUM

New York, July 10.

Editor Variety:

"She Takes Tea" has been re-named by its author, the writer. From now on the title is "She Gives Bull" or "She Gives Allibis."

The catch-line in the poor act was "Righto." I wish to register that from now on the catch-line is Right-No.

I leased the act to Mrs. Fremont Benton (formerly of Bond and Benton), and Mark Sullivan was the only one who knew what it was all about. A character woman tried to explain to Mrs. Benton about the business of the act and a "straight" man (note the quotation marks) decided that I was not the owner of the act, so between Pat Casey and Jake Lubin I convinced both the "straight" man, the character woman, and Mrs. Benton that a U. S. copyright has a little weight.

Mrs. Benton failed to pay Mark Sullivan his last week's salary, and failed to pay me the royalty due for the last three and a half weeks.

This is only a formal notice to the profession that I have recalled the act from Mrs. Fremont Benton and have given it to Mark Sullivan.

Recently Variety (I love it) printed a two-column story about authors getting the best of artists. What a laugh that was to myself and several others. Retract it.

Incidentally I read what E. F. said about Variety. It took a long time but he finally said it. You and I have known it for seventeen years. But now that Albee has said it, everything is "Jake."

Love and kisses and if any one tells you I was stewed when I wrote this, just say "he was stewed, but he was still Johnny O'Connor."

New York, July 9.

Editor Variety:

Will you permit me through Variety to thank the public for the kindness and sympathy shown me in my great loss.

I speak of my son Everett (Bert Savoy). The letters, the quantities of beautiful flowers and the great crowds at his funeral all make my burden lighter in knowing that it is shared by so many dear friends.

I would like to thank and have met them personally, but the number makes that impossible even if I knew where to find them.

I return to Chicago leaving my son in Woodlawn feeling that it be his wish to be near those who were to him and now are to me, so dear.

Mrs. I. M. Walker.

BERT SAVOY'S WILL

Mother Sole Beneficiary—\$11,000 So Far Located

The will of the late Bert Savoy, also known as Bert Walker, Bert Walker-Savoy and Everett McKenzie Frazer, with Walker the family name, was filed for probate this week in the Surrogate's Court of New York county, naming Ida Mae Walker, mother of the deceased, executrix and James J. (Jay) Brennan, his vaudeville partner, executor.

The will names the mother of the deceased as sole beneficiary after all expenses and debts have been paid. At the time of filing the document approximately \$11,000 had been located in banks for the Savoy estate. It is anticipated a sum of considerable proportions will be found later.

The will was drawn March 9, 1920, in Chicago, given as the home of the deceased. Kendler & Goldstein act as attorneys for Brennan, with Chadbourne, Hunt & Jaekel and Brown representing the executrix.

MILLION HITS

(Continued from Page 1)

For the road "Heaven" is rated a perfect title and is a play which can be easily presented by several companies to equal purpose.

Its producer John Golden is now placed in the same class as Wagenhals & Kemper, who retired with a fortune made out of "Seven Days," then came back several seasons ago to repeat with an even bigger smash "The Bat," which will again have half a dozen companies on tour in the fall. Both managers have established themselves as great producers. Golden's golden hit was "Lightnin'" which ran three years on Broadway, a record which may never be equalled. It was produced in association with Winchell Smith. "Seventh Heaven" is now in its 37th week, but never dropped as much as the first summer of "Lightnin'."

"Rain" is given top honors of the season because it has topped every non-musical town except during the height of "The Fool's" run. Even when the heat forced business off all along the line, "Rain" held its lead by at least \$2,000 over the nearest contender. Already it has amassed a profit of a quarter of a million, with the end of the Broadway run nowhere in sight. Whether the play can be "fabricated" for the road as successfully as "Seventh Heaven" or "Abe" is a matter of opinion, but with the Sam H. Harris wallop it will repeat its success in the big stands there is hardly a doubt. It is now in its 36th week.

"Abe's Irish Rose" is the biggest profit maker of the trio and will probably earn more for Anne Nichols, its author and producer, than the other million-dollar plays. "Abe" already has established more astonishing records than any play presented on this side of the water. The comedy is now in its 60th week on Broadway and heads the list in point of run. It amazed all shodown by playing 12 weeks in Washington, a like time in Baltimore, and is now doing the impossible by creating another record in Pittsburgh, where it is in its fifth month and still drawing big business.

"Abe" will open for eight weeks at the Garden Pier, Atlantic City, next Monday. A run was never attempted at the resort but the Nichols show ought to duplicate the sensational pace drawn elsewhere. The Atlantic City booking was made to give the show national advertising. That is but one smart stunt that has featured the direction of the play. "Abe" is Miss Nichols' first presentation as a manager and is without question the most successful theatrical enterprise ever guided by a woman. There will be four companies playing "Abe" before the end of the month, including the New York showing.

At least two of the big four started weekly, that going for "Abe" in particular. The piece went into the box for \$50,000 before it turned a dollar profit. Some critics ridiculed it, and to be consistent some have since panned it almost weekly.

"Seventh Heaven" was shot into cut rates its first three weeks, then hit its stride and has never topped. "Rain" started here like the dramatic thoroughbred it is, but when it was debuted in Philadelphia the holders of a minority interest were ready to dispose of their holding.

The possibility of "The Fool" is dependent on the road, which will get seven companies starting in September. The Selwyns' production drew sensational business dur-

ing the winter averaging over \$19,000 for many weeks and playing an extra performance from the first of the year until late spring. It was accorded a wealth of publicity which will attend its manifold presentation in the hinterland. It too started moderately, then jumped to unbelievable business. It is now in its 38th week.

VINCENT BRYAN ARRESTED

Los Angeles, July 11.

Vincent Bryan, song writer and scenario author, was arrested here this week charged with peddling dope. Bryan's wife was also arrested on the same charge. Local physicians say Bryan is a shadow of his former self physically, due to the narcotic habit.

ILL AND INJURED

W. H. Harder, of Harder-Hall, stock agents, underwent a slight operation June 29 at Dr. Haver's sanitarium, New York.

Ida Mack, wife of William Mack (formerly Regal and Mack), who was operated on for appendicitis last week, will be able to leave the hospital in a few days.

Jack Cloonan, the young son of Billy Cloonan, of the Fally Markus office, has been confined to St. Mary's Hospital, Brooklyn, for several days to undergo an examination for an internal disorder.

Belle Murry, actress and daughter of Jules Murry, the Shubert booker, was painfully hurt when the auto in which she was returning from Asbury Park, N.J., the night of July 3, was turned over after another car had collided with it. Miss Murry was taken to the Asbury Park hospital suffering from bruises and cuts caused by broken glass.

Edward P. McNamee of the exploitation department of First National Films (formerly assistant treasurer of the N. V. A.) is in a critical condition with pneumonia at St. Vincent's hospital, New York. Ned Norworth was operated on for hemorrhoids last week at a Cleveland hospital; is reported to be convalescing and will soon resume his tour of the Keith circuit.

Dave Lewis, in a New York hospital, following an operation, expects to be out next week. Francis Townsend (Townsend and Wilber) is recovering at 175 East Fourth street, Oswego, N. Y., from a recent operation.

Ida Regal (formerly Regal and Mack) was discharged from the Roosevelt hospital July 11 (yesterday), after an operation for appendicitis. With her husband, William Mack, she will recuperate at their cottage at Lake Hopatcong, N. J.

Ethel Burt, wife of Tom Kennedy, the vaudeville agent, is seriously ill at the National Stomach hospital, Philadelphia.

ENGAGEMENTS

Millie Butterfield, "Poppy."

Violet Heming, Norman Trevor. Estelle Winwood, "By the Grace of God."

Florence Darling, general understudy, "The Passing Show of 1923." Denman Maley, "Greenwich Village Follies."

Margaret Shackelford, "Steve."

Dora Doby, Jerome hotel, Atlantic City, revue, opening July 9.

Robert Lynn, Estelle O'Reilly, George Lund, for the Sullivan & O'Connor stock, Halifax, Nova Scotia.

Ann Austin, Reed Brown and Martha McGraw, for the Kurtz stock, Bethlehem, Pa.

Arnold Daly, "Fashions of 1924."

Charlotte Osgood, "We've Got a Love Money."

Ganna Walska, "The Minstrel Boy."

M. D. Waxman, "The Irish Jew."

Lynne Overman, "After the Rain."

Margalo Gillmore, Henry Hull, "In Love with Love."

Ernest Truax, "The Vegetable" (tentative).

Martha Bryan Allen, "Windows."

Jacob Ben-Ami, "The Failures."

Louis Calvert, "You Never Can Tell."

Harford Wilson, "Ta e a Chance."

Lady Diana Manners, "The Miracle."

James Barry, Richard Gallagher, Emma Janvier, Sarah Edwards, "Poppy."

Betty Kenig, New Theatre (presenting Jewish plays at Rockaway Beach).

Mary Hay, Hal-Skelly, "Plain Jane."

Bower Sisters, "I'll Say She Is."

Anna Roselle, for San Carlo Grand Opera Co.

Francesca Cappellano for "Broken Wings."

Marjorie Sweet, "Go Go" (road).

Roy D. Buckley, "Swanee River."

Violet Buckley, "Bubble-Bubble."

Harriet Hocktor (Snow, Columbus and Hocktor), Duncan Sisters.

"Topsy and Eva."

Alice Manning, "Poppy."

FRANK LIBUSE IN LIMELIGHT

Chicago, July 11.

Roscoe (Fatty) Arbuckle's visit to Chicago accomplished one thing and that was to bring into the limelight Frank Libuse as a real comedian. Libuse teamed with the rotund film comic during the latter's stay at the Marigold Gardens and now that Arbuckle is sojourning at the Palais Royal, Atlantic City, Libuse is drawing the crowds. He is said to be a "comer."

JUDGMENTS

(The first name is that of the judgment debtor; creditor and amount follow.)

Leo Marx; T. Patricola; \$114.70.

Al Beilan and William Horowitz; A. Friedland; \$236.55.

Grace B. Clark; Frances & Co. Dressmakers, Inc.; \$544.43.

Basil Durant; H. Levy; \$24.66.

Theodore P. Dresser; L. W. Sandford; \$1,949.81.

Burr McIntosh; J. H. Burns; \$495.49.

Allentown Theatre Co., Inc.; Strauss & Co., Inc.; \$714.09.

J. Searles Dawley Production Corp'n; Van Horn & Son, Inc.; \$218.90.

Select Pictures Corp'n; People, etc.; \$300.

Same; same; \$200.

Jerome Fulton Theatre Holding Co., Inc.; City of N. Y.; \$75.62.

Leonard Romberg; F. Bokor; \$582.10.

Leonard Wood, Jr.; F. C. Peck; \$499.65.

Satisfied Judgments

William Hechheimer; J. M. Ferguson et al.; \$1,105.65; December 8, 1922.

Amalgamated Producing Co., Inc.; N. Levy et al.; \$556.70; June 21, 1923.

INCORPORATIONS

New York Charters

Plimmer Productions, Manhattan, produce plays; \$50,000; W. J. Plimmer, Jr., F. Nevins, L. Ferling. (Attorneys, Miller & Stein, 26 Court St., Brooklyn.)

Follies Productions, Manhattan, theatrical motion pictures; 750 shares preferred stock, \$100 each; 1,000 common, no par value; active capital, \$75,000; E. N. and H. Bloomer. (Attorney, W. Kaufman, 1432 Broadway.)

City Conservatory for Music Culture, Manhattan, \$50,000; H. and R. Herkowitz, I. E. Burscher. (Attorney, R. Hillman, 297 4th Ave.)

William Shilling, Manhattan, produce dramas, etc.; \$10,000; E. D. Hayward, L. T. McManus, E. Scott. (Attorney, G. Link, Jr., New York City.)

Turul Film Co., Manhattan, \$10,000; J. Almasy, E. Sakho, L. Magy. (Attorney, S. Streit, 175 Fifth Ave.)

Northern and Southern Music Co., Manhattan; \$5,000; E. S. Townley, W. R. Doyle. (Attorney, W. M. Ziff, 15 Park Row.)

Gumpertz-Schulman Productions, Manhattan, motion pictures; \$5,000; S. Gumpertz, H. A. Schulman, S. N. Weiner. (Attorney, J. M. Zinaman, 1270 Broadway.)

Delaware Charters

Hazelton Amusement Co., Wilmington; \$50,000; (Corporation Trust Co. of America.)

Frank Lloyd Productions, Wilmington, motion pictures; \$10,000. (Corporation Trust Co. of America.)

Daylight Screen Co. of America, Dover, motion pictures; \$100,000. (U. S. Corporation Co.)

Catholic Art Association (Western), New York, motion picture films; \$200,000. (Registrar & Transfer Co.)

Burwood Projector, manufacture moving picture machines; \$1,500,000; Herbert B. Wilson, Wilkes-Barre, Pa.; John W. Bryant, Sayre, S. Martin, Newton, N. J. (John B. Jester, Wilmington.)

Famous Artists, Inc., Wilmington, theatrical enterprises; \$50,000. (Delaware Incorporating Co.)

Capital Increases

Phoenix Theatrical Corp., Manhattan, to issue 250 shares preferred stock, \$100 each, and 500 shares common, no par value.

Scrubbers Scouting Trip

Sam Scribner is on a scouting trip rounding up new stands for the Columbia wheel. The Columbia's general manager will travel as far west as Minneapolis in quest of new houses.

IN AND OUT

Helen Ely was out of the American, New York, last half last week. Alice Lawlor replaced.

Pero and Wilson, June 29, at their home in Chicago, son.

BIRTHS

Mr. and Mrs. Tom Carter, son. The father is a member of the Farrell-Taylor Trio.

Mr. and Mrs. Harold M. Goldblatt, son, July 8 at the Lying-In Hospital, New York. Mr. Goldblatt is the theatrical attorney associated with Frederick E. Goldsmith.

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

SUBSCRIPTION:
Annual.....\$7 1 Foreign.....\$8
Single Copies.....20 Cents

VOL. LXXII No. 8

Announcement Sent Out For Change in "Clipper"

The following announcement was sent out to the press this week on the change in the direction and policy of the "Clipper":

The New York "Clipper," the oldest theatrical journal in America, has been taken over by the interests controlling "Variety."

Under the new direction "The Clipper" will be the only paper in this country solely devoted to outdoor amusements, reverting to its policy of open air entertainments and sports during the Civil War, when it was the single theatrical sheet in the field. Of late years "The Clipper" has given more attention to the drama and vaudeville.

"The Clipper" is in its seventy-first year, second only in longevity in the theatrical trade to "The Era" of England, eighty-six years old. "Variety" is in its eighteenth year and a general theatrical weekly.

The "Dramatic News" and "Dramatic Mirror," both of established standing in their respective days, suspended some time ago.

The Levy Bros., extensive Brooklyn, N. Y., realtors, who control the Bedford theatre in Brooklyn, state there is no intention of having the Loew people operate the house. It is currently under Fox management and, despite its drawing from a nice residential section, has been holding up rather well the past few hot weeks.

Arthur Ash (professionally Ashley) still remains involved in court tangles in his marital troubles with Mrs. Bertha Ash. She made a motion this week to punish him for contempt for failure to pay accrued alimony totaling about \$1,000. Ash won the motion on the ground he was not served.

Elias M. Loew, owner of several New England theatres, has purchased the remaining stock in the Capital Amusement Co. in Central Square, Lynn, Mass. He plans pop vaudeville, beginning Labor Day. Charles L. Benson will be manager. The house is now in charge of George Corbett.

Lawrence Goldie, booker of the Proctor houses in the Keith office, left last week for a two weeks' vacation. Mary Murphy will handle the Proctor books meanwhile. Wayne Christie, assistant to Johnny Collins, the Keith booker, returned to his desk this week, after a two weeks' vacation in Atlantic City.

The Aerodrome opened at Bath Beach, New York, seating 7,500, erected and owned by G. H. Rapp. Five acts of vaudeville supplied by the Walter Plimmer office and a feature picture (split week) is the policy. Only one night show is given, no matinees.

Mario Gambardella, husband and formerly partner of Irene Trevette (Gambardella and Trevette) sailed July 7 for Italy. He opens at La Scala Grand Opera theatre, Milan, in October. Miss Trevette is now doing a single turn on the Loew circuit.

The John R. Van Arnam's Minstrels have been routed over the New England one-night stands for the remainder of the summer. The minstrel organization will return to vaudeville in the fall, presenting a tabloid minstrel show, opening Sept. 3 at Keith's, Portland, Maine.

MISS BARRYMORE, EQUITY AND "SUNDAYS"

The reappearance of Ethel Barrymore in vaudeville and at Keith's Palace, New York, this week, has been the cause of many interesting discussions by vaudevillians as well as legit.

An angle taking in the "Sunday" agitation by Equity is not the least of the discussions. Miss Barrymore is a vice-president of Equity and permitted the moral support her name might lend in that position to all of the propaganda Equity advanced for the actor to have one day of rest weekly. Ostensibly all Equity officers agreed the attitude of their organization on that subject met with their approval.

Yet Miss Barrymore in accepting a vaudeville contract must have known since she often has played in the same vaudeville that the big time with its 14 performances weekly means two shows daily including Sunday.

Vaudeville players are not concerning themselves with the Equity matter as it connects Miss Barrymore, but they do stop to inquire why it is a legitimate star of the magnitude of Ethel Barrymore, after Miss Barrymore has spent a full season under legitimate management and contract in that division, should, immediately upon the conclusion of her legit season, seek more stage work during the hot term, thereby of a necessity usurping the place in vaudeville someone else could occupy with a more moral string to it, especially if a standard twice-daily attraction.

The vaudevillians go beyond that and aim criticism at the big time vaudeville managements; they ask why it is they are continuously beseeched, instructed and preached to, to "get a new act," to "keep their material up to date," to "change their act," to "do something new" if they wish to keep abreast of the fast changing vaudeville procession, while Miss Barrymore seems ever welcome to vaudeville when she has nothing else theatrically to do and always with the same act, Barrie's "Twelve-Pound Look?"

The Barrymore-Sunday playing though in vaudeville, say the legit, is apt to break down all Equity's reasons why there should be a day of rest for the actor. If an actress of the Barrymore standing after an arduous season in studying for and appearing in new plays, still prefers to continue to work in the hottest season and seven days a week, what chance would there be before a legislative committee to convince its members that actors must have one day of rest out of every seven?

And the legit inquire how many other officers or members of the Equity and its Council would work seven days or as many times daily as they pleased if they had the chance, in season or out, in winter or summer? They appear to believe there wouldn't be a dissenter. And they sum it up at the finish that the Sunday stuff is apple sauce as far as Equity is concerned, its arguments and its reason; that Equity talks to talk, to hold interest, but when any influential member of the organization does as he or she pleases, Equity is most discreetly silent.

INSIDE STUFF

ON VAUDEVILLE

All the mechanical records for the score of "Wildflower" were released May 1, following a compromise between the small and large disc makers. The latter desired to include the releases in their catalogues, while the cheaper makers are always ready to market records almost immediately. It, therefore, happened that discs selling all the way from 10 cents to 75 cents were placed on sale at the same time. That resulted in a sharp drop in the sales of "Wildflower" sheet music. The composers of the score rate the Brunswick record as the best, criticizing the Whiteman interpretation as being away off. A royalty of 2 cents a record attains, regardless of the retail price.

The unreliable small time vaudeville agent too often does damage to the up and up agent, besides damaging the circuit the irresponsible is seeking to represent. The most recent instance is of an agent approaching a big time single, agreeing upon a figure and about to book it with a small time circuit when the single sent word more had been offered by another agent for the same time.

Investigation disclosed the other agent, without authority or consultation, had offered the act \$150 a week more than the first agent. Whereas every one had been satisfied in the first place and with the first offer, the interference of the intruding agent with his impossible salary, jammed up the entire booking.

It's just another reason why the small time booking agencies should make a consistent effort to clean up their list of agents.

Capt. Irving O'Hay and Eddie Carr departed from New York Monday in their Ford floater to hobo all of New England. Capt. O'Hay left New York in the knowledge he must be at Fairmont, W. Va., Aug. 23 to deliver a speech before the bankers of that town. Variety has assumed the safe return of the travelers from any point.

Leo Wood, executive secretary of The Songwriters, is doing some excellent missionary work for the organization. Particularly as regards some of the radical songsmiths who have got "in bad" with the various publishers.

Wood has been the means of effecting a better mutual understanding and has adjusted their differences. One songsmith, a thoughtful, outspoken radical has overstepped the limits to such an extent the publishers would have naught to do with him in business matters, despite his admitted composing ability. The writer found himself up against it lately to such an extent that the organization interceded with financial assistance. Wood subsequently smoothed the way for the writer in the matter of song placements.

Several small time acts that had signed long time agreements with Arthur Horwitz guaranteeing them so many weeks a season, probably tore up the agreements when hearing how Horwitz had given up his business to leave town in order not to pay alimony to his wife, if for no other reasons.

That will probably do more to bring to the attention of vaudeville artists the irresponsible contracts they are drawn into than anything else could have done. Horwitz tied up the acts and most likely held them to their agreement with him, whatever that was. It's certain Horwitz wouldn't get the worst of it, while at the same time Horwitz was boasting he was judgment-proof, meaning no one could collect from him.

It's most peculiar how vaudevillians embark on something they do not investigate. Vaudevillians naturally, since they are their own act and therefore their own show without actual personal management beyond an agent, as a rule, must abide by their own judgment. They often have need of expert counsel in the show business, but apparently feel timid or reluctant to seek advice.

Pat Casey, for instance, of the Vaudeville Managers' Protective Association, known as much about vaudeville, its circuits, managers and agents as any one could. Casey never has refused to give his counsel, gratis, whenever requested. Variety is quite certain Mr. Casey would frankly and properly advise artists what his judgment is on any proposition submitted to him.

Any of the trained newspaper men on Variety's staff will do the same thing, gratis and willingly, in person or by mail. There's nobody who's on the level in vaudeville that gives a damn about these irresponsible gypers or crooks in vaudeville or any other branch of the business. Any of us will tell anybody all we know about them at any time.

THE STYLISH SIDE

BY PAM

For a rotund little person Grete Ardine moves about with surprising agility. At the Palace this week in a dancing story by Neville Pleson and Albert Von Tilzer, she and her partners assuredly work hard. This act has quite an element of charm and novelty to it. Miss Ardine's clothes are good and the black sequin and rhinestone gown particularly becoming. Miss Ardine very graciously threw a rose from her bouquet to the leader at the close of the turn. They dance a vicious Apache number with record swiftness.

Fluerette Joffrie, billed the "Miniature Prima Donna" is quite the reverse in stature. At least she looks to be quite tall from the audience. While her voice is trained to the nth degree it is of thin quality. She is a pretty girl and looks well in a dress of vari-colored silver brocade. In direct contrast to the singer in coloring is her accompanist, much on the Lina Cavalieri type and not programed.

Two young fellows of extraordinarily comely appearance were one of the comedy hits of the bill, Crafts and Haley. Their clothes are very well cut and conservative in style. Mr. Haley talks just like George Cohan. They were guilty of a few ancient puns. They each possess fine voices.

Ethel Barrymore is looking girlish these days. A grey dress made in narrow pleats with small pearl buttons running the full length front and back suited her. Ena Shannon looked sweet and demure in a white satin court dress trimmed in crystal. Barrie's is a happy playlet for the star. Miss Barrymore's reception was as genuine as ever.

Vincent Lopez is again at the Palace this week with a slightly changed routine. He also made a change in his clothes which was for the better. The playing of "Carmen" is splendid. That and "Ragging the Scales" are the best of his repertoire. The ad for the Pennsylvania Hotel through the opening drop should be paid for if it isn't. A blond violinist looks lonely among all of those brunets. The comedy of the two saxophone players is even funnier this week. Mr. Lopez is certainly enterprising. Two new drops and a new tableaux for the holdover. The red velvet house drop needs dusting.

Elaïne Hammerstein is looking regally beautiful this week at the Strand in "Rupert of Hentzau." One very attractive gown is of all over designed material trimmed with dark fur. It is a decidedly queenly model. Bert Lytell plays the two Raudolfs with dash and wears the costumes of the period well.

The long shots in this picture seem to have been taken at too great a distance.

Whoever the woman is who posed for the First National's "Tribby" ad is, she is to be complimented on her shapely legs and tootsies. If she shows them to the same advantage in the picture as she does in the ad, they are worth the price of admission.

Dolly Kay at Loew's State the first half has a pleasing personality and showed a gown to advantage. She wore a lovely shade of peach georgette, brilliant studded. Miss Kay has a quality of voice that recalls Sophie Tucker and a similar way of working. Very good looking is the long rope of pearls, the only noticeable jewelry she wears.

An exceptionally good globe balancing act was contributed to the Loew bill by the Four Vilerows. The girls looked cute in salmon colored rompers. It is sensible dressing for this kind of act. Warman and Mack looked neat in light trousers and sack coats. A little variation in their routine would help. Both boys have excellent enunciation.

Bann and Mallen are doing one of the old Savoy and Brennan acts. The man playing Savoy character gives a perfect imitation of the original, but does not wear clothes as well as his predecessor. The black shoes and stockings do not go well with the first costume. The green and yellow are not attractive or well-made. The combination is ugly.

A woman through smuggling her Pekinese pup into one of the Times square theatres almost caused a panic. The pup got wandering beneath the seats and another woman seated nearby, thought the man sitting next to her was taking undue liberties. She screamed so loudly and long she brought all the ushers to her assistance. The man in question was about to be turned over to an officer when the dog was discovered. This episode caused much amusement.

A unique overture is being offered by the orchestra leader at the State. The idea is to represent famous men in song. Caruso is recalled by showing a victrola on the stage. One of the cockatoos in the lobby decided to make it a duet, and gave a very consistent knowledge of melody.

Though reported to be a democratic people, it is to be doubted if we have reached the depths to such an extent as to submit to being hustled along and "Hurry on, next please," by some employe stationed at the rail of a boxoffice. The raucous "How many, please?" was evidence enough of the mismanagement of the theatre. The famous member of the Augian family, Edna, is still wielding the scrubbing brush. A yellow velvet gown is mildly becoming to Miss Aug. A capable tenor is slightly throaty in a certain register that might have been due to the weather. Miss Aug has a most realistic accent.

The Creole Fashion Plate is null and void. If he were really a woman he would have had some job to even get in the chorus of a traveling show. What is remarkable in a man passing for a girl with the aid of lights, cosmetics and other optical illusions? Unlike Julian Eltinge, he is not even a comely type. The "Plate's" black and scarlet Apache costume was a stirring contrast and quite the best of the wardrobe.

Although Cordelia Hager was not billed, she was thoroughly recognizable, and looks scarcely older than when last beheld with George Austin (Continued on page 19)

CABARETS

Another roadhouse to feel the effect of prohibition is the Blossom Heath Inn at Lynbrook, L. I., on the Merrick road. The resort has been unable to meet its obligations of late, with the national prohibition amendment said to be the cause. Three creditors filed an involuntary petition in bankruptcy against the holding corporation last week. The creditors and their claims are A. Silz, Inc., \$1,387; Charles H. Nolte, Inc., \$2,350, and Clarke & Hutchinson, Inc., \$2,298. Louis J. Castellano and Harry J. Susskind have been appointed receivers in \$5,000 bond. Susskind is financially interested in the inn.

"Golden Inn," a thirist parlor next to the Friars Club was raided the third time last week. The federal men made the pinch, and they were anything but gentle about it. The place specialized on beer, said to be somewhat over the one half of one per cent regulation. It is likely there would have been no interruption to business, had the agents not

easily discovered a quart of whiskey behind the bar. "Golden Inn" is one of many "open" places spotted throughout the city. Usually the front of the place is empty but behind a partition there are regular bars, somewhat like those in the "good old days." Beer sells at 25 cents a glass which provides a profit of clean-up proportions until the revenue men arrive.

Al Martini is at the Deal Inn, Deal Beach, N. J., with a six-piece orchestra.

Simone Mantia has opened again at the Arcade, Astbury Park, with 12 men instead of his usual 24.

Joe Gibson and his orchestra are at the Hoffman Inn on the Merrick road, Long Island.

A combination of the "Tickler," "Virginia Reel" and other park "rides" describes the sensation of a motor ride over a stretch of road (Continued on page 36)

SCENIC STUDIO OWNERS JOIN SCENIC ARTISTS' UNION

**Scenic Business Appears Sewn Up in Unionism—
Managers Ass'n. Failed to Support Owners in
Scenic Cost**

The owners of the leading scenic studios have joined the Scenic Artists' Union. While it is apparently paradoxical for employers to become unionists, the studio owners state they were not forced to join by the union but because the producing managers failed to support their program to remain outside.

When the union served notice on the studio owners that all persons engaged in actual work upon productions would be required to become members there was a strong protest. It was contended that the owners of most of the leading studios either created the designs or handled the paint brush. A series of meetings was held with the International Theatrical Association, with the result that the I. T. A. would "stand behind" the studio controllers. When asked for definite assurances, however, they were not forthcoming. The studio men asked whether the several production shops of the producers would close if the studios were shut down. When that was refused the studio owners voted to join the union.

The warning that the cost of scenic production would immediately advance has already materialized. A new wage effective now calls for a boost of 22 1/2 per cent. over the past season. The minimum wage for artists is \$77 weekly and that of assistants is \$55. Studio owners say the actual jump in cost to the producer will be 50 per cent. over the figures of last season, and that next season the cost is expected to jump 100 per cent.

Through joining the union the studio owners see a sure way to end a number of abuses. The practice of some producers tricking three or four studios to supply designs for the same show will be stopped. What is considered more important is the cessation of long-distance credits forced upon them by some managers. Producers have forced the studios to wait through the season before completing payment on productions. The Association of Artists, which is an organization of the studio owners, attempted regulation of the abuses, but the members would not stick together. As members of the union all will be compelled to follow set rules.

Among those studio executives who have joined the union are Joseph Urban, P. Dodd Ackerman, H. Robert Law, Joseph Wickes, Frank Gates, Richard Gates, Ed Morange, Joseph Physlog, Walter Harvey, Evan Ackerman, Walter Street and William Castle. All are designers or aid in the making of settings by painting. Among the well-known designers who have joined or who will join are Robert Edmund Jones, Lee Simonson, Livingston Platt, Norman Bel-Geddes, Cleo Throckmorton and Watson Barratt.

No studio will work from sketches unless made by a designer belonging to the union. Architects and others who have been called in for special designs in the past will not be permitted to further so contribute.

Chicago, July 11. Three scenic studios that waged a bitter war for business in Chicago last season and went so far in outbidding each other for orders that \$25 or \$50 as deposit would secure special scenery for vaudeville acts along with almost any kind of a promise to pay, are out of business.

The last of the trio—the Fabric—has been recently thrown into bankruptcy with between \$30,000 and \$40,000 on its books. The first concern to drop out was the Universal, which had equally as much on its books, and second was the Acme, which had a small amount outstanding.

Last season these three concerns took pretentious downtown offices and engaged in extensive advertising campaigns. Every act playing the Loop was approached. Sketches were submitted of scenery, the work of expensive designers. Flush drops were sold at from \$125 up to \$500. Later they began to rent out scenery and the fight became bitter.

It is doubtful if the creditors will get anything out of Fabric.

Eugene Cox and John Becker and Brother were also in the fight for

SHOWDOM AIDS MOVE FOR CHURCH TRAINING

**Stage Notables Back Plan to
Place 10,000 Children in
Jewish Schools**

The theatrical profession is giving strong support to a campaign now being made by the Jewish Education Association to place 10,000 children in religious schools this fall. Many prominent names are to be found on the committees interested in the movement, representing every important branch of the industry.

Joe Leblang is the general chairman of all the allied theatrical groups. Sam H. Harris is the chairman of the managers, having as assistants A. H. Woods, Archie Selwyn and L. Lawrence Weber. Al Johnson heads the actors, aided by Louis Mann and others. William Fox is chairman of the motion picture group, Louis Bernstein of the music publishers and Barney Klawns of the theatrical treasurers. Others who were asked to serve are Lee Shubert, Willie Howard and Ted Lewis.

Besides heading the committee, Leblang has signed a contract with the association pledging himself to provide by personal arrangement religious training for 100 Jewish boys and girls. He is reported to have taken to heart the warning of Judge Otto Rosalsky, who claims that of all juvenile delinquents 90 per cent. have had no religious training whatsoever. It is furthermore said that only about \$5,000 out of more than 300,000 Jewish children in New York are receiving any instruction in the tenets of their faith.

The plan is not to take the children from public schools and give them special sectarian education. It merely provides for the training in an interesting and convincing fashion during the free hours after school on certain days of the week. Nathan Strauss, Judge Otto Rosalsky and Judge Edward Lasansky are the honorary chairmen of the entire movement. Others on the committee are men famous in all walks of life.

23 IN CAST

**"We've Got to Have Money" is a
First By Edward Lasker**

There will be 23 players in the cast of "We've Got to Have Money," a first play by Edward Lasker and the first non-musical production by the Bohemians, Inc., which office has heretofore confined itself to "The Greenwich Village Follies." The Lasker piece will open at Long Branch August 6.

Robert Ames will be featured. The supporting cast includes Vivienne Tobin, Flora Finch, Eden Gray, Charlotte Osgood (daughter of the late Charles Osgood), Doris Marquette, Louise Segal (sister of Vivienne), J. Warren Lyons, Jack Thorne, Will Hays, Kenneth Fox, Milton Novies, Jr., Jos. Grady, Louis Montjoy, P. M. D'Angelo, Fletcher Harvey, J. D. Walsh, Manuel J. Alexander and Harry Sothern.

BUYS YOUNG'S STAND

Chicago, July 11.

H. N. Waterfall, one of the oldest ticket brokers in Chicago, has bought the Ernie Young agency at 53 West Randolph street and will operate it as a branch office in connection with his Palmer House office.

Waterfall is rapidly coming to the front. He has 10 stands in hotels and five in clubs.

Harry L. Lipson, formerly with Joe LeBlanc, is his chief assistant.

business, but always on a sane basis with strong advertising and their business continues, with both firms prospering.



THIS IS
CHARLES ALTHOFF

Who is making daffy seats down the Tippecanoe River in Indiana during the summer months, teaching the small mouth bass to take a dry fly. Five or six of these bass intend to take a trip to Chicago to visit Charles Hodkins in the near future.
Direction **EDW. S. KELLER**

ANOTHER 'SHUFFLE ALONG'

**Second Edition Opening in Capital—
Right to Title Claimed**

A second edition of "Shuffle Along," featuring Miller and Lyles, is being produced by George White, the piece due to open in Washington early in August, with a Boston run to follow. It is said Miller and Lyles will receive \$2,000 weekly. They supplied the book for the original "Shuffle Along" show, the score being by Sissle and Blake. Johnson and McPherson are credited with the score of the new edition.

Miller and Lyles claim the right to use the title "Shuffle Along," which started the colored show craze and which ran 60 weeks in New York. They withdrew from the first company about three weeks ago after playing Atlantic City. The colored comics stated they grew tired of a squabble between the several persons in the management, which may be one reason why the show failed to go abroad for the London bookings made some time ago.

It is understood that Alph Mayer and John Scholl are now in control of the original "Shuffle Along" show, though John and Harry Cort are also interested.

GUSTAVE KERKER WILL FILED

The will of Gustave Adolph Kerker, musical director and composer, who died June 29, filed for probate this week in the Surrogates' Court, New York, gives his entire estate of "over \$10,000" in personality, after all debts are paid, to his widow, Mattie Belle Rivenberg Kerker, of 565 West 169th street, former show girl in "Nearly a Hero," who, without bonds, is named also as the executrix.

Friday, Aug. 10, is the date set by Surrogate O'Brien for the proving of the document, executed Nov. 26, 1916, and witnessed by Edwin M. Otterbourg, of 310 West 94th street, and Charles A. Houston, of 880 St. Nicholas avenue.

Mr. Kerker, survived also by three sisters, three nieces and a nephew, ordered cited by the Surrogate to attend the probate proceedings and show cause, if any, why the document should not be admitted to probate, was born at Herford, Germany, Feb. 28, 1857, the son of Gustave A. and Elizabeth Kerker, both in the musical profession. He was educated at Germany and in this country.

His first opera, "Cadets," was written in 1879.

HOLLYWOOD BOWL OPENS

Los Angeles, July 11.

The Hollywood Bowl opened its second season last night with Emil Oberhoffer of the Minneapolis Symphony Orchestra conducting.

Thousands of society and screen celebrities attended the initial performance.

GUSIKOFF HIT BY AUTO

St. Louis, July 11.

Michael Gusikoff was struck by an auto last week, suffering a broken collar bone. He has been since removed from his home to the Missouri Baptist hospital.

The injured man is concert master of the St. Louis Symphony orchestra.

ILLINOIS THEATRE SPEC. BILL SIGNED BY GOVERNOR SMALL

**Tickets Can't Be Sold for More Than Price Printed—
Theatres Must Stand In With Specs to Beat It—
\$500 or One Year Is Penalty**

Chicago, July 11.

A complete show-down of "what's what" in loop ticket scalping has got to come to the surface as the result of Governor Small putting his signature to bill 206, calling for a fine of \$500 or imprisonment for one year for any ticket scalper caught selling theatre tickets for more than the price printed on the ticket.

There isn't any doubt that the reading of the new law will be overcome in order that the hotel demand for tickets will be met. In accomplishing this, the theatres will have to disregard their policy, so widely advertised last year, that \$2.50 would be the prevailing high-priced seats in the loop theatres, if a supply of tickets will be given the ticket scalpers at the hotels, these tickets will have to be printed according to the premium arrangement made between the ticket scalpers and the theatre. If a dump-back is permitted, the theatres will have front row seats at a higher price than their policies invite, thereby adding fuel to the fire already prevalent in the loop as regard box office disappointments.

In order for the independents to get on a more open working basis with the theatres, they'll have to deal with equally as important as are the Couthouls agencies. In other seasons the Couthouls agencies have received all of the special printed tickets which, through mysterious angles, have gone to some extent into the hands of the independents. When tickets were printed to conform with the price arrangements with the Couthouls offices there usually has been many kicks because with a dump-back, the theatre in order to meet the advertised prices at the box office were either forced to take a chance on selling the dump-back tickets at the Couthouls prices, or else get into complications with both the public and company management by employing hard tickets to lower the Couthouls prices at the box office.

As the result of this arrangement, the theatre ran the risk of having a patron who purchased a \$2.50 seat at certain time sitting next to a patron who was forced to pay a higher price at the ticket scalpers in order to get a seat down in front. There are those who contend that a patron who goes to the ticket scalpers for tickets necessarily expects to pay a higher price than if the sale was made at the box office window. The kick comes from the middle class, however, who, desirous of getting seats down in front, find that the hoggish methods of both the ticket scalpers and the theatres drive them into the scalpers' hands.

It's difficult now to predict just what will be the final solution of the ticket scalping game here, pending the strict working of bill 206. It is thought there will be a severe test made of the new bill immediately, for to get around it there are various plans being made by the ticket scalpers, foremost of which is to advertise the 50 cents charges for service over the price printed on the ticket.

Theatres which desire to openly work with the speculators can easily get around the new law if further attempt will be made to meet the demands of the hotel and
(Continued on Page 16)

FOLK SONG PLAY STARTS

Sam Wallace's new play "Swanee River," written around the life of Stephen Foster, the writer of "Old Black Joe," "Swanee River," "Old Kentucky Home" and other American folk songs, had its premiere at the Main Street Theatre, Asbury Park, July 9.

The star part is that of Stephen Foster and is played by Charles Purcell, who sings several of Foster's songs during the action. Florence Rittenhouse is the leading woman and the others in the cast are Byron Beasley, Leward Meeker, Martha Maye, Frederica Going, Edward Fielding, Jules Bennett, Richard Carlyle, Harry D. Blakemore and H. Conway Wingfield.

COURT CUTS VALUE OF ERLANGER STOCK

**Harris and Nirdlinger Estate
Holdings in N. Y. Theatre
Co. Also Shrink**

As a result of the Appellate Division of the New York Supreme Court's decision last Friday the value of the New York Theatre Co.'s stock, owned by A. L. Erlanger and the estates of William Harris and Samuel F. Nirdlinger, has been substantially reduced from the appraisal made by Phoenix Ingraham and Carlisle Norwood. The latter, who were appointed commissioners in 1921 by Justice Vernon N. Davis, fixed the value of Erlanger's 1,659 shares of stock in the New York Theatre Co. at \$368,314.59; the 700 shares of the Harris estate at \$155,407, the 839 shares owned by the Nirdlinger estate at \$186,266.39.

The Appellate Division, in an opinion written by Justice Walter Lloyd Smith, has reduced the value of the Erlanger shares to \$348,589.08, the Harris stock to \$147,084 and the Nirdlinger estate shares to \$176,290.

The controversy grew out of the sale of the New York theatre plot in October, 1919, to interests understood to be controlled by Famous Players-Lasky Corp. The sale price was \$3,200,000. Over two-thirds of the stockholders, headed by Marc Klaw, voted for the sale at this figure. For 15 years preceding Mr. Klaw states they were trying to get a \$3,000,000 bid for the property. Erlanger, heading a minority faction, protested the sale, claiming the price to be inadequate and had appraisers appointed.

Messrs. Ingraham and Norwood appraised the plot at \$3,076,250 and allowed \$350,000 additional for the building and personal property. Bryan L. Kennelly, a third commissioner, valued the plot at \$2,901,443 and allowed \$300,000 for the building.

The difference of \$133,750 was involved in the dispute, the higher court holding that the land was not worth as much as the Erlanger faction deemed it. The Erlanger minority interests scored one point, however, in being allowed interest on their money held in trust pending the outcome of the suit.

Clarence J. Swann, representing Mr. Klaw, will appeal from this.

"GOLD FISH" AT CAPITOL

**Renamed Century, Frisco, Reopening
July 15**

San Francisco, July 11.

The erstwhile Century, now the Capitol, and controlled by Louis Lurie, who took it back after Ackerman & Harris relinquished their lease, is to open July 15 with Marguerite Rambeau in "The Goldfish."

Lurie first announced a first run picture policy with Griffith's "White Rose" for an initial attraction. Then Lurie stated he had formed an affiliation with Thomas Wilkes to run the Capitol as a legitimate house.

The gossips say Lurie, who is a real estate broker, really intended to frighten the Rothchild Enterprises, and get them to buy him out. J. A. Behamy is named as manager of the newly-named Capitol and Bill McStay is press agent.

"FRIEND MARTHA" TO MUSIC

"Friend Martha," presented about five years ago, is being made into a musical comedy and will be produced by J. J. Shubert in association with Edgar MacGregor. The adaptation is being made by MacGregor and Edward Peple, while Harry Tierney and Joseph McCarthy are composing the score.

"Martha" was given at the Booth, New York, originally with Ozo Walton featured.

ST. LOUIS MUNICIPAL OPERA MAY APPEAR IN NEW YORK

Communications From St. Louis to Civic Authorities in Metropolis—At College of the City New York Stadium to Evidence Practicability

St. Louis, July 11.

The St. Louis Municipal Opera organization, with its success, attracted country-wide attention, may be sent to New York and possibly other cities as a demonstration of the practicability of conducting such projects under city auspices.

Communications have been received from Acting-Mayor Murray Hulbert, chairman of the Board of Aldermen for New York, and City Chamberlain Berolzheimer, favoring the idea. A final decision will be made this week.

The local season of 10 weeks will close early in August, after which the metropolitan presentation is proposed. If the plans go through the College of the City of New York stadium will be used. Word received here is that a stage with a 125-foot opening can be constructed, while the capacity would be about 8,000. The stadium here seats about 5,900, and is embellished with natural scenic surroundings.

The Municipal Opera Company of St. Louis, in its sixth season, is not operated for profit. The surplus to date this season, however, is \$110,000, and will be devoted to better productions next season, as the rule in the past. This year it has cost about \$25,000 for each production.

The company is under the direction of Mayor Kiel, thrice elected to that office. Dave E. Russell, formerly at the Great Northern Hippodrome, Chicago, is the business manager. The venture was shoe-strung at its inception, but no better indication of its popularity can be supplied than the high gross this season of \$35,589 drawn during the "The Prince of Pilsen" week.

Frank Moulan has been with the company four years, and continues as principal comedian. There are three prima donnas, Blanche Duffield, Helen Morrill and Dorothy Maynard. If the company goes to New York Marguerite Sylva is expected to appear for one of the presentations. Others in the cast are Craig Campbell, Flavia Arcaro, Delmar Poppen, Thomas H. Conkey and Roland Woodruff.

The organization has a chorus of 100, an orchestra of 60 and counting stage hands the total roster is about 200. A program of light operas is the policy, with moderate admission prices attaining. The list scheduled for New York is composed of "Wang," "The Spring Maid," "Prince of Pilsen," "Gypsy Love," "Sweethearts" and "The Bat" (operatic).

PEOPLE FOR "JESSE JAMES"

"Little Jesse James," the musical show which William Friedlander and L. Lawrence Weber are producing, will open at Long Branch Monday with Nan Halperin featured. The book is by Harland Thompson of the New York "World," the score being composed by Harry Archer, first pianist for Paul Whiteman.

A number of novelties are promised. Among them is a Paul Whiteman band called the "James Boys." Special provision is being made to accommodate the 17 musicians in the pit of the Longacre, New York, where the show is due about the first of August. A 15-minute concert prior to each performance and during the 10-minute intermission between acts is part of the "James Boys" duties.

The company in support of Miss Halperin is Allen Kearns, Mildred Richardson, James C. Carson, Winifred Harris, Roger Gray, Clara Thropp, Miriam Hopkins, Paul Quinn and Maurice Holland.

HAYMAN ESTATE TAX, \$18,649

The Bankers' Trust Company, as executors of the estate left by Alf Hayman, theatrical manager, who died May 14, 1921, which recently was appraised for the time being at the net value of \$307,879.37, was this week, by Surrogate O'Brien, of New York, directed to pay \$18,649.53 to the State Tax Commission as taxes due to the state under the inheritance tax laws.

TWO SHOW INTERESTS WOULD FLOAT PAPERS

Shuberts Offer \$1,250,000 Gold Bonds to Underwriters

The plan of two theatrical interests to put securities on the market became public this week. One is the proposal of Henry W. Savage to issue \$250,000 in stock, Mr. Savage holding 51 per cent. of the flotation and seeking public distribution of the remaining 49 per cent.

The property behind the issue is reported to be the Savage contract with Mitzi Hajos for a long term, certain play rights for future production and a number of productions including "The Merry Widow." It is reported "The Merry Widow" turned a profit of \$60,000 last season and the Mitzi show showed a profit of close to \$100,000. Negotiations were on with the bankers and it was expected a decision would be made late this week.

The other flotation is proposed by the Shuberts who propose to issue 20-year gold bonds paying 7 per cent. maturing Jan. 1, 1943, with principal and interest guaranteed personally by J. J. and Lee Shubert, each bond to bear their unconditional endorsement.

These securities are to be issued by the Shubert Theatres Realty Co., Inc., and according to the prospectus "are a direct obligation of the company and are secured by a mortgage on the leasehold estate of the premises on which have been erected the following theatres: Rita, 49th St., Morosco, Bijou, Broadhurst and Plymouth.

"The actual cost of construction and equipment of the six theatres was \$2,419,200. Mortgages on the fee or their cash equivalent to be deposited with the trustee," the announcement continues, "to \$150,000, making a total of \$2,569,200. The combined seating capacity of the six theatres is 5,600 and the total ground area is 52,100 square feet.

"The annual net rental received from the six theatres after deducting operating expenses, taxes, etc., is \$241,800. Other income amounts to \$9,000, making a total of \$250,800. The total ground rent is \$68,800 per annum, making a net income applicable to interest and sinking fund charges of \$182,000." The sinking fund arrangement is thus described:

"Substantial sinking fund requirements will be placed in operation immediately. Over and above the amount necessary to pay the interest on all the outstanding bonds, \$40,000 per annum will be paid to the trustee in equal quarterly installments commencing March 15, 1923, and thereafter during the life of the bonds of this issue at a price not to exceed par and accrued interest. Bonds, if any, so purchased shall not be cancelled and interest thereon shall be added to the sinking fund. If bonds cannot be so purchased, the fund shall be otherwise invested by the trustee. Interest on securities so purchased shall accrue for the benefit of the fund. It is pointed out that assuming no bonds of this issue are purchased and that the entire fund is invested in other securities, a rate as low as 5 per cent. per annum computed semi-annually will amortize the entire issue before maturity."

A footnote leaves the price blank.

MARC KLAU SAILING

Marc Klau sails for London, Saturday (July 14), on the "Majestic" on a combined business and pleasure trip. Accompanying the producer will be former Judge Clarence J. Shearn, Mr. Klau's personal attorney.

Klau had not quite completed his business abroad when he was called back to the United States last April for the Erlanger trial.

FROHMAN OF FOOTHILLS' WITH BRONCHO BILLY

Geo. M. Anderson Reappears in Frisco, But Keeping Under Cover

San Francisco, July 11.

G. M. (Broncho Billy) Anderson is at it again.

Cloaked behind the Plymouth Theatrical Enterprises, he is reopening the Casino on his own with a hodge-podge of "a little bit of everything," comprising old-time melodramas of the "Bertha, the Sewing Machine Girl," variety, musical comedy, pictures and jazz orchestra.

Anderson's "astral self," so to speak, in the enterprise is the "celebrated" Dick Wilbur, known from one end of the coast to the other as "The Frohman of the Foothills."

For the past 10 years Wilbur has pioneered with a little dramatic troupe in every tank in the mountains no one but himself could find. To the dwellers in the high Sierras, in the places that only could be reached by stage coach or muleback, Wilbur meant more than David Belasco. He was the only representative of the drama those people knew. His little company was the peer of excellence judged by their remote standards.

But Wilbur has been ambitious. He has sought repeatedly to "conquer" the cities. Anderson approached several theatrical men in San Francisco to join with him in the venture to bear the brunt of its success or failure but his overtures were met with rejections.

The venture evidently is going through although no definite date of opening has been announced. Billboards heralding the melodramatic policy are out and publicity has been placed in the newspapers. In none of this, however, has Anderson's name been linked with the proposition.

TRANS-CANADA THEATRES PASSES INTO GRAVEYARD

Directors Move to Liquidate Company Which Brought English Plays to Dominion—Echo of Ambrose Small's Disappearance

Montreal, July 11.

The Trans-Canada Theatres, Ltd., is no more.

After a comparatively short but stormy passage the theatrical corporation has docked for good in the port of liquidation.

Wyndham Beauclerk, of this city, one of Montreal's most prominent financiers, was the president of the company and George Driscoll, formerly manager of the Keith interests here and later manager of the legitimate house in Montreal, was

booking manager and the practical theatrical man in the outfit.

The Trans-Canada Theatres, Ltd., was formed to operate a chain of houses throughout the Dominion.

The company had hard luck from the start. The object of bringing over English productions for the benefit of Canadian theatregoers proved disastrous. Albert de Courville's revue was booked under the auspices of the Trans-Canada and his show was bad in the superlative. One thing following upon another made the production road extremely uncomfortable for the syndicate, but the company struggled on gamely until forced down to defeat by circumstances unsurmountable.

Following the liquidation of the company the directors made the following statement:

"The facts are set forth very precisely in the letter to the shareholders with the notice calling the special general meeting. The reasons for their course are not hard to guess. They have carried on at a loss almost since they started, while for the last year or two theatrical business everywhere has been very bad.

"In spite of these discouraging conditions, they carried on for a year or more past at a practical minimum of expenses, cutting every possible salary to rock bottom, although this could not, of course, be done with their booking contracts.

"Even with these drastic economies, they still had to face deficits. Now the directors and principal shareholders have come to the conclusion that everything under heaven has been done to carry on, but it has simply resulted in an increase in liabilities, with no immediate prospect of a change for the better in the theatrical business, so that there is nothing left but the liquidation course that has been taken.

"But they are still in a position where the equity in their properties and franchise is sufficient to pay off the ordinary liabilities. I doubt if the shareholders will get much out of their investment, although they may be able to clean up their liabilities, which are not very heavy, the theatrical business, as is well known, being to a considerable extent conducted on a cash basis.

"By winding up now, it was considered that they would get out clean as regards their liabilities, while if they had tried to carry on in the hope of better things, unless the theatrical situation changed very remarkably for the better, which did not seem promising, they would probably have incurred much heavier losses."

The Grand opera house, Toronto, for many years owned by Ambrose J. Small, the missing theatrical magnate, may revert to the Small estate through the voluntary liquidation of the Trans-Canada Theatres, Ltd.

The Trans-Canada Theatres, Ltd., bought Small's theatrical interests just before his disappearance on Dec. 2, 1919, for which they agreed to pay \$1,000,000 in cash and for the balance, \$750,000, they gave a mortgage on the Grand opera house in Toronto.

With the Grand were conveyed opera houses in Kingston, Peterboro, London, Hamilton and St. Thomas, all in the province of Ontario. Payments on the balance of the purchase money were to be made at the rate of \$37,500 a year. It was provided in the agreement of transfer that if the payments were not made the Grand would revert to Small. The Ambrose Small estate is now represented by the Capital Trust Company of Toronto.

The site of the Grand is a particularly valuable one, being the largest in the Toronto downtown district owned by one individual or concern. The land has a frontage of about 80 feet with a depth of 220 feet.

The million dollar check given by the Trans-Canada Theatres, Ltd., was the one deposited to the credit of Ambrose J. Small in the Dominion bank on the day of his disappearance. It was given to him the day before.

PICTURES AND SPOKEN STAGE

BY FRANCIS WILSON

Asheville, N. C., July 7.

Some people seem to think that the moving picture and the spoken stage are opposed to each other, and that the welfare of the one means the detriment of the other. I have what might be construed as peculiar ideas about this relationship between the moving picture and the spoken stage. Contrary to the belief held by some I feel that the moving picture is actually making audiences for the spoken stage instead of robbing it of its audiences. I do not believe that the spoken stage will ever die. It has come to us through the years that are gone and I believe that it is an institution that will live on forever. It may change in its course, it may undergo a constant process of evolution as institutions always do, but the spoken stage will be with us always. Now let me show you how I think the moving picture is really helping the spoken stage rather than hindering it.

The moving picture has made its appeal because of its cheapness. People can see a moving picture show and have a front seat for the price that they would have to pay in the gallery to see a performance on the spoken stage. It has then opened up a great avenue of amusement to the great mass of people whose amusement was very much limited heretofore.

And the growth of the moving picture is testimony enough that the appeal that they made at first has grown and increased. The masses have accepted the moving picture and its future is assured. And every year new converts to the moving picture are to be had. Its growth and influence is ever increasing.

But after a time people who have seen the moving picture begin to wonder what a "real show" would be like with so and so playing a part. The fact that they have seen so and so on the screen makes them want all the more to see them in real life and listen to the lines that they speak in a play. That desire multiplied finally kindles into audiences and so the wear that some people had that the appearance of well-known actors and actresses from the legitimate stage in moving pictures would rob the spoken stage of its audiences is proven false, and on the contrary we find new audiences being born.

Moving pictures at their best can never equal the spoken stage because personality cannot be filmed. The little accent of the voice, the gesture, the little things that go to make up a really good play will always be missing in the moving picture. The raising and lowering of the voice that so often tells so much cannot be a part of the moving picture so why shouldn't people want to visit the theatre and see a spoken play when there is no other place that they can get the same thing?

There are literally thousands of places that cannot support the spoken drama and so the moving picture is the only theatrical that such places can have. Moving pictures are a God-send to these towns and villages too small to support a theatre for the spoken drama and they will do much to raise the standard of life in those communities.

It seems to me that the moving picture is undergoing a process of evolution for the better and that educational subjects will become more and more a part of the output of the studios. And as they grow and become better and better I believe that the spoken stage will also grow and find larger and larger audiences for itself.

Some players from the spoken stage have been against the moving picture and are still against it, while others have seen the greater opportunity it affords to grow in popularity and have gone into picture work much to their credit.

The whole world is constantly making alibis for its failures and it seems that some of the players from the spoken stage who have failed to see the tremendous value of the moving picture and have tried to belittle it are still busy making alibis for their failure.

WORST OF SUMMER SEASON RIGHT NOW ON BROADWAY

Relief Expected with Arrival of Buyers—New Flock of Plays Will Start in August—Some Musicals Due This Month—Sure Hangers-on

The worst of the summer season on Broadway is believed to be current, with indications pointing to an upward trend in business dating from the influx of buyers soon due. The legitimate list has been well shaken out and the money making survivors remaining have about reached the minimum draw, further declines not being expected until attention is centered upon arrivals of the new season. The Hotel Astor, for instance, yesterday had 740 guests—40 per cent. of that total being transients.

Next season's crop of productions will not start opening until August. There are several musicals due in within the next three weeks, but the dramatic shows which had been getting under way on Broadway as early as mid-July the past two seasons, have been set back and more theatres have approximated the season's start around the customary Labor Day debut post. Hot weather this summer and late preparation is the explanation. A sharp drop in temperature might speed premieres, but that is unlikely. The retarding of the non-musicals will give the current musicals a better chance at the summer visitor trade.

What musicals will be able to hold over into the fall going is a pure guess. The "Follies," which went to astonishing gross again last week with \$36,500 in, is reported booked for Boston in September, but under the drive of a summer edition it is quite possible the business leader will hold over here. White's "Scandals," the runner-up in demand, and which went to \$28,000 last week at the Globe, has a seasonal program which calls for the revue going on tour in September also. The "Music Box Revue" probably will end its season next month, with the new edition due in September. "Wildflower," however, is expected to run until the holidays at the Casino.

"Helen of Troy, New York," is a likely candidate for continuance also, with "Adrienne" standing a chance at the Cohan. "Vanities of 1923" at the Carroll is an unknown quantity, but hardly qualifies for longer than the summer.

The holding over of the dramatic leaders can be more definitely forecasted. Those "sure" to stick are "Rain," "Seventh Heaven," "Aren't We All," "Abie's Irish Rose" and "Merton of the Movies." The balance of the list will have passed on within an approximate month. "Sun Up," apparently thriving in Greenwich Village, has a chance to hold on and may emerge on Broadway in the fall.

Last week business the first three days beat the same period of the previous week and a lucky break on July 4 aided. Rain knocked the outdoor amusements out of a ton of money but theatres got the benefit. Several attractions shifted matinees from Thursday to Wednesday because of the holiday. "Scandals," which had switched to Thursday is now playing Wednesday regularly, finding it a better matinee day. "You and I" was the only show giving a Thursday afternoon performance and the box office was surprised with a turnaway. It was reported the "Passing Show" would cut one matinee for the balance of the summer, the Winter Garden being the only theatre in New York on a nine-performance basis. That was permitted when the managers and Equity stipulated eight performances as the basis of a week, because it was the custom of the house and it is doubtful if the Shuberts will attempt changes.

There are two slated withdrawals at the end of the week, "Go Go" at the Apollo, and "Not So Fast" at the Morosco. "Go Go" was advertised to stop Saturday but a slight business increase caused the house to take a further chance. Takings this week slipped back again and the promise of paying business was shot after the Fourth last week, the gross being about \$1,600.

There are 19 attractions on the

list this week, not counting "Sun Up," which is far from the main stem. One new attraction will arrive Monday, "Fashions of 1924" at the Lyceum. It is frankly a fashion revue but with some recognized talent and stands a good chance for a time because it will be topped at \$2.50, the lowest scale yet charged for a summer revue.

If the two closings scheduled occur the total number of attractions will count 18.

Musicals still to come are Morrissey's "Newcomers," Lewis' "Follies" and "Little Jesse James." The latter pair are marked in for early August, though either the Morrissey or Lewis show may be dropped in sooner, if they are to receive bookings.

The Shubert production program for the new season at present totals 20 attractions. There are some new plays in the score but most are scheduled for the road. The goodly card of first flight attractions provides some doubt as to the materialization of the announced Erlanger-Shubert scheme for the presentation of feature pictures in out of town houses. There is no doubt, however, about the renting of four Broadway theatres for special picture exhibitions starting about Labor Day. The arrangements were made by picture producers, with no known connection with the legitimate interests other than possible bookings later.

"Vanities of 1923" at the Earl Carroll started very strongly, getting over \$14,000 the first three days, aided by a \$10 top for the premiere. The agency call was strong but a bit off early this week.

Cut Rates Still Declining

Through the closing of a number of shows Saturday the cut rate list dropped to seven attractions, while the buys remained firm with twelve shows held by the brokers.

"Vanities" at the Carroll was added to the list of buys this week with the brokers taking about 400 seats a night with a return privilege of 20 per cent. of the buy, which runs for four weeks. The demand among the agencies for the show was strong.

The complete list of shows remaining as buys comprises "Seventh Heaven" (Booth); "Vanities of 1923" (Carroll); "Wildflower" (Casino); "Adrienne" (Cohan); "Merton of the Movies" (Cort); "Rain" (Elliott); "Aren't We All" (Gaiety); "Scandals" (Globe); "Music Box Revue" (Music Box); "Follies" (New Amsterdam); "Helen of Troy, N. Y." (Selwyn); and "The Passing Show" (Winter Garden).

In the cut rates the offerings were "Go Go" (Apollo); "You and I" (Belmont); "Zander the Great" (Empire); "The Devil's Disciple" (Garrick); "Not So Fast" (Morosco); "Abie's Irish Rose" (Republic); "The Fool" (Times Sq.); and "Sun Up" (Provincetown).

\$2,500 JUMP TO FT. WORTH

"Trenc," the all star company to open its season July 17, is to have a \$2,500 jump to the opening stand which is Fort Worth, Tex. The management wants to hit the high spots where the attraction has not been seen as yet, prior to the regular season, when the show will take up a route along the Pacific Coast.

H. L. Franklin May Lose His Wife

Columbus, July 11. Mildred A. Franklin, a daughter of Attorney F. E. D. Albel, Columbus, has entered suit in the Franklin County courts for a divorce from Harry L. Franklin, of Hollywood, stage manager for David Belasco. They were married, the petition recites, Feb. 27, 1918, in New York city, and have no children.

Mrs. Franklin complains in her petition that her husband abandoned her in October, 1920, and has not supported her since 1921. She asks restoration of her former name.

MISS PARKER'S COIN VANISHES AS LEGACY

**Married Robert W. Fennell,
Who Died Before Trusts
Ended**

Liabilities of \$3,116.96 and assets of only \$2 in cash, is all that Robert Walter Fennell, husband of Dorothy Parker, actress, who played in "The Woman in Room 13," left when he died November 1, 1918, in France, according to an application made in the Surrogate's Court, New York, asking that the property be exempted from inheritance taxation.

Mr. Fennell is a brother of the various Fennells, running furniture stores in Harlem under the name of Fennell & Co.

Under the will of his father, George Fennell, who was the founder of the furniture stores of Fennell & Co., and died March 28, 1902, Robert Walter, born December 20, 1889, received \$5,000 outright when he became of age, and was left one-seventh of the personality and one-ninth of the realty, in trust, until November 7, 1921, when the principal of both were to be turned over to him.

Under the will of his mother, Frederica Groenert Fennell, who died March 14, 1912, Robert Walter was left \$1,000 outright, and one-sixth of the residuary estate, in trust, until December 20, 1924, when he was to receive the principal and if he failed to survive that date he was empowered to will it.

She said: "I desire to impress upon my son, Robert Walter, that I have not given him a share of my estate absolutely, not because of any ill-feeling towards him or because I intended to discriminate against him, but solely because after due reflection I have come to the conclusion that his interests will best be served by delaying the payment of his share to him until he attained mature years."

Under the will of his uncle, Henry Fennell, who died November 30, 1890, leaving his widow (Mrs. Henry Fennell) a life interest in the entire estate, Robert Walter, at her death, was to receive one-sixth of the principal of the trust fund. Mr. Henry Fennell is still living.

In a general guardian's accounting for Robert Walter Fennell, filed in the Surrogate's Court, New York, June 19, 1913, it was disclosed that the latter from May 27, 1902, to the date of the filing of the account received \$27,378.32 from his father's estate alone.

Dorothy Parker, married Robert Walter Fennell at half-past one in the morning at Greenwich, Conn., June 23, 1917. The ceremony was performed by Alfred S. Mead, justice of the peace, at the latter's home. Mr. Fennell and his bride had come from New York in an automobile with Mr. and Mrs. Willard T. Higgins, also of New York.

After being routed out of bed the "Marrying Justice" telephoned to Florence Hillis, deputy registrar, who had also gone to bed, and asked her to issue the license. The request was granted and as soon as the license had been procured the couple were married. After the ceremony the bridal party returned to New York.

Mr. Fennell told the justice of the peace he was a member of the aviation corps and for that reason the marriage had to be hastened. He gave his age as 30. The bride, who had been freed from her first husband by a divorce, gave her name as Mrs. Dorothy V. Parker, her age as 23, and said that she was a daughter of Mr. and Mrs. Joseph Grady of New York City.

Claiming that her husband (Robert Walter Fennell) died without leaving a will, Dorothy Parker had herself on August 5, 1919, appointed administratrix of his estate. She claimed in her petition that the only property he left were alleged causes of actions against the executors of the estates left by her late father-in-law and mother-in-law, amounting to about \$300,000, and that her motive of obtaining

(Continued on page 15)

MME. ONUKI, JAPANESE PRIMA DONNA, 'WALKS OUT' ON SHOW

Leaves DeWolf Hopper Company—Taken to Task for Unfamiliarity—Replaced by Sally Keith, Formerly with Gilbert-Sullivan

ZIEGFELD CLAUSE

Hussey May Replace Cantor in the "Follies"

Flo Ziegfeld will ready a new musical show for the New Amsterdam in the fall to succeed the "Follies," which, according to present plans, will take to the road in September. That the "Follies" may hold over into the new season, however, is indicated by its ability to lead Broadway, although it is now in its 14th month, with few changes.

Jimmy Hussey has been engaged by Ziegfeld, and it is expected he will replace Eddie Cantor in the "Follies," said to be due in Boston as the first stand. Cantor and Mary Eaton are named as the featured players for the proposed musical, for which Harry Tierney and Joseph McCarthy have been retained to deliver the score and William Anthony Maguire the book. Miss Eaton was in the "Follies" until several weeks ago. Hussey is featured in "Fashions of 1924," which opens next week at the Lyceum.

There may be a hitch to Miss Eaton appearing in the new show. An announcement was sent out by M. L. Malevinsky, personal attorney for Miss Eaton, who asked that the press be informed of her objection to a provision in the contract offered by Ziegfeld. It provides that she "must not get married during the terms of this agreement." Miss Eaton, according to the statement, explains she has no intention of marrying, but that if she does meet her ideal she doesn't want Ziegfeld "to O. K. my sweetheart." She further fears that she may fall in love and may not be able to fall out again.

Some such similar arrangement was reported at the time Marilyn Miller married Jack Pickford. Attorneys state the clause, if placed within a contract and mutually agreed, would not hold in court.

"7-11" DISSOLVING

Colored Show Corporation Production Owes \$1,600 in Salaries

"Seven-Eleven," a colored show, was jointly owned by Robert Levy (half) and the other half controlled by Garland Howard, Samuel Cooke, Speedy Smith and Barrington Carter all colored. With the cast of 30 being owed \$1,600 in salaries by Levy, the colored interests have retained Eli Johnson to secure a dissolution of the partnership.

"Seven-Eleven" closed June 30 at the Grand, Chicago, where it had a limited run. Levy advised the company to lay-off in Chicago for the summer and reopen at the start of the new season. The players had other ideas and complained about alleged mismanagement.

The colored interests plan to open the show for a run at the Standard, Philadelphia, following which they will go into a stock policy. Levy's half interest is said to represent an approximate investment of \$2,000.

"SEVENTH HEAVEN" AT CORT

Chicago, July 11. Operating expenses of "Dangerous People" will make it possible for the Cort to continue its record of not closing for the summer.

Five people are numbered in the cast of the Cort's newest play, which got considerable call at the Couthout agencies last week.

While no official announcement has come from the Cort, it is known "Seventh Heaven" is being guarded for the surprise booking at this theatre when the new season starts.

HUSBAND NOT SO WEALTHY

Nancy Deckert, currently rehearsing for Ted Lewis' "Follies," married John Baume last May under the impression he was a wealthy man.

Subsequently Miss Deckert (Mrs. Baume) retained Eli Johnson to institute annulment proceedings on the ground of fraud.

Baltimore, July 11.

Haru Onuki, the Japanese prima donna who came here as a great star for the presentation of "Mikado," walked out of the DeWolf Hopper company at Carlin's Park after the second performance last week. The Hopper organization is playing a second season at the park, "Mikado" being the initial show on the program.

Mme. Onuki was vexed at her treatment by the members of the company. It appears she was taken to task for not being as familiar with the business of the play as they and was on the verge of walking out during rehearsals. Mme. Onuki was further annoyed by the boast of the players having worked consecutively for 52 weeks.

Sally Keith who was with "Tangerine" last season and who was formerly with the Society of American Singers who played a season of Gilbert and Sullivan at the Park theatre, New York, replaced the Jap songbird.

CENTRAL TICKET OFFICE

Another Meeting Today (Thursday) Over It

Factional opinion expressed by members of the Producing Managers' Association leaves the matter of the central theatre ticket office with an indefinite status. Those managers in favor of the plan without reservation are determined to establish the agency, but it is certain that if the central office is accomplished it will not represent at least one important group of theatres.

The P. M. A. is apparently intent on pushing the central office to an issue. Meetings last week and this had that for the sole purpose. A session Monday when a final decision was expected resulted in the announcement that a further meeting would be held Thursday (today), that a minority of members "representing a minority of first class theatres" had objected to the details of the plan and that an effort would be made to amend the plan to meet the objections.

It is patent with half of July, gone, the central office is impossible of accomplishment by Labor Day, the date set by the P. M. A. last month, when it was claimed all the members were in accord with the plan.

ENA WELCH'S FATHER NAMED

Chicago, July 11.

Mrs. Ena Welch, former stage beauty and now wardrobe mistress of "The Passing Show," is the daughter of Tom Jim Davis, an old time clog dancer, and not daughter of Charles F. Swigart, former alderman. Mrs. Welch endeavored to prove that she was Swigart's daughter to share in a \$400,000 estate.

The court held that she was born in 1866, after investigating cemetery records, tombstone inscriptions, newspaper obituaries and bible records.

MISS DALTON TO "DRIFT"

Chicago, July 11.

Dorothy Dalton has been asked by William A. Brady to make a stage appearance in "Drifting," which he plans to revive in a Chicago theatre unnamed in August or early September, if Miss Dalton is agreeable.

Miss Dalton was last in Chicago in "The Aphrodite." "Drifting" was acted in the last 18 months ago.

FRIARS' ANNUAL OUTING

The Friars Club will hold its annual outing between now and Aug. 15.

The arrangements will be made by a committee appointed by Damen Runyon, its chairman.

JOCKEY CLUB'S GUESTS

Chicago, July 11.

The Howard brothers and the entire company of "The Passing Show" will be guests of the Illinois Jockey Club July 12.

REP SHOWS WILL BE WATCHED; P. M. A. AFTER REP PIRATES

Fifteen High Class Rep Companies Out of Hundreds in All—"Big Four" Average About \$20,000 Profit Each During Season

Repertory companies will be watched closely this season for piracy, according to the plans of the Producing Managers' Association committee assigned to that matter. It is claimed the most flagrant lifting and use of material and plays without payment of royalty occurs in the rep field, but it appears a natural law for rep pirates to circle a season with no profits on hand. There are about 15 high class repertory companies listed, they paying from \$300 to \$1,500 royalty for each play for the season. Of that group are four leading reps getting the pick of the releases and paying between \$1,000 and \$5,000 royalty for their complete programs. The average rep, however, expends less than half that. A program of seven plays is necessary, for, although performances are generally confined to six evenings weekly, an additional attraction is needed for special matinee purposes, or for substitution when local authorities may censor a proposed play.

No actual count of the total number of rep companies has been made, but there are hundreds of such organizations. The "big four" are the Merkle-Harder Co., Charles Roskam, Charles Champlin and Joseph Payton. For organizations of that kind the seasonal profit will run as high as \$20,000, while the average for others is around \$5,000. Last year was claimed to have been a losing one for a number. The better known reps in addition to the leaders include the three Winniger Brothers. All operate shows in the same territory (middle west), but offer a different style of attraction. A fourth brother is Charles Winniger, actor and husband of Blanche Ring.

Also listed as first grade reps are the Beach-Jones Co., E. G. Gifford, Clint and Bessie Robbins, Julie O'Brecht, Ralph Emmerson's boat show and Hilda Morgan, a coast company.

The rep season proper is closed, but reopens in August, extending from 20 to 40 weeks, according to the organization and territory. The "big four" play preliminary seasons by securing houses for a month and presenting their programs the same as stocks. Most reps use theatres throughout the season, the exceptions being in the west and south, where tents are frequently employed. It is there most of the piracy is alleged to occur.

REPS FRAMING ROUTES

Four Organizations Get Underway Around Labor Day—Allen Forming

Four recognized repertory companies playing week stands are having their routes arranged for next season. The Charles Champlin Co. will open at Freehold, N. J., August 27; Merkle-Harder, Hudson, N. Y., September 3. The Chicago Stock Co., under the management of Charles Roskam, at present appearing at Lewiston, Me., as a permanent stock, opens a New England road tour Labor Day (September 3) with the Joseph W. Payton rep show starting its season in Pennsylvania on the same date.

Billy Allen is organizing two musical comedy stocks for the road next season, the company headed by himself opening a week stand tour in Minnesota September 3. The second company presenting musical tabs will have Hal Kitter as its featured member. The Bob Ott Musical Comedy Co. will take to the road in New England September 3.

"LIGHT WINES" COMPANY

"The Good Old Days," which A. H. Woods will present at the Broadhurst, New York, August 6, will have Charlie Winniger, George Rickel and Mathilde Cottrell featured. Others are Charles Mathers, Thomas Fee, Stuart Wilson, John Junior and Charles Hayman. The piece played in Chicago as "Light Wines and Beer."

H. B. HERTS, LEGATEE

Left One-Third Life Interest in Mother's Estate

The will and two codicils left by Flora Stiner Herts, widow of Isaac H. Herts, and mother of Henry B. Herts, known in theatrical circles, who died June 26 at her late home after a short illness, filed for probate this week in the Surrogate's Court, New York, directs her estate of "over \$10,000" in personality, after all debts are paid, to be divided as follows:

Edwin A. Gruntal, son-in-law, "in consideration of the love and affection I bear for him, and as a mark of my appreciation of the service he has rendered me in the management of my property and affairs," and Barbara and Peter Herts Gruntal, grandchildren, all three of Hartsdale, N. Y., each \$500.

Temple Emanuel, Fifth avenue and 43d street, \$500, in trust, for the care of the plot of herself and late husband at the Salem Fields Cemetery, and an additional \$300, in trust, for the care of the plots of her parents and the little children in the same cemetery. She next said:

"I give and bequeath certain articles of my jewelry contained in packages" in my safe deposit vault to each respectively of the persons whose names are written upon the said packages."

The remainder of her property she divided equally between her three children, Florine H. Gruntal, of Hartsdale, N. Y., Henry B. Herts, of 137 West 74th street, and Edwin Jay Herts, of 2345 Broadway.

The daughter's share is to be given to her, absolutely, and that of the sons are to be held in trust during their lifetime and when they die the principal of each fund is to go to their sister, Mrs. Gruntal, absolutely.

Although the share intended for Edwin Jay Herts was left in trust for him for life, Mrs. Herts made also a special provision for him. She said:

"But if my said son, Edwin, shall marry a person of respectability, according to the opinion of my said daughter, Florine, then and thereupon the trust as to said last mentioned third of my said property shall cease and determine and the principal of said third share thereupon be paid over to my said son, Edwin, outright."

This son, together with his sister, Mrs. Gruntal, and the Farmers' Loan & Trust Company, without bonds, are named as the executors, and the Farmers' Loan & Trust Company as trustees of the estate, under the documents which will come up for probate August 3. Isaac H. Herts, who was 70 years old, died January 11, 1913.

ELMER F. ABBOTT MISSING

Boston, July 11.

The police are trying to find some trace of Elmer Frankel Abbott, 18-year-old actor, missing from his home in Reading for three weeks. The search for him has been conducted through the radio.

Abbott had been with the Knickerbocker Stock, and the early part of the summer started out with an original venture with a troupe of wandering players, visiting popular resorts to play at carnivals and society events.

The company had an elaborate automobile truck for transporting the players, props, stage and scenery, but went bad at Colebrook, N. H., three weeks ago. Some of the members have returned, but they are not known to the boy's parents, and all their efforts to get some trace of their son have failed.

"EARTHQUAKE" CLOSED

William A. Brady, Jr.'s first legitimate production, "The Earthquake," by Theodore Lieber, closed last week at Asbury Park, after having been out three weeks.

It is reported that it is to be rewritten and sent out again in the fall.

WOODS' NINE

Producer Has Good Looking Opening List

A. H. Woods' production program will be led off with nine productions, six spotted on Broadway, starting early next month and extending to mid-September. The first to open is "The Good Old Days" (formerly "Light Wines and Beers"), at the Broadhurst, Aug. 6; "The Whole Town's Talking" opens at the Bijou Aug. 9; "Red Light Annie" will go into the Morosco Aug. 20; Eltinge will light up Labor Day with "The Woman on the Jury"; "The Next Corner" is slated for the Empire (though there is a question to the booking, at present dated for Sept. 4). That also applies to "Cavanna," tentatively set for the Selwyn Sept. 17, but dependent on the run of the current "Helen of Troy, N. Y."

There are three Woods plays which have not been assigned theatres. They are "Roads Together," with Marjorie Rambeau; "As the Clouds Roll By," with Helen MacKellar, and an untitled piece for Pauline Frederick.

PITOU'S STARS

Eleanor Robson, Elsa Ryan and Flske O'Hara for Next Season

Eleanor Robson in "The Rejuvenation of Aunt Mary" is in the cards again for the coming season. Augustus Pitou will again manage her.

Under the Pitou management next season there are to be two new productions which will be utilized for the presentation of Flske O'Hara and Elsa Ryan. The former is to be presented in a distinct innovation in the form of a modern play for a singing Irish star. DeWitt Newling, who wrote "The Love of Shoesong," probably the most successful stock play ever penned, has written the new O'Hara vehicle, which is to be entitled "The Jack of Hearts." The prolog and epilog are laid in Ireland with the three acts of the piece taking place in Greenwich Village, New York. The songs for the star are to be the work of Florence Fink and George H. Gartlan.

Elsa Ryan's new vehicle is as yet unnamed. Last season she scored in "Intimate Strangers" and the new play is to get under way some time in October.

LEGIT ITEMS

"The Broken Wing" set to music is more apt to open in the east than west as first intended. Ballard MacDonald and Harry Carrell will give it the lyrics and music.

Garrett Cupp has opened a free lance publicity bureau at 140 West 42nd street, New York.

"Cuddle Me," a musical piece under the management of O. E. Wee, is being routed over the one-nighters. The company will include 25 people.

The single company of "Good Morning, Dearie," being organized for the road next season will play a route taking in from one-nighters to week stands. The show will carry 52 people, including a chorus of 20 girls and six men.

William A. Brady will organize three companies of "Up She Goes" for the coming season. An effort will be made to secure as many members of the original company for the Chicago engagement starting in September. One road company of the piece will be placed in rehearsal during October and a one-night stand organization started around the holidays.

Harry D. Kline who managed "Polly Preferred" last season left town Monday for a month's vacation.

Walker Whiteside who closed his tour to the coast in "The Hindoo" returned to New York this week and is to leave shortly for Europe.

Fred Mayer, formerly manager for A. H. Woods attractions is now located at Fresno, Cal., where he has purchased and is managing the St. Francis Hotel.

Garrett Cupp, former advance man for the Shuberts and for a time dramatic editor of "The Evening Mail," has opened a free lance publicity office in New York.

Minnie Walsh Towne, comic opera and stage singer, left a net estate of \$17,081.52 when she died, April 16, according to a transfer tax State appraisal of her property, filed in the Kings County Surrogate's Court, this week. Because of her failure to leave a will, this passes over equally between her two brothers and a sister, Alonzo G. Walsh, of 419 Andover street, Lowell, Mass.; Lillian A. Truslow, of 255 Penn street, and John T. Walsh, of 274 Hooper street, both of Brooklyn, the latter being the administrator of the estate. The gross value of the estate left by Mrs. Towne amounted to \$18,258.35.

"Gabbette," a farce with music, produced several weeks by the Community Players, Inc., and shelved after two weeks on the road, has been taken over by new interests which will put it into rehearsal the latter part of this week. The piece has been revised and will be staged by Stanley Royce.

LEFTWICH'S NEW REVUE

Alexander Leftwich, producing "Fashions of 1924" at the Lyceum, New York, opening next week, believes that he is going to present something unusual in this performance, which is to have thirty scenes, and is described as a "forecast revue." With manufacturing and smart tailoring and furrier associates in the production it undoubtedly will be a forecast of the modes of the coming year.

Jimmie Hussey, who is under contract on a salary and percentage arrangement, is heading the cast of principals, while Arnold Daly, who has just returned from Europe, and Marie Nordstrom are featured. Others of the principals are Edith Tallafiero, Carlotta Monterey, De Jarl, Florence Morrison, Ina Hayward, Masters and Kraft, Dinarzade, John V. Lowe, Helen LeVonne, Gene Delmont, Marion Hamilton, and Evelyn Martin.

With these Leftwich is promising the "world's most beautiful mannequins" and "a super-speed youngster chorus."

8 YEARS PLAYING "FATHER"

E. J. Carpenter opens his "Bringing Up Father" company for a one-night stand tour Aug. 9 in Chicago. Walter Vernon will be in his eighth season as "father with the show, J. W. Clifford doing Dinty. William E. Millette will be in advance. The show is routed for 26 weeks



CLARENCE E. BOYKIN

Dramatic Editor, Richmond, Va. "Evening Dispatch"

Clarence E. Boykin is probably the youngest dramatic critic on a regular daily paper in the country. He is only twenty-four years of age, and already has nine years of newspaper experience to his credit. He started as a reporter on the Richmond "Evening Journal" in 1915, with Col. A. B. Williams as editor, and being appointed dramatic critic in August of 1918, remaining in that capacity when the "Evening Journal" was purchased by the "Times-Dispatch" in 1920. He then handled the dramatic theatrical pages on the "Times-Dispatch" and the "Evening Dispatch."

Later he was a reporter on the "News Leader" from May, 1921, to January of last year, returning to the "Dispatch" as critic and reporter. He has dabbled in all lines of newspaper work from cartoons to editorials, but claims to be one of the few that have refrained from writing a play or a novel and has survived the circumstance.

Boykin admits to a penchant for musical comedy and a failing for a personable chorus; also that he has never discovered a decade of the drama, adding that he does not contemplate any investigation along that line.

(This is the twenty-third of the series of pictures and brief sketches of the dramatic editors of the country.)

GRAND, CINCY, NEEDS REPAIR

Cincinnati, July 11.

Alfred E. Aarons was here last week and arranged for remodeling the Grand opera house, taken over last year by A. L. Erlanger. The old Havlin house is in notoriously bad condition, which is blamed for keeping patronage away from the house.

Actors-Salesmen, Summer Idea

A number of stock actors have secured positions with a commercial concern as salesmen and canvassers to tide them over the summer. A good portion of the work is in the smaller cities, many of which have stock companies. In addition to their new duties the actors have found it quite easy to secure jobbing engagements with the stock companies, their stay in the different cities being limited to about two weeks, allowing them an opportunity to secure a one week engagement and sufficient time to take care of their other duties.

ZIEGFELD'S \$57,000 SUIT

Louis J. Cohen Issued Summons—Claim Matter Settled.

A summons on file in the New York Supreme Court discloses a \$57,000 claim by Louis J. Cohen against Florenz Ziegfeld, Jr. No cause for action is stated and Cohen's attorney refused any information, stating the matter has been settled.

The summons asks for interest on the amount from Oct. 20, 1922.

"HORIZON" BY FOREIGNER

The tentative title of "Horizon" has been given to the play Lucien Lehman, its author, brought to New York from Paris.

A little syndicate may produce the piece. Sam Shipman, Jack Curley and Geo. Mosser are talking it over, conferring with Mr. Lehman. It was decided Mr. Shipman would have to adapt the play for New York.

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 (60th week). Last week saw better business for most of survivors, first three days easily topping same period for week previous. There was good break on Fourth of July. "Abie" moved upward easily, beating \$8,000.

"Adrienne," Cohan (7th week). Louis Werba's musical going to around \$15,000 or little better. Turning profit and ought to ride along with weather break.

"Aren't We All," Gaiety (8th week). English comedy hit scoring splendidly. Its draw surprise in light of late entry on Broadway. Rates with non-musical leaders. Last week \$11,500.

"Follies," New Amsterdam (58th week). Ziegfeld show remarkable business getter. Nightly takings \$4,900 to \$5,000, and last week beat \$3,500. Nothing on Broadway near it; Saturday matinee only performance it did not register capacity.

"Go Go," Apollo (18th week). To have stopped Saturday, but management elected to try one week more and is guaranteeing house. Business improved bit, but that meant little, as gross under \$5,000, and hardly qualified for musical attraction.

"Helen of Troy, N. Y.," Selwyn (4th week). One of new musical winners. Last week pace continued strong and gross went to \$16,000. Fair profit made at that figure; ought to get its full share of buyers' influx due soon.

"Merton of the Movies," Cort (35th week). Around \$9,000 mark; ability to continue winning pace promises well for continuance well into fall season.

"Music Box Revue," Music Box (38th week). Has not pulled as strongly this summer as initial revue did last year at this time. Draw improved, however, last week, gross being between \$13,500 and \$14,000. Not believed profitable at that pace.

"Not So Fast," Morosco (8th week). Probably final week. Show liked, but late arrival killed chances. That goes also for "Uptown West," withdrawn lately from Bijou. "Not So Fast" about \$3,500 last week; company virtually co-operative.

"Passing Show," Winter Garden (5th week). Garden considerably ahead of last summer. Affected by heat, but again drawing excellent attendance. Reported gross about \$30,000.

"Rain," Maxine Elliott (36th week). Reflected better support of leaders last week, climbing about \$1,000 for gross of \$13,000; still plainly out in front of all non-musicals.

"Seventh Heaven," Booth (37th week). Also picked up nicely; bettered pace measured about \$1,300 and gross going to \$11,000. Holds position next to "Rain"; only dramatic attraction getting equivalent gross being "Aren't We All."

"Scandals," Globe (4th week). Rates next to "Follies" in demand among summer musicals. Standee trade at night, matinees being almost capacity. Gross quoted around \$25,000.

"The Devil's Disciple," Garrick (12th week). Revival of Shaw comedy surprised by ability to survive. Takings are not big, but satisfactory to Theatre Guild at this time of year. \$4,000 last week.

"The Fool," Times Square (38th week). Selwyns continuing Channing Pollock drama until Sept. 1. Pace slightly better than even break now, business fluctuating around \$6,000, with bit over the mark last week.

"Vanities," Earl Carroll (2d week). Newest addition to summer revue got off to \$5,000 start through \$10 top opening night (Thursday last). Went to sellout second performance, and stands good chance. Over \$14,000 for half week.

"Wildflower," Casino (23d week). Riding along at profitable pace, takings last week about \$15,000, ought to recover from effects of heat when visitors arrive, and scheduled until winter.

"You and I," Belmont (21st week). Only attraction to hold matinee Thursday of last week, others canceled for that afternoon switching to Wednesday (Fourth). Unexpected turnaway; business about \$5,500. Another month to go.

"Zander the Great," Empire (14th week). Two-for-one tickets bringing in about \$2,000 weekly and out

rates about as much. Last week gross \$7,000. Still making little money, though management not decided whether to continue after this month.

"Sun Up," Hardly counts with Broadway attractions, located in small Greenwich Village house. Bids for regular theatre trade, however, and doing unusual by sticking downtown.

ALONE—TO \$18,000

"Rosie O'Reilly," Working for Cohan in Boston

If it wasn't for George Cohan and "The Rise of Rosie O'Reilly," Boston, theatrically speaking, would be in about the same class with King Tut's tomb these sultry summer days. Everything else is closed down tight and there is no chance of any of the houses opening before the end of August.

Cohan came over here Tuesday after arriving back in this country to see how things were going with his latest show. He had an opportunity to gaze on the figures for the weeks he has been away and found that, despite the weather handicap, things were holding up very well and that, as usual, Boston was coming through for little Georgie in the same fashion as of yore.

Last week business ran very close to \$18,000. There is still a very sizable advance sale and on Monday and Tuesday nights of this week the house was almost capacity, despite the fact that neither night was of the indoor entertainment variety. There isn't the slightest doubt that this show will be able to tenant the Tremont until the time allotted Cohan, in October, has elapsed, and with breaks of \$18,000 plus for this sort of weather business will take a swing to the \$22,000 and \$23,000 mark when the late summer and early fall weather is at hand.

ILLINOIS TICKET LAW

(Continued from page 12)

club trade. The advisability of printing tickets to satisfy the ticket scalpers is a big question in the minds of some of the managers. The managers see in this probable arrangement further trouble. The whole situation is troublesome at this particular time because the Devers administration is playing no favorites and just what serious steps the fathers of the new law intend taking when they observe their pet new law disobeyed is a big guess.

Insiders claim that the new law got its birth primarily because those who handled its creation are determined to break down the close relationship between the theatres and the ticket scalpers. These same insiders further assert that the outright boys is what hurried the new law when patrons went to the theatres, asked for seats down front and found out that 200 and 300 of them were in the hands of the speculators. When curtain time came, empty seats were to be found and the hostile feeling of the patrons, who were forced into back rows or the balcony because they refused to pay the scalpers' prices, manifested itself.

Restoration of the confidence of the playgoers is what is needed in the loop for better theatre business the approaching season. There isn't the least doubt but that some of the theatres will step out and grasp the encouragement of the hour to better the box office popularity. The hour is also inclined to make more even the tactics of the ticket scalpers, get their organization on a more level basis and stop the "gypping" that has done more to kill theatre business in the loop than any other dozen facts. Those who are following the situation assert that it's up to the scalpers to have it rightly understood that it is O. K. for them to charge 50 cents for service, thereby satisfying the clientele which wants the privilege of continuing their accounts with the agencies. Under the present law-making the ticket scalpers aren't protecting their own business and if Chicago is desirous of making tight the workings of the existing laws, every ticket scalper here could be driven out of business.

LEGAL MATTERS

John Hagenbeck of Berlin, film producer, is suing for an injunction, receivership and accounting against the Acron Sales Corp. and several states' rights distributors on the film, "The Red Trail," or the "Valley of Ngumba." Hagenbeck sold the American rights for \$5,500, but has yet to recover a \$3,926 balance.

Orrin Johnson has resorted to the courts to recover six week's salary at \$850 from the Goldwyn Pictures Corp., claiming a contract with Samuel Goldwyn and George Mosser for a role in "Scratch My Back." He was not given an opportunity to assume his duties.

The Appellate Division late last week denied the defendant's prayer for a stay in order to secure the deposition testimony of their studio managers, Abraham Lehr and Clifford Robertson.

Arthur Hammerstein's request to the Appellate Division to dismiss the appeal of Mrs. Emma Swift Hammerstein in a suit involving the Republic theatre, New York, was granted last week. Hammerstein won in an action involving the control of the theatre. His stepmother, the late Oscar Hammerstein's second wife, claimed ownership of the playhouse by heritage, which has been denied against her. The theatre, currently under lease to A. H. Woods, passes into Oliver D. Bailey's leased control May 1, 1924, for a period of 21 years.

New York Supreme Court Justice Mullau has refused to dismiss the complaint of Frederick V. Peterson against Gus Hill in a suit to collect on a \$10,000 judgment awarded Peterson, affirmed by the Appellate Division. Lester Friedman has been appointed receiver of Hill's property. Hill moved to dismiss on the ground Friedman was not named co-defendant, which the court overruled. Peterson's judgment is based on a contract for managing a 1919-1920 tour of a "Mutt and Jeff" company.

Sherman S. Krellberg, late financially interested in "For Value Received," is abroad, as a result of which Helen Gill was denied her motion to recover \$3,000 sued for on the pleadings. Miss Gill invested \$7,000 in a film proposition sponsored by Krellberg, but which never materialized. She is suing for this amount as a balance due on her investment.

The Commercial Traders' Cinema Corp. has an 80 per cent. lien in three productions sponsored by the Apfel Productions, Inc.—"The Trail of the Law," "The Man Who Paid," and "The Wolf's Fangs." The lien is a result of the Commercial Traders having advanced \$12,162 to the Apfel company. The Commercial company has threatened to sell the pictures at public auction, which Apfel sought to restrain by court order. The injunction was denied this week.

Oscar Apfel, an officer of the corporation bearing his name, agreed that the Commercial Traders have possession of the negatives, and when the loan was not satisfied a notice of auction sale was served on the Apfel corporation. Justice Lehman opines in part: "Since the plaintiff's rights are doubtful, no injunction should be granted unless the sale would constitute irreparable damage to the plaintiff, and since plaintiff would have an action for conversion if the sale is wrongful, I cannot hold that the damages would be irreparable upon the mere statement that the property has no ascertainable value."

The U. S. Lithographing and Printing Co. must subject its \$50,437 claim against Patrick A. Powers, Harry and Al Varner for trial a third time. The long pending action has been ordered retried by the Appellate Division again, which reversed the order for judgment for the full amount.

Powers was president of the Warner Features, Inc. (not to be confused with the present Warner Brothers' firm). The U. S. Litho. company claimed it had owed them \$25,000 on a loan and the difference they also claimed services rendered. They also claimed an agreement for printing the Warner Features' paper and posters exclusively in exchange for the loan accommodation.

Leopold Spachner, against whom the Van Buren & N. Y. Billposting Co. took \$229.20 judgment, will move to open the default judgment on the ground he was ill with the "flu" and could not appear in court. The judgment was for services rendered in connection with "Jitta's Atoneament." Bertha Kalich's last starring vehicle. Spachner's defense is that the billposting company was advised to cancel after two weeks' service for which they were paid \$400 as agreed. The Van Buren company claims the cancellation notice came too late.

LOOP'S OPEN SEVEN HOUSES DID MODERATELY LAST WEEK

"Steve" Just Beat Out Its \$8,000 Stop—"Blossom Time" Tactics Slammed by One Critic—Musical Shows Drop Down

Chicago, July 11.

Gov. Len Small, signing bill No. 206, involving the strictest interpretation of the ticket-scalping situation ever recorded hereabouts, lent the pyrotechnical touch to the Fourth of July week's doings in the loop lit houses.

There are some who are making light of the new bill because of what their political influences have previously accomplished with similar law-making, but those closely acquainted with the reasons for the rapidity with which the latest bill was prepared and unanimously passed on a vote of 112 to 0, claim the new era of ticket scalping has dawned upon the local populace, with probable serious consequences for those who are involved if any portion of the bill is taken advantage of.

Moderate summer trade prevailed at all seven houses during the holiday week. There wasn't anything scorching about the weather, yet what little increased "draw" that did come resulted entirely from out-of-towners. "Steve" kept up its surprisingly big matinee pull, the sole reason why the Princess attraction has managed to keep above the \$8,000 stop clause. The attraction is working on a margin of between \$300 and \$400 to keep in.

All tricks are being resorted to for the welfare of "Blossom Time" at the Great Northern. The newspaper advertisements carry the line "Original New York cast" for "Blossom Time" which is the point that one of the newspapers has been slamming the managers for doing when the cast really presented isn't more than a fair one-night stand cast. From the way "Blossom Time" has been held at the Great Northern it looks as if the Shuberts are grooming the Chicago engagement for advertising purposes of a tour of the musical piece westward.

"Dangerous People" experienced the same gladness which comes to all premiere plays at the Cort. Under the stardom of William Courtenay, "Dangerous People" followed "Rolling Home" at the Cort, drawing over \$1,500 for a premiere gross. The best hotel call for any play that has appeared at the Cort since "Thank-U" prevailed during the week for "Dangerous People," which is extremely short in cast and promises to hold until the Cort is ready for the new fall attraction, which will be "Seventh Heaven." "Dangerous People" got a lot of extra plugging because it is reported that Richard Lambert and George Kingsbury are financially interested in the new production.

All the plays in town except "Dangerous People" are now working on the week-to-week basis. "The Dancing Girl" having come in to this class recently. If "The Passing Show" hadn't lingered after it surpassed its greatest business some summer records would be charged against "The Dancing Girl," but as it now happens, the two musical shows are splitting the medium summer trade possible to be obtained here. "The Passing Show" is down to between \$13,000 and \$14,000, with "The Dancing Girl" not much higher, although the Colonial attraction has the ready call at the hotels. It is only a matter of time before the Western route for "The Passing Show" is refixed and the Howard Brothers head Coastward for the pile of money they always gather in that section of the country.

Business doesn't worry either "Up the Ladder" or "Chains," for the management, which is the same in both cases, has to touch much lower business than either has done on any previous week to prevent a profit. If either show closes before Aug. 1st it will happen because the managers are tired and want a vacation before the new season starts. For novel showmanship "Up the Ladder" and "Chains" are showing much of it to those who are informed of the expenses for either attraction.

Cut Rate Discussion

Last week's references to the cut rate tickets brought out much discussion. In some quarters the use of the cut rates were denied with the claim that rates weren't being used, but special party block tickets had been substituted. The special party tickets are no more than cut rates, according to those who know the system. Those who use the special party tickets look upon the system as cut rates because a block of tickets are sold to one certain party, and this party in turn disposes of them to individuals at wholesale houses in no other way

than by the original cut rate procedure. The block party tickets give the managers who want to be known as being against the cut rates a loophole through which to dispose of tickets and still claim they have not broken any previous agreement that may exist among the managers. The cut rate public doesn't mind the system that is employed for it to get the tickets at reduced prices just so long as these split-priced tickets are obtainable. If there are house managers in the loop who don't believe there is a big section of Chicago theatregoers who claim cut rate tickets are obtainable all these managers have to do is to frequent the factories and wholesale houses where they know the "block party tickets" go to, and listen to the chatter.

In looking to the future for the opening of the new theatrical season, everything stands out for the best for those magnates who will stop and weigh the Chicago situation. Common-sense prices, no "cheating" of casts via attempts to mislead the public (No. 2 casts will go here if they are not advertised as No. 1 companies) and several other incidents well known by the expert showman will send off plays on the right foot in Chicago this fall. Just enough of a lull in theatre interest is going on now to predict the local public will be hungry for the right entertainment when the leaves start to fall.

Last week's estimates:

"Dangerous People" (Cort, 1st week).—Made money, on close, up \$8,000 week.

"Steve" (Princess, 12th week).—Picked up around \$1,700 on two performances Fourth of July. Barely skimmed over stop clause of \$8,000 on week; really did \$8,500. Looks like three weeks more if contract will be adhered to.

"Blossom Time" (Great Northern, 17th week).—Holds \$9,000 average. Can weather everything by way expenses chopped.

"The Passing Show" (Apollo, 11th week).—Again went between \$13,000 and \$14,000, and will hold there for balance of engagement.

"The Dancing Girl" (Colonial, 5th week).—Week-to-week notice up with two performances (Tuesday and Wednesday nights); holding trade around \$15,000.

"Up the Ladder" (Central, 14th week).—Figured \$5,000 gross makes money by the way all expenses are held down.

"Chains" (Playhouse, 7th week).—Another approximate \$6,000 gross, which brings everything on the right side of the ledger.

"Katskill Dutch" After "You and I"

"You and I" will continue about four weeks more at the Belmont and, according to present plans, the company will lay off for several weeks, reopening in Chicago with the original cast.

The attraction nominated to succeed in September is "Katskill Dutch," to be presented by Richard Herndon. The piece is the product of the 47 Workshop at Harvard, being a drama set among an old Dutch sect in the Catskill Mountains.

"Gingham Girl" at Garrick Aug. 25

Russell & Schwab's Chicago production of the "Gingham Girl," which had a New York run at the Earl Carroll and Central, New York houses, will open at the Garrick, Chicago, Aug. 25.

Bertie Beaumont and Julia Ralph have been added to the cast. "The Gingham Girl" will break in at Grand Rapids Aug. 23 prior to entering the Garrick.

William Passpart has been denied leave to reargue the appeal of his commission claim against Martin Beck, which finally ends that suit. Passpart's action against the Orpheum circuit comes up in the fall. It is based on the same cause for action: commissions alleged due for booking foreign acts for the Orpheum.

A monument has been erected to the memory of the late James E. (Bluch) Cooper in Woodlawn Cemetery. J. Herbert Mack had the matter in charge.

STOCKS

"Pinafore" is this week presented by John J. Carlin, in association with John Pollock and Harry Van Hoven, at Carlin's Arena, Baltimore, with De Wolf Hopper, Sallie Keith, Herbert Waterous, and Arthur Cunningham heading the cast. Initial production of the ten-week summer season.

Here is a record for the De Wolf Hopper Company, which has been playing Gilbert and Sullivan opera on the road since last summer and which is now back to its home town, Baltimore, where the company was organized last year and where it played ten weeks after coming in for but three.

Hopper is the Dick Dead Eye of the perennial classic, Arthur Cunningham the Right Honorable Sir Joseph Porter, S. K. C. B., Herbert Waterous the Bill Bobstay, Sallie Keith the Josephine, Henry Kelly the captain, Arthur Geary the Ralph Rackstraw, Winifred Anglin as the Hèbe and Jean Herbert the Buttercup, all aided by Winifred Anglin as the midship-mite.

It is a good company throughout and next week will be boosted by the addition of a much-touted contract, Anne Jago.

With Hopper really in his sphere as the comedian of the operas and with the finest male support imaginable, this opera is made a thing of much joy. The feminine contingent, too, is conspicuously worthy, headed by Miss Keith and Miss Anglin, both of whom have had much experience in the light opera work.

Of necessity a stock company because of its extensive repertoire the company is all the more remarkable, putting on a show one night after rehearsing morning and afternoon for the next week's performance, for, at the present time, "Firefly," "Prince of Pilsen," and several others are in the offing. The orchestra is still under the direction of Max Fichandler, who trained the company last year, and Hopper also supervises many of the production details.

The Harder-Hall Stock Company has taken over part of the Trent Players of Trenton, N. J., opening June 25 at the Keith theatre, New Brunswick, in "Why Men Leave Home." As an added feature, women from the Belasco road company of this show have been added to the cast. The regular company includes Howard Hall, Allyn Gillyn, Donald Kirk, Marion Hall, Virginia Duncan and Charles Ward, manager. Excellent business is reported.

Charles Ruggles ended at the Alcazar, San Francisco, last week in "The Nervous Wreck" by Owen Davis. It was first tried out in Los Angeles at Wilkes' Majestic. Wilkes is reported considering "Wreck" in affiliation with Sam H. Harris for New York. In its present shape the comedy is a laugh getter but decidedly crude in spots. With the rewriting of certain scenes it would have a main alley chance. Ruggles scored heavily in it.

The Chicago Stock closed its summer engagement in Lewiston, Me., last week with the company moved intact to Lakemont Park, Altoona, Pa., to open next Monday, replacing the Vogel-Miller musical stock. The Roskam company will take to the road for a repertoire season of week stands the latter part of August, including among its bills "Nice People," "Getting Gertie's Garter" and "Six Cylinder Love."

Members of the Blaney stock, which closed at the Gotham, Brooklyn, N. Y., several weeks ago, will appear in a sketch at the Bushwick next week in an all-Brooklyn bill. The stock players appearing for the week in vaudeville are Albert Vees, Frances Gregg, Ben McQuarrie and Elizabeth Valde in a vehicle entitled "Elevating a Lover."

The heat during June is blamed for forcing many stocks to close, expecting to continue well into the summer. Five weeks ago there were nearly 100 stock companies on the list for the entire country. Approximately, 25 per cent. were heat victims, the list for this week totaling 75 companies. In stock circles, however, that is considered a good average number, being within five companies of the total last summer.

The Billy Allen Musical Stock Co. opens July 23 at the Majestic, Jackson, Mich. Fair dates through

Ohio will be played and then the company will gradually work its way east, finally playing engagements in Pennsylvania and New York. Thirty people are carried including Luella Pullen (Mrs. Walter Percival), James Lawlor, Johnnie O'Neil, and Jack Williams, representative.

Negotiations did not materialize whereby the Vaughan Glaser stock would play a summer engagement at the Shubert-Detroit. Glaser lost over \$5,000 in the four weeks at Orchestra hall, but figured he could get it back by playing a theatre more centrally located. David Nederlander states the house will remain closed until the latter part of August.

Maude Fealy is so successful at Elizabeth, N. J., it is strongly rumored in Newark that she won't return, but will continue in the neighborhood city. Elizabeth has been without legitimate so long that it is just wild over the Fealy stock, and the Proctor people are giving her thorough publicity. But despite all rumors it will be pretty safe to look for Miss Fealy in Newark next fall.

Both the leading man and woman at the Harder-Hall stock at Bayonne, N. J., are newcomers this year. The man is Roger Pryor, son of the famous bandmaster, who has received very favorable criticism for his work. The female lead is Blanche Wilcox, seen formerly in Woods and Brady road attractions but new to stock.

The Orpheum Players, with Norma Phillips leading lady, lasted only three weeks in Montreal. The company did not get any support from the public, and took a bad flop. The management booked in "Able's Irish Rose" and cleaned up. The show is now in its fourth week and still going along nicely.

Lou Jacobs, who will produce comic opera at the Auditorium, Oakland, opening in October, is in Los Angeles for principals. Jacobs secured the approval of the civic authorities of Oakland and the success of the show is already assured by advance subscription of season tickets.

The Bonstelle Players are offering "The Widow Shannon" at the Garrick this week, which is intended as a vehicle for Grace George next season. Miss Bonstelle will remain in Detroit the balance of the summer season. She expects to produce a half dozen new plays.

Mrs. Lydig Hoyt (Julia Hoyt), the society amateur, has joined the Stuart Walker Stock, Indianapolis, and will first appear July 23. She will play a minor part in "Peter Ibbetson," in which McKay Morris, as visiting star, will assume the title role.

The Fassett dramatic stock at Macaulay's, Louisville, again has a new leading lady, Phoebe Foster. She succeeds Florence Martin, with the company but two weeks. Miss Martin filled the vacancy left open by Kathleen Comegys.

Three plays to be released for stock this year by Harder-Hall are "The Fisherman's Daughter," by William Gillette, "The Slave Girl," by Leonard B. Parker, and "That Gal o' Howard's," by Joseph Lebrandt.

Cecile Didier will be the leading woman with the French stock, which will open in the fall at the Orpheum, Montreal. Mile. Didier is an "expensionnaire" at the Odeon, the second official theatre of France.

Arthur Seelig, formerly in partnership with Harry Wentworth as motion picture agents, is now associated with Bruce Smith, musical comedy and stock agents.

Jeanette Connor has left the Proctor Players in Troy, N. Y., and will start rehearsals soon in a legitimate production to be staged in New York next fall.

"A Stitch in Time" is the current bill at the Majestic for the Woodward Players. After this week the company will take a four weeks' vacation.

Ann Austin has returned to the stage. She is at present playing

SPECIAL STOCK PLAY WITH GUEST STARS

Tommy Martelle, Female Impersonator, and Own Play Starts Vogue

Tommy Martelle, the female impersonator, is out of the vaudeville and burlesque indefinitely. He is just completing a year in stock, where he is acknowledged the biggest card offered in that field in years. Martelle has been playing a week each in the various stock houses as a visiting star and has drawn from \$6,000 to \$12,000 in each stand. Martelle was booked in conjunction with "The Gay Young Bride," a piece especially written for him, but which has never been seen outside the stock houses.

Next season the impersonator will repeat, appearing, however, in another play now being written for him. Last week he played the Alhambra (New York), and two weeks ago played the Palace, Hartford, as the guest star of the Poll stock, the engagement drawing close to capacity for a gross of nearly \$12,000. Martelle's bookings with the "Bride" piece call for salary and percentage.

The system of special plays for stock will likely be extended next season. One stock broker is seeking an Irish tenor for a special attraction being readied.

SUMMER STOCK RECORD IN WEST, \$6,900 GROSS

Elitch Gardens Got It With "Rose Briar"—Good Plays and Company Do Business

Denver, July 11.

What is claimed to be the biggest week ever grossed by a summer stock company in the west is reported by the management of the Elitch Gardens Players for the opening week, featuring Violet Heming and Ernest Glendinning in "Rose Briar."

The gross was within \$100 of \$7,000, with a seating capacity under 1,800. The second week, "The Faithful Heart," was not so heavy, but is attributed to the fact that a drama was substituted for a comedy. The outlook for the season is regarded as particularly bright.

The growth of the stock company idea at Elitch's has been interesting to watch in its development. It was first revived four years ago; Elitch's in past years having played some of the country's greatest stars. A conference between John L. Mulvihill, president of the Gardens company; Frank E. White, dramatic critic of the Denver "Post," and several other interested persons resulted in a determination to invade Broadway for talent.

Rollo Lloyd was secured to direct. This was considered an ambitious undertaking in itself. The entire company was selected within two days.

The first season was something of a flivver owing to a mild street car strike. A loss was chalked up. The showing under the circumstances was sufficiently encouraging to warrant another trial. Another company was engaged the following summer, and this time a real car strike, through which Denver was advertised all over the country as a shambles because of several serious riots resulting in the death of a number of strikers and strikebreakers, hit the show business an awful wallop.

In spite of this handicap, however, the venture showed a small net profit. Manager Mulvihill determined to try again.

Last summer was profitable. Moreover, the excellence of company, scenery and productions was building up a prestige. The Gardens theatre was getting a clientele that knew they would never witness anything not worth while at the Gardens.

This year it is evident that the (Continued on page 19)

leads in the Kurtz stock company, Bethlehem, Pa.

Tom Martelle has finished 23 weeks of a continuous 128 weeks of visiting stock starrng.

The Burns-Kasper Players at the Maryland theatre, Cumberland, Md., closed June 30, due to poor business.

BED-SIDE CHATS

By NELLIE REVELL

My cub (meaning by that my daughter) has returned home after 13 days in New York, and once again I am indebted to my friends for their kindness in making her vacation a success. It is true that it would have been a success just for her to have seen me and noted my improvement because that was what she had come for; but the entertainment part of her visit was provided by the theatre tickets, lunches and automobile rides arranged for by my friends, and considerably supplemented our happiness.

And if she carries the same glowing reports back to Indianapolis that she did to me, the attractions of Sam H. Harris, Channing Pollock, C. B. Dillingham, John Golden, George Tyler and Flo Ziegfeld will need very little professional press-agenting in that town.

"Every one in Maine eats salmon and lobsters on the Fourth of July, so I am sending you some by express," wired Eddie Sullivan, who, when he isn't annoying the fish up near Portland, Me., is managing the Orpheum in St. Louis. After teaching one of the lobsters how to take a joke, I divided the other one with the nurses. But the salmon was served the following day at the dinner which my daughter and I ate together.

I thank you, Eddie, my daughter thanks you and my nurses thank you. I'm not so sure about my doctor's thanks.

The fact that doctors disagree is too well known to cause much excitement any more, but there is still a laugh in it. During the osteopaths' convention recently, one osteopath asserted to an interviewer that it was criminal for women to wear corsets. At just about the same moment a man osteopath in another convention ante-room was telling an "Evening Mail" reporter that all man would benefit by wearing corsets. And the interviews appeared on the street at the same time.

I suggest a compromise—put 'em all in a cast.

This story is credited to both Frank McIntyre and Bide Dudley. But I cribbed it from Billie Taylor:

An actor came home late. His wife met him at the door with blood in her eye. At his "Was matter, dearie?" she exploded with, "This is 'wax a matter.' When the tailor brought back your suit this afternoon, I found this in your pocket." She extended a piece of paper with "Evelyn, 20-10 Fitzroy" on it.

"Let's see," said the actor, "Where was I the last time I had that suit on? Oh, yes, I remember. I was out at the track. Why, sweet stuff, that should be perfectly plain to you. Evelyn is the name of a horse. Twenty-ten is the odds—twenty to ten, and Fitzroy is the name of the jockey."

"Forgive me, dear," said the wife, "I'm awful sorry I doubted you." And everything was lovely.

The next night he got home rather late. To his, "Are you all right, dear?" there was no answer. He started to undress in the dark, whistling to himself, and finally walked into the bed room. "Anything come up while I was out, pet?" he asked. "Nothing," answered his better half, "except your horse called you up."

The season pass for Nick Schenck's Palisades Park makes me wish I could take advantage of his kindness. I'm getting tired of shooting the chutes in my rubber-tired pushcart. If I could only get across to the "Pride of the Hudson" I could have a lot of fun, for I think the wheels of my "Baby Buick" would just fit the tracks of the roller-coaster there. Just think of having one's private roller-coaster car.

Hiram Johnson is expected back from Europe, and they have invited me to attend the banquet in honor of the "Coast Defender." Probably they included me because they heard of my promise never to make another after-dinner talk—as long as there are any delicacies in sight. But this is one banquet I'll have to pass up, and Mr. Johnson isn't going to get to the White House over my dead appetite.

If you heard a big commotion on the corner of Broadway and 47th street one afternoon this week and thought it was the police reserves quelling a riot or a premature unsafe and insane celebration of the Fourth of July or an afternoon tea of the Steam Riveters' Union or a greeting being tendered the K. K. K. by the Y. M. H. A., you were wrong. It was merely what was happening to Tom Gorman, who had just emerged from the Palace theatre carrying a tennis racket. Any one who is at all acquainted with Tom knows that he is much more at home with an eight-horse stake-and-chain wagon than he is with a tennis racket.

The center of the storm area explained the disturbance to me in this way. Mrs. Gorman had left her tennis racket to be restrung, and Tom, adoring husband, that he is, volunteered to get it and bring it home. His campaign would have been successful, but for one mistake. He forgot to rush from the cover of the sporting goods store into a waiting taxi with the blinds drawn. Instead, he elected to stroll nonchalantly up Broadway, swinging the racket by the handle, and dreaming of the days back in Peoria. And then on the corner of 47th street he met Pat Casey.

Well—just write your own third act.

Harry Hirschfield (Able, the agent) and Frank Hughes post-card me that they are "way up near the Canadian border." And from the writing it is obvious which side of the border.

Frank Vreeland, whose brilliant column illuminates the theatrical pages of Mr. Munsey's papers, fills in his spare time by writing poems. I caught this one in "New York Amusements." It was called "The Life Guard's Lament," and is just another proof that the grass in our neighbor's pasture is always so much tastier than that in our own. Who would have thought that the bronzed young man in the life-saver's suit, idolized by bathing beauties and looked up to by small boys, felt like this about it:

"You think that it's grand just to rescue a dame?
Say, you don't know the half of it, bo.
Each one that you pull in, you just gatter me,
Then they're sore when you handle 'em so.

When they're drownin' they struggle an' claw up your face—
Life savers look handsome, when not savin' lives,
Them lizzies ain't drownin'—they're just off their base,
But they couldn't take on worse, if they had hives.

They holler an' squawk an' hang onto your ear,
They cling to your nose till it's bent.
When a girl in a one-piece is frantic with fear,
You simply can't save 'em—an' still be a gent.

Make believe a girl's pretty when 'blue 'round the gills,
Make believe she don't need a good biff.
Say, the medals we get when we rescue them pills,
Are for not lettin' go an' just knockin' 'em stiff.

Then their fat mommers ask why we let 'em go out.
One gal I'd saved, squealed because I'd lost her beach hat,
And one guy said I hugged his wife—gave me a clout.
Where the hell can you find any romance in that?"

INSIDE STUFF

ON LEGIT

Kenneth MacGowan and Plitt Sandborn, dramatic and music critics, respectively, for the "Globe," were retained by Frank Munsey when he took over the publication and combined it with the "Sun," at which time there was a scramble to grab the feature men by the other dailies.

Later, however, MacGowan and Sandborn were paid a month's salary and advised there were no places for them. Sandborn was engaged by the "Mail," but MacGowan is still a free agent, although he is writing for several magazines.

It was practically set for MacGowan to become critic on the "Times," negotiations ending when it was believed he would remain with Munsey. John Corbin, who had decided to withdraw from the "Times" critical chair and confine his work to editorial writing, changed his mind meantime.

MacGowan was formerly on a Boston daily, going to a Philadelphia paper as critic and joining the "Globe" as successor to Louis Sherwin.

The Grand Guignol, which will be brought over from Paris by the Selwyns, was to have been spotted in the Dresden, the roof theatre atop the New Amsterdam, New York. Contract has been drawn up and several changes have been agreed on between A. Erlanger and the Selwyns, who were to pay a rental for the house, the latter provision attaining because Erlanger desired to protect himself against loss.

When the contract was asked for, Erlanger is said to have advised Arch Selwyn that his word is his bond. Last week, when the contract again was requested, word from the Erlanger office was that the booking was off, as it would be used for the Italian marionette show being imported by Charles Dillingham, who, it was claimed, particularly desired the Dresden.

The New Amsterdam lease is controlled by Erlanger, Dillingham and Ziegfeld, and it may include the roof house, remodeled at an expense of about \$50,000 last winter.

A hot letter is said to have been sent Erlanger by the Selwyns as a result of the cancellation.

One manager is not including receipts from cut rates on the regular theatre statement on the advice of his attorneys because of admissions tax regulations. It was ruled sometime ago by the internal revenue department that the tax was based on the actual price paid by the ultimate consumer or patron, regardless of what price the ticket was originally stamped.

Since then, it is reported, some officials in the collector's office contend tax on the established price is due. The matter may become an issue again and for that reason a separate statement is made out for the cut rate sales.

S. Jay Kaufman, stricken with cholera while visiting the refugee camps in the Balkans, has reappeared on Broadway on crutches. He lost 35 pounds through the ravages of the disease, which settled in his legs. Physicians have promised he will be able to discard the crutches at the end of the week.

It appears the Theatre Guild will not produce "King Lear," the production being reported indefinitely postponed, according to reliable reports. Plans called for the presentation of the piece with Joseph Schildkraut and his father, Rudolph, in the leading roles. The latter is appearing with Thomas B. Skelly. The son, Joseph, who went to the coast to do a picture, is said to have walked out on it, stating he wasn't suited for picture work. The Guild is understood to have a five-year option on the services of Joseph, but too much temperament is reported having interfered with the "Lear" plans.

Arthur Hornblow recently withdrew as associate editor of the "Theatre Magazine." It is now understood the publication is anxious to have him rejoin the staff. Hornblow is under contract with the Charles Frohman office and his release is improbable until the completion of his adapting of several Batallie plays. "Theatre Magazine" lately offered a share stock sale of \$50,000 through increased capital.

Nils Granlund and Walter Kingsley are both press agents, single, and judges of beauty, or they think they are—the latter, also they are rivals in a way in the way of popularity amongst chorus girls, stars and any one with pretensions to stage fame, whether as aspirants or hopefuls.

The rivalry has reached the point where neither likes to hear the other spoken of. To say Kingsley has said he's the best judge of beauty in the world is to have Granlund retort that that is merely Walter's own opinion of himself. While Granlund doesn't proclaim his ability to judge looks, he does admit he knows some lookers.

Granlund's business as Marcus Loew's publicist has a side line in Nils playing up the popularity of the boss himself, the boss as the drawing card and himself as the persuader, because Loew has opened many theatres and many stage people have consented to be present at each one to help it along. Kingsley is the Keith's press man, and just naturally drifted into the side lines of locating comeliness.

The other day Granlund received an application from a young woman to aid her in getting into pictures. Nils looked her over, mentally vowed he wouldn't do in the field of pantomime and camera, so stalled. "Well," routed the young 'un, "I'll get Walter Kingsley to do it; he'd do anything for me and he can get me in even if you can't." It was a cutting thing to say to a guy like Nils, but he brushed his ill temper away at the Kingsley mention and cheerily laughed the girl out of his office.

A few moments later Walter called Nils. "Will you put a girl into pictures for me?" asked Kingsley. "Who is she?" answered Nils, bland-like. Kingsley mentioned her name and Granlund replied, "Send her right over." That was his dirty revenge, but this shouldn't have been told, for it may teach Walter to keep the good-lookers on the big time side of the block hereafter.

The vehicle for "Fashions of 1924," which will debut at the Lyceum on Monday, is "Hobohemia," a play of Upton Sinclair, which was presented in Greenwich Village several seasons ago. The adaptation, made some time ago, is by Harry B. Smith, who also wrote the lyrics to Ted Snyder's score.

"Fashions" will have the lowest admission scale of the summer revues, playing regularly to a \$2.50 top. The premiere performance will be topped at \$5.

An actor appearing in the cast of the same production for the past five seasons has always finished with a comfortable bank roll in his possession. Each summer he returned to Broadway with his earnings and invested in some venture which took all and left him nothing.

This summer's activities were in the bootlegging field with the bank-roll's disappearance exceptionally rapid following a raid on a speak easy operated by the actor in the theatre district.

Jack Curley may abandon all of his interests in sports to take up production for the legitimate stage. One of the best known managers of sports in the country, Mr. Curley meanwhile has toured several troupes. His last theatrical venture was with the Valentinos. Now he has a foreign play for Broadway presentation under advisement.

Poor old Shelby, Mont., whose bid for fame as the scene of a world's heavyweight championship battle was a flop, is now to be the locale of a scene in a comedy by F. Percé. The comedy, according to the author, has to do with "flippers, coppers, flippers and oil wells," hence

a scene in Shelby. Lyle Andrews of the Vanderbilt theatre tentatively accepted the piece for production, but when he closed a deal with George M. Cohan whereby the Vanderbilt was to have all of its dramatic material furnished by that producer the "flip-flop" production had to be called off. Its title, "Mary Cadigan," is of a type that may appeal to Cohan, and he is to have the script presented to him shortly after his arrival from Europe.

A summer rate has been set for ticket agency concessions as applied to Shubert theatres, the reduction being approximately one third. The charge made the smaller agencies for the present is \$10 weekly as against \$30 weekly during the regular season. It is understood the concession fee charged the larger agencies is higher than \$150 weekly, but probably will be reduced until fall also.

There are but four Shubert houses offering regular attractions, the others having gone dark. Only one is lighted with a Shubert production, the Winter Garden which has "The Passing Show." The others are Sam H. Harris' "Rain" at the Elffort, John Golden's "Seventh Heaven" at the Booth, and Arthur Hammerstein's "Wildflower" at the Casino. "Rain" and "Seventh Heaven" are under the direction of producers classed as allied with the Erlanger office but were forced into the Shubert string because no houses were available among the Erlanger group.

A musical comedy comedian who in the past has been noted for his rather vicious attacks on women when he is in his cups, has broken loose again. His escapade several years ago when he so severely injured one of the chorus girls in his company while consorting with her on the road, resulted practically in a complete expose of his vagaries when intoxicated and cost him a pretty penny to hush up at the time.

Within the last 10 days while at a studio party at which a number of picture people were present he indulged in an outbreak almost as brutal as his former escapade.

Sitting across from a young woman at the party he started kicking her shins under the table with the result that she was severely hurt. Remonstrating with him, he leaped across the table and fastened his teeth in her ear. Despite the efforts of the other guests to have him released his hold he clung on, until some one secured a bottle of ammonia and placed it under his nose. It compelled him to relax his jaws.

An article printed in last week's Variety, stated that Sidney Toler, representing "The Exile" which he wrote, has started suit for \$5,000 against Mark Klaw, Inc., contending damages are due because the show was prevented from opening at the Klaw theatre last spring, though advertised for presentation there. A letter from the Klaw company to Toler was mentioned as containing a statement that in the event of an injunction the Klaw would bond it and that an injunction of the sort can not be bonded.

Marc Klaw calls attention to the error which implied Toler had as a contract a worthless piece of paper. There is no basis for such belief, Mr. Klaw states, nor was there any such intent as the result of the mix-up which resulted from "The Last Warning" beating the notice to withdraw from the house by appeal to the court. Attention is called to the fact that it was within the discretion of the court to refuse the injunction on the condition the Klaw's file a bond.

An idea propounded by a producing manager to offset the one-sided tactics pursued by Equity in its propaganda may see execution this fall. The idea is a result of Equity's refusal to have Augustus Thomas and W. A. Brady address the Equity members at an open meeting some months ago. This refusal followed John Emerson and Frank Gilmore's addressing the Producing Managers' Association at a regular meeting.

When the P. M. A. asked for a return opportunity to set forth their side, it was refused. One of the P. M. A. members has conceived the idea of hiring a vast auditorium in the center of the metropolis and, in addition to admitting Equity members and all actors, also accommodate those of the interested public element.

The manager aims at the Equity members primarily, however, proceeding on the theory that there are enough open and fair-minded actors willing to listen to both sides.

Should the 1924 situation require any such procedure, it is not unlikely it will be resorted to, not only on one but several occasions. It will not be an opportunity for professional spellbinders to swing public sentiment, since Mr. Thomas and possibly Mr. Brady or any other P. M. A. member, and also representative playwrights, would do any and all the speech-making necessary.

Max Dauthenday's "Pastimes of an Empress," a Berlin success will serve Bertha Kalich as her next starring vehicle under the Shuberts' direction in association with Leopold Spachner, the actress' husband-manager. Mme. Kalich sailed last week to confer with Louis N. Parker who will make the English adaptation. She will return on the "Leviathan" Sept. 13. The piece is slated for an October premiere. It is a drama.

At the opening of Earl Carroll's "Vanities of 1923" all the producers of shows of similar calibre were in front, among them George White. "Vanities" advertises matinees on Thursday and Saturday, on which days White's "Scandals" also plays matinees. Whether or not the flash George got at Carroll's show has anything to do with it, is not known, but it is a fact that his ads in the dailies were altered next day, making his mid-week matinee on Wednesday and leaving Thursday for the Carroll show.

A Broadway theatre owner is desirous of placing a musical show in his house which has never heretofore adhered to a musical policy. He was offered a rental for four weeks by a new producing firm which planned to install its initial production there.

The cash was offered in advance with the theatre owner turning it down. He informed the producers as he was putting a musical show in for the first time and that it was their initial production he would allow them to come in on sharing terms without any advance or guarantee. The offer was accepted.

Percy Hammond remains with the New York "Tribune" as its dramatic critic, and under a new contract the New York "Times" was reported to have placed an offer before Hammond, who came to the New York "Trib" a couple of years ago from the Chicago "Tribune." The local "Trib" must have heard about its competitor's bid, for Percy is said to now hold a contract as a dramatic reviewer that will return to him at the least \$25,000 annually; perhaps more, through receiving a share from his syndicated writings.

Although George Jessel has been with "The Passing Show" at the Winter Garden, New York, since its opening, he has not as yet seen the second act of that production. Jessel appears only in the first part of the show. When washed up he rushes down to the Apollo on 42d street and watches the remainder of "Helen of Troy, New York." He holds an interest in the show. Jessel saw the first act of "Helen," though catching it at a matinee.

St. John Ervine, the British playwright, known over here for his "John Ferguson" and other plays which the Theatre Guild has produced, writes of an interesting London experience in a British literary paper. He points to disprove any possibility of the radio competing with the theatre and cites an instance of a dramatic reading from Shakespeare.

He states that sitting at his home and listening via the ether the effect on him was absolutely null. There was no tension or dramatic gripping to the Shakespearean recital.

To further convince himself, Ervine continues, he hurried back to the broadcasting station from where the recital was emanating, and no sooner was he in the visible presence of the actors than the change was marked by a sudden difference. Viewing the dramatics and being keen to each incidental bit of business corollary to the lines he was enthralled and gripped. No sooner did he pass out of direct hearing and again resort to the radiophones than again all charm was lost.

LITTLE THEATRES

The Little Theatre movement in Denver, which suffered a temporary suspension, of animation several months ago, reared its head again recently with the announcement that Strindberg's "Simoon" and Oscar Wilde's "The Florentine Tragedy," will be presented in a local school auditorium next week (July 2). James Church is the director. The Little Theatre presented plays at intermittent periods for two years, using for the presentations a typical miniature theatre in the Woman's Club building. This time, because of failure to get together with the lessees of the building, the Wolcott school auditorium has been engaged.

Arthur Maitland succeeds Oliver Hinsdell as director of the Little theatre in New Orleans. Mr. Maitland will arrive in the Crescent City in September.

Capt. Paul Perigord, at present in France, has been elected president of the Pasadena Community Playhouse Assn. He will assume his new duties upon returning to this country in the fall. In the meantime Mrs. Robert A. Milliken, vice-president, will handle the affairs of the association. Edwin F. Gillette has been elected secretary and Lawrence M. Jones treasurer. New members of the board of directors are Mrs. Philip Schuyler Doane, Eleanor Bissell and Capt. Perigord. Gilmor Brown has been retained as director of the Community Playhouse.

The association produced 22 pieces last season for a total of 194 performances which netted \$45,958, with the expenditures during the period \$44,728. The membership is 1,737. The seventh active season started July 1 with "His Majesty Bunker Bean" and "Fanny and the Servant Problem" the plays.

The association will conduct an art school during the summer.

Young men connected with the Berkeley Playhouse at the University of California are putting on a series of plays at La Jolla, San Diego, under the name of the La Jolla Summer Playhouse Players. The company has produced "The Importance of Being Earnest," "A Successful Calamity" and "A Tallor-made Man." Included in the company are Paul Wright, son of Harold Bell Wright, novelist; Don Blanchard and John Eldridge.

The Players, Utica's (N. Y.) Little Theatre organization, will have five events on its new season's program. The Players will do a three-act play, "Egypt's Eyes," on Nov. 27 as the first number, and will close with an operetta April 24. Two evenings of competition plays and a performance by some out-of-town dramatic organization are listed.

The University of Louisville Players, having had a successful season, are beginning to make plans for their appearance at the State Fair in September. During the past season the players, under the direction of Boyd Martin, presented "Ske Stoops to Conquer," "Little Women," "Mamma's Affairs," "Pillars of Society" and "Only 38."

A players group for the presentation of standard dramas has been organized by members of the First Congregational church of Kansas City, Dr. Charles F. Aked, pastor. The novelty of this action on the part of these church people will be watched with interest, as it will set a precedent in this part of the country, although similar groups have been formed by members of Congregational churches in Seattle and Evanston, Ill.

"A Pleasant Sunday Afternoon Discussion Group" to read and consider plays for possible presentation will be the first development of the "Plymouth Players," which is the name selected. It is expected that general discussion will be participated in by the church members in accord with the plan of Dr. Aked, whose opinion is that the drama, having originated in the church is due to be readopted by religious worshippers. It is also planned to present some of the dramatic Old Testament tales by the younger members of the church and Sunday school, as one of the players' activities. B. W. Grover is general secretary of the new organization.

ON BROADWAY

VANITIES OF 1923

Initial revue produced by Earl Carroll, July 5, at the theatre bearing his name, numbers by Carroll, no program credits for the cast. Peggy Hopkins-Joyce, Joe Cook, James Duffy, Ray Chas, Gertrude Lawrence, Margaret MacArthur, Irene Edwards, Mary Burns, Charles Bonna, Dorothea Neville, J. Frank Leslie, Al Thomas, Calahan Brothers, Loretta Marks, Jack Pating, Renoot and Renova, Margaret Edwards, Charles and Evelyn Alexander, Claire Elgin, Dorothy Knapp and the Martines.

After two postponements Earl Carroll, producer, author and manager, entered the summer revue lists July 5 with "Vanities of 1923," which succeeded in drawing the attention of the dailies weeks before the premiere by virtue of a difference between Carroll and Equity agent the company of about 100 being members. Whether by design or not, the argument proved a publicity aid. The only mention about the Equity rumormongers was made by Jimmy Duffy, who said all joined but there were six bootleggers now picking the stage door.

"Vanities" is surrounded vaudeville. It has many colorful scenes, provided more by lights and dressing than by settings. Superb taste in costume designing features the dressing, but it is the most undressed show on Broadway as regards bare legs. There wasn't a pair of tights nor a silk stocking throughout. Peggy Joyce being the solitary exception. It excels in numbers, the choristers being living exponents of Sammy Lee out of vaudeville these few seasons and now one of the most inventive dance directors in the production field.

The finale of furs or the "fur fashion revue," at the end of the first act, brought gasps from the women and speculation from the men. The display of costly feminine covering was disclosed by six sets of show girls, entrancing in quartets, with very little or under—nothing from the hips down. The number leaders introduced in their order baby lamb, squirrel, mole, seal, sable and ermine, probably arranged for their progressive costliness. Then came chinchilla. That with a combination of silver cloth adorned Peggy Joyce and cost \$20,000. The total of the 25 wraps is valued at \$150,000 and insured for that amount. The fur fashion number provided food for the report that the fashion people were behind the show. That is denied, the wraps being borrowed property with credit given to Russsek's. Another show, frankly labeled a fashion show, is due in next week ("Fashions of 1924," at the Lyceum), and may have mercantile backing.

"Vanities" may be said to be a revue "on the stairs." A system of steps fitted in a number of combinations for the draping and working of the choristers. Both for sight and action purposes the device works out effectively. The same idea is used in the "Follies" and was partly developed by necessity in the "Midnight Frolic," but not to so full advantage as in "Vanities." That Carroll aims his show as an annual event was indicated by the first number, "The Birth of a New Revue." That brought in girls representing other revues.

There is a corking first act and that means a lot to a show of the kind. Whatever fixing is necessary belongs mostly in the second stanza. The show has comedy because the cast has been recruited from vaudeville specialists, but there should have been more cutting of that material.

Out of a clear sky came Dorothea Neville, a coloratura soprano, toggled out in the fancy dress of 1851 and accompanied by Carlina Diamond (on the harp). This girl displayed a voice of rare range and charm. It seemed strange that her effort should land such a punch, but the plaudits continued until she came out in "one" to bow. Miss Nevilles said to be an English girl, the daughter of operatic parents though without the guidance of a master vocalist.

Jimmy Duffy changed the pace for the first of his several appearances, having as "pages" the Callahan boys for aids in "Insanities of 1923." "The Silver Gardens" brought the show girls out in as neat a set of frocks as seen in seasons. Then came Miss Hopkins-Joyce, featured with Joe Cook for the catchiest "Pretty Peggy." The number was built up by the use of 12 male choristers, a dozen well appearing chaps taking a fling on the stage during the lull of the college year. The boys are said to be Columbia University students and certainly look the part in comparison to the "standard" kind.

The ladies stepped in when Equity started to make trouble. Then when that was settled the others were permitted to return. The latter were used but once, skipping on for an encore section. As they were toggled out in white they were prominently noticed in the assemblage of 24—and what a difference there was. The contrast to the up-standing students furnished one of the best laughs of the show to any insider, and perhaps others.

A ballet taking in the full night of stairs made an effective number, handled by Renoot and Renova, who were discovered putting on spectacle numbers in Chicago picture theatres. Before the close of the first act Margaret Edwards proffered a queer dance, which suggested the coach but was not suggestive.

A skit, "The Cloak," credited to Paul Frank, brought Miss Joyce on again. In it she is supposed to visit the apartment of a musician, the latter being Joe Cook, who tells her he will secure inspiration if she disrobes and wears her cloak only. Enters the husband who insists on the cloak being removed—but Peggy has not taken off a single thing. Among the things she told the musician was that it was the first time she had ever been in a bachelor's apartment.

Cook and Charles Alexander and Ewell worked in the balance of the Cook routine later, the Martines aiding in the club juggling section. Cook stood out with his one-man circus as well as in vaudeville. Had something been especially written for him, he might have run off with the show.

"Vanities" runs too much to vaudeville in the last act. Another big number might provide the means for elimination. The acts from vaudeville were not picked as expertly as the line-up looked on paper. Too much sloppy dressing by the comics conflicted. The idea may have been to contrast with the underdressing of the company but failed to work out that way.

In addition to the regular choristers are 12 extra girls used in the fur fashion. They appear but once, as do the added chorister boys, the students doing the other male chorus work, of which there is not a lot from the "Pretty Peggy" number.

William Collier directed the dialog. William Daly conducted the orchestra and may have contributed a melody or two. He is the young man who composed "Enguine Baby" in "Our Nell," a novelty melody that is one of the best in a year. Nothing as good is in "Vanities." R. Reid Macquire designed the settings, and Paul Arlington the costumes.

"Vanities" opened to a \$10 top and got \$5,500 at the premiere. The regular scale is \$3.50 top. Bee.

FOREIGN REVIEWS

LA RACE MAUDITE

Paris, July 5.
Robert de Thiac has written a three-act drama which Irene Mauget has presented at the Theatre Albert I. "La Race Maudite," otherwise "The Cursed Race," forming the title, evidently refers to the Russian Jew, that much-abused caste now taking a terrible revenge and with compound interest.

The author fixed his dramatic effort in Moscow soon after the outbreak of the revolution. Jacob Hentz is a ruined tanner earning a living by a sort of fakes, his latest enterprise the conversion of paper roubles into gold before the smash comes.

Pierre Worsky is a government inspector who detects Jacob in this illicit transaction, the hoarding of gold being forbidden by the Soviet. But as Pierre happens to have a love adventure with the Jew's daughter Gilda he refrains from arresting him, and takes his part when Elmanoff complains that Jacob has taken his gold but not paid the proper amount of paper roubles for it.

Furious, Elmanoff spreads the story that Worsky has shielded the Jew because he is a lover of Gilda, unknown to the Hentz family excepting the girl herself.

As a matter of fact, Jacob objects to his daughter marrying a man not of his religion, just as Pierre's father refuses his consent to his son's union with a Jewess.

Hentz and his son Samson consequently wait up that night. When Worsky calls to see Gilda, as he is wont to do after the rest have retired, they confront him, with the intention of having a full explanation. But Worsky bolts immediately he sees his sweetheart's family instead of the girl, and is shot at the door by Elmanoff, who is hiding there to be revenged on Jacob.

The Jew, fearing the consequences of the crime, orders his son to carry the body to the river, but the lad is discovered en route and killed by an angry crowd, while afterward Jacob's house, accusing him of having murdered the government policeman.

During the row Jacob sets fire to his home and escapes in the ensuing confusion with his daughter (the only surviving member of his household) to the more congenial West.

This drama is full of action, and nicely acted by a good troupe headed by the portrayal of the Ghetto seems a bit exaggerated, but it would probably make an excellent piece in Yiddish.

It amply reveals the fundamental injustices so often attempted on an individual because he is an Israelite, which was particularly the habit some years ago, and the endeavor of the Hebrew to get even with a Christian when trying to do him.

Both the characters are shown to

be crooked in business, but that of the Jew is brought out in a much brighter ray of humanity when it comes to depicting his family life.

Kendrew.

SUCCESS

London, June 29.

Frederick Harrison presented at the Haymarket a play in three acts by A. A. Milne, entitled "Success." It proved an undoubted hit here, and any American manager who would not regard it as a reasonable theatrical venture in his country is a more conservative individual than the writer of this review.

To be sure, the subject is not new—that of a man who sacrifices love for ambition is bound to regret it in later years and, no matter how strongly tempted to turn back, finds it impossible to do so.

Ambition and lust for political advancement caused Selby Mannoock to turn from his youthful dreams and ally himself with a clever go-ahead woman. He pushes on and on until we find him holding a high position in the Cabinet, a cynical egotist who, finding he has but little left to strive after, himself proceeds to order the lives of his family and endeavors to marry them off to the best possible advantage.

A meeting with an old friend brings back to his mind the early days when they both loved the same girl, and chancing to visit the country in the course of his political duties he finds in his hostess the love of his youth, also unhappily married. While sleeping in the identical room which he occupied in his romantic youth, he has a dream vision of his past life, rather reminiscent of similar scenes in "Dear Brutus," and yet somehow distinctly different. These visions form quite the most attractive portion of the play, and are handled with a touch so delicate one can almost imagine them to be a dream indeed.

The inevitable happens and Selby renews his courting to the woman, and they agree to throw up their world and elope together. As a means to this end the man sends in his resignation from the Cabinet. This, however, has a totally surprising sequel, when his chief, thinking this to be a clever move for promotion on his part, promptly offers him the post of Chancellor of Exchequer, the crowning height of his ambition.

Success once more closes in upon him, and he cannot refuse this final flattering tribute, so once more romance goes to the wall and he plunges headlong into the whirlpool of politics.

Charles Cherry and Grace Lane as his worldly wife share the honors for the acting. Moyna McGill is charming as the deserted Sally, though her part is all too short. The rest of the actors were finely adequate. Jolo.

OUT OF TOWN

THE EARTHQUAKE

Father Ryan.....Orin T. Burke
The Woman from over Hills.....Ann Andrews
Sidney Armstrong.....J. M. Kerrigan
Joe.....George Tobias
Green.....Seldon Bennett
Jim.....James Montgomery
Guiseppi.....Louis Serin
Sentry.....Herbert Radke
Anthony Roberts.....Albert Andrus
Captain Barker.....Mitchell Harris
Bum.....Romeyn Park Benjamin
Mrs. Leckitt.....Cora Collier
Jim Nolan.....Joseph Macaulay
Helen Nolan.....Beatrice Prentiss
Mary Nolan.....Dolly Gray
Dr. Simon.....John Ward
Sergeant Morrison.....Franklyn Fox
A Messenger.....Roland Hanson

Long Branch, N. J., July 11.

The initial managerial enterprise of William A. Brady, Jr., who presented "The Earthquake," by Theodore Lieber, Jr., at the Broadway was not crowned with success. Judging from the reception accorded by the audience the piece is doomed to repose in the storehouse. The play was in three acts and a prolog, with each period divided without rhyme or reason or any leaning to continuity.

Whatever story the offering conveyed was lost in a maze of incoherent dialog. One of the characters in the prolog who had been caught in the collapse of a building gave the quake called himself "a pal of God." While the leading woman was writhing in pain and endeavoring to extricate herself the debris he told her not to worry as He would take care of her, even though she were a sinner.

The following acts were devoted to looking after refugees and the labor of the military authorities to keep them in check.

During the action, what little there was, the name of the Deity was used a dozen times. Besides, there were diatribes against Bolshevism, anarchy and social upheaval, with the original "pal" going to his death in his effort to save sinners.

With the makeshift scenery, poor acting by recognized artists of skill who were not wholly at blame, the play being the Brady endorsement was hailed as the worst ever on the sea coast.

STYLISH SIDE

(Continued from page 11)

Moore. From the results Miss Hager achieved at the Riverside it might be worth while to put her name on the program.

It would be a good idea for the New York Telephone Co. to give a few instructions to the operators as well as the public. Quite an idea, this dial system—the patron pays for service and does all the work.

Dotted swiss is cool and fresh looking for morning frocks; does not need starching and does not wrinkle.

Faulty and blurred lettering on films is responsible for a lot of bad eye-sight. Why can't the operators keep their attention on the projection of their machines?

Amelia Bingham didn't like her dressing room at the Cosmopolitan studios and "walked." She was cast for a part in "Tolande."

Dolly Varden chintzes are making their appearance for morning gown and hat.

The Rialto indisputably takes the palm of movie feature houses in New York for efficient house management. On entering the theatre the auditor is courteously pursued and offered a program. True, the leaflet includes next week's bill and advertising matter, but one does not have to track said program to an usher, who informs us there is none to be had.

Even the little blonde girl in the glass case selling tickets is polite and looks summery in a navy blue polka dot with Valenciennes edging.

Golf as played by Gene Sarazen in the educational film is quite an instructing lesson in this presidential, political and movie sport. The main issue of the lesson is to "Keep your eye on the ball." Rather an insane injunction when there is no game or business where one can afford to lose sight of the objective. One bit of the film had to be faked to convey the shot. This was obvious, through the ball keeping the same dimensions from the beginning to the end of the shot. Pat Casey should see this picture; Mr. Sarazen has a phenomenal approach.

A new idea in song plugging is also a feature at the Rialto this week: "Babbling Brook" the song. Half the screen is devoted to the lyric and half to the illustration. As the letters of the syllable synchronize with the note of the music, the syllable brightens. It is an original idea in plugging. The lyric of "Babbling Brook" is perfect as to metre.

The news reel of the "Leviathan" leaving on her maiden trip is the best shown so far. It is the only reel that recalled her when she carried back to us the remnants of the A. E. F. Part of her departure was glimpsed, as if taken from an aeroplane.

Thrilling is the Fox photography of the Mt. Aetna disaster. The title announced the cameraman risked his life, and it is quite believable.

Two masks over the proscenium arch of the theatre mar the decoration. The two inevitable masks used by theatre designers are the two representing comedy and tragedy. At one time when Dillingham and Ziegfeld were partners, a certain Broadway wit declared they were pictures of Ziegfeld, as Comedy, engaging the east, and Dillingham, as Tragedy, paying them. However, these at the Rialto ostensibly mean two very hideous Aztec Indians.

Less orchestra and vocal solos would be welcomed by a patient and sorely tried movie devotee. So much time was given to the surrounding blif that to wait for the feature picture, "Children of Jazz," on a hot night was expecting too much. Let the universe turn over if it wants to, just because the picture wasn't caught for this column, it wasn't caught, that's all, and if the theatre doesn't care who's to blame, blame the heat.

Why do so many girls of the stage adopt the spangled flash effect in dresses when such charming accoutrements are to be had by merely showing an euphonious combination of coloring? One gets tired of seeing the same old glitter.

One dress in an act with rhinestones, sequins and others of the family of spotlight catchers is plenty. Personality and beauty are very likely to be submerged by a too shiny wardrobe.

LEGACY VANISHES

(Continued from page 14)

the administration letters were to enable her to press these actions against the executors through the courts.

On November 11, 1919, a will of her husband, executed February 3, 1918, and dividing his property equally between his five brothers and sisters, was filed for probate, to which, February 10, 1920, she filed objections, charged fraud, undue influence and lack of sound mind and memory and demanded trial by jury of the issues raised by her.

In June, 1920, the trial opened before a jury and, after the members of her husband's family had listened for three days to testimony that the decedent was rarely sober, the trial was stopped and the objections to the probate of the document were withdrawn.

In 1921, the United States Trust Company, as substituted trustee of the estate left by George Fennell, deceased, began a partition suit in the Supreme Court to ascertain whether or not Robert Walter Fennell had any realty interests in the estates of his late father, mother and uncle. The matter was referred to a referee and, on June 7, last, an interlocutory decree was signed confirming the referee's report.

In his report the referee found that inasmuch as Robert Walter Fennell had failed to survive the ages of any of the trusts funds so set aside for him, he was not seized of any interest whatever in any of the real estate formerly owned by his late father, mother and uncle and so consequently Dorothy Parker was not entitled to any dower rights in her husband's estate.

In February, 1912, a woman, who gave her name as Miss Katherine La Felle, claimed to have been an actress, said that she had come from Tennessee two months before and was living at the Glenmore Apartments, announced that she had married Robert Walter Fennell, at Hoboken, N. J., and that the Rev. Father McGuire had tied the official knot. She gave her age as 23.

According to her story, she

Fennell and a party of his friends had been out dining in an inn at Hastings-on-the-Hudson and at the height of the gayety Fennell made the suggestion that they get married. She said that he had made similar suggestions to her before and so she decided to call his bluff.

The problem then came of getting married without a license. She said that the entire party got into a touring car, drove to Hoboken, where they were rudely refused by most of the ministers but that one was found at 3 o'clock in the morning who tied the official knot.

What really happened that night, an investigation disclosed, was that one of the sober members of the party, when the search was begun for a minister, disguised himself as such in one of the dark empty lots of Hoboken and came forward, without being recognized, and tied the official knot while the couple stood in the automobile, using a 10-cent dictionary which the guests, including the "bride" and "groom," mistook for a bible.

STOCK RECORD

(Continued from page 17)

promoters are going to cash in big. The admission, at \$1.25 top, includes war tax. The cost of bringing out high-grade talent and "putting on expensive productions is high; at \$1.10, charged the first two seasons, a profit was almost impossible to get. The slight increase seems to have induced heavier patronage, if anything.

"I have found that it pays to give summer theatregoers the best obtainable," Manager Muvhill said. "Broadway talent costs money. Good scene painting and good directing do likewise. But a discriminating class of people are thereby attracted—in other words, by delivering the goods we get the money."

George B. Ashworth, attached to the Robert Edmond Jones studios, paints the scenery fresh for each production. Ed Muffugh does the stage directing; Lloyd the general directing.

Gross for "The Faithful Heart" approximately \$7,500.

BALABAN & KATZ LISTING STOCK, 250,000 SHARES, 50,000 TO PUBLIC

Chicago Picture Firm Has Assets of \$10,000,000—
Influential Stockholders—Lewis Stern May Be
President and B. & K. Faction Hold Other Offices

Chicago, July 11.

Balaban & Katz is the most recent firm of theatre operators to join the list on the stock exchange.

This firm started with the Central Park theatre. After Jones, Linick & Schaefer secured the Riviera they took control of it. Later the firm built the Tivoli, which cost \$2,500,000. The firm also came downtown and built the Chicago theatre.

There were 15 original partners in the enterprise. Their lineup at present contains such powerful names in financial circles as Lewis Stern, the Greenbaum banks, Rosenwald, John Hertz and others. There were nine investors in the first Balaban & Katz proposition.

The firm made money from the start. The Chicago theatre cost \$1,500,000 more than contemplated. This led the Balaban & Katz people to draw salaries from the Central Park to cover their personal expenses, and none of the other theatres have ever been called upon to share in this.

The Central Park's worst season has shown \$30,000 profit and its best \$85,000 profit. The Tivoli has had seasons with as much as \$400,000 net. The Chicago started off with a profit of \$700,000 a year. The assets of the firm are now \$10,000,000.

When the stock is listed it is expected Lewis Stern will be president of the new corporation, but that the Balaban & Katz crowd will hold the other offices. The 15 stockholders will be directors.

The plan is to float 250,000 shares of common stock, of which 50,000 will be offered to the public by an investment house at \$50 a share. The remaining 200,000 shares will be exchanged for stock of the present four corporations on a basis, it is reported, of three for one for Chicago theatre stock, six for one for Tivoli stock, eight for one for Riviera stock and one a basis yet to be determined for Central Park stock.

The four theatres are understood to show earnings at the rate of \$1,250,000 on the present common stock and \$1,750,000 of 7 per cent. preferred stock, which is to be exchanged share for share. The proceeds of the stock sale will be used, it is announced, to pay off outstanding real estate mortgages of about \$2,000,000.

With the theatres the Balaban & Katz interests include the Associated First National Pictures, Inc., of Illinois; Educational Film Exchange of Illinois, and Second National Film Company of Illinois.

SOCIETY FILM

Thelma Morgan's Idea for Newport Folks

Providence, July 11.

Exclusive Newport will be filmed next month if Mrs. James V. Converse, formerly Thelma Morgan, has her way about it. Mrs. Converse has organized a moving picture company. It is reported, from that exclusive summer colony, and as a starter wants her friends in Newport society to assist her in creating a film. It is planned to use the pictures in various fetes to be staged by American society. In the cast will be a number of young men and women whose names bulk large in social registers. A scenario is now under completion. Most of the scenes are to be laid along the picturesque shores of Newport. Vincent Astor's yacht will be used in the venture, according to the plans.

Among those mentioned to appear in the film—production are Countess de Baganza, Violet Tangeman, Natica Nast, Adele Reynal, Consuelo Vanderbilt, Edith Woodward, Louise Clews, Ethel Haven, Mrs. Reggie Vanderbilt, Florence Haveneyer, Sylvia Hillhouse, Vincent Astor, John Bigelow Clark, Theodore P. Grosvenor, Jr., James Gordon Douglas, Jr., Craig Biddle, Jr., and a score of other prominent persons of the smart set.

PLANS 'COVERED WAGON' RUN INTO NEXT APRIL

Grauman's Hollywood Will Run Film Until "Ten Commandments" Is Ready

The Paramount special "Ten Commandments," which is being counted on at this time as the big picture of the year to be released by that organization will not be ready until about April. Already Sid Grauman has booked the picture for his Hollywood house to succeed "The Covered Wagon" there, figuring that the latter feature will continue to draw until the new DeMille production is ready.

Figures furnished by the accounting department of the Lasky studios show that the organization and maintenance of Camp Cecil B. DeMille at Guadalupe, Cal., and the erection there of the sets used for the prolog of the production, is the biggest single location feat in the history of motion picture production.

Guadalupe is about 200 miles from Los Angeles and a tremendous tent city has been located there for the 2,500 people and more than 3,000 animals, including 900 horses, 30 camels, 200 burros and hundreds of sheep and other smaller animals which were utilized for the two weeks during which scenes were shot. The area utilized for the locations and the encampment covered 24 square miles.

The work of building the sets was started on April 27 and finished one month later; the actual scenes and shooting was completed on June 10.

Two special trains were utilized for the company. There were 550 sleeping tents and two huge mess tents each capable of seating 1,000 people also were located.

The figures supplied show that there were 33,000 yards of cloth utilized for the costumes and \$18,000 was expended for reproductions of ancient harness alone. The set of the ancient city was 750 feet wide and 100 feet in height, 55,000 feet of lumber, 300 tons of plaster, 25,000 pounds of nails, and 75 miles of wire and cable, being utilized in its building.

A special automobile messenger service was maintained between the camp and the Hollywood studios for the purpose of carrying the film shot each day into the studio laboratories and returning the rushes to the scene of action for the director's inspection the following night.

COHEN'S COMMITTEE

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, has appointed the following exhibitors to constitute the National Executive Committee at Large of the organization:

E. M. Fay, Providence, R. I.; Hector M. E. Pasmazoglu, St. Louis; A. A. Elliott, Hudson, N. Y.; Ernest Horstman, Worcester, Mass.; Samuel Perlin, Oakland, Cal.; A. F. Sams, Winston-Salem, N. C.; R. G. Liggett, Kansas City, Mo., and Robert Codd, Niles, Mich.

The members of the General Executive Committee of the M. P. T. O. A. are selected by the State and regional organizations, and this, with the above appointments, gives the organized exhibitors of the country a general representation among the national officers.

BUYING ORPHEUM, MINN.

Duluth, July 11.

The Seventh Street Orpheum, Minneapolis, is reported sold to the Clinton Meyers Co., of this city, and Joseph Friedman, of St. Paul.

It will be operated as a picture house in conjunction with the Meyers Co. Lyceum, of Duluth.

Meyers is said to be now in New York closing the deal.

FILM BOYCOTT

Severe Decision in Peekskill Theatre Case

A decision on the matter of film boycotting was handed down by the Appellate Division late last week in the suit of the Peekskill Theatres, Inc., against Loew's, Inc., Associated First National, The Advance Theatre Co. of New York, David Bernstein, Nicholas M. Schenck and Fred Mitchell. The defendants were charged with conspiracy in the matter of inducing film producers not to book their pictures into the Peekskill theatre in favor of the Colonial theatre, controlled by the Advance Theatre Co., and in which the other defendants were jointly interested.

The Singer Brothers operate the Peekskill and sued for an injunction to restrain further alleged boycotting. The lower court held against them, but the Appellate Division reversed the decision and Justice Walter Lloyd Smith wrote a scathing and severe opinion threatening criminal prosecution at any such recurrence.

"QUO VADIS" BY CINE WITH VALENTINO STAR

Italian May Re-Make—George Kleine Reported Agreed

Cine, the Italian film producer, is to make a new picturization of "Quo Vadis," according to private cable information. Rodolph Valentino is said to have been offered the lead in the re-make, the query as to his availability having been received here last week.

George Kleine controls the American rights to "Quo Vadis" and several years ago re-issued it. He is reported having agreed to the re-make.

H. B. SMITH'S FILM SCRIPT

Harry B. Smith, the musical comedy librettist, has turned his hand to writing picture scripts. The first work is based on the life of the composer, Richard Wagner, and entitled "A Chained Eagle."

Either Victor Herbert or Walter Damrosch is to write a score for the picture when it is made that is to embrace the works of Wagner.

F. Percy Wadon has the script in his possession and this week stated that he had practically completed arrangements for the financing of the picture.

EXHIBITORS AND MUSIC MEN MAY REACH UNDERSTANDING

E. C. Mills of M. P. P. A. Invited to Attend Atlantic City Conference—Sydney Cohen Extends Invitation—Cohen and Mills Concur

That the long existing differences between the exhibitors and the music interests on the music tax problem, a long standing bone of contention, may finally be straightened out, is suggested by Sydney S. Cohen's invitation to E. C. Mills, executive chairman of the Music Publishers' Protective Association to attend the Atlantic City convention Aug. 7-9 of the M. P. T. O. A. executive committee, consisting of the heads of the various state organizations.

Cohen concurred with Mills in an unofficial conversation that the exhibitors had more than the music tax problem to contend with.

Overtures have been made to Mills, who has accomplished much for the M. P. P. A., to take a hand

ARGUMENT UP TO END ALL COUNTRY-WIDE RELEASE DATES

Arthur Friend Believes in Merit of System of Releasing Pictures by Districts as Local Situation Dictates Rather Than Formal Advance Listing

LOEW HAS TIED UP BOROUGH PARK SECTION

Takes West End Theatre as Final Clincher—Has Boro Park and Alpine

Marcus Loew has secured control of the West End theatre, located at New Utrecht avenue in the Borough Park section, by purchase. Several weeks ago the Loew interest took over the Boro Park theatre, operated by the Levy Bros., and with the West End Loew has control of the first run situation in that section.

Al Friedlander, who owns the Garden theatre near the Boro Park, secured the West End several months ago and spent considerable money remodeling the house. He took Harry Brandt into partnership after he had practically completed the deal. With the advent of Loew at the Boro Park it was thought best to let him take over the house and eliminate opposition. The purchase price paid by Loew was slightly over \$100,000.

Loew also controls the Alpine in the section, less than a mile away from the other two houses.

WEDS EXTRA—FAMILY ROW

Los Angeles, July 11.

Because Laura Jean Canfield, heiress to millions, has secretly married an extra man in picture productions whose salary is \$7.50 a day, her family is raising a peck of trouble for the newly married couple.

The bride is a niece of Daisy Canfield, a divorcee, recently married to Antonio Moreno, the picture star.

"PERFECT PROFILE" ARRIVES

Los Angeles, July 11.

Nedda Westcott, English actress, reputed to have "the most perfect profile in England," is the latest arrival in the Hollywood film colony. She is under contract to B. F. Schulberg for Preferred Pictures.

Glass and Gasnier Want Juries

Los Angeles, July 11.

Gaston Glass and Louis J. Gasnier, who were arraigned in court charged with vagrancy and disorderly conduct, demanded a jury trial. The men were arrested June 2, in company with two women.

Arthur Friend, head of Distinctive Pictures and former treasurer of Famous Players, is arguing among his associates in the trade for a revision of the releasing system now in vogue by which a producer becomes available all over the country on a given date announced far in advance.

Mr. Friend's idea is that the desirability of different territories varies from time to time. It may happen that at a given time certain middle western districts would become congested because of the flooding of the local market with independent product on top of the regular schedule of the big producer-distributors. A picture going into this territory at a time fixed arbitrarily in advance frequently would run into an over-crowded market.

The idea somewhat resembles the plan now in operation by a number of industries, notably California fruit growers and the Florida orange producers. They have a nation-wide reporting organization which keeps headquarters informed by telegraph of local market conditions. It frequently happens that there is a surplus of some commodity in Chicago, for example, with consequent price breaks, while Boston may be suffering from a famine of the same staple. This happened most frequently when shipping was done by individual producers or scattered and unrelated groups. Now that the associations have covered the country with their reporting agents, distribution is controlled and prices made stable. No market is ever glutted and no market is ever under-supplied, within the limits of the whole mass of production.

Mr. Friend argues that the same system ought to work out ever better in the case of picture supply than in the case of perishable commodities, which have to be hurried to markets. With a film sales force that covers the country with a fine comb, it would be a simple matter to keep in touch with the current picture supply and even forecast the situation a month or more ahead.

If, for example, the Detroit district seemed to be under less sales pressure than the rest of the country, the best available picture could be hurried into that field to fill a gap and played out in that territory irrespective of the rest of the country. An early release of a production in one territory would have no effect upon its value in another section and the distribution machine could take advantage of any unevenness in the local supply all over the States and even abroad.

OPPOSING SUNDAY SHOWS

Long Island Manager with Two Houses Against Glynne's One

The town board of Patchogue, Long Island, will vote July 16 on an ordinance sponsored by Mike Glynne, owner of the newly opened Patchogue theatre, to legalize Sunday shows. Nathan Goldstein, owner of the Palace and Unique, in the same town, is opposing the measure.

The new Glynne house has a seating capacity equal to that of both Goldstein houses combined, and has furnished severe opposition since opening.

Patchogue has always been a six-day town, with the Goldstein houses having no opposition prior to the opening of the Glynne theatre.

AFTER CANTOR FOR PICTURES

Eddie Cantor will take a fling at picture acting shortly. Cantor is negotiating with several picture concerns with nothing definite developing.

A proposal to Cantor to play out the unfinished Jolson picture by the Griffith people was not accepted by Cantor, who said he would rather try an original than the plan offered to follow Jolson.

Cantor has not appeared in pictures other than the short film used by him in his act in the "Follies."

MUST BE PICTURE AFTER ALL

SMALL AGENCY GENTLEMAN GOT \$1,100 FOR CELEBRITIES

Bad Check Action in Boston Brings It Out—Had Film People Attend "Movie Ball," Which Was Not a Success

Boston, July 11.—A charge of attempted larceny by means of a worthless check, the echo of the "movie ball" held at the Boston Arena in November, 1922, was brought against John D. Byer, a former resident of this city, who now claims Los Angeles as his home, in a session of the Municipal Court Tuesday.

Riddle Sifton, of New York, an agent of the Edward Small booking company, was the complainant. He claimed that Byer arranged the ball, which was not a financial success, and engaged him to arrange to have certain picture stars attend the affair as an advertising feature. Sifton says he was given \$500 in cash and that when a later arrangement was made to have another star added to the list the ante was raised to \$1,100 and that eventually he got a check for \$600 from Byer. When the check was presented for payment at a local bank there were insufficient funds to meet it, and it was presented from time to time. Finally the check was stopped by Byer, Sifton alleges.

When the wheels of justice got moving it was discovered that Byer had gone to Goldfield, Nev., and from there to California. A civil suit was instituted and a warrant secured, and when Byer within a short time again came into the jurisdiction of the Massachusetts courts he was arrested.

In his defense Byer said that the depositing of money was left to a girl in his employ and that before he gave Sifton the check he had communicated with her on the telephone and was told he had \$1,000 on deposit.

The case was taken under consideration by the court.

NEW YORK'S BIGGEST SIGN

William Randolph Hearst's Cosmopolitan theatre, at the Park, on Columbus circle, New York, will be renamed when it opens its doors as a picture theatre next month with "Little Old New York," is to have the biggest outside electrical sign display in New York.

The sign is to rise 104 feet above the roof of the theatre, and when lighted will be visible from Long Island City.

The contract for the building of the sign was secured for the Electric Sign Co. by Sam Roth, after a period of competition with the other sign manufacturers in New York.

ATLANTIC CITY'S MEETING CONFRONTED WITH PROBLEMS

National Censorship, National Sunday Law and Copyright Law Modification to Come Up—M. P. T. O. A. Officers Meet August 6-8

The first general meeting of the national officers of the M. P. T. O. A. since the Chicago convention is to be held in Atlantic City Aug. 6-8. Arrangements will be made at this meeting to place in effect the organization's program to secure the repeal of the seat and admission tax as well as to secure a modification of the copyright law so as to set aside the music tax.

A proposed national censorship and a national Sunday closing bill to be presented to the next session of Congress by certain interests will also be under consideration at the meeting and steps to meet the situation outlined.

Those who were invited to the meeting are Joseph Mogler, St. Louis;

MAY DISSOLVE N. Y. ARBITRATION BOARD

T. O. C. C. Claim That Exchange Men Use Unfair Tactics

The working of the Arbitration Board in Greater New York, composed of the managers of the film exchanges and appointee members of the Theatre Owners' Chamber of Commerce, seems likely to strike the rocks in the near future and go to pieces unless some immediate steps are taken to placate the exhibitors.

The procedure under which the film exchange members of the board have been operating is decidedly outside of the code laid down in the arbitration agreement, according to the exhibitors' side. The film exchange managers have been trying to use every device possible to win all of the cases that are brought before the board and interpose such legal technicalities as to make it practically impossible for an exhibitor to obtain a verdict.

According to one of the executives of the T. O. C. C. there is no blame attached to Will H. Hays as head of the M. P. Producers and Distributors, Inc., who worked out the idea of the uniform contract and through whose effort the Arbitration Board again became a fact for the settlement of disputes between distributing organizations and exhibitors, the local exchange managers evidently taking it upon themselves to over-ride the situation and let the Hays outfit worry whether or not the entire arbitration scheme comes to naught as far as New York City, at least, is concerned.

Early this week this same T. O. C. C. executive stated that unless matters were taken in hand immediately and the local exchange managers changed their tactics in regard to the arbitration of disputes, the Chamber of Commerce would most assuredly break off with the Film Club and the arbitration board would then cease to function.

Harold Franklin of Famous Players Gives Some Frank and Plain Facts After Practical Experience and Observations on "Extra Attractions" in Picture Houses—All Need Advertising to Build Them Up—Vaudevillians Not Successful Draws in Film Palaces—Picture Theatres Must Provide Their Own Special Attractions—Rothafel Example on Coast Cited.

BROADWAY CHANGES

The requirements of the picture theatre in the matter of entertainment, other than that which is offered on the screen, is a question that is causing the Famous Players theatre department no little anxiety these days.

Seemingly the experiments made within the last three or four months with attractions that were either pulled from vaudeville or built along vaudeville lines have not brought the results expected. It is now evident that as far as Famous Players is concerned it's going out to develop a different type of entertainment, one that is distinctively of and for the picture theatre.

In discussing the situation during the current week, Harold R. Franklin, chief executive of the theatre department of Famous Players, stated vaudeville as vaudeville had been a disappointment when tried in the picture theatres.

"What is required in the picture house after all is something that carries with it a certain amount of music and effects in lighting. It has to be entertainment that appeals to the eye and ear. Those that attend the picture theatre, if they want vaudeville can go to the vaudeville theatres for it; picture house audiences, however, do not seem to want vaudeville or straight concert programs. What we have to do is go out and seek a happy medium between the two," was the gist of the remarks Mr. Franklin made.

Continuing, he said undoubtedly vaudeville and the concert stage would contribute in a certain measure toward the building up of the type of entertainment that had to be developed for the picture theatre, through the supplying of certain talent, but there was one thing certain, and that was that vaudeville comedy would never get over in the cinema theatre.

Vaudeville as vaudeville is too diversified and moves too speedily for the motion picture audience. Mr. Franklin added, Concert attractions are proving too highbrow; therefore a middle stage in entertainment must be arrived at.

Within the last few months an expensive and beautifully arranged tableau, the work of Ben All Haggin, was booked over the Famous Players circuit of picture theatres and in certain sections, where it was built up with a terrific advertising campaign in advance, the novelty scored; in other sections it flopped. That meant but one thing as far as the theatre department's executives are concerned and it is that the advertising sold attraction rather than the attraction selling itself to the public.

In a great measure that is also true of the vaudeville acts that have been tried in the picture houses. They do not draw at the picture house box offices and have to be built up with advertising. This in the face of the fact the majority of vaudeville people who have considered playing picture theatres have doubled the salary they have been getting in vaudeville and then showing that they did not warrant 50 per cent. of it, according to box-office returns.

The picture management also takes the angle that, after all, the picture is the real thing in the way of the attraction in the picture house and no matter what the extra attraction is, let the picture be a poor one and the business will fall off. They have proven to themselves through experience in the conduct of their theatres. The vaudeville acts, however, are not so easily satisfied as to the extra attraction offered, believing or sens-

\$2 TOP, BROADWAY'S HIGHEST IN B. S. MOSS' NEW HOUSE

53d Street Location Marks Expansion of Theatrical Zone—Moss' Proposed Theatre Will Seat 2,000 People

'BRITAIN'S OWN STAR' IN FIRST AND LAST FILM

Margaret Fealy Chaperoned by Justine Johnstone—Stood Up at Wrong Time

London, July 11.—Following the return from America of the greatly boomed Talmadge protegee, Margaret Leahy, the lady herself appeared at the London Hippodrome on the occasion of a special performance on behalf of the Middlesex Hospital. She was accompanied by Justine Johnstone (Mrs. Walter Wanger). So well had the affair been boomed that many people took up positions early in the afternoon to watch the "star's" arrival.

When the Misses Leahy and Johnstone entered their box, every focus line in the house was swung on them. The orchestra played a special number composed by Paul Whiteman in honor of the new star, during which she stood. This was rather a remarkable breach of etiquette, because in this country no one being accorded honors stands; the recipient sits, while the givers stand.

At the evening show, June 25, Miss Johnstone again chaperoned

The proposed new picture palace for Broadway at 53d street, announced as a B. S. Moss acquisition will establish a top admission of \$2, a new high scale for the big "kn" theatres. The house will have a seating capacity of about 2,000.

The improvements around 53d street mark the steady expansion of the amusement zone northward on Broadway. At that particular intersection the erection of a mammoth dance hall across the street from the Moss site is expected to aid development.

Following the completion of the two projects, showmen believe it is only a question of time when the theatrical zone will extend beyond the "L" structure at 53d street and eventually fuse into the amusements located in the environs of Columbus Circle.

Miss Leahy at the Marble Arch Pavilion, where her first picture, "The Three Ages," was shown. They were received by the Princess Alice and the Duke of Athlone.

Miss Leahy is having a very good time, and Associated First National, having put the feature on to film booking offices, is happy, while the "stunt" has given much publicity to the Talmadges.

The big stunt is now over, and "The Three Ages" is, probably the last picture in which "Britain's Own Film Star" will be seen unless the newspaper firm of Hulton will run a producing company for her.

ing that it must have been added to the show in an effort to bolster up a weak picture.

Then there is always the danger of building up a demand for a type of entertainment through giving the picture house audiences big vaudeville names that they would not be able to follow up with. There aren't enough names in all vaudeville now of the type of acts that would be acceptable in picture houses that would give these theatres sufficient number to last out one season with a week to week change all around the circuit.

This foregoing analysis of the situation was outlined in a few minutes by Mr. Franklin, who stated the only solution was that the picture house entertainment had to be developed by the picture people themselves. He pointed out that in New York one type of entertainment was acceptable. In Chicago another type and on the coast still a different style was required to appease the appetites of the audiences that patronized their theatres.

One instance that definitely proves the fact is in the example of the brief time that S. L. Rothafel, whom Mr. Franklin calls one of the foremost of all of those presenting picture house entertainment, remained in Los Angeles managing a theatre there. Mr. Rothafel's success in New York is undoubted, yet Los Angeles, seemingly would not accept his type of entertainment, possibly because they were not sufficiently educated in that part of the country. However, in New York the public desire it above all things, yet with the Rothafel name established as providing as good as any entertainment at the Capitol, business even at that house suffers when the picture itself is not up to the mark.

In other words, Mr. Franklin seems to believe it must be the picture after all.

Hugo Riesenfeld, who is the managing director of the three Famous Players houses in the Times square section, is likewise particularly suited to provide for the requirements of the New York public, yet it would be impossible to figure that any presentation he provided would be acceptable the country over in

the same degree that New Yorkers might accept it.

In Chicago, at McVicker's, the management has arrived at a form of entertainment betwixt and between the style used in New York. It is lighter and more popular in its flavor and the Chicagoans seem to like it better than the bills that New York provides. Yet that style would not be acceptable in the far western reaches of the country. Mr. Franklin stated.

With this in mind the Famous Players believe that its establishing of three distinct producing centers, one in New York, Chicago and Los Angeles, in charge of those fully conversant with the requirements of the public of the various districts in which they are located, will move a step in the right direction.

In New York there is to be a change of policy at the Rialto and Rivoli theatres that will go in force about Aug. 15. The Rialto after that date will become the concert theatre of the two and there the orchestra will be built up under the direction of Dr. Riesenfeld to such an extent that there will be nothing in a musical way in any of the picture theatres of Broadway that will vie with it. The house itself is more particularly suited for musical programs than it is for presentations, and in addition to the tremendous orchestral settings the pictures are to receive there may possibly be occasional soloists, but that is all that will be offered on the stage. At the Rivoli, however, the presentation is to be the attraction. In this house Famous Players is going to go in for settings and novelties and a ballet corps and ensemble are to be maintained. These will also be under the direction of Dr. Riesenfeld, but his greater attention will be given to the musical features of the Rialto. The Rivoli presentation is to be made with an unlimited hand—as to expense and they after being shown there are to be sent to the other Famous houses in the eastern territory.

When the two additional production centers, Chicago and Los Angeles, are developed, they will serve respective parts of the country with the presentations that are developed in those centers.

THREE-CORNERED COMBINATION; LICHTMAN-WARNERS-MAYER

Possibility Reported From Coast in Producing and Releasing Organization—Total of 45 Productions for Next Season

Los Angeles, July 11.

Al. Lichtman, head of Preferred Pictures, has arrived here and was dined Monday night at the Exposition by B. P. Schulberg. Lichtman is promising to spring a surprise in a production and distributing within the next few days.

It has been reported around New York for about ten days that there was a possibility of an amalgamation being effected between the Lichtman-Schulberg interests, the Warner Brothers and Louis B. Mayer, whereby the three organizations would combine in a producing and releasing proposition.

Preferred Pictures has approximately 15 pictures scheduled for the coming year. In titles and importance some of its announced productions take on an importance ranking approximately with those of the Warner Bros., who have 18 scheduled for release during the coming season. Warners have been distributing their production on a states right basis, while Lichtman has perfected a system of exchanges for the distribution of the Preferred product. A tieup between the Warners and Preferred would give the former the exchanges of the latter to do business through.

The high-powered production program that the Warners are following for the coming season undoubtedly calls for greater exhibition value quotas than the states rights affiliations for the greater part that they now have can stand, and to market their pictures they would have to go out into the field themselves.

Louis B. Mayer, at whose studios in Los Angeles Preferred has been renting space for its producing, has undoubtedly become dissatisfied with exhibition values placed on productions released through First National and possibly is not altogether satisfied with the deal he has been getting from Metro and might welcome some sort of an arrangement whereby he would be lined up with a strong releasing organization where he would get a break.

Mayer has three directors under contract—Fred Niblo, John Stahl and Reginald Barker—each turning out about four pictures annually. The Stahl productions are being released through First National, while the Niblo and Barker productions are marketed through Metro.

A three-cornered lineup with these organizations comprising the combination would mean that they would have a total of 45 productions to offer the exhibitor. It is quite possible that they would be able to line up an additional seven pictures, which would make it possible for them to release one a week.

Last week before leaving for the coast Al. Lichtman purchased the contract under which the Commonwealth was releasing the Preferred productions. Lichtman's deal with Sam Zirkel is said to have been concluded upon the payment of \$35,000 for the unexpired term of two and a half years which the contract had to run. According to the story in the trade Lichtman is immediately to organize his own New York exchange.

LICENSE FEE LAW

New York City Common Show Ordinance Signed by Mayor

Mayor John F. Hylan has signed the recently passed common show ordinance, thus making it a law, increasing the license fees from \$25 to \$150 for 600 to 1,000-seat houses and \$200 for theatres seating over 1,000. The new license fees are effective as of March 15 last.

No license renewals were issued by the New York Department of Licenses since that date, purposely, pending the Board of Aldermen's discussion of the ordinance.

The new scale affects picture theatres directly. Where formerly they paid \$25 a year as a common show, regardless of the size of the theatre, only small theatres of under 600 seating capacity can get away with a fee of \$50 a year, double the old rate. For the larger houses the fees are scaled higher, as mentioned.

1ST NATIONAL SHAKE-UP

In Sales Division—Floyd M. Brockell No Longer in Charge

There has been a shake-up in the sales division at the home office of First National. Floyd M. Brockell who since the first of the year has had the title of Manager of Distribution is no longer present in that capacity, having been succeeded by E. A. Eschmann who has been feature sales manager for Pathe. The light way of letting Brockell down is gathered from the fact that at First National they say that he has been assigned to "special work."

Brockell has long been looked on as a Sam Katz man and as such has had a number of other franchise holders ranged against him. He came to New York originally from Chicago where he was the exchange manager. Katz, it is said, was responsible for him in the home office of the organization and managed through his influence to keep him there until the present time.

HOLLYWOOD STUDIOS SALE

Los Angeles, July 11.

The Hollywood studios are reported as having been sold, the price said to have been \$750,000, with S. M. Tompkins and John M. Nicolaus named as the purchasers.

John Jasper, who built the studios about three years ago, is denying that any sale has been completed.

Jasper, in addition to building the Hollywood studios, also built the Chaplin studios here and the Pacific studios at San Mateo.

According to the rumor the newly reported owners of the studios are to have C. E. Toberman, C. W. Bradford and William Sistrum, who recently resigned as production manager of Cosmopolitan, as the executives to manage the plant when it is taken over.

TERRY SUCCEEDING BARRIE

St. Louis, July 11.

July 20 Tom Terry, for the past four years organist at the Grand opera house, will succeed Stuart Barrie as organist at the Missouri theatre. During his long stay at the vaudeville house Terry demonstrated his fine musical ability and his unquestionable talent for both classic and "trick" effects upon the organ and is certain to become very popular with Missouri patrons.

CANADIAN EXHIB. AFFILIATION WITH STATES' NATIONAL BODY

At Least 800 Dominion Theatre Men to Come as Canadian Division—Same Protective Measures Sought—Toronto Convention in September

An affiliation of practically 800 of the 1,200 picture exhibitors of Canada with the Motion Picture Theatre Owners of America has been arranged. The formal launching of the Canadian division of the M. P. T. O. A. is to take place in one of the principal Canadian cities some time during September. A representative of the Canadian exhibitors was an interested observer of events at the national convention of the M. P. T. O. A. in Chicago and the result was the present affiliation.

Several meetings have been held during the past few weeks at the national headquarters of the M. P. T. O. A. in New York between the representative of the Canadian exhibitors and the national offices of the American national organization.

Under the present arrangements National President Sydney S. Cohen and other national officers will be in attendance at the Canadian

\$5,200 AT N. O. STRAND, BEST GROSS IN MONTHS

Coolest Summer There on Record—Liberty Did \$3,018 in Seven Days

New Orleans, July 11.

New Orleans is experiencing the coolest summer in the history of the local weather bureau, which has helped render less dull a gloomy period for the picture places.

The extremely pleasant days of last week served to augment grosses that leaned upward by comparison with recent ones. The parks and outdoor places were drenched with rains that deflected amusement seekers to roofed habitats, all of which abetted in kind.

Estimates for last week: Strand (seats 2,200; 28, 55, 83)—"Java Head." Featured Letatrice Joy, local girl. Burt Earle's California Girls orchestra, extra. Total \$5,200, best business Strand has had since last winter.

Liberty (seats 1,800; 28, 55)—"Prodigious Daughters." Barely passed \$3,000, doing exactly \$3,018 in seven days.

Tudor (seats 800; price, 28)—"Tudor achieved summer average with tri-weekly change, getting \$1,428 with three program releases.

PORTO RICO BIDDING

Want Picture Producers at San Juan

Porto Rico is trying to secure its share of the film producing business. At present it is trying to promote a number of producing organizations in the neighborhood of New York to undertake production at the studios that have been built within the last year at San Juan.

A representative of the Gonzales people who originally built the studio for the productions of Edward MacManus and Charles Logue, which were released by the Associated Producers, has been in New York trying to interest those that have productions planned for the late summer and the fall and winter.

The studios have been idle since the MacManus-Logue combination split after making three pictures. The points that are in favor of the San Juan location is that its climatic conditions are about the same as those of Los Angeles and that the island affords almost any sort of scenic location.

Al St. John's Wife Accuses Him

Los Angeles, July 11.

Al St. John, comedian in Fox pictures, is the defendant in a divorce action. His wife charges him with cruelty and habitual intoxication.

Robert Crozier Scott Suicides

Los Angeles, July 11.

Robert Crozier Scott, scenario writer and playwright, committed suicide in his home here by cutting his throat. Marital differences is said to have caused the deed.

BUSINESS IN K. C. BAD, BUT WEATHER'S INNOCENT

Picture Houses Have No Alibi—Nice Temperature, Yet Receipts Slump—Sensational Titles Fail to Help

Kansas City, July 11.

The picture houses had no weather alibi to fall back on last week, for the temperature was of the made-to-order kind, which the "freezing" systems could not improve, but there were other things, and the week was far from good from a financial standpoint.

The three first-run houses, in a row on Main street, fought it out along different lines with a First National, Paramount and a Cosmopolitan, but with the word "woman" appearing in the titles of each offering, viz.: "Slander the Woman," "The Woman with Four Faces" and "Enemies of Women." The latter feature was running on its second week at the Royal at advanced prices, which brought the gross up, in spite of the fact that the number of admissions showed a slight slump.

Independence Day was nice and cool, but with a morning and afternoon ball game in the "Blue" new half million park, a 250-mile championship auto race at the speedway, fireworks displays at all of the amusement parks and thousands out of town on fishing and picnic trips, the indoor places had but little left—in fact, the crumbs were scattering.

Continuing its policy of offering big names and titles, the Isis theatre had the Fairbanks feature, "Robin Hood," for its attraction, starting July 4. This was exactly 60 days from the last showing of the picture at Newman's Royal, and lived up to the promise made then that it would not be released in this city until 60 days after the downtown showing. For the engagement the Isis tilted its prices to 35 cents, which was less than half the top price charged at the Royal.

Considerable publicity was stirred up the latter part of the week over the announcement of a showing of the film, "Russia Through the Shadows," at the Empress and under the auspices of the "Friends of Soviet Russia." The investigating committee of the American Legion, of which Charles Edwards, former chief of police and an overseas veteran, is a member, announced they would attempt to prevent its exhibition here as the legion had successfully done in eastern cities. The committee enlisted the aid of the city censors and the police department, and it was stated that a special preview of the picture would be held Friday.

Friday it was announced that the preview showing would be postponed until Tuesday, the explanation being that the picture had been lost in transit, and that another set of reels would have to come from New York. This killed the advertised showing, and the members of the legion are determined that it will not be shown here.

For the current week the Liberty theatre is trying something new to this city in the way of a "revival week." For the first three days the Griffith classic, "Way Down East," will be shown, followed Wednesday and Thursday by the Fairbanks feature, "The Three Musketeers," and with the Pickford picture, "Through the Back Door," for the Friday and Saturday attraction. As a counter attraction the Newman interests will present a big musical novelty, "Grand Opera vs. Jazz," using two big orchestras, a dozen entertainers and grand opera artists, in addition to the regular film entertainment.

Last week's estimates: Newman—"The Woman with Four Faces" (Paramount). Seats, 1,950; nights, 50,175. Betty Compson and Richard Dix. Comedy and Howe reel furnished silent part of added entertainment, with Velma Lyon Weer, soprano, and Robinson's Syncopators, a negro jazz band, extra features. Feature real thriller, but regulars liked it, and business held up as well as could be expected considering weather and many outside opposition attractions. Gross close to \$11,500.

Liberty—"Slander the Woman" (First National). Capacity, 1,000; 35-50. Dorothy Phillips. "Leather Pusher" film, news reel and Gaigano, harpist, furnished the additional entertainment, making big bill for money. Feature's story one of those mystery things, given unusual setting, most of action being in fishing lodge in the Hudson Bay country. Allen Holubar responsible for direction and play entertainment, with numerous thrilling and interesting scenes. About \$5,000.

Twelfth Street—"More to Be Pitted Than Scorned." Seats, 1,100; 30. Alice Lake and J. Frank Glendon in the leading parts. The picture is a thriller of the old school and delighted the regulars who are keen to see the villain "get his." Round ten of "Fighting Blood"

shown for good measure. Gross about \$1,100.

Royal—"Enemies of Women" (Cosmopolitan). Second week. Seats, 890; 50-75, tilt over regular house scale. Critics in second reviews continued generous to Alma Rubens, but of opinions cutting of footage would increase value of picture. On account of wide advertising and interesting comment, both adverse and complimentary, business held up to expectations. Gross around \$6,250.

"MAIN STREET" DREW THROUGH NAME ONLY

\$8,000 Top Gross in Denver Last Week—Colorado with "Enemies," \$5,600

Denver, July 11.

"Main Street" hit town last week, and the Rialto (Paramount) did a regular Sinclair Lewis brand of business. Lines extending out into the street built themselves up nightly, without exception. For the summer season the theatre did as near capacity as it often gets. Even the matinees showed signs of life.

The film itself didn't appear to make such a hit. Patrons expressed dissatisfaction. Notwithstanding, crowd continued to arrive. The explanation seems to me that while "Main Street" has aroused more popular disapproval than otherwise, staying away from either the novel or the picturization isn't being done. "Have you seen 'Main Street'?" was heard on all sides. The persons who answered in the negative were looked upon with suspicion.

"Enemies of Women" pulled only mildly compared with the things expected of it. Several rather hot days came along during the week, however, including a somewhat humid and showery Fourth.

One picture house only, Strand, has been closed for the summer. The Strand is a second-release Fox house, and is closed, according to announcement, for purposes of renovation and redecoration.

Last week's estimates: Rialto (Paramount). (Nights 40.) "Main Street." Did near "summer" capacity. Nearly \$8,000.

Princess (Paramount). (Nights 40.) Alice Brady in "The Snow Bride"; Marmad comedy and kinograms. Fair business, largely by reason of unique display out front—snow scenes, with plenty of artificial icicles. Trifle under \$5,000.

Colorado (Bishop-Cass). (Nights 60.) "Enemies of Women"; Fun from the Press; News reel and special orchestra and organ concert. Around \$5,600.

America (Bishop-Cass). (Nights 40.) Viola Dana and Cullen Landis in "Love in the Dark." Also "Via Radio." News reel, Fables, special orchestra and organ concert. Under \$3,300.

Isis (Fox). (Nights 35.) Jane Novak in "Divorce." Special feature music. Theatre specializes artificial cooling system. Gross less than \$3,675.

LOEW'S MID-WESTERNS

Lining Up Circuit of Picture Houses to Open Early in September

The Loew interests are lining up a circuit of picture houses in the middle west which will open early in September.

The houses selected for pictures, will include the Shubert, Pittsburgh; Garden, Kansas City, a Loew-owned house which has been leased for the past two seasons and prior to that played Loew vaudeville, and the Empress, Omaha, also at one time a Loew vaudeville house.

In addition to these houses, which are ready to open Labor Day, Loew is erecting a house in St. Louis, which is about half complete, also to be devoted to pictures.

DENIG GLAD HANDING

Lyn Denig, of the First National publicity department, is making a six weeks tour of the country, calling on picture editors of dailies in the interest of First National. Denig's trip will take him as far west as Denver.

"MERRY-GO-ROUND" AT RIVOLI DISPROVES BAD BUSINESS RULE

"The Picture" Can Do Trick—\$23,000 Last Week at Rivoli—"Covered Wagon" Neither Affected by Conditions

Broadway in midsummer, especially last week (July 4th), isn't expected to bring anything like a real pouring of dollars into the picture-house box offices, but the Rivoli developed surprising box office strength with "The Merry-Go-Round" rolling up a gross that proves there is no such thing as a bad summer business providing the picture is played during that period. The strength to pull audiences, "The Merry-Go-Round" did pull, and to such an extent as to surprise the biggest part of the Broadway wise folk, for the gross almost touched \$23,000 on the week.

That July 4th was a threatening day helped the picture houses. The Capitol on that day alone did \$8,000, but the week showed a net of \$31,400, without war tax, which does not show any remarkable strength for the picture that was the attraction there.

The other houses along the line held to a fair average for summer business—all except "The Covered Wagon," at the Criterion, which, with holiday prices on the Fourth, got almost \$10,000 on the week. The Rialto, with "Peter the Great" for its second week on Broadway, topped \$14,650.

At the Cameo "Enemies of Women" pulled a little over \$3,500, and the Lyric, with "Human Wreckage," was slightly under \$6,500. The Strand, with "Wandering Daughters," dropped considerably.

This week the Strand, with "Rupert of Hentzau," is doing the business of the street, with "The Merry-Go-Round," in its second week at the Rivoli, dropping off somewhat.

Estimates for last week:
Cameo—"Enemies of Women" (Goldwyn—Cosmopolitan). Fifth week. Seats 539; 55-85. Trifle better than \$3,500.

Capitol—"The Chase" and "Ivan the Great" (Short Subjects). (Seats 5,300; 55-85-\$1.10). Double short subject bill instead of showing regular feature last week. Ten units to program, but did not seem to particularly appeal. Gross \$31,400, without war tax.

Criterion—"The Covered Wagon" (Paramount). (Seventeenth week. Seats 508; \$1.50). With holiday prices July 4th, the gross ran to practically \$10,000. Nothing, heat or holidays, seems to affect the steady pulling quality of this production.

Lyric—"Human Wreckage" (Ince—F. B. O.). (Seats 1,400; \$1.50). Does not seem to have hit public with force its promoters believed. Business only mediocre. Last week under \$6,500.

Rialto—"Peter the Great" (Hamilton Theatrical Corp.—Paramount). (Seats 1,960; 30-50-85). Moved down from Rivoli, where week before did biggest business on Broadway from drawing point. At this house dropped considerably, getting \$14,650.

Rivoli—"The Merry-Go-Round" (Universal). (Seats 2,200; 30-50-85). This Universal, heralded as an unusual picture, proved more than that on initial showing at Rivoli. House did business of street during week, playing to standees when other houses half filled. Arrangement between Universal and Famous Players was that if picture did business it would remain for second week, and that is being done. Gross last week almost \$23,000, which gave picture certainty of second week. This week business is little off from last week.

Strand—"Wandering Daughters" (First National). (Seats 2,900; 30-50-85). Failed to pull, even though title seemed essentially one designed for box office. Picture failed to live up to title promise, with result business decidedly off on week, dropping under \$16,000.

HART TO START WORK SOON

William S. Hart will begin work at the Lasky studios in Los Angeles within the next 30 days on the first picture of his new contract with Famous Players-Lasky. The old Hart studios will not be reopened by the star. The story is one which Hart personally wrote and is of the western variety with which he has so long been identified. His famous Pinto pony will also make a return to the screen in the production. J. G. Hawks has been assigned the task of preparing the working script, for the picture.

L. A. BOX OFFICES DULL BECAUSE OF EXPOSITION

Opening of Centennial and July 4 Holiday Crimped Picture House Business

Los Angeles, July 11. The week was quiet and uneventful insofar as the picture box offices were concerned. It was a noticeable dull period, and the best way to account for it was the opening of the Monroe Doctrine Centennial and Motion Picture Expo, which enticed thousands to Exposition Park, and the Fourth celebration, which took pleasure-seekers to the beaches and mountains. However, the better advertised photo bills got a good play at night—or most of them did, at any rate. The biggest stir was caused by the advance stuff on "Human Wreckage," the Mrs. Wallie Reid drug film, which opened Friday night at Grauman's Rialto.

The estimated receipts:
California—"Broadway Gold" (Independent). (Seats 2,000; 25-75.) Elliott Dexter featured. Robert C. Bruce Wilderness Tales and Ellnor's orchestra concerts added attractions. Got \$8,500.

Kinema—"Allas Julius Caesar" (A. F. N.). (Seats 1,800; 25-75.) Charles Ray starred. Usual popular musical features. Took \$9,000.

Grauman's—"Tea with a Kink" (F. B. O.). (Seats 2,200; 25-55.) Many prominent players in cast, headed by Doris May and Ralph Lewis. Lou Gim Yoke, Chinese specialty, and Queenie Tilton's beauty show also listed. Grossed \$11,200.

Metropolitan—"Children of Jazz" (Paramount). (Seats 3,700; 35-65.) Theo. Kosloff featured. John Stee, tenor, and Six Brown Brothers also big draw. Receipts estimated at \$21,900.

Grauman's Rialto—"Divorce" (closing Thursday), "Human Wreckage" (opening Friday). (Seats 800; 35-85.) "Divorce" did only fair on its four-week run. The Mrs. Wallie Reid film exposing the drug traffic got away to a big opening crowd and big advertising campaign is on to put it across. Took \$2,500 in two days.

Grauman's Hollywood—"The Covered Wagon" (Paramount). (Seats 1,800; 50-100.) Going strong, with no sign of let-up, even though weather is warm. Approximately \$18,000.

Mission—"Robin Hood" (Fairbanks). (Seats 900; 35-1.10.) Fairbanks proving almost as big a favorite downtown as he did in Hollywood, in spite of long run there. Popular prices prevail. Estimated at \$7,400.

Loew's State—"Penrod and Sam" (First National). (Seats 2,400; 25-55.) Good cast. Box-office \$14,000.

BUFFALO UNCHANGED

Outdoor Amusements Getting Most of Public

Buffalo, July 11. Little variation was shown in the takings at local box offices last week. Little in the bills offered to command attention.

It begins to look hereabouts as though it will be a lean summer for the theatres and a fat one for the outdoor amusement places, including the beaches. Fourth of July was said to have been one of the largest days enjoyed by the Canadian beaches in several seasons.

Last week's estimates:—
Loew's State—"Crimoline and Romance" and vaudeville. (Capacity, 3,400; 30-50.) Business ran about even the preceding seven days. About \$10,000.

Lafayette Square—"Temptation" and vaudeville. (Capacity 2,400; 35-55.) Got about even, but probably dropping somewhat under previous week. Between \$9,000 and \$10,000.

Hipp—"Grumpy" first half; "The Exciters" second half. (Capacity, 2,400; 35-50.) Business balanced about even on both ends of week, with nothing exciting in view during period. Like other house, Hipp is nursing itself along through hot spell and offering hot weather programs as far as possible. About \$9,000.

DETROIT VERY LIVELY; KUNSKY WON'T SELL

This Summer Better Than Last—Weather Cooler Last Week

Detroit, July 11. Last week was another profitable week for the moving picture houses, the weather being much cooler in the evenings.

Estimates for last week:
Adams—"Woman with Four Faces." Drew very well. About \$8,000.

Broadway-Strand—"Ragged Edge." Well liked. Over \$5,000.

Capitol—"Only 38." Drew smart people. Close to \$20,000.

Washington—"Environment" and "Isle of Love." Double bill. Around \$4,000.

Business as a whole this summer is much better than last year at this time. Exhibitors say they can make money if it does not get too hot.

There seems to be a certain clientele at every theatre, and these people only stay away when the weather is depressing inside.

Fewer theatres are being offered for sale than ever before. A year ago John H. Kunsky offered to sell his lease on the Alhambra for \$60,000 cash. He didn't get one taker. To-day he is turning them down at the rate of about two a week.

SOME CLOSED IN BALTO. MAY FAIL TO REOPEN

Harsh Critics Affected by Heat—Business Fair Last Week

Baltimore, July 11. Movie business in Baltimore was only fair last week, with the heat, vacation period and the Fourth of July working against the film house.

The Rivoli is closed, while the smaller movie houses have added several to the list of those already closed tight—maybe just for the summer and maybe for good. Naturally most of the trade is directed at the downtown houses—the Garden, Hippodrome, Wizard, New, and particularly the Century.

The Rivoli, however, will reopen at the end of July and go again on its profitable way with the same brand of pictures it consistently displayed in the past.

With the heat growing more severe, the critics are also getting on their ears. Generally none too sweet tempered in this city, the heat seems to drive some of them crazy. It may really be the pictures, but in the past few weeks there has been more mud thrown at the white screens of the Baltimore film houses than during all the rest of the year. The heat has made business any bet attraction in conjunction with "Children of Jazz." Fair start, with weather still torrid.

New (capacity 1,800; 25-50-75). "The Man Next Door." Vitagraph, looked in at last minute. House did fair week, getting most of its clientele, as usual, from the shopping crowd in the afternoon. About \$6,000.

Parkway (capacity 1,200; 25-44). "The Man Next Door." Vitagraph, looked in at last minute. House did fair week, getting most of its clientele, as usual, from the shopping crowd in the afternoon. About \$6,000.

Century (capacity 3,500; 25-50-75). "The Nth Commandment" and extract of "Aida." Did about \$12,000, below figures quoted recently. This week hotwax "Aida," operatic attraction in conjunction with "Children of Jazz." Fair start, with weather still torrid.

THE SPOILERS DUE TO TAKE SUMMER RECORD AT ROOSEVELT

Did \$18,000 Last Week, Its First—Double Bill at Chicago Last Week With Patriotic Presentations Generally

VITA FEATURE PULLS BIG IN SAN FRANCISCO

"Masters of Men" Does \$15,500 at California—Forcing "Musketeers"

San Francisco, July 11. Business was in and out with grosses presenting a spotty appearance. The California piled up an average gross with Vitagraph's "Masters of Men," while at the other extreme the Warfield which is considered going in good form with a \$20,000 week, did only \$9,400 with Thomas H. Ince's "A Man of Action." The Portola with a Norma Talmadge release dropped from a normal gross between \$8,000 and \$10,000 to around \$3,000.

California—"Masters of Men" (Seats, 2,700; scale, 55-90.) This film opened to excellent business and smashing nature of the story, naturalness of the acting and production together with spectacular features, drawing well. It is easily the best bet of the week. The featured players Cullen Landis, Alice Calhoun and Earle Williams scoring individual hits. Did \$15,500.

Granada—"The Woman with Four Faces," starring Betty Compson. (Seats, 2,840; scale, 55-90.) A crook drama with a girl lead. Miss Compson well liked by patrons of this house. Story full of melodramatic hook but the kind picture audiences fall for hard. Probably will net good box office results. An added feature is Boris Petroff and his Chicago Ballet in big dance offering "The Garden of Dreams." A little highbrow in conception but girls pretty and clever. Gross, \$15,000.

Imperial—"Douglas Fairbanks in Robin Hood." (Seats, 1,400; scale, 55-75.) Second week of this big feature at popular prices. Not holding up as expected but probably will get individual hits. Looks like attempt being made to force run for several weeks longer than justified. Did \$2,200 on week.

Warfield—"A Man of Action" (Thomas H. Ince), starring Douglas MacLean. (Seats, 2,800; scale, 55-75.) Hasn't seemed to catch the fancy of Warfield patrons. Opened rather light and failed to pick up as week advanced. Receipts, \$9,400.

Tivoli—"Your Friend and Mine," starring Willard Mack. (Seat, 1,800; scale, 40-75.) Didn't get over well. Business off first day and gradually lessened. Business below normal. Turner & Dahnen soon to relinquish lease on this house and they seem to have lost interest. Receipts, \$5,800.

Portola—"Sho Loves and Lies" with Norma Talmadge. (Seats, 1,100; scale, 50-75.) Old time Talmadge film and got little. This house apparently "white elephant" on hands of Rothchild Entertainment, Inc. They have threatened to close it several times but are still keeping it going. Only \$3,000.

Strand—"The Face on the Bar-room Floor," with Henry Walthall featured. (Seats, 1,700; scale, 50-75.) Another flop. Business discouragingly light at opening and failed to pick up any through the week. Got \$9,700.

JUST WEATHER

Washington Must Have It Little Cool for Business

Washington, July 11. The best that can be said of the business here is that summer has come. The theatres are not expecting the unusual, but when a few days of cool weather come along, with the resultant upward trend in business, the local managers are jubilant. The past week was moderately warm, the pictures held some interest and the business realized was just about what was expected.

A new suburban house opened during the week in Takoma Park, a suburb that has developed rapidly, due mostly to the enterprise of the citizens residing there. The new house is called the New Takoma and opened with "The Ne'er Do Well." The house is operated by men living in the community and practically all the stock of the venture is also held by them. The business the first week was exceptionally good.

The four downtown houses seemingly got about an even break on the week, Crandall's Metropolitan

Chicago, July 11. Leading picture theatres of Chicago did their full share last week in connection with the Fourth of July.

The Chicago theatre presented a patriotic feature. McVicker's had a special picture, "The American Spirit."

The presentation program at the Chicago consisted of the patriotic spectacle, Dennis Sisters and the usual musical features, overture by the orchestra and an organ selection. The presentation program at McVicker's consisted of the Andrieff Trio (Presentations) and an operatic duet by Bessie Kaplan and Lydia Van Gilder, who sang "Song of India" and another selection. Both were seated for both songs in a special set. W. Remington Welch at the organ rendered "Beside a Babbling Brook," with interpolations having to do with vacations. He employed familiar tunes for the insert and parodied words told of his planning a vacation and his idea of such summer "rests," drifting back into the original song just before the number was concluded. He had most of the people following the words and tunes carefully and made it one of the highly popular numbers on the program.

"The Spoilers" opened at the Roosevelt and created much favorable comment from picture fans and the critics. The fight is referred to as the big feature of the photoplay. Harold Lloyd in "Safety Last" continued at Orchestra hall and "The Covered Wagon" at Woods.

Ben Turpin in "Where Is My Wandering Boy This Evening?" was at the Randolph as a part of a double bill, shown in advance of the regular release, set for July 8. He was also at the Chicago in a comedy, "Home-Made Movies." The other feature of the double bill at the Randolph was "Black Shadows."

Jane Novak in "The Divorce" was at the Orpheum in the loop and at the Pantheon on the north side.

Estimates for last week:
Chicago—Douglas MacLean in "A Man of Action" and Ben Turpin in "Home-Made Movies" (First National). Seats, 4,200; 55. Interesting bill, with stage spectacles, though the feature is not great film. Neighborhood of \$40,000.

McVicker's—Theodore Kosloff and others in "Children of Jazz" (Paramount). Seats, 2,500; 55. Rather light picture, but with other portions of program interesting and entertaining show about \$28,000.

Roosevelt—New version of "The Spoilers" (Goldwyn). Attracting much attention, and the first week started off as though record would be set for hot weather business at that house. Gross exceeded \$22,000.

Woods—"The Covered Wagon" (Paramount). Seats, 1,150. Continues with seats selling fairly well in advance and brisk door sales. Business last week run about \$8,000.

Orchestra Hall—Harold Lloyd in "Safety Last" (Pathe). Seats, 1,400; 55. With extra effort directed towards interesting children through free showings for orphans and poor children maintained speed developed and finished with little above \$13,000.

Randolph—"Black Shadows" and Ben Turpin in "Where Is My Wandering Boy This Evening?" (Universal). Seats, 685; 50. Billed as big summer double bill, only attracted fair business; not much over \$5,000.

The Orpheum, being remodeled, dark this week.

Vardon and Perry are the presentation feature at Lubliner & Trint's Pantheon on the north side this week.

getting possibly the greater play from the moblks and children with the dog picture.

Estimates for last week:
Crandall's Metropolitan (seats 2,400; 50)—Strongheart in "Brawn of the North" (First National). Considerable interest. Little under \$8,000.

Moore's Rialto (seats 1,900; 50)—Betty Compson in "The Woman with Four Faces." Held up well considering season with about \$7,500.

Dorothy Dalton in "The Law of the Lawless" (Paramount). May have gotten around \$7,000.

Loew's Palace (seats 2,500; 50)—Viola Dana in "Her Fatal Millions" (Metro). About \$7,000.

Florence Fair has been cast for an important role in "Zaza," which Allan Dawn is directing at the Paramount Long Island studio, and in which Gloria Swanson has the titular role.

Cut Yourself A Piece Of Cake (And Make Yourself at Home)

Revised by
THEODORE MORSE

Moderato

By BILLY JAMES
Writer of "Carolina Mammy"

My friend Jones-ie he got mar-ried just the oth-er night,
There's a fam-ly in our street they real-ly can't be beat,
Jones-ie was a man who had an aw-ful ap-pe-tite,
They've been used to com-pa-ny that al-ways likes to eat,
His wife went to cook-ing school, But on-ly learned to bake,
Now the old man's out of work, But they al-ways have cake,
When he kicks a-bout the meals, She says "John for good-ness sake, Just
And when comp'-ny calls on them They put up a fake by say-ing
CHORUS
Cut your-self a piece of cake and make your-self at home, I'm
sor-ry that I can't cook steak But cake is so "High-Toned,"
sor-ry that we have-n't steak But cake is so "High-Toned,"
You'll get corns and bun-ions From eat-ing Span-ish on-ions So
Ev-ry so-cial lead-er to-day is a "cake eat-er," So
cut your-self a piece of cake and make your-self at home."

*Note: All kinds of extra verses and choruses for this number.

Copyright MCMXXIII. by LEO. FEIST, Inc., Feist Building, New York

Cut Yourself A Piece Of Cake And Make Yourself at Home



*Singers-Here's Your Copy!
Leaders-Dance Orchestration
With Singing Chorus-Ready*

WINSOME

SWEET

APPEALING

THE DISTINCTIVE

CAROLINA MAMMY

By BILLY JAMES

THE GREAT-GRAND MAMMY OF ALL MAMMY SONGS.

HEADLINERS MADE THIS SONG—IT MAY MAKE YOU A HEADLINER.

THE HIT PICKERS PICKED IT.

WE JUST HAD TO FOLLOW.

WONDER

By PAUL WHITEMAN, FERD

on theme by

IS TO 1923 WHAT "THREE O'CLOCK IN THE MORNING" IS TO 1922

HIGHBROW SINGERS CAN REACH THEIR L
REACH THE Highbrow

"You can't go wrong
With any 'FEIST' song"

SAN FRANCISCO
Pontage Theatre Building
BOSTON
181 Tremont St.
DETROIT
144 West Larned St.
CINCINNATI
707-8 Livik Theatre Bldg.
TORONTO-193 Yonge St.

LEO FEIST
711 Seventh A
LONDON, W. C. 2, ENGLAND-128 Charing Cross

yourself at Home

2

Great Comedy Hits



OT-14

Words by
EUGENE WEST

ARTIST'S COPY

HI LEE, HI LO

CHOP SUEY A LA FOX-EE TROT-EE

Music by
IRA SCHUSTER

Composer of "Ten Little Niggers" etc.

Moderato

In-to Chi-na far a-way, Came a lit-tle Ger-man band one day,
Chi-nese used to be quite slow. Ev-er since they learned "Hi Lee Hi Lo"

Star-ted play-ing fun-ny lit-tle tunes on their trombones and bas-soons. "Vel-ly vel-ly nice" the Chi-nese said, "Ho ev-ry lit-tle Chink is full of pep, And you ought to see them step. Fox-ee fox-ee trod in all the rags, they

like-ee tune me like-ee swing. Now all o-ver Chi-na land, you can hear them sing: dance all day, they dance all night, When they hear their fav-rite tune, they join with de-light:

CHORUS

"Hi Lee, Hi Lo, Hi Lee, Hi Lo, Hi Lee, Hi Lo, Hi Lo" (Hi Lo) from Pe-kin down to Shang-hai town, You can hear them sing it all a-round; Hi Lee, (Hi Lo) Hi Lo, (Hi Lo) Hi Lee, (Hi Lo) Hi Lo, (Hi Lo) Now ev-ry lit-tle Chi-nese

sheik will shout "Mo love-ee sweet ma-ma like aww-krunt," Oh, those lit-ter Chi-nese

band, That fun-ny lit-tle tune they hum it and they croon it ev-ry-where the go, Hi Lee, (Hi Lo) Hi Lo

Lo, (Hi Lo) Hi Lee, (Hi Lo) Hi Lo, (Hi Lo) Quite funny don't you think to ev-ry lit-tle Chink it means "I love you so." "Hi so."

PATTER

Sing-ee song-ee sing a long-ee, get-ee hot wow wow, Which means in Chi-nese
Ho-lee snoo-kee ho-lee po-kee, birds' nest and bees' knees, You can not find a

lang-nage, That a cat can't say Bow-wow, Mak-ee Jazz-ee razz-ma-tazz-ee, get hot lips, hot
rea-son why, A Chi-nese pup has fleas, Sum-Gai, dumb guy, don't know just why this song's all the

feel, Which means to Chinese gir-lie, Mis-ter tell me when we eat, In a yod-ded cage,
rage, They ought to put the guys who wrote it

Copyright MCMXXIII by LEO. FEIST, Inc., Feist Building, New York

THE HIGH CLASS BALLAD

REFUL ONE

DIE GROFE and DOROTHY TERRISS
by **MARSHALL NEILAN**

"THE MORNING" WAS TO 1922—THE ONE WALTZ HIT
OF THE SEASON.

**LOWBROW AUDIENCES AND LOWBROW SINGERS CAN
WITH THIS—IT'S EVERYBODY'S HIT.**

A ROUND OF APPLAUSE ALWAYS FOLLOWS

SWINGIN' DOWN THE LANE

By **ISHAM JONES** and **GUS KAHN**

A peculiar Twist in the rhythm does the trick

IT'S DIFFERENT

IT'S REFRESHING

SINGERS — DANCERS — HEAR IT NOW!

IT'S A HIT.

LIST, Inc.
Ave., New York

RM AUSTRALIA, MELBOURNE-126 Collins St.

CHICAGO
167 No. Clark St.
MINNEAPOLIS
235 Loeb Arcade
PHILADELPHIA
1228 Market St.
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
432 West Fifth Street

"You can't go wrong
With any **FEIST** song"

LONDON'S COUNCIL CENSORS TITLE ON SAMUELSON'S 'MARRIED LOVE'

"Should a Doctor Tell" May Also Strike Snag—Benstead's "Hints on Riding"—Other English Film Notes

London, July 2.

After a good deal of delay the London County Council has at last stepped in and put a stop to the Samuelson picture "Married Love," as far as the title is concerned. It was originally banned by the Trade's Censor and the exhibitors got over it by calling it "Maise's Marriage" in very small type, "a story founded on Doctor Mary Stopes famous book 'Married Love'" in very big type.

This is now barred and the picture must stand or fall on its merits as a picture.

Being an ordinary example of melodrama with little or no resemblance to the book whose notoriety prompted the producers to make the feature, it has little chance.

The same firm has another such thing in hand with the title "Should a Doctor Tell?" This is founded on the protests of medical witnesses against revealing the secrets of the consulting room. Whatever action the authorities may take in this is a matter of conjecture but it is more certain several well-known players who unfortunately played in "Married Love" will probably refuse to carry out their contracts.

Geoffrey Benstead, an ex-officer of Hussars who has since the war gone to film production, is making a series of educational one reels on riding. The title is "Hints on Riding" and he is supported by Maude Wulf, a well-known Continental equestrienne, Edgar D. Moray, Sydney Paxton, Bob Vallis and a crowd of well-known people.

The official story concerning the rise and fall of the Rivoli White-chapel had several errors in it. Walter Wanger informs Variety he did not open the Rivoli nor did he run it for a year. He took it over on the first of May, 1922, encumbered with £7,000 worth of picture bookings most of the features being absolutely bad from a showman's point of view. He only took the theatre over to help his personal friends who begged him to take over the house at once. He arranged a three year contract and was allowed £15,000 in cash to establish the cinema. At the end of eight months he had so built up the business that the directorate received a 21 years rental offer and bought up his contract. During Wanger's regime at the Rivoli he booked Sophie Tucker, Kid Lewis and many other big priced people as extra attractions.

The boom in "travel" picture continues. The latest is "Wild Life in Madagascar," which the Gaumont people are showing privately next week.

Astra-National has completed "The Woman Who Obeyed," produced by Sidney Morgan, the cast including Valia, Hilda Bayley, Stewart Roma and Gerald Ames. Another of their pictures is the film version of William J. Locke's "The Beloved Vagabond," which is being produced by Carlyle Blackwell, who also plays the title role. The supporting cast includes Owen Roughwood, Hubert Carter, Phyllis Titmus, Mrs. Hubert Willis and Madge Stuart.

The new Walter West picture, "Beautiful Kitty," is, as usual with the firm, a racing story. Violet Hopson, West's stock leading lady, is the "star," and is supported by James Knight, Bob Vallis, Arthur Walcott and Pollie Emery.

Frank H. Crane starts making "Tons of Money" July 2. The exteriors will be made at the Manor House, Siough, the home of William Penn, the founder of Pennsylvania; the interiors will be made in the Alliance "£1,000,000" studios at St. Margaret's-on-Thames. Al Hall, who recently assisted Henry Kolker in making the Ideal version of Baroness Orczy's novel, "I Will Repay," is Crane's assistant. The cast includes Flora Le Breton, Mary Brough, Roy Byford, Douglas Munro, Donald Searle, Willie Warder and Leslie Henson. Tom Webster, the "Daily Mail" cartoonist, who was greatly feted in America a couple of years ago, is responsible for the script.

CRANDALL'S BIG INSURANCE

Washington, July 11.

Harry M. Crandall, owner of the Crandall chain of picture theatres here, broke all records for insurance policies last week when his life was insured by the Bankers Life Company of New York city for \$500,000. The policy is larger by several thousand dollars than anything previously written in the District of Columbia, with the first yearly premium amounting to \$18,200.

The theatres owned and operated by Mr. Crandall are to bear the burden of the annual premium, the policy being known as the 70-year life plan, and the theatre corporations of which Mr. Crandall is the head are the beneficiaries, and the sum is to cover all inheritance taxes and to carry on the business in the case of Mr. Crandall's death.

Eight separate corporations are headed by Crandall in the conducting of the theatre chain.

PARROTTS' TROUBLES

Los Angeles, July 11.

James Gibbons Parrott, film comedian, filed a cross-complaint in court charging his wife with cruelty, while Mrs. Parrott in her complaint declared that her husband struck her with his fists and knocked her unconscious.

Mrs. Parrott, who is a former screen actress, is suing for separate maintenance. She claims that the comedian is earning \$25,000 per year, but Parrott stated that, while he was working he was making \$200 per week and was not receiving any compensation while not making pictures. The couple separated April 29, last. They have been married two years.

Pincus Managing Loew's, L. A.

Los Angeles, July 11.

Charles Pincus is scheduled to succeed Jack Stebbins as manager of Loew's State in this city. Stebbins assumed the management of Loew's only a few weeks ago.

RACE FOR FALL FLYING START ELIMINATING SUMMER DULLNESS

Goldwyn Putting August Releases Ahead Into July to "Beat the Gate" in August Sales Race—Both List 11 Releases Up to November

Two July bookings by Goldwyn-Cosmopolitan are taken by trade insiders as the first move toward changing the film business' fiscal year from September to September to January to January, and eliminating in the course of time the summer period of dullness in releasing schedules.

The bookings are "The Spoilers," which started July 2 at the Roosevelt, Chicago, and the announcement of "Three Wise Fools" for the Capitol, July 22.

The film season has always been figured from September to September and distribution executives have always planned to get away in the early fall to a flying start so that exhibitor opinion would be impressed with early promise for the year. This September showing has always been esteemed a valuable factor in the later sales campaign, and all the producer-distributors have put all their energies into getting off for the new year on the right foot.

As the situation lines up at this time Famous Players-Paramount and Goldwyn-Cosmopolitan have scheduled 11 pictures for August, September and October. Counting the start of the new season as of Aug. 19 week, the first quarter's output would be spread out over about 11 weeks, or at the rate of one production a week.

"WRECKAGE" ON TOUR

Mrs. Reid Personally Appearing With It

Mrs. Wallace Reid (Dorothy Davenport) starts a road tour of personal appearances with the film, "Human Wreckage," at the Adams, Detroit, July 15.

Mrs. Reid has been appearing with the film at the Lyric, New York. Her tour will include about ten weeks, a week at each stand.

The picture in most instances will remain at the different houses for a run, but Mrs. Reid's engagement will be for a single week.

PIONEER FILM SCHEDULES

The Pioneer Film Corp., which was thrown into bankruptcy about a year ago, has filed its schedules showing liabilities totaling \$340,432.95 and assets of \$108,433.65. The latter consists of \$19,491.86 due on open accounts and \$88,941.79 in stock in trade.

Among the large creditors are enumerated A. E. Lefcourt, a former official of the company, \$130,000; Commercial Trust Co., \$22,866; Craftsmen Laboratories, \$7,343; Otis Lithographing Co., \$10,630; Palisades Film Laboratories, \$19,077, and various film companies, lithograph concerns, printing, trade papers and others.

BARBEE'S LOOP OPENS SEPT. 1

Chicago, July 11.

The new Monroe theatre, now Fox's, formerly Barbee's Loop theatre, will reopen Sept. 1, according to announcements in front of the house.

The opening attraction will be "If a Winter Comes." Others announced are "Six Cylinder Love," "The Governor's Lady," "This Freedom," "Around the Town, with Mr. Gallagher and Mr. Shean," "The Shepherd King" and "St. Elmo."

POLA RECOVERED

Pola Negri, who was severely injured and bruised several weeks ago while working under the direction of Herbert Brenon in the production of "The Spanish Dancer," has fully recovered and is again on the lot working in the picture.

KING MAKING "ROMOLO"

"Romolo," an aged story by George Eliot, never previously done into pictures, has been selected as his next production by Henry King. It will be an inspiration feature.

BIG SHOW IN STADIUM MOTION PICTURE EXPO.

Los Angeles Historical Review Boasts of Little Else On Grounds—55 Cents Admission to Each—Large Crowd at Opening

Los Angeles, July 11.

The opening of the American Historical Review and Motion Picture Exposition Monday night last week had an attendance estimated at 28,000.

The grounds are a sea of flowers, which border the winding esplanades and approach the statue of President Monroe. The Spanish-American architecture and low facades surrounding the gardens lend romantic atmosphere.

The program presented in the mammoth stadium is the outstanding feature of the Exposition. The stadium has a seating capacity of over 75,000. It is 800 feet in length and 400 feet wide. The top tier is 60-odd feet above the floor of the stadium and stage, 98x140. Mammoth curtains were stretched across the center of the bowl, closing off more than half of the seats in the rear of the stage.

The historical pageant depicting six dramatic events in American history, staged under direction of Emile De Recat, was a memorable spectacle. First had Ramon Icares, as Big Chief, leading a company of 50 dancers and singers, and vividly portrayed the existence in America of the Indians, with the skirish parties and tribal ceremonies of feasting and dancing, all worthy of commendation. The second, the landing of Columbus, with Hobart Bosworth as Christopher Columbus, met with the approval of the thousands of spectators.

The saving of the Mission was artistically re-enacted by a cast of 75. Washington Taking Command followed, well worthy of praise. Joseph Kilgour, as George Washington, and May McAvoy, as Martha Washington, with 50 players, made up this spectacle.

Nigel De Brullier portrayed President Monroe, and Daniel Webster, by William Mong, in the Monroe Doctrine offering, was very impressive.

History was dramatically repeated by George Billings as Abraham Lincoln, Charles Gilbert as Robert E. Lee, Wilfred Lucas as General Grant, Harry Meyers as General Jackson, Joseph Dowling as General Sherman, and last but not least, "The Spirit of Peace," by Ora Carewe, in the "Emancipation of the South." A supporting cast of 100 made possible the re-enactment of this event.

Theodore Kosloff staged the ballet which followed the historical events. For the first time ever seen here, the poetry of motion was presented with 100. All danced on their toes. "Les Syphides," with American talent, was quite an accomplishment, and Kosloff's efforts were rewarded by the unanimous applause. The second number of Kosloff's "The Motion Picture," a realistic story, visualized pictures in the making. Olga and Mischa were featured. Lastly Kosloff's "Aztec," the Ballet Extraordinary, with about 100 people. Both De Recat and Kosloff deserve praise for the costuming.

Between the tableaux and the dances the Pander Duo, a couple of clowns, well equipped with outdoor slapstick props and some really clever acrobatics and knockabout stuff, drew hearty laughs and tremendous applause. The Flying Condones and Flying Floyds thrilled the crowd on both sides of the arena with daring trapeze work. There were also horses, but the Wild West riding of the Tom Kirnan Troupe, consisting of three men and two women, furnished the real thrills with their marvellous and daring feats, with the horses galloping at top speed.

Fred Niblo as master of ceremonies introduced over 50 screen stars on the opening night, including Hope Hampton, Patsy Ruth Miller, Carmel Meyers, Bessie Love, Ora Carewe, Eleanor Boardman, Viola Dana, Madge Bellamy, Anna Q. Nilsson. The male stars were Eddy Lowe, Hobart Bosworth, Warner Baxter, Theodore Kosloff, Gaston Glass, Allen Forrest, Jack Holt, Bill Desmond, Conrad Nagel. And the golden-haired Ethel Shannon got in twice.

A magnificent display of fireworks closed the show in the stadium. It's a tremendous show and worth considerably more than 55 cents admission.

It is different, however, on the Exposition grounds, where very little is offered for the admission, also 55 cents. There are some exhibits, but aside from the Motion Picture Producers' booths, where various styles of entertainment are offered gratis, there is not enough amusement to warrant the 55-cent gate.

This condition probably will be improved by giving the patrons a few free attractions.

Bradstatter's restaurant gets a good play at meal times, but the jazz band plays for very few couples on the dance floor at other times.

The show in the stadium has drawn well thus far, and as there are practically no counter attractions, the Exposition grounds are almost deserted from eight in the evening until closing time, shortly after the conclusion of the stadium show.

It is the show that is drawing people to the Exposition grounds, which otherwise, despite its good-looking layout, has very little to attract the public for a second visit. Josephs.

NEW TRIAL ON STOCK SALE

Lawrence L. Gillespie has been granted a new trial by the Appellate Division in his suit to recover \$15,000 from the American Cinema Corp. and have the sale of 3,000 shares of stock in the film company declared void.

Gillespie alleged he was falsely induced to purchase the 3,000 shares at \$5 a share and is suing to recover his investment. The lower court dismissed his complaint originally, the Appellate Division reversing and granting a new trial.

Gillespie is a downtown broker.

WON'T RAISE OPERATORS

Kansas City, July 11.

The motion picture operators have asked the managers for 15 cents an hour increase, which would make their scale \$1.50 an hour.

The managers have refused and advised the operators that they chose a very poor time to seek more money, when few if any houses in town were breaking even.

The operators have not announced what further steps they will take, although it is predicted they will forget it.

NO PICTURE MAYBE AT HARRIS

Chicago, July 11.

There's been considerable inside negotiations carried on between the Sam H. Harris and the Fox film offices for the past fortnight relative to the Harris theatre housing a Fox film next month. Despite announcements in the local newspapers, no contract has been signed. It's doubtful if the deal will go through.

The Harris office has tentative plans to open the Harris theatre with "Secrets," underlining it for six weeks only.

PATTERSON LEAVING SAMUELS

Atlanta, July 11.

Willard C. Patterson, for years associated with Sig Samuels in the conduct of the Metropolitan theatres here, has tendered his resignation and will discontinue his active participation in the management of the house on July 21. He will retain his stock interest in the theatre.

Patterson is the holder of the First National franchise in this section and is also interested in the regional picture publication which is conducted by his wife.

BOBBY NORTH OVERCHARGED

Bobby North contracted with the Patterson, King Corp. to build a home for him at Great Neck, L. I., for \$25,500. It cost North eventually \$53,000, which the producer claims is excessive and has brought suit to recover the difference of \$28,500 through William Klein's office.

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

MADAME STRALIA

Soprano
2 Mins.; Full.
Capitol, New York.
Madame Stralia, according to the Capitol program, is a former member of the Royal Opera, at Covent Garden, London. A statuesque type with undoubted vocal ability, she scored with the Capitol's orchestra program of Wagnerian compositions this week. The arrangement calls for the orchestra playing three selections from "Valkyrie," namely "Magic Fire Music," "Wotan's Farewell," and the "Rise of the Valkyries," upon the conclusion of which Mme. Stralia appears and renders "Dich Theure Halle" from "Tannhauser."

Before a Maxfield Parish blue sky effect, broken with high pillars, her appearance in a gown of white was most striking, and then vocally she won the audience. The arrangement worked out wonderfully for both the artist and the orchestra, and was most effective.

Fred.

"WHISPERING FLOWERS"

BALLET
3 Mins.; Full
Capitol, New York

Mlle. Maria Gambarelli, dancing at the Capitol since the house came under the managerial directorship of S. L. Rothafel, appears on the program there this week in a new guise. She is now "ballet mistress" of the theatre. The ballet offering for the current week is entitled "Whispering Flowers," with Mlle. Gambarelli as the prima ballerina, assisted by five of the members of the corps de ballet. It is a decidedly pleasing offering, enhanced greatly by the manner in which it is lighted. The effects are a sunrise-to-sunset idea, with the blooms opening and dancing through the day and again closing with the coming of darkness.

Fred.

LOTTICE HOWELL

Songs
8 Mins.; One
Strand, New Orleans
New Orleans, July 11.
Lottice Howell has become a standard in the large picture theatres, and her engagement at the Strand is a repeat. A very pretty girl with method and a voice, her moment has now become accredited as sure-fire.

Quite a difference between singing in a picture and a vaudeville house, the wide spaces and supreme latitudes, acoustically speaking and otherwise, being very much removed from the close-up, semi-intimate variety audience.

Miss Howell has attuned herself in bearing and in vocal inflection in such manner as to be "closer" to her auditors in the large picture palaces than most of her feminine conferees, which must help in measure to account for her steady, continuous booking, although from all angles of appeal she looms an attraction par excellence.

Samuel.

EWING EATON

Dance and Violin
6 Mins.; Three (Special)
Missouri, St. Louis
St. Louis, July 11.
The management backed this girl with costly silk drapes and flawless lighting effects that reproduced a very pretty stage picture, but the girl quite clearly proved to be the greenest novice to shake a leg on the Missouri stage this season.

It seemed that the audience realized that "nothing particular was supposed to be happening on the stage during this particular six minutes, and justly rewarded her with silence.

Ross.

PROLOGUE TO "RUPERT OF HENTZAU"

6 Mins.; Full Stage
Strand
New York, July 11.
A simple singing introduction to Anthony Hope's romance. The stage is set as a vaulted chamber, with a chandelier hanging from the centre arch and a rough board table running from right to left.

At the opening four men in elaborate steel helmets and hussar uniforms, such as those worn in the play, are sitting at the table drinking. They sing a short refrain, being joined by four other soldiers as they proceed, and at the end a fine double quartet of male voices is singing a love ballad, "The Land I Love." There is a snow fade-out until the stage is quite black, and for an instant a cinematographic representation of two sword arms and flickering rapier tips introduce the main title of the picture. An effective bit of atmosphere building.

Russ.

MARIE ANDRE

Dance Jazzique
4 Mins.; Full Stage
Rialto, New York
New York, July 11.

A single girl dancer in jazzed ballet costume goes through a series of mediocre steps and a few passages of toe dancing. Not particularly well done and extremely poor material for so important a house as the Rialto. Almost any girl from a dancing act could have devised a better routine on the spur of the moment. It was billed as the introduction to the film feature, "Children of Jazz," but on Tuesday evening was switched at the 7.30 show to the end of the program, following the feature.

The act has no setting, the solo dancer appearing before a dead black drop at the back.

Russ.

"FUN ON A DREADNAUGHT"

(12)
Patriotic Spectacle
20 Min.; Full Stage (Special)
Chicago theatre, Chicago
Chicago, July 11.

"Fun on a Dreadnaught" was a particularly good presentation for Fourth of July week, as it had been preceded by a film history of the flag.

The big set exhibited a portion of a warship with a turret containing a big gun which had its barrel facing off stage at the opening of the act.

The Chicago theatre quartet, four boys in sailor outfit, sang a medley of old time songs and then took positions at one side while six girls (Abbott Dancers), similarly costumed, did the "Sailor's Hornpipe," with modern injections.

Frank Mack and Jack Long, a dancing team, also dressed as sailors, came on with guns for a brief drill in connection with their steps. Parting with the guns for a time, they did single and double steps which brought very big applause. Resuming their guns, they took positions on the turret with the six girls and the barrel was made to face the front and the turret itself was moved forward until the gun was over the orchestra. Here there was an effect of firing with electric lights, indicating the shots in the end of the gun and a noise back stage as though the guns were at a distance.

All the while a moving cloud effect added to the stage picture. Mack and Long do a blackface dancing act with brooms in vaudeville, but were drafted for this act on short notice and did very well.

Loop.

HARMONY TRIO

Songs
10 Mins.; Three (Special Set)
Missouri, St. Louis
St. Louis, July 11.
Steve Cady, tenor; Arthur Nealy, lead; Billy Teasdale, barytone, local song pluggers working in cork. Hershel Stuart, managing director, conceived the idea and Charles Dahl staged it. The offering won laughs and applause at opening and maintained pace throughout, closing to genuine appreciation. It reflects credit on the capable singers, that master producer, Charles Dahl, and Hershel Stuart, who shows a genuine individual original style in addition to his practical knowledge.

A very striking scene, yet very simple and inexpensive—a fence set backed by sky-blue cyclorama. (The fence offers an excellent opportunity for advance posters, which was taken advantage of.)

Very softly the orchestra is playing chorus of "Seven Eleven." First a live chicken is heard off stage, then is seen flying over fence. A shabbily dressed "coon" rushes on, trying to catch it. Seeing his only chance of a chicken feed "depart on wings," he becomes desperate and decides to hold up some one. Simultaneously two well dressed "coons" enter, and as they reach centre the shabby fellow puts a gun to them. While searching the two men the robber found, among other things, a pair of dice, which paved the way for opening number, "Seven Eleven." Additional comedy was spotted throughout song, which, with flawless harmony singing, "rang the bell." "Annabelle" and "Little Rover" followed in order, each given additional punch and proper atmosphere, the trio successfully keeping pace. The offering is twenty times better than some of the more costly presentations that have appeared here, and, judging from applause and comment, the audience thought it was, too. Ross.

"BY THE BABBLING BROOK"

Organ Novelty
10 Mins.; Screen
Rialto, New York
New York, July 11.

A great novelty to supply a short film subject in conjunction with the usual organ solo, programmed for the end of the show, but moved up before the news topical.

The screen is divided from upper left to lower right hand corner, one half being devoted to the printing of the lyrics of a ballad and the other taken up by simple scenes such as a boy fishing in a woodland stream, or tramping through the woods. The words of the lyrics come out one at a time in exact time to the organ tune and the animated half of the screen changes to appropriate settings.

Alexander D. Richardson is at the organ, while the novelty is credited to the Wuriltzer company. It makes a neat, short subject, giving the bill variety and novelty.

Rush.

ANDRIEFF TRIO

Dances
6 Min.; Full Stage (Special Set)
McVickers, Chicago
Chicago, July 11.

The Andrieff Trio consists of two men and a woman who have been in vaudeville for some time. The men are Russian dancers and the woman assists, but contributes the punch in a "backwards" dance in which she assumes a sort of novelty witch character.

The opening is outside a high fence surrounding a mansion in Russia and the three do a skating dance. Snow falling makes a pretty effect (pictures). One man finishes this number while the others leave, which is awkward.

The other man returns for a single after which the woman presents her individual contribution. The men start the closing number and the woman reappears in tights. Some fast stepping is

LONDON FILM NEWS

After a precarious existence of some years during which they went through an odd revolution or two and a spell of really good civil war, during which they never knew when they were going to be bombed or ordered to close by one or other of the belligerent parties, Dublin exhibitors are now running a war of their own against their employees. They wanted to cut down wages, declaring the decreased cost of living entitled them to do so, but the employees refused to listen. Therefore, dating from June 15 all the kinemas in Dublin are closed indefinitely. This action also affects the theatres.

Davidson company has started work on a new film with the somewhat clumsy title of "My Lord of the Great White Road." The story is a costume one and appears to belong to the days of the Regency. Arthur Rooke is producing, and the company includes Victor MacLaglen, Hugh E. Wright, Bert White, George Turner and Irene Rorke.

Syd Walker plays "Old Bill" in the Bruce Bairnsfather picture being made by Thomas Bentley for Ideal. Gladys Follott is Queen Elizabeth and Austen Leigh William Shakespeare. Many well-known leading players are doing crowd work, being compelled to do so by the weight of unemployment, which gets heavier every day.

James Lindsay has been added to the cast of the I. B. Davidson "The Knight of the Great White Road" picture. This is a Granger-Davidson attraction and great care is being taken to prevent the title or details of the production leaking out.

When the Fox Film Company shows the Lupino Lane five-reel comedy at the London Pavilion on June 25, "Nipper" will make a personal appearance and the new customary "presentation" will be discarded for Paul Whiteman's band, which will give selections from its repertoire before the screening. The invitations being on the usual large scale customary here, it is more

than probable more people will come for the band than for the picture. Warnings have been sent out to take seats early, and the result will be usual be that the trade and press, which cannot spare time to wait for half an hour, will either not get in at all or have to stand.

Welsh-Pearson is making a new Squibbs picture. This is entitled "Squibbs M. P.," and although the story was written before the election of the one-time Gaiety girl, Mabel Russell, to the House of Commons, that event will help the publicity end immensely. Betty Balfour, the Welsh-Pearson "star," will play the title role, and the supporting cast includes Fred Groves, Hugh E. Wright, Frank Starmore and Irene Tripod. The picture is being made at the Famous-Lasky studios in Islington.

Frank H. Craig will direct the film production of the Tom Walls and Leslie Hanson comedy, "Tons of Money," which is one of London's outstanding theatrical successes and which is still going strong. Flora Le Breton will be the leading woman, and an exceptional cast is being engaged.

The trade show system here gets worse with every successive show, the idea apparently being to broadcast as many tickets as possible, twice as many invitations as the capacity of the house allows, in order to make certain of a "packer." These tickets are given haphazard, with the result the busy exhibitors and pressmen whose duty it is to be there cannot get in. An example of this was seen at the showing of the Pola Negri film, "Mad Love," when the Oxford was packed to suffocation long before the time of showing and numerous pressmen and exhibitors were turned down. Among the latter was one prominent exhibitor who controls several first-class kinemas. The showing company's explanation that the audience rushed the reserved seats and could not be controlled says little for their organization.

After Two Triumphant Weeks at the Rivoli

Presented
by
Carl
Laemmle



Universal
Super Jewel
Directed by
Rupert Julian

UNIVERSAL'S SUPREME SURPRISE OF OF THE YEAR

HELD OVER
On BROADWAY
AT THE
RIALTO
For 3rd Big Week

PIATOV AND NATALIE

SASCHA LOIS
IN THEIR ORIGINAL DANCE CREATIONS

PLAYING RETURN ENGAGEMENT FOR SIX WEEKS AT THE BALABAN & KATZ THEATRES, CHICAGO, CLOSING AUGUST 5th

Presenting this week Faust Fantasy, which Mr. A. J. BALABAN said was the best dance presentation he had ever seen and meant more money to the box-office than any other dance presentation.

EAST
MORRIS & FEIL

DIRECTION

WEST
JACK GARDNER

PRODUCERS AND MOVING PICTURE THEATRES ADDRESS CHICAGO THEATRE

COAST FILM NEWS

By EDWARD G. KRIEG

Los Angeles, July 11. No more separation for Mr. and Mrs. Jack Pickford. They will make a trip to Europe this summer, and on their return Marilyn will go back to the "Follies," while Jack will make his next picture in New York, so as he can be near his wife.

John Ruel, manager of Australia's principal theatres, is in Los Angeles looking them over. The company which Mr. Ruel represents controls 103 theatres.

Conrad Nagel will play the leading role in "Masters of Men," from the novel by Hall Caine.

Chick Sale, vaudeville star, will desert the "legit" for the silver sheet.

William S. Hart will return to the screen in an original story written by himself. The western star wrote the story during his retirement.

As soon as Montague Glass is able to leave the hospital in New York he will immediately leave for his home in Pasadena. Word to that effect was received by a friend here.

Hereafter every Warner Brothers production will have its premiere showing in Los Angeles.

Virginia Valli will leave for Chicago, where she will visit her mother.

Elinor Glyn is strongly recom-

mending Theda Bara for the principal role in her screen story, "Three Weeks."

Shannon Day is back from New York and is waiting for a suitable offer before she starts work before the camera.

Joseph Schildkraut, who came here from New York to play an important part in "The Master of Men," has withdrawn from the cast, claiming he was not suited for the role.

Monte Blue has recovered from injuries received a few weeks ago and is ready to don the greasepaint again.

Donald Crisp has been selected to direct "Fonjola" for Sam Rork.

The 350-acre Mack Sennett ranch was the scene of a merry Spanish barbecue last week.

Rupert Hughes is busy gathering material for his next Goldwyn production, "Law Against Law," which he will personally direct.

Dorothy Dalton, who is vacationing in Europe, is expected back at the west coast Paramount studios within the next month. A picture is in the waiting for her return.

Finis Fox is busily engaged filming "Bag and Baggage."

Nita Naldi, champion vamp, arrived in Los Angeles ready for work

in "The Ten Commandments," in which she has a principal role.

Lillian Rich was forced to postpone work on account of a bad attack of "Klieg eye" disease.

Lucille Ricksen, young leading woman, will play the feminine lead in Jack Pickford's next vehicle.

Holbrook Blinn is playing in the stage version of "The Bad Man," and between the acts is doing the same part for Edwin Carewe for the silver sheet.

Mrs. Richard Bret Harte, kin of Bret Harte, has joined the cast of Cecil B. De Mille's "The Ten Commandments." It is her first film experience.

"The Dangerous Maid" will be Constance Talmadge's first periodical comedy drama.

John M. Stahl completed shooting "The Wanters" this week. It is an all-star special.

Jack Pickford will start work shortly on a Kentucky mountain story.

Charlie Chaplin shot the last scene the other day for Edna Purviance's first starring vehicle, "Public Opinion." Chaplin is directing and producing the feature.

Mabel Normand is busy at work on "The Extra Girl." Another story is ready for the Sennett star as soon as she completes her first.

Maria Dragna, formerly with Gus Edwards, has changed her name to Gloria Gray. She decided the new one sounded better than the original.

Jackie Lucas, three-year-old child actor, is to be starred in a series of comedies by Mack Sennett.

INSIDE STUFF

ON PICTURES

Mike Connolly had a house-warming at his new place, Metropolitan Casting Offices, 140 West 44th street, last Saturday afternoon. Mike started it in the afternoon, and his intentions were honorable, but the gang got going, and the going was so good, besides being wet, that they just naturally hung around long after the afternoon had gone on its way.

Mike's casting offices seem a popular place. They are almost next door the Lambs Club. The actors belonging to the club can find out easily and with decision from Mike just what they may be able to do to get in pictures, while those who think they could be useful in pictures only have to stop in while on the way to the club to tell Mike they are laying off between productions.

The Connolly offices have quite a wide range of booking and casting. Tom Broadhurst is in charge of its stock department, Mr. Friedlander is assisting on pictures and handling the extras, while J. Francis O'Reilly is office manager, with M. J. Connolly, himself, in person and no picture, is general factotum.

One of the executives connected with the management of a big Broadway theatre presenting pictures was summarily dismissed within the last three weeks for grafting. He had been associated with the management of the theatres since they were opened and was looked upon as one of the most trusted of the staff. It was discovered he was making arrangements on the outside with the distributors of comedy and other short-features whereby he received a rake off on the rental price that the houses paid for the pictures. The story was brought to the notice of the chief executives of the circuit, and they made an investigation, discovering that with one organization he had an agreement that he received \$75 a week on every occasion that one of their comedies played the houses. Plans were then made to "catch him with the goods." A check that he received for one of the transactions was secured by his employers after he had cashed it, whereupon his dismissal took place.

The Dempsey-Gibbons fight pictures are expected to be shown through Minnesota on a state rights basis, with Finkenstein & Ruben securing them for the Twin Cities. It is anticipated by the pictures' owners they will be enabled to play them in many of the states upon payment of the fine established of \$1,000 for violation through transporting interstate.

If that should become possible the return of Tom Gibbons who has a one-third interest in the film would be considerable. Otherwise Gibbons must be content with the meagre amount allowed him for expenses at Shelby and what he secured through the gate of his training quarters. Dempsey is not in on the fight picture end.

A Times square scoop on the Pathe pictures of the Gibbons-Dempsey fight at Shelby was scored by the Palace, New York (vaudeville), Saturday, when the pictures were exhibited. The sign outside heralded the pictures, and drew in quite a few, visibly disappointed when after some shots of the cow town and pictures of Dempsey and Gibbons arriving at the arena, a caption said: "No pictures of the actual combat could be shown, owing to the federal law which prohibits interstate commerce of motion picture films of a prize fight." Scenes at the ringside before and after the encounter and close-ups of Dempsey and Gibbons were about all that appeared.

The American Legion is said to be on the heels of Rodolph Valentino because of the attitude that the former screen star has displayed toward the organization of ex-service men during his tour of New England. In one of the towns the local paper took it upon itself to give Valentino a severe panning calling him the champ tightwad of the country.

The American Legion is being stirred to action by the post situated in Waterbury, Conn., where the Sheik refused to contribute a dollar to the cause of establishing a home for the Legion members.

Julius Steger reported no longer director-general of the Fox Film studio, but has been assigned the direction of a feature. He annexed the title when Charles A. Bird resigned the general managership at the Coast some weeks ago, moving up originally when Sam Kingston left Fox to become general representative for Flo Ziegfeld. It is stated that Winfield Sheehan has taken over Steger's duties in addition to his own. A series of arguments which Steger figured in with other workers in the plant is said to have resulted in Sheehan stepping in and Steger receiving a different assignment.

Indications are that the picture house circuits will feature many song-writers' acts this coming fall, paralleling the vaudeville situation two or three years ago, when any songwriter with a number of hits to his credit could frame a piano act around his medley of pop numbers. Al Plantadosi, who has been touring the coast film theatres, has been exceptionally well received, and a number of writer-actors have been approached with the idea of reframing a new routine.

The daily change policy, with the double features once or twice weekly, may be a business-getter on the daily change, but the double feature days see no increase of business. The clientele of the daily change house appears to know that the two pictures in one day will not measure up to the one-good picture any other day.

A story about the efficiency man is going the rounds of the studios. This latest adventurer received instruction from his employer to engage a certain leading man for a contemplated picture. He refused to obey orders for the reason he did not think the leading man in question suited the role. No limit to the efficiency of the efficiency man!

The final details to the taking over of the two Loew houses on the coast by the West Coast Co. were attended to last week when Harry C. Arthur and Dave Bershon of the West Coast, reached New York to consummate the transaction.

FIRST NATIONAL cheerfully assumes the responsibility devolving on leadership—that of supplying exhibitors with a consistent output of the biggest Box-Office pictures produced. We accept this responsibility with a confidence based on a thorough knowledge of the audience value of the stage successes and best sellers selected as story material, and a perfect understanding of the capabilities of the great stars, directors and producers engaged in picturizing them.



Depend on First National!

W. REMINGTON WELCH

ORGANIST JONES, LINICK & SCHAEFER'S McVICKERS THEATRE, CHICAGO

"A Success from Broadway to the Loop"

"The playing of W. Remington Welch, who was at the console of the great Wurlitzer organ, was hailed as masterly and won enthusiastic applause and cheers." (M. P. News, 11-11-22.)

"Promptly at 7:15 p. m. W. Remington Welch struck the first notes on the huge organ console. The crowds rose, sang and cheered." (American, 10-27-22.)

"W. Remington Welch writes his own songs and plays them to popular jazz

tunes . . . and goes on to spring some good jests in the words while adapting to tunes sufficiently familiar to the audience to be recognized by the regulars. . . . He plays 'Silver Threads,' using a single line of the original song and then a couple of lines of interpolated comedy which turns the meaning of the original song topsy turvy in tune with the times. . . . There were frequent bursts of applause during the rendition of the number and a solid round at the finish." (Variety, 5-22-22.)

"The very skillful organist played a clever and wholly humorous imitation of a 'Ricksville' concert and won immense applause." (Chicago Music News)

"W. Remington Welch of the New McVickers. It must be confessed, is the present critic's present favorite. . . . Ma fel, I ask you, why should Mr. Welch worry? He has made himself well beloved by an appreciative Chicago in a

very short time, and the critic loved his 'Aida,' and will look forward to next week's solo with real eagerness." (American, 12-9-22.)

"W. Remington Welch put his great organ thru its paces and delighted the audience with its tricks." (Post, 10-27-22.)

"An organ specialty by W. Remington Welch created a furore." (Variety, 11-1-22.)



RE-ENGAGED FOR SECOND SEASON

RUPERT OF HENTZAU

Lewis M. Selznick's screen version of Anthony Hope's novel of the same name, written as a sequel to "The Prisoner of Zenda," and involving the same characters. Scenario by Edward J. Montague. Director, Victor Heerman. Billed as produced under the supervision of Byron Bolton. Projection time, 96 minutes. At the Strand, New York, July 8.

Elaine Hammerstein
Queen Flavia.....
Bert Lytell
Rupert of Hentzau.....
Lew Cody
Countess Heigl.....
Robert Bosworth
Count Fritz.....
Bryant Washburn
Rosa Hoff.....
Marjorie Daw
Bauer.....
Count Ruchenheim.....
Adolphe Menjou
The King's Forester.....
Rime Lincoln
Lieut. von Bernstein.....
Josephine Crowell
Herbert.....
Nigel de Bruijler
Paula.....
Gertrude Astor

"Rupert of Hentzau" necessarily invites comparison with "The Prisoner of Zenda," since both concern the same characters and are done in the same romantic spirit. "Rupert," then, is a good picture, but far below the level of "Zenda," both as to story interest and artistic production quality.

The weaker story interest probably goes back to the novel itself. There was always something false and artificial about "Hentzau." The reader couldn't quite get it out of his mind that the whole romantic history was a bit of a literary hoax. Indeed the same thing is more or less true of nearly all "sequels" to successful stories. They seem to be written, not from inspiration, but because the profit of the first successful book invited a like venture.

It is particularly so with "Hentzau." It is hard to consider with sympathetic interest a series of romantic and dramatic situations which are based on a woman's foolish letter to a former sweetheart and the political consequences that follow its capture by the enemies of Queen Flavia. You're more likely to be impatient with the queen than absorbed in her actions. Since the very foundation of the story has this suggestion of being phoney, so every development built upon that foundation takes on a like color, and the whole thing has a touch of insincerity.

But the Selznick organization has achieved some fine artistic effects. The passage showing the royal wedding is a splendid pictorial effort, with big mass effects and compelling quality of regal dignity and ceremonial. The settings are enormous, showing the magnificence, perspective of a cathedral nave with the chancel and surpliced choir in the distance. The wedding procession also is finely managed to bring out the dignity of the ceremony without messing the screen up with fussy detail.

Numerous other passages are as skillfully handled. It is desired to put emphasis upon the loneliness of the misnamed queen, and this effect is subtly secured by having her move about a small solitary figure in trailing gowns in huge interiors. There are many such fine effects, but there are other details where directorial mismanagement strikes false notes. Some of the constructed street scenes are obviously make-believe, and it was a mistake to show the whole Palace of Zenda. Rex Ingram got his effects by showing only portions of the palace that suggested the scale of the whole building, such as the drawbridge and palace portals. Here they picture the whole castle, and although it is a huge setting, its effect is inadequate, almost puny compared to the imaginary picture conjured up in the imagination from one of Ingram's details.

For the most part, the designs are drawn on an impressive scale of simple dignity, but one scene (that in which the head huntsman reports to Flavia that the King will spend the night at the hunting lodge) is so cluttered up with furniture and decorations the people are lost in the confusion of detail. There is another false note here. The situation is tense. The presence of the King at the hunting lodge threatens to involve the Queen in a scandal, but her loyal followers, Count Fritz (Bryant Washburn) and Lieut. Bernstein (Irving Cummings) find time to be amused at the awkwardness of the hunt man.

The picture's costuming is brilliant in its elegance and the playing is as near flawless as it could be made. There are no less than eight names that have been starred, and they work out into a compact, smooth-running playing organization. Elaine Hammerstein does some of the best work of her screen career. She gets over the feeling of regal dignity by the sheer simplicity and naturalness of her bearing and commands in situations where a hint of "acting" would have wrecked the character.

Lew Cody in the dare-devil Rupert has a role made to order for his peculiar style. There is a sinister touch about the character, relieved by a cynical gallantry, that fits Cody like a glove. His big scene with Lytell, a furious sword duel, ending with Rupert's game acceptance of mortal defeat, is a splendid bit of high romantic melodrama.

Rush.

CHILDREN OF JAZZ

Jesse L. Lasky presents the production screened from the play, "Other Times," by Harold Brighouse. The adaptation is made by Beulah Marie Dix and direction is in the hands of Jerome Storm. Projection time, 61 minutes. At the Rialto July 8.

Richard Forestall.....
Ricardo Cortez
Clyde Dunbar.....
Robert Cain
Babe Weston.....
Eileen Percy
Lila Dunbar.....
Irene Dalton
John Weston.....
Alec B. Francis
Adam Forestall.....
Frank Currier
Bivens.....
Snitz Edwards
Deborah.....
Lillian Drew

"Children of Jazz" is done in strict accordance with an established formula, the design in this case being the exploitation of the supposed dissipation of the American rich, with a lot of racy sex stuff thinly disguised and absurdly elaborated "society spectacle."

The first part is a succession of scenes familiar to the fans as "cabaret stuff," only here they are supposed to be Christmas parties and New Year's revels. All this material

deals with trivial make-believe people, and as a picture of real life is about as convincing as a scene from the "Greenwich Village Follies."

The people aren't even likable. The hero is a bully and a good deal of a cad, just a self-satisfied braggart. The pretense that he is a sort of Richard Harding Davis soldier of fortune doesn't go down. The heroine is worse yet, a half-naked young fool who goes from one affair to another with the sweethearts and husbands of her intimate friends and spends her time accumulating engagement rings and consuming synthetic gin. It's a sweet picture of American life to go abroad.

The tale is never convincing, and in its screen form is on a par with some of the most trifling of the magazine fiction that is fed to the juvenile consumers of print. A drunken party of young people slip away from a New Year's eve party to "go to Havana for breakfast" via airplane, although the party appears to be held in New York. The picture

has some bright titles also. A steamship is pictured approaching the Brooklyn Bridge, and one of the characters shrewdly observes: "We will be landing soon."

Theodore Kosloff has been handed an impossible role. This intelligent actor does exceedingly well with roles of a certain kind, usually with a slightly foreign and bizarre kind; but here he doesn't come through in any capacity as the "cave man" master of the society butterflies. It's the unsympathetic role of a thoroughly objectionable person.

The production must have represented a considerable outlay. Large numbers of extra people are used in the party scenes, which involve elaborate sets and costuming; a real airplane is wrecked and a four-masted schooner with a good-sized crew is used for several passages. These things and the big cast cost more money than the picture is worth.

Richard Forestall, an adventurer, falls in love with Babe Weston, a

society girl, and on his hasty departure she accepts his engagement ring and pledges her word to wait for his return. Later Richard comes back, to find Babe engaged to two other men, one of them not yet divorced, and he upbraids and repudiates the girl and all she represents of frivolous indulgence.

To drown his sorrows he undertakes an expedition to aid a revolution in San Sebastian, wherever that is, and presently is seen piloting his ship through a tempest at sea. These storm scenes are exceedingly graphic. The New Year's party has broken up meanwhile for the Havana air trip, and by one of those screen coincidences the ship and airplane party fetch up on a strange, mythical island, presumably in the Caribbean somewhere.

Richard's eccentric father and his lordly household are the only inhabitants. The father's hobby is to reproduce on the island the life of a century ago, with middle 18th century costumes to match, and it is

A Statement from J. R. Grainger

Having just returned from a trip to each key city of the country I am prepared to state that the big first run exhibitors are not only convinced of the magnitude of our productions, but they have also contracted for early showing of our first releases. Among the prominent showmen who will play the releases of Goldwyn-Cosmopolitan are:

I. Libson who has contracted for Cincinnati, Dayton and Columbus—

Balaban and Katz who will pre-release "The Spoilers" and "Three Wise Fools" at both the Roosevelt and Chicago Theatres—

William I. Goldman who will show the productions of Goldwyn-Cosmopolitan at his King Theatre in St. Louis and also at the new St. Louis Theatre upon its completion—

The West Coast Theatres (Los Angeles) will play all Goldwyn-Cosmopolitan releases throughout their circuit—

Herbert L. Rothchild who will play all of our releases at his four San Francisco houses—

Jensen and Von Herberg who will pre-release "The Spoilers" in Seattle and also at the Rivoli in Portland—

Ruben and Finklestein who will show Goldwyn-Cosmopolitan releases in Minneapolis, St. Paul, Duluth, Superior, Hibbing, Brainerd and Virginia City—

Fred Desberg will play all of the productions for season 1923-24 at the Stillman, State and Allen Theatres, Cleveland—

Rowland and Clark will play all Goldwyn-Cosmopolitan product at the State and Blackstone Theatres, Pittsburg,—also at Erie, East Liberty, and Braddock—

Tom Moore will play all Goldwyn-Cosmopolitan at his Rialto Theatre, Washington—

A. H. Blank will play Goldwyn-Cosmopolitan in Omaha, Des Moines and Davenport.

J. R. Grainger

GENERAL MANAGER OF SALES

1923-1924

Goldwyn-Cosmopolitan

into this odd atmosphere the adventurer and the young jazzists are introduced. Richard takes command of the situation, forcing the jazz girls to cooking and household work and making the society men labor at daily tasks. Likewise he makes persistent love to Babs after knocking both of her fiancés about. In the end one of Babs' lovers gets up courage to make a fight of it and beats Richard in a rough-and-tumble combat. This convinces the superman that he has reformed the jazzists, and he prepares to go along with his San Sebastian affair. But at the ship's side there is a mushy, sentimental reversal of the relations of all hands. Babs declares her love for the adventurer, while her young defender sails away to carry out the revolutionary plan of Richard.

All cheap fiction designed for 12-year-old intelligence. *Rush.*

YOUNG MANAGER TO MARRY

Harold Raives, New York's youngest picture theatre manager, who directs the Acome on 14th street (formerly the Union Square) is shortly to become a benedict. The bride-to-be is Mildred Klotz, a beauty of the Washington Heights section.

Young Raives is 22 years of age and has been managing the house which is under lease to his father for the past two years. Prior to that he handled the Grange theatre in the Morningside section.

W. D. Sacker of Beaumont, Tex., has purchased the Orpheum, Waco, Tex., from Q. R. Thompson.

SUCCESS

Murray Garson production released through Metro, featuring Brandon Tynan. Story written and adapted by Adeline Leitbach and Theo. A. Liebler, Jr. Directed by Ralph Ince. Shown at the Capitol, New York, week July 8, 1923. Running time, 65 minutes.

Brandon Tynan.....Naomi Childers
Jane Randolph.....Mary Astor
Rae Randolph.....Sam Lewis
Willis Potter.....Dore Davidson
Gilbert Gordon.....Lionel Adams
Henry Briggs.....Stanley Ridges
Nick Walker.....Robert Lee Keeling
Ruth.....Billy Quirk
Joe.....Helen Macdonald
Treadwell, the Peasant.....John Woodford

Here is a picture that should make Brandon Tynan "The Music Master" of the screen. It is a story of the theatre, but a different type of story than is usually found in screen versions of theatrical life. Perhaps the fact that the son of an old producing manager of the legitimate theatre was partly responsible for the story is in a measure accountable for the fact that this is more or less a true revelation of the life that the people of the profession lead. At that there was one character, that of the former burlesque manager who achieves to better things in the theatre, that was possibly overdrawn. As a picture, however, this is certain to appeal to most any type of audience. That paternal love appeal that this story abounds in is certain to get to the heart and the tear ducts of the average picture fan.

At the Capitol Monday night the picture seemed to interest the audience intensely, but the outstanding fact of the entire feature was the tremendous impression that Mr. Tynan made as the broken-down

star of Shakespearean repertoire in "the good old days." There is no question that his interpretation of the role on the screen ranks with that created by David Warfield in "The Music Master" on the legitimate stage. It was a role that was written along the lines of the same sympathetic appeal.

In brief, the story deals with Barry Carleton, a matinee idol and Shakespearean star of several decades ago. The action opens with the final night of his New York season in repertoire. The company arranges a banquet as a farewell surprise. At the same time the formation of a co-partnership between the artistic manager of the company and the more commercial aspirant from the field of burlesque is announced and Carleton refuses to sign a contract with the new combination unless his leading lady, who is to become his wife, is co-starred with him. The commercial manager decides the fact that the matinee idol is to take a wife, for as he puts it, no matinee idol should have one.

As the years passed Carleton slowly sank from the heights of stardom. A little too much of the cup that cheers and half fellow well met companionship, and finally his wife deserts him, taking with her their daughter. Some 15 years later a huge Shakespearean revival is projected. A new star is to have the principal roles; his leading lady is to be the daughter of the old actor. The company is being backed by a financier who has an eye on the girl, and the old actor is reduced to the position of acting as dresser for the star. On the opening night the angel presents the girl with a

string of pearls and the star, who loves her, goes out and gets drunk, with the old-timer impersonating him and carrying off the most triumphant acclamation of his career. There are but two aware of the secret, the star and the former manager. The girl the next day becomes aware that it was her father who saved the opening performance, and there is a reconciliation effected all around.

Naomi Childers plays the leading woman to the star of long ago and is the mother in the modern episodes of the picture. In the later scenes, however, she appeared young than in the earlier ones. Dore Davidson as the former burlesque manager walked away with the comedy bits of the picture. Stanley Ridges as the star of today suggested one of the Barrymores slightly in his expression at times. There was one scene that suggested rather forcibly how fights are apt to start in a theatrical club, with the suggestion that the men of the profession are just as glibly about "dirt" as the underworld folk. Ralph Ince handled the direction of the production rather well, sending the story forward practically at all times. There were only one or two moments that were permitted to drag a little. *Fred.*

THE SCARLET LILY

B. P. Schulberg presents this production, starring Katherine MacDonald, released through First National. Victor Schertzinger directed from Lois Zellner and Florence Holm's adaptation of Fred Stoddard's story. Ran about an hour, concluding the program at Proctor's 23d St., New York, in conjunction with the release of "The Music Master." Katherine MacDonald, Lawson Dean, Orville Caldwell, Jessup Barnes, Stuart Holmes, Beatrice Miller, Grace Mori, Mollie Mason, Jane Miskimin, Trille, Adele Farrington, Mrs. Ross, Gertrude Quail, Tubby, Lincoln Steadman, Mrs. Barnes, Edith Lyle Lawrence, her brother, Gordon Russell.

The paradoxical title refers to Dora Mason (Miss MacDonald), who has accepted the hospitality of a married man's apartment in all innocence and then finds ensuing circumstances reflecting on her character because of the purely innocent itinerary in the Jessup Barnes suite. Barnes, a married man, commissioned the interior decorating firm which employed Dora to fix up a new apartment for him. Miss Mason is the one assigned to the task, and Barnes commits a bad break at the installation night's party. Dora leaves in a huff, returning to her squalid hall bedroom to find her ailing sister, Mollie, on the ebb. The landlady, objecting to anything happening in her house, demands possession of the room, and Dora faces a tough situation because of her depleted exchequer. (She has lost a note from Barnes inviting her to use the apartment for a month in his absence out of town, which Dora is forced to accept in view of her sister's plight.)

The situation becomes complicated with the intervention of Mrs. Barnes and her private detective on Barnes' return at an unfortunate moment, and Dora Mason is published as a co-respondent. In a country retreat Lawson Dean, a promising political figure, renews acquaintance with the heroine, having come up to recuperate from severe eye-strain. Her marriage to the lawyer, who has announced his candidacy for District Attorney, ruins his political chances when Mrs. Barnes recognizes the newlywed bride as the supposed "other woman." The usual situation about the husband's suspicions and disbelief and her efforts to establish her innocence follow, with the final fade-out satisfactory all around.

There is considerable story to the picture and it interests all the way. Director Schertzinger has wielded his puppets wisely and well, shifting attention from one situation to another without overplaying any particular point. Opportunities for pardonable stressing presented themselves at divers times, but footage probably limited any such desire.

The star acquitted herself intelligently. Mr. Caldwell as the male lead had a few opportunities, but was generally limited until half the picture had run its course. Stuart Holmes was his usual suave light "heavy," and the balance of the support was satisfactory. *Abel.*

HER FATAL MILLIONS

Metro production from the story by William Dudley Pelley; adapted for the screen by Arthur Statter. Directed by William Beaudine, with Viola Dana as the star. Shown at Loew's State, New York, for three days in conjunction with a vaudeville bill, commencing July 9. Time, 65 minutes.

Mary Bishop.....Viola Dana
Fred Garrison.....Huntley Gordon
Lou Carmody.....Allen Forbes
Louise Carmody.....Peggy Brown
Amos Bishop.....Edward Connelly
Mary Applewin.....Kate Price
Landady.....Joy Whitrop

Metro has turned out a genuine summertime picture in "Her Fatal Millions," a starring vehicle for Viola Dana. Not a big picture in any sense of the word, the production will come up to the requirements of the average exhibitor of program pictures and should prove a satisfactory selection for hoques of that type. It is a comedy-drama, with emphasis on the comedy, its dramatic value being null and void. The story gives Miss Dana ample

opportunities to display her ability as a comedienne, which she ably does, displaying a winsomeness and pliancy in some of the comedy scenes which prove the production's biggest asset. With the burlesque Kate Price as a comedy foil, the star brings forth a number of genuine laughs. Huntley Gordon is allotted the male lead, being featured in the billing. Gordon is not overburdened with opportunities, but runs through the several reels in a convincing style. Edward Connelly in a character role was next in importance, with Allan Forrest doing a fair heavy part.

In the production and "Her Fatal Millions" comes up to the general standard of Metro features. Nothing pretentious in the way of sets, with those brought into play convincing. William Beaudine in his direction has worked out a light story in the proper comedy vein. His work is creditable.

The story has as its leading figure Mary Bishop, a young girl who wishes to give her former sweetheart the impression she is worth millions. By borrowing clothes, jewels and an automobile, she is well on the road to success when an automobile accident breaks up her plans, causing innumerable complications, which are finally cleared away, allowing her to marry the chap who she had thought already wed and who had figured her as having already stepped into matrimonial harness. *Harl.*

STEPPIN' FAST

William Fox feature, starring Tom Mix. Written by Bernard McConville. Directed by Joseph J. Franz. Shown at Fox's Academy, New York, June 27, 1923. Double feature bill. Running time, 57 minutes.

Malvern.....Tom Mix
Quintin Durant.....Tom Guise
Fabian.....Donald McDonald

A feature that for action has everything. The story is a wild one, but the action is there with gun fights, fist fights, hard riding, automobile racing, a couple of steamship races across the Pacific, mystery murders by Chinese in Los Angeles, a hidden treasure in the mountains, a map hidden in a ring, and a hero and heroine to be involved in all of the foregoing. Could any picture fan ask for more?

Tom Mix is the hero and at the opening is leaving his little ranch in the hills to visit his mother in the city. On the way he runs across Quintin Durant, an elderly scientist who is being attacked by three men. Mix rides to the rescue, and the two continue to the city together. Arriving there, Mix is invited to the scientist's house, arriving just in time when the old man is being attacked by the same three men that waylaid him on the road, their forces having been augmented with a couple of Chinese. Mix drives them off, but not before the old man has been fatally stabbed. As he is dying he gives Mix a note and the map ring. Both are to be taken to Durant's daughter in China.

The plotters are tipped off that Mix has the note and go to his mother's home to secure it. The mother dies from shock and Mix's pet hound is also killed by them. That gives the hero an incentive to track down men. However, they trap him in a Chinese den and knock him over the head, casting his unconscious body into the bay, from which he is rescued and taken on as one of the crew, working his way to China in the steamer. The plotters, however, have taken a fast steamer and arrive in port a few hours ahead of him, and one with the note impersonates Mix, luring the daughter of the scientist into a dive to obtain the ring from her, the girl and father both having had copies of the map to the treasure. The plotters get away with the ring, but the Chinese joint in which they were operating is wrecked by a gang of American sailors. Then with the aid of a kindly old friend of the Durant family a race back across the Pacific is staged, the old friend loaning his yacht so that the crooks can't get away with the girl's treasure.

On arrival in America Mix drives a racing automobile across country to the mountains, where the treasure is located just in time to prevent the three crooks from getting it, he bringing about the death of all three of them via the rope route, thus avenging the death of his mother, the girl's father and his own dog. The final fadeout finds the usual close-up clinch.

There are a couple of bits of action stuff that are corking, one especially with Mix driving the racing car in the desert and cornering a horseman. That was well worked out.

The picture is as good a feature as Mix has been seen in for some time. Claire Adams was a fair enough leading woman for the western star as far as what she had to do was concerned. *Fred.*

Wait Till You See The Next One!

PARAMOUNT takes this opportunity of thanking many exhibitor friends who have personally complimented us upon our line-up of pictures for the first three months of 1923-24.

The widespread satisfaction with which Paramount's new policy of making only big, worthwhile specials (one a week) has been greeted, the enthusiasm with which such pictures as "Hollywood," "Bluebeard's Eighth Wife" and "The Cheat" has been received by exhibitors at exchange showings, has been very gratifying.

It is even more gratifying to Paramount to be able to announce that the best is yet to come;

—that Paramount Pictures during the remaining months of 1923-24 will be even bigger and better than the 11 money-making specials of the first quarter.

Paramount's next announcement—temporarily withheld for exhibitors' protection—will present 19 productions of the highest artistic and box-office value ever attained in the history of motion pictures.

So, again thanking the army of exhibitors who have praised our present announcement, we say:

Wait till you see the next one!

Paramount Pictures



All Exhibitors in Michigan

Read our magazine published every Tuesday

If you want to reach this clientele there is no better medium.

Rates very low

MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg. DETROIT

BANN and MALLEN

Songs and Talk
11 Mins.; One
State

Bann is a female impersonator. His last partner was a straight man named Huyter. At that time Bann did a sort of an Eltinge female. June 26 Bert Savoy was struck dead by lightning at Long Beach.

This week Bann, with a new straight man, Dave Mallen, doing the rankest sort of a copy of the Savoy and Brennan act in construction, mannerisms, etc. Bann has lifted most of Savoy's trade-marked catch lines and talks about "Margie" all through the turn. A finish song, "You Must Come Over to Margie's" will give any one who is familiar with the Savoy and Brennan material a slight idea of the brazen effrontery of this impersonator who has hurried to try and capitalize the unfortunate death of the originator.

The Loew Circuit must have booked this act on the blind, for the writer distinctly remembers "another Savoy and Brennan copy act" stopped by the Loew people when the piracy was called to their attention through a review in Variety.

The Bann and Mallen turn consists of long periods of "Margie" crossfire, broken up by a solo of Mallen's while Bann changes to a black gown for more crossfire and the closing song. Bann makes a stunning looking blonde, and with original ideas and material would get somewhere. Mallen is a capable straight.

The act went fairly well No. 4 at the State and may have a chance in the pop houses where Savoy and Brennan haven't been seen. That is, if the independent and small-time circuits will stand for the deliberate theft of the Savoy and Brennan ideas and material.

But that mustn't be allowed. Don't let it be said that vaudeville of any grade will promote this kind of stealing. It mustn't be, out of respect for the dead; out of regard for the living.

Let no one believe that vaudeville will ever stand for vultures in vaudeville.

There's not a booking man in this country who won't be shocked when he gets the full import of this "copy act"; it's worse than that, and no one who knows Jake Lubin but will believe Mr. Lubin was deceived into booking it.

Jay Brennan, suddenly and sadly bereft of his partner and pal and who will of a necessity in the course of providing his means of livelihood procure another partner to continue in the act poor Bert and himself made famous, must perforce read this to know that a couple of people who call themselves artists, probably (if they have the nerve to call themselves anything excepting what you would call them), come forth as the ghouls of the graveyard to live on the remembrance of the dead.

It's sacrilegious; it's terrible, it's a disgrace to the memory of a great artist and a great fellow that everyone in inside vaudeville had the greatest regard for as an artist; it would be a calamity to permit it as a precedent, and Bann and Mallen, to prevent their names from being written forever on the black sheets of the profession, should be only too glad to escape this lightly, if they have that much sense.

SAM and JACK GOULD

Songs and Piano
14 Mins.; One
American Roof

A two-man piano and song act somewhat different. The pianist performs capably and sings with a fair baritone voice and considerable assurance, which, in his case, is decidedly an asset. The other man sells a pop ballad in a tenor, admirably suited to vaudeville, not too studied or classical in tone, but with enough warmth and melody to please any variety audience.

The radical change for the step-up from the three-a-day must come with the selection of better material. The opening song, with a supposedly comic chorus repeated twice, cannot help but flop anywhere, as it is irksome and laughless.

The rest is little better and even the piano specialty might be replaced by something more unique and productive. There is also some unfunny talk, but the men are sensible enough to limit this to a very minute proportion.

They wear white flannel trousers with regulation tuxedo coats and vests. Although this is not judged to be strictly incorrect in the summer, they should stick to straight, tuxes to be on fashion's safe side and to get away from the rather amateurish appearance caused by the mixture of sport and evening wear.

FLEURETTE JOEFFRIE (1)

Songs
13 Mins.; One
Palace

A blonde young woman with a romantic appearance, left perhaps by a group of curls worn over the left shoulder. Miss Joeffrie is said to hail from the west. Recently she appeared in the Poli houses, from whence quite favorable reports emanated.

Miss Joeffrie is billed as the miniature prima donna. The meaning was not clear, but she appeared a bit over the average feminine height. Her routine is along the lines of a recital programme. For opening there was "Se Seran Rose," further identified as the Melba Rose. Then came the bell song from "Lakme." Both numbers ended in high register notes, and the rather cold tones of the first effort somewhat disappeared with the second. "Coming Through the Rye" was prettily done. Miss Joeffrie then exiting with her female accompanist. She encored with the echo song which she announced was first done here by Jenny Lind, and it was the best selection.

Vaudeville has frequently used recruits from the concert field and doubtless this newcomer will hold her own. Miss Joeffrie was assigned the opening intermission spot and, as other offerings of the kind, appeared mostly to the polite section of the audience.

"GRABLER REVUE" (4)

Singing and Dancing
17 Mins.; Full Stage (Special)
Drapes

City

Man and woman sing a duet accompanied by another man at the piano, and do a few bars of dancing for an exit. Pianist sings comedy song, following which the first man, with another woman (there are two men and two women in the act) put over an excellent acrobatic dance, the first woman then sandwiches a song (in good voice) between the foregoing dance and another dance by the same couple, also well done. Another song sandwich is followed by the pianist, made up as a female, and the man dancer in a Hank Mann make-up, burlesquing the last dance. Not so good.

The singer again bobs up with another song, following which a very weak finale is staged. It is another case of bad stage management. The settings are O. K.; the man and woman dancers are very clever in that line; the woman singer has a good voice and a nice appearance.

The pianist is unnecessary for the dance tempos; put him in the orchestra pit to lead the numbers. Give the singer a little action and let her sing between dances if necessary to allow for costume changes. Her singing and the dancing will never fall down, and the elimination of the poor attempts at comedy, which only result in making the act draggy, will allow of speed. If the act is laid out properly. And by all means finish with the double dancing, with the singer humming the melody used, or singing an obligato to it.

A good stage manager can make a regular act out of this.

4 YLLERONS

Balancing and Juggling
7 Mins.; Full Stage
State

Two men and two women in a routine of balancing and juggling performed mostly while balancing atop large tread balls. One girl alternates with one of the men as understander in some two high body balancing atop the moving ball.

A well routine series of tricks is topped off by a flashy and dangerous looking perch balance, the perch held aloft by the girl understander while she balances herself on the ball. Good small time either ender.

EMMA RAYMOND and Co. (2).

Wire Act.
12 Mins.; Full Stage.
Brighton.

The wire act offered by Emma Raymond gets into the novelty class through the wire being held between the teeth of two men, one on either side of the stage, instead of the wire being held up by the regulation apparatus.

Miss Raymond is a good wire performer, additionally, which gives the act added merit. Usual walking, etc., with Miss Raymond doing a series of revolutions on a rope also held by the men in iron jaw fashion for a finish. Act makes novelty opener or closer for best.

"DIFFERENT REVUE" (10)

Comedy, Singing and Dancing
20 Mins.; Full Stage (Special)
Drapes

23d St.

Introduced by straight man in tuxedo as ex-service entertainer. Six presentable men made up as chorus girls start the act with a lively song and dance, which is followed by some dialog with the comedian as a sailor.

The comedy is weak, only serving to slow up the action. In this scene the rough voices of the men are used to remove any idea the boys are effeminate. There follows a ballet dance by one who is a natural understudy for the Living Skeleton. While the dance is for comedy purposes only, he does a bit of double dislocation that brought him a unanimous applause.

The "leading lady" has a makeup that would fool the regular. He puts over a number with accompanying comedy lines in a manner which stands him head and shoulders above the others as an impersonator.

A dancing finish has the chorus boy-girls in a dress which completely envelops them, head and all. When discarded it discloses the six in regulation U. S. naval uniform. All get in for a singing and dancing finish. It's a surefire flashy feature for the small time and with that in its present shape the act must be satisfied.

DAVIS and SANFORD

Comedy Skit With Songs
16 Mins.; Full Stage (Special Set)
23d St.

Man made up as colored mammy and woman in hoopskirts in front of a colonial set cottage, and the atmosphere prepares one for the rather old style southern act which the team present. Mammy is sweeping the lawn at the rise when the daughter of the house arrives home from a visit to another state. She tells Mammy of having fallen in love with a young fellow while away. On this slender thread is strung a Carolina solo by mammy in a clear tenor voice with good enunciation, a duet (with guitar accompaniment by the woman, who plays the instrument well) and a comedy Negro song finale by the pair.

The 23rd St. audience gave the act practical signs of approval, and it can travel over the Proctor Circuit in this position (3), but meantime a more logical plot should be found for the musical numbers, at present the best portion of the act.

WALLACE GARVIN

Magic
10 Mins. One
Bedford, Brooklyn

Mr. Garvin is an unctious worker and were it not for a faithful belief in one's watch it hardly seemed he consumed all of the 19 minutes clocked for his session. However, he performs his palming and card stuff smoothly and interestingly and excels considerable with a juvenile plant in the egg trick. What psychology makes a mob roar each time a "hen's fruit" falls to the floor is unexplainable, but Garvin milked the possibility dry. The kid is a corking shill and was no small factor in the bit's scoring.

Business of mystifying with the magic Chinese rings topped off. Garvin, unlike other magicians, doesn't cue the audience for returns, many minutes passing off-times with just being content in keeping the house interested. He did all of that No. 2.

"KLOWN REVUE" (3)

Clown, Song, Dance, Acrobatic
14 Mins.; Two and Three
23d Street

Two men and a woman, the former introducing in page boy fashion with a long trumpet, displaying a shapely figure in tights. The clowns follow, one's dandy get-up proving to be a breakaway comedy affair. A hoke ballet number by the clowns was pleasing travesty. The woman faked a song-dance to plug the interim, one of the clowns returning for a burlesque chanteuse number, sporting enlarged prop feet tied with fancy ribbons.

The balance of the routine is dancing on hands across miniature hurdle jumps; concerted upside-down dancing by the trio, the woman again filling in with some legitimate diving backwards off a graduated high pedestal.

There's considerable novelty in their routine and has the ingredients for a vaudeville novelty. It is not properly sold as it stands, although for the three-a-day it clicked here in the third hole.

PERT KELTON and Co. (1)

Instrumental, Singing and Dancing.
18 Mins.; One.
Jefferson.

Pert Kelton was in an instrumental sister act with a girl billed as Sue Kelton. The "Company" at present is a stately, silver-haired woman, introduced by Miss Kelton as her mother. The daughter is an elongated, but pretty and graceful girl, with a world of versatility and talent, and apparently very young.

She opens with a jazz song and dance, the only thing in the turn that might advantageously be omitted. Her voice is weak, and the dance, though it is far from being poorly done, could be replaced by something more distinctive. The "mother" fills in a dressing change wait with a well-played cornet selection.

Then Pert, aptly named, executes a corking eccentric dance, displaying a fine sense of the ridiculous without too much exaggeration. A Charlie Chaplin mugging imitation with only the crushed derby and mustache used is nearly perfect.

The older woman returns and plays mean jazz while Miss Kelton exhibits all kinds of tricks with a complete set of drums and traps. One of the instruments used is a washboard. Then the cornet is duetted with a musical saw and finally with a laughing trombone. The musical work, both standard and popular is of exceptional merit.

In a middle spot at the Jefferson this act stopped the show. It is good for a spot anywhere.

PLAZA BROTHERS

Acrobats
7 Mins.; Three
58th St.

The Plaza Brothers affect Spanish costuming and are heralded by fandango music, which serves as their accompanying score throughout. The costuming consists of the conventional Spanish jacket and fancy trousers, including a brilliant red toque. The latter are worn throughout, the jackets being shed after entrance.

The routine is a familiar cycle of hand-to-hand lifts. The lobby billing reads "Spanish Athletics," athletes probably intended since the athletics are not of orthodox Castilian origin. The understander, a rather slim and wiry person, discloses a bunch of muscles in a calcium display that would excite a more imposing male. They conclude with a lift over the back of a chair on the order of the kingpin stunt identified with Franklyn Charles C.

WELLER, MAXWELL and WAL-

BANK
Songs
11 Mins.; One
American Roof

Three male vocalists presenting a slight thread of a story in the early section of their routine. Two are dressed as laborers with the remaining one in a cutaway as a union delegate. After some incidental talk regarding a strike the singing is brought into play. Each is given an opportunity with a solo, the three numbers being of the old reliable class. Group singing follows, including more recent pop numbers.

Turns of this nature are sure fire on three-a-day bills. These men can sing and should have the proper appeal with their Irish numbers.

WARNER and MACK

Piano and Songs
12 Mins.; One
State

Two young chaps in neat white trousers and blue coats in a routine of popular double songs, one staying at the piano throughout. Both have pleasing voices, getting the harmony across nicely.

The non-musical member interpolates a jazz slide dance in one of the numbers taking the "wings," but getting the dance over.

They went strongly in the number two spot and can repeat in any of the pop house bills.

KNIGHT and KNAVE

Strong Act
11 Mins.; Full Stage
American

A strong man with a small comedy assistant in an offering styled somewhat after that of the late Paul Conchas, the work of the comedian suggesting the Conchas turn strongly. The strength tests include cannon ball, large shell and general juggling. The strong man works systematically and performs his feats in a showy manner. The comedian is always good for laughs as a comedy assistant.

For a closing spot this combination will produce comedy and some genuine strength feats.

MAYO, LESLIE and Co. (2)

Comedy Skit.
15 Mins.; Three
58th St.

Fred Mayo was of Fox and Mayo before confining himself to song writing and music publishing circles for a time. Murray Leslie has been with several girl acts. Two girls assist in this present frame-up, which is titled "Hoteleology." Leslie is the fly hotel clerk, the girls a couple of guests and Mayo the lary bellhop answering to the misnomer of "speed merchant" and "lightning." A placard heralds a convention week of the phonograph dealers at the hostelry, which is legitimate excuse for the men to try out their vocal cords.

Mayo clicks with a balled effort and Leslie, who reminds of Eddie Cantor, although working straight excepting for comedy gagles, connected with "Oh! Gosh! Oh! Golly!" which incidentally is also being used by Cantor in the "Follies."

A funny bit is a verbal cat-fie between the women, with the clerk ringing the call bell to denote the conclusion of rounds. They conclude ensemble vocally.

The act has been working for several months outside the metropolis. This is their first local appearance. It's a good buy for the three-a-day.

ROSE and BUNNY BRILL

Songs, Dancing, Comedy
14 Mins.; One and Two
(Special Set)
Majestic, Chicago

Rose and Bunny Brill work in "one" with the exception of a few minutes preceding their last number, in which they are shown in a dressing room making changes of dress for a song and dance, for which they use cake-walking costumes.

Their offering is notable for good material and for the comedy of Miss Rose.

Starting off with "Tennessee," they follow it with a dance in usual sister man style. The second song is "Loversick Blues," sung by Miss Bunny with Miss Rose making all sorts of comedy injections and taking parts of the song.

At one point the comedienne makes a physical examination of her sister, burlesquing a doctor, which is a smart contribution to vaudeville. Miss Rose follows this with a song song, which is well done. Miss Bunny then comes on in bride costume, but her single soon develops into a double. "Ta-Rather Be the Bridemaid Than the Bride" and once more the comedienne scores, measuring keen sarcasm against the hopefulness and confidence of the "bride."

The closing number is song and dance with fast stepping.

The girls make a nice appearance, are decidedly talented, have a splendid routine, and there is some genuine comedy. The dressing room bit gives a touch of novelty.

ALICE LAWLOR

Songs
11 Mins.; One
American Roof

Alice Lawlor was recently with a Shubert unit and, before that in burlesque. The latter has left its stamp on her. She needs to tone down to hit the high spots of vaudeville. At the American her jazzy singing was nicely received, but representative audiences are apt to demand less noise and more class.

Miss Lawlor looks well in a becoming green gown with a transparent skirt, disclosing shapely limbs in handsome silk tights of the same color. She might adopt some coiffure that shows to more advantage her head of fiery bobbed hair. She sings a few popular numbers of the blue type in a contralto, that, while not bad for this sort of song, needs restraint and an effort at more melody stressing. A fast, burlesque dance at the finish is good in its way and should help to bring results in the intermediate houses.

CAMPBELL and CARP

Violinists
14 Mins.; One
City

Two young fellows in Eton jackets who have an explanatory recitative in rhyme running throughout their act, respectively champion classic and jazz music, and play samples of each. They have confidence in themselves, which is not a cardinal fault in newcomers, but the boys need much work and experience (and incidentally lots of practice) before they can hope to graduate from the small time.

PALACE

When Monday night's performance swung into motion it looked as though there would be empty spots, but the house slowly filled up. Boxes on the lower floor held full quotas, while upstairs the side flights of boxes which range galleryward also became peopled. Drop-ins from out-of-towners were quite evident, which is to be credited to the Palace's reputation.

Ethel Barrymore's name out front meant even more to the box office. The star is an ever welcome visitor at the Palace, and that goes both ways. Little did she imagine that Barrie's "Twelve Pound Look," first used by her as a curtain raiser at the Empire, would become so steadfast a vaudeville property. Here a seasonal appearance at the Palace in the playlet and, from the manner of its reception now, it will serve for seasons to come.

Miss Barrymore is charming even down to acknowledging the many calls from the entrance in response to the sustained and genuine applause. Her charm as the typist in "The Twelve Pound Look" is the secret of its longevity. A young comedian appearing afterwards remarked: "Ethel didn't say, 'That's all there is; there isn't any more,' and I don't believe it was her," but without her there just wouldn't have been any "Twelve Pound Look" in the show.

The second half of the bill was far too quiet. Miss Barrymore was second after intermission, which was opened by a young prima donna, Fleurette Joffrie (New Act). A lively low comedy turn was needed to change the pace next to closing, but there was none. Hawthorne and Cooke were scheduled for the spot, but were moved up to fourth after the matinee, exchanging places with Charles Crafts and Jack Haley. The latter are neat lads and clever enough in their sphere, yet they probably did not aspire to the late position nor perhaps did they relish it. Some of their nifties amused but lightly, for the routine is after all a moderated nut act. Crafts took a chance with a slow tempo ballad and it was not surprising that some walking occurred before the act was half over.

Vincent Lopez and his Hotel Pennsylvania band, which he bills as an orchestra, carried the first section and registered the evening's top score. It is his second week of what is supposed to be a summer's engagement at the Palace. Last week the numbers were not regarded as properly routine, but there was no such fault Monday. The hit of the selections was labeled "The Rose Song," it combining a number of the "Rose" songs of the past few years and cleverly orchestrated. It called for two girls appearing on the platform set behind the back drapes, being disclosed from the petals of a large rose and indicative of "Roses of Picardy." Another platform picture, that of a Southern cabin, was shown during the playing of a mammy song, which number got further notice via a novelty mammy figure in cardboard in the lobby. Lopez is billing the

GRACE EDLER and Co. (3)
Dancing
11 Mins.; Three
58th St.

Grace Edler was formerly of the Edler Sisters, offering a straight dance routine. Miss Edler now has three girls besides herself, all opening in male clothes (full evening dress). They change to female attire eventually and look nice in either.

The dance formations are more or less conventional, although Miss Edler is an exceptional specialist in what she does. She is shapely, and pleasant, appearing in her abbreviated costuming which underdressed the male clothes.

The act closed the show and clicked. Abel.

BREEN and HELENE
Song and Dance
9 Mins.; Three
Bedford, Brooklyn

Man and woman in conventional song and dance routine. The woman is in rompers-costume, showing bare legs to thighs and looking cool. The man in Tux. His contribution in the legmania ranges from mediocre to occasional flashes of familiar flash stepping, suggesting he may have been faking it in spots.

His partner makes three becoming costume changes. The finish is weak. Opened here. Abel.

BLAIR and PENNINGTON
Song and Dance
13 Mins.; One
58th St.

Nice-looking girl and male partner affecting semi-"nut" style of working. The routine is a succession of song and dance specialties, the girl flashing a pleasing voice, and the man doing the acrobatic stepping.

The act was a bright No. 2 at this house, and should repeat around the big small time. Abel.

individuals in the band and the credits for the various arrangements are also present in the program. As the band gave the house orchestra a rest, it immediately struck up at intermission, playing throughout that period and pleasing with a rendition of "Wildflower."

Hawthorne and Cooke delivered hokum from all angles and they landed in the changed position. They started out by announcing a song by Rooney and Bent, who were out front with the family. Pat was in to watch Lopez in action, as it was in Rooney's "Rings of Smoke" that Lopez first drew notice. The nut comedians "got 'em" with the "ear tricks" and "make me serious," with the phoney instrumental bits worked up to a good exit.

Grette Ardine with John Tyrell and Tom Mack were heroic in the heat on third, for there is a tough brand of dancing in the number. The boys work is certainly cut out for them. Miss Ardine being no featherweight. A jazz number sounded like something out of "Chauve-Souris." Sammy Lee staged "The French Model" and there are several good inventions, the ewing of Miss Ardine by the boys early in the going being particularly so.

Florence Brady, who has been groomed for a year or so, got her chance at the Palace and went over nicely on second. Lydia, added to which is a vocal variation trick. Into her style also has crept a bit of the style set by a prima donna in "Shuffle Along." Miss Brady seemed much too plain in appearance, appearing in a frock more suited for street wear than the stage.

Van Horn and Inez opened with a rollicking spinning exhibition that could not fail to bring returns. Percy Oakes and Pamela Delour closed in a brief and effective dance routine. Oakes' specialty commanded attention, while the trim figure of his partner supplied a graceful action picture. Ibee.

JEFFERSON

Music in the air at the Jefferson this week, with all sorts of instrumental work on the program, including the playing of a washboard, a saw and a trunk. A comfortably filled house Monday night enjoyed an entirely adequate show, the quality and diversity of entertainment shown being much above the standard of this theatre.

Stanley Gallant and Co. opened with a shadowgraphy turn that is out of the ordinary because of its attractively setting and color work. Dolly Wilson, a chickenish little blond, with a pretty bobbed marcelle and a figure as plus ultra, followed with four popular numbers that the 14th street crowd swallowed whole. Miss Wilson is a jazz blues singer, but she has the saving grace of dainty femininity. The ballad in the blue spotlight is strikingly delivered, but she might make it even more effective by standing erect instead of crouching to one side.

Hibbert and Malle were dealt with a line of chatter that dealt exclusively with their "table finishing mammas." A little of this is always good in the intermediate houses chiefly because it strikes home, but in this case it is carried too far. The same goes for the hand-shaking bit, which is repeated monotonously time and time again. The boys have appearance, stage pretence and pleasing southern accents, but they need a routine that occasionally at least gets away from the subject of women and their food-digging ways.

Gus Fowler completely justified his success at the Palace last month. "The Watch King" is a showman of merit, and his palming and illusions with dozens of timepieces is artistry of the highest sort. A splendid applause hit, and deservedly so. Bert Kelton and Co. (New Acts) made a routine that occasionally at least satiated bores' innumerable, show-stopping and a speech.

George Moore and Girls had a tough spot following the previous act's riot, but they soon hit their stride and scored their own success. The singing is no worse than usual in a turn of this sort, the dancing is exceptional and Moore's comedy is thoroughly enjoyable. He is now doing a Mexican "bad man" as well as the English Johnnie of his former acts. Some more talk about girls "who never even give a knife and fork a chance to cool" is used, but in this case it is not overdone.

Pinto and Boyle, next to closing, with their standard comedy, banjo and singing turn. The act is good any time, any time, and it mopped up laughs and applause alternately. The numbers used now are not as up to date as they might be and should be replaced by some of this year's vintage.

Another standard act, "Shadows," with three new people, closed and held 'em. Collette Blain, a 17-year-old girl of striking beauty, has replaced Lucy LeCoste in the turn. It won't be long before the managers will use and set her to her because she is a marvelous little dancer. No praise can describe her grace and her ability, and, handled properly, she should have little difficulty in ascending to the peak in whatever terpsichorean line she chooses.

"The Scarlet Lily," feature picture.

BRIGHTON

It looked as if the Brighton show was just going to be one of those cut and dried vaudeville line-ups Monday night until nearly the final bell. And then the punch arrived—Lou Tellegen in black-face. That was unusual enough for ten vaudeville shows. To see the celebrated romantic hero of the films working cork and comedizing with Jack Wilson 20 minutes after he had been tearing up the scenery in his "Blind Youth" dramatic sketch deserved to be the knock-out hit was.

There had been little comedy previous to the Wilson act, closing the show, and with Wilson following directly after the florid dramatics and ranting of the Tellegen sketch, it was as soft an assignment as any comic could ask for. Wilson had been getting laughs up to Tellegen's entrance, but they were just laughs, not yells. But with Tellegen walking on in Wilson's white-street cleaner's uniform, with face minimized—that clinched it. Tellegen incidentally played the saxophone and essayed a dance step or two. The sax playing wasn't bad at all and the dancing was funnier than the black face.

A midget, Willie Ward, in the Wilson turn, has one of the most tuneful tenor voices heard around in years, and the kid can imitate and step with the best of 'em. Given a chance, he'd run away with the Wilson turn, but he's got 'em in with the aid of his assistants.

Preceding was the Tellegen sketch, "Blind Youth," with Tellegen doing a pleasing bit of character acting as a dissolute artist. The sketch has played around frequently, but it never went better apparently than at the Brighton Monday night. Tellegen's score warranted the speech he made, and the bringing out of his assisting players for the final bow was a gracious bit of stage etiquette that might well be imitated by others in vaudeville whose efforts are supplemented by a supporting cast.

Emma Raymond and Co. opened with a wire turn (New Act), that got the entertainment on the right foot. Calta Brothers, second, made the welkin ring with their hard shoe dancing. The mat and hard shoes brought back a reminder of the days of Hammerstein's when no show was complete without at least one team of hard shoe hoopers, and always with a mat. The Calts act wowed 'em at the Brighton, the talk getting laughs and the dancing raising the roof. That's doing something second anywhere.

William Kent and Co. next with "Shivers." Kent made 'em giggle, yell and roar with his comedy "youse." That Brighton audience was a great laughing bunch Monday night. It always is when there is a theatre party in, and there was a big one Monday. The comedy lines of the "Shivers" sketch that received such big laughs at the Palace last week again knocked 'em silly at the Brighton. Kent is a real comic, proving it when he came back the oldest of gags go over for howls.

The big hit of the first half were Healy and Cross. This team has galloped rapidly to the front of piano and singing turns. They were accorded a wow of a reception at their entrance and cleaned up all the way. Healy's tenoring of the harmony stuff is a trifle too heavy at times; many times, in fact. The voices would blend better if Healy would subdue his vocalizing considerably.

Burke and Durkin, programmed for fourth, exchanged places with Healy and Cross and opened the second half. That made two piano and singing turns on the same bill, but a noticeable conflict. Burke scored heavily with his routine of pop songs.

Business, capacity Monday night. Bell.

BUSHWICK

A typical summer show at this Brooklyn all-year house with the bill slightly under par in entertainment value. Too great a number of men hindered the smoothness, with the second half of three acts having two male singles, both of the singing and talking variety. The first half held two male doubles, although of different styles.

Tuesday evening business was light, the heat having increased as the day progressed. An amateur picture of a local people, including audience shot taken last week failed to combat with the heat and draw business. The picture itself was a dismal failure, the photography and condition of the print being such that it had little value. Few in the audience appeared interested, probably largely due to the fact they were unable to identify themselves when their likenesses were flashed on the screen. The picture was shown after intermission and wasted several minutes which could have been used to advantage in other ways.

Hazel Moran started the vaudeville after a Topics and Fables reel. The rope-spinning miss moved along easily, giving the show the necessary momentum at the start. Bert Rome and Henry Dunn, No. 2, gave it a big push in the right direction. With up-to-the-minute popu-

lar numbers the boys carried off one of the hits of the evening. Their style met with instant approval, with applause in their grasp all of the while.

Leon and Co., No. 3, with a routine of magic, mystified and held the attention. Leon possesses several original effects which are worked out effectively with the aid of Edith Parker. The Bushwick audience, although limited in numbers, gave the act its strictest attention, with the closing talk feat bringing applause. Fenton and Fields followed in a good position for their comedy efforts. They experienced little difficulty in unearthing laughs.

The first half closed with Bekoff's Theatre Grotesk, a Russian organization possessing considerable merit. Presenting several styles of Russian entertainment, the dancing proved the outstanding feature. The turn had been artistically staged, with the costumes appealing. The act proved something entirely new for the Teutonic Bushwickians, who are rather inclined to enjoy it, although rather at sea as to what it was all about at times. The act should hit a responsive chord in most of the larger houses, especially on the strength of the publicity given Russian organizations.

The second half of three acts included Ben Smith, Harry Holman and Co. and Harry Fox. Smith drew it out, taking the spot programmed for Leon and Dawn. Following a conventional line of chatter, mostly on the confidential order. Smith introduced some vocal work for the best results. Some of the early gags could be brightened up, as much of the chatter has had much usage. The returns were sure for this single with his songs, his applause winning being up with the leaders. Harry Holman with his standard offering, "Hard Boiled Hampton," had little to fear second after intermission. A strange buzzing sound came from the stage throughout the Holman turn Tuesday night but failed to disturb the players. The sketch held up well in the late spot, with Harry Fox taking the closing assignment. Kid-ding with the stage hands at the start led up to several laughs, with the light comedy efforts and songs getting over easily. Hart.

FIFTH AVE.

A pip of a seven-act bill and feature picture at the Fifth Ave. the first half with three strong comedy acts among the entries.

All three scored, with Tom Smith shouldering the toughest assignment. Smith is never funnier than when spotted against odds. He has an irresistible sense of travesty, that bubbles to the surface whether he is flopping or otherwise. His art-batic act as funny as anything in their line and in addition he is one of vaudeville's cleverest dancers, but it is as a "nut" that Smith registers. His attempts at a "nip up," a stunt that has been copied, by the way, are built up into a screaming funny piece of business every time he attempts it. Smith ran to the spot after he had scored with his "ventriquoism" and "mind reading."

Charlie Ahearn in the tray spot also tickled their funny bones with his thoroughly enjoyable burlesque and hoke offering. Ahearn's company consists of a girl dancer used for travesty purposes and a couple of midgets. His trick bike riding and dance burlesques coupled with his comedy band wind up out a thoroughly enjoyable act. The Ahearn troupe can go anywhere on any bill and do it.

La Fleur and Portia opened. It is a man and woman combo. The girl is a contortionist of unusual capabilities. The man does iron-jaw stuff, finishing the turn with a "human top" spin from an apparatus in the files. The girl's flash stunt was holding her body erect in a contortion pose supported by a teeth grip only. It's an unusual and entertaining opener or closer for anywhere.

Boyle and Bennett, man and woman dancing duo, deuced and delivered. This pair crowd more legitimate dancing into their allotted space than half of the dancing acts in vaudeville. Their double eccentric and off-shoot tap dances are cleverly routine and flawlessly delivered, but they don't make enough fuss over them to sell them to the pop house audiences, who won't believe it unless you say it with waving arms and much lost motion. An "encore" dance, with Boyle carrying the time and dancing on the up beat, is a classic. They took four heavy bows.

The Bennett Twins, fourth, over-stayed a bit. The kids did have ducked the dance encore or closed with the dance and passed up the song just ahead. They are a youthful pair of bare-legged harmony singers with a turn running to childhood reminiscences in lyrics. Mild vocal ability, cute personalities and youth proved a popular combination. They did well.

D. Apollon and Co. were one of the hits following in the musical dancing-revue that ended with a Russian number. Clocked with "Chauve-Souris," Apollon is a clever musician and dancer, formerly in the turn of the Ford Sisters. Two clever girl dancers and another man comprise his company. It is a good act of its kind and rep-

resents considerable production, carrying several flashy back inserts in addition to a cyclorama. The girl classical dancer scored in her "archery" number and the hock stepping of D. Apollon at the finish was a rounds of applause. The speech in "None" a la Balleff can go out. It isn't necessary.

"Slippery McGee," the First National feature, closed an excellent bill with about three-quarters of the house filled on a muggy evening. Con.

BROADWAY

The intermediate and small-time houses are certainly crowding the so-called big-timers these days. The manner that the acts are interchanged about weekly with standard turns playing small time one week and big time the next sort of confuses the situation, too, so that it resolves itself into a matter of this: A small-time act is a small-timer when it's playing small time. When it's playing a big-time house it's big time.

The current show at the Broadway isn't what might be called a world-beater for a big-time house, but for an intermediate house like the Broadway it's a crackerjack line-up, and many a big-time house has had much worse. Tuesday night was one of those sticky, humid evenings when New York practically has a monopoly on in the summer, and the drop-ins were few and far between. The small audience looked as if it was going to be tough for the acts, but it didn't work out that way. Appreciative and, what's more important, discriminating, the Broadway bunch appear to know vaudeville better than a good many higher priced audiences.

Bender and Knapp, hand-balancing two-man combination, started it conventionally with a routine of standard tricks. Both know their trade, and there isn't a wasted second in the turn. Some one-hand lifts caught the crowd's attention particularly.

Burns and Lynn, No. 2, with one of those modern-old-time turns. Both wear eccentric makeup and swap roles like the teams used to do in variety days. Since Callahan and Bliss started this the multiplication of turns with ancient tin-type makeups has been enormous. Burns and Lynn are excellent dancers. Any style suits them, and they're expert at all of 'em. The talk got laughs and the dancing wowed 'em.

Chas. Keating next with a kid singing turn. Keating does a mother ballad, and the house rose to it unanimously. Funny how that mother sentiment never fails in vaudeville, no matter how maudlin or obvious the appeal. The Huckleberry Finn impersonation done by Keating is artistic. He whanged over a real hit.

Walters and Walters, the ventriloquial couple, put some entertainment into the fifth spot. The conversations in which the two dummies are involved are natural and human and filled with laughs. The Walters were another big hit, stopping the show.

George Seymour and Co., offering a girl that was away from the cut-and-dried type, knocked 'em for a row of bath houses. For a hot night that Broadway bunch certainly were enthusiastic. They never overlooked a gag or anything that called for applause.

Emile Lea and Co., closing the show with a high-class dancing turn, held them in solidly. Miss Lea's legmania work is standard and her dancing partner is also an expert at that style of terpsichore. The pianist is a good musician. That also forces the comedy a bit. That also applies to the male dancing partner, Bert Turpin in "The Shriek of Araby" was the feature picture. Bell.

AMERICAN

Barclay featured the bill on the Roof the first half with the feminine contingent apparently strong for the undraped limbs for the warm weather. Notwithstanding this new feature for a pop vaudeville bill the show ran quite listlessly Monday night with the returns spread out rather equally with no outstanding hit. The business hit a fair average. In the upper portion of the house developed.

Maxon Bros. and Wood gave the vaudeville its start. The male trio presented but an ordinary seven-minute routine of acrobatics featuring a pyramid of tables stunt. No. 2 had Betty Washington, singing and dancing violinist, who gave the audience their first glimpse of bare legs. The stars were quiet for this turn, who worked up returns as she progressed the straight playing of a standard number towards the finish being the biggest applause winner of the act. Considering the audience had not been brought from a comatose state prior to her appearance Miss Washington did satisfactorily.

Weller, Maxwell and Walbank (New Acts) boasted the song division with Bob Ferns and Co. closing the first half having all the comedy of the early section. Ferns has a standard offering with sufficient variety to meet the require-

SPORTS

ments of any type bill. Supporting the featured member are Nellie Mae and Bobbie Gulian. Both singing and dancing work furnishing corking backing for Ferns' comedy. The turn was liked on the Roof but lost its flash through the inability to have the special act, used in the theatre downtown, upstairs.

Luckie and Harris opened after intermission. The evening's entertainment consisted of a comedy sketch, a medley of pop selections later going in for talk which fired rather poorly with the Eighth avenue audience. The comedy double number braced them up with the returns coming up to expectations at the finish.

Primrose Seamon assisted by Arthur Conrad supplied the necessary pep second after intermission. Miss Seamon is for boules and an energetic worker. Her undraped limbs and costume changes brought a few remarks from the boys in the balcony but the entire house okayed her work in general. Conrad, fits in now and then, with the bulk of the work handled by the young woman which is as it should be. The turn built up consistently.

Harry Adams and Co. held the seat to closing spot. The Anger comedy missed early but took root following a bit of coon shouting by the young woman assistant. This miss helps the turn materially and was also of the bare leg division. Knight and Knave (New Acts) closed the show.

23D STREET

A lightweight attendance Monday night but a bit better than has been the rule the past few weeks. The reduced vaudeville section of five acts, rounded out by a feature film, played rather smartly. Alfred Darrell & Co. opened with rag pictures, the "co." being a female assistant of nice appearance. Her vocal attempt was marred by poor lyric diction but served amply for variation. The rag artistry is somewhat relieved by attempts at novelty with silhouette subjects.

Hector and Pals, dog act, made No. 2 interesting. Their master's showmanly direction with the incidental small talk does much to elevate the turn from the ordinary run of similar animal offerings. Klown Revue (New Acts).

Shone and Squires made No. 4 the "ace" position. Billy Shone has improved considerably in the past few months and indicates progressive in his delivery. While still somewhat reminiscent Shone possesses the requisite action for three-day favoritism. In fact, comedy, his smart sides and witticisms might not fare so well. For a family audience of the 23d st. he they suffice fully. Miss Squires is acute trick of blonde beauty and stunning shapeliness who can't miss in anybody's theatre.

The Yip Yip Yaphankers, toppling closed. The ten khaki clad ex-service men embrace about everything in the form of entertainment in their routine. The swarthy comedian's antics amply sufficed for the comedy relief and every gesture told. The fast Arabian acrobatic tumbling for the closer was a zippy conclusion.

Pathe news, and "The Scarlet Lily" (Katherine MacDonald) closed in the order named; featured reviewed in detail elsewhere in the picture section.

CITY

Less than half an audience Tuesday night greeted a bill which as a whole was decidedly small time, with here and there a promise of better things.

Diaz and Powers, man and woman tight-wire act, opened with animation in single and double tricks and dances on the wire. While there is nothing especially novel in the act, the youth and good looks of the couple, with their snappy work and nice looking apparatus, make them worthy candidates for the opening position on the big time programs. Capman and Capman, two men who sing and dance, were No. 2 and did fairly well.

Julia Gifford, with a voice still well worth listening to, sings her full routine on an elevation back of a medallion cut out in the center of her special drop, with a plain backing, on which a stereopticon throws scenes in keeping with the theme of her songs, or so it appears. Her effect is good and Miss Gifford fills the picture satisfactorily. She carries her own load. Lew Harkins sang a couple of songs and did excerpts from several of his old monologs which tickled the risibles of this audience. Campbell and Carp (New Acts) were followed by the "Grabber Revue" (New Acts), after which Salle and Robles took the stage and the two men with their bolshoi comedy methods just suited the 14th street crowd.

The vaudeville program was concluded by the Pampas, an exceptionally limber male contortionist and his woman partner, who sings and hums in a very pleasant voice all through the act. A nice conservatory special set is of practical value in several of the contortionist feats. The man might get into a comedy makeup and discard the dignified evening dress. The picture "Desert Driven," with a "stereotype" old-time scenario, closed the show.

Variety was the only newspaper in the United States, to pick Tom Gibbons to go the full distance with Jack Dempsey at Shelby, July 4. Con. of Variety's staff, two weeks before the fight, selected Gibbons to win the decision in 15 rounds, declaring the difference in size and punching ability of the champion would be discounted by Gibbons' speed, courage and superior ability.

Dempsey retained his title because his manager, Jack Kearns, had a better line on Gibbons than any of the so-called "experts," and insisted on straight Marquis of Queensberry rules, which allowed Dempsey to hit in the clinches as long as one's hand was free. Had the men been breaking at the order of the referee, Gibbons would have received the decision, for he outclassed Dempsey at long range in every round.

Dempsey went into the ring with everything in his favor, including a hand-picked referee (Jimmy Dougherty), a close, personal friend of Dempsey and his manager. Reports from Shelby indicate that several of Dempsey's smashes were dangerously close to the foul regions below the belt line. That Gibbons made no protest proves nothing, for it would have been futile for the St. Paul man to expect any of the best of it from Dougherty.

Dempsey lost most of his prestige after his showing with Gibbons, and will probably enter the ring in his next battle with either Harry Willis, Jess Willard or Luis Firpo at not better than 6 to 5.

Talk of a return 15-round engagement in the east between Gibbons and Dempsey is already heard along "Cauliflower Alley." If the match is consummated and they box straight rules, Gibbons is conceded a great chance to cop the title. Gibbons is one of the smartest fighters in the ring and a great student of style. It's a cinch he would discount the knowledge of Dempsey's style in another battle.

A consensus of the round by round reports by the "experts" gave Gibbons 3 rounds, 2 even and 10 to Dempsey. Dispassionate later reports may change the figures, for the "experts" will be busy with the alibis for the next few weeks.

Dempsey retained his title and got all the money, but his loss of prestige will eventually cost him more than the \$210,000, less about \$65,000 he really received. One more shot at the big money and he's about washed up.

The writer has long contended that if Jess Willard ever succeeds in getting Dempsey in a ring with him, the Toledo affair will be reversed. Willard should stop Firpo, and then be in line to demand that Dempsey fight or retire.

A million dollars is the expected total gross of the three boxing contests to be staged in New York this month. There is more interest displayed by the fight fans in the Willard-Firpo scrap scheduled for tonight (Thursday) at Boyle's Thirty Acres, Jersey City, than in the Dempsey-Gibbons match at Shelby on the Fourth. So strong has the demand for tickets been that the gate at the arena, across the river, is estimated to reach \$400,000. The admission scale is \$15 top. For the Benny Leonard-Lew Tander engagement at the Yankee stadium, July 23, ringside is \$20. The capacity is not as large as at the Jersey plant, but a gross of \$300,000 and even more is conceded. The third major fistic date is carded for the Polo Grounds, July 28, the same week as the Leonard-Tander affair, and the principals will be Eugene Ciriqli and Johnny Dundee. The top price will be \$10, which is wise, in light of the strength of the other two contests, and the fact that the featherweight argument comes after the other two big shows.

The Willard-Firpo match may result in an opponent for Jack Dempsey. Willard impressed ring followers by his come-back against Floyd Johnson early in the summer, and declares he is willing to go against Dempsey to regain the heavyweight championship. Firpo, the "wild bull of the Pampas," is rated one of the hardest "sockers" in the ring, which may explain why he is being made the favorite at 3 to 5.

It was feared that even New York would not be able to support three such boxing shows within 16 days. But the Willard-Firpo match is in, so far as attendance goes. The propensity for champions to lose titles this year is one magnet for Leonard-Tander mill, and those who saw the champ and leading contender last summer will fall for

a chance to see the argument between the lightweights settled definitely. Tander was a dangerous boxer a year ago, but not so much is heard of his prowess right now. Nor is Benny bragging about his ability to dispose of a southpaw either. Though the match for the featherweight title, which Ciriqli recently came from France to grab from Kilbane, runs third in interest, the comparatively moderate admission should mean big attendance, and many who doubted the power of the foreigner think Dundee will furnish a good test. Tickets for all three cards are on sale in the Broadway ticket agencies.

The Polo Grounds management at first took the stand that the brokers would have to buy tickets outright, but there was a change of heart, as the show didn't get the advertising nor the support attendant wide distribution.

Whether the Dempsey-Gibbons fight pictures will be shown in the various centres outside of Montana is a mooted subject, but an attempt to exhibit is certain. The law which prohibits interstate shipment of fight pictures was evaded by the owners of the Dempsey-Carpenter battle pictures by the simple expedient of pleading guilty in each State and paying a \$1,000 fine. The law which provides the fine also permits a year in prison for an offender at the option of the court. An offer for world rights was made to Jack Kearns, Dempsey's manager, the offer coming from a New York coterie which had retained the same counsel who advised on the Dempsey-Carpenter films. Kearns, however, was in on the latter property, and probably knows as much about the way the law was evaded as any one else.

One thing is pertinent about the Dempsey-Carpenter pictures, and that is the lack of showmanship in their presentation. There was little interest to the meeting of the champ and Tom Gibbons at Shelby until the fight was over. But Gibbons stood the man-killer, Dempsey, off for 15 rounds with no damage, which jumped the value of the pictures enormously. It is believed that they would net a fortune in New York alone.

Since the reorganization of the N. V. A. baseball team their work has shown great improvement, and with a few more games under their belts, making for more thorough co-ordination in team work, it is probable that the team will retrieve its reputation. June 24 it played the St. Louis team of Woonsocket, R. I., the latter winning 10 to 5. June 27 the Providence Indians and again lost, 6 to 5. At Red Bank, N. J., July 3, they took on the Orioles, and after a crackerjack game the N. V. A. team won, 2 to 1.

The new lineup is as follows: Harvey, c. (Gillilan and Harvey). Brown, 2d b. (Joe E. Brown). Armstrong, 3d b. (Armstrong and Bender).

Gorman, s. s. (Gorman Bros.) Villiani, c. f. (Phil Villiani). Shepard, 1. f. (Shepard and Ott.) Stanton, r. f. (Val. and Ernie Stanton.) Kaye, 1b. b. (Kaye and Farnsworth.) Gillilan, p. (Gillilan and Harvey.)

Marathon golf events are now almost as popular as long distance dances were a few weeks ago. The record to date is held by Rudolph Supan, 21-year-old war veteran of Cleveland. July 6 he played 257 continuous holes on the Highland Park course there, breaking the former record by 19 holes. Supan started at 4:30 a. m. and continued playing through severe rainstorms until darkness set in. He stopped six minutes at noon for lunch. Eight caddies and two pairs of shoes were worn out and approximately 60 miles were covered by the young golfer. The most surprising thing was that he played consistently good golf, averaging well under 80 for his various rounds of 18 holes.

The wise money seems to be going on Willard against Firpo July 12, although the odds are 2 to 1 on Firpo. It is expected the Willard money toward the finish will flood in and hammer down those odds.

While it looks as though Firpo figured on meeting Dempsey in Buenos Aires for a big purse with Dempsey getting a large guarantee as per custom, Willard must be counted upon. It will mean more to

Willard to do a championship comeback than it possibly could for Firpo, since the latter at best can depend upon only one more grand box office killing in his native land by meeting Dempsey.

Willard if he beats Firpo can demand a return bout with Dempsey. Staged in the East, it would draw the biggest gate ever handled at a prize fight. Besides, it would bring Willard a world of other money. That reason alone is sufficient to make Willard step his best against the south country man, and convince his followers Firpo hadn't a shade of any kind.

The absence of Captain Dave Bancroft from the line-up of the Giants will seriously handicap the team, but probably will not jeopardize its chances for the pennant.

Manager John McGraw told Larry Doyle, pilot of the Glens Falls club, over the phone, Bancroft is in a hospital in Boston suffering from an attack of pneumonia. He will be out of the game for at least two or three weeks, McGraw thinks.

"Mac" has Travis Jackson at shortstop and looking for the youngster to come through with flying colors. Doyle is in close touch with the New York manager, who is trying to help him with recruits. Larry was always a favorite with McGraw. He has signed Joe Oed, Yale's lead-off man the past season, to play with Glens Falls. Oed joins the team through the good offices of O'Connor, star shortstop on Colgate, who quit because his parents did not wish him to continue professional ball. Kifney and Barnes, Colgate's star battery, the past season, are in the line-up of the Glens Falls club. Doyle is playing second base himself.

Christy Mathewson's Boston Braves will play the Chicago Cubs in a benefit game in Boston, Aug. 15, the proceeds of which will be divided between the American Legion Post at Saranac Lake, of which "Bix Six" is a charter member, and the Massachusetts State Department of the Legion. Governor Channing H. Cox of Massachusetts, State Treasurer James Jackson, Major General Clarence A. Edwards, the Army and Navy Club, the Red Cross, Men's City Club, Women's Overseas League and the W. V. Club, are co-operating to make the game a big success financially. A record crowd is expected, as it will be the first home game for Boston in a month. Mathewson's generosity has been warmly applauded by disabled men at Saranac Lake. The money turned over will be used by the American Legion for welfare work among tubercular veterans of the World War.

Summer resorts are paying ball players big salaries again this season. Joe Murphy, second string catcher of the Albany Eastern league club, left the team last week to accept a position with an independent nine in Maine at a salary said to be \$500 a month, for three games a week. A half a "grand" is more than a majority of Eastern league athletes receive for playing every day. Murphy is only an ordinary catcher. He is a Holy Cross man.

As Variety goes to press the sport scribes are filling their columns with a load of sickening drivel intended to alibi Jack Dempsey's showing and their own poor guesses. One of the silliest squawks ever heard is Kearns' statement that Dempsey was afraid of the hostile crowd and pulled his punches.

All of the scribes admit in their stories that Dempsey hit Gibbons low on several occasions, which seems strange behavior before a hostile crowd by a man who is pulling.

The truth seems to be that Dempsey met his master in the clever St. Paul man. Had lumberjack and rough house rules been barred Dempsey would now be an ex-champion. Gibbons made him look foolish at long range. If they were matched in the East to-morrow in a regulation size ring under straight rules Gibbons would probably be an even money shot to cop.

Jess Willard and Luis Firpo will go to it to-day (Thursday) at Boyle's Thirty Acres. The "guessers" like Firpo, but they are very changeable "picking" after the Shelby fiasco. However, this writer (Con) feels strongly on the subject and thinks Willard will kaye the South American, who, by the way, was born in Italy. Willard's superior boxing ability, courage, experience and strength will offset Firpo's wild right hand. It will be the first time Luis has ever met a man his own size, one who can take it, and one who, despite his 40 or

more years, is, in the opinion of the writer, the toughest heavyweight that ever clambered under the ropes.

Muehlebach Field, Kansas City's new American Association baseball park, was formally dedicated Tuesday. The new park is located at Twenty-second street and Brooklyn avenue, and is the largest ball field in the minor leagues and larger than several of the major league parks. The grand stand is of concrete and steel and will seat 16,000. The new place, which was named in honor of George Muehlebach, owner of the Kansas City team, cost slightly over \$400,000. The local team last year broke all minor league records, playing to some 300,000 admissions.

Sam (Kid) Lewis has been notified that at a meeting of the New Jersey Boxing Commissioners, his nomination as referee of the Willard-Firpo fight at Boyle's Thirty Acres, July 12, is receiving consideration with the others. Tex Rickard has sent a big staff of carpenters and mechanics over to the arena with instructions to make the place meet all the requirements of the Boxing Commission and Public Service officials, so that there can be no possible hitch in the proceedings from that angle.

Racing at Hawthorne, Chicago, has sprung into great favor and the attendance daily runs from 10,000 to 15,000; Saturdays and Sundays, up as high as 25,000. There has been no racing there for 13 years until Tom Bourke, formerly in charge of the vaudeville department of the Chicago "American," and later editor of the Chicago "Telegraph," took up the proposition. He obtained the backing of some big men and has racing going with all ads reading "Thomas E. Bourke, secretary and general manager."

The Pittsfield Eastern league club suffered another misfortune last week when Howie Baker, slugging outfielder, broke his leg sliding into home plate. Baker will be out of the game for the rest of the season and perhaps for all time as far as the Eastern circuit is concerned. His weight and age will make it very difficult for him to regain full use of the injured limb.

Davey Jones, Johnny Collins, featherweight, and Charley Glazer, Frank Clarke's Chicago entry, are to battle in one of the prelims on the Dundee-Ciriqli card at the Polo Grounds. Considerable interest has been aroused between the Western and Eastern theatrical fight fans. Clarke will have "Tin Pan Alley" out en masse to root for his boy. Collins expects a large representation from the Keith office to attend.

Wilbur Mack and Don Barclay, survivors of the National Vaudeville Artists Golf Tournament failed to play their final match. The tournament which was held on the Salisbury Course, Garden City, L. I., proved an upset for Jack Kennedy and Hal Forde, winners in 1921 and 1922. The pair were beaten by Don Barclay and Wilbur Mack.

The Mack-Barclay final has been postponed three times. Barclay had to keep a matinee engagement in "Go-Go" which called off the first final for the Marcus Loew Trophy. Tuesday the pair were to have played at the Mount Vernon Country Club, but Mack couldn't appear. The runner up will receive the Alexander Pantages Trophy.

If Turpin won the B. S. Moss Trophy, Francis X. Donegan the F. F. Proctor Cup, Jack Walton the E. F. Albee Trophy, Percy Oakes the Wilmer & Vincent Trophy, J. Alexander (Alexander and Fields) won the Marcus Heiman (Orpheum Circuit) prize, and E. F. Ford the Canadian Circuit Trophy.

Football at midnight under the brilliant rays of the aurora borealis at Reykjavik, the capital of Iceland, is the experience planned by Charley Buell, quarterback and captain of last year's Harvard football eleven, and Vinton Chapin, Harvard backfield star. Both men sailed for Iceland Saturday. Opposing teams will be chosen from rotated football men for the tourist season. From Reykjavik the two Harvard men will round the Scandinavian capes, going through Norway, Sweden and Denmark to England for the Harvard-Yale-Cambridge-Oxford athletic meet.

Leonard O'Brien, of North Adams, Mass., a member of the junior class, was elected captain of the Williams baseball team for next year, at a meeting of the "varsity" men. He has played an infield position for the Purple three years.

BILLS NEXT WEEK (JULY 16)

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
 Lowell Sherman Co
 V Lopez & Orch
 White Sla
 Theatre Grottesc
 Elizabeth Briggs
 Great Leon
 Bert Hughes
 Keith's Riverside
 Emma Carus
 Tom Burke
 Butler & Parker
 Ford & Price
 Florence Brady
 S. Ballentine & H
 Wayne & Warren
 (Two to fill)
 Keith's 51st St.
 Adelaide & Hughes

(Others to fill)
 Proctor's 5th Ave.
 2d half (12-15)
 Seed & Austin
 Wilton Sla
 Hennings
 Jack LaVier
 Glenn Anders Co
 (Others to fill)
 1st half (16-18)
 McKay & Ardine
 Harry Luck
 Fagles & Wiercher
 Moody & Duncan
 Gordon & Kenney
 (Others to fill)
 2d half (19-22)
 Franks & Charles Co
 Stan Stanley Co
 Zella Santley
 (Others to fill)

CECILE HARRY D'ANDREA and WALTERS

Featured Dancers ALWAYS
 "Mary," "The Merry Widow," "Up in the Clouds," "Spice of Life,"
 "I'll Say She Is"

Bob Albright
 Harry Tauda
 Cosmopolitan 3
 (Two to fill)
 Moss' Broadway
 Wilton Sla
 Hawthorne & Cook
 Carnival of Venice
 Tierney & Donnelly
 Juggernaut
 (Others to fill)
 Moss' Coliseum
 Singers' Midgots
 Glenn Anders Co
 Shone & Squires
 Melinda & Dade
 (Two to fill)
 2d half
 Singers' Midgots
 Flo Ring
 Bender & Knapp
 Hamilton & Barnes
 (Two to fill)
 Keith's Broadway
 H Stoddard & Band
 Hamilton & Barnes
 Harry Holbrook Co
 Cartmell & Harris
 (Two to fill)
 2d half
 Glenn Anders Co
 Du For Boys
 Keith's Keltion
 (Others to fill)
 Moss' Franklin
 Geo Moore & Girls
 Harry Holman Co
 Johnny Regay Co
 Burke & Durkin
 Carmen Ercelle
 Chappelle & Cliton
 2d half
 H Stoddard & Band
 M'Yr M'Neece & R
 Baker & Rogers
 Cupid's Closeup
 (Two to fill)
 Keith's Hamilton
 Al Shavne
 Cupid's Closeup
 C Nazarro & Band

SEE

AL. W. BROWN

For Special Material and Songs.

148 West 45th St., New York; Bryant 9523

Helena Marsh
 (Two to fill)
 2d half
 Cartmell & Harris
 Adelaide Bell Co
 Claudia Coleman
 Runaway Four
 Bernard & Garry
 (One to fill)
 Keith's Jefferson
 Brett & Citty's Co
 Shuffle Along 4
 M'Yr M'Neece & R
 Miller & Mack Rev
 Adelaide Bell Co
 (Others to fill)
 Tom Smith
 (Others to fill)
 Moss' Regent
 Baker & Rogers
 Du For Boys
 Davis & Peile
 (Others to fill)
 Geo Moore & Girls
 Harry Holbrook Co
 Al Shavne
 Chappelle & Cliton
 (Two to fill)

E. HEMMENDINGER, Inc.

JEWELERS

33 West 46th Street, New York
 Telephone Bryant 1543

Proctor's 125th St.
 2d half (12-15)
 Bl Da Do
 Payton & Ward
 Shone & Squires
 Casler & Beasley 2
 Proctor & Pals
 Cosmopolitan 3
 1st half (16-18)
 *Court Old K Cole
 Low Cooper
 Cliff Green
 (Others to fill)
 2d half (19-22)
 Low Price
 (Others to fill)
 Proctor's 88th St.
 2d half (12-15)
 Alexander & Ellmore
 *Kosover & L'ard
 M'Yr M'Neece & R
 A & M Havel
 *Mascot Girls
 1st half (16-18)
 La Fleur & Portia
 Blons & Sierra
 (Others to fill)
 2d half (19-22)
 Gene Morgan
 Farham Trio

BALTIMORE
 Maryland
 Howard & Lind
 Bells Duo
 Francis Arma
 Lester Brothers
 Williams & V'seal
 Hugh Herbert Co
 (Two to fill)
BOSTON
 B. F. Keith's
 Mile Ivy

VARDON and PERRY

This Week (July 8), Pantheon, Chicago.

The Stanleys
 O'Neill & Plunkett
 Helen Ware Co
 Artie Mehlinger
 Powers & Wallace
 Russell & Marconi
BUFFALO
 Sheen's
 Hardy Bros
 Laughlin & West
 Billy Shaw Revue
 Claudia Coleman

(Others to fill)
 MONTREAL
 Imperial
 (Sunday Opening)
 Dreams
 Olsen & Johnson
 Babb Carroll & S
 Walsh & Bentley
 Billy Miller Co
MT. VERNON, N.Y.
 Proctor's
 2d half (12-15)

A NEW ACT ARCH STANLEY

Different from Anything in Vaudeville

DIRECTION

ALF T. WILTON

FRED B. MACK

ASSOCIATE

Parlor Bed'm & B
 F & T Sabine
 Wade Booth

CINCINNATI
 Palace
 Hardy Bros
 Al Ripon
 Anderson & Graves
 Farnell & Florence
 Newhoff & Phelps
 Clark & Boots
 Arthur Miller Co

CLEVELAND
 Hippodrome
 Lowe & Stella
 Knapp & Cornelia
 Jo Jo Dooley
 3 Blue Demons
 Gibson Sla & Brady
 100th Street
 Beeger & Quepe
 Jean La Cross
 Rainbows End
 Joe Rolley Co
 Rubenville

DATON
 B. F. Keith's
 Clifford Wayne 3
 Sweeney & Walters
 Dorothy Byt's Rev
 Johnson & Baker
 2d half

Log Cabin For Sale
 Lake Hopatcong; 5 rooms completely
 furnished; open fire place. Plot 200x100.
 Theatrical colony. Sacrifice. Particulars
 write R. Maxon, 149 West 44th St., N. Y.

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)
 OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

Hanneke Jape
 Trapa
 Maureen Bartha
 Thack's Band
 Al Wohlman
FITZBURGH
 Bards
 Bowers Wilton & C
 Perrone & Oliver
 Harry Kahne
 Dany & Rubin
 Chas Wilbert Co
 Oakes & Delour
 Ned Northworth Co
PORTLAND, ME.
 B. F. Keith's
 Mondo
 Hedegus & Rorey
 Macchius
 Vera Col
 Dave Ferguson Co
 Rymond & McKaye
RICHMOND
 Lyric
 (Norfolk split)
 1st half
 Kate & Wiley
 Lloyd Christie
 Harrison-Dakia Co
 Stella Mayhew
 Four Madcaps
SCHENECTADY
 Proctor's
 Aaron & Kelly
 Finley & Hill

WASHINGTON
 B. F. Keith's
 Guy & Pearl Magi
 Irving Fisher
 Guilfoyle & Lang
 H Dixon & Girls
 Mary & Mary
 Herman & Shrirey
 F & L Bruch
 Homer Romaine
WILDWOOD, N. J.
 Nison
 Barrett & Faunum
 Combe & Nevins
 (Others to fill)
 2d half
 Berk & Sawin
 Helen Moratt
 Cahill & Romaine
 Holmes & LeVere
 Howard & Lewis
YONKERS, N. Y.
 Proctor's
 2d half (12-15)

POTTER and GAMBLE

B. F. KEITH CIRCUIT

Direction: THOS. J. FITZPATRICK

Young Wang Co
 (Two to fill)
 2d half
 Adams & Lillian
 Kelo Bros Co
 Billy Delaine Co
 (Two to fill)
SYRACUSE
 B. F. Keith's
 Gertrude Barnes
 Ben Welch
 Amy Dean Co
 (Others to fill)
TOLEDO
 B. F. Keith's
 L & B Dreyer

POLY'S CIRCUIT
 BRIDGEPORT
 Pall's
 Eunice Keeler
 Milay & Connerly
 Jane & Whelan
 Miranda & Band
 2d half
 Palmer & Huston
 Burns & Allen
 (Others to fill)
Palace
 Grace Edler Co
 Gilmore & Lester
 Rose & Moon
 Moran & Mack
 Dorcel Operatique
 2d half
 The Gauthiers
 Harris & Holley
 Royal Venetian 5
 Bison City 4
 Stepping Fool
HARTFORD
 Capitol
 Bennington & Scott
 Green & Parker
 Ferry Corvey

BOB MURPHY "and"
 suggests for your summer vacation
 Bingham Beach, South Royalton, Vt.

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

NEWARK, N. J.
 Proctor's
 Harry Fox
 Pto Lewis Co
 Pinto & Boyie
 Ona Munson Co
 Hector
 3 Longfields
 (Two to fill)

OCEAN CITY, N.J.
 Hippodrome
 Berk & Sawin
 Helen Moratt
 Holmes & LeVere
 Cahill & Romaine
 Howard & Lewis

Barthol & M
Barry & Maddox
Foster & Spanton
NEW ORLEANS
Crescent
Elliard & Ashforth
Lillian Calvert
Terry Due

Byron Bros Co
PALM BEACH
3 Phillips
Kay Harris & K
(One to 10)
PROVIDENCE
Emery
Jack Gregory Co

CHESTER FREDERICKS
The Featured Juvenile Dancer and
Clever Mimic
Third Season with
Gus Edwards Revue

Mohr & Eldridge
Georgia Serenaders
Id half
Lucy Gillette
Hidden Voices
Herbert Denson Co
Ruth & Bingham
Kee Tom Four
OTTAWA, CAN.
Loray
Wyoming Duo
Ubers Carlton
C & T Harvey
Matthews & Ayres

Sheika of Arab
COLO. SPRINGS
Burns
(10-17)
(Same bill plays
Publio 13)
Whirl of World
OMAHA, NEB.
World
(Saturday Opening)
Allen & Taxi
Sld Gold & Bro
Honeymoon Ship
Princeton & Vernon
Nan Halperin
Pasquall Bros

KANSAS CITY
Pantages
(Saturday Opening)
DePon Trio
Cronin & Hart
Dummies
DENTIST
Prices within reason to the profession.
Dr. M. G. CARY
N. W. Cor. State and Randolph Sts.
Second floor over Drug Store
Entrance S. W. Randolph St. CHICAGO

GUS SUN CIRCUIT
BUFFALO
Lafayette
Roder & Dean
B & M Gardner
Valentine Vex
Rosa & Roma
2d Half
B'chard & Blanca
(Three to 10)
ROCHESTER
Victoria

WESTERN VAUDEVILLE
CHICAGO
Majestic
Lavers & Collins
Fiske & Fallon
D Darling & Boys
Clayton & Lennie
Georgalis Trio
(Three to 10)
ABERDEEN, S. D.
Orpheum
(14-15)
D & Layanker Sis
Kraemer & Breen
Burnum
Three Ralphs
DES MOINES, IA.
Lafayette
Gilette & Rita
F & M Collins
(Three to 10)
FARGO, N. D.
Grand

DR. JULIAN SIEGEL
492 B'way (Putnam Bldg.) N. Y.

HENRI MARGO
assisted by
MARGARITA MARGO, ARDATH DE
SALES and HELEN BETH
Direction **EAGLE & GOLDSMITH**

Ben All Hagin Tab
NIAGARA FALLS
Strand
Birds of Paradise
(Three to 10)
PANTAGES CIRCUIT
TORONTO
Pantages
(14-15)
Olga & Nicholas
Kryston Sis & Mack
Monroe & Gladson
Josie Heather
Milo
Paul Place 3
HAMILTON, CAN.
Pantages
(14-15)

ST. LOUIS
Grand
Oh Sam & Bro
Jimmy Dunn
Wilson Aubrey S
Ramond & Deyo
Brown & LaVella

TOMMY
VAN and VERNON
—SARA—
Sheila's Favorite
CHICAGO
Chateau
(15-18)
Gen Flann Co
Conroy & O'Donnell
Clark & Story
Rufio & Elton Co
Hampton & Blake
Hill's Circus
MINNEAPOLIS
Pantages
(Sunday Opening)
Glatco
Harry Coleman
Fain & Tenny's Co
LaPetit Revue
Gordon & Healey
WINNIPEG
Pantages
The Cromwells
Herman & Briscoe

PORTLAND, ORE.
Pantages
Ulla & Clark
Jack Strouse
Night in Spain
Tvette Co
Jack Henry S
Travel
Adonis & Dog
O'Meara & Landis
Melody M
Youth
D'ning & O'Rourke
LaFrance Bros
SAN FRANCISCO
Pantages
(Sunday Opening)
Lewis & Brown
Knowles & White
Long Tack Sam
Harry Downing
Les Gladdons

AGNES
FINLAY and HILL
—CHAS.
in "Vodvil a la Mode"
with ENRICO CARUSO SBORDI

BUDAPEST IMPORTANT
(Continued from page 3)
the Lyceum, New York, in September. Mr. Miller plans to perform Molnar's play, "The Swan," with Eva le Gallienne.

EDDIE BORDEN
Tom Mills
Weber & Elliott
Spectacular 7
Rinaldo
SEATTLE
Pantages
(15-16)
Selbini & Nagel
Renzetti & Gray
Clark & O'Neill
Canadian Band
VANCOUVER, B.C.
Pantages
Prevost & Goulet
Cornell Leona & Z
Alco
Grew & Pater
Corradini's Animals
Romeo & Dolls
BELLINGHAM
Vaudeville
(15-16)
Winton Bros

KANSAS CITY
Globe
Sweet & Hill
Fairman & Furman

AGNES
FINLAY and HILL
—CHAS.
in "Vodvil a la Mode"
with ENRICO CARUSO SBORDI

AT THE BEGINNING OF THE SEASON
Russell Janney is going to produce Lengyel's famous "Kingdom of Sancho Pansa," a new play by the author of "The Typhoon," and the "Czarina." The comic hero Sancho Pansa is well known, out of Cervantes' "Don Quixote." This play was produced at the National, Budapest, with the famous actor, Kalman Rozsahelyi, in the lead.

AGNES
FINLAY and HILL
—CHAS.
in "Vodvil a la Mode"
with ENRICO CARUSO SBORDI

Another play of Lengyel's is going to be produced in New York called "Madame Lara," with a big dramatic role for a great actress, like that of "Madame X." The play is very interesting from the point of view that besides the chief part there is another one of a young girl who is dumb until the last scene.

AGNES
FINLAY and HILL
—CHAS.
in "Vodvil a la Mode"
with ENRICO CARUSO SBORDI

Theatres Lively in June
In Budapest theatrical life is intensive in June. There are many openings and foreign shows. In the Comedy, owned by the American, Ben Blumenthal, Lakatos' play, "The Four Evening Dresses," has opened. The story of this interesting play is that a woman has four admirers. Her husband wants proof of her lovers. He sends an expensive jewel to his wife. The woman tries to find out the sender of the jewel. Each of the admirers says he sent it. The jewel turns out to have been stolen, and the police are looking for it. The lovers withdraw, of course, and the woman goes back to her husband, who arranged the whole affair. The play is a success.

AGNES
FINLAY and HILL
—CHAS.
in "Vodvil a la Mode"
with ENRICO CARUSO SBORDI

Orbok's play, "The Fantom," was less successful at the Renaissance. It is of a young girl who makes a splendid career on the stage on account of a reporter's idle rumor that she was the mistress of the king.

AGNES
FINLAY and HILL
—CHAS.
in "Vodvil a la Mode"
with ENRICO CARUSO SBORDI

Two American Plays
Two American plays will open next season in Budapest theatres. One is "The Great Lover," Dittichstein and Hatten's play. Arthur Somlay, the excellent Hungarian actor, will appear in the chief role. The other is O'Neill's "Anna Christie." Both adapted by Melchior Lengyel. This is the first play of O'Neill's on a Hungarian stage.

AGNES
FINLAY and HILL
—CHAS.
in "Vodvil a la Mode"
with ENRICO CARUSO SBORDI

In the beginning of June, Jeritza played at the opera house of Buda-

pest. Jeritza is very fond of Budapest, and she has many friends here. It is, therefore, that besides Vienna and New York, Budapest is the only city she goes to in spite of the brilliant offers she was made from Paris and London. She only sang twice. Once she sang in Strauss' "Rosenkavalier," and for the second time she sang "Tosca." In spite that the seats were extremely high (50,000 crowas a box) the tickets were booked all in advance. She was enthusiastically cheered, particularly when singing "Tosca."

Shakespearean Series
A series of Shakespeare plays is opening at the National, Budapest, at the end of the season, including "Hamlet," "Othello," "King Lear," "Romeo and Juliet," "Merchant of Venice" and "Midsummer Night's Dream."

The production and acting of the Shakespearean plays at the National are excellent and quite modern. At the last performance of "King Lear," they tried to indicate staging with magic lantern slides. The best Hungarian Shakespearean performers are Oscar Beregi, Arpad Odry, Imre Pethes and Julius Gal. Our best Shakespearean actor and producer, Jeno Ivanfy, died last year.

It is rather interesting to note that Shakespearean plays form the greater part of the National Theatre's annual repertory. There is also a Shakespearean Society in Budapest.

The theatre world of Budapest just celebrated the twenty-fifth anniversary of Laszlo Beothy, one of the most popular producers here. Beothy is the director of the "Union Theatre," and is in charge of several theatres. He began his career as journalist, but when 23 years of age, and became director of the National Theatre, (National and the Opera house, are under government direction).

Viennese shows are running on all operetta stages of Budapest. (This is quite natural considering Vienna is five hours' distance from Budapest). Two Lahar shows were opened lately, "Yellow Coat" at the King's and "The Three Graces," at the Operetta. "Yellow Coat" was a failure but the "Three Graces" was successful. The "Three Graces" was originally called "Libellentrane." It was entirely rewritten for the Budapest stage by Harsanyi who made an ostentatious American sort of a show out of it. Irene Biller, the soubrette, had a brilliant success in it.

Cabaret life is gay and very active in Budapest. Cabaret literature is of a very high standard and here the short and partly comical plays of the best authors are performed. Social and political questions are treated here in a strong satirical way.

TREMENDOUS STIR-UP
(Continued from page 3)
the coming men here, turned down the proposition. Then they tried Leo Blech, general musical director of the State Operahouse, and he accepted the position, a very powerful one.

This left the State Operahouse, formerly the leading one in Germany, in the position of being without a single first rate conductor, and they have been trying feverishly ever since to get somebody. They also tried to entice Klemperer, but he demanded among other things a ten years' contract, to be guaranteed against a change of government. (Just how he thought such a guarantee could be given by the government, which might itself be changed, is not known.) So that put him out of the question, and at present the situation is rather hopeless.

Another burning question is that of the Kroll Operahouse, which before the war was used for performances, but has been in a dilapidated condition for years. This was supposed to be taken over by the Volksoper (people's opera), but it appears that the leaders of the Volksoper (People's Organization), which was supporting the Volksoper, quarreled with that organization and now are giving their support to the Staatsoper. So the Staatsoper intends to take Kroll away from the Volksoper. This would leave the Volksoper without a home, as the Theater des Westens, in which they are now playing, is taken over in 1924 by the Rotter Brothers. All the Berlin musical critics have taken sides against the Staatsoper and for the Volksoper, because in one year this new organization has built up an excellent ensemble and it is believed they will be able to do much more with the Kroll theatre than with the anti-

IN LONDON
"Are You a Mason?" seems likely to become as big a stayer as "Charley's Aunt" or "The Private Secretary." Three companies are to go on the road immediately with the farce.

Willie Edelman underwent his public examination in bankruptcy June 27. He stated he failed in 1912 as a variety agent and went to America in 1914. After 1920 he was engaged in producing plays here. He produced "The Charm School" at the Comedy and "Polly With a Past" at the St. James. His losses on these two plays were £7,000. His statement of affairs showed unsecured liabilities £3,658 and assets nil.

J. E. Vedrenne will produce "May and September," the new piece by Horace Hodge, author of "Grumpy," either to follow "Secrets" at the Comedy or at the Royalty in the autumn. This comedy was recently tried out in the provinces.

The authorities are still busy weeding out the bogus and undesirable agents. Jean Straker has just had his license revoked by the London County Council following a conviction for selling intoxicants in prohibited hours. It appears he had also been using his agency for the improper use of club. His police court appearance had previously cost him £191.

A man called William Thompson, with an alias, described as a theatrical agent, was brought up in the Sheffield Police Court charged with obtaining money from revue girls. His method was to engage them and then get 19 shillings from each for their fares to the opening town. Southampton. Inquiries proved no such show had been booked there nor such show had been arranged for.

quated State Operahouse. All in all, quite a mix-up, but a healthy one for the Berlin opera life.

Something New
Berthold Viertel has gotten together an organization which he calls "Die Truppe" (The Troop), and which is really something new in the theatrical line. The members have bound themselves during the winter months to take on no film engagements but merely to work in the theatre, and in the summer the organization will make its own films.

They have already made a connection with Director Heinz Saltenburg, from whom they have rented the Lustspielhaus from the 15th of September to the 31st of December. The object of this troop is to get together a real ensemble which will work sincerely together towards the end of an all-around performance. Already many excellent actors have been engaged, among whom should be named Sibille Binder, of Muenchen; Johanna Hofer, of Berlin; Fritz Kortner, Friga Brant, of Hamburg, and Lothar Muelthel, of Berlin. The idea is an excellent one, but it seems doubtful whether they will be able successfully to carry it through, as Viertel, the director, has not as yet shown himself a strong enough personality for such an enterprise.

The festivals in Munich, which take place as they did last year in August and September under the direction of Carl Muck, will include among others the following works: Pfitzner's "Palestina," Richard Strauss' "Elektra," Salome," "Ariadne" and "Rosenkavalier," and Mozart's "Zauberfloete."

No Young Girl in Theatre
An amusing incident occurred a short time ago at the Wiener Burgtheater, the famous old theatre, which is celebrated the world over for its exquisite performances of the society drama. A famous dramatist was staying in Vienna and it was planned to give him a dinner at which should be present the youngest and most beautiful actresses of the Burgtheater. (The dramatist wanted to select one of these girls for the leading role in a new play.) But when they came to actually carry the thing out, they found that there existed at the present time not a single young girl in the Burgtheater.

There was, for example, Lilli Marberg, whose chief forte was playing women of 40; Maria Meier, excellent in the role of an old spinster; Mrs. Wildbrandt is a great-grandmother, while the other women, Levinsky, Devrient-Reinhold and Anna Kalline, all have grown-up children, and Marie Mayen and Alma Seidler, the youngest, have already both been married over five years. This, of course, seems even stranger to us Americans, who see in the persons of Margale Gilmore and Jeanne Eagels our coming stars.

When arrested scores of addresses were found on him and he had evidently been doing well. He was remanded in custody.

Out of the 40-odd music halls in London only eight are running vaudeville, while Manchester hasn't any at all. The conditions are very much the same throughout the country.

Nan Marriott-Watson, who sprang into sudden fame when Sir Alfred Butt discovered her playing in her own piece, "Lass o' Laughter," in the provinces, has written a new play, entitled "Before Sunset." This will be produced at Brighton July 9, and will be toured. The cast will include Sam Livesey, Drew Macintosh, Frederic Leister, Joan Barry and the authoress.

Places of entertainment are still closed in Dublin owing to the managerial dispute with the employees. Conferences take place daily in the hope of settlement, meanwhile 1,500 people are out of work.

Paul Davidson will produce a version of Lord Dunsany's novel, "Tanned," at the Kingsway July 16. The play is in prolog and three acts. The prolog is set in White's Club, and the remainder of the piece takes place in Jerusalem. Davidson was the manager who ran an ambitious but short-lived season of Yiddish plays at the Scala some time ago. He also spoke of running an English season of Yiddish plays in the West End, but the project failed to materialize.

"Aren't We All?" finishes at the Globe July 14. After a rest Marie Lohr will go on tour with "The Laughing Lady." "Reckless Reggie" will be produced at the Globe July 18 with a cast including Eric Lewis, John Deverell and Austin Meiford.

Max Reinhardt's Difficulty
Although Max Reinhardt has stated that he is to go to America in the fall and that he will probably stage there the "Miracle," Strindberg's "Dreamplay," and, perhaps, "Danton's Death," by Georg Buchner, yet at the same time has entered into a contract to take over a new theatre on Kurfurstendamm, which is to be built for his benefit.

His brother is taking charge of the business for him. This new theatre is to be a reaction from his last experiment here, the Grosse Schauspielhaus, which seated 5,000; the present theatre is to have only 500 seats, all comfortable arm chairs, and the floors covered with thick carpet.

There is to be no balcony, merely a few boxes, and the lobby is to be in the form of an elegant salon in which the public may walk or lounge during the intermission. The stage itself will be large in proportion to the size of the auditorium and will be fitted with all modern technical devices.

An interesting point that has now come up is a lawsuit against Reinhardt by Director Eugen Robert, who owns the theatre which stands next door to the lot on which Reinhardt is to build the Theater am Kurfurstendamm. The two lots are owned by the same company and Robert is suing on the ground they have no right to rent the second lot to a business which would be such strong opposition for him.

Poor Variety Bills
The strike of the vaudeville performers, which apparently ended last week, does not really seem to be all over, as many in the provinces are not satisfied with the results reached here. Manager Klein, the head of the Managers' Association, has made a statement that the minimum salary (\$30,000 marks a month, or, in other words, \$2) is not meant to be the lowest living wage, as none of the performers receive as low an amount as this, while the normal is between four and ten times the lowest and many acts receive as high as 30 times. The Performers' Association will take some stand on the matter this week.

An interesting example of the inefficiency of some German laws is the case of Eugen d'Albert, the famous composer and solo pianist. Before the war he made a contract with the "Dreimasken" publishing house for them to control his next two works on a royalty basis and to pay him a lump sum of 50,000 marks besides this. As this now represents only the sum of 50 cents, d'Albert naturally asked for an equivalent of the pre-war value. This the "Dreimasken" Publishing House refused and the case would probably have gone to court and have been lost by d'Albert, but at the last moment a settlement was made between the two attorneys employed in the case. When are the Germans going to make a sensible ruling in this matter?

NEWS OF THE DAILIES

Ethel Barrymore Colt, famous actress, was granted a divorce from Russell G. Colt, son of the late Samuel P. Colt of Bristol, R. I., on the ground of neglect to provide, the decision being given by Judge Greene of Superior Court at Providence, R. I., Thursday. The decree followed a hearing on testimony taken by depositions.

While under the decision Mrs. Colt is granted the custody of the three children, it is understood that an interlocutory decree will be entered whereby at stated intervals Mr. Colt may have the children with him temporarily.

The papers were sealed at the request of attorneys for both parties. In her deposition Mrs. Colt stated that she was married March 14, 1909, and that following her marriage her husband traveled with her while she followed her stage profession. Shortly after the marriage Mr. Colt connected himself with a New York brokerage firm, she said. She continued, that in 1914, while staying at a hotel in New York, Mr. Colt arrived at the hotel late one night, and when she sought to ascertain the reason for his late arrival he struck her several blows in the face and discolored her eyes. As a result of this she required the services of a physician. Ever since that time, she said, she supported herself and children, she declared, and she maintained a summer home at Mamaroneck, N. Y., left to her by the late Colonel Colt.

Anna Patterson, maid to Mrs. Colt, declared in her deposition that she was called to Ethel Barrymore's room one night in April, 1920, and found Mrs. Colt bleeding about the face, with her eyes discolored and suffering from a nervous shock.

Depositions by John Drower, uncle to Mrs. Colt, and by a man named Frank, financial manager for Mrs. Colt, were also read. Miss Barrymore and Colt married in Boston in 1909 and were separated two years later, shortly after the birth of their first child. They were reconciled a few months later, but shortly after became estranged again, and numerous breaks, followed by reconciliations, followed. In 1921 it was announced that a formal separation agreement had been reached. Recently reports were circulated that Miss Barrymore planned to marry Mackaye Morris, leading man in her late vehicle, "The School for Scandal," but Mr. Morris dismissed the report with a denial in which he said he "wished it were so." Miss Barrymore comes of a family long noted on the stage.

Because Bert La Mont, vaudeville actor, left in New York State some property which, under the inheritance tax laws, may be taxable, when, as a resident of Kansas City, Mo., he died Feb. 13, 1921, an exemplified copy of his will was last week filed and admitted to probate in the Surrogate's Court, New York. The will, which is brief, was witnessed by the Rev. P. M. Smith and Harry M. Johnston, the original having been admitted to probate at Jackson county, Mo., April 27, 1921. Lillian M. Pitcher, of 3025 Indiana avenue, Kansas City, qualifying as the administratrix with the will annexed of the estate. In full the document disposing of the actor's property reads:

"I, B. A. Cullen La Mont, bequeath all my property, both personal and real, to Mrs. Lillian M. Pitcher, to be held in trust for my wife, Lillian Cullen La Mont, and my son, Bertram V. Cullen La Mont, to be used for them as they see fit."

Under a \$2,000 bond, Mrs. Pitcher had herself appointed ancillary administratrix of Mr. La Mont's New York personal property by the Surrogate's Court, New York, Oct. 16, 1921, upon her petition that he had left in New York about \$2,000 in personalty.

According to the petition attached to the exemplified copy of the will, Mr. La Mont left also some realty at Castle Hill and Gleason avenues, Manhattan.

Just exactly how large an estate Mr. La Mont had left in New York, and possibly outside of New York, will not be known until, under the direction of the court, the New York property is appraised for inheritance taxation.

Mr. La Mont, survived only by his wife and son, died after an illness of several months at the home of his father-in-law at Kansas City. About a year before he went to Europe to study voice culture, but took sick and returned to Kansas City.

Carmel Myers, film-actress, has been granted a divorce from her husband, Isadore, a well-known New York lawyer and songwriter, whom she charged with desertion.

An automobile belonging to Rudolph Friml, composer, was stolen on July 4.

Henry Goldstein of the Bronx has had Robert Binkoff of Brooklyn, N. Y., brought to court because he claims that the latter sold him a picture house on South avenue, declaring the daily receipts to be \$60,

while they actually turned out to be just one-half of that figure. Binkoff was held in \$2,000 bail in the West Side Court.

Among the 11 people arrested July 6 along the Pacific coast as supposed dope peddlers were Vincent Bryant, songwriter, scenarist and film director, and a woman believed to be his wife.

Pathe pictures of the Dempsey-Gibbons fight were shown on Broadway 55 hours after the battle at Shelby. The films were taken by cameramen who, disregarding the Kearns edict about exclusive pictures, disguised themselves as peanut vendors and took the pictures with pocket-size cameras. They were brought east in an airplane.

Rather than get into the "fly-paper" situation in which Earl Carroll found himself recently, Will Morrissey, whose new revue, "The Newcomers," likewise contains a number of non-equity players, has decided to join the Producing Managers' Association.

The usual newspaper story about the girl organist who bravely played until the audience marched out of the burning theatre didn't aptly fit a blaze at St. Mark's theatre, 123 Second avenue, New York. Police reserves had to rush in and eject most of the audience, which included 300 small boys, lost in watching the picture. Incidentally, as the press agent didn't send this in, the film was "Grumpy," with Theodore Roberts. After the fire had been extinguished, with small loss, the audience returned and sat on the wet seats.

While attending a performance at the Olympic picture theatre, 107th and Broadway, Sunday night, Hattie H. Hall, aged 60, of 700 West End avenue, died from heart disease.

Marie Dahm, Ziegfeld "Follies" show girl, won the vocal scholarship offered by a New York musical school, and as a reward will get a free trip abroad. She lives at 533 61st street, Brooklyn.

Sixty cities are again holding contests to pick "prettiest" girls to represent them in the Atlantic City pageant to be held Sept. 5-7.

Another Broadway landmark is about to pass. The Marlborough hotel will be replaced by a 20-story commercial building.

Herman Bernstein, editor of the Jewish Tribune, New York City, threatens to sue Henry Ford for libel as the result of an article appearing in the Dearborn Independent August 20, 1921. Bernstein has retained Samuel Untermyer, who has written Ford and notified him of the prospective action. In his letter Bernstein charges Ford with representing him "as a sort of spy in the service of your mythical combination of international Jewish bankers, against whom you have been directing grotesque assaults based upon a tissue of fabrications that indicate an extent of ignorance and imbecility and of race bigotry and hatred that are beyond human understanding." What makes Bernstein particularly wrathful, he declares, is that an interview, given by Ford to the Universal News Service in June, 1922, is alleged to have referred to the Jewish editor himself as the source of the Detroit manufacturer's information. Continuing, Bernstein writes: "I am determined to seek redress for the injury you have done me and to expose the wanton falsehoods you have been spreading over the country concerning the Jews of the land, based largely upon documents that I have heretofore exposed as forgeries and the figments of a diseased imagination."

Another "rabbit punch" at the neck of the elusive press agent was delivered when Peter A. Blossom, retiring president, told delegates to the New York Press Association convention at Buffalo, July 7, the time had come to close the columns of the newspapers to "unpaid advertising." Blossom termed the "space grabber" one of the big problems of the small city daily and the rural weekly. James Blossom, of the Brookport Republican, was elected president.

Alma Gluck Zimbalist, singer and wife of the violinist, has sold her home at Forest Hills, L. I., to Arthur Traversa. Taylor Holmes has sold his residence in Forest Hills to Fairway Close.

Mischa Mischakoff, a young Russian violinist, was chosen from 500 contestants to be soloist in the Stadium concerts of the New York Philharmonic Orchestra this year. No singer or pianist was found who could meet the exacting standards required.

After reading this, any chorus man should be able to run right out and take a wallop on a stage hand. According to Teddy Hayes, Jack

Dempsey's trainer, golden curls and delicate features, supposed sure signs of a "sissy," often indicate that boys who possess them also have great athletic ability.

"While athletic achievement is principally a matter of consistent training, I believe that if there is a thing as a gift for physical development it lies with the more attractive children," Hayes adds. "I have found that the so-called 'pretty boys' make the most dangerous men in the prize ring."

The First National press agent who "hung" the story on Hayes, says Dempsey's trainer found a good example of his theory in Richard Headrick, aged 5, star of "The Wanters," a Louis B. Mayer picture who looks like a "little angel," but is a corking good athlete and holds the kid swimming championship of the Pacific Coast.

The estate of the late Henry N. Henderson, founder of Henderson's music hall and restaurant at Coney Island, valued at \$862,000, under the terms of the will and two codicils, cannot be distributed until after the death of his former servant, Mrs. Jennie Adelaide Zimmerman Brown, living at Los Angeles, according to a decision rendered by the Kings County Surrogate's Court last week. Henderson died at Los Angeles, Aug. 29, 1909, after four years' illness at the age of 65. He was the father of the late Frederick B. Henderson, head of the Orpheum circuit, who also died at Los Angeles, Feb. 9, 1921. After his father's death, Fred Henderson operated the music hall and restaurant, Louis M. Norwood, 142 Buckingham road, Brooklyn, only surviving child of the elder Henderson, petitioned the court for a construction of the will and codicils, under the belief that the time for the trust estate had expired. The testator directed his executors to pay \$50 a month "unto the said Jennie Adelaide Zimmerman during her life or until she shall marry." By the codicil the sum was increased to \$100 a month. Henderson also provided that after Fred Henderson, his grandson, became 30 years of age the purpose of the trust also was fulfilled. The grandson is now 30, and the servant became the wife of Andrew M. Brown in October, 1909, but the court held, under the provisions of the documents there can be no distribution of the principal of the large trust fund. It is believed that an appeal will be taken.

Henry Henderson went to Coney Island more than 40 years ago, and erected a theatre at which minstrel shows were the attraction. After the passing of the minstrel craze he introduced vaudeville. Fred Henderson, his son, was one of the organizers of the Orpheum circuit, which he later headed.

May Yohe, former theatrical favorite, and incidentally Lady Francis Hope, owner of the great Hope diamond, and her husband, Captain John Smuts, of South Africa, have opened a tea room at Marlow, N. H., on the highway to the White Mountains. Captain Smuts, cousin of General Jan Smuts, will do the cooking, specializing on South African dishes, which are little known here. The inn is called "The Blue Diamond." The couple own 600 acres of farmland in connection with the inn.

Yale University has been unable to find a song to supplant "Bright College Years." Out of 162 manuscripts submitted, none was picked for the \$1,000 prize. Therefore the contest will be extended to Jan. 1, 1924. It is limited to Yale alumni and students. Norman H. Swayne, '92, Philadelphia is chairman of the committee of awards.

Hereafter the Church of the Transfiguration, 29th street near Fifth avenue, commonly known as "The Little Church Around the Corner," will be the official church of the Actors' Church Alliance of America. Bishop Manning has been named honorary president of the alliance. Rev. Walter E. Bentley, of Port Washington, L. I., chaplain of the Alliance and rector of St. Stephen's Protestant Episcopal Church at Port Washington, will conduct services two Sunday afternoons a month during the theatrical season, and also will have office hours for the actors at the "Little Church."

Ethel Broadhurst, actress, living at the Hotel Chelsea, had Julian Cousins, a negro, arrested, charged with stealing a handbag. Miss Broadhurst said she gave the negro an auto ride to Mt. Vernon. After the other occupant had dismounted, the actress said the handbag was missing. The prisoner was held in \$1,000 bail by Judge Courtwright of Mt. Vernon. Police declare they found the handbag in the house where they arrested her.

The report that George M. Cohan's "Over There" was put in first place in the collection of war songs recently installed in the Library of Congress is denied by Carl Engel, chief of the music division of the library. The songs are arranged in alphabetical order, he explains.

Fire, supposedly caused by a firecracker thrown by a small boy, routed 450 people from the Paradise film theatre, Brooklyn, July 4.

CABARET

(Continued on Page 11)

through the meadows to Long Beach. The promised concrete roadway at present extends about a quarter of a mile. Beyond that comes the terrible section which is a disgrace to the resort. A sign imparts the information that the road is under construction and motorists may use it at their peril.

It is claimed the storms of last especially pleased with the studies winter prevented the road being made, but there is hardly any excuse for the succession of deep ruts, which could be level by laborers with shovels.

When dry the road is a nightmare, throwing up black dust. There may be only half a mile of the up-and-down effect, but it seems like two miles.

Long Beach has been retarded in development by notoriously bad transportation facilities. It never can really "arrive" until following Atlantic City's lead by building boulevards across the meadows.

The Park View in Brooklyn, N. Y., put on a new edition of its "Follies" Saturday. Joe Webb's orchestra is there.

Any restaurant or other public eating place offering dance music as part of its service is classed as a cabaret, according to the amusement tax division of the internal revenue collector's office, custom house, New York. Such places are subject to the usual cabaret tax, which, the office advises, can be computed at the rate of 1 1/4 cents for each 50 cents of the check or 3 cents per dollar or fraction thereof. This is simpler than the complicated ruling which the department admits reads rather involved to the effect "one and one-half cents for each ten cents or fraction thereof of the admission price; admission price is deemed to be 20 per cent. of the amount paid for service and merchandise."

An eating place offering entertainment in any form, shape or manner comes under the cabaret classification. A hostess, where she presides at an eating "club" merely as a welcoming adjunct of the organization, does not qualify it for the cabaret classification. But as soon as the hostess augments her decorative duties with offering an occasional song for the "guests" the place is classed as a cabaret and subject to the cabaret taxation.

The local district revenue office offers a practical suggestion that when any doubt exists a letter to the Commissioner of Internal Revenue, Washington, D. C., will bring fuller explanation of any odd tax problem. Otherwise remittances for taxes are payable to the collector of internal revenue situated at the various local districts and not to the commissioner at the capital.

The Tawny Kerr orchestra is at the country club of that name at Lake Oswego, Peekskill, N. Y. Its members are five young men: Bernard Tompkins, Fred Goldstein, Murray Held, Rudolph Baum, Lee Sherman. They will be at the club until Sept. 1.

Ray Miller and his band open at the Rita-Carlton, Atlantic City, July 14, for an indefinite engagement.

Now that the police have put their foot on some of the so-called "Bohemian" public cabarets in Greenwich Village, enterprises known as "private clubs" are springing up around the district. There is nothing to the clubs but bogus "atmosphere." The claims of their managers that they are exclusive and secret are usually made only for publicity purposes.

One of the most prominent is being run by a man whose restaurant was closed some weeks ago because it was claimed the morals of a minor had been corrupted there. He has given the club, run in the same building as the restaurant was a very fancy name. Admission may only be gained by ticket or by accompanying some one who is already a "member." The tickets are sold inside for \$4 a year, \$1 of which is payable upon application. All members and guests are required to register upon entering the club. A four-piece orchestra supplies music for dancing.

The patrons or "members" of this particularly club are a motley group. There are a few of the rounder and genuine sport class who see in it a chance to have a "little party" on occasion without going to too much

trouble. The majority are college boys and dizzy flappers who try to demonstrate how very wild they can be. This and similar places are harmless for the most part. There is considerable drinking of liquor brought along by the customers, but no more than is seen in the usual Broadway cabaret.

Joe Raymond opened July 7 at the Pavillon Royale, Merrick road, L. I., with an orchestra of 9 men.

The Collegians, Bob Casner director, opened an all-summer engagement July 3 at the Rocky Glen park, Scranton, Pa.

Eddie Elkins and his orchestra opened at Castles-by-the-Sea, Long Beach, June 29 for ten weeks.

The first decision of a United States Circuit Court judge which casts doubts upon the constitutionality of certain provisions of the Volstead Act was handed down by Justice George Bourquin at Helena, Mont., July 6.

The judge ruled that as Congress had conferred discretionary right to prescribe liquor on the medical profession, Congress, lacking medical knowledge, has no right to stipulate the quantity of liquor which a physician may prescribe, "for," said the ruling, "since patients and their conditions are invariably dissimilar, and the variance in diseases, with the natural habits of the patients to be taken into consideration, the dosage must vary, and therefore cannot be fixed arbitrarily."

Judge Bourquin declared this provision of the Volstead act (and suggested others) are unconstitutional. He specifically referred to the clause limiting the number of prescriptions a physician may write and the quantity of whiskey he may prescribe for any one person in a given time, as this would interfere with the proper practice of medicine and in some cases might have serious if not fatal results.

The ruling is regarded as progressive and may have a far-reaching effect in the legislatures of the country.

Bessie Gros is hostess and entertainer at the exclusive Supper Club on West 48th street.

Fay Marbe has been signed for the Terrace Garden Cafe, Chicago, in the Hotel Morrison. Miss Marbe and a band will complete the show. The dancer will receive \$750 weekly without a covert or percentage arrangement.

Paul Biese, who has the champion dance orchestra of Cook county, having won this distinction in a recent contest, will move from Terrace Garden to Rainbo Garden, Chicago, July 15, where his organization will replace Frank Westphal's orchestra, which will go into vaudeville.

W. C. Handy, of Pace & Handy, of Memphis, has been engaged by the National Music League for a tour of the principal cities with his own orchestra.

A new channel of employment for musicians has been discovered of so profitable a nature that the idea is being developed on extensive lines and more pretentious ones for next season.

It is the touring orchestra idea, a band being organized and routed over a circuit of one, two and three night stands, with a concert first followed by a dance as the program, the largest dance hall in each town being hired or played on percentage, in the latter case the band being given a very juicy inducement.

Amongst the bands at present playing this system are Isham Jones band, Bennie Kruger's Harmonists, the Irene Castle Band, two of Harry Yerke's orchestras, Mason-Dixon Band, besides numerous local orchestras.

The Barr Twins are filling a summer engagement at the Palais Royal Atlantic City.

Al Burt opens at the Beaux Arts, Atlantic City, July 16, with a 9-piece orchestra.

Dan Russo and his Orlole Terrace Orchestra, now at the Edgewater Hotel, Chicago, are in New York, this week recording for the Brunswick.

Eddie Davis and Harry Asht have opened at the Canoe Place Inn, near Southampton, L. I., with a six-piece orchestra. The men are recruited from the Club Royale Orchestra.

Joe Henry has placed a six-piece orchestra in the Gun Shores Pavilion, North White Lake, N. Y.



INA WILLIAMS

CONCLUDING TOUR OF ORPHEUM CIRCUIT

With HAL SKELLEY in "THE MUTUAL MAN"

THIS WEEK (July 9), PALACE, MILWAUKEE (SECOND SEASON)

FORMERLY WITH SHUBERT "GAETIES" (1919) AND EDDIE CANTOR AT CENTURY ROOF

UNANIMOUS RECOGNITION BY CRITICS WHEREVER REVIEWED

CALGARY "MORNING ALBERTAN"

"The uproarious antics of Ina Williams was a hilarity-provoking show which made her the favorite of the evening. We LOOK TO SEE INA'S NAME IN ELECTRIC LIGHTS before long."

SAN FRANCISCO "CHRONICLE"

"Ina Williams, small enough to live in Peter, Peter, Pumpkin Eater's pumpkin shell, is A DELIGHTFUL SOUBRETTE of the real school of soubrettes."

SACRAMENTO "BEE"

"Miss Ina Williams is the particular bright spot on the program. HER ANTICS AND DANCING ARE KNOCK-OUTS and bring about much enthusiasm from the Orpheum audience."

FRESNO "EVENING HERALD"

"Ina Williams, the size of a little gray mosquito, who dances and has a line that would do for one twice her size, STOPPED THE SHOW at the Orpheum last evening."

LOS ANGELES "EXAMINER"

"If Cleopatra could make a Mark out of Anthony, we agree that Ina Williams, at the Orpheum, could make a regular target out of the rest of us. She is the CUTEST LITTLE TRICK—a huge bundle of delicious joy—and there's no resisting her when she capers about in a siren-of-the-Nile dance."

NEW YORK "CLIPPER"

"Ina Williams, a little comedienne, was a hit from the moment she appeared on the stage and held 'em down for the whole time. She does everything in the way of dancing and comedy walking. WENT OVER WITH A WALLOP, and at the end of her song the SHOW WAS STOPPED."

SIOUX CITY "JOURNAL"

"Diminutive Ina Williams was the outstanding feature of the bill. She is clever, has personality, and working single would EASILY PROVE A HEADLINE ATTRACTION on any bill."

SIOUX CITY "DAILY TRIBUNE"

"Ina Williams, a young lady of unusual versatility, as a comedienne, is ONE OF THE CLEVEREST SEEN HERE in the type of role she portrays."

ST. PAUL "DAILY NEWS"

"The gifted Miss Williams KEPT THE HOUSE IN A DELIGHTED UPROAR."

MINNEAPOLIS "JOURNAL"

"I am sure you will agree diminutive INA WILLIAMS IS A STAR in her own right."

CHICAGO "AMERICAN"

"There is A NEW RAY DOOLEY in the offing. This vivacious sprite is Ina Williams. She ran away with the bill at the Majestic yesterday."

SEATTLE "POST-INTELLIGENCER"

"Miss Williams' unquenchable vampish roles are one of the HIGH SPOTS OF THE PERFORMANCE."

PORTLAND (ORE.) "DAILY JOURNAL"

"Ina Williams, a little trick who dances like a whirlwind, PROVES HERSELF AN ARTIST in an act THAT STOPS THE SHOW."

SAN FRANCISCO "BULLETIN"

"Ina Williams does a great deal to help put over the shift of mutual misunderstanding. Ina is so small that at times one seems to be looking at her through the wrong end of a telescope."

SAN FRANCISCO "JOURNAL"

"Ina Williams made A STUPENDOUS HIT last week."

SACRAMENTO "UNION"

"There is a mile of a girl on the Orpheum bill who is giving everybody handicap, place or any sort of advantage and then carries everything before her. She is Ina Williams, tiny enough to put in a pint measure; but when it comes to dancing and real comedy she HAS EVERYONE BEATEN A MILE."

LOS ANGELES "EVENING EXPRESS"

"We HAVE NEVER SEEN MORE ENGAGING COMEDY than that given by Miss Williams."

PORTLAND "HERALD"

"A fine feature is Ina Williams dancing, the dainty and very animated little lady doing a dance with pop that went over big and WON IMMEDIATE POPULARITY for her."

SPRINGFIELD "UNION"

"Diminutive Miss Williams is a POCKET EDITION OF EVA TANGUAY. She sings with vigor and dances cyclotically."

SPRINGFIELD "DAILY REPUBLICAN"

"Ina Williams is the bright spot on the current bill at the Palace. She WILL PROBABLY BE FIGURING IN BETTER THINGS before long; she oozes personality, and being of a diminutive size wins the audience before she has been on two minutes."

MINNEAPOLIS "DAILY STAR"

"Honors at the Orpheum this week go to diminutive Ina Williams, who makes the headline act one of the outstanding events of the season. There is genuine entertainment on the bill, but Miss Williams CONTRIBUTES SOMETHING DISTINCTIVE AND INIMITABLE and richly deserves the enthusiastic applause she gets."

MINNEAPOLIS "JOURNAL"

"If this is banner week at the Hennepin, Ina Williams is the banner—long may she wave. A miniature Eva Tanguay, a DYNAMIC BUNDLE OF FUN AND PERSONALITY, she will bear watching. She is all over the place and elevates hokum to art."

NEW YORK "WORLD"

"Ina Williams, who comes all the way from Australia, is PERHAPS THE MOST SUCCESSFUL in this commendable enterprise. She did several wild, delicious, delightful dances which are effective antidotes for the heat."

ADDRESS: 350 West 55th Street, NEW YORK

Phone Columbus 8244

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

CHICAGO

VARIETY'S CHICAGO OFFICE
State-Lake Theatre Bldg.

Six out of eight acts at the Palace Sunday afternoon went unusually well for their position, and the first five acts of the bill registered an applause showing which is seldom equaled when position on the program is taken into consideration.

The two acts which did not get much applause were both appreciated—"Sarafan," a big Russian turn which provided interesting body to the bill, and Snell and Vernon, the show nicely but not taking overly big handclapping.

Business was bigger than it had been at the two preceding openings, which may have been due to the presence on the bill of Fannie Brice, who went no big that she had to beg off; but, at that, no more of a success than when seen at the same house less than three months ago. Her appearance this week is billed as a return engagement.

The Browne Sisters, Mildred and Dorothy, opened with accordion playing which is finely presented with an effective arrangement of medley numbers. They won surprisingly big applause for that position. Harry Royce and Billie Maye,

with individual dancing, won high favor, and their joint effort delighted, especially the Spanish number. His exhibition of high kicking and jumping on her toes brought hearty appreciation.

Milt Collins has up-to-the-minute material and delivers it in a very effective way. He kept the audience laughing all the time he held the stage and was forced to take an encore. Aunt Jemima and her Synco-pated Bakers scored a big hit fourth, and she was forced to do encores. Her rendition of the "Maggie Blues," with the orchestra maintaining the theme of the old song, was the best rendition of that number this reviewer has heard. A big bouquet evidenced specific appreciation, which was really general. Bert Fitzgibbon and brother Lew followed with another hit.

Boris Fridkin and D. Makarenko have a fine act in "Sarafan," with Makarenko now doing the announcing of the numbers. Fannie Brice sang seven numbers, one not included in her program when last at the Palace.

Bob Snell and Vernon closed the bill with a ring act introduced as a rural skit. The finish, with Snell doing the one-man "feet catch," is the big feature, but the offering throughout is highly meritorious.

Yes, there is no hokum at the Majestic this week. Redforth and Madden, Delorto and Richards, Knapp and Cornalia, and Browning and Roberts, not to count Bekum

touches in the act of Visser and Co. With such a bill it is fortunate to have the classy Six Nosses as headliner. These four acts present comedy, and in addition to Gillett's Monkeys and Visser and company have comedy, making the bill in its entirety rich in laughter. It is a good show; the hokum is an asset at this house, under its present policy.

Redforth and Madden open with juggling stunts and comedy. The tricks performed by the straight man are interesting and entertain-

is always the best remembered feature of the offering. Mills and Duncan and the Three Regals were the extra acts for Sunday. This is the third time that Mills and Duncan have been at the house recently and few acts have played Chicago theatres more frequently than the Three Regals. Both acts are always liked.

Leah Baird is making a personal appearance at the Rialto this week in connection with the film, "Is Divorce a Failure?" in which she plays the leading feminine role. She replaces one of the eight acts of vaudeville which generally appear in connection with a feature picture, and a comedy with Al St. John contributes toward making the program in its entirety unusually good for that house.

Following, the Pickfords open the

how when he got into his characters this was forgotten, and for the time he was in his usual form.

Moore, Brownie and Christie present the minstrel interlude which has long been associated with this name. The rapid-fire, noisy dancing scored, as did Brownie's comedy. Sig Newman's Orchestra was a very big hit and presented the big number of the program. He has a violinist, pianist, banjoist, drummer and another saxophonist in addition to himself. With this limited number of men he gives an excellent copy of the Ben Bernie act, so framed that it can play houses where the money expenditure is limited. Newman is not endowed with the personality of Bernie, but he is likable enough. He puts over the "Meet the boys" stunt very well, introducing his musicians. The announcement that one who had been a freshman at Princeton five years obtained laughter equal to the same ally in the Bernie act. Other-Bernie material got laughs. Amoros and Jeanette are "next to closing" with an entertaining comedy routine into which Amoros injects some of his accomplishments in a musical and juggling way. Miss Jeanette assumes the burden of the act at the start and is prominent in its finish, but betwixt and between Mr. Amoros offers some very clever stunts with the concertina. The Leach-Wallin Trio bring the performance to a close with a slackwire act with the two ends of the wire supported in the teeth of girls in an elevated position. It is permitted to sag almost to the floor, and here the man of the trio does some startling stunts, splits, balances and whirling.

The Rialto is very comfortable during the hot weather and the house was well filled Monday night, though not capacity.

The State-Lake has a big bill this week with "Yarmark" and Lopez's

"ELI," the Jeweler TO THE PROFESSION
Special Discount to Performers WHEN IN CHICAGO
State-Lake Theatre Bldg., Ground Floor

STAGE SHOES EVERYTHING
Immediate Delivery. Single Pair or Production Orders.
SEND FOR CATALOG.
AISTONS, Inc.
Stevens Bldg., 17 No. State St., Chicago

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

BALTIMORE	40	LOS ANGELES.....	44
BOSTON	40	MONTREAL	38
CHICAGO	37	NEW ORLEANS.....	43
DETROIT	40	SYRACUSE	43
KANSAS CITY.....	42	WASHINGTON	46

ing while the comedy and stunts of the comedian score strongly.

Delorto and Richards follow with the violin playing of the man standing out in its present form. Though working under handicap there was applause demand for an encore at the first show Sunday night. Rose and Bunny Drill were third (New Acts).

"Monkey Day at the Races" displays Gillett's Monkeys and Baboons to fine advantage.

Knapp and Cornalia do talking, instrumental music and dancing as well as acrobatic stuff, which, while the main part of their act, is not emphasized. The pretense that one fellow is turning flip-flops in the finishing dance in order to fool the other one is an especially clever comedy bit.

The Nosses have a dandy musical flash, with pretty setting, nice costumes and first-class music. Billy R. Browning and Bob Roberts offer a good comedy "next-to-closing" blackface number. Visser and Co. close with good dancing, laughable comedy, a splendid whirling perch stunt and the singing duck, which

show proper, and it is seldom that a novelty offering goes so big at the Rialto.

Boland and Knight, two girls, one very clever and the other a fill-in, do nicely in second position. The exceptional ability of the one being recognized was evidenced in the frameup of the act, which permits her to take over the "Rover" song after her associate has started it and to take bows alone at the very finish of the act. Charles Leonard Fletcher was suffering with a cold Monday night, and apologized for this. He could hardly talk in making his announcements, but some-

Attention SCENIC ARTISTS
Will Rent or Exchange for Work Modern Scenery. Paint Frame
See Manager Glickman's Palace Theatre Blue Island Ave., at Roosevelt Road CHICAGO

FUR COATS
Cleaned, Glazed and Relined
\$20
We also Remodel Furs into the Latest Style—Work called for
Free Storage to the Performer
Blumenfeld's Fur Shop
204 State-Lake Bldg.
CHICAGO
Phone Dearborn 1253
ALL WORK GUARANTEED

EUGENE COX
SCENERY
1734 Ogden Avenue
CHICAGO
Phone Seeley 3801
Ask:—HELVEY and BRILL

RAINBO GARDENS
MILLION DOLLAR OUTDOOR GARDENS
CLARK ST., at LAWRENCE AVENUE, CHICAGO
FRED MANN Presents
EDWARD BECK'S NEW SUMMER PRODUCTION
"RAINBO BLOSSOMS"
With an All-Star Cast and the Rainbo Beauty Chorus
FRANK WESTPHAL and HIS RAINBO ORCHESTRA
FAMOUS DINNERS A LA CARTE SERVICE

You Wanted Someone To Play With (I Wanted Someone To Love)

Ballad Singers-Give this title a thought-By Fred Fisher-"Nuff Said!"
Fred Fisher, Inc., 224 West 46th St., New York. Write, Wire or Call George Joy, Prof. Mgr.

Red Cap Band as the biggest features and with Wells, Virginia and West and Senator Murphy the big applause hits.

The acts have mostly been seen recently at the Palace, but from the standpoint of the theatre-goer it is an exceptionally fine program.

The Wilson-Aubrey Trio opened the first show Sunday morning and gave it a fine start. Basil Lambert, one of the best of the xylophonists, was second. George Yeoman held third position and gave the show impetus. Olga Cook, fourth, did well.

"Yarmark" provided body to the bill, and the dancing of Theodore Stepanoff won big applause. Senator Murphy was the applause hit of this particular show. Lopez's Red Cap Band closed the bill satisfactorily. Wells, Virginia and West and "The Shiek," a horse, were not seen at this performance.

Matt Meeker, who is taking a chiropractor course at Davenport, Ia., ran into Chicago last week to see his wife, Annie Kent, playing at the Majestic.

Only three theatres in the loop were holding people out at 8 o'clock Saturday night—State Lake, Roosevelt and the Majestic.

Graves Brothers' "Honey Bunch," with Curly Burns featured comedian, opened an engagement at the Ramona Park theatre, Grand Rapids, Sunday. The company was placed at Adora Park, Youngstown, for the summer, but did not catch on there, so it jumped to Lansing.

Mich., for a return date of a week at the Capitol theatre, after which it played a week at the Majestic at Jackson, Mich.

The Billy Main Show, which is under the management of Col. Leslie Davis, may play a few tab dates early the coming season, but plans to turn into a one-night stand organization before the coming season is very old.

Harvey D. Orr's "Million Dollar Dolls" opened at the Capitol, Clinton, Ind., after three weeks at the Palace at Danville, Ill., and moves to Richmond, Ind., next week.

Ashton Stevens is the only Chicago newspaper critic who is taking a prolonged summer rest. Only one new play threatens to be missed by Stevens, however, and that's already been "covered" by Tom Bashaw, the vaudeville critic for the "Herald-Examiner." Reports have it that Amy Leslie will be back on her job for "The News" this fall, following her long rest in California.

George Wharton, who quit the managerial post at the Olympic with the switch of that house to burlesque, will likely be placed at one of the outlying houses (Englewood) for the new year.

Rod Waggoner, who has been handling the "advance" for "Steve," finished this week, leaving for California.

"Battling Butler" may not, after all, be the opening attraction at the new Adelphi (A. H. Woods). This foreign play is being used in the tentative announcement for the title of the first play at the new Woods house, but the deal is not as yet closed. Woods was here over the Fourth directing the final prepara-

tions for the remodeling yet to be done before the new theatre can open. The name of James J. Brady has loomed up as a prospective manager for the new house. James Kerr, here since the close of "The Bat" in various managerial capacities, is also mentioned as the new manager.

The San Diego Four entertained on the fifth floor of the State-Lake Theatre building, where the booking headquarters are, on their return from Cleveland, where they attended a convention of realtors. The quartet is composed of old-timers of showdom, including Frank Morrell, Will Palmer, owner of Pantages theatre in San Diego; Esco Iles, now a real estate dealer, and Fred Varin, formerly in minstrelsy.

The Elita Ballet and Wells and Winthrop will close with the Marigold Garden show in Chicago Sunday, July 15, and some new chorus girls go in at that time, including Ruth Ellery and Sophie Williams.

"The Dancing Girl," at the Colonial, posted a notice to close last week, but when business picked up late in the week an arrangement was perfected by which the show holds on from week to week with the notice standing. Leary and Will Green have given their notice to close Saturday. A chorus girl, said to have a good voice, will replace Miss Leary if the show stays after her departure.

An "All-Chevrolet" bill appeared at the Apollo Theatre at Janesville, Wis., Friday, Saturday and Sunday, June 29-30-July 1. The three acts all travelled in Chevrolet cars, Blanchon opened the show. Miners and Balcom were second, and Wright and Gayman third.

Myrtle Hebard is back in Chicago after a year or so on the Coast, where she appeared in Fox comedies.

Channing Pollock will come to Chicago and will spend a month or more lecturing in and around Chicago, possibly with a view of increasing the interest in "The Fool," which opens at the Selwyn Labor Day.

Minnie Allen, formerly of the Allen Sisters and later of Montgomery and Allen, is now associated with Annie Kent in a turn, owing to Miss Allen's husband, Billie Montgomery, being in a sanitarium.

Fred Bachman left Chicago for Atlantic City to join Roscoe ("Fatty") Arbuckle at the Palais Royal in a business capacity.

Mr. and Mrs. Walter Siegfried, of vaudeville, left Chicago for Denver to open with a dramatic stock company.

O. H. Johnstone, of the American Theatrical Agency in Chicago, who provides people for many midwest stock companies, is taking a vacation in an auto in northern Wisconsin.

James Hargis Connelly, photographer with studios in the Fine Arts Building, is incorporating. He will hold 51 shares of stock and dispose of 49 shares. The plan is to retain and enlarge the Chicago studio, and also open studios in New York and at Atlantic City. This will facilitate orders received from people playing East and will put the entire concern on a strong financial basis.

MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—Closed. Reopens about Aug. 15.

PRINCESS—Closed. Reopens in August.

GAYETY—Closed for good, as far as burlesque is concerned. Reopens in August as tabloid musical comedy and picture house. Still under Columbia management.

ORPHEUM—"Able's Irish Rose," fourth week, and still going strong. Orpheum Stock flopped after two weeks.

IMPERIAL—Vaudeville.

LOEWS—Vaudeville.

DOMINION PARK—Outdoor attractions. Weather against attendance.

ST. DENIS—Dempsey-Brennan fight pictures.

PICTURES—Capitol, "Enemies of Women"; Allen, "Scars of Jealousy"; Papineau, "The Famous Mrs. Fair"; System, "The \$5 Baby"; Laurier, "Trimmed in Scarlet"; Rex, "Jazzmania"; Plaza, "The Nth Commandment"; Belmont, "You Can't Fool Your Wife"; Mount Royal.

FOR RENT

During July, August and September
Beautifully Decorated Studio
(20x100)

Near Broadway on 46th Street
Perfectly equipped for rehearsals; stage
20x30; piano and victrola.

COMMUNICATE:
L. V., Box 423, Sea Cliff, L. I.

"Madame X"; Strand, "The Prince and the Pauper"; Regent, "Rustle of Silk"; Crystal Palace, "Souls for Sale."

Thelma Edwards, dancer, better known as Tommie Edwards, of Buffalo, is at the Venetian, Montreal's leading cabaret.

Frank Priestland, manager of His Majesty's, is at present handling the Royal Alexandra in Toronto. Frank expects to return to Montreal shortly and again guide the destinies of His Majesty's theatre in this city.

Lura Bennett, last appearing in vaudeville with a female boxing and physical culture turn, is promoting a gymnastic and beauty proposition in an exclusive Park avenue locality.

"Flashy Trap Drummer"

A clever, trick trap-drummer, from the West, with plenty of flash and stick juggling, wants to get in with a fast vaudeville act. Has had lots of show experience. Also in the movies. Has personality and a good appearance.

WRITE TO
BILL LEWIN
Room 407, 43 Tremont St., Boston, Mass.

SAVE Money
Wardrobe
Worry

Buy a
TAYLOR XX
Wardrobe Trunk at \$75

TAYLOR'S
28 E. Randolph St., CHICAGO
210 W. 44th St., NEW YORK

PLAYS WANTED

Authors who desire professional services of an unusual character in the marketing of their work will be interested in knowing how we can help them.

NO READING OR OTHER
ADVANCE FEES

Write: Prescott Play Corporation
(Incorporated under the laws of the
State of New York), 198 Broadway
(Suite 303), New York City.

OFFICES LOFTS

New Building—Elevator Service

In the Heart of the Theatrical Section

148-150 West 46th St., New York
Near Broadway

Opportunity for Theatrical Businesses

Renting Agent on Premises, or

LAZARUS

741 LEXINGTON AVE.

Plaza 1621



Nat Lewis

INC.

A Reliable Store

1,578 Broadway

Running thru to 710-720 Seventh Ave., at 47th St.

For Bathing

Silk, Worsted and Lisle

OPERA HOSE

36 inches Long

More comfortable, more serviceable, more convenient than tights.

At 1/4 the Price.

\$1.50 for Lisle, \$2.50 for Worsted, \$2.95 for Silk.

The Jantzen Bathing Suit for Women

Assorted Colors, \$6.50

• Silk Suits to Order, \$22.50

Memorize!
YOU PAY LESS FOR THE BEST

OLGA COOK

RETURN TO VAUDEVILLE

Direction GUS EDWARDS

Don't Overlook "VARIETY'S" PUBLICITY PLAN

Let "Variety" work for you over the summer—taking you all over the world.

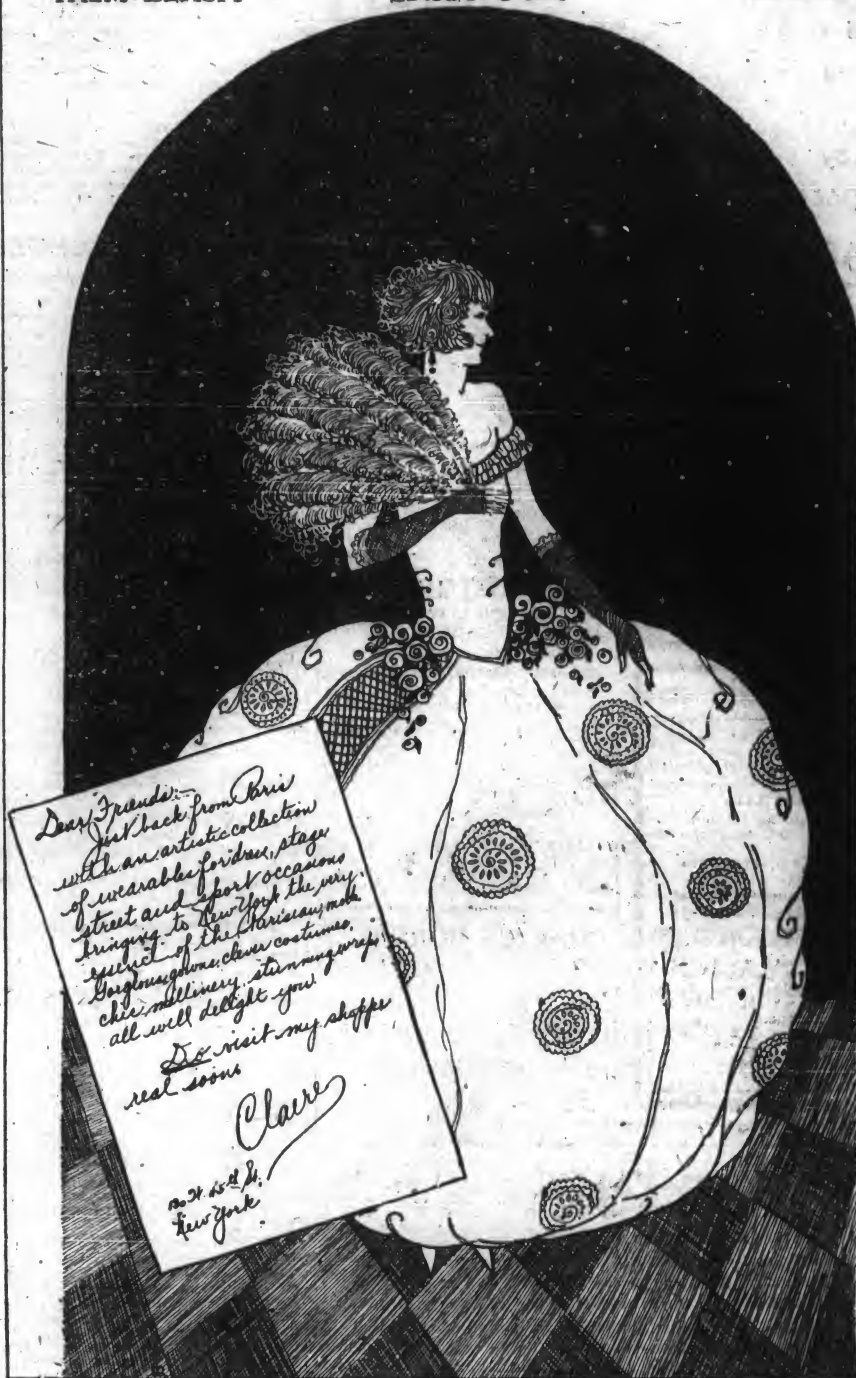
The Publicity Plan does it. It is being continuously inquired into by shrewd advertisers.

This Publicity Plan insures you publicity by display or pictorial in every issue of "Variety" while contract runs. It has been made adaptable for anyone, in length and cost.

Details may be obtained from "Variety's" office, at

New York Chicago London
or by mail.

C L A I R E
130 WEST 45TH STREET
PALM BEACH SARATOGA PARIS



FREEPORT, L. I., MERCHANTS

(Continued from Page 1)
one of the victims in having a tradesman who may be relied upon start in business in Freeport upon the assurance he will secure and retain all of the patronage of the resident show people while treating them fairly on prices. If required the show people purpose to financially back the venture on a co-operative foundation. The plan to locate a trade mart for the show people comprehends something along a general market idea with everything the housewife might call for to be found under one roof. Another reprisal movement is for

the professionals to group, with each group's members in turn buying provisions in the New York markets with Washington Market preferred by the women of the households. Other commodities are to be similarly purchased outside of Freeport. The local actors' store, however, seems the favored plan at present.

Freeport advertises itself as the largest village in New York State, that taking it beyond the minimum population of an incorporated city that requires 12,000 inhabitants. Freeport has a summer population of about 18,000, and around 14,000 in the winter time.

When the show people selected as a colonization site for professionals the village had a population of about 2,000. "The actors" are admittedly the cause of Freeport's ad-

WANTED!! TEAMS AND SINGLES!!

3 to 5 WEEKS
HOUSES OPEN ALL SEASON
— No Talking Acts —
Canadian Vaudeville Booking Office,
Albee Bldg., 12 Mayor St., Montreal, Canada
RALPH MADISON
Manager and Booker

KENNARD'S SUPPORTERS

249 W. 38th St., N. Y.
Phone Fils 6344
Send for Catalogue

ARE YOU GOING TO EUROPE?

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.
PAUL TAUSIG & SON, 104 East 14th St., New York.
Phone: Stuyvesant 6136-6137.

Established **THE ERA** 1837
THE SUPREME PROFESSIONAL ORGAN OF GREAT BRITAIN

Advertisement rate, 8s. per inch: 23s. per page. Classified advertisements: Companies, theatres, artists, musicians and miscellaneous, wanted and wants, etc., three lines, 1s. 6d., each additional line 9d.; displayed lines 1s. Annual subscription, post prepaid, U. S. A., \$5.00.
Editorial, Advertising and Publishing Offices: 35 Wellington Street, Strand, London, W.C.2. Phone Regent 4546-47.

vance in population and size, the show people drawing an unusually large number of lay residents to the town through advertising it extensively as a desirable place to live.

It is said there are 200 families in 200 homes in Freeport, all of the show business. The homes are permanent and with but a few exceptions open the year round. Members of the families of professionals who must travel in season, live in them. The large majority of the families own the homes they live in and are recognized as substantial tax paying citizens, but through being "actors" are looked upon as "marks" by the yokel end of the population.

Among the show people are professionals of the legit, vaudeville, burlesque and picture divisions,

while managers and agents are numbered in the total, with the vaudevillians having the greater representation.

Karyl Norman, "The Creole Fashion Mate," has been signed for a four weeks' engagement at the Palladium, London, by William Morris. Norman is now playing the Keith

circuit. He will sail for London on the "Olympic" July 21, returning to take up a Keith tour next season.

WANTED: RAG, JAZZ, NOVELTY, HIGH-CLASS SINGERS AND DANCERS.
For Cabarets and Picture Theatres in the City; also Musical Comedy and Tab People; all lines.
HAWTHORNE & HENRY,
245 W. 47th St., New York; Bryant 6494

7.75 Black, White, Pink, Satin, Patent or Vici Kid, Round or Peaked Toe Regular \$10

GLASSBERG'S
SHORT VAMP SHOES
For STAGE and STREET
225 W. 42d St., New York
CLOGS & JINGLE SHOES

Box \$4.75 Toe, Hand-Made, Kid or Satin, with Orders, Catalogue Regular Free. \$5.50

AU REVOIR
WILLIE SOLAR International Musical Comedy Star, in His Latest Success, "THE LAST FACTORY"
Sailing July 14, S. S. "Majestic," touring London, Paris, Monte Carlo and Nice. Returning to open Sept. 3, B. F. Keith's, Washington.
Personal Direction HARRY WEBER

The
Season's
Greatest Novelty

D. APOLLON AND CO.

in "BI-BA-BO"

World's
Foremost
Mandolinist

ONE OF THE MANY FAVORABLE PRESS COMMENTS

3079 B. F. KEITH'S NEW BRIGHTON TRACK

WINNERS AT A GLANCE 1—{Rooney & Bent}
D. Apollon } Dead Heat

But, if Rooney was a knockout at this track last Monday night, D. Apollon, described on the program as the mandolin wizard, was just as much a riot in his own act. Apollon, however, is more than a mandolin wizard, although he plays that instrument as American audiences have never heard it played before and, probably, will never hear it played again. He is a piano wizard and, above all, he is a wizard of the Russian dance. Surrounded by a company of three, he has concocted an act that is the epitome of everything that real high-class vaudeville calls for. At the curtain of this turn, the applause was amazing. And every bit of it was richly deserved. Apollon has one of the finest acts now playing on the American vaudeville stage.

Entire Act
Conceived
and
Staged by
D. APOLLON

With
MISS ROMONA,
VIRGINIA BACON
and
PAVLOV

STARTING ORPHEUM TOUR at ORPHEUM, MINNEAPOLIS (July 22), Thanks to JOE SULLIVAN

BALTIMORE

By ROBERT F. BISK

Arena—"Pinafore."
Century—"Children of Jazz."
New—"The Ragged Edge."
Parkway—"Mary of the Movies."
Wizard—"Mary of the Movies."
Garden—Pop vaudeville and "Boston Blackie."
Hippodrome—Pop vaudeville and "Alice Adams."

Business for the opening week of the Hopper company at Carlin's Park started off fairly with a repetition of "The Mikado" this week. "Pinafore" also got off to a mild start, but as "Mikado" picked up nicely the latter part, "Pinafore" is

expected to do the same, while "Robin Hood" next week is looked upon to repeat its success of last year.

A swimming pool has been opened under the Maryland theatre for the benefit of the Keith artists playing the house. The pool is of fair depth, 5½ feet at the deep end, and permits a good dive and a few strokes to the far end. It is part of a Turkish bath unit which has been out of use for some years. J. Lawrence Schanberger, manager of the Maryland, is responsible for its reopening.

BOSTON

By LEN LIBBEY

A cancelled headliner in a July bill doesn't make a house manager particularly gleeful. Tom Burke, heavily exploited as a phenom tenor from London and headlined, failed to show, sending instead a most eloquent telegram filled with heartfelt regrets concerning an attack of laryngitis. This was pasted in the Keith lobby simultaneously with large "No Money Refunded" signs in the box office.

Joe Fejer's Hungarian Orchestra was jumped in from New York and filled the gap in the bill, but it couldn't fill the gap in the house. Charley Irwin in his single lamp

the house Monday night and proceeded to ad lib about "these must be the open spaces we should seek in the summer." At that, it was more than half a house, and it was a glorious sunshiny day outside at 8.30 at night.

Palermo's Canines opened a late running bill, playing against a straggling bunched front orchestra, which was still filtering in at almost nine o'clock all through Margaret McKee, billed as the California Mocking Bird and getting away with a straight whistling and bird mimicry routine devoid of any originality. The hand she received was a surprise, but generosity, continued all through the evening, a sort of sympathetic camaraderie sprinkling up between the acts and the audience, something unusual for Boston and apparently inspired by the knowledge that things were running ragged backstage.

Joe Bennett and Edward Richards, using the dark stage and melodramatic shot to open their blackface act, need material and need it at once. One of the boys is a real stepper and put the act over, but with snappy material, regardless of age, they would have a real act.

Peppita Granados, flanked by Marian Dale and Grace Muroff, in Spanish and Oriental dancing, and Frances Brager, a violinist, stepped the bill into high. Bare-legged to the clout, they apparently got by the city censor on the ground they were classic dancers, and quite properly so. A censor who could find offense in their act could find aligrettes on a herring.

Charles Irwin, a delightful single that is a sort of a hybrid between Julius Tannen and the late Clifton Crawford, ran things his own way with little exertion and with the type of monologue that can return the summer and draw real shekels into lonesome box offices. He was a tough spot for McKay and Ardine to follow, and McKay knew it. Miss Ardine's first dance is unwisely costumed for a performer not inclined to slenderness, and her later appearance in black did herself justice, and the team closed with their normal bang. It was unwise lay-out to stick McKay in directly after Irwin.

Joe Fejer's Hungarian Orchestra, with no novelty other than the zymbol, had to make itself known, but these seven musicians, working only on stringed instruments, probably found easier going in Boston than they would have encountered in the average city. Most of their numbers were classical and off-stage arguments marred one muted violin solo, an incident without precedent in this model house.

The White Sisters in next to closing pulled the noisiest hand of the night, actually stopping the show, due mainly to pep and personality rather than to material. The slender sister is developing her clowning and should keep it up.

The Harvard-Wynfred-Bruce aerial ring trio closed an early bill

with an unusual hold due to clean showmanship rather than stunts.

DETROIT

By JACOB SMITH

Photoplays—"Children of Jazz," Capitol; "Scars of Jealousy," Adams; "The Shock," Broadway-Strand; The Greatest Menace, Fox-Washington.

A new song "Rain" written by Seymour Simon is being heard for the first time this week at the Capitol, where it is having a special presentation by Howard O. Pierce. Jerome H. Remick will publish it. Simon is a Detroit who has written many hits.

A new organization comprising Herb L. Weil, Glenn Cross and Harvey Lipp of Port Huron; Claude

Cady, Lansing, and W. S. McLaren of Jackson, has taken over the New Desmond at Port Huron, which Herb Weil will continue to manage. These men already control theatres in Michigan and it is very likely that they will expand their holdings during the coming year.

Fred Zobelie is booking five acts weekly at the Colonial.

JAMES MADISON says

The older we get the sharper we become. And why not? Isn't life a continual grind?

VERSATILITY

is a requisite in modern authorship. I write anything that calls for a laugh, be it vaudeville, musical comedy, burlesque or moving pictures.

My Mirth Laboratory is at 1493 Broadway, New York.

FOR TOP-NOTCHERS ONLY

I issue monthly a COMEDY SERVICE, consisting of really new and original monologue and gagging material. Small in size but supreme in quality; 11 numbers ready. Will send for \$12, or any 4 for \$5. Single numbers \$2. Yearly \$15 (twelve numbers).

CHARLES HORWITZ

Author of hundreds of famous sketches, songs, monologues and other material. Exclusive acts to order. Some excellent scripts on hand. Ask Fred Bowers, Al. H. Wilson, Bobby Barry, Hans Robert and Co., Grace Emmett and Co., Leonard and Whitney, Walter LeRoy, Julian Rose, Ben Welch, Sam Sidman.

Address: CHARLES HORWITZ

1553 East 16th St., Brooklyn, N. Y.

Telephone Midwood 10967

EDDIE MACK TALKS:

No. 142

Hawthorne and Cook, a couple of comics making them laugh at Keith's Palace, New York, this week, credit part of their success to the clever comedy wardrobe from Eddie Mack. Realizing they should back up their material with good comedy clothes, they visited the foremost theatrical tailor and were just as pleased with their stage attire as they have been in the past with their nifty up-to-the-minute street and social outfits.

MACK'S CLOTHES SHOP

MACK BUILDING

Just a step East of Broadway on 46th Street

BERT IS AT THE 46TH STREET STORE

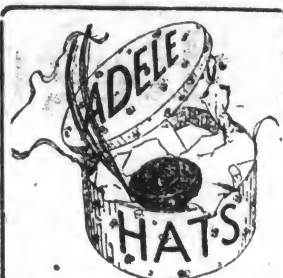
NELSON

CHAS.

SNOW AND COLUMBUS

ANNOUNCE THEIR NEW DANCING STAR

DOROTHY DILLEY



NOW ON DISPLAY
A WONDERFUL COLLECTION OF
MID-SUMMER
HATS
Something Different.
160 W. 45th St., New York City
Two Doors East of Broadway
10% Discount to N. Y. A. from an N. Y. A.
ALSO TO PROFESSIONALS



I have always contended that a vaudeville paper run strictly on independent lines without fear or favor, bringing out the shortcomings of those in vaudeville without consideration as to their connection or position, commending the righteous and condemning the hypocrite; playing fair with the artists and managers; a real paper with the news of vaudeville devoid of sensationalism without foundation—such a paper should have the support of the entire vaudeville profession. But when it deviates from these standards, it should be condemned in the same measure that the paper condemns the manager and the artist under similar circumstances.

Working under these precepts, I wish it well and will lend my assistance toward such a paper's success.

E. F. ALBEE

The above is the published answer of E. F. Albee to *Variety's* letter, which follows (and was first printed in *Variety* of June 28). Both were written through the

Regular Vaudeville Number

Variety will publish during next month (August).

While Mr. Albee's reply pleasingly and plainly speaks for itself, it still says, without saying it in so many words, that the big men of Vaudeville appreciate the need of a truth-telling trade paper that will go to all of the trade and spread that truth.

It is contrary from that standpoint to the usual impression held by theatricals of big managers—that they prefer suppression and directed publicity.

Nothing could be farther away from the Albee letter above—an outlined policy any trade paper could have builded upon as *Variety* has done.

Variety's letter to Mr. Albee and the other managers in Regular Vaudeville was:

New York City, June 29.

Dear Mr. Albee:—

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 Vaude-

ville 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 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 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 assurance 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 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.

Everyone associated with or interested in Regular Vaudeville, besides those who would like to be in Regular Vaudeville, should be represented in *Variety's* Special Issue.

The Regular Vaudeville Number will carry announcements from artists and managers at *Variety's* usual advertising rates. Spaces may be reserved or copy forwarded to any *Variety* office at

NEW YORK

CHICAGO

LONDON

IRENE RICARDO

SCORES ON BROADWAY

"VANITIES OF 1923"

EARL CARROLL, NEW YORK

Among many favorable press comments:

"Evening Telegram": "There are many new features in the comedy. **MISS IRENE RICARDO**, for instance, **IS A REAL FIND**. She has the **MAGNETIC QUALITY** of Miss Fanny Brice and flings herself into her scenes with a gusto that **DELIGHTS HER AUDIENCE**."

"Evening Journal": "Another event is **IRENE RICARDO**, racily comic in a way that suggests Fanny Brice. She sings "Whoa Pagliaca,"

which deals with the troubles of a mounted cop-ette and her trick horse. Miss Ricardo creates what little humor there is in the "Vanities."

"Sun and Globe": "The dialect comedy and facial stretching of **IRENE RICARDO**, another post graduate of the school of Keith Kultur, and one of those rare creatures, **A GENUINELY FUNNY FEMALE**."

Direction **CLAUDE BOSTOCK**

KANSAS CITY

By WILL R. HUGHES

MAIN ST.—Vaudeville.
GLOBE—Vaudeville.
NEWMAN—"Grand Opera vs Jazz," revue, and "The Man Next Door," film.

LIBERTY—"Way Down East," "The Three Musketeers" and "Through the Back Door," films.
ROYAL—"Daughters of the Rich," film.

TWELFTH ST.—"The Mysterious Witness," film.
ELECTRIC PARK—Mid-Summer Edition of the Follies.

The surprise of last week was the enormous business done by the Main Street, the baby Orpheum, which was right at a house record. The Sunday attendance was over eight thousand, for a gross of some \$4,000 and they kept coming during the week.

Seven new theatres have been added to the houses owned and operated by the Capitol Enterprises Co. of this city, of which Samuel Harding is president. The new houses are the Ellsworth, of this city; the Gem, Palace and Eldorado, of Eldorado, Kansas, and the Crane,

Delphos and Show-to-all, Carthage, Mo. The acquisition of these places makes a string of fifteen under the Capitol banner. Mr. Harding is also interested in the Liberty theatre, of Kansas City, and houses in Omaha, Council Bluffs, Wichita and Oklahoma City.

An order made by the county court, that all advertising signs should be removed from county highways, is costing the owners and advertising companies a bit of money. The owners have removed some of the most expensive, and this week a large number of others have been torn down and destroyed by workmen from the county engineers' department. Those torn down by the county were given to close by farmers for kindling, and the metal ones hauled away and destroyed.

The county court is determined that its order must be obeyed and no signs or bill boards of any kind will be permitted along the county highways.

Dorothy Dudac, of Andre and Dudac, added feature at the Electric Park Follies, this week, sprained a ligament in her left leg, during her first appearance Sunday evening. The injury was extremely painful, but she showed her gameness by appearing nightly although a limp was noticeable on her exits.

Upon investigating why a picture at the Victory theatre was not running properly, the manager discovered W. C. Kress, the operator, unconscious in the booth. It was found he was suffering from ptomaine poisoning.

"Jump into a Yellow, and go out and see Stella at Electric Park" was the attractive sign carried by all Yellow cabs this week. The answer was the new production number closing the Electric Park Follies. Director Mack used a life sized Yellow cab, for the affair, which when first run onto the stage showed only the two principals, but when they stepped from the car, the chorus appeared and entranced through the same auto. The affair was a novelty and caused some surprise.

The costuming of the chorus was in line with the title and setting; half of the girls appearing as chauffeurs and the others as their flapper steady. The number was a good one and the advertising tie up with the Yellow cab company caused talk and interest.

The evening of the Fourth, three and a half hours, after the finish of the championship automobile races here, the scenes and finish of the event were being shown on the screen at the Newman theatre.

The Main Street is featuring the Avon Comedy Four with Smith and Dale for the current week.

Attorneys for the creditors of Dallas Park Amusement company, which was forced into involuntary bankruptcy several months ago, have advised their clients to accept 25 cents on the dollar in settlement of their claims. The lawyers announced after a thorough investigation they found the company's assets to consist of a twenty year lease on the amusement park, with the rental in arrears. Joseph R. Donegan, formerly manager of the Century theatre, was one of the promoters of the Dallas Park Amusement Co., but on account of illness was unable to give it personal attention and the venture was a flop.

For the purpose of providing a \$3,000,000 foundation plan for the Kansas City Symphony Orchestra, it is proposed to secure subscriptions in the form of 20-year endowment insurance policies, the policies to be made payable to the orchestra association. The scheme, which has been worked out by Siegmund Harzfeld, president, and Cliff C. Jones, vice-president, bids fair to success, and as an indication of the attractiveness of the plan applications have \$150,000 in policies applied for. According to the plans, the association will have received by the end of twenty years the entire \$3,000,000 subscribed. In the meanwhile the annual dividends will be paid to the association, and although nothing will be received from this source the first year it will amount to something like \$18,000 annually thereafter.

Policies will be written upon the condition that no change can be made in the beneficiary without consent of the association and that in case an applicant fails to pass the necessary medical examination or does not care to take out a policy on his own life the policy may be written on the life of any person he may direct, the subscriber guaranteeing the payment of the premiums.

This foundation plan is in addition to the present yearly guarantee system by which subscriptions amounting to approximately \$40,000 annually were made for three years. The officers and members of the association are enthusiastic over the proposed plan and think there will be no difficulty in securing the necessary subscriptions in the way of policies.

Edward Dubinsky, lessee and manager of the Regent theatre, was fined \$100 in police court last Saturday and the theatre ordered closed following his refusal to remove some soft drink and pop corn stands in front of the theatre. Mr. Dubinsky was notified several days ago by the fire warden that the location of the stands was in violation of the fire

ordinances relative to the obstruction of entrances to a public building, but he decided to test the matter in the courts, as he said the entrances to his house were all the law required, and more than several of the other houses in his immediate vicinity.

An appeal was taken from the court order and the house is still open. A similar complaint was made against the Victory theatre, next door to the Regent, but A. Josephson, manager, promised the court the stands would be removed.

From those on the inside it looks as if there might be a different angle to the affair than just the desire of the fire warden's department to enforce the ordinance under which the complaint was brought. The Regent theatre is the most pretentious house in the Twelfth street district, and for the past few weeks has been enjoying a nice run of business at a ten-cent admission. The Victory is next door and shooting for twenty cents; the Wonderland, across the alley and owned by Alderman Flynn, is charging twenty, while the Gayoso, just around the corner and owned by City Clerk Harper, is giving a picture and tab show for a dime, as is the Idle Hour, across the street.

The Regent theatre is a fireproof building. In addition to the modern construction there are exits on three sides.

Although this and other theatres have been allowing refreshment stands of various kinds to operate in front of their houses for over a year, this is the first occasion where a manager has been arrested and his house ordered closed on account of them.

John Roth, proprietor of the Oldham hotel, Kansas City, father-in-law of Eugene Zukor, son of Adolph Zukor, New York picture magnate, was severely burned last week by the explosion of a fire bomb which was sent him through the mail. The package was delivered to Mr. Roth at the hotel by a parcel post carrier. When he removed the wrapper a cardboard box was found and inside a small wooden cylinder with a screw cap. When the top

was turned a deafening explosion occurred. Mr. Roth's clothing caught fire and he suffered painful burns about the face and hands. Detectives reassembled the shattered pieces of the package and the label bore the name "J. W. Paxson Co., 1021 North Delaware avenue, Philadelphia." Mr. Roth said he could not account for the bomb. Chief Walsdon of the detective bureau classified the bomb as one intended to start a fire.

Some \$30,000 in royalties on "Blossom Time" became owing the foreign authors and publishers of the music from the Shuberts and the Karczag Publishing Co., Inc., before a settlement was effected last week. Because of the war the German music people were halted through the international situation.

They brought suit recently in the name of the Foreign Authors and Artists' Service, Inc., and secured a settlement.

The defendants are the Karczag Co., Wilhelm Karczag, and Lee and J. J. Shubert. The Shuberts' contract was with the Karczag corporation, really controlled by Felix and Hugo Meyer. Wilhelm Karczag, a nominal defendant, is the Berlin publisher suing through the Foreign Authors' Service.

Claude L. Gonnet, of Moos & Gonnet, counsel for the plaintiff, states he is at work on several similar proceedings and has already tied up some accounts in Washington.

Furs
A. Ratkowsky
INC.
28 West 34 Street

Fashionable Summer
Furs at a Big Reduction, Saving
of Over 50%

Special Discount to
the Profession
Furs Repaired and
Remodeled

MINERS
MAKE UP

Est. Henry C. Miner, Inc.

WANTED

Smart looking girl pianist, also two young pretty chorus girls to work in my big time vaudeville act, next season, booked by **ALF. T. WILTON**.

My new material written by **BYRON FOY, BILLY K. WELLS** and **FRANK FOGERTY**.

Permanent address: **AL REEVES**, 145 State Street, Brooklyn, N. Y.

P.S.—Have leased my show to **Barney Gerard** for next season.

The Guardian of a Good
Complexion

ABSOLUTELY
For
The Stage
For The Boudoir
STEIN'S MAKE-UP
Booklet Upon Request
STEIN COSMETIC CO.
430 BROADWAY
NEW YORK
GUARANTEED
Holds the Centre of the
Stage

MENTHINE OINTMENT
FOR CLEARING THE HEAD AND
BRINGING OUT THE VOICE
SEND FOR SAMPLE
CASIMINE CO., 6 E. 12th ST., NEW YORK



\$10
\$12.50 Values

HEADLINE STYLES

Original, striking creations that are favored because they are so charmingly different. The model illustrated is in Brown Suede or White Kid.

Winkelman

Style in Quality Footwear

21 West 42nd St.

Philadelphia

New York

LOUIS DANNENBERG

RECENT SEASONS

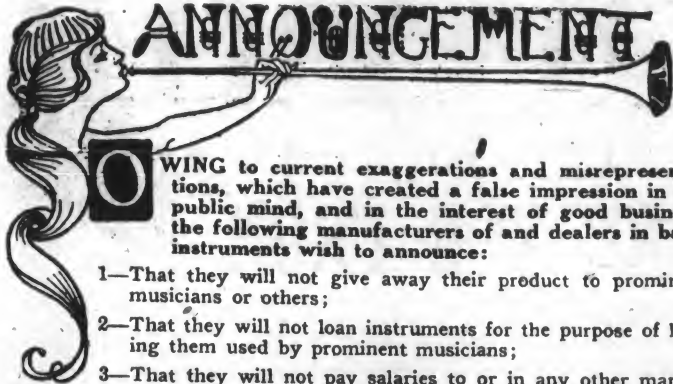
Emballist's "Honeydew"—Original Co., Boston and New York City.
D. W. Griffith Production. Selwyn's "Rushes" Coast Co.
Victor Herbert's "Princess Paoli"

THIS SEASON

Shubert Revue and Vaudeville Production,
Boston New York City and Tour.
New York City, 10 weeks. Tour, 24 weeks.

ADDRESS

Congress Hotel, Chicago, Illinois, until July 22.
Flinders Hotel, New York City, after July 22.



OWING to current exaggerations and misrepresentations, which have created a false impression in the public mind, and in the interest of good business, the following manufacturers of and dealers in band instruments wish to announce:

- 1—That they will not give away their product to prominent musicians or others;
- 2—That they will not loan instruments for the purpose of having them used by prominent musicians;
- 3—That they will not pay salaries to or in any other manner subsidize musicians to induce them to use their instruments;
- 4—That all sales to retail buyers, including professional musicians, will be made at established retail prices and on the regular terms of the respective manufacturers;
- 5—That they will not accept second-hand instruments in exchange for new, except at the standard exchange values;
(This refers to a uniform exchange schedule now being compiled, copy of which will be mailed to all dealers in the near future.)
- 6—That each manufacturer will urge his dealers and other representatives to be guided by these principles, and will regard any violations with disfavor.

C. BRUNO & SON, Inc.
BUEGELEISEN & JACOBSON
BUESCHER BAND INSTRUMENT CO.
C. G. CONN, Ltd.
E. A. COUTURIER BAND INSTRUMENT CO.
CUNDY-BETTONEY CO.
W. J. DYER & BRO.
CARL FISCHER
WILLIAM FRANK CO.
FRED GRETSCH MFG. CO.
GRINNELL BROTHERS
FRANK HOLTEN & CO.

J. W. JENKINS' SONS MUSIC CO.
LEEDY MANUFACTURING CO.
LUDWIG & LUDWIG
LYON & HEALY, Inc.
MARTIN BAND INSTRUMENT CO.
PAN-AMERICAN BAND INSTRUMENT & CASE CO.
HARRY PEDLER CO., Inc.
H. & A. SELMER, Inc.
THE VEGA CO.
H. N. WHITE CO.
RUDOLPH WURLITZER CO.
J. W. YORK & SONS

NEW ORLEANS

By O. M. SAMUEL

ST. CHARLES—Saenger Players, "Scandal."
CRESCENT—Vaudeville.
STRAND—"The Toll of the Sea."
LIBERTY—Pictures.

Fagg and White and McCormick and Winehill are among the vaudevillians spending the heated term in New Orleans.

A huge sign in front of the Palace states the theatre will reopen the latter part of August. Jack Bertram will manage the house again next season.

The Saengers billed Belle Bennett,

FRENCH SHOES
For On and Off Stage
Jackie
Sponsors of Short Shoe Vamp
Send for Catalogue
West 45th St., at No. 154
Opp. Lyceum Thea. Bet. B'way and 6th Ave.

who opened as the leading woman of their stock company at the St. Charles, like a circus, spreading banners and 24-sheets all over the town.

Report has it the Orpheum will become an all-year-round theatre. If the cooling system under the theatre, which is to be completed, proves a success.

The Grunewald Roof has been featuring attractions recently, booking Burt Earle's California Girls' Orchestra after it finished at the Strand.

SYRACUSE, N. Y.

By CHESTER B. BAHN
B. F. KEITH'S—Vaudeville.
STRAND—"Woman With Four Faces."
ROBBINS-ECKEL—"The Abysmal Brute."
EMPIRE—"Ragged Edge."
CRESCENT—"Rustle of Silk."

THEATRICAL CUTS
THE STANDARD ENGRAVING CO. Inc.
225 West 39 St., NEW YORK.

Stephen Bastable, manager of the burned Bastable theatre, must pay \$350 to Joseph Tropia, orchestra leader, under a Municipal Court verdict reported Tuesday. Tropia sued for \$1,520 on a four weeks' contract. Bastable's defense was that he was not the employer of the orchestra and that the house had been leased to Abe Epstein, erstwhile house manager, for a filler in "five and ten" musical comedy. The policy proved a failure and was dropped after one week. The following week the theatre burned to the ground. Tropia charged that he had received no payment for the week's work.

The Capitol here was threatened by a fire which originated from a short circuit in an electric piano. The audience fled to the street.

Frank Mulherin, Syracuse vocalist, is the second amateur to win a week's engagement at Keith's here under the novice night plan sponsored by the Syracuse Hearst newspapers. Mulherin was on the novice night bill last week and made a decidedly favorable impression. He was with the 27th Division, A. E. F., and was in the cast of several divisional shows in France.

Further evidence that movie reviewing in this town is more or less of a joke in so far as a true appraisal of the films is concerned accumulated this week, when Harold MacGrath's novel, "The Ragged Edge," saw screen presentation at the Empire. This picture had been panned in every trade paper and every newspaper in the larger cities, but two Syracuse papers lauded the film to the skies.

Dance students of Myra Edgerton, a Utica dancing teacher, are appearing at the Avon, Utica, this week in a pantomime dance story, "Poet and Peasant," the offering augmenting the regular house film program.

Frank Wilcox, favorite stock star Strand Theatre Bldg., B'way & 47th St., New York, Room 309

An Artist Is Judged by His Material.

No artist can command Rolls Royce prestige on flivver material. Now is the time to procure a new vehicle for the coming season or have your old one lubricated, revarnished and put in a presentable condition. Distinctive models for every type act on display at our showroom, 1540 Broadway. Our vehicles, burning nothing but personality, will take any vaudeville hill on high. If interested you "auto" phone at once for an appointment.

ANDY RICE

W. F. DUGAN

1540 Broadway, New York, Room 1002

Phone Bryant 3993

here for several seasons, returns in vaudeville week after next, appearing at Keith's. Wilcox was leading man with the old Knickerbocker Players for quite a few years.

The Mayor of Watertown introduced the Robbins Players, at the Avon, Watertown, to the company's first audience. Speaking from the stage, Mayor R. E. Cahill welcomed the troupe and thanked Nate Robbins, impresario, for giving the city summer dramatic entertainment.

The Lyceum, Elmira, is on the market, but, contrary to reports, has not been sold.

Ernest A. Smith, claiming to be an actor, with a home at Frederickton,

New Brunswick, drew a ten-day term in Broome county jail following his arrest in Binghamton on a charge of vagrancy.

The American Exposition Shows are holding forth at Gouverneur, N. Y., this week under the auspices of the American Legion.

*** STAGE ***
MILLER & SONS
SHOES
The World's largest manufacturers of theatrical footwear. We fit entire companies, also individual orders.
NEW YORK—154 B'way at 46th St.
CHICAGO—State and Monroe Sts.

ADELAIDE & HUGHES

Studio of Dance

45 West 57th Street, New York
Phone Plaza 7635

WANTED---Chorus Girls

FOR

HURTIG & SEAMON'S Attractions

Apply to MAURICE E. CAIN

H & M PROFESSIONAL TRUNKS

Back to Pre-War Prices

Mail Orders Filled F. O. B., N. Y. City. Send for Catalogue.
Used trunks and shopworn samples of all standard makes always on hand

SAMUEL NATHANS SOLE AGENT FOR H & M TRUNKS IN THE EAST
529-531 Seventh Ave., New York City
Phone: Fitz Roy 0620 Between 38th and 39th Streets

FRANCES ARMS

RETURNS TO MARYLAND, BALTIMORE, FOR TWO WEEKS' ENGAGEMENT (July 16 and 23)

B. F. KEITH'S RIVERSIDE, NEW YORK, THIS WEEK (July 9)

Direction EDW. S. KELLER

YES, WE PUBLISH

THE SEASON'S SENSATIONAL BALLAD HIT

"IF I CAN TAKE YOU FROM SOMEBODY ELSE, SOMEBODY COULD TAKE YOU FROM ME"

By JACK MAHONEY

Featured by CHARLES FORSYTHE with JACK WILSON, PINTO and BOYLE and many others

GET THIS NOW

ORCHESTRATIONS READY IN ALL KEYS

FRED W. TAYLOR, Professional Manager

B. A. MUSIC PUBLISHING CO., 145 West 45th St., New York

LOS ANGELES

By ED KRIEG

Irene Franklin, she of the expressive forefinger, as sweet as of yore, headlines a bill replete with good comedy at the Orpheum. With Jerry Jarnagin at the piano, Miss Franklin showed she has lost none of her popularity and charm and was forced to encore several times, offering her old stand-bys, which registered as strongly as ever.

Backed by Harry Rose, Wellington Cross and Co. and with Lew Brice as an added starter, Miss Franklin tops a program full of laughs. Brice's sister, Fanny, recently filled a month's engagement here; therefore the booking of Lew proved most timely. In fifth position the lanky comedian and dancer tied things up, his burlesque "Spring Song" and dance impression of Miss Brice being a riot, while his clever tap dancing won applause that finally compelled him to make a speech.

After that reception, Harry Rose, working a couple of notches lower, had to go some, but soon won the house with his fine personality and flashes of versatility that enabled him to put over a modern, semi-nut routine of the better class.

Brice and Cross came in for the concluding bit, brightening things up considerably and landing a

laughing hit. In the third spot, with a playlet, "Wives," a neat vehicle, somewhat similar in theme to Billy Gaxton's "Kisses," Cross was very well received, and is admirably fitted for this piece.

Coming fourth, Claire Forbes Crane won neat appreciation with operatic selections on the piano. Miss Forbes' pleasing personality and the screen introduction relieve the seriousness. Leo Flanders and Genevieve Butler, second, went over great with piano and songs, their conception of "Swanee" and the "Flanders' piano number, combined with Miss Butler's high C at the finish, bringing heavy returns.

Opening, Beeman and Grace, adding talk, delightfully handled to their skating and musical offering, did well. Beeman's one-foot whirl on rollers while playing the harmonica got numerous curtains. Jewella Mankins closed in entertaining fashion. An attractive circus top setting helped a lot.

The Pantages bill wasn't much on class, but was well supplied with comedy and novelty. The Gallierini Sisters, appearing fourth, with accordions and ability to play various instruments, grabbed chief honors. The Juggling McBanns opened to a slim house Monday evening and were accorded only slight returns for their good juggling and hat manipulations.

Connolly and Frances, resembling the colored team here a couple of weeks ago with an identical dance routine, were second. The audience was rocked with mirth by "The Telephone Tangle booth conversation. Warren and O'Brien, with nut comedy and knockabout stunts injected to good purpose, and also exhibiting a good routine of dancing and acrobatics, scored nicely next to closing. Gaultiers Toy Shop, well trained ponies and a number of

dogs, put a comic period to things audible. "The Merry Go Round, Universals big feature, went nicely at the close.

All the elements of tip-top vaudeville are contained on the Hill Street theatre bill. Blossom Seeley with Bennie Fields, assisted by Charles Thorpe and Warner Gault, the headliner, was a whanging success.

Then came Deiro with his accordion and stopped the show. That wasn't enough, so he had to come back for another encore.

Clayton and Edwards, next to closing, were a big hit. Nick Basil and Bert Allen, the recruiting officer and the wop, deserve all the laughs they got. Fox and Sarno opened, offering graceful hand-to-hand lifts, neatly executed. The Le Grohs, capable of holding down a spot on the best bills, closed to a resounding hit. Their comedy contortionistic and acrobatic stuff registered well.

"Shippy McGee," the feature picture, held the audience nicely at the second show Monday night.

Marjorie Bennett, sister of Enid Bennett (Mrs. Fred Niblo), has been added to "Getting Gertie's Garter" at Egan's.

Lucille Cavanaugh's husband (Oakland man) is doing great in the real estate business here. He is a sub-divider on a big scale and is laying up a fortune, it is said.

Jack Dempsey rejoined the Rialto crowd, following the Shelby fight. He is to be found in the usual haunts with the theatrical boys looking on as usual.

Mason dark for two weeks.

The Theatre Owners' Association of Southern California will hold its annual field day and picnic at Long Beach July 26.

Herb Weldorff, known band leader, has the contract for public concerts in the city parks. Weldorff has been conducting at the Cinderella roof for two years.

Louise Glaum is back from New York. She is considering a stage contract.

Morgan Wallace, one time director and actor at Morosco's Burbank and Morosco's theatres here, is back in town after an absence in the east of two years. He may remain.

James Cruze, director of "The Covered Wagon," was arrested in Humboldt county, in the north, for speeding.

Carmel Myers at last has been given her freedom. A local divorce judge granted her a decree from Isadore B. Kornblum, attorney and lyric writer, after several unsuccessful attempts.

Julian Eltinge and the Six Brown Brothers, saxophonists, who are playing engagements here, are figuring on a barn-storming tour in a new style minstrel show. Jack Pierre, Eltinge's manager for many seasons, is here to frame the combination. If the thing falls through, Eltinge will take a vacation here and Pierre will go into real estate.

There is a report that the lease on the Dalton theatre, the former Pantages house, now playing pop musical comedy stock, will revert to Alexander Pantages and that Pan will install high-priced shows.

Francis Renault, impersonator, on the Pantages circuit, gathered considerable publicity during the Frisco week by novel stunts. Renault

demonstrated the art of making-up from a store window on the main thoroughfare and also paraded the streets attired as a girl each day from his hotel to the theatre. The latter event was heavily advertised, which resulted in big crowds following him on his trip to the theatre.

Alberta Hartman is a member of Kosloff's ballet at the Motion Picture Exposition.

Jimmy Blyler (Blyler and Green) is reported to be ill and confined in a beach hospital near here.

Ground was broken this week for the new Music Box theatre in Hollywood, to be devoted to musical comedy.

Alice Morris is recuperating here after having been ill with pneumonia for several weeks.

"CLIPPER" CHANGING POLICY
(Continued from page 1)

pretensions to covering outdoor amusements is "The Billboard," a Cincinnati publication. Of late years "The Billboard" has been dividing its attention between indoor

and outdoor entertainment. It has had a wavering policy, often changed and not always agreeable in toto to the trade represented.

"The Billboard" attempted to follow Variety in the latter's campaign against unclean carnivals. Its indecision in outlining a decisive policy and its methods to hold the outdoor element in line through a fixed opinion of "The Billboard" that it "owned" the outdoor show business was reported then and since to have alienated its former and most influential supporters.

As a theatrical trade paper title there is none to approach the "Clipper" name in the minds of the layman. The oldest inhabitant recalls the "Clipper," remembering it as a boy. Its name is associated with theatricals.

The directors of Variety preferred to say nothing of the change in policy of the "Clipper" through their acquisition of it. "We are going to put the 'Clipper' into the outdoor field," said one. "Let the 'Clipper' and the rest of it talk for themselves after that."

MARK STRAND

Broadway and 47th Street
"A NATIONAL INSTITUTION"
Direction.....Joseph Plunkett

SECOND WEEK OF
RUPERT OF HENTZAU

ALL-STAR CAST
STRAND SYMPHONY ORCHESTRA
CARL EDOUARDE.....Conductor

NEW YORK THEATRES

MUSIC BOX THEATRE

West 45th St. Eva. 8:15. Mats. Wed.-Sat.
SAM H. HARRIS Presents IRVING BERLIN'S

'MUSIC BOX REVUE'

Staged by HARRARD SHORT.
WITH A GREAT CAST!

TIMES SQ. Theatre, W. 42d St. Eva. 8:30.
Mats. Thursday and Saturday.

THE SELWYN Present
CHANNING POLLOCK'S

F THE FOOL

The Play That Succeeded in Spite of the Devil.

REPUBLIC 42d St. W. of Bway.
EVENINGS at 8:30.

Mattines 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

CYRIL MAUDE

IN

"AREN'T WE ALL?"

By FREDERICK LONSDALE

THE GAIETY THEATRE

Is again headquarters for laughter.

CORT THEATRE, W. 48th St. Eva. 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. Eva. 8:30.
Mattines Wed. and Sat. at 2:30.

RUFUS LAMATRE and GEORGE JESSEL present

HELEN of TROY,

NEW YORK

"THE PERFECT MUSICAL COMEDY."

—Herald.

Music and Lyrics by Bert Kalner and Harry Ruby

WEST 42d ST.

Evenings 8:15. POPULAR MAT. WEDNESDAY

REGULAR MATINES SATURDAY.

NEW SUMMER EDITION

ZIEGFELD FOLLIES

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

HOLDEN AND GRAHAM

Featuring Original Patented

COLORED
SHADOWGRAPHS
and Color Scenic Effects

Amidst Other Novelties
SHADOWS APPEAR IN COLORS

Proceedings will be taken against any
infringement. Patent No. 194241

This Week (July 9)—Miller,
Milwaukee

Next Week (July 16)—Rialto,
Chicago



IRVING—

—MARY

DUNNE and DAYE

"FRECKLES and BESSIE"

PLAYING B. F. KEITH CIRCUIT

Direction I. KAUFMAN

FRANK

LISCHERON

Versatile Dancing

Just Completed Fifteen Successful Weeks at

RAINBO GARDENS, Chicago

At Present Playing Balaban & Katz's Wonder Theatre

CHICAGO—TIVOLI—RIVIERA

Will Consider Offers for Productions

Address Frank Lischeron, 57 East Van Buren St., Chicago

SCENERY BY FLAGG STUDIOS

EXPERTS + FACILITIES
= RESULTS

CHARLES

JACK

CRAFTS AND HALEY

"LAUGHICS OF THE DAY"

MOVED FROM 4 TO NEXT TO CLOSING

AT

PALACE, NEW YORK, This Week (July 9)

WHICH ONLY GOES TO PROVE THAT JACK LAIT WAS RIGHT AGAIN WHEN HE SAID

"CRAFTS and HALEY

CAN GO ON ANY SPOT ON ANY BILL"

NEXT WEEK (July 16)—Starting Two Weeks in ATLANTIC CITY

Direction HARRY WEBER

LETTERS

When sending for mail to VARIETY address Mail Clerk POSTOARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

Alta Roscoe
Allen William
Avers Harry

Bagley Gladys
Beardley Jack
Beardley Harrie
Blanchard Ed
Bloodgood Margaret
Branze Stella

Burns Guy
Burwell Betty

Catlin Margy
Closney Honey Bly
Cole Muriel
Conway A
Culver O

Daly Arnold

DeLeon Edna
Demeter Nick
DeMitt Gerlie
Derrell Rupert
Dunn Mrs E
Dunn George
Du Val E
Dyson Hal

Ellfman Beale
Estelle Babbette
Evans & Wilson

Faber & McGowan
Fisher Mae
Fisher Ronie
Foreman Madge
Forte Joe
Frisco Joe

Gardiner Frank
Gamble T
Gordon Bea
Gordon Roy
Gordon Vera
Goodman Johnny
Gould Madeline
Grant C

Greiner Geo
Groh W

Hall Margie
Halpin Richie
Harrison Eddie
Harrison Jack
Healey H
Housh Jack
Hughes Fred

Ivoninili Harry

Junx Al

Kane Grace
Kawbie Ray
Kennedy Molly
Kilbridge P
Kimberly & Arnold
Kirby Thomas

Lee Bobby
Lee Mildred
Leffwich Alexander
Leon Mary
Lewis Harry
Lehr Leonard

Lucille Lillian
Lyons Nick
Lynch Frank

Mainard Edythe
May Viola
Maybury Ray
McDonald Chas
McFadden Eddie
McGovern Matt
McRey Lillian
Minshelm Mlle
Moore Tom
Mower Millicent
Murray J

Randall Earl
Rath Bros
Raymond Hattie
Regay John
Robinson Geo
Romain J
Rooney Vera
Ross Wynn & Wiser
Rubine Jan
Rund Miss M

Russell George
Samaroff & Sonia
Schubert Hutch
Scott George
Shaw James
Stetson L
Sullivan James
Sullivan Wm
Sykes Harry

Taylor Chester

Vance Curtis
Vilion Sisters

Well Wm
Weldman A
White A
White W
Waters Tom
Willis Gladys
Wilson J
Wolfe Victoria

Young Peggy

Two minors, Beban and Mack, were unable to appear in the Vincent Lopez act at the Palace Sunday on account of the Children's Society's permit only issued to cover week days when the children are under 16 years of age and don't sing or dance. The two little girls were used in a couple of the tableaux in the Lopez musical turn. They appeared up to Saturday night.

Solly Violinski, disgusted with his long layoff, gave his violin to his friend Henry Weyman, another violinist, with the remark, "I'll never get on the stage again, but that's no reason my fiddle should lay off. You take it and go to work." Then, as an after thought, Violinski said: "I hope the Shuberts start vaudeville again next season; then I'll have another circuit to lay off on."

The National Conjurers' Association, Inc., will hold its 13th annual convention at the association's headquarters in New York for three days, commencing July 18. Following the annual meeting and election of officers, a special show will be presented for the members. A feature of the three-day convention will be an outing to several of the local beach resorts.

The Theatre Boys Social Club, an organization recruited from the colored employees of New York houses, are to stage a benefit at the Lafayette, New York, Tuesday, July 24.

CHICAGO OFFICE

Athena
Anderson Lucille
Alex Thre

Bennett Chas
Bothwell Lydia

Currier Carl
Canard Grace
Carling Hilda
Chadderton Lillian
Cathro James L
Cross Chas E

Duffy James J

Ehank Mabel

Feasen Floride
Furman Hazel
Fair Polly

Gibson Hardy
Guilfoyle J & G
Glenco Ma
Gordon & Day

Hawland Len
Hollins Kitty
Harris Jack
Hartfield Katherine
Hase Marian

Johnson, Fritzie

Johnson Bros & J
Kington Bobbie
Kisham

King Sisters
Kerville George

Lizette Mills
Leon L
Lane Jean Miss
Laddie Rose Gard'n
Lloyd Arthur Mrs

Mason H B Mrs
Mason Billy S
Morrison & Daley

Nainola Eva

Overlach A
O'Donnell Connie
Owens Garry
Ohrman C Miss

Patti Male Steward

Romaine Julia
Ritchie Joe
Ryan Hazel

Southern Jean
Silverettes The
Santry Norton & E
Smith Oliver Co
Simmons James D
Smith Howard

Vardon & Perry

Weinstein W H
Wards Horace C
White Frances

GROPPER'S

FINE LUGGAGE
SOLE AGENT FOR BAL
THEATRICAL TRUNK
HOTEL NORMANDIE BLDG.
1 E. cor. 35th & B'way, N. Y. C.
PHONE: FITZROY 3844

CHAS. H. SMITH

VAUDEVILLE AUTHOR
226 West 55th Street, New York Circle 1484

WANTED FOR THE

MOLLIE WILLIAMS SHOW

A good-looking Young Woman who can sing Jazz Songs and Play Parts; also a singing and dancing Juvenile. Can use a few more good-looking Chorus Girls (Ponies and Mediums). Highest salary paid; all costumes furnished, including shoes and stockings; sleepers paid for, and fare paid to opening and closing points. Long season assured.

In replying, give full particulars.

HARRY WILLIAMS
59 West 65th Street, New York

CREO STUDIO

For Sensational Stage Dancing
The only one of its kind

170 WEST 48th STREET

Just Off Seventh Avenue, New York City
PHONE BRYANT 5156

OFFICER VOKES and DON

ACROSS THE OCEAN BECAUSE IT'S WET

PLAYING LONDON

(RETURN VISITS)

American Representative, E. K. NADEL, Pat Casey Agency

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. KEITH'S VAUDEVILLE EXCHANGE

(AGENCY)

(Palace Theatre Building, New York)

Founders

B. F. KEITH, EDWARD F. ALBEE, A. PAUL KEITH, F. F. PROCTOR

Artists can book direct addressing W. DAYTON WEGEFARTH

MARCUS LOEW'S BOOKING AGENCYGeneral Executive Offices
LOEW BUILDING ANNEX
160 WEST 46TH ST.
NEW YORK**J. H. LUBIN**

GENERAL MANAGER

CHICAGO OFFICE

1602 Capitol Bldg.
SIDNEY M. WEISMAN
IN CHARGE

GUS SUN, President (Established 1905) HOMER NEER, Gen. Book'g Mgr.

THE GUS SUN BOOKING EXCHANGE CO.

New Regent Theatre Bldg. (MAIN OFFICE) Springfield, O.

THEATRE MANAGERS

SECURE YOUR VAUDEVILLE ACTS THROUGH OUR OFFICES
WE GUARANTEE YOU FIRST CLASS SERVICE

VAUDEVILLE ACTS

We Can Offer From Five to Thirty Weeks for First Class Acts

BRANCH OFFICES:

NEW YORK CITY 391 Putnam Bldg. J. W. TODD, Rep.
BUFFALO, N. Y. 509 Lafayette Bldg. J. W. TODD, Rep.
DETROIT, MICH. 806 Delaware Bldg. J. W. TODD, Rep.
CHICAGO 806 Delaware Bldg. J. W. TODD, Rep.
COLUMBIA Theatre Bldg. S. L. DIAMOND, Rep.

Affiliation: V. C. M. CIRCUIT, 801 FLAT IRON BLDG., ATLANTA, GA.

ALHAMBRA REMAINS OPEN

Paris, July 11.

Although previously announced to close Friday night for a summer vacation, the management of the Alhambra has kept the famous Anglo-French music hall open for a time, the show including Carmo, illusionist; Alva and Young, Two Rogers, Orea Trio, Sia Asakays, Japanese troupe; Sirco, whistler; Tatina Pavlova, singer, and Vennicourts, equilibrist.

Albert de Courville and the agent, Shereck, are interested in the summer venture.

Bernhardt's Belle Isle Resort

Paris, July 11.

Sarah Bernhardt's island property, Belle Isle, Brittany, has been sold for 150,000 francs. Her house is being converted into a hotel and restaurant with a dancing hall.

The place will be operated as a fashionable summer resort.

Leonora Hughes-Resting

Paris, July 11.

Leonora Hughes is resting in Switzerland, preparatory to opening a dancing engagement at Trouville. She will sail for New York in September, to fulfill a series of engagements.

The Al G. Field Minstrels will open their season at the Grand, Canton, O., July 31.

Billy Jackson, the Chicago agent, who has been making his headquarters in New York for the past two months, leaves today (Thursday) for a short visit to his home in Chicago. Jackson will return to New York City in about two weeks.

EMPIRE ON BLOCK

(Continued from Page 2)

office of Sir Alfred Butt, was also offered on the block, but withdrawn after a top bid of £20,000.

Pictures Now at Empire

Cosmopolitan's "Enemies of Women" feature is at present playing the Empire under a temporary lease that is said to extend until the end of October. It will be followed by "Little Old New York," the same American film producer's picture.

The Empire is finely located but with a limited seating capacity through when a music hall of international renown its having had a large promenade at the rear. While the promenade in its variety days was the principal attraction for natives and foreigners, it cut off a large section of available orchestra (stalls) space. The Aliens of Canada some years ago forfeited a large deposit they had made to effect the purchase of the Empire.

Of recent times the Empire had not been looked upon as available for pictures. When Reine Davies of the International Story Company,

of New York, lately visited London, she obtained for her playbroking firm a temporary lease, later sub-leasing to Cosmopolitan.

Miss Davies created something of a stir in London show circles by her quick movements in obtaining and disposing of the unthought of but greatly desirable house. After returning to New York, Miss Davies evidenced further enterprise by arranging through her London representative for a short time refusal to purchase the property or lease it on any term up to twenty-one years.

Reine Davies' Unique Scheme

Miss Davies had conceived a unique idea for the Empire, to increase its seating capacity to at least 3,500, which would have made it the largest seater of any West End theatre. This was to have been accomplished through reconstruction of the rear of the Empire's orchestra, by removing the big promenade.

London showmen immediately pronounced the plan as excellent and feasible. The estimated cost of the work was guaranteed by Miss Davies not to exceed \$100,000 and to be completed within six months.

Possibly, through doing business with a woman, although a New Yorker, the Empire people made prohibitive terms on a leasing arrangement; they demanded cash guarantees approximating over \$200,000, and refused to give a time allowance on the reconstruction period.

In communication with three or four people on both sides of the ocean who would like to have secured the Empire, the terms prevented, and Miss Davies abandoned her efforts, although had she leased the property it would have stopped

the auction sale yesterday, a part of her understanding.

Reine Davies at the offices of her International Story Company, 501 Fifth avenue, stated Wednesday there was nothing to add to the cable report from London. Miss Davies said that after she had leased the Empire in London to Cosmopolitan, it had occurred to her the value of the house could be only permanently enhanced through the alterations she proposed.

"It's in the line of my business of selling or buying. Theatres are the same to me as plays, stories, or scenarios, it's all in our business here. Naturally I would have liked to have placed the Empire and the Empire folks were very gracious in giving me an option to sell or lease without charging me for it, but I understood the magnitude of the proposition and am not disappointed."

Reine Davies before "going into business" as a playbroker was an actress, a star in musical comedy, and a headliner in vaudeville. Following her enlistment with the Motor Corps, which her sister, Ethel Davies, also joined (the two girls having presented to the corps an ambulance which they drove during the war), Reine concluded not to return to the stage. At the time she facetiously remarked she "would do the stage a favor and quit it."

In her playbroking commission business Miss Davies has been remarkably successful, rapidly acquiring a marked knowledge of business for a girl of the theatre. Her dealings in the picture as well as the legit show circles of New York and London have firmly established her as a business woman of acumen and capacity.

The Orpheum Circuit of Vaudeville TheatresBOOKING DEPARTMENT,
Palace Theatre Building
NEW YORKEXECUTIVE OFFICES
State-Lake Building
CHICAGO**THE STANDARD INDEPENDENT VAUDEVILLE AGENCY****FALLY MARKUS**1547 Broadway
NEW YORK

Bryant 6060-6061

GAIETY THEATRE BLDG.

BERT LEVEY CIRCUITS VAUDEVILLE THEATRESALCAZAR THEATRE BUILDING, SAN FRANCISCO
PAUL GOUDRON, CAPITOL BUILDING, CHICAGO
Detroit office, 206 Brettmeier Bldg.**ACKERMAN & HARRIS**

EXECUTIVE OFFICES:

THIRD FLOOR, PHELAN BLDG.

MARKET, GRANT and O'FARRELL STREETS SAN FRANCISCO

ELLA HERBERT WESTON, Booking Manager

SEVEN TO TEN WEEK CONTRACTS NOW BEING ISSUED.

"SEE US WHEN IN CALIFORNIA"**MEIKLEJOHN and DUNN**Amusement Managers, Theatrical Agents,
Personal Representatives.
Vaudeville, Road Shows.LOS ANGELES—Majestic Theatre Bldg., 6th floor, 62816, Pico 5514.
SAN FRANCISCO—Fantasy Theatre Bldg., 6th floor, Douglas 8055.**WASHINGTON, D. C.**By **HARDIE MEAKIN**

A little flutter of interest and then back into the summer slump.

Lawrence Beatus, manager of Loew's Palace, with Mrs. Beatus and Lawrence, Jr., have been vacationing in Bluemont, Va. Upon their return Mr. Beatus goes back to work while the family continues their vacation at Atlantic City.

The Sunday picture section of one of the local dailies carried a photo of Roland Robbins, manager of Keith's, on the "Leviathan," where he was the guest of Uncle Sam.

Current in picture houses: Loew's Columbia, "Divorce"; Loew's Palace, "The Fog"; Crandall's Metropolitan, Katherine MacDonald in "Money, Money, Money"; Moore's Rialto, "The Spoilers."

Manager L. S. Leavitt of Poli's and Mrs. Leavitt are leaving shortly for two weeks in Atlantic City, while Mr. and Mrs. Robert Long of Moore's Rialto are shortly to have their vacation also. Clara Humphreys, secretary to Mr. Robbins at Keith's, is on her vacation, having gone to her home in Pennsylvania.

Eddie Cantor is set down as the opening attraction for the National, which Mr. Rappley claims will be ready for occupancy at the time of the regular opening of the season.

Loew's Strand, Loew's pop vaudeville, closed for the summer, with Mr. and Mrs. Sparrow (Mr. Sparrow manager) packing up for their sojourn at the seashore.

After the cool spell the summer parks are again getting into their stride. The roots also doing well, the Willard, with its new roof, seemingly having caught on very well. The La Paradis still continues the most popular roof in town.

George Boesel remained here after the closing of the Smith-Duffy stock at the President, and is painting a number of productions of "Abie's Irish Rose" for Anne Nichols, the author-producer of the money-making farce. Boesel has already completed the production now in use in Montreal. Another, just completed, was shipped to Atlantic City yesterday, where the piece opens the coming week, and he is now working on productions of the same piece for Cleveland, Chicago, Toronto and Detroit. He is being assisted by Richard Butler, while George O'Malley and R. Nelson are building the productions.

Word comes through from the coast that Henry Duffy made the cross-country trip in his car in record time and that preparations for the opening of a stock under his direction in Sacramento are being made, with the opening date set for the latter part of this month.

MUSIC MEN

Beilin & Horowitz, Inc., have been elected a member of the American Society of Composers, Authors and Publishers.

Milton Lee is now connected with the professional department of Abrahams, Inc.

Con Conrad and Lou Hirsch are to write the music for the new "Greenwich Village Follies."

Most of the publishers seem to think that the mechanical royalties for the current quarter will set a new low record in many cases. There are plenty of song hits and the calibre of the disks, except for the fact that Whiteman is in England and has few releases at present, is up to standard. The popular publishers are inclined to put the blame more and more on the radio. Several publishers are waiting to see if the fall will bring about the usual boom in records, rolls and sheet music, saying that if it doesn't there will be many separate actions against the large broadcasting companies for royalties.

Ollie Bingham (Bingham and Meyers) is now Atlantic City representative for Clark & Leslie Songs, Inc.

Anatol Friedland, songwriter and vaudevillian, owns a studio in Greenwich Village which has been the stamping ground of a number of Broadway hits off and on. During Friedland's Orpheum tour last winter he sub-let it to Al Beilin and Willie Horowitz at \$75 monthly. Beilin and Horowitz, now music publishers for themselves, incurred three months' rental arrears for which Friedland has taken judgment to the extent of \$236.55 through Goldie & Gumm.

Billy Vanderveer, of the Shapiro-Bernstein professional staff, is out of the hospital following a serious operation for cancer of the stomach. Louis Bernstein has arranged for Vanderveer's vacation to recuperate over the summer.

Walter Donaldson has again signed to write exclusively for Berlin, Inc. Donaldson has been one of the most consistent hit writers the past two years. He was formerly with Berlin, Inc., producing "My Mammy," among other hits, when a difference over royalties created a rift. This has been adjusted. Saul Bornstein, the Berlin executive, states that Donaldson will be teamed with various lyric writers for the purpose of creating a new standard in popular song production.

Maurice Abrahams, Inc., announces that its contribution to the current "nut" song cycle is titled "It's a Lot of Bolognese," by Jack Hains and Edwin J. Weber, authors

Nothing Better on Broadway
Ned Wayburn's
Demi-Tasse Revue
Presented by the
ZIEGFELD FOLLIES
TWICE NIGHTLY
AT 7:30 and 11:30

MEYER DAVIS'
WHITE HOUSE BAND

SHORE DINNER, \$2.75
A la Carte
Moderate Prices
HOTEL
SHELburne
Ocean Parkway, Brighton Beach,
New York.
Phone Coney Island 0800

JOEL'S One Moment West of Broadway at 41st Street

The Rendezvous of the Leading Lights of Literature and the Stage. The Best Food and Entertainment in New York. Music and Dancing.

\$1 Our Special: A Sirloin Steak and Potatoes (Any Style) \$1
In the GRILL with SPECIAL RESERVATIONS for LADIES

The Chateau Laurier
City Island, N. Y.

NOW OPEN FOR SEASON OF
1923

Beautifully Decorated. Dinty Moore's Wonderful Orchestra
Excellent Shore Dinner at \$3.00 and exquisite a la Carte service

Management
Julius Keller William Werner

THE BEST PLACES TO STOP AT

Leonard Hicks, Operating Hotels GRANT—AND—LORRAINE CHICAGO

Special Rates to the Profession

417-419 S. Wabash Avenue

350 HOUSEKEEPING APARTMENTS IRVINGTON HALL HENRI COURT

355 West 51st Street 312 West 48th Street
6640 Circle 3830 Longacre

HILDONA COURT

341-347 West 45th Street. 3560 Longacre.
1-2-3-4-room apartments. Each apartment with private bath, phone, kitchen, kitchenette.

\$18.00 UP WEEKLY—\$70.00 UP MONTHLY
The largest maintainer of housekeeping furnished apartments directly under the supervision of the owner. Located in the center of the theatrical district. All fireproof buildings. Address all communications to

CHARLES TENENBAUM

Principal office, Hildona Court, 341 West 45th St., New York
Apartments can be seen evenings. Office in each building.

Pioneers of Housekeeping Furnished Apartments (of the better kind—within means of economical folks)

THE DUPLEX

330 West 43d Street

Longacre 7132

Three and four rooms with bath

Modern in every particular. Accommodate three or more adults

\$12.00 UP WEEKLY

YANDIS COURT

241-247 West 43d Street

Bryant 7912

One, three and four room apartments with kitchenettes, private bath and telephone. Directly west of Times Square. Room arrangement creates utmost privacy.

RATES: \$17.00 UP WEEKLY

Refer communications to M. CLAMAN, 241 West 43d St.

THE BELLEVIEW

SPRING LAKE BEACH, N. J.

Ocean bathing; golf, tennis and croquet courts; fishing, boating; extensive shady grounds. Country and shore. Moderate rates.

of "I Love Me." The latter originally sold "I Love Me" as a special song to Will Mahoney, who had it published by the Broadway Music Corp. (Will Von Tilzer). Mr. Von Tilzer subsequently credited the authors and settled financially with them.

Lou Holtz has signed to record exclusively for Victor. He will make his well-known "O Sole Mio" verses as his first number, backed up by "That's My Baby."

Violet Thompson, 20, one of the most popular office assistants of the Music Publishers' Protective Association, died July 7 from an infection. Neglected attention is said to have brought about her death. She was to have been married in September.

Olman, Inc., is the name of a new music publishing house to open in New York. Abe Olman, songwriter and music executive, is the owner of the corporation.

More than 600 people signed the register at the official opening of M. Witmark & Sons' new offices at 1650 Broadway last Tuesday. It is estimated that fully as many as that passed through the studios and neg-

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 3766

lected to leave a written record of their visit. All work was called off for the day and all the employees had to do was to exhibit to the admiring throngs the innovations and new ideas that were installed when the concern moved from its old quarters. From ten in the morning until six at night there was a constant stream of music men, performers, friends and even the general public, who were shown through the establishment from beginning to end and finally provided with refreshments. On the occasion of the opening celebration the employees presented the Witmark brothers with a bronze plaque symbolizing the event. This carries the signature in replica of everyone in the organization from the cashier, who has been with the firm since its inception 38 years ago, to the most recent acquisition of the shipping department.

Three new men have joined the Witmark professional staff recently. They are Harry Tenney, formerly with Remick; Lew Pollack, formerly with Feist, and Sydney Mitchell, formerly with Von Tilzer.

The latest addition to the crop of "food" songs is "Hot Roasted Peanuts," followed by a long whistle, which is published by the BeeTee Music Co.

The Association of Music Men is an organization of music clerks formed about six months ago to promote friendly relations among its members. At first it was composed chiefly of clerks from the standard and classical publishers, but now its membership includes many from the popular side of the business. Its aims are purely social.

Vincent Lopez and orchestra have established a new form of song-plugging for Keith's Palace, New York, through the medium of super-

THE ADELAIDE

754-756 EIGHTH AVENUE

Between 46th and 47th Streets One Block West of Broadway
Three, Four and Five-Room High-Class Furnished Apartments.
Strictly Professional. MRS. GEORGE HIEGEL, Mgr. Phones: Bryant 8850-1

PALACE HOTEL

132-134 West 46th Street, New York City

Centrally located, one-half block from Broadway
Redecorated and Refurnished—Unusual Home Comforts

UNDER SAME MANAGEMENT

We Welcome New and Former Patrons

Phone Bryant 0816

A. B. CLARK, Manager

Phone: Longacre 9444-6805

Geo. F. Schneider, Prop.

THE BERTHA FURNISHED APARTMENTS

COMPLETE FOR HOUSEKEEPING. CLEAN AND AIRY.
323-325 West 43rd Street NEW YORK CITY

Private Bath, 3-4 Rooms, Catering to the comfort and convenience of the Profession.

STEAM HEAT AND ELECTRIC LIGHT - - - - \$14.00 UP

RUANO APARTMENTS

RUANO

800 Eighth Ave. (49th)

Bryant 3985

1-2 Room Housekeeping Apartments

HOTEL SERVICE

TELEPHONE

SUMMER RATES

RUANO COURT

300 West 50th

Circle 0185

1-2 Room Housekeeping Apartments

TELEPHONE ELEVATOR

The Alamac
in the
Mountains
on
Lake Hopatcong
N.J.

The Mountain Paradise

The Ideal and Economical Spot for
The Performer to Spend a
Week End

Golf, Fishing, Tennis, Horses
Canoeing, Motor Boating
Dancing, Bathing.
Amazingly Beautiful, Gorgeous Surroundings.
47 MILES BY MOTOR
75 MINUTES BY TRAIN
SPECIAL RATES
Telephone Hopatcong, 1
LATS OWNERSHIP-MANAGEMENT

ARISTO HOTEL

101 West 44th St., New York

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 Bryant

normal replicas of the central character of a featured popular song.

This week "Carolina Mammy" (Feist) is illustrated in front of the house by means of a huge effigy of a colored mammy. Last week "March of the Mannikins" (Richmond-Robbins), a military fox trot, was illustrated by figures of two marching comic opera militiamen.

The publishers pay for the advertising forms. Lopez has arranged with several to participate in this unusual publicity.

The Artists Publishing Co., Inc., is to open offices soon in the Jack Mills building on 46th street, D. P. Pringle, Maurice Rosen and Edward Adams are the executives in charge.

Walter Melville, formerly with Jack Snyder, is now with the professional staff of M. Witmark & Sons.

Dick Conn, in the regular season musical director for the London Steppers, is putting in the summer placing Witmark & Sons' song hits with the Columbia Wheel burlesque shows.

Charles H. Booker has taken over the complete catalog of the Yancy & Booker Music Co. of Memphis and has opened a publishing office in

HOTEL HUDSON

ALL NEWLY DECORATED

\$8 and Up Single

\$12 and Up Double

Hot and Cold Water and Telephone in Each Room.

102 WEST 44th STREET

NEW YORK CITY

Phone: BRYANT 7228-29

HOTEL FULTON

(In the Heart of New York)

\$8 and Up Single

\$14 and Up Double

Shower Baths, Hot and Cold Water and Telephone.

Electric fan in each room.

264-268 WEST 46th STREET

NEW YORK CITY

Phone: Bryant 6393-6394

Opposite N. V. A.

Philadelphia. "Blues" numbers will be specialized upon.

Fred W. Taylor is now manager of the professional department with the B. A. Music Co.

Edward Shilverick, for eight years with Remick, is now with the professional staff of Harms, Inc.

"Abie's Irish Rose" No. 2 company opens at Atlantic City, July 16, and present indications are that it will go from there to Chicago for a run.

I make 'em You smoke 'em
CIGARS MADE IN ALL SIZES
I & Y Cigar Co.
708—7th AVE. Opp. Columbia Theatre
Where All the Performers Meet

THE
GREATEST SHOW
ON
EARTH

FROM COAST TO COAST FROM ALBERTA TO THE GULF

THE
GREATEST SHOW
ON
EARTH

RINGLING BROS. AND BARNUM & BAILEY COMBINED

Now in the first quarter of its Greatest American Tour. Visiting alike Metropolis and Town, that ALL may see and enjoy its 10,000 wonders. Everywhere hailed as The Biggest Amusement Institution of All Time.

READ WHAT THE NEWSPAPERS OF BOSTON SAID OF THE COLOSSUS IN THEIR ISSUES OF JUNE 19, 1923

BOSTON "TRANSCRIPT": "The Greatest on Earth—it's all of that."

BOSTON "TRAVELER": "This is a season of novelties and innovations with the big double show. There is contrast in everything. 'Newness' would seem to be the Ringling slogan for 1923."

BOSTON "TELEGRAM": "It is a great animal show, a great acrobatic show, a great clown show and a great costume show. You may take your choice of whatever you like best, and you could spend a whole day in seeing less than half of it."

BOSTON "AMERICAN": "Don't miss the circus this season—it's really the best and greatest ever. The 'big-top', bigger than the Leviathan; twenty times as large as the tents our fathers used to patronize, houses a show which for grandeur, zip and pep eclipses anything ever before shown."

BOSTON "ADVERTISER": "The Greatest Show on Earth, and then some! Barnum would have to invent new superlatives to describe the Ringling Brothers and Barnum & Bailey Show. The mammoth big-top is ablaze with stars."

BOSTON "GLOBE": "How a circus performance of such vast proportions can be so complete and continuously thrilling is one of the many marvels of Ringling Brothers and Barnum & Bailey Combined. The man who always looks for something new and original had a good deal to talk about."

BOSTON "POST": "The Biggest Show on Earth fills up all the rings and platforms. They are jammed with action for three hours. A hundred huge electric fans, innovation with this year's circus, buzz their busiest to furnish cool breezes."

Now—following its tour of New England—about to start upon its way across the continent
15,000 MILES ON TRAINS MORE THAN ONE AND ONE-THIRD MILES LONG

THE
GREATEST SHOW
ON
EARTH

THAT EAST, NORTH, WEST AND SOUTH
MAY ENJOY
RINGLING BROS. and BARNUM & BAILEY DAY

THE
GREATEST SHOW
ON
EARTH

VARIETY

Published Weekly at 154 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1906, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXXI. No. 9

NEW YORK CITY, THURSDAY, JULY 19, 1923

48 PAGES

FEW AUGUST PLAYS IN SIGHT

ORGANIZED PRESS AGENTS LAY DOWN RULES FOR MANAGERS

Wells Hawks Elected President—Dues Increases to \$20—Revision of Constitution at Last Meeting—Ask for Minimum Scale

A revised constitution of the Press Agents' Assn. was presented and adopted at the meeting held last Friday in New York. Under the new constitution the annual dues for membership are \$20 per annum. Originally they were \$5 and a number of press agents joined the organization under those conditions.

Through a letter advising the original members a meeting was to be held for a revision of the constitution, they were also informed that the dues were raised to \$20 and that unless they were paid an

(Continued on page 44)

BLACKFACE TELLEGEN

French Actor Blacking Up and Playing Saxophone

Through the impromptu act Lou Tellegen did last week at the Brighton (Coney Island) with Jack Wilson, it will be continued over the big time, probably for all of next season with both acts on the same bill.

The Keith office this week booked them jointly for a month or so. The couple are on the same Riverside, New York, bill next week.

Following his own sketch, Tellegen will walk into the Wilson act, backed up and playing a saxophone. Wilson's act includes Wilson, who is a blackface comedian.

Last week at the Brighton the impromptu turn was such a decided hit the attention of the booking office to it as a possibility was attracted.

CHORUS GIRLS AT \$20 WEEKLY

An idea of the prevalent scarcity of employment for chorus girls may be gathered from the production choristers who have been forced to accept summer cabaret bookings at \$20 a week. The type of cabaret paying this paltry salary is only of the cheapest, and is redeemed by light work, averaging an hour an evening.

The chorines have been obliged to fill in the lay-off period by accepting this work because of the few new musical shows preparing for immediate production.

"Ashes of Vengeance" at Apollo
The Joseph M. Schenck film production, "Ashes of Vengeance," starring Norma Talmadge, goes into the Apollo, New York, Aug. 6.
The film is being distributed through the First National. It is a ten-reeler directed by Frank Lloyd.

THE HOMLIEST ACTOR BUYING BEAUTY RELIEF

Senator Francis Murphy Agrees on \$2,500 if It Can Be Done

Chicago, July 18.

Senator Francis Murphy, who has long been considered the homeliest man in vaudeville, has determined to be beautiful and has contracted with Dr. H. J. Schireson, a surgeon with offices in the State-Lake theatre building, to beautify him.

The contract calls for \$2,500 if the operation is a success, which arrangement evidences Murphy's skepticism. It is said that if this operation is successful Senator Murphy may have his dialect amputated.

Theodore Stepanoff of the "Yarmark," Russian troupe, had his cross-eyes straightened by Dr. Schireson in four and a half minutes during a recent engagement at the State-Lake theatre, following a method of Professor Fuchs of Vienna.

The operation was painless. Stepanoff did not miss a single performance.

NEXT LADY WILSHIRE MAY BE 'CORDELIA'

New York Modiste Reported Sir Gerrard Maxwell Wilshire's Fiancee

The marital troubles of Sir Gerrard Maxwell Wilshire which have interested two continents and lately culminated in a divorce being granted to the titled Englishman in the American courts after he claimed a three years' residence (Continued on page 4)

GOOD FOOD WITHOUT MUSIC

London, July 18.

The British capital has been surprised with having its culinary pastimes accompanied by jazz music. One cafe manager displays a banner with the inscription, "Good food but no music."

DOZEN CURRENT PLAYS GET GOOD BREAK

Influx of Buyers Due and Only Six Attractions Running to Enjoy Patronage—Week's Takings Only Slightly Off, Accounted For by Difference of Holiday

PRE-SEASON CONFLICT

Broadway's summer attractions figure to get the best break in years from the seasonal buyers influx, dated to begin next week when the National Merchandise Fair opens and affiliated organizations drawn to New York. The exposition will continue for a month.

For the next two weeks no new attractions are carded and there will be comparatively few fresh starters until August is well advanced.

If the merchants crowd will benefit theatres therefore the business will go to the present list. Most are expectant of a jump in takings for they never have recovered from the slump blamed on the heat.

It is figured that half a dozen (Continued on page 31)

"DANCE LANDS" SPRING UP ALL OVER TOWN

Neighborhoods Full of Them—Most Popular Priced—Too Many for Names

On upper Broadway, on the main streets in the Harlem district, like West 125th and 116th street; on 149th street in the Bronx; the main thoroughfares in Brooklyn, as well as on the lower East Side new "Jazz Lands" and "Dance Lands" have sprung up like mushrooms in the night.

Many are weathering the summer opposition and still more are as yet not opened, waiting for the advent of cooler weather. Most are popular priced admission places with a nickel a dance policy. First and second story converted lofts usually house these dance halls.

Strikingly evident is the fact that because of the great number, the proprietors have run out of distinguishing labels. They resort as an alternative to calling their places, Jones' Melody Land or Smith's Jazz Land, etc.

NEW YORK HIPPODROME HAS PASSED TO KEITH CIRCUIT

E. F. Albee Heads Controlling Company—Pictures and Vaudeville to Be Policy of Great Amusement Centre

PRINCE'S WIDOW IS RETURNING TO STAGE

Ola Pearl Humphrey Has Playlet for Vaudeville—Inherited \$5,000,000

Ola Pearl Humphrey, widow of Prince Ibrahim Hassan, first cousin to the "Hedive of Egypt," is to return to the stage shortly. Miss Humphrey will make a bid for vaudeville, with a playlet written for her by Willard Mack, titled "At Two in the Morning."

The Princess, as she was called following her marriage to the Egyptian nobleman, has been living in retirement on the coast for several years. She inherited an estate estimated to be about \$5,000,000 from her husband.

The inheritance was the source of a number of legal actions. When it was finally settled in Miss Humphrey's favor a Los Angeles attorney started suit for \$2,500,000 for services. This action is still pending.

WOMEN'S ASSNS. TO FILM "PIRGIM'S PROGRESS"

John Bunyan's Centuries-Old Work Talked Of For Screen—Would Cost a Million

"Pilgrim's Progress," the allegorical work of John Bunyan, the early English writer on religious subjects, may possibly reach the screen. During the last few weeks a group of women representing various women's associations have been in conference with Sydney S. Cohen, president of the M. P. C. O. (Continued on page 44)

A YEAR FOR VINCENT BRYAN

Los Angeles, July 18.
Vincent Bryan, one-time well-known writer of popular songs about New York and for the last few years active in this vicinity as a gag man for the various film comedians, has been sentenced to imprisonment for one year for violation of the Drug act.

The Keith circuit this week added the Hippodrome, New York, to its chain through a leasing arrangement with the United States Realty Company. The reactors will be in on the Hippodrome through a percentage arrangement. It will reopen Labor Day with Keith vaudeville and pictures at popular prices with \$1 top for night performances reported.

The policy of the Hippodrome under Keith's will be pictures and vaudeville, the latter mostly specializing in dumb acts and acts of that calibre, will be tried.

The Hippodrome was first brought to the attention of E. F. Albee as a Keith possibility by Mark E. Luescher, Keith publicity director and former manager of the Hippodrome. Luescher was loaned to the Keith organization by Charles Dillingham during the celebration of the Keith third-of-a-century period. Later Luescher entered the Keith organization as director of pub-

(Continued on page 44)

CAFE PLAYWRIGHT

Leopold Granitz, of Loop, Writes "Knights of the Dragon"

Chicago, July 18.
Leopold Granitz, loop restaurateur, has turned playwright. He has completed "Knights of the Dragon," a mid-century Balkan romance, with an American boy as the hero.

Granitz runs the toppy Tip-Top Inn on Michigan Boulevard, having started as a dishwashing immigrant and worked up to the ownership of one of the finest cafes in America.

Whether he can serve as appetizing a play is another thing again.

TALK ABOUT THE CABMAN

Al White plays the Jewish father in "Able's Irish Rose." He had his first vacation after playing the role 493 times at the Republic, New York, last Wednesday.

Despite the heat of the day White attended both performances of the play on his day off to witness Hyman Adler's interpretation of his role.

COSTUMES FOR HIRE

Your new rental company is announced on Page 15.

BROOKS
1437 B'way New York

SWELTERING HEAT IN LONDON DRIVES 13 LEGIT HOUSES DARK

Unlikely Eight Will Reopen Before Autumn—"Partners Again" Among Closures—Warm Weather Has Now Moderated

London, July 18.
Thirteen legit theatres in London closed last week. The sweltering heat drove them into larkness.
It is unlikely that eight will reopen before the autumn. Others have made more or less definite announcements about reopening.
Among the closures were "Partners Again," at the Garrick, and "Magda," at the Playhouse, the latter abruptly stopping Saturday.
The terrific heat that extended over the Continent as well last week has somewhat moderated now, with the humidity also abating.
"Secrets," "Bluebeard's Eighth Wife" and "Success" will shortly close.
There is a possibility of "The Prisoner of Zenda" being revived for the Haymarket, with Robert Lorraine and Fay Compton.

SOMEONE GOT "AIR"

Either Hilda or Arthur on the Accounts from Paris
London, July 18.
The reported engagement of Hilda Ferguson in a Parisian cabaret has brought surmises that either Hilda or Arthur Hammerstein "got the air" while they were abroad.

Concurrent with the cabaret report is another that Hammerstein and Miss Ferguson are no longer friendly; that they quarrelled, which is the reason Hilda is going to work over on this side.
Miss Ferguson was last with "The Music-Box Revue" in New York. When she and Hammerstein left for this side (with Hammerstein since returning to New York), it was reported the couple might marry while away from home.

THEATRE BERNHARDT LEASE

Paris, July 18.
The municipal council has met to discuss the future of the city property known as the Theatre Sarah Bernhardt, one of the most important playhouses in Paris.
It was decided not to give Maurice Bernhardt more than six months' grace to settle his affairs connected with his mother's lease, which was specially stipulated should not be transferable to Sarah Bernhardt's heirs when a prolongation at former rent was granted a few years before her death.
There are over a dozen candidates for the lease. As Maurice has only revived old plays here of late his contention that time is necessary for him to carry out his contracts with authors is taken with a grain of salt.
There seems to be an impression he is merely marking time, there is much opposition among the council to the present management, despite Maurice being the only son of the great actress, retaining the theatre.

BELLES ISLAND NOT HOTEL

Paris, July 18.
Paul Godreux, representing the group which acquired Sarah Bernhardt's Brittany Island estate, "Belle Isle," states the house will not be converted into a casino or hotel, but will remain as a sort of museum.
It is reported Americans are endeavoring to secure control of the property, having promised to allow it to retain its present aspect.

"CABARET GIRL" NOTICE UP

London, July 18.
"The Cabaret Girl" at the Winter Garden, one of London's biggest hits of the season, has had notice posted.
Heat Keeps Down Russian Business
Paris, July 18.
Maria Kousnezoff with a Russian troupe from the Moscow Fair, was received favorably at the Theatre Femina, with business off due to the heat.

Immoral Dancing Charge Dismissed

Paris, July 18.
The examining magistrate this week dismissed the charge of immoral dancing against Harry Pilcer and Zoulaika and Rahno in the Dufrennes Palace revue.

VERY FRANK OVER "CIVILIAN CLOTHES"

Thurston Hall Says It Will Go for Week and Maybe Longer

London, July 18.
The frankness of Thurston Hall over his production of the American play, "Civilian Clothes" has won attention for Mr. Hall and the show, if it gets them nothing else.
An announcement by Hall states "Civilian Clothes" is to have a week's trial at the Duke of York's, opening July 23. If successful on the week it will remain until early in September, the statement concludes.

During September Andre Charlot will produce a revue at York's. He starts his tenancy of the theatre at that time.

FOREIGN DANCERS

Several Engaged for Broadway Productions

Paris, July 18.
Iris Rowe, youthful English dancer, with her French partner, Robert Quinault, will appear in New York at the end of August. The couple is now starred at the Casino de Paris, and is due at Trouville next week prior to sailing from Havre.
Miss Moss and Fontana, at present at the Acañas cabaret here, are negotiating for New York for October.
Mlle. Nikitina has signed for the United States, through C. B. Cochran, for next winter, but is due back for the spring revue of the Concert Mayol, Paris, next April.
Jurleva and Knaxieff, Russians, seen here recently, are also booked to open in New York in October.

FRED TRUSSEL DIES

London, July 18.
Fred Trussel died July 13, aged 64. For 20 years he had been manager of the London Hippodrome.

Mason and Keeler Open in London

London, July 18.
At the Victoria-Palace, Monday, Mason and Keeler did nicely in their sketch.

WEE GEORGIE WOOD OF ENGLAND MAY BE SECOND CLEMENT SCOTT

Wood's Derogatory Remarks About Women and His Public Apology Lingering Fresh in Britain's Mind—Contest by Musicians to Rival Whiteman

Wee Georgie Wood, the vaudeville artist who succeeded in staggering the profession generally by his remarks and wholesale condemnation of stage morals when being made a Rotarian at Manchester the other day, retracted all his remarks the following morning and is now spending his time trying to make his apologies appear sincere.

According to Wood there is no such thing as purity and no woman can expect to get on unless she yields to her manager or his friends. His public apology, made probably after one or two husbands and sweethearts had talked to him on the subject, does not ring particularly true, and his donation of £15 to the chief theatrical charities is by no means sufficient.

A like statement put the late Clement Scott under a cloud for a good many years.



LITTLE JEAN MIDDLETON

Far be it from me to speak about myself—I never do that, as any one in show business can testify. But when O. O. McIntyre (The Man Who Made New York Famous) takes the trouble to make a comparison, in one of his world-read Sunday feature stories, by writing "AS FUNNY AS FRANK VAN HOVEN, WHICH IS JUST ABOUT THE EEL'S POMPADOUR IN COMICALITY," I must truthfully admit that I am deeply moved to push aside my inherent modesty and reveal the quotation to my several millions of eager readers. With a million thanks to Mr. McIntyre, I faithfully promise not to mention my name another time in this article. But, still, when you stop to consider that O. O. McIntyre knows about all the people in the world, and also knows show business backwards, you can hardly hold anything against me for being proud of the fact that he calls me, Frank Van Hoven, "THE EEL'S POMPADOUR IN COMICALITY." Mr. McIntyre, Mr. Frank Van Hoven thanks you for being so kind to Mr. Frank Van Hoven.

(Signed)

FRANK VAN HOVEN

July 23, care Bob Murphy, South Royaiton, Vt.; July 29, Imperial, Montreal (If you have any sense of humor); August 6, Keith's Portland; August 12, back to Bob Murphy's for nine days, then Des Moines for a long tour of the Orpheum. Sailing to open in Gardiff for 61 weeks.

"TAILOR MADE MAN," BY HUNGARIAN AUTHORS

London Producer Announces Piece for Native Presentation—Cohan's in N. Y.

London, July 18.
The intention of J. L. Sachs is to produce "The Tailor Made Man" in London. Sachs says he has secured the English rights to the piece from its original Hungarian authors.
"The Tailor Made Man" was first played in English in New York, produced there by George M. Cohan.

BRISK BIDDING BY AMERICANS CHANGE PRODUCTION PLANS

Delysia at Winter Garden, New York, with Dillingham Making "Lullaby" Production in New York for Florence Reed

BEAVERBROOK SENDS FOR AMERICAN PICTURES

Arthur Levey Coming Over to Buy for Provincial Theatres

London, July 18.
Privately financed by Lord Beaverbrook, one of England's most prominent figures in every way and, believed by many, the author of "The Mirrors of Downing Street," the Provincial Cinematograph Theatres has commissioner Arthur Levey to purchase American-made pictures for distribution in this country.

The move places the Provincial in the field as a distributor, as well as an exhibitor. Pathe will handle the Levey purchased pictures on this side.

Both Provincial and the Pathe exchange here are controlled by interests headed by Lord Beaverbrook.

Mr. Levey sailed yesterday on the "Leviathan."

ROCHECHOUART REOPENING

September Revue—Theatre Reconstructed Following Fire

Paris, July 18.
Following its fire, a reconstructed Gaite Rochechouart will reopen in October with a revue.

Among principals engaged are Nina Myral, Mme. Alexinae and Robert Burnier.

"CASANOVA" COSTUMES

Paris, July 18.
An inspired note in the local press states George Barbier is designing the dresses of "Casanova" by Lorenzo Azertis. The play is due at the Empire, New York, in September. The scenery and accessories, it appears, are to be also prepared in Paris.

A comedy on this famous character Casanova de Seingalt, an Italian nobleman of the 18th century, celebrated for his immorality, was given by Maurice Rostand, at the Bouffes, Paris, a few years ago. The version by Azertis is declared to be quite different.

Young Rostand's play on the subject proved a flop.

SPECHT'S BAND HIT

London, July 18.
Paul Specht's Band did 27 minutes in the vaudeville program Monday at the Alhambra. Its selections ranged from pops to classics.
The band got eight recalls and was a big success.

LEADS FOR "BONNIE PRINCE"

London, July 18.
Gladys Cooper and Ivor Novello have gone to Scotland where they will play the leading roles in Gaumont's picture production of "Bonnie Prince Charlie."

"La Folle Escapade" Not for Long

Paris, July 18.
The musical comedy of Maurice de Marsan, "La Folle Escapade," produced at the Varietes in 1919 by a temporary summer management, was revived last week at the Apollo, with Polin, in the part he created, supported by Jean Monet and Jeanne Ugaide in the role played by Jeanne Saint Bonnet. Nasidika and Zeiga, a dancing couple, appear in this summer show which is not destined to have a long run.

Edgar Selwyn Closing Arch's Deals

London, July 18.
Edgar Selwyn has arrived here, to complete and close negotiations started by his brother, Arch Selwyn, when the latter was last over.

Gaumont's Closed for Summer

Paris, July 18.
The Gaumont picture palace closed for the season Sunday. The Alhambra will remain open.

London, July 18.
Brisk bidding by American managers for Delysia, held under contract by Charles B. Cochran, forced J. J. Shubert to pay \$2,500 weekly for her to appear next season at the Winter Garden, New York. Cochran has a guarantee of a specified number of weeks for Delysia and the English rights to her following the New York engagement.
Flo Ziegfeld started to bid, but quit after \$2,000.

Through arranging for her New York appearance Cochran has had to postpone "Lullaby," intended for Delysia. Charles Dillingham, however, will proceed to put on that Knobloch play next season, on Broadway with Florence Reed, as the probable lead.

REINHARDT DIVORCE

Producer and Wife File Counter Charges

Paris, July 18.
The divorce proceedings brought by Max Reinhardt are scheduled to start during September in Pressburg, Czechoslovak. Reinhardt having been born in Stampfen is considered a Czechoslovak citizen.
The producer charges his wife with infidelity, she entering several counter charges.

Portugal's Poet Dies

Paris, July 18.
Guerra Junqueiro, Portugal's national poet, died at Lisbon.

DEATHS ABROAD

Paris, July 18.
Julien Barr de Turinque, French playwright, died in Paris after a long illness. His most known play was "Chateau Historique" at the Odeon.
M. Pic, manager of the Jardin de Vichy, and formerly of the Palace, Avignon, and the Eden at Nice, died at Vichy, France.
Michael Liebeaux, known as Michel, poster designer, died in Paris, aged 42.
Louis Ablon, assistant general secretary of the French Society of Authors and Composers (petite societe) died at Billancourt, near Paris.

SAILINGS

July 29 (from San Francisco to Sydney) Bailey and Cowan (Ventura).
July 28 (New York to London) Mary Eaton (Leviathan).
July 28 (New York to London) Karyl Norman (Homer).
July 26 (London to New York) Robert Emmett Keane, Claire Whitney (Mrs. Keane) (Majestic).
July 21 (New York to London) Ruth Budd (Olympic).
July 21 (New York to Berlin) Irving Tishman.
July 17 (London to New York) Arthur Levey, Jack Mills (Leviathan).
July 17 (London to New York) Grace Moore, Al Jolson, F. J. Godsol (Leviathan).
July 17 (London to New York) Sam Salvin (Leviathan).
July 17 (New York to London) Mr. and Mrs. Walker Whiteside, Jack Benny (Berengaria).

WILETTE KERSHAW

GUARANTY TRUST CO. New York
522 Fifth Avenue

THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road
LONDON
Director, JOHN TILLER

ENGLISH POETESS' MEGAPHONE STRUCK AUDIENCE AS FUNNY

Edith Sitwell Devised Method to Delete Individuality in Delivery—Sir George Dance Now—Tapped by King's Sword—Other English News

London, July 7.
Edith Sitwell, one of our poetic Bohemians of the "high brow" order, has something of a liking for hearing her own poems. To achieve this end she rents West End concert halls and there spouts to her admiring friends, disciples, and all who may be lured in.

At her recent seance she achieved a fame which won her more space in the press than she has probably ever had before. Through the mouth of a huge grotesque face painted on the front cloth protruded the mouth of a megaphone and through this boomed the voice of the poetess, loud and solidly monotonous.

Prior to the noise her representative had informed the audience this was done because the poetess held that the individuality of the poet-speaker destroyed and distracted the attention of the audience from the poems.

The many press notices failed to see anything but humor in the innovation.

Kimberly and Page, who became popular with British vaudeville audiences last year, reopened July 2 at Birmingham. Their dates in August have had to be put back owing to their having previously made arrangements for a Continental trip.

George Dance's name appears in the birthday list of honors. He receives a knighthood. Sir George, as he will officially be called after he has received the accolade, in other words, been tapped on the shoulder with a sword by the King, began his theatrical career as a struggling playwright. He started writing popular musical comedies and succeeded in that direction came quickly. He next went in for management and amassed a fortune. He was the mysterious philanthropist whose £20,000 saved the "Old Vic" from ruin.

This has probably a good deal to do with the recently conferred honor.

The British company recently touring the West Indies, is back in London after a six months' tour, during which they played thirteen weeks, the rest of the time being spent traveling. Business was exceedingly good and the whole company were loyally feted, except the stage management, who spent all the time, when not at sea, in the theatre.

The Coliseum program is as usual prolific in dancers with two new items. Felyne Verblist, Belgian ballerina, already has been seen here, but Kai Ruiners and Emy Agron are a pair of sensational dancers new to London. Especially sensational and "classical" is their "Faun and Nymph" item. The Italian Marionettes are in their section week and the present program includes the Fratellini Brothers, Nellie and Sara Kouns, Cornalia and Eddie, the American Quartet, Melford Trio and Talbot O'Farrell, now in his third week.

Across the way the Alhambra is fighting the heat wave with a good "popular" vaudeville bill and is keeping the business up, the third house always being good. Rover tickets are popular and judging from the cosmopolitan audience the house is rapidly regaining the reputation for being a good "club" which it used to have. The present bill is almost exclusively composed of Alhambra favorites and includes Maudie Scott with her "Eve Through the Ages" scene which she did here a few weeks ago; Daisy Wood, Dorothy Ward, Dollie and Billy, and Bert Errol. The latter artist is the only person presenting new material.

"TANCRED" UNLIKELY

London, July 18.
The adaptation of the "Tancred" from Disraeli's novel, presented Monday at the Kingsway, is an inconsequential combination of melodrama and comic opera. Its chances are very unlikely.

SOVIET FILM DEAL

Famous Players Man Going to Moscow for Interview

London, July 18.
The Famous Players' representative, Graham, and Ike Blumenthal are going to Moscow in August to make some kind of a picture deal with the Soviet government.

JUSTINE JOHNSTONE IN 'TONI'

London, July 18.
Justine Johnstone will play the leading role in the James White production of "Toni," the new George Edwards show.

It will be Miss Johnstone's first stage appearance in several seasons.

TREVOR IN "GRACE OF GOD"

London, July 18.
Norman Trevor will return to New York early next month to appear in the Selwyns' production of "The Grace of God."

The Selwyns have secured the American rights to "At Mrs. Beam's."

CORA LAPARCERIE FINANCED

Paris, July 18.
The Cora Laparcerie theatre, formerly Mogador, has been successfully promoted by Mlle. Parcer La Parcerie with a capital of 1,250,000 francs.

It will reopen in October.

"You'd Be Surprised" or "Scandals"

London, July 18.
Tom Hearn and Jean Bedini have arranged to start a touring show July 30. It will travel the provinces.

They have requested permission of Sir Oswald Stoll to name the show "You'd Be Surprised." Failing, they have decided to call it "Scandals."

More Russians in Paris

Paris, July 18.
Maria Kousnezoff and the Russian troupe from the Moscow Fair Theatre opened at the Theatre Femina.

Their performance, similar to that which they recently presented in America, was fairly well received.

ABRAMS IN LONDON

London, July 18.
Hiram Abrams arrived last week on the Leviathan to arrange a rental schedule for "Robin Hood."

London House for "Covered Wagon"

London, July 18.
Famous Players is looking for a London house for "Covered Wagon" film. Emil Shauer is in town, accompanied by Harold Pitman, to negotiate.

WOMAN HAS LONDON MONOPOLY OF FIRST RUN FILM THEATRES

Mrs. Davis Purchases Tivoli, London, for 400,000 Pounds—Male Trio of Americans After House Could Not Mutually Agree

London, July 18.
The Tivoli has been purchased by Mrs. Davis for 400,000 pounds. The house cost 150,000 and the land 170,000 pounds. It will seat 2,100 and it is claimed standing room will increase that capacity to 2,400, although the latter statement is not authentic. The Tivoli may reopen next month or later.

Previous to the sale a rental figure was placed upon the Tivoli by James White, who represented all of the interests at that time, of £4,000 a week and 50 per cent. of any net profits.

WHITEMAN'S SUCCESSOR CHOSEN IN COMPETITION

Band Picked by Committee—Opening in "Brighter London," July 30

London, July 18.
An orchestra known as London's Band has been chosen by an appointed committee to succeed the Paul Whiteman Orchestra. In "Brighter London," July 30, at the Hippodrome, Whiteman will take a week off in Paris and then return to New York, after ending his current Hip engagement.

Whiteman concluded his engagement at the Grafton Galleries Saturday, but will give a farewell concert there tonight.

The competition came about as the focus of agitation by English musicians against importation of jazz players. The natives assert their own is superior to the foreigners on the sax and clarinet.

All English bands were eligible to the contest. It's a publicity stunt in a way, put over by that shrewd showman, Charles B. Cochran.

OUT OF BERLIN'S 26 THEATRES 18 HAVE MUSICAL COMEDIES

Several Operettas Amongst Them—Five With Plots Set in Same Period—Nothing Novel or New in Bunch

By C. HOOPER TRASK

Berlin, July 4.

"Die Bachantinnen" ("The Bacchantes")
Out of the 26 theatres now open in Berlin 18 are playing musical comedy. It is natural most of the stuff now to be seen is of very inferior quality. The Grosses Schauspielhaus was empty and had to be filled. Therefore (at least so it would seem) any old thing was put together and called "Die Bachantinnen." Even two composers admit the responsibility, but where one leaves off and the other begins nobody knows.

Only one thing they have in common: absolute lack of originality. One of them would seem to be a band director who takes warmed-over themes and makes them into a strident march. And then comes the second composer, who seems to be following, at a very long distance, to be sure, your Irving Berlin. Their names are Cuyper and Corsilius.

The story is laid in Venice, and the first scene is in the famous St. Marcus Square. The main idea is that of a young man who seeks revenge on the woman who has betrayed his brother. It turns out she was not guilty in the matter, and everything ends happily. This is unquestionably the most witless book of the present 18.

The music, under the direction of (Continued on page 35)

ENGLISH VAUDEVILLE CIRCUITS BOOKING FROM WEEK TO WEEK

Demoralizing Business Conditions—Heavy Weekly Losses—Depressing Receipts—Routes Being Held Back—One Circuit Lost About \$43,000

BAYES BILLED SECOND

Also Playing Three Times Daily at Palladium.

London, July 18.
Nora Bayes is at the Palladium this week, playing three times daily and with her name in one-half the size type given to the Morgan Dancers on the same bill.

Mary Garden Resting

Paris, July 18.
Mary Garden has gone to Switzerland for a rest prior to taking up her work with the Chicago Opera Co.

London, July 18.
The demoralizing business conditions in the vaudeville houses have compelled the circuits to withhold routes for next season. They are booking from week to week.

One vaudeville circuit last week lost 9,000 pounds (about \$43,000). Another lost 8,400 pounds.

The wretched business brought one house at a matinee 35 shillings, gross. The average week's takings at the same house do not exceed 300 pounds.

ACTS OPENING

Bostock's and Kerr and Weston Debut Abroad

London, July 18.
Kerr and Weston did very nicely opening Monday at Birmingham. It is reported.

Another report says Bostock's Riding School in the same city started to a huge laughing success.

LLOYD REPRESENTATIVE

London, July 18.
Arthur Ragland has left Associated Exhibitors to become the personal representative of Harold Lloyd.

Roy Crawford, treasurer of A. E. is here and is going to Paris next week. He will return to New York in August.

'SAMSON AND DELILAH' SHOW

London, July 18.
The trade showing by the Stoll film concern of the German-made "Samson and Delilah" film left a favorable impression.

The picture may be put on at the Scala.

New Show at Casino

Paris, July 18.
A new revue is to be mounted by Leon Volterra at the Casino de Paris in August. It is only intended to run for a couple of months as an entirely fresh show will be prepared for October.

Pictures Remain Highest Taxed

Paris, July 18.
Notwithstanding the French Parliament has voted a slight reduction in the entertainment tax covering picture theatres, the movies are still taxed higher than legitimate houses.

Tom Douglas Opposite Fay Compton

London, July 18.
The title role in "The Little Minister," it is reported, may be given to Tom Douglas, the American juvenile, now over here.

It would place him opposite Fay Compton in the piece.

Gaite Rochecou Reopening

Paris, July 18.
The Gaite Rochecou art, a popular music hall, recently burned, is being reconstructed. It will reopen in September with a revue having Nina Myral, Madame Alexiane and Robert Burnier.

Edith Kelly Gould as Act

Paris, July 18.
Edith Kelly Gould, former wife of Frank Gould, has been booked to appear at the Alhambra (vaudeville), Sept. 21.

"Kiki" Opening July 30 at Playhouse

London, July 18.
The English version of "Kiki," with Gladys Cooper, will open at the Playhouse, London, July 30.

Ganne, French Composer, Dies

London, July 18.
Louis Ganne, a popular French composer, died July 14, age 61.

The best obtainable instruction at

NED WAYBURN
STUDIOS OF
STAGE DANCING
1841 Broadway
NORTHWEST COR. 50th ST.

MAURICE AND HUGHES OFFER

Paris, July 18.
An attractive offer has been made Maurice and Leonora Hughes by Paul Salvin, the American restaurateur, who desires the dancers as the special feature in the Palais Royal, New York, in the fall. The contract is hanging fire principally because Maurice does not desire to dance twice nightly as called for in the Broadway cabaret offer.

Maurice has gone to a sanitarium at Davos in the Swiss Alps and will remain until October. He contracted pulmonary trouble while at Deauville last summer and hurried to the mountain retreat. It is understood he recovered but on the advice physicians will make a seasonal sojourn at Davos.

Maurice and Leonora Hughes, reunited, are returning to this country and are to reopen the season at the Palais Royal, New York, about Sept. 15. Sam Salvin, who is at present in London, closed the deal with the dancers.

The dancers will make their reappearance in conjunction with the Paul Whiteman orchestra.

CONSTANCE COLLIER BETTER

London, July 18.
Seemingly recovered from her attack of illness, Constance Collier has returned to London from Switzerland.

Even "Le Trouvere" Revived

Paris, July 18.
"Le Trouvere" has not been heard within the walls of the Paris Opera for about 18 years, but last week Rouché could not resist the temptation of giving this popular work of Verdi, first played January 17, 1835, at the Apollo Theatre, Rome, and afterwards presented in Paris, at the Theatre Italien, December 23, 1854.

The book was taken from a novel by the Spanish writer Antonio Garcia Gutierrez.

Specht's Band Doubling

London, July 18.
Paul Specht's Band opened Monday at the Alhambra, doubling with the Lyon's Corner House, where the organization has been playing for several weeks.

Specht has been held over next week at the Alhambra with an increase of £50 in salary. The hold-over was arranged for this after-

"DYNAMITE TWINS" HECTIC TIME WITH MANY MEN AND DISHES

Hattie and Bertie, in Tabloid, Look For and Get Other Excitement—Sad Joy Ride in St. John—Uproar in Chink Restaurant

St. John, N. B., July 18.
Hattie Turcott, and Bertie McIntyre, chorus girls in a tab revue, playing eastern Canada and New England, have been meeting with hectic experience while on the road.

While walking on the street in St. John, N. B., following the show, both were invited to participate in a joy ride via motor car, by three men and the chorus women accepted although they had never seen the men before. Two hours later, a woman crawled on her hands and knees to a house at Renforth, seven miles from St. John, and sought admittance. Her clothing had been torn to shreds and her face was scratched and bleeding. She was so weak she could not walk. After receiving medical attendance she was kept in the house for three days before able to walk. As for the other woman, she was found by the roadside, unconscious. The men were arrested but acquitted by the jury after the jurors saw the complainants and were acquainted with their reputation. Hattie and Bertie rejoined the show after recovering.

Later, Hattie and Bertie, known as "the Dynamite Twins," went into a Chinese restaurant accompanied by two men. After some prohibition whiskey was produced by the men, the uproar started. Dishes were broken, and used as missiles. The Chinese summoned the police, but the two women and one of the men escaped before their arrival. The lone remnant of the wild quartet was placed behind the bars. The members of the collar and cuff and chop suey brigade say they never saw such accurate crockery heavers as Hattie and Bertie. Practically every dish on the tables in the restaurant was smashed. The straw that broke the camel's back was when Hattie sought to punch the daylight through the soubrette, who was the wife of the manager of the troupe. Bertie aided Hattie, and the manager coming to the rescue of his wife, knocked Hattie as flat as a griddle cake, then chased both Dynamite Twins out of the theatre.

They are now at liberty.

WRECK VICTIM

Mrs. Joe Edmunds Suffering from Nervous Hysteria

In the accident on the Hudson tubes between Manhattan Transfer and Harrison, in which one was killed and 18 injured, among the latter was Isabelle Edmunds, wife of Joe Edmunds ("Naked Truth"), who suffered internal injuries and contusions as well as a shock to the nervous system, which has developed into nervous hysteria. She is now under medical treatment at her home, 2074 Eighth avenue, New York.

Mrs. Edmunds is laboring under the delusion she is still in the wreck. The sight of the wreckage and the unfortunate victims seems to be continually before her, which, with her physical injuries, adds to her critical condition.

HOSPITAL REHEARSAL

James J. Corbett Will Line Up Routine While Aged

James J. Corbett and Jack Norton will use a private ward of the New York Post Graduate hospital for a rehearsal hall, in which they will prepare their new vaudeville act. Corbett is to enter the hospital during the latter part of the week of July 23 and will undergo an operation for the removal of a slight hernia.

When sufficiently recovered to be able to talk Norton will visit Corbett daily and rehearse their new act with him. The two are to open on the Keith circuit in August.

Lasses White Minstrels With Doss
The Lasses White Minstrels open their season at the Fairbanks, Springfield, O., Aug. 1. Billy Doss, at present in vaudeville, will be featured end man.

BUFFALO BORES EARL

Northesk and Jessica Brown, May Marry in Canada.

Buffalo, July 18.
Jessica Brown, her mother, Mrs. A. Starke, and the Earl of Northesk, who is recuperating from his recent operation for appendicitis here, have left Buffalo on a motor trip touring Canada in the dancer's big touring car. According to information given out at the Starke residence, Buffalo has become unbearable to the earl, who needs a rest because so many curiosity seekers were calling on the telephone to inquire how his lordship was getting along.

It is probable that the pair may be married in Canada so that Northesk can take his wife under the flag of England. Before leaving Friday, the lord stated that the difficulty regarding Jessica's divorce from her husband which had kept them from obtaining a license in New York City recently has been straightened out and there is no reason why the couple can not marry anywhere they want to inasmuch as under a new New York State law a year's lapse after a decree of divorce in another state is no longer necessary.

LEON ACCUSES CLAYTON

Illusionist Says Mystic One Copped Stunt

The Great Leon, who does an illusion offering in vaudeville, filed complaint last week in the National Vaudeville Artists and Vaudeville Managers' Protective Association joint complaint bureau against the Mystic Clayton, alleging the latter is infringing on an original piece of business, consisting of "shooting through a woman with the use of either tape or ribbon."

Leon claims he and Clayton worked together for five weeks in a show called "Oriental Miracles," and at that time Clayton was doing an act consisting of crystal gazing only. Leon states Clayton saw him do the bit every day and has now put it in his act.

Another complaint is that of Moore and Freed against Stone and Platt, alleging infringement on the bit consisting of playing a tune with a balloon.

ROBERTS PREFERS VODE

Theodore Roberts has secured a postponement of his Famous Players picture contract, which was to start in September, in order to play the eastern Keith houses in his vaudeville sketch, "The Man Higher Up."

Roberts has been playing the act on the Orpheum circuit.

The eastern Keith dates are now in negotiation, the postponement of the picture contract having been secured to facilitate matters.

NORMAN WITH "FOLLIES"

Karyl Norman, the Creole Fashion Plate, has signed with the Greenwich Village Follies for next season, but has not yet been designated for any special production. However, it is surmised that if a new Savoy and Brennan team is not ready in time for rehearsals, Norman will fill their specialty spot.

AHERN'S "MILLIONAIRE REVUE"

"The Millionaire Revue" is the title selected by Charles Ahern for his novelty all-evening performance he has arranged.

Ahern, the comedy cyclist in vaudeville, has arranged and built a comedy performance he expects to road tour with early in the season.

Harriet Townes in Conley's Act

Harriet Townes, formerly with Tom Patricia in vaudeville, joined Harry Conley in his comedy skit, "Rice and Old Shoes," at the Orpheum, Brooklyn, last Monday, replacing Naomi Ray.



LEON AND COMPANY

Back at the Palace again, third time this year.

WHY?

He originates and does not imitate. To the unscrupulous magician and magic dealers that are offering shooting a ribbon through a woman and vanishing glasses of liquid, these are my effects and protected. I will stop you from performing them.

Direction JOHN C. PEEBLES

AMUSEMENT STOCKS

DULL; FOLLOW LIST

Some Strength Noted Yesterday When Loew Gets to 15 1/2—No Goldwyn

The amusement stocks went through the week with smaller transactions than for any like period within memory. For several sessions the Famous Players turnover did not get out of three figures and up to noon yesterday Goldwyn had not appeared on the tape since the previous Thursday.

What looked like the initial stage of a rally came into dealings yesterday when Loew took a spurt. After traveling along close to its bottom for the year for weeks, Loew got out of low ground at 14 1/2 and in a few transactions recovered to 15 1/2. This probably was attributed to strength elsewhere in the list which encouraged partisans of the theatre stock to take an aggressive attitude instead of merely placing orders below the market as has been the rule right along.

Famous Players likewise showed life, getting back about 72 and holding the improvement well.

Confusion of views still prevails. Opinion is contradictory. In one bullish argument emphasis is placed on the fact that good dividend bearing stocks are selling at prices which represent safe yields of 8 to 10 per cent. The quotation board is full of good looking bargains of this sort. Why, then, argues the bear on the amusements, should anybody buy Loew or Orpheum, which is not paying the dividends at all? Besides nothing is known to outsiders to indicate the possibilities of the re-establishing of the disbursements.

However, this argument cannot be made to apply to Famous Players, which has been one of the chief sufferers from the slump. Famous has never passed a dividend on the common stock, yet it is selling at a price to yield more than 11 per cent. The answer they give, of course, is that amusement stocks represent a high risk in banking opinion and are expected to pay an appropriately high yield. The most encouraging factor in the situation is the fact that no stock is being pressed for sale at the low levels indicating that holdings are in strong hands.

The summary of transactions July 12 to 18 inclusive—

STOCK EXCHANGE

	Thursday	Sales	High	Low	Last	Chg.
Fam. Play.-L.	1,900	72 1/2	89 1/2	72 1/2	72 1/2	+ 1/2
Loew, pfd.	400	80	89 1/2	80	80	0
Goldwyn (new)	400	18	18	18	18	0
Loew, Inc.	300	15 1/2	15	15 1/2	15 1/2	+ 1/2
Orpheum	400	17	16 1/2	16 1/2	16 1/2	+ 1/2
Boston sold 100 Orpheum at 16 1/2.						
Friday—						
Fam. Play.-L.	1,900	72 1/2	71	71 1/2	71 1/2	- 1/2
Loew, Inc.	200	15	15	15	15	0
Orpheum	200	17 1/2	17	17 1/2	17 1/2	+ 1/2
No Boston sales of Orpheum.						
Saturday—						
Fam. Play.-L.	200	72 1/2	72 1/2	72 1/2	72 1/2	0
Orpheum	100	17	17	17	17	0
No Boston sales of Orpheum.						
Sunday—						
Fam. Play.-L.	900	72	70 1/2	72	72	- 1/2
Loew, Inc.	300	15	14 1/2	15	15	0
Boston sold 5 Orpheum at 17 1/2.						
Monday—						
Fam. Play.-L.	400	72	71 1/2	72	72	0
Loew, pfd.	100	80	80	80	80	0
Loew, Inc.	200	14 1/2	14 1/2	14 1/2	14 1/2	0
No Boston sales of Orpheum.						
Tuesday—						
Fam. Play.-L.	900	73	72	72 1/2	72 1/2	+ 1/2
Loew, Inc.	1,100	15 1/2	15 1/2	15 1/2	15 1/2	0
Orpheum	100	17	17	17	17	0

MUSICIANS' UNIONS LINING UP FOR SHOWDOWN WITH MANAGERS

Set Scales and Threaten Strike Labor Day if Not Agreed To—Two Unions with Same Membership

Mutual Musical Protective Union, former No. 310 of the American Federation of Musicians in New York City and the Associated Musicians of Greater New York, Local No. 802 of the A. F. of M., which succeeded the M. M. P. U. in the A. F. of M., are lining up for a final showdown to settle the long standing battle as to which organization will control the musical situation in New York.

Tuesday night the M. M. P. U. resumed its midnight meetings, called off during May and June, with a special session passing resolutions calling for a wage scale increase for vaudeville, burlesque, pictures and legit equivalent to the scale obtaining in Chicago. This means musicians playing in legit houses in New York now receiving \$45 are asking, according to the proposed M. M. P. U. scale, \$85.

The M. M. P. U.'s advance asked for vaudeville is from \$52 weekly, the present scale for New York, to \$75 weekly, the Chicago scale for small and big time vaudeville.

For musical comedy the M. M. P. U. is asking an advance from \$57, the present New York scale, to \$86, the Chicago scale. For pictures the M. M. P. U. wants a scale ranging from \$85 to \$119 to replace the present New York scale in houses like the Capitol, Rivoli, Rialto and Strand, where the musicians are presently receiving a minimum of \$65 weekly.

Officials of the M. M. P. U. state there will be a strike Labor Day in the New York vaudeville, legit, burlesque, vaudeville and picture houses unless the wage scale demands are met. A committee was appointed at the Tuesday night meeting of the M. M. P. U. to seek a conference with the organized managerial interests regarding the wage scale advances. Labor Day, the first Monday in September, has been set as the dead line for the managers to meet the M. M. P. U.'s demands.

Paul Vacerelli, appointed business agent of the M. M. P. U. several months ago, is on a leave of absence of six weeks without pay. Vacerelli is under contract to the M. M. P. U. to act as its business agent until Jan. 1, 1924, at a salary of \$20,000 a year.

Vacerelli was not present at the Tuesday midnight meeting of the M. M. P. U. interests opposed to Vacerelli in the M. M. P. U. ranks, having taken the new fight in hand.

The opposing local to the M. M. P. U., 802, which has the American Federation of Musicians' charter, and which is the recognized local in New York, has also asked for an increase over the present New York scale, the amount of increase to be determined by conferences with the managers.

The last time the M. M. P. U. made a wage scale demand on the managers, in 1921, and were turned down a strike resulted. Large numbers of the 802 men were quickly recruited by the houses and they took the places of the striking M. M. P. U. men. As a result the strike flopped.

The M. M. P. U. people claim the situation is now different—that if the M. M. P. U. does not receive recognition by the managers and the increases demanded, there will not be sufficient 802 men to stick to the 802 local to make any material difference, if the 802 should go in and endeavor to break an M. M. P. U. strike.

The membership of the M. M. P. U. and 802 is almost identical. The question at issue would be which organization the members of each would stick with in a show down.

An assessment of \$3 a man was adopted at the Tuesday midnight meeting of the M. M. P. U.—the membership of the M. M. P. U. is about 10,000, and that would mean a war chest of \$30,000 for emergencies by Sept. 1. Additionally the M. M. P. U. has a reserve of \$10,000 for emergencies.

Another resolution adopted by the M. M. P. U. changes the paying of dues from a yearly proposition to a quarterly one.

The M. M. P. U. committee appointed to see the managers on the

wage scale advance consists of Chas. Kunen, Ray Ellis, Adolph Fantilli, Al Weil, and Abe Himmelbrandt.

The managers would be placed in the position of recognizing the M. M. P. U., unless it secured reinstatement in the American Federation of Labor through reinstatement in the American Federation of Musicians. The stage hands belong to the A. F. of Labor through affiliation, and could not work with M. M. P. U. men without losing their standing.

Another move will probably be made by the M. M. P. U. to secure reinstatement in the A. F. of M. between now and Sept. 1. That reinstatement will take place does not appear likely.

Recognition of the Musical Mutual Protective Union as the organization representing the musicians of Greater New York will be denied at a meeting between representatives of that organization and the Labor Board of the International Theatrical Association to be held tomorrow (Friday) morning.

The Labor Board will meet the committee of musicians headed by Muller, president of the M.M.P.U., and will inform them that the manager's organization will deal only with an organization which is recognized and affiliated with the American Federation of Musicians. They will inform this committee that if Joseph N. Weber, president of the A. F. of M., is willing that the M.M.P.U., which was outlawed by the A. F. of M. three years ago, be recognized in the stead of Local 802, which is the organization which the managers have a contract with at present, they will confer with them; otherwise they will not be in a position to discuss salary increase for the men beginning Sept. 1.

A. E. Aarons, Ralph Long, Abe Levy, are members of the Labor Board and they will be advised at the conference by Ligon Johnson, who is general counsel for the I.T.A.

The managers' organization is at present waiting to hold a conference with Local 802 on the wage question, which will take place early next week.

NEXT LADY WILSHIRE

(Continued from page 1)

here, are soon to take another twist. If the advance news is to be believed, Cordelia Gainford, who conducts a gown shop at 551 Madison avenue, New York, under the name of "Cordelia," is to be the next Lady Wilshire.

Miss Gainford is an Englishwoman who had considerable stage experience in the George Edwardes London Gaiety musical comedy successes, she having met Sir Gerrard in Australia, where she was appearing in one of the Edwardes productions prior to the war, when he was still three times removed from the title.

At that time the present Sir Gerrard was appearing with Oscar Ashe's Shakespearean repertory company, in which the leading woman was Lily Brayton. Lillian Birtles, the lately divorced Lady Wilshire, was a member of the company. She and Sir Gerrard were married after Lily Brayton insisted that Ashe discharge the young woman from the company.

With the arrival of the war the relatives that stood between the present holder of the title and the honor passed away and the former actor stepped into the estate. Several years ago a divorce arrangement was arrived at between Lady Wilshire and her titled husband and the decree was granted, but later annulled in court because of irregularities. Then Sir Gerrard arrived in this country on a cable invitation that is supposed to have come from the Lady Wilshire-to-be, and he has been here since, with the intimates of both stating freely within the past week that they are to be wedded in the near future, as soon as all the legal detail of the divorce action has been completed.

LOEW'S TWO-A-DAY VAUDEVILLE A POSSIBILITY FOR NEXT SEASON

**Change of Policy in Some Houses Contemplated—
Local Managers Asked to Express Opinion on
Audiences—Many Bidders for Pictures Make
That Market Less Plentiful—Grade of Loew
Small Time Vaudeville Not Meeting All Demands**

A change of policy in some of the Loew circuit theatres for next season, is in contemplation by the executive offices of Loew's. Marcus Loew is reported to have given the matter much of his attention of late. For a long while Loew's felt a supremacy in the picture field in conjunction with vaudeville. Of late active bidders for pictures in the whole market have passed across the Loew vision, with the result the Loew people reached the conclusion it might be advisable to bolster up the grade of their pop vaudeville shows to reach a more equal plane with competitors.

The elevation of vaudeville on the Loew time of a necessity would have to be from the present three performances a day to twice daily, placing such houses as Marcus Loew elected to take on that policy in the big-time vaudeville class. The big-time policy would be required, the vaudeville people say, to enable Loew to secure the supply of better grade acts then called for in an extensive circuit, with the chances as well some of the theatres would have to change their playing policy from a split to a full week.

According to reports, there are several angles the Loew executives are weighing. The most formidable obstacle is which house can stand a change, with thought given to its present drawing power, from its vaudeville or pictures. The opposition within the neighborhood is another huge point, as a change in the Loew pop houses where the strength might be thrown to vaudeville could leave an opening for a competing picture theatre to take away some of the Loew local film trade.

Under a full week playing policy Loew's combination theatres might be relieved of the strain of selecting 104 pictures yearly, with each hoped for in the drawing line. Reduced to 52 a year in the week stands, Loew's could be more assured of a better and more careful selection, although still figuring competitors in the field for independent pictures or those at liberty to be sold for first runs, with the competitors not stopping at any price to secure them.

It is said that Keith's paying \$3,000 weekly for "Safety Last" (Harold Lloyd) and taking on the Chaplin films, besides other strong features, brought the possibilities to Loew's in the picture mart of the future.

The understanding is that Loew's does not look upon any improvement in the grade of vaudeville it may go into as an opposition to the present big time, but rather as an advancement in the quality of its own shows.

The Loew house managers in the metropolitan district were lately summoned to a star chamber conference and instructed to watch their houses, shows, audiences, etc., over a period of a couple of weeks approximately. The managers were instructed to report back just what, in the opinion of the manager, would be the best policy for a specific house to adopt the coming season.

If the manager, after watching the situation and making his analysis, finds in his opinion the house he presides over is best suited for two-a-day vaudeville with a better grade of acts, the manager will put that in his report. If small time acts and pictures are the thing or straight pictures more suitable, that condition will be reported.

A preliminary check up of two of the big Loew Brooklyn houses that would indicate the audiences are more partial to straight pictures may result in the small time vaudeville going out of those houses in the fall, with a policy of pictures with presentations being substituted.

Several of the New York Loew houses would be adaptable to a straight big time policy, while others could readily play the intermediate style of entertainment.

A change of admission prices

would follow change of policy, the whole circuit's scale being revised in the New York district.

The conference mentioned with the Loew managers instructed to make reports on conditions with the future of the houses involved concerned New York and Brooklyn only. With that situation straightened out the rest of the circuit would be in line for a revision of policy to be arrived at through the same means of investigation.

500-MILE LAKE CRUISE

Actors on 45-Foot "Naveh" Cook and Grow Fat

Chicago, July 18.

The "Naveh," the new 45-foot boat which has replaced the "Damfino" in the vacation cruises of the "Association bunch," has returned to Chicago from a 500-mile trip in which all points on the east shore of Lake Michigan were visited. There was a full week stop made at the actors' colony at Muskegon, where there is a yacht club, and at Saugatuck, which the party found the most pleasant spot on the east side of the lake.

The boat has a 100-horsepower motor and sleeping accommodations for eight.

The members of the party did their own cooking and all gained weight. They included Eddie Sawyer, Charles Crowl, Nat Kalsheim, Dick Hoffman and Sam Tishman. Sawyer and Crowl have been making the summer tours for 12 years.

PANTAGES AT MONTREAL

Will Book Loew's There—A Canadian-United House

Loew's, Montreal, will be booked through the Pantages circuit next season. The house is one of the Nathanson, Canadian-United string and will follow the other Canadian-United houses into the Pantages office along with Toronto and Hamilton.

Pantages is said to be angling for the Lafayette, Buffalo, a Gus Sun booked house. The Pantages road shows open at Toronto, jumping from there to Hamilton. The Lafayette would be a full week tent and would serve for the starting point of the Pan road shows.

A deal between the interests controlling the Canadian-United houses in Canada and the Keith circuit whereby the latter were to have taken over several of the United houses is reported to have struck a snag over the matter of terms several weeks ago.

JAY BRENNAN'S PARTNER

Jay Brennan is rehearsing a new partner in the female character portrayed by the late Bert Savoy. The new act will be billed as Jay Brennan and Co.

Brennan's new partner is Rogers of Rogers and Coleman, a two-act that has been playing the smaller circuits. The material used in the Rogers and Coleman turn was written by Brennan. It is said.

Rogers is reported as an excellent female impersonator, working along the same lines popularized by Savoy.

MARRIAGES

Dr. Harry Hyman is to marry Bertha Leventhal in New York city late in Sept. The groom is the dentist in the Strand building, New York. The bride is the niece of Joe Young, the song writer, and is a non-professional.

Eddie Heffernan (cabaret) to Vivian Birmingham (vaudeville) July 6 in New York City.

BUDD-NORMAN SAILINGS

Creole Fashion Plate Changes Date—Ruth Budd Sails July 21

Baltimore, July 18.

Although Ruth Budd and Karyl Norman, "The Creole Fashion Plate," had booked passage for July 21 on the same boat, "Olympic," the Fashion Plate has altered his sailing plan and will leave a week later, July 28. Miss Budd's original sailing stands up to date.

The coincidence secured attention through the marriage engagement some months ago of Miss Budd and Mr. Norman. Later it was broken off with many explanations following.



MARIE—HENRIETTA and WILLIAM WARRINER
(SCINTILLATING SONG STARS)
"Hitch your wagon to a star" by booking these two singing stars on your bill.
Direction PAT CASEY AGENCY.
Personal representative.
KENNETH RYAN

YOUNGEST GRANDMOTHER FRETTING OVER HER SYDNEY

**Anna Chandler in Controversy With Former Pianist
on Several Pertinent Particulars—Matter of Marriage Under New York State Law One of Them**

Six years is long enough to keep a promise, Anna Chandler thinks. Although she blames Sydney Langfield for not having kept it, Miss Chandler denies she was the one who opened up the separation that has endured between them now for two months. According to reports, the separation looks permanent.

Miss Chandler, who has described herself as the youngest grandmother in the world and only 33, looked upon Sydney Langfield, according to her friends, as her husband. This was through a mutual understanding between them that they would wed. Langfield was Miss Chandler's pianist in vaudeville, and later continued in that capacity, although graduating into a single turn of his own.

Miss Chandler did not really believe she had lost her Sydney until meeting him on Broadway the other day. The couple are said to have indulged in a wordy battle upon the street, heard by any casual passers-by curiously inclined. During the course of their confab Langfield is said to have informed Miss Chandler he had taken means to protect himself from any annoyance by herself or any of her family.

That remark is said to have infuriated Miss Chandler, who called upon an attorney. She is reported having been advised that under a New York statute the association of a couple by mutual consent for five years or over is equivalent to a common law marriage. Miss Chandler says the actual computation of her acquaintanceship with Sydney would about approximate six years.

A year or so ago Miss Chandler was reported to have grown chummy with a vaudeville comedian, but Miss Chandler later pooh-poohed the report, saying it had been merely a test, and through it she thought Sydney might hasten his promised marriage.

There never has been a fellow, according to Anna, who could still a wedding promise as well as Sydney Langfield. One day he would agree that the next they should be married, but the next day he forgot about it, and when Anna again would broach it Sydney was there with another stall.

It grew embarrassing, Anna claims, as the possibility of a separation approached, since all of her friends thought she and Sydney were one. Now that they are separated the truth will out, says Anna, and she would like to have her side first on the record.

BRAYS TRAVELING

Chicago, July 18.

Mr. and Mrs. C. E. Bray left Chicago last week for a trip to New York and Boston, and Thomas Carmody, booking manager, is temporarily in authority at the Western Vaudeville Managers' Association.

HORWITZ' MORTGAGED AUTO INVOLVES LAWYER

Heckheimer Sold Car to Rogers—Lawyer Fails to Show Bill of Sale

Another phase of the financial manipulations of Arthur J. Horwitz, vaudeville agent, came to light last week, when efforts were made to seize an automobile from Al Rogers, vaudeville agent, of the Romax building, on the pretense the car had been mortgaged by the missing small-time agent. Rogers pleaded ignorance and informed the party he had purchased the car from Harry Saks Heckheimer, theatrical attorney, for \$1,000 on the installment plan and that he held a bill of sale from the attorney to that effect.

The man represented himself to Rogers as Mr. Alexander of the United States Auto Finance Co. of 1733 Broadway, and informed him Horwitz six months ago had borrowed the money on the Hudson sedan car which Rogers was driving and had given a chattel mortgage on the car, which was entered in the office of the County Clerk of New York county. Rogers insisted he was unaware of any of the dealings of Horwitz with the concern and that he would not turn over the car to him. At this point, according to Rogers, Alexander informed him unless he surrendered the car he would take proceedings against him for the use of property which did not belong to him.

At this point Rogers suggested they visit the office of Kendler & Goldstein, his attorneys, where the bill of sale given Rogers by Heckheimer was shown to the mortgagee. It disclosed that in the three months Rogers had the car he had paid Heckheimer \$600 of the stipulated \$1,000 sale price.

Upon the establishment of the identity of Rogers, Alexander agreed to allow him to hold the car until a further investigation had been made.

Alexander then got in touch with Heckheimer. The latter informed him he had sold the car in good faith to Rogers and that he held a bill of sale from Horwitz, which stated the automobile to be free and clear of any encumbrances. The attorney was asked to produce the bill of sale, which he promised to do the next day.

Meantime Julius Kendler, on behalf of Rogers, made inquiries of Heckheimer and received the same information given Alexander, with the statement he would also show the bill of sale. Efforts were made by Alexander and Kendler on several occasions to get in touch with Heckheimer to get a glimpse of the document, but the latter could not be reached.

After waiting for a week Alexander placed the matter in the hands of David Paris, his attorney, and the latter is now preparing to institute action against Heckheimer and Rogers for the recovery of the car.

Mr. Alexander refused to discuss the transaction outside of mentioning he held a chattel mortgage on the car.

Reports were current about the Loew office this week that Horwitz is now vacationing on a farm at New Milford, Conn., also that he was in New York Tuesday. His wife, Edith Livingston Horwitz, who has instituted divorce proceedings against him, sailed for France about four weeks ago. She is now said to be in Paris.

LIGHTS' CRUISE

Starts Aug. 14, and May Last Three Weeks

The seventh annual cruise of the Lights' Club of Freeport, L. I., will open Aug. 14 at the Columbia, Far Rockaway.

Thus far the show is set for a week of one-nighters, including the Castle, Long Beach; Hempstead, Lynbrook, Freeport, Patchogue and Great Neck.

B. S. Moss, on the advisory board of the club, is donating the Long Beach and Far Rockaway houses.

The cruise will probably last for three weeks, with other dates to be booked.

From Show to Grain Business

Larry Lee and Shep Waldman have deserted show business for a grain enterprise in Detroit.

Lee was formerly of Manning and Lee; Waldman did a double act with his brother.

ILL AND INJURED

Judith Jewett was hurt July 11 when the taxi in which she was riding was hit by another car.

Bert Leighton, his wife, Ruth Pettie, and their six-year-old baby, Josephine, were among the injured in the Hudson Tube crash on July 11.

Ovide Musin, Belgian violin virtuoso and composer, is recuperating at the Methodist Episcopal Hospital, Brooklyn, N. Y., after an operation which necessitated the amputation of one leg. An aggravated gangrenous diabetic condition existed and only the operation and application of the new insulin serum saved the maestro's life.

Ed Leach, scenic artist for the Pantages houses, was removed from a Los Angeles hotel last week to a hospital, afflicted with small pox.

Ethel Clifton, vaudeville actress and author of "For Value Received," is confined to a sanatorium in California, convalescing from a recent operation.

NAT LEWIS—POP

Next to outfitting all of the Broadway productions, Nat Lewis has his wish—he's a pop and it's a girl.

The Lewises live at 35 Hamilton place, New York, with Nat himself located in business on Broadway.

The daughter's name is Annabelle and if Nat finds time within the next year, the Lewises are hopeful their second child will be a boy.

KEITH-ORPHEUM BANNING EDICT FOR ENTIRE PANTAGES CIRCUIT

Miles Houses Included—Acts Playing Time Last Season Ordered Off Available List—Most Sweeping Order

The Keith and Orpheum Circuits have declared the entire Pantages and affiliated circuits (Miles) opposition and instructed their agents to remove acts that have played the Pan time the past season from the "acts available" list.

This action follows closely the entrance of Pantages into Toronto and Hamilton, and the taking over by the Keith people of the Temples, Detroit and Rochester, as Keith properties.

The Miles houses, which are booked through the Pantages office, were not before included in any ban issued by Keith or Orpheum. The Miles houses in Detroit and Cleveland are included in the "opposition" classification placed on the entire Pantages Circuit.

Some time ago the Keith people declared Indianapolis and Toledo "opposition" but afterwards routed acts that had played the Pan Circuit if they passed up Indianapolis and Toledo. The latest ruling affects the entire circuit and is the most sweeping edict against Pantages ever issued by the combined Keith and Orpheum Circuits.

Pantages is in opposition to the Keith Circuit in Toronto, Toledo, Indianapolis, Hamilton, Columbus, Detroit, Rochester and Cleveland.

Rumors that Pantages has been seeking an eastern connection with a view to further eastern booking affiliations is said to have also influenced the Keith edict.

The Orpheum Circuit has for years made it a rule not to book an act that had played the Pantages Circuit for the Orpheum tour in less than two years afterward on account of proximity of houses.

SINGER DUE EAST

Orpheum's Coast Representative Advocates Admission Increase.

Los Angeles, July 13.

Harry Singer, Orpheum Circuit's Western manager, whose activities out this way were largely responsible for the big spurt in business in the California houses of the circuit, will leave for a trip East next month. Singer will visit the Northwest theatres en route. He will have several matters of importance to lay before the Orpheum heads, among which will be the advisability of raising the prices of the senior houses.

Singer believes patrons will stand for an additional 50 cents, which will raise it to \$2.20 Saturday, Sunday and holidays.

The large number of tickets handled by speculators, who seem to be unable to supply the demand for choice seats, with the 50-cent premium eagerly paid by patrons, is the basic reason for considering the increase.

The Oakland house will discontinue the three shows Saturdays, giving two performances daily, except Sunday, when three will prevail. The prices will be slightly tilted. The Oakland house is enjoying the most prosperous business of its career.

Sophie Tucker East Over Orpheum San Francisco, July 13.

The Orpheum circuit has engaged Sophie Tucker and she will start east over that circuit.

SEED & AUSTIN CALLED ON TO PAY DAMAGES

Defaulted Agreement on Royalty and Advertising—Action Started by Al Friend

Dave Seed (Seed and Austin) last Friday was reading Variety's account of a contemplated action by Al Friend (Friend and Downing) against the team for infringement of the "vegetable routine," when he was served with a summons in a \$4,000 damage suit instituted by Friend. The service was made at Proctor's Fifth Avenue, New York, where Seed and his partner, Ralph Austin, played the latter half of last week.

Friend is not suing for an injunction out of deference to the Keith circuit, feeling the granting of a writ might create trouble in bookings. Friend's attorney, B. J. Rabin, of Greenbaum, Wolff & Ernst, in preparing the complaint which will be served later, is basing his damages on Seed and Austin using the "vegetable" bit for two years, claiming an average of 40 weeks a year.

Friend is asking royalty due him at the rate of \$50 weekly, which he will turn over to the N. V. A. sick and benefit fund.

Friend claims to have originated the bit 17 years ago. Subsequently the Klein Brothers and Seed and Austin included it in their turns. Friend absolves the Kleins, admitting having ceded them special permission before the matter came up before the N. V. A.

The Kleins and Seed and Austin, both admitting Friend's priority at the N. V. A. hearing, agreed to insert a page advertisement in Variety to that effect. Seed and Austin also agreed to remit a weekly royalty (the amount was not specified at the time) to Friend, which Friend agreed to donate to the N. V. A. fund. Friend states that Seed and Austin altered the advertising plan and caused an impression that both they (Seed and Austin) and the Klein Brothers were to pay a weekly royalty. Friend states only Seed and Austin were to remit.

WILTON'S GUESS

Agent Figured Exact on Diamonds—Now Have Keith Route

The Four Diamonds have been signed for two years by the Keith office. Alf Wilton executed the route this week.

Immediately following the issuing of the route Mr. Wilton ordered 1,000 copies of the advertisements he had inserted in Variety prior to the appearance of the Diamonds in the metropolis. He will send them broadcast.

The Diamonds are a family dancing act composed of three brothers and the elder brother's wife. The act came into New York practically unknown.

Wilton has been conducting an advertising campaign through Variety's "Bills Next Week" columns and immediately inserted an ad headed "Watch this space for next week's announcement." The following advertisement mentioned the Diamonds and asked that the space be watched for four weeks.

The agent called the turn to a dot. In four weeks the act had been booked into Keith's Palace, New York. After the Palace engagement they were routed for two years by the Keith people.

20-HOUSE CIRCUIT

Romm & Waiters Start New Booking Partnership

Harry A. Romm, New York independent vaudeville agent, and Louis E. Waiters, booking a chain of New England independent vaudeville houses, out of Boston, have formed a partnership for the organization of a new independent circuit in the East.

Romm will retire from the agency field and open a New York office for the new concern, of which he will be in charge, booking the shows for all of its houses.

The new firm will start with 20 houses mostly in New England, and will retain a Boston office to keep in close contact with that territory.

The Romm agency business has been presented to Harry Romm's brother, Leonard, who has been associated with the office for some time.

ACKERMAN & HARRIS GOING IN FOR REAL ESTATE INVESTMENTS

Recent Successful Investments by Coast Firm—Dividing Time Between Two Cities—Several A. & H. Theatres Pass to T. & D.

T. M. A. OFFICERS

Chas. W. Leake of Toronto, President—Frisco Next

Minneapolis, July 18.

Charles W. Leake of Toronto, was elected grand president of the Theatrical Mutual Association at the closing session of the international convention here. San Francisco was selected as the 1925 meeting place.

One of the most important things accomplished by the convention was the inauguration of a plan which will provide a permanent fund for the disabled or aged members of the association. It was also voted to launch an international membership campaign during the next few months.

Approximately 150 delegates representing practically every state in the union and province in Canada were present when the convention opened Tuesday. Entertainment features included a program staged by St. Paul T. M. A.'s, automobile rides as guests of Zuhrah Shrine, and a visit to the aerial exposition at the Speedway flying field.

Officers elected with President Leake included: William C. Duerrler, Newark, first grand vice-president; A. J. Skaaren, New Orleans, second grand vice-president; Walter J. Macconnahey, Philadelphia, third grand vice-president; Walter Mulvihill, New York, fourth grand vice-president; and C. C. Chandler, Cleveland, fifth grand vice-president; William A. Bauer, Pittsburgh, J. J. Quigley, Cincinnati, and Chas. R. Wells, Minneapolis, were chosen to serve as a committee on law, appeals and grievances. Other officers chosen were David L. Donaldson, Buffalo, grand secretary-treasurer; John P. Schmid, Philadelphia, grand chaplain; trustees, W. E. Baxter, Jersey City, A. E. Byrne, Chicago, Harry V. Floyd, London, Ont., Ike Marks, San Francisco, C. N. Munsen, Minneapolis; Isadore Friedman, Cleveland, grand marshal, and Harry Ettling, San Francisco, grand tiller.

NEW ACTS

Arthur West (Gruber and West) and Mae Reilly, two-act.

Margaret Devore and Hal Sheehan, comedy skit.

Bill Frawley (Frawley and Louise) and Irene Delroy (Patricola and Delmar), two-act.

Marion Blake and Boys, singing and dancing.

Bert Capman (Miller and Capman) and Fred McCarthy, two-act. Miller is seriously ill. Direction Ralph Farnum.

Ben Marks (Marks and Wilson), assisted by Eleanor Pick.

Jack Hanley and Co. (four people), including Lillian Hall and "Shorty" (formerly with W. C. Fields).

Al Ritz (La Vine and Ritz), single. Irving Gellers at piano.

Maurice La Mar and Betty Richmond and Co., including Paul Sisters and Phil Morris Syncopators.

Bernice and Du Vol, singing and dancing.

James Clemmons and Madison, two-act (Los Angeles).

Buddy Walsh and Marie Austin, who separated six months ago on account of the illness of Miss Austin, are reunited and will appear again next season in a singing and talking comedy act.

IN AND OUT

Mayo, Leslie and Co. out of the 23d street the last half of last week through Murray Leslie's illness from sore throat.

The Exposition Jubilee Four out of the American, New York, first half, because of illness, replaced by Hightower and Jones.

Los Angeles, July 18.

Irving Ackerman, Sam Harris and Charles Brown came down from San Francisco for a couple of days last week. They did not take over Grauman's Million Dollar Theatre, due to its location not being favorable to their vaudeville policy.

Ackerman & Harris have disposed of several of their theatres, recently and are interesting themselves in real estate. The success of recent investments made locally has them considering locating here or dividing their time between this city and San Francisco and go into the real estate investments on a larger scale.

Ackerman & Harris have disposed of the State, Sacramento, to Fred Geisha, present lessee of the Clunie. He will take possession Sept. 1. The present policy of the Clunie is playing road shows, and it is the split week house for the Orpheum acts. The first attraction in the State under the Geisha banner will be Jane Cowl as Juliet.

Other houses reported to have been disposed of are the State, Oakland; Hippodrome, Fresno; State, Stockton. All the houses are reported to have gone under the T. & D., Jr., banner, who will continue the same policy, playing A. & H. vaudeville, with special attention to the picture part of the program. They are already in possession of the Hip, Sacramento.

PAUL ALLEN ECHO

Judgment Recorded of \$250 from A. & B. Dow

The indictment against Paul Allen on grand larceny charges is again recalled this week with the entry of a \$225.20 judgment by Abraham M. Bush against Al and Belle Dow, who operate the A. & B. Dow theatrical booking agency in the Gaiety theatre building.

Bush, who authored and produced a comedy sketch, sued the Dows on the ground he advanced \$200 to Allen in order to secure bookings for the act. Allen is alleged to have been manager for the Dows, and had his name on the door to that effect.

Allen accepted the \$200, for which he was to furnish 4½ weeks' bookings for Bush, which were never forthcoming.

LOEW'S FULTON CLOSED.

First Time in Many Years—Will Reopen in September

Loew's Fulton, playing pop vaudeville and pictures has closed for the season. The closing this summer marks the first time.

J. K. EMMET MANAGING STATE

J. K. Emmet has been appointed manager of Loew's State, New York, succeeding Joe Vogel, recently resigned to become general manager of the Interstate Circuit.

Emmet until six months ago was an actor, his last appearance being at the same State in a dramatic sketch. The assistant managers at the State will be Frank Gallagher and George McNinnis.

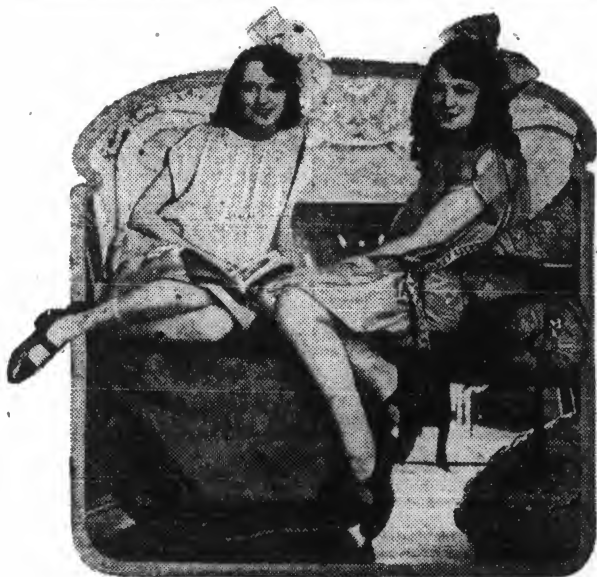
Joe Vogel left New York Monday to assume his duties in connection with the operation of the Interstate. He was one of the youngest managers on the Loew Circuit.

ORPHEUM'S MGR. CHANGES

Chicago, July 18.

So far the only changes announced in the managerial staff of the Orpheum Circuit for next season are the switching of George Sackett from the Hennepin at Minneapolis to replace Jack Raymond as manager of the Orpheum, Los Angeles, and the naming of Frank Phelps as manager of the Hennepin at Minneapolis.

Raymond leaves the circuit after a connection of 20 years.



MAE and ROSE WILTON

E. S. MOSS' BROADWAY, NEW YORK, THIS WEEK (JULY 16). BOOKED FOR ENGLAND OPENING IN AUGUST

SUBSTITUTED ACT

Tacoma, July 18.

When William Hedley, son of Jack Hedley, of Hedley and Co., over the Pantages time with "Moonlight," was suddenly taken ill and sent to the hospital following the matinee performance July 9, the other acts on the bill got together and staged a number for the night performance to take the place of "Moonlight," that was a genuine treat.

Young Hedley went through the afternoon show with a temperature of 101. The house physicians sent him to the hospital immediately after the performance, where he will be confined with his fever for a couple of weeks or more.

On the bill with the Hedleys were Herman Ulls and Minerva Clark, "A Night in Spain," Jack Strouse and Yvette and her New York Syncopators.

PAN HOUSES REOPENING

The Pantages houses in Denver and Kansas City, now dark, will reopen July 30 and Aug. 4. A new house in Des Moines is to be added to the route July 28.

Des Moines is to follow Chicago on the Pan time. It will be opened by a new bill, playing out to the coast, taking the houses east of Des Moines on the way back.

LYDIATT STANDS WELL

Calgary, July 18.

Jack Lydiatt, for several years manager of the Pantages, left this week for Vancouver to manage the Orpheum there. He was given a luncheon by the Calgary board of trade and a rousing farewell.

The mayor of Calgary personally telegraphed the mayor of Vancouver, setting Lydiatt in right.

EXTRA ATTRACTIONS TO BE PLACED DIRECT BY COLUMBIA

More Favorable Terms to Producers Bring Order for Better Shows—System of Censoring Altered Producers to Co-operate

In view of the Columbia wheel having increased its playing terms for next season considerably in favor of the shows, extra attractions in the way of vaudeville acts will be placed with any of the shows that lag behind in business after the first three or four weeks of the season.

Orders have gone out from Columbia headquarters that better shows are expected next season and that it will not be left to the producers' discretion to strengthen his show as in past seasons. The Columbia will attend to that.

A special department will be created to handle the vaudeville acts by the Columbia people.

In certain instances the cause for poor business in the past has arisen from notably bad theatre stands, as well as from the show itself. In the case of new houses that have not played burlesque previously or recently, where it would seem necessary to build up business, the Columbia will also use extra attractions.

The censorship system will be somewhat different next season. When a show is looked over by the joint committee representing the Columbia Amusement Co. and the Columbia Producers' Association, respectively, recommendations will be made to improve should the show be lacking in entertainment, cast, etc. The Producers' Association will call upon one or more of its members to help repair the bad show, each of the producers having agreed to co-operate in that manner.

"FOLLIES OF DAY" OPENS SUMMER RUN

Burlesque Show Makes Mid-Summer Start at the Columbia

Barney Gerald's "Follies of the Day," a standard Columbia burlesque wheel attraction, opened Saturday night at the Columbia, New York, for a summer run at the theatre.

The regular season of the Columbia wheel and theatre starts Aug. 27. It is anticipated the Gerard show will be able to remain at the house until that time, despite atmospheric conditions. An estimate says Gerard must play to \$6,500 or \$7,000 a week to break even.

The company of "The Follies," numbering nearly 50, is working at a slightly reduced summer scale. For the Columbia engagement Gerard put in new comedy scenes with an entire new score. Each comedy scene scored, especially the "bed-room scene" (an elaboration of the doctor who called on the servant to determine her illness, to be informed the girl wasn't ill but intended to remain in bed until the mistress of the house paid her \$60 back wages; whereupon the doctor announces, "This owe me \$120—move over"). It was a two-minute howl.

Another of the laugh making bits was a barber shop scene, somewhat revised through musical accompaniment from other days, and Bozo Snyder, the principal in it, adding to the slap stick previously used by introducing the forgotten seizer syphon at the finale.

Another comedy scene that got laughs is almost an exact duplicate of a similar scene created by Ed Brendell in "Spice of 1922," now on the western trails. It is an illustrated recitation of "Casey at the Bat" with "Bozo" substituted for "Casey" in the somewhat rewritten verse. "Spice" has been doing the bit since Brendell and Bert joined that show. It's a copy without a doubt.

The Gerard show frames up a pleasant evening, although the opening performance threw most of its strength into the first part. The second part dragged, made noticeable by a lengthy bit by Snyder with a trombone, not relieved much

later by a male dancing violinist. The show ran long enough to easily stand cutting.

In toto this show, so well known along the Columbia circuit, with its 1921 Ziegfeld "Follies" production, has entertaining qualities sufficient to attract to the Columbia, while there should be curiosity to see Bozo Snyder, "the man who never talks" as he is billed. Snyder, however, though with excellent pantomimic expression, seems to tell everything in the first 10 minutes. The house nicely endured him throughout the evening besides giving the mute comedian a rousing reception.

Following the opening of the second act, Barney Gerard was called to the stage from the rear of the house. A basket of flowers was presented to him from the admirers of himself and the show. In acknowledging the gift, Barney said the "Follies" had played two seasons with but a 10-day lay-off (between Boston and the Columbia), and that there had been rushed rehearsals. He hoped the show would give what the Columbia circuit aimed at, clean entertainment.

Barney made a good speech if it was impromptu, and just as good if not. He has a clean show, but how those two principals, Bozo Snyder and Sam Green, would like to roughen it up. Snyder refrains with difficulty at times. He can't be blamed; the incentive is so wide open.

The show is nicely costumed, has a fairly well balanced bunch of principals, besides a jazz band, enough boy dancers to keep it lively and many more laughs than are usually uncovered in a burlesque show that leans toward pretentiousness, as this one does.

The sub-title, of the "Follies" is "What Does the Public Want?" Barney Gerard wrote the book, with dances arranged by Seymour Felix. Felix did one good piece of work in the girls' dancing ensemble after the English Tiller idea, but all of the numbers evidenced want of more rehearsal. The music was by Billy Baskette with a couple of catchy melodies besides the interpolated pops.

This Gerard show engagement at the Columbia carries an odd history. It's trade stuff though and only the burlesquers could or should know it. But it is true, as Gerard stated, his show has laid off but 10 days in two seasons. That included the Boston runs of the piece last and this summer, besides the regular season, giving "The Follies" 18 weeks in Boston within a year. Then it got the Columbia, New York, when the Columbia, New York, could get nothing else.

Burlesque is a little world within itself, too.

CIRCUS ROUTES

Sells-Floto

July 19, Pawtucket, R. I.; 20, Woonsocket; 21, Webster, Mass.; 23, New London, Conn.; 24, New Haven; 25, Bridgeport; 26, Stamford; 27, Danbury; 28, Waterbury. **Hagenback-Wallace**

July 19, Bartlesville, Okla.; 20, Tulsa; 21, Pawhuska.

John Robinson

July 19, Harrisonburg, Va.; 20, Staunton; 21, Charlottesville; 23, Richmond; 24, Newport News; 25, Portsmouth; 26, Norfolk; 27, Petersburg; 28, Farmville; 30, Lynchburg.

Walter L. Main

July 19, Marquette, Mich.; 20, Newberry; 21, Sault Ste. Marie; 23, Potosky; 24, Traverse City; 25, Ludington; 26, Manistee; 27, Muskegon; 28, Greenville.

Ringling Bros.—Barnum and Bailey

July 14-22, Chicago (Grant Park); 23, Rockford, Ill.; 24, Janesville, Wis.; 25, Milwaukee, Wis.; 26, Fond du Lac, Wis.; 27, Marshfield, Wis. (afternoon only); 28, Duluth, Minn.

"SUNSHOWERS" ACT SHELVED

The vaudeville one-act version of "Sunshowers," by Hurlig & Seamon and Harry Delf, has been shelved after playing two weeks on big time. The act may be revived again in the fall as a tab, or may become part of one of Hurlig & Seamon's Columbia wheel burlesque shows.

ADVERTISING LEEWAY ALLOWED COLUMBIA, N.Y.

Gerard Show's Flash Responsible—Producers on Wheel Pleased to Hear It

The Columbia, New York, will be "circused" next season by the Columbia Circuit. All of the facilities of the press department concentrate on making the Columbia a national burlesque land mark.

The innovation is believed to have followed the success of these methods with Barney Gerard's "Follies" now in its first week of a summer run at the house. The Gerard show unless something unforeseen happens will gross better than \$10,000 at the Columbia.

Unusual concessions were allowed Gerard in the manner of paper and billing for the summer run, the Columbia people giving him carte blanche and sharing all extra expense. About \$2,200 was spent heralding the advent of the Gerard show, which opened Saturday to a turnaway crowd, getting about \$1,500 on the night performance.

"Monday the 'Follies' had another big day, taking \$1,400 and following Tuesday with over \$300 for the matinee in the hot weather, not conducive to matinee attendance.

Columbia producers will welcome the change in policy as regards the Columbia publicizing. The house bears the same relative importance to the Columbia Circuit as does the Palace, New York, to the Keith Circuit.

It has been too conservative as to advertising and publicity methods for a long time in the opinion of the producers.

DRUNK WHILE DRIVING

Daniel Coleman Fined in Lynn—Citizens Denied It

Lynn, Mass., July 18.

Daniel Coleman, actor and manager of a theatrical company, was found guilty of drunkenness and operating an automobile while under the influence of liquor, in Lynn District Court today, and was fined \$165 by Judge Ralph W. Reeve.

Coleman was fined \$150 on the charge of operating an auto while under the influence of liquor; \$10 for having no auto registration, and \$5 for drunkenness.

On the night of July 10 an automobile, containing Coleman and three other actors, was chased several blocks by two Lynn police officers, who finally overtook the car and arrested the men. Coleman's case was continued, while the other three men were released before court.

In court, six prominent citizens of Chelsea, including Mayor Laurence Quigley, testified that Coleman spent considerable time in their company the evening in question, and declared that he was not intoxicated when he left them.

COHEN AFTER EMPRESS

\$40,000 Annual Rent Asked for Chicago House

Chicago, July 18.

Abe Cohen, who has made big money with the Midway Hippodrome on the Southside, with booking agents out of the Billy Diamond agency, is dickering for the lease of the Empress theatre, also on the Southside, which has been devoted to burlesque.

If Cohen takes the lease outright at \$40,000 a year the Columbia theatres in Chicago will only number two—the Olympic in the Loop and the Star and Garter, a short distance out of the Loop on the West Side.

Billy McDermott in Burlesque

Billy McDermott, a vaudeville single for upwards of 20 years, will make his initial bow in burlesque as principal comic with Seymour Felix's "All Aboard" Columbia show next season.

Sam Sidman will not be associated with Seymour Felix as half owner of "All Aboard," the Columbia burlesque attraction. The deal fell through this week.

Felix is negotiating with another partner.

Suing Sam Howe for \$150

Sam Howe's "Joy Riders" incurred \$150 expenses for electrical effects from Meyer Harris last season, and the latter has resorted to a civil suit to recover.

COLUMBIA IN ALBANY

Closes Deal for Harmanus Bleecker Hall

Albany, N. Y., July 18.

The deal pending for some time by the Columbia circuit for Proctor's Harmanus Bleecker Hall has been definitely settled. The Columbia shows will play Harmanus Bleecker as a week stand on a percentage arrangement with the Proctor interests.

Another stand in negotiation, the Trent, Trenton, N. J., also has been set, the Columbia playing the Trent the last half of the week between Brooklyn and Philadelphia. The first three days may be filled in by one-nighters in Perth Amboy, Asbury Park and New Brunswick, N. J. The Columbia Producers' Association has a request pending before the Columbia that the shows receive 70 per cent. for all one-night stands, with the matter to be decided at a joint meeting next week.

COUTTS CLOSING

Reopening as Unit Circuit About August 15

John E. Coutts Saturday temporarily discontinued the operation of his musical cabaret circuit with the closing of three shows until Aug. 15.

At the reopening of the season Coutts will have 25 houses, he says, with his organization being known as the John E. Coutts Musical Comedy Unit Circuit. All of the shows will be bought outright. Instead of having a cast of 15, 18 people will be used; including five principals, 12 chorus girls and a musical director.

The shows closing Saturday were Jack Singer's "Merry Whirl," Niblo and Spencer's company and "The Reindeers."

Sam Howe will produce "Heart Changers" on the Coutts circuit next season.

Howe, in addition to managing his company, will play the principal comedy role.

DREW & CAMPBELL SELL

Colonial, Cleveland, Bought By Syndicate.

Cleveland, July 18.

Drew & Campbell have disposed of their interests in the Colonial to Joseph Laronge, real estate dealer and theatrical operator, acting for an unnamed syndicate of local investors. The future use of this property has not been determined. Opinion seems to be divided as to whether the house will be used for commercial purposes or be acquired for housing theatrical attractions.

Laronge's connection with Loew's Ohio Theatres, Inc., as vice-president and chairman of the board, leads to the belief that the Colonial may still operate as an amusement center.

The purchase price is said to exceed \$225,000, which includes the building and long-term land leasehold.

The Columbia burlesque shows will play the Miles, Cleveland, next season.

BURLESQUE CHANGES

Cleora and Bono, "Sliding" Billy Watson's show.

Helen Alger, Sim Williams' show. Abe Reynolds, with "Bubble Bubble."

Buck and Bubbles for "Dancing Around." Seymour Felix is staging the numbers while Harry Stepps, principal comedian and Frank Montgomery are putting on the comedy scenes. The cast includes beside Stepps, Arthur Putnam, Fred "Fat" Slater, Lillian Smalley, Rose Duffin, Billy Newkirk, Harry Walskin, Buck and Bubbles.

Sam Rice will be the resident manager of the new Harmanus Bleecker Hall, Albany, Columbia wheel stand, next season.

NIGHTS FOR B. C. MEMBERS

The Burlesque Club will inaugurate next season the practice of giving a "night" for each member of the club when the attractions reach the Columbia, New York. The "night" will consist of a theatre party and special features honoring the particular member selected.

The first Burlesque Club night will be celebrated this Thursday (to-day) at the Columbia, New York, in honor of Barney Gerard. Ticket arrangements are in charge of Lew Lesser.

ARBITRATION FAVORED BY PRODUCERS' ASSN.

To Operate for Actors and Producers—Authors May Be Called For in All Shows

The Columbia Producers' Association is working out the details of a uniform employment contract for artists that will call for the appointment of an arbitrator by the manager, another by the actor, with the two naming a third as umpire to adjust disputes.

As matters stand now each Columbia producer is using his own form of contract with each having different clauses.

The association will have a standing arbitration committee to iron out differences between its members as to disputes over comedy scenes, bits, numbers, etc. This committee will also function to settle discussions over the question of employing artists. One of the aims of the committee will be to abolish the custom of one Columbia manager "copping" principals and chorus people from each other, after a comic or chorus girl has been developed in a particular show.

One of the problems confronting the Columbia burlesque people is the duplication of bits and scenes in the shows. Various methods have been talked of in past seasons to stop the repetition of scenes but the measures adopted have been half-hearted at best or neglected after having been decided on.

One proposal offered and considered would forbid any comic in a Columbia show to introduce any business, scene or bit, done by the comic in any other show. This might mean the employment of authors for all the shows, a condition most of the producers appear in favor of.

A system of inspection will obtain next season on the Columbia circuit, sponsored by the Producers' Association, that will at least try to minimize the repetition evil.

E. LEE WROTHER LEFT \$4,000

No Will—Estate to Widow and Relatives

Edwin Lee Wrothe, identified with vaudeville, musical comedy and burlesque for many years, left a net estate of \$4,000.88 when he died, Aug. 6, 1922. It was disclosed last week in the Queens County Surrogate's Court through an order signed by Surrogate Noble exempting the property from inheritance taxation.

Because of his failure to leave a will this passes to Jennie Hand Wrothe, his widow, of Nelson street, Bayside, L. I., who is the administratrix; Nellie Ogden, of 3916 North 52d street, Omaha, Neb.; Harriet Louise Chambers, of 3016 14th street, Billings, Mont.; Idamay Teagust, of Odebolt, Iowa; Le Roy Chetwain Wrothe, of 311 South 17th street, Cincinnati, Ohio; Alonzo Dow Wrothe, of Clayton, N. M.; sisters and brothers; Letha Vradenburg, of R. F. D. No. 1, Fort Crook, Neb.; Ora Blanche Hall, of 10307 Union avenue, Cleveland, Ohio; and Clyde Wrothe, of Sparks, Neb., nieces and nephew.

Under the intestate laws, the widow takes her dower rights in the realty and half of the personality, the rest going in equal shares between the brothers and sisters, the issue of any deceased one taking equally their parent's intended share.

The gross value of the estate left by Mr. Wrothe amounted to \$6,618.76, and consisted of equity in some realty at Harrison, N. Y., cash on deposit with the Bayside National Bank, \$3,770.53, and with the Empire Savings Bank, 125th street, Manhattan, \$843.23. The expenses were \$2,618.68.

Mr. Wrothe, who died after a three months' illness of blood poisoning, having been injured while appearing on the stage in Philadelphia in February, 1922, was co-star with Bickel and Watson in "Me, Him and I" and in "Tom, Dick and Harry." As Janitor Higgins, a character he created, he became well known to theatre patrons all over the country.

BURLESQUE CLUB OPENING

The Burlesque Club will open its new clubhouse on 48th street today (Thursday). The building occupies three stories.

KELMER, OF KEITH'S PROSPECT, WINS AGAIN IN MGRS.' CONTEST

Stage "Boost Week"—Got \$250—Fortheringham, of Franklin, Second—McDonald, Broadway, Third in Managers' Competition Contest

The second annual Managers' Competition Contest, for managers of theatres in Greater New York, affiliated with the Keith and Moss houses, was won by Leon Kelmer, manager of Keith's Prospect, Brooklyn. Kelmer received \$250. He also won in the first of these contests held last year, when he was at the Greenpoint. Second, \$150, is awarded to James F. Fortheringham, of Moss' Franklin, and Charles McDonald, manager of Moss' Broadway, secured the third, \$100. The contest was held during the week of June 18.

The judges consisted of J. J. Maloney, B. S. Moss, Reid Albee, I. R. Samuels, Harry Gittleman, Jack Maloney and Myron Robinson, who based their decision on the novelty of the idea presented by each manager, exploitation methods, amount of business on week, and the expense of each special attraction. Kelmer featured a "Boost South Brooklyn Week." He produced a bathing girl revue, staging the entire show unassisted. Two professional acts were used in each half of the week, the first being Hawthorne and Cook and the other Healy and Cross. A B. R. T. trolley car was used in the revue, Kelmer buying one especially for the show. He also secured the co-operation of the South Brooklyn Board of Trade in attracting patrons to the house.

Fortheringham's attraction was also a bathing girl revue, mainly a fashion parade interspersed with several specialties.

At the Broadway, McDonald employed various novelties for every day in the week, which he billed as "Boost Business Week."

Other houses contesting included the Riverside, 81st Street, Fordham, Orpheum, Bushwick, Greenpoint, Hamilton, Jefferson, Coliseum and Regent.

ASS'N'S COAST TOUR WILL OMIT CALIFORNIA

Bray Calls Meeting at Denver—12 to 14 Weeks Thus Gained

Chicago, July 18.

The coast tour of the Western Vaudeville Managers' Association next year will not include California, but will go through the northern country to the northwest corner of the United States and then back by way of Salt Lake City and Denver, through Kansas and Missouri.

Joe Erber, who has had the organization of the St. Louis branch of the association in charge, is lining up Nebraska, Kansas and Missouri dates; Harry Fetterer is lining up the Dakotas, Montana, Washington, Idaho, Utah and Colorado.

C. E. Bray, general manager of the association and the Junior Orpheum Circuit, has called a meeting of managers to be held in Denver the latter part of July, when a unified tour of 12 to 14 weeks will be completed.

Theatre managers out that way are welcoming the association into that territory with open arms and look forward to a great improvement in the character of acts obtainable for less important cities.

BIRTHS

Mr and Mrs Nat Lewis, at the New York Nursery and Child's Hospital, daughter. Mr. Lewis is the theatrical outfitter.

J. J. ("JAKE") ROSENTHAL

Funeral services for J. J. Rosenthal, famous showman, were held Monday morning from Hollywood Chapel, under the auspices of the Masons. Rosenthal died with shocking suddenness at St. Vincent's hospital, where physicians had pronounced him sufficiently recovered from the attack of diabetes which seized him at Toledo to leave the hospital within a few days. The first hint of the disease came when a boil on his neck was lanced. He was en route for the coast with his wife (Kathryn Osterman) and his son, Jack, on a vacation trip that started in Boston. He weathered the remainder of the journey and here was advised to take treatment at the hospital. The ailment was not regarded as immediately serious. He was, however, seized with

premium for his extraordinary endeavors.

Perhaps his best remembered engagement was as the manager of the several Julian Eltinge shows for Woods, the publicity on which attracted pronounced notice. It was during that venture that Rosenthal "squared" the long feud between the Hearst papers and the K. & E. theatres in Chicago by advertising the show without mentioning the theatre (Illinois) and assuming the full cost of the ads. This broke the ice and Eltinge drew sensational notices whereas no "syndicate" house or show had been reviewed in the "American" or "Examiner" in years.

IN MEMORY
of a real friend
J. J. ROSENTHAL
who died July 12, 1923
JOHN CARNEY
Waldron's Casino, Boston

His entire career was replete with such incidents, Jake contriving and carrying out what others regarded as impossible.

The nation-wide attention attracted to his son, Jack Osterman, is typical of his methods. Before the lad had played half a dozen towns on the small time, all the big towns were ringing with his prospects, and Osterman was easily the most heavily promoted act in vaudeville before he was 20.

Mrs. Rosenthal (Miss Osterman, was formerly a vaudeville headliner, appearing last in "A Persian Gar-

IN MEMORY OF

LEO R. BRILLES

Who Passed on July 14th, 1923.

Whose Friendship, Counsel and Advice I Will Always Remember and Cherish.

JOE LAURIE, JR.

paroxysms and passed away while the physicians stood helpless at the unexpected turn. The remains were placed in a vault here and will be removed later to Toledo for final interment. The pallbearers were Harry Bailey, Lee Brown, William Robey, Guy Price, Lee Kind and Pat Campbell.

Jake Rosenthal was one of the best known and most profoundly admired managers and agents in the entire field of amusements. A veteran of some of the most brilliant theatrical campaigns in the history

IN MEMORIAM

FLORENCE ARNOLD

(Arnold and Florence)

Who passed away July 10th, 1923

May she rest in peace

MAX ARNOLD.

of the current half century, he was known and recognized by every person of consequence in the entire industry, and left behind him a record of stellar achievements scarcely paralleled in his time.

Rosenthal was an aggressive, tireless worker who fought his way up from an assistant billposter to some of the most important posts in the profession. He first made his mark as an agent and then as general manager for Broadhurst Brothers during the old Bijou theatre regime, when he handled such spectacular successes as "Why Smith Left Home" and such stars as May Irwin. Prior to that he had been associated with Jake Tannenbaum and

I wish to thank all my friends, the N. Y. A. and I. A. A. for their kind messages of sympathy in my sad bereavement.

MAX ARNOLD

Klaw & Erlanger, and in the old days of broadcast billing was regarded as the foremost expert in that style of exploitation.

In his later years he became nationally known when he was manager of the Bronx opera house, which he managed for Cohan & Harris according to ideas of his own. He then went to Chicago as the manager of the new Woods theatre and there handled the Chicago end of the Equity strike as the appointed representative of the theatre and attraction interests. He was also the managers' representative on the first arbitration board following adoption of the Equity contracts.

Since then Jake was with several Woods attractions, then going with George M. Cohan and handling "The Tavern," "Mary" and "The O'Brien Girl." He then interested himself in "Molly Darling," in which his son, Jack, the apple of his eye, was appearing. When Jack withdrew he lost interest and returned to his famous style of agenting with the Boston company of "The Bat," with which he made so brilliantly good that Wagenhals & Kemper but recently announced that they had awarded him a handsome money

OBITUARY

the team were playing the 'Pantages Circuit, it became apparent that the arrival of a little stranger could not long be delayed, so the couple came to New York.

While building up for the approaching ordeal at a sanitarium on Long Island, premature symptoms appeared and Mrs. Florence was rushed to the Misericordia Hospital, where a Cesarean operation was at once performed.

The child was so tiny doctors did not expect it to live, but it was placed in the incubator, picked up and is now normal.

The mother after a couple of weeks, was taken home, but did not respond to treatment. Her condition became so alarming the physician ordered her to the Seton Hospital.

Arnold and Florence were both members of the New York branch of the German Artisten Lodge, and at the burial in Kensico Cemetery, July 13, almost the full New York membership was in attendance as well as many members of the N. Y. A.

JOHN NOLAN

John Nolan, 48 years old, a brother-in-law of both George M. Cohan and Sam H. Harris, died at the Polyclinic Hospital on Tuesday, July 17, after an attack of gallstones, which developed into peritonitis. For the past few years he had been business manager of the Sam H. Harris theatre, and for 10 years had been affiliated with Cohan and Harris in their enterprises. Prior to entering theatricals he was assistant postmaster of Boston. Nolan was the eldest of the "Seventeen Nolans," of which ten are now living, four sisters and six brothers. Three of the sisters are Mrs. George M. Cohan, Mrs. Sam H. Harris and Mrs. Frank H. Otto. The other sister, whose maiden name was Gertrude Nolan, is married to a banker in British Columbia.

The remains were shipped to Boston, where the funeral is to be held today (Thursday).

LUCILLE CLAYTON

Lucille Clayton (Mrs. A. R. Addison), formerly Mrs. Emil "Jazz" Casper and sister of Lulu Moore (Eastman and Moore), died June 28 in Birmingham, Ala., from ether poisoning following an operation. Burial was in St. Louis, Mo., the family home.

ROBT. CROZIER SCOTT

Robt. Crozier Scott in ill health for some time, committed suicide July 4, following the serving of divorce papers by his wife. Scott was 45 years old, a well-known author and scenario writer.

MRS. HARRY FRANCES

Mrs. Harry Frances, of Young and Frances in vaudeville, died July 15 in Chicago of tuberculosis.

The deceased was 34, with her proper name Mrs. Harry Earnest.

The father of Harry Santley died in Chicago, July 10, at the age of 55. Harry Santley is an independent vaudeville agent, lately connected with the defunct Arthur Horowitz office.

The brother of Peggy Collins, treasurer of the Booth, New York, died July 11, suddenly, of heart failure.

The mother of Stanley Price, stock leading man, died at her home in St. Joseph, Mo.

The mother of Maurice Barrett, 920 Riverside drive, New York, died last week.

The mother of James H. (Jim) Harrington died July 14.

"COPY" ACT STOPPED

Bann and Mallen, the Savoy and Brennan "copy act," were given no further time by the Loew circuit following their engagement at Loew's State the first half of last week, after eliminating all of the material alleged to be an infringement on the Savoy and Brennan routine.

THOUSANDS OF STREET DANCES

Paris, July 18.—The extreme heat doesn't prevent thousands of people from dancing in the streets at the free public balls now being in France.

GEORGIE O'RAEMEY ENGAGED

London, July 18.—A report from Paris says Georgie O'Ramey, American, is engaged to a wealthy Frenchman.

IN FOND REMEMBRANCE

OF MY WIFE

KITTY FRANCIS

Who Passed on July 19th, 1922

RUBE WELCH

den," and retiring to devote herself to her husband and son.

Rosenthal was past 60, born in Ohio. He ran away from home to go with a fly-by-night circus, as so many others who have made lasting fame in theatricals had and since have done, and became probably the highest paid and most sought-after agent on Broadway. He made fortunes for others, but did not have the faculty of piling up great wealth for himself, though he died in prosperous circumstances and had never been known to be otherwise.

J. J. Rosenthal was a man possessed of great innate pride, was courageously outspoken, made many

IN MEMORY

of our beloved Aunt

KITTY FRANCIS WELCH

who passed away July 19th, 1922

KATHERINE BYRON

MAE COYLE

warm friends and many powerful enemies, and will be remembered as a showman in everything that the best in that word implies.

LEO R. BRILLES

Leo-R. Brilles, a member of the legal firm of House, Grosman & Vorhaus, died suddenly early on July 14, at the Marie Antoinette hotel, New York, from an attack of acute indigestion. The deceased was 49 years of age and a native of Wheeling, W. Va., where the interment took place on Tuesday.

Mr. Brilles came to New York about 20 years ago and in a short time associated himself with the firm of House, Grosman & Vorhaus, achieving a partnership in due time. His specialty was the handling of divorce actions and in that particular phase of legal affairs he earned a most enviable reputation for himself.

Funeral services were held on Monday afternoon in New York at which several hundred personal friends representing both the bar and the stage were present. A delegation of the Friars' Club, of which the attorney was a member, and the Centennial Lodge of F. & A. M., of which David Vorhaus is the master, had charge of the Masonic services, with Louis J. Vorhaus pronouncing the eulogy, while William Grosman conducted the service, and the prayer was recited by Judge Moses H. Grosman, all three business partners of the late attorney.

A brother and two sisters survive.

MAISIE ARNOLD

Maisie Arnold (Mrs. Florence) of Arnold and Florence, aged 26, died July 10 at the Seton Hospital, New York. Some two months ago while

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

WILL BE OUT

THIS WEEK

Ask Any Newsdealer For It—Price Per Copy 15 Cents

THE CLIPPER NOW THE SAME SIZE AS "VARIETY," WITH A NEWS FIRST PAGE

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

IS NOW ENTIRELY DEVOTED TO

OUTDOOR AMUSEMENTS

THE NEWS AND INFORMATION OF THE OUTDOOR ENTERTAINING DIVISION OF THE SHOW BUSINESS WILL BE PUBLISHED WEEKLY, IN "CLIPPER"

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

IS THE ONLY AMERICAN THEATRICAL PAPER SOLELY AND EXCLUSIVELY DEVOTED TO

OUTDOOR AMUSEMENTS. OUT THIS WEEK

ADIRONDACKS, AS PERCIVAL-SEEN FROM CAMP "NEXT-T-CLOSING"

Now Regular "Newspaper Choruspondent" with
"Riters Card"—Tells Why Dave Warfield Buys
Delicatessen Lunch

By Walter Percival

Camp "Next-T-Closing" in the Adirondacks,
Saranac Lake, N. Y., July 16.

Editor Variety:

I rec'd your letter in which you sent me a blue card which tells the world that I am a duly authorized newspaper choruspondent. This card with the seal of "Variety" on it gives me the rite to ask all the high-class people up here in the Adirondacks their personal bus. and as this is a rich man's country on acct. of the price of food, etc., and anyone that's rich must fear the power of the press or they no that the press will up and tell the Federal Grand Jury how they got there money. So this riters' card you sent me is my ACE in the Hole with those Ritze folks.

So I appreciate your making me your summer corespondent, as I sure will LORD it over a lot of swells up here from now on soon as they get hip I can go to print if they don't cater to me and the Mrs.

You'll see by this letter that I am making all the news in the form of Ring Lardner's stuff, also like that "Con" guy who has been "mooching" cffin you for years. I'm making belief that I'm a smart hick up in these mts. telling the show world who can afford to sopern up among the elite.

This type of hick stuff that Lardner and "Con" and the 199 others rite is only a stall so the world wont get wise to there litery short-comings. I'm wise to that supposed literacy—and as none of those eggs has ever proved who staged that stuff first in which they cover there not being able to spel I gues I'm safe in joing them out with the same kind of stuff for my wekly news letter. then again as all us campers only bring one suit of knickerbockers and a cupple of Kiki shirts which wont show the dirt you woud't expect me to have a dickshonairie in camp to look up words which would look good in Variety.

Now the News Is—To-Wit:

All your readers can see by the heading of this letter just wher this news has to do with. I've been here three weeks. Aint that name of my camp the Cats? that NOM-D-plumb was given to the place by an agent. you see most of the other millionaers up here have names for these palaces they call camps.

So when Ralph Farnum, who is the fall guy for eddie Kellers office, was up here during the hot spell of 2 Wks. ago I showed him this place wher I'm sheltering the wife and me until Eddie Darling gets back from europe and starts the Mrs. and me on our root. So as Farnum had noticed all the rich birds who can afford to live here had names for there camps he got a crazy notion and took my one bottle of canadian all and smashed it on our front porch and gave it the Christian name of "Camp Next-T-Closing."

Morris Rose, who digs up the money for Jack Curtis to torr europe on, was with him and he objected to Farnum giving it a christian name as he said "It would be better bus. If it wasnt called by a christian name on acct. of the many mgrs. who came here in the summer season." He said it would be better bus. if we called it "Camp Mottsa" on acct. of the air-giving everyone a appitite up here.

The man who runs the Riverside Inn Hotel here made me a rate for Farnum and Rose before they got here—told me after they left that I owed him \$10 for extra food for them and he wanted me to make good for the leg of one table wher Farnum set on acct. of a crack Farnum made about getting up the first morning hungry enough to eat the leg of a table.

Anyway after they left for the rorring 40ties to book Halligan and the rest of his kind who do not conserve there resorces during the season and hence must stay down in the heat of the rorring 40ties and angel around to grab a summersalery wk. now and then to keep the wolfs from sett them—wile fellows like me and the Mrs. can get to Gods country while the agents are stalling around europe making a bluff they are looking for material.

Thats a laugh—can you emagin guys like Curtis looking for material in paris—the only kind of stuff he will see over there is acts who could only be played at the Eagles or the Moose and then it would have to be under police protection and at a STAG. as a fellow who was on a joint with him told me he never looks at material until after midnite. So its easy to see why him and those others will come back and report the lack of suitable acts in europe. halls.

Dave Warfield's Reason

David Warfield got out of a big car yesterday which pulled up to the curb and which same looked like a section of the hotel Astors parlor on our Main Street today. He and his Mrs. went into Muffn Bros. (thats the high class jip food place of our villiage). I followed he and his Mrs. out of defence to Mrs. P's currocity as I didnt think it was Warfield when she spotted him. But—sure enough it was him in the flesh—as I sidled alongside of him and ordered a lofe of bread from the clerk for a stall so I could get a close-up. He sort of noded to me as I gues his experience has been such he recognized a fellow artist. His Mrs. was gettin material for nite lunches which is one thing you cant get here on acct. everyone going to bed at ten.

I asked his shoffer wher he was liveing at and he said "Mr. and Mrs. Warfield were at Chases Loon Lake House." Thats a place wher they charge fifteen a day and up per person and they make no rates to the prof. So I can understand why he comes over to Saranac Lake for lunch materials as its a pipe a guy who has been playing shakespear for a season couldnt pay extra for lunches at nite with him paying 15\$ a day rate per person.

The day after you sent me my card Saranac Lake was the host to a lot of the members of the National Editorial Association. there were editors from every state in the union and every prominent paper was represented. So you were in the Knick of time sending me the card as your ritier was among those present. the members of the assn. was taken in the local bus. mens cars for a torr of the mts. and ended up by being driven to "Camp Intermisssion" the home of Wm. Morris for refreshments (as we are near the canadian border it is easy to get) and as Bill Morris is still the mgr. of Harry Lauder and Lauder still plans on making a cupple doz. fare-well torrs yet and these riters are on papers in the towns wher Sir Harry will play it was anything but a dumb trick for Morris to refresh these riters.

During refreshments the Boys Club Band of 45 peaces played stirring airs. When they were well refreshed they were driven over to Placid wher the Placid Club is to foot the bill for a couple days pleasure. If it wasnt for my Mrs. I sure would like to use my riters card and join them out as they get everything grates for the entire torr and it lasts for a cupple wks. yet. (Woudnt this make a soft racket for Bill Halligan until the Friars take Bill back into the fold? Why dont you give Bill a riters card?)

2 Gals. of Gas Away

Fred Stone the Dillingham star has bought ground for a camp over at Wilmington, which is about two gal. of gas with a Lizzie from here. the one store in Wilmington has boosted the price of rope for larrists 25 cts. per ft. since he bought the place for his camp.

Anyway the afor said is all I feel I ought to wish on you as this wks.

ENGAGEMENTS

William Kent, "Battling Butler."
Bernard Granville, Lillian McNeill
and Bert (Shadow) Ford, Carroll's
"Vanities."
Al Stern, "Hollywood Follies"
(Columbia Burlesque).
Florence Mason, "The Streak."
Francis Clark, Kurtz Players,
Bethlehem, Pa.
Elizabeth Shirley, "The Fool"
(road).
Ottile Corday, "That's That."
Beverly Gale, "Newcomers."
Edna Richards, Jack Wilson's
vaudeville act.
Mydie de Saanowski, "Perfect
Fool" (road).
Folly Dodd, Lewis' "Frollic."
Walter Brooks, director, "That's
That."
Sybilla Bowhan, dancer, Rich-
mond Hotel, Richmond, Va.
Beatrice Maude, Interstate Stock,
Birmingham, Ala.
Royal Byron, Brady's "Clean Up."
J. Hammond Daly, Wanamaker's
"Trunks Up." Priestly Morrison to
stage the piece.
June Bradley for Woods' "Whole
Town's Talking."
Anthony Stafford and Margaret
Paige, for Fiske O'Hara's new play.
Harriet Gimbel, late of Greenwich
Village Follies, "Artists and Models"
revue.
Leon Donnelly, "We've Got to
Have Money."
Eldon Costello, "Able's Irish Rose"
(New York).
Ruth Davis, Harry Walker Revue,
Chicago.
Joe Brown, Karyl Norman, Lester
Carton, The Caninos, "Greenwich
Village Follies."
Helen Devlin and Roy Martin,
"Daisy Won't Tell."
Jack Smith, "The Dream Girl."
Frank Lawlor, "Tangerine."
Mr. and Mrs. Tom Waters, "Bring-
ing up Father on Broadway."
Frank Conroy, Bob Cummings,
Bob Kenyon, "Tin Gods."
Thelma Carleton, "Broadway
Brevities."
Buddy Doyle, "Artists and Models."
Hattie Carmonet, Rachel Car-
ruthers, "Mary the Third."
Suzanne Bennett, succeeding Gilda
Leary in "The Dancing Girl," Chi-
cago.
Pamela Carew, Proctor Players,
Troy, N. Y.
Ben Meroff and Band, Hurtig &
Seamon's "Nitties of 1923," Colum-
bia burlesque.
Joe E. Brown, Daphne Pollard,
the Briants, Willie and Joe Mandel,
Wells, Virginia and West, Tom
Howard, Sammy White, Eva Puck,
Irene Delroy, Al Sexton, new
"Greenwich Village Follies."
Elita Stone, (formerly of bur-
lesque, Stone and Pillard), for
Shubert's "Artists and Models," on
Century Roof.
Ruth Greenfield, "The Crimson
Glow."
Harry Brooks, "Jane."
Maybelle Anderson, "Squaring
The Triangle" (Vaude).
Hal Ford, Tom Lewis for Cos-
mopolitan film, "Cain and Mabel."
Alice Hageman, Irma Marwick,
No. 1 "Gingham Girl."
Leon Gordon, "Help Yourself."
"Little Jessie James" (complete).
Nan Halperin, Allen Kearns, Mild-
red Richardson, Maurice Holland,
James B. Carson, Winifred Harris,
Roger Gray, Clara Thropp, Miriam
Hopkins and the James Boys Or-
chestra.
"Children of the Moon" (com-
plete). Henrietta Crossman, Louis
Calvert, Florence Johns, Beatrice
Terry, Paul Gordon, Langdon Bruce,
Eugene Ordway, Harold Winston.
Florence Pendleton, for "Twee-
dies."
Alice Weaver, for "Vanities of
1923" (replacing Gertrude Lemmon).
"Gingham Girl" (Chicago). Joe
Laurie, Bertie Beaumont, Walter
Jones, Julia Ralph, Midgie Miller,
Joyce Fair, Maude Lydiate and
Babe Stanton, Road company, same
place, Lorin Raker, Irma Marwick,
Alice Hageman, Gertrude Mudge,
Peggy Maloney, Frank Readick.
Bob Nelson, "Artists and Models."
Clara Moores, "Tin Gods."
Virginia Gregory, "The Devil's
Discreet."
Kitty Kelly, "Plain Jane."
Edward Harford for Colonial
Players, Pittsfield, Mass.
Wyn Richmond, "Playthings."
Trix Sisters, "Paradise Alley."
Mistinguet, Earl Leslie, English
version of "En Douce."
Gloria Dawn, "Tangerine" (road).

FIFTEEN YEARS AGO

Items reprinted from Variety dated July 18, 1908

An all-theatrical merger with A. L. Erlanger was up for consideration even so far back. This time the report was that "the Syndicate" had its eyes on vaudeville interests represented by the United Booking office, (Keith's), which had lately won out in a battle with Erlanger. The public sale of stock was contemplated. Martin Beck was away, and his absence was believed to be holding up conferences on the subject.

They had begun the excavation work on the Maxine Elliott theatre in 39th street, but nothing was known about the proposition except that the Shuberts were concerned. A plan had been broached to put up a house adjoining the Shubert building (former Parker house), but the site was owned jointly by Felix Isman and the Shuberts and neither would sell out to the other.

Felix Isman disposed of almost all his theatrical interests. He had been involved in William Morris and Advanced Vaudeville and thereby earned the disfavor of Syndicate people. Now he had bits of numerous legitimate productions and needed routings for them. He was hooked up in the several ventures with "Little Tim" Sullivan and "Little Tim" was supposed to have taken on his properties. Thereafter there was no objection to Syndicate bookings for such pieces as "The Merry-Go-Round" (musical comedy), in which Isman was concerned.

Percy Williams sailed from London, announcing he had booked Vesta Tilley for a return engagement in America and Claire Romaine. Miss Tilley had played for Williams during the "vaudeville war," and Miss Romaine also had been an "advanced vaudeville" attraction. Williams was in the U. B. O.

That Foy "Hamlet" story got its first start in life. It was first declared that Foy would stage a travesty on the tragedy and the date was set for the Brighton Beach music hall.

E. E. Mozart had just completed the Mozart, Elmira, N. Y., when the local newspapers began to get hints that certain large New York interests, believed to be Keith-Proctor, were bidding for the Casino property in the same town. Mozart declared his conviction that an effort was being made to force him to book through the U. B. O. Mozart booked independently and was negotiating an agreement with the White Rats for providing actor-manager reciprocity. The Rats were agitating the establishment of a booking office and Mozart was among the first to talk business.

Lo's Elwell, who followed Ethel Jackson in the name part of "The Merry Widow," produced by Henry W. Savage, opened negotiations for vaude- (Continued on page 31)

JOYS AND GLOOMS OF BROADWAY

Eight New York chorus girls were engaged for what they thought was a hostess position in a road house and cafe in Chicago. Without question, why New York girl should be selected and railroad fares paid, when there are hundreds of Chicago girls available, they signed contracts and went in care of a New York agent. Arriving in Chicago they discovered the "cafe" was a gambling resort, run by a man whose reputation in Chicago was so bad no girls would work for him. Because they were broke, the girls stuck it out and did the best they could.

They were promised \$50 a week and commissions on what they could make the players spend on drinks. Half the \$50 was paid back to the owner of the place for room and board and the "commissions" never materialized. In addition to this the treatment accorded the girls was so bad they left as soon as they could. The place where they worked is well known in Chicago.

Plans for a monster stadium for Atlantic City to house international sporting events of every description, including automobile races, are finally nearing completion. Started by Harry Latz, former owner of the Alamac there, three years ago, it has been taken up again, and work will start within a few months. It is planned to have important football games, field meets, auto races, etc., in the stadium, and a special committee will be appointed to go after these things.

Laura Bennett, one of the three Bennett Sisters, girl athletes, has started a woman's gymnasium and reducing parlor. Miss Bennett claims by her methods to take off from one to four pounds at a treatment, and guarantees results or no money need be paid.

Two weeks ago this column contained a brief note to the effect that Elaine Palmer, "Follies" chorus girl, devotes all her spare time to dress-making and makes clothes for most of the girls in the show. That note brought her a small avalanche of newspaper reporters, photographers and magazine writers to her apartment, which contained her workroom.

The writers declared frankly that they were skeptical, and said the article in Variety was a press story; but after they saw her actually at work they saw material for a good story. Several articles followed.

At the present writing Miss Palmer has more work than she can possibly attend to and is hiring new help constantly. She is also opening a new shop and has received three offers of financial assistance to establish herself in her own place. This is not written as an inducement to advertise in Variety, but it indicates the fact that this publication is widely and intensely read, not only by the show people, but outsiders as well, particularly newspaper editors in search of new material.

She was a chorus girl and principal in a show which just closed on Broadway, in love with a relative of the producer. After a quarrel, and in a fit of anger, she married a man she had known but two days. Remorse came after the ceremony, and she refused to live with her husband. The quarrel with her sweetheart is patched up and the husband is conveniently allowing his wife—in name only—to get a divorce, and now everyone is happy again.

Mary Beth Milford of Hollywood came east three years ago to go into pictures. Opportunities were lacking and she went into the chorus of "The Music Box," later doing a bit. She went back to Hollywood a few (Continued on page 31)

news letter on acct. of you saying you would pay me space rate for my wky letter—besides advertise my name. Surely you didnt pay that space rate to that Judge Kelly when he got all those chances to pull Donald Kerrs big words on Jack Lait? Besides there wasnt any news in those letters—just Kelly calling himself King for no reason at all and Lait being foolish enough to rap Kelly on acct. of Kelly not loving the country which has the big open spaces and wher men are men and prize fighting is a bust.

Anyway as a native of that country that Lait raves about and as one capable of judging—its the bung along side of this the adopted country of your new ritier—The Glorious Adirondacks.

You'll here from me next wk. when I shall take my riters card and prie into the lifes of some of the other members of the prof. who are up here and any others who are wise enough to come to Gods Country. Until then I will sign myself,

Your Adirondack Ritier,

WALTER C. PERCIVAL,

(of Noel and Percival).

(P. S.—I had to ad the Mrs. name as she said if I didnt I could get a new cook.)

FIRE DAMAGES HAYMARKET

Chicago, July 18.

The Haymarket has been badly damaged by fire. It is owned by Irons & Clamage, last playing stock burlesque.

The test records of Joe Raymond and his Pavilion Royale Orchestra have been passed favorably upon by the Victor and, from now on, he is an exclusive Victor artist. The first records will be released soon.

Jack Mills is expected back in New York Saturday on the "Leviathan." He flew from Paris to London and caught the prime U. S. Shipping Board vessel back.

Jack Fagan of the E. H. Marks professional staff is to marry Edith Durkin on August 4, at Jersey City.

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

SUBSCRIPTION:
Annual.....\$7.50 Foreign.....\$8.00
Single Copies.....10 Cents

VOL. LXXI No. 9

VARIETY AND "CLIPPER"

The publishing of Variety and "Clipper" under kindred direction and from the same offices means nothing more than a natural desire that any trade paper publisher might have, to cover the entire trade.

That through this "Clipper" has been removed from the dramatic journalistic field means about just as much, "Clipper" was taken over for its name only. That was about all left of the magnificent effort of the late Frank Queen who founded "The New York Clipper" in 1853. When Mr. Queen left the paper was doomed. It ran along for some years and was prosperous because it had the theatrical field to itself. Had another Frank Queen followed the original, there always would have been the "Clipper" in the forefront of all theatrical papers. It is even more than doubtful if the "Clipper" under competent direction would have encountered serious opposition.

But somehow through all these years of carelessness and neglect the "Clipper" waddled it, and maintained its good name. For "Clipper" has a good name, in and out of the show business. It is a better known name as a theatrical paper today than all of the other theatrical papers of the world, which of course takes in "Variety." It is a fact we admit.

Variety has become fairly well known through years of plugging newspaper work; "Clipper" made its name long before many of us ever entered, and the name has gone along, in the outdoor field where "Clipper" dwelt for a while to the indoor field where it finished under its former management. Whether read or not it was not forgotten; it's still "The Clipper," but the best thing Frank Queen would have said for it if he could have returned to see the ruin brought to his origination, would have been: "Well, any way they kept clean the name I made." And that's something—enough to make it worth while to try the name and paper in another division of the show business. Otherwise it was useless, this "Clipper," after 70 years, to the shame of those who lost their chance meanwhile.

Variety will continue to serve the indoor branch, while "Clipper" is exclusively for the outdoor. Through the change of policy "Clipper" will be the single paper solely devoted to the outdoor show business. That is something the outdoor showman won't object to. His business is as important as the indoor; there's a mammoth investment in the outdoor amusement line, much more than the indoor show people are aware of, and it may need a trade paper to exclusively cater to it.

The outdoor business certainly does need news; it wants it and it's something the outdoor business never has had. It has had advice, suggestion, comment and attempted coercion; it has been told where to play and where to buy its paper, but the thing it wanted—news—it never got. "Clipper" will try to give that to the outdoor business, without any of the rest of it.

"Clipper" will try to operate along the lines Variety laid down in its first editorial announcement 17 years ago; lines it has never deviated from. "Clipper" will print the news without partiality or suppression; it wants just to be a newspaper, like Variety has tried to be; to obtain and hold the confidence of the outdoor show business as Variety hopes it has gained the confidence of its readers in the indoor business—to be fair and to be honest, and if "Clipper" can do that besides giving the outdoor business the news it wants, "Clipper" trusts it may live to some day return its thanks to the outdoor as Variety does now to the indoor theatre business which has so graciously supported it.

Otherwise no change is contemplated for Variety; we just want to go along turning out the best paper we know how, hoping you will like it.

Policy of Clipper in Outdoor Field

The policy of the Clipper, which will make the following declaration in its first issue as a weekly exclusively devoted to outdoor amusements, is news.

There isn't the least desire, though we could, to tell outdoor showmen how they should run their business.

This paper starts fresh in its new departure and with a clean slate. May it remain that way.

What we would like to do is to dignify the outdoor business. We want to print the news of the outdoor in the newspaper way, not the way of the outdoor nor in the vernacular of its amusements. Nor shall we publish the news in the form of the show slang. Nor shall we accept advertisements (if they are offered to Clipper) written in the slang of the trade. Let the advertising copy plainly tell what it means; if it doesn't and we are not permitted to rewrite it into plain language we shall not print it. And neither shall we print it if we think it is undesirable copy or if we know that the advertiser is an undesirable among the desirables in the outdoor business. This being our intention it should be on the record.

We want to see this Clipper made interesting enough for any one interested to read and in reading to form the opinion of the outdoor business this Clipper is representative of from the tone of the paper. That tone must be up, not downward, in its text and in its advertisements. Clipper is going to print the news of the outdoor show business to the best of its ability, such news as Clipper believes is wanted by the outdoor people. It is going to suppress nothing in the news way that is considered of that importance and it is not going to create news. Clipper will publish the

news only that has been created by some one else. If that some one else doesn't like it because Clipper prints it he may blame himself for creating and making that news possible to print—not blame Clipper for publishing it.

The reviews are going to be written wholly impartially of anything Clipper reviews. There will be no antagonistic reviewing on outdoor attractions as far as the relations of those attractions may exist with the public. Clipper will not review for the public but for the trade, and the trade knows more than we do. We have nothing to do with the public or the layman only in so far as the show people and the lay people may cause news of the outdoor division.

Under its new direction Clipper is going to tell the truth about everything as far as it possibly can for the information of the trade. What doesn't interest the trade in connection with its own business won't interest us. We want to make that plain and understandable. There is no outdoor showman who needs to fear Clipper in the operation of his business in connection with the public. This paper is no reformer, no organ of any reformer, no organ of anyone; it's independent and wishes only to print the news, not to coerce or dictate to the outdoor field nor attempt to in any way.

There never has been a branch of the show business that didn't have its good and bad. The good survives the bad. We prefer to trail with the good and will let the bad take care of themselves as far as we are concerned.

The Clipper would like to aid in building up the prestige of the outdoor show business. We hope we can—we are going to try. We want the good of the outdoors with us and trust we will have them.

WEEKLY DIGESTS IN VARIETY AND "CLIPPER"

In each issue of Variety will appear a weekly digest of the leading articles published in the same week's issue of "Clipper," while "Clipper" the same week will carry a similarly written digest from Variety.

As Variety is a general theatrical weekly and "Clipper" an outdoor amusement publication, the digest in each will give both papers a thorough resume of the entire show field, in connection with their own matter.

Parks are entering a demand for thrillers for their free open air entertainments without sufficient supply.

Long Branch as an outdoor summer amusement place appears to have undergone a come-back. The Jersey resort is now very lively.

Fight promoters in the big arenas over the summer in New York have started to clip down the top admission scale. Besides the opposition, the wise fight fans won't pay unless they believe the card is worth it.

The Tex Austin rodeo at the New York stadium next month will have 13 contests, each for a world's championship.

Bootlegging competition is forcing down the price of Scotch whiskey in New York. A "Clipper" story says it can be purchased for \$48 f. o. b. Long Island, while the story includes a scale of cost to the bootlegger from the boat to shore. The scale is \$28 on board outside the three-mile limit, \$5 a case to the motor boat running it in, \$5 for "protection," and \$2 for hauling from dock to place of delivery.

The wife of a side show man has sued for separation, charging her husband obliged her to be a snake charmer. Answering, the husband says there will be an alienation suit yet if she persists in trying her action. He defends the snakes.

A shark story, mentioning Coney Island and published in the New York dailies, has affected all of the bathing beaches around the metropolis.

In "Clipper's" story of the Firpo-Willard fight there is an impression left that Willard laid down, knowing he was beaten and not caring to go beyond the eighth round. Variety's story of the fight takes an opposite view. Ibsen wrote the story for "Clipper" and Con for Variety. Both writers saw the fight together.

The northwest is looking forward to a bumper crop with consequent optimism prevailing.

The new Boardwalk at Coney Island continues to be a disappointment to concessionaires.

An editorial announcement of "Clipper's" policy under its new direction says the paper will be conducted only as a newspaper to report straightforward news without malice, partiality, secrecy or suppression; that it intend to be a trade paper of the outdoor field, printing news believed of interest to the trade and will take no part but the trade's part. The editorial pointedly states "Clipper" is not of the reforming class and wants to only trail with the good element of the outdoor business, aiding as far as possible in signifying outdoor amusements.

Among permanent departments established in "Clipper" is a Nellie Revell weekly column, commenting on circus and outdoor life (entirely apart from her weekly column in Variety), reviews of disc records by Abel (recognized by the record trade papers as the most expert criticisms published of disc records), also weekly reviews of carnivals, circuses and of amusement parks.

Sanger's Circus of England is the oldest circus in the world.

A Chautauqua lecturer in New England, making a pro-German speech, was abruptly halted and left the hall. The town where the incident occurred has decided no more Chautauqua engagements shall be made for it.

Clipper is opening this week a new acts department. It will describe acts in vaudeville suitable to outdoor performances.

New York's Commissioner of Welfare, Bird S. Coler, is not opposed to clean carnivals playing in New York. "Clipper" is printing some of the correspondence passing between Commissioner Coler and Police Commissioner Enright on the subject.

International air races will be held at St. Louis with some of the world's fastest fliers entered.

A row is on internally amidst the toy and doll manufacturers. Price fixing is alleged.

Two new rides of this season for outdoor amusements are described.

Europe is shipping many wild animals to this country through a lean native market.

"Clipper's" reviews of carnivals, parks, circuses and outdoor operas in this week's issue.

The six-day bicycle race at the Olympia, London, this week, is drawing no business and no publicity.

Open air picture theatres are doing their best business of several years this summer.

The "Jinx" on the Al G. Barnes circus continues to pursue it over the eastern territory the circus is in for the first time.

The Province of Ontario, Canada, has ordered no papers containing information aiding odds on racing shall be allowed to enter the Province. The order is now in effect.

Coney Island as a whole is not optimistic this summer.

Sells-Floto circus bunked by a yoke in New England, who sold 25 reserved seats received for nothing, at cut rates just outside the lot.

Luis Firpo, the Argentine freight car, is receiving \$5,000 to appear three nights at Braves Field, Boston, a low booking.

INSTITUTE FOR AMERICAN OPERA LOCATED NEAR N. Y. BY RABINOFF

Thirty-six Acres at Stony Point—Co-operating with
American Composers—Wealthy Men Interested
in Project

Max Rabinoff, managing director of the Boston Grand Opera Co. a number of years ago, is now completing the erection of a number of buildings at Stony Point, N. Y., where he will establish the American Institute of Operatic Art, to be used as a laboratory to form the nucleus of an opera company which he intends sending on tour through the United States during the season of 1924-25.

The site of the institute is comprised of 36 acres, upon which Rabinoff has already erected a decorative art and scenic studio 160 by 60 feet, with more than half of it two stories in height. Plans have been drawn and ground broken for a theatre of limited seating capacity, which is to contain every modern operatic stage and lighting device. The theatre is to be 80 feet long and 70 feet wide. Other buildings that are planned include a structure to contain rehearsal halls for chorus and ballet, individual rehearsal rooms for artists, four dormitories, each to accommodate 50 people; a residence for the faculty, a storehouse for scenery and a building to house employees.

According to Rabinoff's plans, the institution is not to be an educational one primarily, but a laboratory for the preparation of opera of the highest type. American composers, decorative and scenic artists, vocal, ballet, pantomime and other aspirants for the operatic stage will be given an opportunity of working under a faculty composed of some of the leading authorities of the Italian, German, Russian and French schools in all branches connected with opera.

The decorative art department has already begun to function under the direction of Boris Anisfeld, who has created and painted productions for the Metropolitan and Chicago Opera companies, and is now at work on a number of productions for next season. Prof. Alexander Koshetz, composer-conductor of the Ukrainian National Choir, will be in charge of the choral department.

The institute intends to co-operate with American composers to whom it will offer an opportunity to create their works in its environs. They are to be surrounded by experts connected with every branch of the operatic art, who are to contribute their technical knowledge and experience.

It is also planned to receive from the leading conservatories and music schools in the United States a limited number of aspirants for the operatic stage. These students are to be given actual training under rehearsal conditions from May to September, and during the operatic season will be given an opportunity of appearing in productions.

During the first season two American operas, in addition to a program of Italian, German, Russian and French compositions will be presented in the principal cities of the United States.

Rabinoff's purpose for the institute is the development of the production of American opera, adding each season to his repertoire American compositions and American artists. Through this means he proposes each year to replace the European members of the faculty with Americans until finally the institution becomes essentially an American one.

According to Rabinoff's present estimate, the project will entail an expenditure of more than \$1,000,000 in establishing and probably \$500,000 a year in operating. The institute at Stony Point is located 35 miles from New York, adjacent to Haverstraw, N. Y. Rabinoff has had several wealthy bankers and financiers interested in opera visit the place, and it is reported that several have pledged a large amount of money annually for the maintenance of the institute.

ELEANOR PAINTER ILL

San Francisco, July 18. Eleanor Painter was stricken with appendicitis Tuesday and removed to a local hospital.

A preliminary diagnosis indicated an operation would be necessary.

"FRANKIE BAILEYS" ARE NOW IN A DRUG STORE

Owner of Celebrated Legs
Working in Los Angeles—
Same Blooming "Frankie"

Los Angeles, July 18. Frankie Bailey, who, in the heyday of the Weber & Fields Music Hall, on lower Broadway, New York, was the toast of the town in Martin's, Del's, and the old Hoffman House, principally because her limbs were the most symmetrical of any in the choruses that bloomed along Broadway at the time, is now working in a Hollywood drug store.

She is still the same blooming Frankie who, with Goldie Mohr at one time shared the ends at Weber & Fields, and even now Frankie occasionally slips in to do a bit here and there at the various studios.

Of recent years Miss Bailey's name has come down in the daily papers through its application and usage in reference to shapely legs.

To have "perfect Frankie Baileys" even to this day means something in the chorus.

PRINCIPALS PAID SHORT

Morrissey Company Moves, However, to Next Stand

Will Morrissey's summer revue, "The Newcomers," which bowed in at Atlantic City last week, moved to its second stand, Long Branch, the first half of the week, with three days at Asbury Park to follow. While Morrissey's takings in Atlantic City were said to have been beyond expectations, the principals received but \$10 on account on their first week's salaries, while the chorists received \$25.

It has been an open secret along Broadway that Morrissey launched the show on a decidedly short bankroll. In the early rehearsal period he encountered difficulties with Equity because of his inability to post the usual bond covering two weeks' salaries, but finally overcame this obstacle by applying for membership in the Producing Managers' Association.

Despite the inability of the ghost to trot in its usual stride, there was little, if any, dissatisfaction among the members of the company, all seeming to enjoy the lark of gambling with Will on the future prospects of the revue.

Those who glimpsed the show in Atlantic City have reported favorably, and believe the piece has a good chance to get over on Broadway. It is due to come into the Apollo or 63d Street in two weeks.

R. BROOKER DESERTED WIFE

Syracuse N. Y., July 18.

Charging that her husband, Reuben Brooker, Boston theatrical man, deserted her 13 months ago, Mrs. Reuben Brooker, of the Bean City, appealed to immigration authorities at Ogdensburg for assistance.

According to her story, she left Boston for the home of her parents in Hamilton, Ont., called there by the message that her father was dying. Later, she returned to Boston to find her husband missing. She claims that her efforts to find him have been futile, and she believes that he has crossed into the Dominion.

"MAGNOLIA" AND "TWEEDLES"

Booth Tarkington's play, "Magnolia," with Leo Carrillo, will be presented at the Liberty, New York, Aug. 27.

A few doors away, at the Frazee, another Tarkington product will be produced three weeks earlier by Robert McLoughlin, entitled "Tweedles." Henry Leon Wilson is co-author with Tarkington in the latter play.

EQUITY IN ARBITRATION OVER SPECIALTY DANCER

Volida Vestoff Signed Two
Contracts—Equity's Attorney
Intervenes

Volida Vestoff, a specialty dancer now rehearsing with Lewis' "Frollics," is the subject of an Equity dispute with the Ted Lewis Productions, Inc., involved on one side and Hassard Short, representing the "Music Box Revue," on the other. A matter of mixed contracts is at the bottom of it.

Equity figures through the medium of Henry J. Farrell, an attorney in the Equity lawyers' office. Vestoff signed a contract with the Lewis "Frollics" June 8 (the show going into rehearsal June 28), the contract being a regulation Equity form calling for a 10 days' cancellation clause in writing during rehearsals and a two weeks' notice provision also. Vestoff rehearsed a full 10 days to June 7 without taking advantage of the cancellation provision. The Monday following Vestoff signed a contract with Short for the "Music Box Revue" through Lee Morrison at a larger salary than in the "Frollics." The Short contract is for two years.

Vestoff, acknowledging he had mixed matters some, signed a third contract with the "Frollics" for the run of the play.

When the matter reached Farrell, Short was agreeable to leave the matter to arbitration. At the hearing were present Short, Farrell, Emmett Callahan, an executive of the Lewis show, and Monroe Goldstein, of Kendler & Goldstein, attorneys for the producing corporation. Short was very willing that Vestoff continue rehearsing pending the arbitration, but Farrell, the Equity lawyer, advised against further rehearsals.

A stipulation was subsequently signed between Short, Vestoff and Arthur Pearson, co-producer of the "Frollics," which overruled Farrell, providing for Vestoff's further rehearsing until the matter is arbitrated. It must be decided before Aug. 18.

Farrell at first objected to Mr. Goldstein's presence for the producers on the ground no attorney was required. Goldstein was sustained in his contention that he was needed to see that the letter and spirit of the contract was fulfilled.

Vestoff was last in the "Greenwich Village Follies" with Lewis and was not given the complete opportunity he might have had.

GALLO'S ALL-IRISH CAST

Sending Two Grand Opera Companies Out

Fortune Gallo will have two grand opera companies on tour this season. His San Carlo organization will again play the Century, New York, opening the season there Sept. 17 and booked in for five weeks.

A curious angle attaches to the casting of one of Gallo's organizations. An all-Irish list of principals has been chosen for "La Boheme": Anna Fitzlitz, prima donna; Colin O'Moore and Pat Kelly, tenors; Charles I. Gallagher, basso; Eddie Fitzgerald, baritone, and Elvira Leveroni. The latter is the daughter of a Boston jurist and the only exception. Those in the know are amused at the casting, as Gallo, who is of Italian birth, was a guest of honor at an affair of the Irish-Americans last season and alluded to as "the next best thing to an Irishman."

"La Boheme" was cast by Frank Kintzing, general manager for Gallo.

MRS. FISKE BELASCO'S FIRST

David Belasco's first production of the season will probably be Mrs. Fiske in St. John Ervine's "Mary, Mary, Quite Contrary." The play is all set, although a new vehicle for Lionel Atwill may be rushed into rehearsal immediately following the impresario's return from a rest vacation.

The Belasco office professes to know nothing of the persistent rumor that Lionel Barrymore, heretofore an Arthur Hopkins star, has come under the Belasco banner. They recall Barrymore's statement four weeks ago just before his sailing for Rome, when he denied any such affiliation. Barrymore is abroad making a picture, and was reported by cable to have married Irene Fenwick in Rome.

NATHAN WRITES TO ED. B. LOOM, TELLING ALL ABOUT "SPICE"

By NAT PHILLIPS

St. Paul, July 19.

Mr. Ed B. Loom, New York City, N. Y.

Dear Ed.:—Enclosed please find the statement for the week ending July 6. Believe me, Eddie, by all our enemies should come statements like this. It would be alright yet, because I know you got lots of enemies, and I got a couple too, and this is a good way to wish ourselves even with 'em.

Well, the first week of the Tramps Continental tour of the "Spice" company started out like it finished—rotten. It isn't because the show isn't good, because you know yourself, you seen it in Milwaukee, where we died like our heroes, and we are not the first to die in Milwaukee, but you know the show is good and the weather alone was responsible for the \$5,112 gross, but here in Minneapolis we thought sure we would do better on account y'understand they told me that there is a lot lumber-jacks, farmers—rich ones too—suckers what never even seen a paint number and a lot of fish that should jump out of the window when they even mention the name of a show like "Spice."

Besides, Mr. Scott, the manager from here and Minneapolis (he wasn't satisfied with one theatre, he had to go and buy another trouble); he told me after he seen the show Sunday that we would do good business—IF we got the weather.

Nu, what do you suppose happened? We got the weather, lots of it, up to 100 in the shade and besides that, every lumberjack, farmer, sucker and sap that works has got a second-hand Ford and as soon as the whistle blows they all stop work and pile their families in them and go out to the lakes.

Too Many Lakes

I never seen so many lakes spring up around a town; they must have dug them in the last few years; everybody is got a cottage, by the lake, in the lake, on the lake and if you was only not afraid to be called a crook, you could go through every house in the town and help yourself and nobody would be there to stop you—and what hurts is that they got to pass right by the theatre where we are playing and where we got nice signs out, and pictures and everything, and every Ford has got to blow his horn because in front of our theatre is a corner, and they blow the horn and we think maybe it's a customer, but it isn't. I know now why all the Jews hate Ford—it's on account—he is responsible for ninety per cent. of the bad business of the theatres in the country, and that means he is hurting eighty per cent. of our people.

He has got a new scheme, too, Eddie, he rents out Fords now for \$2.50 a day, and drive it yourself—and as long as everybody can run one it makes our competition too tough—account we got to get \$2.50 for a seat too. I hope they elect him president, then he'll have to stop making oars and maybe show business will pick up.

Gross Per Day for "Spice"

Sunday night we got \$688. Monday night they said if we got rain tonight we would do good Tuesday; \$719 we collected Monday—anyway they showed they liked the show. Tuesday it didn't rain yet. Gross \$744. Wednesday (Fourth of July). One guy got fresh and stood up on Hennipin Ave. and shot a gun off with a whole box of blanks. He could of shot bullets, nobody was in the way. The only place in town what showed any life at all was Pantages theatre, the janitor was sweeping out from the lobby. It looked like rain before the matinee—a couple of people couldn't get Fords, account you know they run out of them and they came down and looked at our pictures and said "must be a good show"—you see our advance work counts. It didn't rain though and we dragged in \$404. It was cloudy all afternoon and Mr. Scott was sure it would rain at night and we would do a big business. After supper it rained—how it rained—but who comes in the rain? Gross \$418.

Thursday in St. Paul we opened to \$680 because it is hot. Friday we give a little jump up to \$777.11—that's a lot of naturals, but not enough for 60 people. Saturday matinee—Gibbons came back from Shelby—y'understand, he was born and raised in St. Paul—but even so he's a nice feller—he didn't look so good today, account y'know Dempsey isn't very gentle, and everybody who was anybody was down to the depot to meet him. The Mayor and the business men—all four of them—came in with their families from the lakes and after Gibbons came in they marched him right by our theatre to his home. Matinee gross was \$356. That night we telephoned to the crowd in the Gibbons house and they all came down to the show that night. It was a great thing because we got everybody in town to come account they were crazy to see the coming champ. Mr. Scott, he said, "that's a great put-over!" It was, because we got \$612. Anyway, I think Gibbons has got a good chance to lick Dempsey, don't you think so, Eddie?

Only Lost \$3,865 On Week

I got to report also that the company is alright, everybody is happy and satisfied with the business, account we only lost \$3,865—Brendle says he expected we would lose at least \$4,000. Anyway, Eddie, all the chorus girls send their love to you, everyday one of 'em asks for you, all wants to know when you are coming on again. George Price is traveling with his wife's relatives from Minneapolis, and will meet us in Seattle. Hearn, Kallz, Johnny Berkes and Tom Morris are golfing. Florence Brown, Flo Bert and Martha Throop are making bathing suits, account when we play Los Angeles, they figure they will go out to the beach a lot. Alice Ridnor is in Atlantic City. Mary Lucas, the little girl you sent on, is studying her lines.

Nathan Tells Everything

Now you know everything that is going on in the show, you can sleep well and contented, y'understand, because I will take good care of them all and see that they have a good time, because you asked me I should see that they should have a good time. The only one that can't have a good time is myself, account it keeps me busy writing out checks and wiring you how much they are made out for. Don't go away from the office, Eddie, because you can't tell when I'll need you in a hurry.

Love and kisses from the whole company, and they all thank you for a wonderful summer vacation.

Your loving manager,

Nathan.

P. S. Mr. Scott says you should book us back again the season. He is positive the business couldn't be worse.

"HELP YOURSELF" TRYING OUT

"Help Yourself," a comedy by Catherine Brown Miller, will be produced by the Help Yourself Corp. at the Liberty, Hempstead, L. I., July 30.

The play, staged by Leon Gordon, has in the cast, besides Gordon, Clarence Derwent, Bruce Elmore, J. W. Holly, Marion Byrne, Dorothy Clayton, Herbert Brooks.

It will be tried out for a week in several Long Island towns, and is expected to be given a New York premiere on Aug. 6.

MUNICIPAL OPERA NEXT YEAR

St. Louis, July 18.

The proposed New York appearance of the Municipal grand opera company has been set back until next season. It had been hoped to play the crack city-conducted organization in the stadium at the College of the City of New York starting Aug. 20.

Advices received here were that the engagement could not be handled until Sept. 6. Mayor Kiel's committee decided the September date too late and preferred not to gamble with the fall weather.

OF TWO HOSPITAL PROPOSALS, — ONE OF LESSER COST FAVORED

**Million Dollar Project Not Generally Encouraged—
More Conservative Plan of Dr. Frauenthal
Receives Attention**

A series of benefits has been arranged in the initial campaign to raise funds for the New York theatrical hospital, proposed for West 45th street. One event scheduled is a water carnival to be held at mid-night in the swimming pool at Madison Square Garden July 31. There is also to be a vaudeville show on that occasion.

Tickets were sold by visiting workers in a number of cafes along Pelham parkway, although it is said the proposed hospital has not yet received a charter.

The new season will likely see two drives for theatrical hospitals in New York. The special institution for professionals would cost \$1,000,000 and is the project called the New York Theatrical Hospital.

The other proposal is for the endowment of a floor in the Hospital for Joint Diseases being completed on Madison avenue. The total cost of the latter plan would be \$200,000, which would place that section of the institution open exclusively to professionals in perpetuity. It was first believed a sum would be annually called for to sustain the floor, but physicians who favor the latter plan explain that was an error and there would be no further cost.

Both proposed professional hospital plans are to be non-sectarian. As yet managerial support has not been accorded the special hospital project and it appears the weight of that support will be thrown to the Hospital for Joint Diseases, which is the accomplishment of Dr. Henry Frauenthal. Those in favor of accepting that proposal say that it might take three or four years to raise the million dollars needed for the special hospital, while the use of the Madison avenue institution could be had on the first of the year, when it will be completed.

There is little likelihood of the two sets of sponsors of the two proposed professional hospitals joining and working together, the general ideas advanced being distinctly opposed. Opinion from out of town favors the Madison avenue proposal.

Dr. McCall Anderson, chairman of the board of directors for the proposed million-dollar New York Theatrical Hospital, announced that Dr. Philip Grausman had been added to the staff. The intention is to establish temporary quarters in the theatrical district.

Chicago, July 18.

Dr. Max Thorek, head of the American Theatrical Hospital in Chicago, favors the plan to use one floor in the Hospital for Joint Diseases now building rather than the \$1,000,000 special theatrical hospital project in New York. He believes a million-dollar hospital for the profession would be too expensive to operate even if the campaign for funds should be successful. Dr. Thorek says an association should be formed in New York such as there is in Chicago. The most notable work in connection with the Chicago association has been done by Aaron Jones of Jones, Linick & Schaefer; C. S. Humphrey, western head of the United Booking Office, and Judge A. J. Sabbath, identified with the profession through his interest in it rather than through active connection.

"All the members of the board are deserving of praise for faithful work," added Dr. Thorek. "This association does not permit the American Hospital authorities to handle the funds; they handle all moneys."

NOTICE FOR "UP THE LADDER"

Chicago, July 18.
Notice is up for "Up the Ladder" at the Shubert Central, but business continues so good that the management is regretting its decision to end the run.

"Steve," which has been going to quit at the Princess for some time, is doing well enough for the management to be undecided just what to do.

Notice is up for "The Dancing Girl" at the Colonial, and this attraction may end its stay here by Saturday now.

FRANK CRAVEN DOING A FAVOR FOR A PAL

**Loans Himself Temporarily to
Help Out Golden-Smith
"Streak"**

After John Golden had broken his head trying to recall an actor suitable to the lead in Winchell Smith's new comedy, "The Streak," and after Mike Connolly had suggested a satisfactory name, Connolly ran into Frank Craven.

Craven heard about his pal's dilemma and immediately volunteered to remain for a few weeks after the piece opens until the Connolly selection could reach New York from the coast. At that time Craven will return to "The First Year." There remains, however, the chance "The Streak" will make such heavy money Craven will stick with it.

Florence Mason has the principal leading role. It will open July 30 in Atlantic City and likely follow into the Little, New York.

VALENTINO—NO LIABILITY

**Atty. Max Steuer Explain's Shai's
Connection with Beauty Convention**

On behalf of Rodolph Valentino, Max D. Steuer, his counsel, states the story in Variety of the Valentino Beauty Convention designed for New York City by Mineralava, erred in the statement Valentino was in whole or part responsible or liable for any expense incurred in bringing the winners of the local contests to New York City.

Mr. Steuer recites the portion of the Valentino contract with the Mineralava concern, that specifically mentions Valentino is not only relieved of responsibility, but must be paid for his services if electing to attend the convention.

Mr. Steuer's statement is confirmed as well by the Mineralava interests.

JOE GLICK SET

Quits Shuberts—Has Young Fortune

Joseph Glick has resigned as representative for the Shuberts at Kansas City, where he has been located for several seasons.

Glick, formerly one of the best-known road company managers, is reported having made a young fortune in oil well investments. He will probably reside in Kansas City, having made many friends there, including Harry Sinclair, the oil magnate.

LONERGAN FOR WOODS

General Stage Director in Full Charge

Lester Lonergan is to be general stage director for A. H. Woods this season. It is understood he will have the final word in the direction of all productions from that office.

Lonergan has a number of successes to his credit. He intends retiring as an actor to devote his entire time to direction in the future.

The Woods post is regarded as the best of its kind on Broadway because of that manager's prolific production.

"THE IRISH JEW" READYING

Matt O'Brien, company manager for the Arthur Hopkins enterprises for the past two years, is now press agent and company manager for "The Irish Jew," a play by Thomas MacDonough, which will have an American production this season.

MacDonough, who arrived from Ireland last week, is now at work revising the script of the play, which will go into rehearsal next Monday.

LEE SHUBERT OUT; W. A. BRADY SUCCEEDS

**Change in Chairman and Plan
for P. M. A. Central
Ticket Office**

Lee Shubert is out as chairman of the Producing Managers' Association committee formed to handle the proposed central theatre ticket agency. W. A. Brady has taken the chairmanship.

The entire plan originally proposed by Joe Leblang has been discarded and with it one-man control of the projected ticket plan. These are some of the results developed in the managerial meetings of last week and this.

The central ticket scheme now lines up as a distinctly P. M. A. proposition. If it becomes a reality it will be under the association's direct control.

In the series of committee meetings within the last few days it is claimed Brady accomplished more than Shubert was able to do, and it is understood A. L. Erlanger and Charles Dillingham have agreed to attend a committee conference late this week. If so it will be their first appearance on the scene of the much-debated ticket matter.

If the managers finally agree to attempt the central office it will be

Continued on page 17)

STOCK SELLING GUILD

**Musical Comedy Guild with 7 Per
Cent. Preferred Stock for Sale**

Patterned along the same lines as the Theatre Guild, the Musical Comedy Guild, capitalized at \$50,000, was incorporated under the laws of New York at Albany last week. The purpose of the organization is to foster the interests of the native American author and musical composer, the American actor and producer, with its aim the formation of a closer bond between them.

Louis Cline is president and managing director of the corporation; Josephine Clement, Boston, is vice-president and secretary, and Jessie Hein Ernst, wife of Irving L. Ernst, New York lawyer, is treasurer. The directorate is composed of George Spink, musical director and composer; John Pringle, art director; Cecil Owen, who will be general stage director; Edwin L. Helms, Harold Harvey and Charles Shaw.

It will be the endeavor of the company to sell to persons interested in the purpose of the organization 7 per cent. cumulative preferred stock with a par value of \$100 a share. With each share of preferred stock sold one share of common stock will be given as a bonus. Of this latter apportionment of 1,000 shares of stock 500 shares will be held in the treasury of the company.

HOWARD RUMSEY FAILS

**Liabilities from Stock Ventures in
1921**

Howard Rumsey, 32 West 42d street, New York, has filed a voluntary petition in bankruptcy in the U. S. District Court listing liabilities of \$14,901.32 and assets of \$20,000 insurance policy and \$250 personal wearing apparel. Rumsey is interested in the American Play Co. of the same address, John W. Rumsey, his brother, being president.

Rumsey operated a dramatic stock company in Syracuse and Rochester in the fall of 1921. Most of the debts date therefrom.

Among the creditors are professionals for various amounts, with addresses given at the Lamb's, Players and N. V. A. Clubs. Nancy Flair is down for \$1,050; Century Play Co., \$1,932.49 for royalties; musicians' salaries, loans, trucking, printing and advertising being other indebtedness.

Seaman Miller has been appointed referee.

LEDERER LEAVES HOSPITAL

Philadelphia, July 18.

George Lederer, Jr., operated on for cancer of the throat several weeks ago, was permitted to leave Jefferson hospital Monday, but will remain here for observation another week. He has lost 55 pounds in weight since the treatment started.

Young Lederer expects to return to New York shortly and plans a fishing trip on Long Island which he mentioned shortly after the operation.

\$200,000 BACKING UP FOR MILTON'S REPERTOIRE THEATRE

Stage Director Has \$125,000 Subscribed—To Establish Within Two Years—Unhampered Production Two Years Assured by Bank Roll

MISS RAMBEAU INTENDS TO START DIVORCE

**Charging Hugh Dillman With
Incompatibility—Opens at
Capitol, Frisco**

San Francisco, July 18.
Marjorie Rambeau says she intends to immediately start divorce proceedings here against Hugh Dillman, charging him with incompatibility. Miss Rambeau arrived from Europe, stopping only over night in New York when landing.

Miss Rambeau's special starring season at the local Capitol (formerly Century) is in "The Goldfish," with the house now under the direction of Lewis Lurie and Jack Brehany.

While abroad the actress says she was arrested and held in jail for 24 hours in Vienna for some slight infraction of the traveling regulations. After two vain attempts to reach Italy via Austria she succeeded on the third try.

ACCENT FELL DOWN

**Elsa Marvenga Out of "Follies"—
Cantor on Vacation**

Elsa Marvenga, the Continental prima donna, who opened in the second edition of the current "Follies" four weeks ago and was the one outstanding point that the New York dramatic critics raved about, is no longer with the show. She retired Saturday, and the reason the management states is that her foreign accent failed to "get across."

The retirement of Miss Marvenga gave Florenz Ziegfeld, Jr., a chance to elevate Elsa Petersen from the ranks of the chorus to the position of prima donna of the production, opening with it on Monday night.

Elsa Marvenga was originally brought to this country a short time ago by George B. McClellan for the principal role in the A. H. Woods production of "Naughty Diana." When that attraction failed to register on tour she returned to New York and finally was selected for the "Follies."

Eddie Cantor is leaving the "Follies" for four weeks beginning Saturday. He has obtained a leave of absence and will take a vacation at Atlantic City. Whether Cantor will return to the "Follies" is a question. He may be slated for the new show, which is due at the New Amsterdam on Labor Day, or he may possibly await his own attraction.

BEAUTY AT \$25,000

**Valuation Placed by Manager's Wife
—Hurt in Accident**

Chicago, July 18.
Mrs. Mae Pull, wife of the proprietor of a theatre at Fargo, N. D., who maintains a home here, is suing Thomas Robieff for \$25,000, which is the sum she estimates her beauty is worth.

Robieff was driving an auto which crashed into one in which Mrs. Pull was riding June 24, causing injuries which permanently disfigured her and necessitated taking 100 stitches in her arms, face and shoulders.

Mr. and Mrs. Pull were driving across the boulevard when the machine driven by Robieff crashed into their car.

LONGEST RUN—BEST MAT

Chicago, July 18.
"Blossom Time," at the Great Northern, did a larger matinee Wednesday of last week than either "The Passing Show" at the Apollo and "The Dancing Girl" at the Colonial.
"Blossom Time" has been here longer than either of the other attractions.

The repertoire theatre which will be under the direction of Robert Milton will be the most comprehensive effort ever attempted in New York. The organization will have \$200,000 to its credit in bank before starting to function. Of that sum \$125,000 has already been pledged.

Milton is convinced the permanent establishment of a repertoire theatre must be financed to a degree which will permit unhampered production for at least two years. Within that period it is expected the percentage of successes will enable the theatre to proceed indefinitely thereafter and make a return on the original investment. Though it is conceded the repertoire effort might succeed much quicker, Milton and his associates believe a two-year effort will establish the project permanently.

The presentations will be new productions in entirety and it is hoped to build up a repertoire of the first water. Milton is listed as one of the notable stage directors of the country and has many successes to his credit. He will devote his entire time to the new repertoire theatre.

LILLIAN LORRAINE'S DEBTS IN BANKRUPTCY

**Owes \$26,500—No Assets—
Uses Private Name, Mary
Ann Brennan**

Lillian Lorraine, now rehearsing with Ted Lewis' "Follies," filed a voluntary petition in bankruptcy in the U. S. District Court late yesterday (Wednesday) afternoon, under her name in private life of Mary Ann Brennan. Miss Lorraine lists liabilities at \$26,500 and no assets.

Her dated exchequer dates from last year's sustaining of a broken back which resulted in heavy medical expenditures. Miss Lorraine was forced to sell her jewels, valued at over \$75,000, and commissioned Solomon Daniel to dispose of them. Daniel is one of the chief creditors for \$16,580, representing a deficiency between the amount he advanced and what was actually realized on them.

Other creditors listed in the schedules include Lottie & Brice, costumers, \$289.50; L'Aiglon restaurant, \$800; Hattie Carnegie, \$370; Ferncliff Lodge, \$1,066.69.

There are several unknown creditors, according to J. H. Gilbert, of Gilbert & Black, representing the petitioner, and a supplementary schedule probably will be filed in time.

Miss Lorraine is a Californian and is known by her mother's name of Brennan, although her French father's surname is Jacques.

LOTUS ROBB JUMPS IN

Takes Role at Garrick Despite Doctor's Advice

Margola Gilmore, in "The Devil's Disciple," at the Garrick, New York, was stricken with an acute attack of appendicitis Monday afternoon and rushed to the hospital to be operated on.

Lotus Robb, who had created the part and was subsequently forced out of the cast through illness, jumped into the part and will continue in it for several days until her successor gets up in the lines. Miss Robb has been under the care of her physician for several weeks, but despite his protestations played the part.

LATHAM MANAGING PARK

Fred Latham, connected with the Dillingham interests for several years, will be in charge of the former Park, renamed Cosmopolitan when it reopens in August under the management of the Hearst picture interests.

NUMEROUS TRY-OUTS LISTED IMMEDIATELY

Six This Week—Many More During July—Paul Kester's 'Lady Deadlock'

The number of new attractions being tried out of town this week is larger than for any week thus far this summer. Six are carded, and the week of July 23 will probably find a schedule of equal size.

At the Curran, San Francisco, the delayed premiere of "The Great Lady Deadlock" with Margaret Anglin occurred Monday. The piece is by Paul Kester, who, 25 years ago, was a leading novelist. He has been in retirement in Virginia, but recently came back into the limelight by adapting "Sweet Nell of Old Drury."

"Little Jesse James," a musical comedy, with Nan Halperin, debuted at Long Branch.

"The Alarm Clock," adapted from the French by Avery Hopwood, presented its first performance at the Belasco, Washington.

"Thumbs Down" by Myron C. Fagan again reached the boards, this time at Atlantic City. Charles Wanamaker is producing. The show was tried out first in the spring.

"The Javanese Doll" will first be seen in stock and is next week's attraction at the Ohio, Cleveland. It was adapted by Clare Kummer.

"Autumn," by Saxon Kling, will be unfolded at Newport.

At Asbury Park, July 23, W. A. Brady, Jr., will put on his second production try, it being "The Clean-up."

"Yours Truly" will bow in at the same time at Long Branch. It is an A. H. Woods show, first called "The Whole Town's Talking," which was adapted from the French by John Emerson and Anita Loos. Atlantic City will get "In Love With Love" by Vincent Lawrence. It is a William Harris, Jr., production, also called "Love and Learn."

LEAVING "VANITIES"

Several Departures—Patton and Marks and Harry Burns.

Several changes will be made in the personnel of Earl Carroll's revue, "Vanities," within the next two weeks.

Bernard Granville joins this week, replacing Jack Patton, who, with his partner, Loretta Marks, will leave. Margaret Davies will take over Miss Mark's numbers and work with Granville.

Among others scheduled to depart are Rekoma, acrobat, and Harry Burns. The latter handed in his notice early this week.

NOTHING TO FOLLOW "CHAINS"

Chicago, July 18.

The hope that another original production would follow "Chains" at the Playhouse has about gone glimmering. There is still a possibility of "The Teaser" being put on with a view of moving it to the Central, as was done with "Up the Ladder," in the event of its being successful.

Phil Barry's comedy "You and I" will open the new season at the Playhouse Labor Day.

HOPKINS FIRST WITH LEIBER

According to present plans, the first of the Arthur Hopkins productions next season will be "The Fountain," by Eugene O'Neill, with Fritz Leiber in the central role.

Rehearsals are scheduled to begin Aug. 20, with the show coming to New York late in September.

'APE' NEEDS BLACKFACE STAR

"The Ape," a play written by Ralph Spence, accepted by A. H. Woods for production, has a stellar role for a blackface comedian.

It is said Marty Herman has had Eddie Cantor, Frank Tinney and Jack Wilson in mind, without anything settled upon.

COHAN PLAY FOR OVERMAN

George M. Cohan is at work on a comedy drama which will star Lynn Overman. The play, as yet unnamed, will be the initial attraction at Cohan's Grand, Chicago, opening there Sept. 5.

HEARN REPLACES CATLETT

Walter Catlett, who was staging the Ted Lewis Frolics, has been succeeded by Lew Hearn.

"SHUFFLE" PROTEST

First Objecting to Proposed Second Edition

The production of a second edition of "Shuffle Along" has provoked a protest from the management of the original show. The latter has been routed through the fall and plans call for the production of a new "Shuffle Along" about the first of the year. It to have a score from Sissie and Blake, the same colored composers who supplied the numbers for the first show.

It is contended that Miller and Lyles, who were in the original "Shuffle" and are credited with the book, have no right to the title, which is claimed production property.

The Selwyns have been advised by an attorney representing the original show that two attractions of the same name though dissimilar would be running at the same time if the proposed second edition of the colored show is presented. The Miller and Lyles piece is booked for the Selwyn, Boston, and it is expected if the attraction opens there with the "Shuffle" name a restraining order will be applied for.

In the meantime an expensive production is being readied for the second edition show, which George White will sponsor. Sam Salvin, restaurant proprietor, is reported having supplied a considerable percentage of the backing. Miller and Lyles are supposed to be under contract to White, their weekly salary being quoted at \$2,000.

"HORRID WORD—VAMPING"

Peggy Joyce Hates It—Taking Theatricals Seriously

Peggy Hopkins Joyce is very indignant at a canard which is going around to the effect that she has vamped another multi-millionaire.

"Please deny the story," said Peggy, "and say for me that I am taking the theatricals very seriously. I am not 'vamping' (what a horrid word, I hate it) anyone. Such things as love or marriage are furthest from my thoughts. Who can work and play at the same time? I really am giving serious consideration to my work and I wish people would give me credit for being something besides a careless, frivolous girl. I have my own troubles you know."

SHOWS OF TWO MIKES

Mindlin & Goldreyer will have three productions this season, two companies of "The Last Warning" on tour and a new show entitled "Pansy," to have its premiere at New Bedford, Mass., September 10.

For the No. 1 "Last Warning" company, opening at the Garrick theatre, Philadelphia, Labor Day, are Byron Beasley, J. S. Murray, Richard Gordon, Arthur Bellairs, William Pike, Arthur Harvey, Jessie Busley and Louise White.

For the second company, opening at Springfield, Mass., September 17, are Mortimer Snow, Howard Sinclair, James Hughes, Arthur Barry, Victor Beecroft, King Calder, Olga Krolow, Zillah Thompson, Eleanor Ladd and Lola Norton.

These engaged for "Pansy," beginning rehearsals August 20, are Roberta Arnold, Ralph Slippery, Conrad Cantzen, Alma Haywood.

LONG BEACH BREAK-INS

In an effort to make the new Moss Castle, Long Beach, pay its expenses, it has been decided by the Moss office to place the house in the market for legitimate "break-ins."

The house was switched to picture policy two weeks after it opened, the Long Beach residents evidently shying off the vaudeville during the last four days of the week.

The picture program is changed daily with the price topped at 50 cents.

FILM AT COLUMBIA, FRISCO

San Francisco, July 18. The Columbia, dark for several weeks, and which seemed to face a famine of attractions, is to reopen very soon with a film.

"When Winter Comes" is announced for the latter part of July at read show prices.

Legit Last Half in Schenectady

The policy for the Van Culer opera house, Schenectady, has been definitely set for the season. Columbia burlesque will be offered the first half part of the week and legitimate attractions for the final three days.

DANCER TOO YOUNG

Gertrude Lennon Forced Out of "Vanities"—Jealousy Denied

Gertrude Lennon, the youthful too dancer, was forced to leave "Vanities of 1935" at the Carroll theatre last week upon the objection by the Gerry Society. It was reported that the complaint made to the society emanated from a member of the company who is alleged to have acted through jealousy of the girl's ability to achieve applause. That, however, was denied by the show management.

It appears that Miss Lennon lacks by only a few months of 16, which is the legal age requirement for unhampered stage appearances. The lass has been carefully brought up by her mother, having completed school two years ago. She is credited with being something of a linguist, being able to speak two foreign languages. Under the circumstances the management is making an appeal to the Gerry Society that Miss Lennon may at least continue with "Vanities" through the summer.

MUSICAL "PEG"

Ziegfeld May Place Marilyn Miller in New Show

It is possible a musicalized version of the famous Laurette Taylor starring vehicle "Peg o' My Heart" will be the next production in which Marilyn Miller is to appear under the direction of F. Ziegfeld.

It is understood Ziegfeld has secured the rights to a musical version of the play and intended it to serve as the vehicle in which Mary Eaton was to have been featured, but the failure of Miss Eaton's advisers and the manager to get together on the renewal of her contract eliminates her as the possibility.

That Miss Miller was co-starred in "Sally" with Leon Errol may make some difference.

At the Ziegfeld offices it was stated this week that there wasn't any knowledge as to who had been retained to prepare the musical version of "Peg."

DAVIS, FROM ICE TO NERVES

Owen Davis, having this year presented the Pulitzer prize serious play, "Icebound," a quiet drama, "Up the Stairs," and a wild melodrama, "The Rear Car," is putting the finishing touches to his new farce, "The Nervous Wreck," tried out in San Francisco under management of Thomas Wilkes, with Charles Ruggles in the lead.

The farce drew encouraging notices and will be seen in New York the coming season.

MOROSCO'S "SCHEMERS"

Oliver Morosco has returned from his annual trip to the Coast and has begun assembling the cast for "The Schemers," a new play by Dr. William Sirovitch, his first production of the new season.

When that piece is set he will reassemble "Lady Butterfly" for a road tour, and will also produce a new musical comedy by Clifford Grey and Werner Janssen, without title as yet.

CHORUS GIRL ELEVATED

Elsa Petersen, a chorus girl in the "Follies" at the New Amsterdam since January, was elevated to the role of prima donna Monday night. Miss Petersen replaced Mary Lewis, who withdrew from the "Follies" three weeks ago to go abroad and study prior to appearing at the Metropolitan opera house next season.

ENGLISH LEAD IN "CRASH"

Chicago, July 18. Charles Richards, who came to this country as leading man for Forbes Robertson, will have the leading role in "The Crash," by Ralph T. Kettering and Lincoln J. Carter, which goes on tour in September.

"Just Married" Forming in L. A.

Los Angeles, July 18. Terry Duffy is organizing a company to produce "Just Married" that will come into the Mason shortly.

Several of the principals are coming from New York.

"You and I" Moving to Chicago

"You and I," which closes Saturday at the Belmont, New York, reopens in Chicago Labor Day, at the Playhouse.

BED-SIDE CHATS

By NELLIE REVELL

St. Vincent's Hospital, New York City.

Dear Commissioner Enright:

If you were in a hospital with a trick back, a relaxed sacralis, a bum heart and shrieking nerves and I were police commissioner I'd tell my traffic men to tell his men along the line not to let heavy trucks pass the hospital where you were trying to get back to Healthburg.

And if it seemed to you that the world's biggest truck spent the day trying to establish new speed records on the street just below your window I'd see if something couldn't be done to make the driver use a different race track, where his passing wouldn't jar your bones while they were in the process of becoming acquainted again.

And if the Downtown Business Men's League were to ask me to operate with them in curbing this nuisance on a hospital street, I wouldn't rest until it was accomplished.

And, finally, if you were as grateful for my efforts as I will be for yours, you would be very grateful indeed.

Lula Sutton came in the other day, bringing with her a photograph of myself taken many years ago when I was working for her father, Uncle Dick Sutton, out in Butte, Mont. The picture is a laughing pose, and on it I had written: "Life is a joke—if you make it so."

I was young then and in perfect health; I am a grandmother and a cripple now—but those are still my sentiments.

The Catholic Actors' Guild sent me a membership card last week stating that I am an active member in good standing. Optimists!

After reading the newspaper story about the man who masqueraded as a doctor in an Atlantic City hospital and performed operations there for two years, though he had never been near a medical school, it occurred to me to ask some of my bomb squad for their credentials. When a well-known professor of orthopedics entered my room I demanded his diploma and his license. He refused to show me anything.

"What are you worrying about?" he inquired. "Don't you know we've already done everything to you that could be thought of?"

Apropos of the above, I am very certain that any of those doctors who introduced the fake practitioner into the Atlantic City hospital would have been rather careful about engaging a cook, a housemaid, a chauffeur or an office assistant. They would have demanded references from everybody from Mayor Hylan to William Shakespeare. But, after all, what's a doctor's license between friends?

If you had a large autographed picture of Irvin S. Cobb on which he had expressed his "friendship and admiration" for you; and if you had put it under the glass top of your table; and if someone had upset a glass of water on the table and failed to mop it up quickly; and if the water had leaked under the glass on to the inscription of the picture and smudged Irvin Cobb's "admiration" for you, wouldn't you want to "do your stuff"?

If you happen to meet Thomas J. Ryan (Mike Haggerty) don't try to give him a tip on the races. He is offa them. He had a bet on "Pettifogger" every time he ran for weeks, excepting last Saturday when he won at 20 to 1.

Good luck by parcel post! I was the recipient of it last week in the shape of a flower pot, containing a real live four-leaf and a five-leaf clover. It came in the mail along with a letter from its sender, Jennie Platt, of the old vaudeville team of Gavin, Platt and Peaches. I have to get well now because I've always believed in four-leaf clovers.

How foolish those people must feel that have been laughing at the absurdity of "Yes, We Have Not, etc.," now that an English professor tells us via the newspapers that it's a perfectly correct form. There's a catch in it, though, because to make the answer right you have to ask, "Do you have no bananas today?" If we can't laugh at the answer, we'll at least get a giggle out of the question.

My idea of an optimist is the man who sent me the literature for one of Clark's tours around the world. It suggested hope and was in direct contrast to the stationery, bearing my name and hospital address, which was sent to me by a friend in all kindness. Don't know which I needed more, the stationery, or the trip, but at all events the stationery is the only one of the two I can use.

Two of the apartments in the new building across the street have become vacant and by a strange coincidence they are the ones whose occupants used to forget to pull down the blinds in the evening. Now I can go to sleep nights—without feeling that I'm missing anything.

A writer in a radio magazine says that the three R's have been changed from Readin', Ritin' and Rithmetic to Readin', Ritin' and Radio. That may be so in the radio world, but in a hospital they're Resistance, Reaction and Relief.

Pertaining to the same subject was a headline, "Radio to Be Tried as Anesthetizer." I hope they try it first on the people who broadcast the lectures on barnyard life and the habits of fish that I get on the radio sets of my neighbors across the street these warm open-window evenings.

Incidentally, I'd like to know why my neighbors think I care when "They're Hanging Danny Deever." For about six nights straight a phonograph has announced in a rasping voice, "They're Hanging Him in the Morning."

I notice that the preacher up in Boston who created a fuss by kissing the wife of a naval officer apologized after he was thrashed by the irate husband. Isn't that just like a preacher? I hope that the men who come in here and salute me in that manner won't ever spoil the effect by telling me they're sorry they did it. A lot of disquieting things have happened to me in my years, but thank God so far no one has apologized for kissing me. That is, I mean they haven't apologized to me. However, there wasn't any reason for the minister kissing the young lady in question, for he had christened her and married her and it seems to me he had already done enough for her.

I see that Lew Pollock, the booking agent, got his medical diploma the other day and is now about to lift the curtain on that grand old therapeutic drama, "Your Money for Your Life." Well, he ought to be great at arranging "openings" and pacifying the victims of "cuts."

That controversy between the doctors as to whether or not people under the influence of "scopolamin" will tell the truth interests me. I'd like to experiment with it on my medical men and try to make them tell me the truth about when I'm going to get out of here.

Glenn Anders in "Love and Money"

The comedy-drama Arthur Klein has in hand for the legit stage is called "Love and Money." It will have Glenn Anders in the lead, Isabelle Leighton and Jack Trainor among the other principals.

Herbert Hall Winslow with the late Emil Nyitry wrote the piece. J. C. Huffman will stage it.

MUSICAL "IF I WERE KING"

Russell Janney has secured the rights for the musical version of Justin Huntley McCarthy's play, "If I Were King," through Jay Packard.

Janey will make the musical adaptation and anticipates producing the musical show early in October.

BROOKS COSTUME RENTAL CO.—BROOKS COSTUME RENTAL CO.—BROOKS COSTUME RENTAL CO.—BROOKS COSTUME RENTAL CO.—BROOKS COSTUME RENTAL CO.

ANNOUNCING—



**1437 Broadway
NEW YORK**

entering the rental field with the world's most beautiful collection of costumes covering every period and character.

The entire wardrobe of the Charles Frohman Estate forms the nucleus of our investure. There are approximately 11,000 costumes, including wigs used in the 184 renowned Frohman productions, the original cost of which was over \$1,250,000.00

Brooks-Mahieu Costume Co. and the Brooks Uniform Company, our associated organizations, are furnishing us daily additional costumes of the same high quality with which they have always been identified.

The personnel of our company includes former executives of prominent rental establishments in this and other cities, thus assuring expert co-operation and service in the handling of costumes for hire.

In instances where our wardrobe does not contain the particular costumes required, we will make these costumes, furnishing them on a rental basis. Our unparalleled manufacturing facilities guarantee a service superior to that obtainable elsewhere.

Whether for an individual requiring a single masquerade or amateur play costume, or for a moving picture or a pageant requiring thousands of costumes, our wardrobe will be found to contain the best selection obtainable.

Importations of foreign costumes, armor, accessories and fabrics are shortly to clear the customs, their purchase having been arranged for by our Mr. E. Stroock, who is in Europe for the express purpose of buying genuine English, French, German and Spanish merchandise.

An invitation to visit our showrooms is extended to all interested at any time in costumes for hire. If you cannot come in personally, send us a list of costumes required and we will submit a rental proposal.

Telephone 5580 Pennsylvania
Warehouse, 260 West 41st St.

Francis X. Hope
Sales Director

Professional and amateur coaches and directors kindly register your name and address with our service department.

BROOKS COSTUME RENTAL CO.—BROOKS COSTUME RENTAL CO.—BROOKS COSTUME RENTAL CO.—BROOKS COSTUME RENTAL CO.—BROOKS COSTUME RENTAL CO.

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 (61st week). Fair weather ruled last week and Broadway's business ran bit under week of Fourth. Grosses less, as holiday of previous week permitted higher scales for lay. "Abie" held its own; around \$8,000.

"Adrienne," Cohan (8th week). Little difference in takings, nightly average about same. Saturday afternoon away off and for every attraction on Broadway. Business totaled shade under \$15,000. Show making little money and should jump.

"Aren't We All," Gaiety (9th week). First two days of last week very weak, but both Friday and Saturday nights saw capacity for leaders, which applied here. Going to better than \$11,000 pace, excellent at this time of year.

"Fashions of 1924," Lyceum (1st week). Alexander Leftwich's first try as producer. In staged fashion show, in which he has specialized. Premiere postponed from Monday until last night (Wednesday).

"Follies," New Amsterdam (39th week). Draw amazing and show topping Broadway, just as it did in height of regular season. Visitors appear to give it first choice, as revenue is seasonal summer event. Last week takings, \$36,000—\$1,200 under previous week.

"Helen of Troy, N. Y.," Selwyn (5th week). Last week found sharp drop, gross totaling around \$12,000. "Helen" rated excellent entertainment and drop figured as freak. Ought to pull up nicely starting next week, when buyers start arriving.

"Merton of the Movies," Cort (36th week). Indications now are for Tyler show to continue until fall holidays, having good rating among expected holdovers. Pace around \$8,000 and should not dip under that mark from now on.

"Music Box Revue," Music Box (39th week). Little difference in business, takings between \$13,500 and \$14,000. Revue will likely be played through summer. Though not making money now it should jump several thousand weekly when buyers arrive.

"Not So Fast," Morosco (9th week). Still in going, latter part of last week finishing better than week previous. Attendance fairly good, but mostly cut rates. About \$4,000. Another week, management seeking to establish play for pictures and stock.

"Passing Show," Winter Garden (6th week). Garden doing business but has not agency demand of "Follies" and "Scandals." Business approximates that of latter show.

"Rain," Maxine Elliott (37th week). Earlier last week pace slackened considerably, but standers present by Friday. Gross equaled previous week for total, however, of nearly \$13,000. Leads non-musicals in business.

"Seventh Heaven," Booth (38th week). Bettered pace for latter part of last week noted here similarly, attendance being capacity Friday and strong Saturday. Gross, \$19,000 or little over. Difference between week of Fourth mostly in holiday scales.

"Scandals," Globe (5th week). Show looks so weighty New York booking may extend well into fall. Last week between \$26,000 and \$27,000.

"The Devil's Disciple," Garrick (13th week). Theatre Guild's revival looks set to complete summer. No rent charged and company operation down to minimum. Business claimed profitable at about \$4,000 last week.

"The Fool," Times Square (39th week). Will virtually have year's run to credit when starting for road Labor Day. Sensational business getting during season. Bettering even break, with no rent charged and gross about \$6,000.

"Two Fellows and a Girl," Vanderbilt (1st week). George M. Cohan decided to open early, and comedy is slated to debut here Thursday (tonight). Spring attraction in Chicago.

"Vanities," Earl Carroll (3d week). Last week first full-week takings between \$18,000 and \$18,500. Considered having chance for run, and management expectant of playing through fall. House can do \$24,000 at scale of \$3.50 top.

"Wildflower," Casino (24th week). Very little difference from week previous, when gross \$16,000. Last week only few hundred less. Ought to better present pace, which profitable, and expectation is for continuance through fall.

"You and I," Belmont (22d week). Final week. Management would have liked to continue until mid-

August, but leads desire vacation before road season starts. Last week \$5,500, which afforded little more than an even break at this time of season.

"Zander the Great," Empire (15th week). Doubt of running through summer, but last week's business around \$6,800, which was profit in off-peak season. Will play through August.

"Sun Up," making little money in Provincetown Playhouse. Aimed to stay until fall, with Broadway house booked then.

NEW COMEDY ON COAST

Los Angeles, July 18.

"Man of Action," a new comedy by Bradley King and Ernest Wilkes, was given its premiere at the Majestic theatre Sunday. The local critics panned it rather mildly. The second act of the piece is rather interesting, but the others are tame and uninteresting. The plot is nothing unusual, being that of a rich man's son trying to make good in business for the sake of a girl.

The best performance of the cast is given by Margaret Meader and Franklyn Pangborn as underworld characters. Ivan Miller, brought here from Denver, failed to impress. There was perhaps too much stress laid on his work, but he flivved.

"ROSIE O'REILLY" KEEPS ON

Boston, July 18.

"Rise of Rosie O'Reilly" continues to be Boston's sole legitimate attraction, and nothing in sight for opening this month at least.

Business fluctuates but little with the weather conditions, the gross every week touching nearly \$19,000, when the weather is exceptionally warm, and going to the \$20,500 mark with a better break.

LEGIT ITEMS

"Dew Drop Inn" with James Barton will reopen at the Astor, New York, July 30 instead of July 23, as intended. It will remain at the theatre until Sept. 1, when the picture (Universal) **"The Hunchback of Notre Dame"** will take the house.

Charles Dillingham is at French Lick Springs, Ind.

Tom Broadhurst, manager of the Broadhurst theatre, New York, is seriously ill with stomach-trouble in a private sanitarium.

The writing of **"Louis, the Fourteenth,"** to be produced by Le Maire & Jessel, will be divided between Ballard Macdonald on the book and lyrics, with Louis Silvers composing the music.

Ethel Clifton, author of **"For Value Received,"** produced last spring at the Longacre, New York, has taken over the production rights of the play and will send it on tour, opening the company in the mid-west during September.

Basil Broadhurst is in charge of the dramatic casting department of Mike Connolly's Metropolitan casting offices, New York.

Moffatt Johnson, now appearing in **"The Devil's Disciple,"** will direct the rehearsals of **"Windows,"** to be brought out by the Theatre Guild early in September.

H. H. Frazee will place the musical comedy version of **"My Lady Friends"** for a run on Broadway in the autumn. The new version represents the collaborative efforts of Otto Harbach and Vincent Youmans. George O'Ramey and Zoe Barnett are the only players thus far contracted to appear in it.

Kilbourne Gordon will send four **"Cat and Canary"** attractions on tour next season to cover all points in the United States and Canada. The first of the companies to open will start at Colorado Springs Aug. 10 and then cover the western coast.

CHICAGO BUSINESS DISCLOSES SURPRISING SUMMER JUMP

"Passing Show" Stops for Two Weeks, Leaving Apollo Unoccupied for Present—"Up the Ladder" Changes Mind About Closing Again

Chicago, July 18.

The biggest news on the street for one of those funny weeks was the announcement that Eugene and Willie Howard in the **"Passing Show"** will close at the Apollo Saturday (July 21), lay off a week in Chicago, then journey to Detroit to rehearse there for a week, then open their season's tour Aug. 6. Putting it just that way sounds much easier than announcing a two weeks' lay off.

This is the first year the Apollo has been vacant, and from what the cards read it won't be vacant long, as **"Battling Butler"** is scheduled to open there in August.

The Howard Brothers deserve a world of praise for the tremendous business that they have done here. In the 13 weeks they will have averaged around \$18,000. This was in direct competition to **"Hitchy Koo"** and **"The Dancing Girl."**

The announcement of the Howard Brothers going away might be the forerunner of the closing of the Colonial, which is now housing **"The Dancing Girl,"** but working the last two weeks from week to week.

The only other excitement on the otherwise dead Rialto was the peculiar jump of business. Matinee business, wherever played, became sell out, while the night business also proved exceptional. It helped change the minds of the management of the Eugene O'Brien company and **"Up the Ladder."**

"Blossom Time," with an inferior cast, is fooling all the wise crackers by running on and on with an absolute sell-out on Wednesday matinee at the Great Northern. This house since it has been taken over by the Shuberts has never played 18 weeks with one show until **"Blossom Time"** came along.

There has been some phenomenal press agenting and press work for this musical show, and although none of the loop hounds recommend it, it manages to survive. **"Up the Ladder"** probably holds the record for putting up the notice of more last weeks than any other show that's ever played any legit house here, but it is continuing to prosper and let Bryant and Turck, "the management," get a break one day a week insures the show of staying another week.

The only hope for the critics, playgoers and Variety representatives is the bright outlook of the coming attractions.

Last week's estimates: **"Dangerous People"** (Cort, 2d week). With short cast and spurt in business, making plenty of money on \$8,000.

"Steve" (Princess, 12th week). Another boost with another week tacked on to sweet little run, and got away with \$9,200.

"Blossom Time" (Great Northern, 18th week). Still hangs on to between \$8,500 and \$9,000.

"Passing Show" (Apollo, 12th week). Went to \$13,500, and when last week is announced probably will go to \$15,000.

"The Dancing Girl" (Colonial, 6th week). Bettered \$15,000, and with Apollo closed should add few thousand to weekly income.

"Up the Ladder" (Central, 15th week). Maintains \$5,000 pace; means everyone sitting easy.

"Chains" (Playhouse, 8th week). Got away with almost \$7,000, which nets enough profit for Lester Bryant to almost buy new machine.

"SAYS WHICH" IS COLORED

"Says Which," an all-colored production with 25 people, is to open at the Lafayette, New York, in two weeks. It is presented by Jack White and Mark Marks, with a book by the latter and lyrics and music by Billy Farrell. Eddie Stafford is the comedian.

After two weeks at the Lafayette it is to go on the road.

that house opens its season. Harry Benson remains as treasurer and William Munster as house manager. Sam Spachner, formerly treasurer of the Park, is substituting for his brother Leon at the Vanderbilt.

Nydia d'Arnell, prima donna, will be the only new member of the cast of Ed. Wynn's **"The Perfect Fool"** company when it goes on tour next month. She will replace Janet Velle.

"You Know Me Al," 27th division soldier show, is being revised and will be sent out as a road show early in September.



CHARLES E. MARTIN

Managing and Dramatic Editor, Athens, Ga., "Banner-Herald"

Charles E. Martin, who admits he was born as many years ago as his picture indicates and glories in the fact that he is a "Georgia Cracker," as Georgia is his native State, is the managing and dramatic editor of three papers, **"Banner,"** the morning paper; **"Herald,"** the evening, and the combination of the two, the Sunday issue.

He is a graduate of the University of Georgia, and served overseas as a captain in the "Sightseeing Sixth" Division of the U. S. A. in the World War. Since leaving college he has been in the real estate business, interested in pictures and the newspaper profession.

Mr. Martin is a full-fledged member of the "Bachelors' Club," past president of the Kiwanis Club, and a member of the American Legion. In addition to all of the above he is also the correspondent for Variety at Athens.

(This is the twenty-fourth of the series of photographs and brief sketches of the dramatic editors of the country.)

The Playwrights' Society will hold an open meeting July 20 at 8:30 in Parlor A of the Hotel Claridge, New York. Several papers will be read.

There is a possibility that **"Good Gracious Annabel,"** the Clare Kummer comedy of some seasons past, may return to the stage again, this time in the guise of a musical comedy.

John Powkes Spicer, known in theatrical circles as a manufacturer of stage clothes, left a net estate of \$9,757.10 when he died at West Haven, Conn., June 25, 1922. Under his will, executed June 18, 1917, Hattie Minnie Spicer, his widow, of 84 Woodbine street, Brooklyn, receives \$9,342.30, and his daughter, Harriet, who was nine years old April 20 last, \$414.80, which he held in trust for her.

Sammy Turner, formerly assistant treasurer at the Globe, New York, will be assistant at the Fulton when

INSIDE STUFF

ON LEGIT

In last week's Variety an editorial commented on the vaudeville engagement of Ethel Barrymore emphasizing that as vice-president of Equity, she had gone on record as opposed to Sunday shows, and yet when the opportunity presented, willingly accepted vaudeville contracts with the knowledge that she would have to play not once but twice every Sunday contracted for.

The editorial was widely discussed by Equity-ites. Many of them professed to believe up to the last minute that Miss Barrymore would refuse to play the Sunday (July 15) performances at Keith's Palace, New York, or that she had some provision in her contracts covering such refusal.

Anyone in the vicinity of the Palace Sunday afternoon around 3.30 might have seen a group of seven people, six men and a woman, scanning the outside timed program and looking at their watches. One of the group would approach the doorman or (at other times) the man in the box office, ask a question and return to the rest when excited conversation and more consulting of watches would be observed. This was repeated several times until about 4.15 one of the group again spoke to the doorman and excitedly returned to the group who appeared to doubt the information received. Another went to the ticket window and in a plainly audible voice inquired, "Has Ethel Barrymore been on yet?" The treasurer asked the same question of someone on the inside and shortly his reply came, "She is on now."

The inquirer returned to the group. There were conversation and solemn shaking of heads as they walked away.

In February a co-operative company of Equity actors and actresses rehearsed a play called "March Hares" and advertised it for a Sunday night performance. The object was to raise money for themselves, to carry them over the summer.

Instead of taking into consideration the preceding bad season for actors with the inevitable financial results, the Equity Council forbade this little group to give the Sunday night performance.

Although most of them needed the money and had put in much time in rehearsing, besides buying wardrobe, etc., the players as good Equity members, accepted the dictum and abandoned the project.

The connection between these two items will cause the Equity Councilmen and the officials of that organization some perturbation when they read this, for it may also explain the mysterious manoeuvres of the group mentioned as interested in Miss Barrymore at the Palace last Sunday. Two of that group at least were members of the ill-fated "March Hares" company, arbitrarily stopped from a chance to collect a little (to them) necessary cash, because Equity wanted to establish a principle that "the nervous strain on the actor is so severe" it is imperative that he or she shall have Sunday as a day of rest. But at the Palace theatre they found Ethel Barrymore, vice-president of Equity, playing twice daily on Sunday, July 15, with no interference from the Equity Council or officials.

One of the most ingenious window attraction devices yet invented will be used on Broadway to advertise "The Good Old Days," which will be offered by A. H. Woods at the Broadhurst next month. It is the interior of the nearly extinct saloon, where are a number of figures that automatically move. A man at the bar orders booze and is served. Another at the lunch counter alternates lifting a stein and fried oysters to his mouth. At a table is an old soak with a bottle, while a dog rises on his hind legs begging for a snack. There is a fifth figure in the form of a policeman who opens a side window, drinks a mug of beer, then looks about carefully before finishing and closing the window.

The device runs by clock-work, and was made by an old clock-maker. The apparatus parts were fashioned almost entirely with a pen-knife. The maker had no idea of its value for window display, but a downtown bond salesman, seeing the machine work, took it over and offered it to the Woods office after hearing about the "Good Old Days" production. On testing the machine out as high as \$25 per day was paid by a shopkeeper and drew a crowd when displayed for an hour after 10 p. m. in the window of Jack's restaurant.

The machine operates in a cycle of two minutes, the movements taking about a minute and a half with 30 seconds "intermission." Miniature paintings on the walls complete the clever saloon display.

The cartoon craze, which has seemingly swept all of the dramatic pages of the New York and Brooklyn papers, with the exception of the "American" and the "News," is seemingly not so much the desire on the part of the dramatic editors for that particular form of pictorial material as it is the work of a small group of about half a dozen free lance artists who have doped out a plan whereby they obtain the idea of what the dramatic editor would like as a cartoon feature for the Sunday page and then rush off to the press agent of the show.

There seems to be a regular scale of prices agreed on among the artists, who are getting \$15 for a single column drawing, \$25 for a double column and anywhere from \$35 to \$50 for a three column piece of work. These prices are paid by the theatrical attraction which gets the publicity through the medium of their work. For the Brooklyn papers half the rate that is charged for the New York dailies is the tariff.

The artists most interested in this particular form of labor are John Held, John Decker, Wynn Holcomb, Eaton and Haveman. They evidently are landing the biggest part of their drawings with the "World," "Times," "Herald," "Tribune," "Mail" and "Post."

Heretofore it was always the custom for the theatrical managements to furnish the papers with either flashlight or studio photographs of either scenes or personages in the cast of their productions and the papers through their own art departments would work these into a layout for their Sunday pages. This, however, at this time seems to have passed into the discard for the line cut type of illustration.

Incidentally it means that the managers are adding anywhere from \$200 to \$500 to their advertising bills for their attractions, according to the length of the runs that the shows may have.

An idea of how close competition in Yiddish theatricals is, may be gathered from the Thomashefsky's keeping the title of their new production at the Bayes, New York, quiet until the show is actually ready to open. The purpose is to forestall a paraphrasing by a ghetto manager, this being a habit of years' standing. Where a show attains some repute, a minor company will label a hack product with a parallel title and thus create confusion.

The first play, the Thomashefsky's will do will be a comedy with music by Oscar M. Carter who is also handling the manager's publicity. Carter is the man who is suing Nikita Balleff for \$20,000, claiming he was instrumental in bringing the "Chauve Souris" to this country.

Complaints were registered at the box office by patrons of a musical attraction which recently closed, offense being registered against the inebriated condition of the juvenile who is also a well known dancer. One complainant stated that when a number received light applause the juvenile turned to the actress teaming with him and was plainly heard saying, "I wonder if any of those out front paid to come in."

It is said the condition of the offender at other times was such he hiccupped on the stage. The producer was acquainted with the reports, and a letter posted on the bulletin board calling attention to the fact that matters of this kind called for immediate cancellation of the contract. That is said to have resulted in the juvenile and the manager's son coming to blows when the latter was paying off the company.

Samuel Rachman, the former Berlin theatre magnate, who was a factor in establishing the United Players, which is a part of the Frohman office and an arm of Famous Players, is said to have an income of about \$50,000 principally through picture interests. His mode of living,

however, is reported on the scale of about \$75,000 annually. Recently he met Lee Shubert and the latter in a well intentioned way advised Rachman about living too expensively. Rachman's reply was: "Mr. Shubert, you live like a poor man, and will die a millionaire; I live like a millionaire and will die a poor man."

A change of scene in "The Widow Shannon," as played at the Garrick, Detroit, last week is reported to have improved the piece. It opened in a library in the first act and during it, had a cut-back to a girl's home in England. The cut-back necessitated a tedious wait besides disclosing the story.

Wednesday night the play opened in the cottage with the library scene combined with the third act. This is said to have wrought an improvement that the Detroit critics commented upon when again seeing it later in the week.

As "All Alone Susie," the renamed "Widow Shannon" had been intended for Grace George and William A. Brady may produce it for his wife in the fall.

Marie Mayer, who enacted the role of Mary Magdalene in "The Passion Play" at Oberlinmagau in 1910, is preparing to go on the American stage. For the past five years she has been lecturing, appearing in colleges, schools and theatres principally in the interests of community or little theatres and she also was featured in Chautauqua addresses.

Miss Mayer is believed to be the only member of the "Passion" players ever to come to America. She is married to a Chicagoan.

"Autum," a play by Saxon Kling, is listed to debut at Newport next week. Kling, who appeared in "Kiki" and is now in stock at Rochester, when asked about the play, replied he didn't even know it was being done.

George M. Cohan is opening his season unusually early by sending "Two Fellows and a Girl" into the Vanderbilt tonight (Thursday), whereas the earliest date set for the new non-musicals was Aug. 6. Vincent Lawrence wrote "Two Fellows," which Cohan presented in Chicago during the spring. Another Lawrence comedy is "In Love With Love" (also called "Love and Learn"), which William Harris, Jr., was quietly preparing for entrance into the Ritz in three weeks. It appears that there is a similar strain in both plays, which may explain Cohan's decision to suddenly rush the season.

Mary Eaton sails July 28 for a six weeks' vacation. She has signed no new contract.

Rudolph Schildkraut will appear in "King Lear" after all this fall for the Theatre Guild. His contract with Thomashefsky's new play at the Bayes, New York, will carry through November. The Guild production will have Joseph Schildkraut in the important "fool" role and there is a possibility of Jacob Ben Ami completing the triple star line-up in the "duke" part.

Wilton Lackaye, as general guardian of his son, Wilton Lackaye, Jr., who became 21 on Jan. 8 last, turned over to the latter last week property valued at \$10,112.41.

The "Theatre Magazine" calls attention to an item in last week's Variety that it was Arthur Hornblow, Jr., who withdrew from its staff. Hornblow, Sr., has been editor of the publication for 23 years, and will continue.

During the father's trip to Europe, Hornblow, Jr., assumed the post of associate editor. The son received a flattering offer from Gilbert Miller of the Frohman office, and the "Theatre Magazine" released him from a contract upon the return of the father. The publisher states there is no truth in the statement that it is eager to re-engage Hornblow, Jr., now or in the future.

The younger Hornblow attracted attention last season by his adaptation of Breux "Madame Pierre" (first called "Les Hannefons"), the work bringing praise from the reviewers. He is now assistant managing director of the Frohman office. In addition to adapting Batallie plays young Hornblow is at work on an original play.

Gosh! Georgie Jessel has gone and done it! Done what? Got a secretary! What for? To carry his cigars around for him, of course. That is the only reason Broadway attributes for the new sec Georgie has in tow.

The sec won't say what his salary is, but he has the privilege of walking past the door at the Selwyn theatre, where "Helen of Troy, N. Y." is playing and which has Georgie's name up as one of the producers.

Carl Randall, dancer, who went abroad several weeks ago at the instigation of the Bohemians, Inc., to secure several European novelties for the forthcoming fifth annual edition of "Greenwich Village Follies," is said to be taking the bookies over with greater regularity than they enjoy. Randall has toured England and Rome and is winding up his stay in Paris. He has been attending the races at Grand Prix, and according to the report, has been cleaning up on long shots.

The "Greenwich Village Follies" has engaged Joe Brown, it is reported, under a contract for two years at \$1,000 weekly, with Max Hart, the agent, acting for the comedian. Brown, the report says, refused to accept an agreement at that figure for less than two years.

"Ta Bouche," now in its third year in Paris, will be an entirely different show when presented here next season. The American rights were secured by Charles Dillingham. He agreed with others that in spite of the long run the piece possesses a bad book, and has commissioned Clare Kummer to write an entirely new book.

Dillingham has purchased the rights of three Parisian musical pieces in order to secure six song numbers which will be used in the Broadway presentation of "Ta Bouche." Of the latter only the title and two of the songs will be retained for here.

Jessie Reed of the Ziegfeld "Follies" contemplates bringing libel proceedings against a publication which printed a story declaring that she was really Jessie Herzberg and that she had instituted divorce proceedings against Lew Reed, vaudeville actor.

This story referring to Miss Reed published in addition to a story written by Dan Caswell, her former husband, in which he narrated his experiences with his divorced wife. Besides the story in the magazine a picture of Miss Reed was on the front cover of the publication.

"Not So Fast" will conclude its run at the Morosco after one week more, at that time completing a run of 10 weeks on Broadway. Business has been under an even break this month, the chief support coming from cut rates, but John Henry Mears and the author elected to continue through July to enhance the picture and story rights. The piece was first called "Mr. Blimp," playing Chicago under that name last spring. It is rated good entertainment, but its late entry in New York is believed to have hurt its chances to land.

A member of the "Music Box Revue" is very anxious to secure her freedom through divorce from her husband, currently sojourning in a small Pennsylvania town. The lesser half very heroically is holding out for a buy-off price. The actress will foot him by suing for a separation which carries with it separate maintenance and counsel fees in addition to the alimony.

"LOYALTIES" ON TOUR

Charles Dillingham's production of "Loyalties" will be the opening attraction at the Broad Street, Newark, N. J., Labor Day. The en-

glish company which appeared in the play at the Gaiety, New York, will return to America from England early in August to appear in the attraction.

BRADY SUCCEEDS SHUBERT

(Continued from page 13)

a plan greatly modified from that originally proposed. The first plan called for the P. M. A. having 51 per cent. of the stock and 49 per cent. for Leblang. With the Shuberts believed to have interests with or allied with Leblang's it is no secret that some members were not confident of the altruistic aims of the proposals. One of the new ideas calls for the association not only controlling the sale of tickets at a premium and at box office prices but to also establish a cut-rate department.

David Belasco, Charles Dillingham and Flo Ziegfeld have not favored the central office plan. Productions by those managers have always drawn heavy agency sales, and the Dillingham and Ziegfeld attractions have Erlanger interested. That that group favors regulation of the existing ticket agencies in preference to a central office is conceded. Those managers are opposed to gyping, according to their accredited sentiments, and believe strict adherence to a 50-cent premium will clear up the ticket situation.

The managerial ticket idea now calls for a number of controlled offices instead of one big office. It is also proposed to take over the hotel stand leases and operate the booths. The Erlanger group is adverse to taking over the leases and becoming responsible for the rents. Leblang is understood to be satisfied with the turn of affairs, which will remove from his shoulders the responsibility for the many-angled ticket situation. He recognized the difficulties of putting over the proposed central office after submitting his plan, and with objections continuously cropping up as each P. M. A. meeting Leblang was quite agreeable to be out. That he will figure in the managerial ticket office if it is accomplished is quite likely.

During the managerial discussions it was proposed to proceed with the central office without the Erlanger group, one suggestion being that if the office was successful those managers be barred from placing tickets on sale. That was voted down and about the same time other managers made clear their negative votes on other proposals by stating they would not consent to be dictated to in the conduct of their theatres.

The producing members of the association not possessing theatres have voted for the central office without objection all along. The counter moves came from house managers. The latter declared the P. M. A. had no authority over theatres, and that is the factor which led to objections against the plan.

The remade ticket committee, in addition to having Brady as chairman, is made up of Erlanger, Lee Shubert, Sam H. Harris and J. P. Bickerton. With power to increase the committee Brady thereupon added Ben Roder, Arthur Hopkins, James Riley, William Harris, Jr., Flo Ziegfeld, Charles Dillingham, Arthur Hammerstein and Brock Pemberton.

"Yours Truly" at Bijou Aug. 9

"Yours Truly," the John Emerson-Anita Loos comedy, which was tried out earlier this season under the title of "The Whole Town's Talking," will open its metropolitan run at the Bijou, New York, Aug. 9.

LITTLE THEATRES

Fifty plays from all parts of the country have been entered in the play contest of the Syracuse Drama League. The winners will be announced at the opening of the local Little Theatre season in the fall. Florida, New Hampshire and California are represented by contesting playwrights, although the local league holds out no offer of cash awards. Instead, the winning three plays are presented during the season on a royalty basis.

The Passion Play of Canisius College at Buffalo opened this week and will continue on Mondays, Wednesdays, Fridays and Saturdays until Sept. 1. It employs over 700, calling for a heavy investment covering scenic and lighting effects.

The play is being given in the Canisius open-air theatre under the direction of Eric Snowden. Sheldon K. Vile designed and supervised the building of the scenery and lighting effects.

STOCKS

The Leonard Wood stock at Fall River, Mass., formerly at White Plains, N. Y., is receiving favorable

(Continued on page 21)

STATE RIGHT-BUYERS ARE NOT GETTING GOOD BREAK

J. Fred Cubberly Explains Situation—Distributor Carries Both Ends for Producers—Albert Warner's Statement

J. Fred Cubberly, one of the biggest state rights buyers in the country, who has been handling the Warner Bros. product in the Minneapolis and St. Paul territory for the last year, failed to close a contract with the organization for their product for the coming season. Cubberly before leaving for the west Sunday, after a three-day visit to New York, declared the producers in the independent field had evidently gone mad, judging from the territorial quotas that they were placing on their productions for the coming year. He intimated that failure to come to an understanding with the Warners on their product was over the fact that they had demanded excessive quotas for their product.

No state rights buyer is getting anything like a fair break from the independent producers at this time, according to Cubberly, of the northwest. In figuring out production costs the producer gets his full negative costs back on the quota that he places on the picture, for territorial rights and then demands that the state rights distributor, as soon as he gets his money back, shall split 50-50 on the gross rentals in excess of that amount, Cubberly says.

That manner of handling business in the state rights field is what is wrong with the entire scheme of things, according to the western man. He stated that the producer failed to take into consideration the fact that the state rights distributor has to carry the overhead of the distribution, and therefore, when all is said and done, he is carrying both ends of the gamble for the distributor. First he puts up his share of the production cost, then gambles on getting it back. If he doesn't, then the producer isn't a loser; but if he does and goes over the quota he paid in gross rentals, then he still has to carry the burden of the distribution cost and the producer gets all the cream.

What Cubberly advocates is, that the producer shall give the state rights man a break to the extent at least of giving him a look-in on the actual cost sheets and then allot the quota on a certified accounting basis. After the cost is returned let there be a 50-50 split on the gross rentals after the cost of distribution is deducted.

This week the Warner Bros., over the signature of Albert Warner, issued a denial of the story in Variety last week to the effect that there was a possibility of an amalgamation of interests between themselves and the Lichtman-Schulberg and the Louis B. Mayer interests. Mr. Warner in his letter stated that "The report that the state rights people cannot meet the advance payments on our forthcoming productions is preposterous. Our association with these people has been of the finest calibre, and we are thoroughly satisfied with their business methods. As a matter of fact, we are getting great exhibition value out of our current series of pictures, and our forthcoming product of 18 pictures is now being sought by the best showmen in the industry."

Louis B. Mayer also issued a denial of a possibility that he would take the releases that he had contracted for with Metro and First National out of their hands, stating that he was quite satisfied with the exhibition value of \$300,000 that was placed on the John Stahl production of "Dangerous Age" by First National.

Meantime the member of the Warner Bros. firm who tipped off the deal originally still insists that there is something doing and that it will be disclosed from Los Angeles, despite denials.

Chicago, July 18.

Warner Bros. held a convention of state rights distributors who are handling their product at the Drake hotel Sunday and Monday. Sam Warner, production manager, who made the trip from the coast to New York, returned here for the convention and enlightened those present regarding the 13 new pro-

PRIZE FIGHT FILM BOOKED IN ADVANCE

Leonard-Tendler Battle July 23 at Broadway on Film July 25

Motion pictures of the fight between Benny Leonard and Lew Tendler, scheduled for the Yankee Stadium, July 23, have been booked into Moss' Broadway, New York, for a week and a half, first showing Wednesday, July 25.

A price of \$2,500 is said to be the rental for the 11 days.

In addition to the picture, on the opening day, July 25, the winner of the fight will appear in person at the theatre, the promises of both Leonard and Tendler having been secured to do so.

Los Angeles, July 18.

The negative of the motion pictures taken of the Dempsey-Gibbons world's heavyweight championship battle were seized here today by the Federal authorities at the Horsley Laboratories.

No arrests were made, but it was stated the government authorities would hold some one responsible for the transportation of the negative from Shelby, Mont., to Los Angeles.

BLANEY'S FIRST

"Love Bandit" Is Completed—"King of Opium Ring" Started

Charles E. Blaney, the melodrama king of a decade ago, and more lately the manager and operator of a string of stock companies in the vicinity of New York, who holds the rights for the screen of more than 300 melodrama successes of the past in his control, has completed the first of a series of picture productions that he is to make.

It is entitled "Love Bandit," adapted from the play of the same name, which will continue to have a vogue in the stock houses.

Blaney is reported as already having started work on "The King of the Opium Ring," which is to be his second release.

No arrangements have been completed for the marketing of the productions as yet.

CLYDE FILLMORE'S MARRIAGE

Los Angeles, July 18.

Clyde Fillmore, one time a stock leading man, who has more lately been playing in pictures here, is to marry Mrs. Sadie Michener, a wealthy Pasadena widow.

The engagement has been announced to intimate friends here.

ductions the organization proposes to release during the coming year.

According to the plans formulated by Harry M. Warner, the production, publicity and exploitation campaign for the 18 pictures will entail an outlay of approximately \$5,000,000. If correct it will mean that the states rights men will have to absorb an average quota of about \$278,000 per picture for the 18.

The advertising campaign is to be directed by Meyer Lesser of the Blaine-Thompson Agency of Cincinnati.

Those supposed to be present, according to an advance announcement sent out by the Warners, were Phil Kaufman, Canada; William Shapiro, Boston; I. L. Wallenstein, Boston; Harry Charnas, Bert M. Stearns and Fred Scheuerman, Cleveland; William Finkle, Pittsburgh; C. J. Sonin, Detroit; G. L. Durmond, Chicago; L. Verman, Philadelphia; William Oldknow, Osear Oldknow, Atlanta; W. G. Underwood, Dallas; Morgan Walsh, San Francisco; E. J. Tunstall, Milwaukee; A. L. Kahn, Kansas City; L. K. Brin, Seattle; Harry Hynes, St. Louis; Sam E. Morris, Meyer Lesser and Lon Young of the home office staff in New York.

ALLEGED DELINQUENCY DENIED BY OFFICIALS

Treasury Dept. Says Theatre Business Same as Other Taxable Lines

Washington, July 18.

Inquiries made of officials of the Treasury department regarding a recent story appearing in a local daily to the effect that the government is investigating a large shortage in revenue due to alleged tax delinquency by the owners of theatres and other amusement places, brought the information the story had some little basis for fact, but that certain conjecture had been inserted into it.

There has been some delinquency on the part of theatre owners; in some cases on the part of the biggest operators of theatres in the country. These in most cases are, however, being amicably arranged without the penalties exacted by the government being made what might be termed prohibitive in view of the circumstances.

A deputy collector of internal revenue, familiar with the theatrical conditions in regard to tax collections, admitted this year's revenue would be lower than heretofore, but he attributed it to other causes rather than any unfair play on the part of the owners. He stated from his observations the business had not been so great throughout the year, with the natural result Uncle Sam's income was lessened in accordance.

The story referred to stated government officers had pointed out the preliminary reports had indicated record-breaking business throughout the country. It was also mentioned thousands of new theatres had been opened during the year, all starting off to capacity business. The article added some officials had anticipated the return from the amusement tax would reach one hundred million this year.

The chief objection to the story referred to by the official talked with by Variety's correspondent was the general manner in which the subject was handled, indicating that taxes from this source were entirely behind. Like all businesses there are delinquents, but the theatrical owner and taxpayer is no worse than his fellow business man. In many cases his records are more concise and comprehensive than reports and records from other businesses.

PRESS AGENTS BLAMED

Director Edwin August Defends Show People

Chicago, July 18.

"Unscrupulous publicity agents are the cause of so much unsavory gossip of screen and stage circles," according to Edwin August, screen director, at the Rialto, in person this week.

In an interview, he declares, that there is no more nor no less immorality in the theatrical profession than in any other.

"The reason laymen believe there is," he explains, "is because they hear more of that in the theatrical profession than any other."

BETTY FENNYMORE LEAVING

Betty Fennymore, the English beauty from the London Hippodrome, who has been visiting here for two months is returning to England on the "Homeric," July 28, after having turned down the offers of three picture producing organizations to have her remain and appear before the camera here.

THE LESSON OF FORT LEE

Over on the Jersey side at Fort Lee they are bemoaning the fact that the community ever let picture production slip out from under them. Only last week the City Council at Fort Lee passed a resolution advocating the organization of a committee to try to lure the picture producers to their tight little village on the Palisades. Those that are advocating the plan want William A. Brady, who has one of the studios in the Fort Lee district, to head the committee and to use his efforts to establish that community again as the production center around New York.

Ten years ago Fort Lee was the one and only spot where they produced pictures in the east in quantity. The locals there, however, abused the picture folk and held them up right and left, according to producers and directors, and in time drove out practically all of them. Some of the companies that owned their studios and the ground on which they were located held out for a while but when these companies themselves passed from the field the studios closed down.

At that picture production in the vicinity of New York is at a decidedly low ebb at present. Last week from a check up secured at one of the laboratories there was but one company working in New York; this week, according to the same source, there are but three.

SOUTHERN F. P. SHAKE-UP STARTS, STORM BREWING

Operation of Former Lynch Chain Removed From Southern Enterprises — More Showmanship Against Commanding Opposition

Dallas, July 18.

TWO WHOLE REELS CUT OUT OF 'RED' FILM

Appeal Board Declares "Russia" Picture is Propaganda — Protests Against It

Kansas City, July 18.

The attempt of the organization known as Friends of Soviet Russia to exhibit a "red" film with the title "Russia Through the Shadows" received a severe jolt when both censor and board of appeals ordered whole reels cut out. The Parent-Teachers Association and American Legion protested.

An appeal from the censor's ruling was made and the appeal board sat in judgment. After seeing the picture the board ordered the first two reels, showing views of the Russian army, cut out, as were other "red" suggestions.

The board, after seeing the picture, stated they were of the opinion it was more of a propaganda movement than a humanitarian effort.

SCHILDKRAUT SHIFTS

Moves Over to Schenck's Lot at \$1,500 Weekly

Los Angeles, July 18.

Joseph Schildkraut has been signed to support Norma Talmadge in a new production. The stage star's salary under contract to Joseph Schenck is \$1,500 weekly.

Schildkraut was brought to Los Angeles by the Goldwyn Corp. to play a part in Hall Caine's "Masters of Men," but on his arrival decided that he was not suited to the role and asked Abraham Lehr, studio manager, to release him from the contract.

Lehr complied with the actor's request and at the Goldwyn lot it is said that no ill-feeling exists over the occurrence, they explaining it simply as an example of a bad guess in casting.

VALENTINO WITH WILLIAMS

J. D. Williams at the Ritz-Carlton last night (Wednesday), gathered the trade press together at a dinner and made the announcement he had entered into an arrangement whereby Rodolph Valentino would make a series of productions for the Ritz-Carlton Pictures over a period of years.

At Famous Players yesterday Elek John Lüdigh stated the contract his organization had with Rodolph Valentino expires February 4, 1924, and carries a clause giving the Famous Players an option on the star's services for an additional year, also that Famous Players would exercise that option.

"How to Educate a Wife"

Los Angeles, July 18.

Grant Carpenter has been selected by the Warner Bros. to make the screen adaptation of their feature, "How to Educate a Wife."

Carpenter made the screen version of "The Gold Diggers."

There is seemingly something of a storm brewing over the management of the Famous Players houses in this particular territory. The houses lately have been removed from the position of having their operation dictated and to a large extent directed from the offices of the Southern Enterprises here.

There seems no question but that Famous Players is dissatisfied with the way many of the theatres that are connected with the Southern Enterprises are being operated. There have been constant rumors that A. J. Fair, a director of Southern Enterprises' theatres, may be replaced. It was seemingly confirmed when Fair was called to New York, and Harold B. Franklin for F. P. made his hurried visit to Dallas several weeks ago.

The sending of Bruce Fowler to this city as the manager of all the Famous Players houses here with an understanding that no one in the Dallas headquarters of the S. E. could interfere with his operation of the houses including the Palace, the biggest, has been a blow to the pride of Fair and has brought about rather strained relations between the theatre and the headquarters sections.

Ever since the Famous Players purchased the S. A. Lynch interests in the Southern Enterprises there has been an undercurrent of unrest in the executive offices of the Enterprises. Then the appointment of Harold B. Franklin as director of theatres for the entire Famous Players chain tended to bring the belief that there would be a number of changes in the management of the houses in the south. This came to be a fact in some respects when Franklin made a trip south after a conference in New York at which a number of the S. E. executives were present.

There is a rather peculiar situation as regards the joint ownership of the San Antonio houses by Famous Players with Bill Lytle, who had controlled San Antonio for years until the Southern Enterprises compelled him to sell half interest through purchasing a site adjoining his Empire theatre and started to build a house of its own. When Famous Players took over Southern Enterprises it had to also take the contract which Lytle held permitting him to play F. P. pictures for 20 per cent. of the gross. The Dallas exchange went up in the air when it was discovered, for Lytle was in a position to also play other pictures than those of the Famous and placed the outside productions in his better houses exhibiting the Famous Players productions, which cost him less than the contract, in his smaller theatres.

No matter what the eventual result of the shake-up in the south will be, the "hit or miss" type of showmanship prevailing in the territory is going to be a thing of the past in a very short time. Famous Players houses will be so conducted in the future the opposition theatres that have progressed far beyond them in the matter of presentation of pictures will feel the effect of the new element in the field.

The advent of Bruce Fowler seems to be the first move on the part of Famous Players to reorganize. Fowler seemingly is a thoroughly showman and it is quite readily understood why he was not asked to suffer the embarrassment of having to be under the direction of the Dallas executives of the S. E. He is enthusiastic over the local situation and particularly strong for Don Albert, the musical director at the Palace.

The local exchange attaches are also quite outspoken in their fulmination of no longer being under the jurisdiction of the Southern Enterprises heads. An exploitation department has been added to the exchange to bolster up things in the territory in general.

The S. E. executive offices are located in the same building as the exchange and when Mr. Fair was seen there, he was most curt regarding the changes that have been made thus far, briefly stating he believed that matters would remain about as they are at present.

FAMOUS-VITA SETTLEMENT INVOLVES PLAYING DEAL

Zukor Concern Said to Agree to Give Bookings to Rival Product as Part of Truce in Triple Damage Action—Deals with Producers

A story in circulation for ten days to the effect that a truce had been brought about on bookings between Famous Players and Universal turned out this week to be an arrangement said to have been suggested by Will H. Hayes that Famous Players take on bookings in its own theatres for Vitagraph pictures.

This was part of the understanding, it is reported, upon which the triple damage suit brought against Famous Players by Vitagraph was withdrawn recently. Vitagraph complained in the United States courts that it was discriminated against by Famous Players, which was operating in restraint of trade in holding a monopoly upon first run houses throughout the country to the damage of independent producers. Vita is said to have accepted as curing the situation complained of.

When Hays got the parties to the litigation around the table, it is said, Famous Players expressed a willingness to remedy as far as it could the condition Vitagraph complained of by admitting such Vitagraph product to its own theatres as far as they were available in quality and grade.

What the precise details of the arrangement were does not appear on the surface, but it has become apparent that Famous Players is taking a different attitude toward outside product for the coming season. With only 52 pictures scheduled for release and with theatres on Broadway which call for about 66 new pictures a year for pre-release (calculated on a certain number of two-week bookings and with repeat dates from the Rivoli to the Rialto), Famous Players, instead of being a producing and distributing monopoly, is substantially forced into the market for material to fill its own Broadway houses, not to speak of the out-of-town theatres under its own management which call for twice a week or daily change of program.

The first manifestation of this change of front on the part of Famous was the booking of Universal's "Merry Go Round." It is regarded as likely that Metro releases will be played in the two Broadway stands. Since Loew is one of Paramount's best customers, it would be natural for Famous Players to favor the output of the studios controlled through Loew in Famous Players theatres when it came to selecting material from the whole field.

ZANE GREY THERE

Does Himself What His Book Heroes Have Done

Los Angeles, July 18. Zane Grey, the author of thrillers, served as a hero when he rescued a man and woman from drowning when the boat they were in capsized off Catalina Island.

The writer duplicated the stunt of several of his heroes in stories that have been screened.

7 DAYS FOR SASSING

Los Angeles, July 18. Edythe Sterling, film actress, assailed the Judge in a Pasadena court, where she was arraigned for speeding and as a result she is doing seven days in the jail house.

When Miss Sterling was brought before the bench she informed the Judge that she had been in better courts than his was and the magistrate immediately retaliated by saying "Seven days and no fine." That's something that she won't be able to laugh off.

WM. DASHIEL MAY LOSE SIGHT

Los Angeles, July 18. William Dashiell, assistant director for the Flins Fox Film Co., may lose his eyesight as the result of injuries received while staging a scene at Santa Monica on location.

Dashiell lost his footing at the top of a steep hill and fell all the way to the bottom, sustaining serious injuries other than those affecting his eyes.

EXPANSION OF FAMOUS PLAYERS DEFENSIVE

Federal Trade Inquiry in Atlanta — Paramounts Excluded From Texas Towns

Atlanta, July 18.

An effort on the part of counsel for Famous Players-Lasky to show that various expansive movements in the south and southwest were predicted on a "self-preservation" policy featured the hearing Tuesday on monopoly and unfair competition charges being conducted by the Federal Trade Commission.

The hearing opened Monday. T. O. Tuttle, a former film operative in Texas, but now state organizer of the Kamella in Ohio, testified that there are a number of towns in Texas in which the Paramount product is excluded.

Mr. Tuttle said that while he was in Texas an agreement was reached between Southern Enterprises, Inc., and competitive organizations, which gave Famous Players an outlet for their product in that state. The witness was closely cross-questioned by Robert T. Swain, chief counsel for the Famous Players-Lasky Corporation. Mr. Swain was not present at the opening session Monday, but will conduct the case for the picture corporation during the remainder of the session. Practically all the session Monday was occupied with testimony given by Dan Michaelove, general division manager of the Southern Enterprises, Inc., a subsidiary company of Famous Players.

He spent much time detailing the method of operation in the southeast and defending Famous Players from monopoly and unfair practices charges.

Bruce Bromley and C. Frank Reavis of New York, are representing Famous Players-Lasky in the hearing, while W. H. Fuller, chief counsel for the Federal Trade Commission, is conducting the government's case.

The hearing is scheduled to bring many prominent figures in the picture industry in the southeast to the stand to tell of their negotiations with Famous Players during their principal years of expansion between 1916 and 1919.

WAMPAS GET-IN

Coast Press Agents Boost Monroe Exposition

Los Angeles, July 18.

It seemingly remained for the WAMPAS, the association of West Coast picture press agents, who have taken over the publicity for the Monroe Centennial and Motion Picture Exposition, to instill life into the proceedings that are being held over in the southern part of the town at Exposition Park. Since the boys have taken over the work of popularizing the affair there seems to have been a general revival of interest and the box offices at the exposition are doing something that is akin to real business.

The Exposition executives have also started to liven up things with a number of carnival features, but the WAMPAS get credit for having pulled the prize stunt with a spectacular parade through the city streets on Monday night as a ballyhoo for the affair.

More than 100,000 people lined the sidewalks downtown to watch the passing of the floats and marchers, with a general carnival spirit prevailing for the entire route of the march. Attendance at the fair grounds has picked up considerably since and it looks as though the exposition might finally be a success after all.

CAUGHT STEALING PRINT

Kansas City, July 18.

Sydney Rosenthal, who has been acting as an agent for the Mesco Picture Corporation, to promote a locally made film, "Jesse James Under the Black Flag" was arrested yesterday, charged with stealing a print of the picture.

It is claimed Rosenthal sold the copy he secured from the Mesco vaults, to an exhibitor, who was warned to keep it out of the larger towns.

The Mesco officials learned the picture was being shown in Joplin, and an investigation showed that the film was a stolen one.

W. E. Perkinson, of Picher, Okla., who was showing the picture explained that he had bought it from Rosenthal, and his arrest followed.

MICHIGAN FILM THEATRE OWNERS TURN DOWN SYDNEY S. COHEN

Directors Decide They Do Not Want to Hear National President—Cohen Asked to Be Heard After State Body Quit Association

Detroit, July 18.

AMATEUR SCENARISTS LEAD TOWARD ROMANCE

Young Cobb Reads 400 Stories in Universal—Son of New York's Film Censor

Syracuse, N. Y., July 18.

Three-fifths of the 400 college student scenarios read by Donald Cobb, son of former Senator George H. Cobb, chief movie censor of New York State, in his own capacity as scenario editor for Universal were written by women, according to young Cobb, who is spending a vacation at his Watertown home. The scenarios were submitted in the Universal scholarship contest.

The favorite type of story found by Cobb was the romance, laid in a domestic, society or college atmosphere. Stories of business, war, sociological and political conflict were next in popularity, in the order named. Comedy themes were practically minus.

Sad lack of screen technique and failure of the writers to depict life convincingly were the two big weaknesses in the college students' output, Cobb says.

L. A. CATHOLIC GUILD

Branch Forming on Coast—Three Hundred Members Now

Los Angeles, July 18.

A branch of the Catholic Actors' Guild is forming here, with 300 members enlisted to date. The branch is to be affiliated with the Guild, which has St. Malachy's R. C. Church in New York as its principal place of worship, it being known as the "Actors' Chapel."

Among the membership at present are included Jack Coogan, Sr.; Thomas J. Gray, Thomas Melghan, James Hogan, Ben Turpin, Frank Keenan, Colleen Moore, Virginia Valli, Mary O'Connor, Fritz Brunette, Emmett Flynn and many others equally prominent in screen circles.

BLACKTON'S "WABASH"

Vitagraph Will Produce With Selden Associated

J. Stuart Blackton is to start within a few days on the screen production of "On The Banks of The Wabash," with Madge Evans in the starring role. The production according to the continuity that has been worked out for it will have something like 400 scenes.

Originally the plans for the picture were outlined by Edgar Selden, who had Miss Evans under contract. The youthful star's illness, however, prevented the contract from being carried out according to schedule and the production was delayed. In the period during which Miss Evans was recovering, Commodore Blackton returned from Europe and re-entered on the activities of the Vitagraph, whereupon he and Selden closed a deal for the picture to be taken over by Vitagraph with Blackton to direct it. Clayton Davies will be the assistant to the director in chief.

TALMADGE FILM AT \$2

For the first time since she started in pictures, a Norma Talmadge production will play for \$2 when "Ashes of Vengeance," in ten reels, opens August 5 at the Apollo, New York. The Jos. Schenck staff in New York is planning a big special publicity campaign.

FIRST CLOSING IN 16 YEARS

Chicago, July 18.

Jones, Linck, & Schaefer's Orpheum is closed for the first time in 16 years, undergoing remodeling. The opening attraction will be "Hollywood," a Paramount special for a run.

At a meeting here on July 11 the Michigan Motion Picture Theatre Owners' Board of Directors decided the organization which succeeded from the National organization after the Chicago convention would not extend an invitation to Sydney S. Cohen, president of the M. P. T. O. A., to address it on the matter of their withdrawal.

This night wire was sent to Cohen after the meeting:

"At the regular meeting of the M. P. T. O. of Michigan held at the Hotel Wolverine today your request for an invitation to come to Michigan to be heard on the matter of the withdrawal of the Michigan unit from the national body was brought before the Board of Directors, and after a thorough discussion the following conclusions were arrived at:

"That there has been no change in the situation, that we can see, since Michigan decided to withdraw from the national body which would warrant a reconsideration. It was the consensus of opinion that the Michigan unit could not be an integral part of any organization that would sanction the political methods employed at the national convention, particularly the Ford matter as it was used by Mr. Cohen and other leaders of the national body.

"This action on the part of Michigan does not mean that Michigan is not willing at any time to cooperate with or give its support to any constructive measures made by the national body, or any state, which will accrue to the benefit of the theatre owners of the country, and to this end will be glad to discuss exhibitor problems with any leaders who pay us a visit, to whom will be extended every courtesy.

"It may be of interest to you to know that at the meeting today definite plans were laid to wage an extensive campaign with the national legislators of Michigan to secure the repeal of the admission tax, and it is our sincere hope that such program will be carried out in every state.

"Very truly yours,
"Board of Directors M. P. T. O. of Michigan."

Rochester, N. Y., July 18.

The Rochester Motion Picture Theatre Owners held a meeting at Irondequoit Bay near here yesterday for the purpose of naming a committee for the purpose of carrying out the purpose of the M. P. T. O. A. to effect the elimination of the admission tax. The committee is to be known as the Congressional Committee and will have representation in every Congressional district in the northern part of New York state. The committee includes A. A. Elliott of Hudson, F. F. Peters of Hornell, Dewey Michaels and Howard Smith of Buffalo, Sidney Allen of Medina and S. Rhonheimer, M. Needles and P. Rosenzon of Greater New York.

Sydney S. Cohen was the principal speaker at the meeting, which was also attended by Mayor Van Zandt of Rochester, Police Commissioner Bareham, Simon Adler, majority leader of the State Assembly, and Assemblymen Murphy and Griffiths.

The organization went on record as against all forms of censorship of motion pictures within the state and pledged themselves to untiring efforts to assist in bringing about the repeal of the censor law at the next session of the state legislature.

A meeting in convention of all of the New York state units of the M. P. T. O. A. is to be held this fall just prior to the convening of the legislature, at which complete outline of the fight on censorship will be laid down.

POWER AND WIFE HURT

Los Angeles, July 18.

Tyrone Power and his wife were severely hurt in an automobile crash which occurred near Oxnard, Cal. They have been removed to this city for medical attention.

BUSHMAN AND BAYNE TOPPED FRISCO HOUSES

Personal Appearance of Stars
With Feature Got Biggest
Receipts Last Week

San Francisco, July 18. Picture business took a step upward last week with most of the big downtown houses registering receipts better than have been enjoyed in some time.

The outstanding feature was the appearance of Francis X. Bushman and Beverly Bayne in "Modern Marriage" at the Warfield. Their coming was advertised widely, but didn't seem to cause much of a stir. They opened to fair audiences the first day and on Monday a jump was noticed. Before the week was half gone the attendance had climbed to such proportions that indications were that a record would be achieved.

The Granada is making a feature of its musical and dance offerings. The Boris Petroff troupe proved especially appealing to Granada audiences and helping to keep business at better than normal in spite of pictures of hardly more than ordinary appeal. Things have been unusually quiet in the picture field during most of the summer, but now appear to be picking up considerably.

California—"The Heart Raider," starring Agnes Ayres. (Seats 2,500; scale, 55-90.) A happy combination of a popular star and a well-liked story. The picture opened to fair business and maintained the stride through the week. Got \$14,000.

Granada—"The Spider and the Rose," featuring Alice Lake. (Seats 2,840; scale, 55-90.) With picture is featured Boris Petroff and his Chicago ballet in "Argentine Nights," with special program by Paul Ash and his musicians. The Petroff aggregation drawing more than picture. Receipts a week \$14,500.

Imperial—"Robin Hood" Last week. (Seats 1,400; scale, 55-75.) Business very poor for window of this feature. The return engagement at popular prices did not materialize business expected. House making big preparations for "Merry-Go-Round." Receipts, \$6,000.

Warfield—"Modern Marriage." Bushman and Bayne also appearing in person with act taken from scene in film. (Seats 2,800; scale, 55-75.) One of the surprises of the week and topped all other houses. Business opened at little better than normal and Tuesday began to climb steadily.

Tivoli—"Soul of the Beast," featuring Madge Bellamy. (Seats 1,800; scale, 40-75.) To start off the week Madge Bellamy made a personal appearance with Oscar, the elephant player in the film. Story well liked by Tivoli patrons and an exceptionally good week for this house was recorded with \$7,000.

Portola—"Only 35." (Seats 1,100; scale, 50-75.) Second run of picture, which was transferred from California. Business fair, \$3,500.

Strand—"Till We Meet Again," with Mae Marsh. (Seats 1,700; scale, 50-75.) Picture playing second to big musical aggregation presented by Fanchon and Marco and styled "Gayeties." Fanchon and Marco not in production personally, but name featured in big way. Musical offering is getting business. Gross, \$11,000.

CAPITAL COOLER

That Helped Last Week in Washington

Washington, July 18. A little cool weather gradually rising toward the end of the week helped the local picture houses last week.

"The Spoilers" evidently created the greatest interest, receiving that sort of word-of-mouth advertising that aids even more than the best of notices in the dailies. Katherine MacDonald in "Money," at the Metropolitan, did a little better than usual this time.

Rialto (seats 1,900; 50)—"The Spoilers" (Goldwyn). Possibly \$3,000 on week.

Metropolitan (seats 2,400; 35-50)—Katherine MacDonald in "Money" (First National). Finished week with little over \$7,000.

Columbia (seats 1,200; 35-50)—"Divorce." Mild interest. Possibly \$5,500.

Palace (seats 2,500; 35-50)—"The Fog" (Metro). Little off for house with about same gross as Columbia, \$5,500.

HOUSE MANAGER DISAPPEARS

St. Louis, July 18. Harry M. Smith, manager of a Skouras Brothers picture house, has disappeared, and \$500 of the firm's money was absent about the same time.

The manager was bonded in \$1,000. Floyd Stuart has replaced him.

Smith came here from Chicago about four months ago, working on a pageant.

STRAND'S GROSS BEAT CAPITOL; \$34,000 FOR "RUPERT OF HENTZAU"

First Time in Two Years—"Rupert" Held Over—
"Merry-Go-Round" Makes Record Feat on Broadway for "U"

Last week "Rupert of Hentzau," at the Strand, accomplished something at that house that has not been done in several years. It made it possible for the Strand, with its seating capacity of 2,900, to top the big 3,300-seating Capitol in the matter of receipts, even in face of the fact that "Rupert" consumed a running time of 100 minutes in projections.

The Strand got almost \$34,000 on the week, which, while not the house record, is above the average of even the winter time business at the house.

Against this the Capitol, with "Success," got \$28,700.

For more than 13 months the Capitol has regularly topped the other picture houses in the matter of receipts, for the breaks usually were that when the Capitol got a bad picture the other houses were about in the same box, and their receipts consequently declined in proportion with the Capitol. Some of the houses may have done capacity business and had an overflow, but the Capitol, with its tremendous seating accommodations, would top them.

That "Rupert" pulled so big a week at the Strand was responsible for the picture being held over for a second week. In the same breath "The Merry-Go-Round," at the Rivoli, in its second week, played to almost \$18,000, and that assured Universal its production could have a third week on Broadway by having the feature booked into the Rialto. This is the first time that Universal has ever been able to accomplish a feat of this sort.

Last week at the Rialto Paramount's "Children of Jazz" just topped \$14,000, even though something of a special jazz program was given with it in keeping with the title of the picture, but the stage limitation here made it impossible to put on anything like what might be termed a real Jazz Week bill.

The Criterion, where "The Covered Wagon" is in its 18th week, dropped a few hundred dollars behind the previous week, which had one day of performances at holiday prices, so that the gross was about the normal again, with \$10,000 registered.

The Lyric, where "Human Wreckage," the Mrs. Wallace Reid dose special, which F. B. O. are distributing, is being given a special run, is dropping steadily. The picture, which was a box office winner at legitimate house prices, but from various parts of the country where it is being shown at the regular scale of admission it is reported as cleaning up. The figures at the Lyric were under \$5,000 last week.

"Enemies of Women" at the little Cameo is about at the end of its rope after having remained at that house for eight weeks, following its four-week special run and three weeks at the regular big pre-release houses. Last week the receipts were down to \$3,000, and a further drop is looked for on the current week, with the possibility that next week will see the announcement of a new attraction there.

Estimates for last week: Cameo—"Enemies of Women" (Cosmopolitan-Goldwyn). (Eighth week. Seats 649; scale 55-85.) Will finish in another week; \$3,000 last week.

Capitol—"Success" (Garson-Metro). (Seats 5,300; scale 55-85-\$1.10.) Pulled about worst week that this big house has had in a couple of years. Production seemed, however, to be of the type that would appeal to picture house audiences, but not quite big enough for a Broadway pre-release showing. Got \$28,700 on the week.

Criterion—"The Covered Wagon" (Paramount). (Eighteenth week. Seats 608; scale, mats. \$1 top; evs. \$1.50.) Got its regular gross of a little more than \$10,000 last week, which, while under previous week, was only so because of no holiday scale in last week.

Lyric—"Human Wreckage" (Ince-F. B. O.). (Third week. Seats 1,400; scale, mats. \$1 top; evs. \$1.50.) Will continue until July 30. Picture did not get over with New York audiences at legitimate theatre prices. Around \$4,800 last week.

Rialto—"Children of Jazz" (Paramount). (Seats 1,900; scale 30-55-\$5.) Played to \$14,100 last week, with a special jazz bill in connection with the feature. About fair.

Rivoli—"The Merry-Go-Round" (Universal). (Second week. Seats 2,200; scale 20-50-85.) After getting \$23,000 the first week the picture

PIANOS OR MOVIES? BALTIMORE RAISES IT

Too Hot in Southern City—
Business Usual Through
Last Week

Baltimore, July 18. Business was about the same as usual in the movie houses of the Monumental City last week, when the heat continued, the rain threatened nightly and the critics carped with all the aptitude of trained seals. The condition is getting serious here—a movie operator runs the picture "out of the frame" for a while; lo and behold! the review is devoted to the demerits of the operator and not to whatever merits the picture might have. The picture, incidentally, was "Alice Adams," and was shown at the Hippodrome last week. Before coming to Baltimore it was rated as an extraordinarily fine film.

The Century had "Children of Jazz" last week and the panning it got in the Baltimore papers was almost as bad as the one it got in Variety; and it deserved it. At the Metropolitan "The Tents of Allah" came in for some smart Aleck criticism and some cheap wit anent "sheiks and sheikesses," while "Mary of the Movies," which held the screen at the Wizard and Parkway, didn't get enough compliments to cause any blushes of modesty. At the New theatre Harold McGrath's play, "The Ragged Edge," also got a few bad words and a few good ones thrown its way, which was at least an even break, and many a film agent would have been tickled to have gotten that in these dog days.

Estimates for last week: Century—(Capacity, 3,500; 25-50-75.) With "Children of Jazz" and condensed opera, "Martha," this house held up to normal hot weather business, about \$13,000. "Success" this week and "Maritana" as opera. Parkway—(Capacity, 1,200; 26-44.) With "Mary of the Movies," popular uptown house got about \$3,000; good enough in days when people are dying from heat and others are losing their minds.

New—(Capacity, 1,800; 25-50.) "The Ragged Edge" held business to between \$5,000 and \$6,000, with Daniel Wolf, concert pianist, added attraction. Wolf, incidentally, drew better notices than picture, which may or may not prove that the piano, which has been made famous by the Messrs. Flotow, Brahms, Beethoven, Mozart, Chopin, Paderewski and Rachmaninoff, is better than the movies, which have been made famous by the Messrs. Zukor, Goldwyn, Hearst and Lasky.

BLANCHE SWEET WITH INCE

Los Angeles, July 18. Blanche Sweet, wife of Marshall Neilan, has been placed under contract by Thomas H. Ince for the title role in the screen version of the Eugene O'Neill play, "Anna Christie."

Work on the production will start next week at the Culver City Ince studios.

John Bowers Broke His Leg

Los Angeles, July 18. John Bowers, film star, is suffering from a broken leg received while bulldozing a steer in a scene. His director wanted him to permit a double to do the scene, but the star refused. As a result of the accident it will be several months before he will be able to return to work.

ceipts on the second week dropped to \$17,500, which, however, was enough to guarantee the picture a third week on Broadway, playing the Rialto. The Universal seemingly is getting one of its very good breaks with this picture, which has real box office drawing power.

Strand—"Rupert of Hentzau" (Selznick). (Seats 2,900; scale 35-50-85.) Brought record summer business to the Strand, going to \$34,000 and giving the production second week. Business biggest Broadway saw last week and topped Capitol in gross. This week should not hold as strong as first week. Sunday opened good, on Monday was off, although Tuesday showed considerable strength.

BUFFALO FILM GROSSES NOW AT LOWEST LEVEL

Outdoor Business Booming—
Extra Attractions Fail to
Help Pictures

Buffalo, July 18. Takings last week dropped down another peg and business at local picture houses appears to have reached the lower levels of summer dumps. Without exception all of the picture houses are running on low speed without much effort being made to bolster their shows. The extreme heat has left the box offices high and dry, and last week proved another topper for the beaches.

Crystal Beach is reported to be \$20,000 ahead of last summer up to the fourth of July, with the ante still mounting.

Last week's estimates: Lafayette Square—Jack Connor review, "Woman Conquers," and vaudeville. (Capacity, 3,400; 35-55.) This house is about the only one in town spending any real money for vaudeville and leaning heavily upon this end. With weather conditions as at present, it seems impossible to attract public indoors even with heaviest sort of cards. Last week no exception to rule. Estimated under \$10,000.

Hipp—"Children of Jazz" first half; "Heart Raiders" second half. (Capacity, 2,400; 35-50.) Fair business for house. Fagan's orchestra featured. Like rest, Hipp is moving along and curtailing for summer; \$9,000.

Loew's State—"Broken Doll" and vaudeville. (Capacity, 3,400; 30-50.) Card far from anything exciting, with no excuse for offering picture of this kind at this late date. Vaudeville sized up fairly well for summer program. Bill could easily have stood strengthening on picture end. Between \$9,000 and \$10,000.

'SPOILERS' GETTING RECORD SUMMER BUSINESS IN CHICAGO

Balaban & Katz Make Special Bid for Children in
Advertosing—Harris, a Legitimate House, for
Films—"Scaramouche" to Follow "Wagon"

Chicago, July 18.

"The Spoilers" is doing a record summer business at the Roosevelt, and the engagement promises to be one of the most successful ever known to the Balaban & Katz management. Considering the size of the theatre, the cost of operation of the house, that no presentation is attempted and the off-business in picture houses generally, the engagement is the chief topic of conversation. The Roosevelt is doing a more profitable business with this photograph than its more pretentious rival, the Chicago theatre, a few blocks away. The only other picture theatres which were prominent in the running last week were Harold Lloyd in "Safety Last" at Orchestra Hall and "The Covered Wagon" at the Woods.

The bright spot in the summer season is the school vacation, when the children are released from study and available for attendance at picture houses. The theatres profited from this, and the daily papers are carrying big ads from Balaban & Katz which appeal especially for this trade, emphasizing the special children's admission price. There was a line-up of young folks Saturday morning in front of the Chicago that was remarkable.

The number of picture houses in the loop will be increased with the opening of the regular season, when the Harris theatre will have a picture instead of a legitimate stage attraction. "Scaramouche" will follow "The Covered Wagon" at the Woods, which will maintain that house for a time at least, in the list of photoplay theatres. Harber's Loop will open Labor Day with first-run pictures, and the Orpheum, now closed for repairs, will open with "Hollywood."

Leah Baird's appearance at the Rialto in connection with her own picture, "A Divorce a Minute," awakened some interest on the part of the picture fans, although she is not well enough known to be a seat

L. A. HAS DULL WEEK DUE TO EXPO'S DRAW

All Downtown Box Offices Affected—None of Stars Drew Business They Expected To

Los Angeles, July 18.

While the Motion Picture Exposition didn't pull anything like the crowds it was expected, the drag to the Exposition Park had its effect on the picture box offices downtown, nevertheless. None of the screen headliners did the looked-for land-office business. There was no outstanding feature. The estimates:

California—"The Love Piker" (Cosmo). Seats 2,000; 25-75. Anita Stewart starred. Usual added attractions, with music featured. Took \$12,000.

Kinema—"The White Frontier" (A. F. N.). Seats 1,800; 25. Dorothy Phillips given the spot. "High Power," Jack White Mermaid comedy, also shown. Receipts, \$7,500.

Grauman's—"Her Accidental Husband" (Independent). Seats 2,200; 26-55. Miriam Cooper, Mitchell Lewis, Forrest Stanley and Richard Tucker underlined. Polito's beauty show helped box. Approximately \$18,000.

Metropolitan—"Fogbound" (Paramount). Seats 3,100; 35-65. John Steele, tenor, last week; Six Brown Brothers, same. Heller's music played. Usual after reels. Got \$23,700.

Grauman's Rialto—"Human Wreckage" (Ince). Seats 800; 35-85. Starring Mrs. Wallace Reid. Drug campaigns, with big publicity, helped to draw fans. Masked female in dancing number didn't drive anybody away. Around \$5,000.

Grauman's Hollywood—"The Covered Wagon" (Paramount). Seats 1,800; \$1. Crowds holding up. Picture now in its 14th week. Grossed \$19,240.

Mission—"Robin Hood" (Fairbanks). Seats 900; 35-1.10. Going good first time downtown. Prolog a big feature. Approximately \$12,500.

Loew's State—"The Bright Shawl" (A. F. N.). Seats 2,400; 35-65. Richard Barthelmess starred. Big favorite here. Dorothy Gish mentioned also in advertising. Farewell week of Orville Harrod. About \$15,400.

card. In connection with the vaudeville she proved a good attraction.

Estimates for last week: Chicago—"I Am the Law" (First National). (Seats 4,200; 55.) Business almost reached \$40,000.

McVicker's—"Children of Jazz" (Paramount). (Seats 2,500; 55.) Around \$28,000.

Roosevelt—"The Spoilers" (Goldwyn-Cosmopolitan). (Seats 1,000.) Fight scene causing talk which packs house. Gross ran little in excess of \$21,000.

Woods—"The Covered Wagon" (Paramount). (Seats 1,150; \$1.65.) Continues to draw big business, and gross for last week in neighborhood of \$3,300.

Orchestra Hall—Harold Lloyd in "Safety Last" (Pathe). (Seats 1,500; 55.) Retains its popularity with picturegoers, and rolled up more than \$12,500.

Randolph—"Quicksands" (Select Pictures). (Seats 658; 50.) Around \$4,500.

BURR'S FOUR NEW ONES

C. C. Burr is getting in readiness to start work on four independent productions for the coming season. They are to be of the same type of picture which he has been releasing in the states rights feature market for the last couple of years.

"Restless Wives" is the title of the first of the four. It is an original by Gerald C. Duffy. "The Speed Spook" is to be the second offering. It appeared in the Top Notch Magazine from the pen of William Wallace Cook. "The Average Woman" is the title selected for the third of the series. "The Shame Dance" by Wilbur Daniel Steele, is up with the best sellers as a summer novel.

All four productions are to be made at the Burr Studio at Glendale, J. I. under the personal supervision of C. C. Burr.

ACTORS IN BRITISH PICTURES MAY FORM PLAYERS' UNION

Artists' Organizations Not Helping—Empire's Business With Film During Heat Changes Opinions of London Legit Managers

London, July 9.

The prevailing and ever-growing unfairness with which the average artist in this country is treated by some producers and the majority of agents is likely to lead to the formation of a Kinema Players' Union which has for its object the protection of the players, the killing of the "graft" existing, and the betterment of the status of all connected with the trade.

From time to time it has been hoped that either the A. A. or the V. A. F. would espouse the cause of the kinema artist as a body. The V. A. F., which was the most likely, did a good deal in the cause, then for some reason or other the project seemed to drop.

The success of "Enemies of Women" at the Empire, combined with the coming of the heat wave, has led other theatrical managers to look up the film with a good deal less of the old-time conservative dislike for celluloid players than they have hitherto shown. Drury Lane once showed a picture in a half-hearted apologetic way, Covent Garden made much of them, so have the Oxford, Pavilion and Alhambra, but the other houses have up to now fought shy.

Today almost any manager in London is open to let his house for the once despised "side-show," anything will do providing the house is kept warm until the cooler and theatrically brighter days of the autumn come. One house has even taken to advertising itself at a "reasonable rental."

The Granger Anglo-French concern will shortly show another of these pictures. This will be a film version of Anatole France's novel "Craquinville," which will be shown here under the title of "Old Bull of Paris," a title which does not seem too attractive these days. The leading part will be played by Maurice de Ferandy of the Comedie Francaise.

The Samuelson company is wroth not only with L. C. C. action in stopping the use of the alluring title "Married Love" for a very ordinary drama purported to be written by "Dr. Mary Stopes, the authoress of 'Married Love,'" but also for stopping the use of the words in very large type, while the new title, "Maise's Marriage," was very small, but the company is more than wroth with the leading trade paper which called attention to the ramp. Against the editor and publishers of the latter writs have been issued for libel, the organ also having called attention to the company's proposed production of another feature on the same lines, "Should a Doctor Tell?"

One of the British pictures to be released immediately is the Hepworth production, "Lily of the Valley," produced by Henry Edwards. This is a picture told without subtitles. The company includes Christine White, Mary Brough, Frank Stanmore and Henry Edwards.

N. Y. EXCHANGE'S CHANGES

Within the past week there have been several changes in the executive staffs of various New York exchanges. Henry Selgel, who has been the New York exchange manager for Selznick, has resigned and is now at the head of the Apollo Exchange, on a salary and percentage basis. Lester Adler, who has been with Associated Exhibitors, has replaced him and Philip E. Meyer steps into Associated as the New York Exchange manager.

Meyer was the president of the Motion Picture Salesmen, Inc., but because of his elevation to the rank of manager, resigned. Albert Reinlieb, who was vice-president of the association, automatically succeeds him.

The Apollo Trading Co., which handles foreign rights on productions, has purchased the interest of their English representative in their organization which is now operated solely by L. Lawrence Weber and Bobby North.

GRAUMAN ADMITS IT

Confirms Story of Sale to Zukor and Lasky

Los Angeles, July 18.

Sid Grauman has issued a statement in effect confirming the story printed exclusively some weeks ago in Variety (denied at the time) that Grauman is to dispose of his theatre interests here to Adolph Zukor and Jesse Lasky.

Grauman admitted yesterday that he had given an option to Zukor and Lasky on his interest in the Metropolitan here. The option is believed to be for six months and Grauman is to receive something like \$300,000 for his share in the big film house.

Zukor and Lasky, it is believed, are trying to complete an arrangement whereby they will be able to dispose of the office building which has been built in conjunction with the theatre and retain only the playhouse itself.

Grauman will probably devote himself to building a chain of theatres in the smaller towns surrounding Los Angeles and align himself with the West Coast Theatres Corp., the officers of which are already his partners in the Hollywood theatre.

The Famous Players, together with Grauman, also hold the lease on the Million Dollar Theatre here, which Ackerman & Harris considered, but finally declined, not liking its location.

KIRKWOOD DIVORCE

Screen Star's Wife Secures Decree in Reno—No Co-respondent Named

Reno, Nev., July 18.

Mrs. James Kirkwood, wife of the stage and screen star, secured a decree of divorce here today. No mention of a co-respondent was made. Friends of Kirkwood predict that he will shortly marry a former juvenile favorite protégé of Gus Edwards, who has since become a screen star.

LONDON FILM NOTES

London, July 8.

That veteran among films, "From Manger to Cross," is impervious to the march of time and is persistently being revived somewhere in London or in the provinces. At the moment it is the "star" attraction of the Handel Festival at the Crystal Palace. It is preceded by a lecture by Stephen Graham.

A new renting concern has established itself off Wardour street in palatial offices. This is the "R. C. Corporation" (Robertson-Cole). The general manager in London is J. H. Mullins. The "housewarming" has been on an unprecedented scale even for London, where film magnates are apt to throw money away most lavishly. The function lasted two days. After "getting together" on the first day the guests saw several pictures at the American company's private theatre and then adjourned for dinner at the Piccadilly Hotel, after which they went to the Palace to see the "Music Box." The second day had many more pictures, lunch at the Trocadero and dinner at the Cafe Monico, following which many people talked.

The Hepworth company has just made a new picture, "The Cobweb," with Campbell Gullan in one of the leading parts. Either Christ White or Alma Taylor will probably turn out to be the "star," but film-making by Hepworth is almost as secret a job as preparing for war, his publicity department being apparently maintained for the purpose of addressing the envelopes containing his trade show invitations.

Lionel D'Aragon, one of the best of British film actors and a legitimate provincial star of many years standing, has done five days work in five months. This shows the state of the British film business. The experienced actor has no chance against the amateur who will go 50-50 with the agent or who is quite prepared to work for nothing. There are more "duds" working and more genuine actors unemployed today than ever in the history of the profession.

FOX TRADE SHOWINGS BEFORE SALES DRIVE

Eight Features Ready for Viewing by September and 6 More by November 1

In the sales rush expected in the picture distributing field within the next few months, the William Fox organization is going to try to get the jump on the other selling organizations insofar as their special productions are concerned.

They have just issued a confidential letter to exhibitors setting forth that they are not going to ask the exhibitors of the country to buy their specials on a "blind" basis, but want the exhibitors to view the picture before buying or booking. To this end a special schedule of dates is attached to the letter which advises the exhibitors when they may see the Fox special in the projection rooms of their local exchanges.

Five pictures are to be shown to the exhibitors this month, three during August between the 1st and 15th of the month and three additional between the latter date and September 15. Eight pictures are to be ready for showing on September 15 and six additional on November 1.

"REVIEW" CHANGES HANDS

Former Exhibitor Organ Bought By George C. Williams

The "Exhibitors' Trade Review," started in 1915 by Lee Ochs, Lou Blumenthal and Charles Haring, as the organ of the national exhibitor association, M. P. Exhibitors of America, of which Ochs was president, was sold Monday to George C. Williams, 239 West 39th street, publisher of "Building Age" and other publications.

The paper was operated by its founders until a little over three years ago when A. B. Swetland, owner of a group of publications, under the trade name of Class Journal Co., at 239 West 39th street, took it over. It was understood at that time that Swetland paid Blumenthal and Haring (Ochs had retired as a participating member of the firm), \$60,000 for the property. What the consideration for the sale to Williams was did not become public.

The staff was reorganized several months ago when L. W. Boynton retired as editor and publisher and Oscar Cooper left the desk of managing editor.

"SPOILERS" HIT

Denver's Best Picture Last Week. Drew Well

Denver, July 18.

A battle between house managers and the elements most of last week resulted in honors even. In other words, the house managers attracted about as many customers to the picture theatres as the rain kept away. The net result was a fair week only.

The new production of "The Spoilers," made a hit at the Colorado (Bishop-Cass), and drew as heavily as could have been expected under the circumstances. The picture received plenty of favorable press comment.

The week was unusually showery for Denver. Rain fell almost every day. Local house managers never have been able to overcome the peculiar Western prejudice against rainy weather, from an amusement attendance standpoint. The fans simply will not brave even a sprinkle.

Last week's estimates: Rialto (Paramount). (Seats 1,050. Nights 40.) Theodore Kosloff and Eileen Percy in "Children of Jazz." Bobby Vernon in comedy, Pathe News. Bill billing held up receipts. About \$6,450.

Princess (Paramount). (Seats 1,250. Nights 40.) Agnes Ayers and Mahlon Hamilton, "The Heart Raider." Marmaduke comedy and Kingograms. Under \$4,000. Colorado (Bishop-Cass). (Seats 2,447. Nights 50.) "The Spoilers." Musical review as filler. Approximately \$7,600.

America (Bishop-Cass). (Seats 1,530. Nights 40.) Clara Kimball Young in "Cordella." Aesop's Fables and Current Events. About \$3,750.

Isis (Fox). (Seats 1,776. Nights 35.) "The Hero," with comedy and Fox News. Around \$3,900.

E. M. Eudowes will start immediately construction of a picture house at 754-764 Congress street, Fall River, Mass. The theatre will have a capacity of 1,000 and will cost \$50,000.

AMERICAN FILM HIT IN BERLIN SHOVED INTO SMALL HOUSES

While UFA Big Theatres Play Reissues—Griffith's "Orphans" First of Three Over There—Alfred L. Werker From U. S. Does Extraordinary Directing

F. & R. OPPOSISH

Competition from Seventh Street Purchase in Minneapolis

Minneapolis, July 18.

One of the most important theatrical transactions of recent years was announced here when the Seventh Street theatre, an Orpheum circuit house, became the property of Joseph Friedman, St. Paul exhibitor, and the Clinton-Meyers interests of Duluth. The deal is said to have involved \$750,000.

It was reported in Variety last week.

With this announcement persons prominent in theatrical circles predicted some opposition to the Finckelstein & Ruben interests, which control most of the picture theatres in the Twin Cities.

The Seventh Street theatre, for 19 years an Orpheum circuit vaudeville theatre, became a Junior Orpheum house in the fall of 1922, when the Orpheum bill was transferred to the Hennepin theatre. It is said that the new owners will drop vaudeville and convert the theatre into an exclusive picture house.

DENVER'S GROSS TAX

1 P. C. Proposed to City Council—2c. Seat Tax Now in Force

Denver, July 18.

A recommendation for the assessment of 1 per cent. tax on the gross receipts of Denver picture theatres was made to the Denver City Council by the city auditor, George D. Begole. Another tax of 1 per cent. gross on sales by picture film distributors also was suggested by the auditor.

Under the current system a straight tax of 2 cents per seat is collected by the city. Begole suggests that this be dropped, and the two forms of taxes he recommends be adopted in its place. The 2 cents per seat tax is collected on an annual basis.

The total picture theatre seating capacity of Denver approximates 25,000.

HUNTER'S "WILD LOVE"

T. Hayes Hunter has completed a six part special feature under the working title of "Wild Love."

It is a melodrama written by Basil King with Mary Carr at the head of an important cast. No distribution plans have been made as yet.

MARIE MOSQUINI MARRYING

Los Angeles, July 18.

Marie Mosquini, leading woman for Will Rogers in the new series he is starting, is to marry Roy Harlow, the son of a well-known local cafe man.

FRENCH FILM NOTES

Paris, July 12.

The Universal has given several trade shows here in rapid succession and presented six chapters of new adventures of Kid Roberts, gentleman of the ring, at the Gaumont Palace, which large hall was specially hired Saturday afternoon for the purpose. The other shows of the company last week included "Qui" (Who?), drama, with Harry Carey, and "Peggy's Millions," comedy, with Baby Peggy, largely attended.

The Gaumont people gave a special for the trade last Saturday afternoon at the Gaumont Palace of the new drama in five parts, "Vindicta," by Louis Feuillade, to be also published in a local daily as a story written by Paul Cartoux.

Maud Pathe, daughter of Charles Pathe, is engaged to marry Roger, son of Theophile Pathe.

According to Hebdo Film, Paris, Max Linder is to appear in a screen version of "Cyrano de Bergerac" by Abel Gance.

The French company of Erka Films has been reorganized, and after several months' silence is again releasing. George O. Messerty is named as the managing director, assisted by Rene Mauduit and Jacques Rouillet.

By C. HOOPER TRASK

Berlin, July 6.

An American film which has had a big success is "Where the Lamp Burns Low," with Sessue Hayakawa. All the criticisms have been excellent, but the film is played in only the smallest neighborhood houses, which is extraordinary when it is realized almost all the big Ufa theatres are only drawing half-filled houses with four and five-year-old reissues.

"The Slim Princess," with Mabel Norman, has been doing nicely at the Primus Palast. That horrible atrocity, "The Riddle of Africa," with Mary Walcamp, has been showing in four evenings at the Alhambra.

Carl Grune, whose film "Schlagende Wetter" ("The Explosion in the Mine") has just been produced with success in London, is finishing a new film called "Die Strasse" ("The Street") which is novel for Germany in that, it is not divided up into acts and plays in the time between 8 o'clock at night and 3 the next morning. Eugen Klopfer has the leading role, as he did in the former film.

Alfred L. Werker, of your side, has been engaged here by the Stern Film Co. to do a series of two-act comedies in the regular American style. It is the first time an American director has tried to do this sort of thing here and much interest has been aroused. According to the "BZ. am Mittag," the leading mid-day paper of Germany, the first of these comedies is very successful, and the German actors have proved themselves capable of adapting themselves to this sort of work without trouble. If you know what a German two-reel comedy is like you will realize what an achievement this was for an American director to have accomplished.

Richard Oswald has been getting in the limelight again. First, because he allowed to be produced at his theatre here such a mangled version of the American photoplay "On with the Dance," with Mae Murray, that the American critics protested and Oswald had to apologize publicly, shoving the responsibility off onto someone else. And secondly because he is about to make a version of "Faust" which he calls "Margareta, the Legend of Dr. Faust." For the roles of Faust and Mephistopheles he has engaged actors whose names we shall find out later through the courtesy of the press department. But, he tells us, a Margareta he has not yet found—an ideal Margareta! And he asks, nay rather begs, any girl who thinks she is like the part to let him know at once, sending her picture. No actress, he insists, should neglect to do this. The size of the salary will not deter him, even though this Gretchen should come to him out of America. It is good hokum advertising, but Liane Haid, who played Lady Hamilton for him, also probably has a contract in her pocket for Mr. Goethe's ingenue role.

Several American films have been produced here lately. Griffith's "Two Orphans" is playing now at the largest Berlin house, Ufa Palast am Zoo. The Ufa releasing organization has bought "Broken Blossoms" and "Way Down East" as well. It seems either of the other two would have been a better local introduction for Griffith, particularly "Broken Blossoms." It would have put the rather highbrow critics on his side. "Two Orphans" is a costume film and Germany has already had in "Passion" an excellent film of the same period.

The reception at the opening night, June 28, was cold, but to be sure one must wait and see how a non-trade audience will like it.

PICTURE EXTRAS BURNED

Los Angeles, July 18.

William Poole, Joseph Jackson and P. Llewellyn, picture extras, were seriously burned in a blast while working on a scene at the Rockett studios.

One Big Picture Each Week!

Exhibitors are assured of a continuous volume of dominant productions from the Studios of Goldwyn, Cosmopolitan and Distinctive for distribution by

Goldwyn-Cosmopolitan

Among the prominent showmen who will play the releases of Goldwyn-Cosmopolitan are the following:

L. Libson who has contracted for Cincinnati, Dayton and Columbus—

Balaban and Katz who will pre-release "The Spoilers" and "Three Wise Fools" at both the Roosevelt and Chicago Theatres—

William I. Goldman who will show the productions of Goldwyn-Cosmopolitan at his King Theatre in St. Louis and also at the new St. Louis Theatre upon its completion—

The West Coast Theatres (Los Angeles) will play all Goldwyn-Cosmopolitan releases throughout their circuit—

Herbert L. Rothchild who will play all of our releases at his four San Francisco houses—

Jensen and Von Herberg who will pre-release "The Spoilers" in Seattle and also at the Rivoli in Portland—

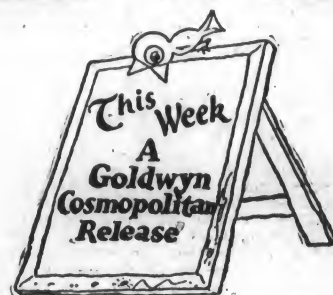
Ruben and Finklestein who will show Goldwyn-Cosmopolitan releases in Minneapolis, St. Paul, Duluth, Superior, Hibbing, Brainerd and Virginia City—

Fred Desberg will play all of the productions for season 1923-24 at the Stillman, State and Allen Theatres, Cleveland—

Rowland and Clark will play all Goldwyn-Cosmopolitan product at the State and Blackstone Theatres, Pittsburg,—also at Erie, East Liberty, and Braddock—

Tom Moore will play all Goldwyn-Cosmopolitan at his Rialto Theatre, Washington—

A. H. Blank will play Goldwyn-Cosmopolitan in Omaha, Des Moines and Davenport.



Productions for

AUGUST
SEPTEMBER
OCTOBER

THREE WISE FOOLS

A King Vidor Production. From John Golden's great stage success by Austin Strong and staged by Winchell Smith. June Mathis, Editorial Director. A Goldwyn Picture.
You've Never Played A Better!

THE SPOILERS

Rex Beach's epic of lawless Alaska. A Jesse D. Hampton production. Directed by Lambert Hillier. With Milton Sills, Anna Q. Nilsson, Barbara Bedford, Robert Edeson, Noah Beery, Mitchell Lewis, Louise Fazenda, Ford Sterling, Rockliffe Fellowes, Sam de Grasse, Wallace MacDonald. A Goldwyn Picture.
It Will Make History!

ENEMIES OF WOMEN

By Ibanez. With Lionel Barrymore and Alma Rubens. Directed by Alan Crosland. Scenario by John Lynch. Settings by Joseph Urban. A Cosmopolitan Production.
The Box Office Sensation!

6 DAYS

By Elinor Glyn. A Charles Brabin Production, featuring Corinne Griffith and Frank Mayo. Scenario by Ouida Bergere. June Mathis, Editorial Director. A Goldwyn Picture.
A Love Story They'll Love!

THE GREEN GODDESS

Starring George Arliss. With Alice Joyce, David Powell and Harry Morey. From the famous play by William Archer. Adapted by Forrest Halsey. Directed by Sidney Olcott. A Distinctive Picture.
Thrilling! Lavish! Spectacular!

THE ETERNAL 3

Marshall Neilan's great production from his own story. With Claire Windsor, Hobart Bosworth, Bessie Love and Ray Griffith. Co-directed by Marshall Neilan and Frank Urson. A Goldwyn Picture. *Neilan at his best!*

RED LIGHTS

A Clarence Badger Production. From Edward E. Rose's stage play. Adapted by Carey Wilson. June Mathis, Editorial Director. With Alice Lake, Johnny Walker, Marie Prevost and Ray Griffith. A Goldwyn Picture.
They'll be thrilled!

THE STEADFAST HEART

By Clarence Budington Kelland. With Marguerite Courtot, Mary Alden and Miriam Battista. Directed by Sheridan Hall. A Distinctive Picture.
The Powerful Audience Picture!

THE MAGIC SKIN

By Balzac. Presented by Gilbert E. Gable. A George D. Baker production. With Bessie Love, George Walsh, Carmel Myers. A Goldwyn Picture.
A Magnificent Drama!

THE DAY OF FAITH

By Arthur Somers Roche. A Tod Browning production. Scenario by June Mathis and Katharine Kavanaugh. With Elinor Boardman, Ray Griffith, Carmel Myers, Ford Sterling, Wallie Van and Tyrone Power. A Goldwyn Picture.
They'll Just Love It!

IN THE PALACE OF THE KING

Emmett J. Flynn's production from F. Marion Crawford's famous story. Scenario by June Mathis. With Blanche Sweet, Hobart Bosworth, Edmund Lowe, Pauline Starke, Aileen Pringle, Charles Clary, Lucien Littlefield, William Mong. A Goldwyn Picture.
It's Too Big For Words!

Goldwyn-Cosmopolitan

1923-1924

FEIST
ON BRO

Run Run
Wild
The Jazz
Fox Trot

CAROLINA
HARRY

SAW
MILL
RIVER
ROAD
Fox Trot
Hit

WONDERFUL
ONE
THE BALLAD
BEAUTIFUL

AW
SA
FOX TR
BL
HOL
BL

SONGS
FROM

SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont St.
DETROIT
144 West Larned St.
CINCINNATI
707-8 Lyric Theatre Bldg.
TORONTO—193 Yonge St.

LEO FEIST
711 Seventh Av
LONDON, W. C. 2, ENGLAND—136 Charing Cross

The Big Comedy

"CUT YOURSELF A

(And Make Your

**ITS
ADWAY**

**CRYING
FOR YOU**

**YOU'VE GOT
TO SEE
MAMMA
EVERY NIGHT**

**SWINGIN'
DOWN
THE
LANE**

**ICE
SENSATION**

**WE
SING
LES**

**LOEF
FEIST
INC.**

FEIST

**YOU CAN'T GO WRONG
WITH ANY FEIST SONG**

**OF THE TIMES
TIMES SQUARE**

ST, Inc.
ve., New York

CHICAGO
167 No. Clark St.
MINNEAPOLIS
235 Loeb Arcade
PHILADELPHIA
1223 Market St.
KANSAS CITY
Cavety Theatre Building
LOS ANGELES
417 West Fifth Street

AUSTRALIA, MELBOURNE—276 Collins St.

Song Sensation A PIECE OF CAKE"

yourself at Home)

By Billy James

INSIDE STUFF

ON PICTURES

The picture of the Dempsey-Gibbons heavyweight championship battle at Shelby, Mont., on July 4, has not been issued as yet, although a number of states rights buyers have been approached on the question of handling them in their respective territories. The greatest interest in the pictures at this time seems to be centered in the Minneapolis-St. Paul locality, that being the native heath of Tom Gibbons.

Late last week with the arrival of Jack Kearns, manager for Jack Dempsey, in New York from Salt Lake City a number of states rights men also appeared in New York in response to wires that they had received from Kearns asking that they submit offers of what they were willing to pay for the rights to the pictures in their territory. Up to Sunday when several of the bigger of the states rights men left they reported that they had been unable to come to terms with the manager of the champion because of the fact that they were unable to receive any assurances that they would receive the same legal treatment in the United States District Courts as was received by the distributors of the Dempsey-Carpenter pictures, where there seemingly was an agreement that \$1,000 fine would be exacted in each state where the pictures were exhibited.

Seemingly Kearns has not been able to make his "connection" on the question of the Dempsey-Gibbons pictures and the states rights men state that they will not handle until such time that they are assured that no heavier fines would be handed out in the case of the present pictures than there was previously exacted.

In the meantime the first prints of the fight have not as yet been delivered from the laboratories, at least so Kearns informed the prospective states rights buyers.

Along the film rialto during the week there was considerable speculation to the possibility of distribution of the Firpo-Willard fight pictures, and in the event that they should be the first on the ground whether or not they would take the edge off of those of the championship battle. Seemingly the thought among the film men being that Rickard would be a better "fixer" for the release of the pictures than Kearns.

Walter E. Greene, president of the now defunct American Releasing Corp., in which he was associated with Fred Warren, has lately resigned from participation in the affairs of the Pyramid Pictures in which he was an officer associated with the Smallwood Bros. Greene is now almost wholly devoting time to the Cleremont Laboratories.

Prior to the American Releasing Corp. passing out of existence and the turning over to the Select exchange of the product which it was handling there was a deal whereby the Keith interests were to have become interested not only in the exchanges and the distributing ends of the organization, but in the producing end as well.

The price that the Keith interests were to have paid was \$250,000, for which they were to have received one-half of the holdings of Greene and the same amount of the interest that Warren held as vice-president. Warren, however, it is reported, held out and wanted either an outright purchase of his holdings or the continuance of the company on the basis that it was operating.

Famous Players is figuring that their end of the "The Covered Wagon" receipts of the engagements at the Criterion, New York, and the Hollywood, Los Angeles, will return the negative cost of the picture to their coffers. An expert figuring the cost of "The Covered Wagon" believed that it did not exceed \$325,000, this it is seemingly certain the producing organization will get from the two extended runs of the production.

In New York the corporation gets a return both ways from the Criterion theatre. The week of July 4, the 15th week, the picture was running at that house with the gross going to \$10,700, there was a film rental of a little less than \$2,000 paid into Famous Players and in addition the house showed a profit of \$1,700 on the week. In Los Angeles the producers are getting a straight percentage of the gross, but do not share on the house profit.

The New York run it is believed will show at least \$150,000 for Famous, while the Hollywood run will get them about \$175,000, which would total the estimated production cost of the picture.

The South American representatives, 22 of them, invited guests of the Monroe Centennial and Motion Picture Exposition, at Los Angeles, during the first week were not so forcibly impressed with the hospitality shown them during their visit. The South American gentlemen were scattered, some housed at the Ambassador Hotel and others at more popular priced hostels. At the lesser-priced hotel meal tickets were provided, which did not make much of a hit with the dignitaries and they declared themselves emphatically.

The Los Angeles hosts provided transportation and endeavored to return the S. A. men to their respective countries without giving them the opportunity of visiting San Francisco, so they could return to their native lands singing the praises of Los Angeles.

Fred Elliott, however, took them in charge and routed the tickets via Frisco, and the various civic organizations in the northern metropolis showed them the times of their lives, sparing no expense.

Murray W. Garrison produced "Success," current at the Capitol, New York, without paying the authors anything for the story, but contracting to give them 25 per cent. interest in the net profits of the production. The authors are credited as being Adeline Leitbach and Theodore A. Liebler, Jr. Brandon Tynan also has an equal interest in the stage and screen authorship rights.

The reason therefore dates back to when "Success" was produced on Broadway a number of years ago by Liebler with Tynan and the late Jess Dandy in the leading roles. At rehearsals Tynan practically rewrote the punchy third act and the authors acknowledged his assistance by agreeing to split equally. With the screen production, Tynan, in addition to being featured among the players, shares in the royalties. He also has been re-engaged for another Garrison production.

The Inwood Country Club, near the Rockaways, L. I., where the National Open Golf Championship was played last week, have discovered that they are not getting the picture publicity counted on because of the match. The reason was that in former years the club had welcomed the news cameramen from all of the services and had granted them every courtesy.

This year, however, through some member of the club dabbling in the picture business they made a contract to hold the right to the motion pictures an exclusive one. The result was that when the pictures of the final game of the match in which Bobby Jones, of Atlanta, an amateur, beat out Bobby Cruickshank a professional, the prices that those that took the pictures asked of the Broadway first run houses were so great that the Rialto, Rivoli, Strand and Capitol all turned them down.

Concentration may be made by a solidified body of picture men for the petitioning of Congress next session to repeal the admission tax. Exhibitors are slowly beginning to understand that despite factional differences, if any benefit is to be derived from the drive on Washington there must be a unified front presented to the August body.

Divisional exhibitors with committees representing the several sections would be of little avail. Just how the consolidation for protective measures at Washington will be accomplished has not as yet been worked out.

While prepared to go before Congress and demand a repeal, the picture men do not look for such a radical acceptance by the legislators. A modification—Continued on page 31)

THE LOVE PIKER

Commodore production, released by Goldwyn-Commodore. Story by Frank R. Adams, starring Anita Stewart, Director, E. Mason Hopper. Projection time, 64 minutes. At the Capitol, New York, July 15.

Hope Warner	Anita Stewart
Peter Pan Huisen	William Norris
Martin Van Huisen	Robert Fraser
Archie Embros	Winston Miller
Professor Click	Carl Gerrard
Edith Cloney	Arthur Hoyt
Willie Warner	Betty Francisco
Mr. Warner	Mayme Kelso
Mr. Warner	Frederick Truesdell
Butler	Madeline
	Janella Callahan
Judge	James F. Fulton

Production method rather than scenario material probably is the trouble with "The Love Piker." The substance of the story is the regeneration of a new rich snob by her love for a poor young man, but the difficulty is that she is obviously snobbish for nine-tenths of the story and sympathetically yielding for so short a tenth that the count up is nine to one against her at the end.

Director Hopper makes his points crudely. When he is sentimental he is too utterly mushy. His comedy is no more delicate nor subtle. Altogether his effects are achieved with a heavy hand. Plainly he doesn't believe a fan audience is capable of fine shades of expression. He never suggests; he insists upon spelling it out so there may be no possibility of misunderstanding.

Altogether a picture made for the literal and matter-of-fact people who would rather laugh at the banana peel fall than be gently nudged into a chuckle. That's one kind of film, of course, and pleases its own kind of audience. So in its way it is an admirable effort, but it doesn't spell screen success at any point.

Neither is it calculated to win Anita Stewart a clientele among the discriminating Broadway regulars. Worse yet, it doesn't picture true and recognizable characters, and, worst of all, it doesn't present interesting or likable people.

The heroine starts as a snob, and a particularly exasperating one, and remains a snob until it's too late. What defense can a director make for a young woman who reluctantly gives up a rich suitor for a poor young man and then all but sneers at the size of her fiancé's engagement ring? The author couldn't conceal by any romantic device the fact that the poor young man had let himself in for a lot of trouble at the wedding. That wife of his would give him a lot of trouble later on—but that would be after the end of the picture. Still, it stuck in your mind that the ending wasn't in reality a happy one.

The film is a collection of unpromising people, with the probable exception of the heroine the person of Robert Frazer, a young man not much noted until now, but who makes love gracefully and is genuine even in a wooden straight part.

One reason Hope was reluctant to marry Martin was Martin's humble Dutch father, who lived in a queer neighborhood, smoked a corn-cob pipe (the corn-cob seems rather out of key with a Dutch father), and went mostly sentimental about his late spouse at Hope's first visit. There was some justification for Hope. It must be trying to have your future father-in-law get your georgette waist all damp the minute you enter the place. That probably was Hope's reason for declining to invite father to the wedding, although the scenario alleged the pipe. However, at the last minute she saw that keeping the old man away was out of order. So she left all the wedding guests waiting for more than half an hour while she rushed to the shack in her limousine, being then all done up in her bridal veil and the other appropriate scenery, told the old man (she called him "Peter," which was pretty fresh for a daughter-in-law-to-be and ordinarily would have brought swift results from a Dutch father) she was sorry and brought him along to the wedding then and there. Peter remained undisturbed this time, even though they told him his bride had run away with another man. When she returned he told her he knew she would do the right thing by the old man all along. Martin was the better part, and properly the film should have had a man star for the part.

The comedy is all hokum, including the familiar somersaulting butler, who is constantly making love to a disdainful parlor maid and dropping clins. They forgot very few of the hardest worked comedy props, remembering the vulgar society-climbing mamma, the prying flapper sister, cissy boy brother and toy lapdog, which was rapidly passed from one guest to another until it brought up in the butler's arms and he transferred it to the

smirking parlor maid. Stock company farce producers will find a lot of old friends here.

In short it's a machine-made picture without any spontaneous spirit, built on the mistaken idea that "they like the old stuff best."

Rush.

A GENTLEMAN OF LEISURE

Paramount picture presented by Jesse Lasky. From the play by John Stapleton and P. G. Wodehouse, adapted by Jack Cunningham and Anthony Coldway. Star, Jack Holt. Directed by Joseph Henbury. Shown at the Rivoli, New York, week July 15. Running time, 55 minutes.

Robert Pitt	Jack Holt
Sir Spencer Deever	Casson Ferguson
Molly Creedon	Sigrid Holmquist
Sir John Blount	Alec Francis
Lady Blount	Adele Farrington
Spike Mullen	Frank Nelson
Big Phil Creedon	Alfred Allen
Maids	Nadene Paul
Chorus Girls	Alice Queenberry

A year or so ago, when the Famous Players-Lasky organization issued its schedule of productions for the year which ends next month, "The Gentleman of Leisure" was to have had the late Wallace Reid. His unfortunate demise made this impossible. So, having discovered that Jack Holt in his last release made a considerable impression in the lighter form of comedy, they cast him for the principal role in this comedy drama of society and crooks.

It is mighty good hot weather entertainment. Not too fast, still not too slow—just a medium-paced vehicle, in which the star acquires himself fairly well and is helped out considerably with titles in the matter of securing laughs.

The story opens in London and then shifts quickly to New York city and then to Bay Shore, L. I. There are several scenes in both of the latter locations that are entirely too studio in atmosphere. Park avenue, New York, as set in a studio in Los Angeles is far from convincing, and

Bay Shore, L. I., is far from having palm trees that are two feet in thickness. Outside of that every little thing seems O. K.

Holt plays a dashing young American millionaire who on his return from Europe meets with several boon companions in a Broadway cafe for luncheon, remarking that since his return he hasn't seen a pretty girl. However, there happens to be one right across the dining room, and he bets that he'll win a smile from her before she leaves the room. Falling in this, he makes another bet that he'll have a picture of her within 24 hours that will be inscribed "With Love," figuring that he will be able to lift one that she has been displaying to her friends that bears exactly those words.

In this, however, he is also unsuccessful. That night in his rooms a burglar appears, and when he captures him he decides that the two shall make an attempt to enter the girl's home and steal the picture therefrom. Here he is frustrated again, but manages to talk his way out of what looks like a sure arrest. The following day at the home of the Deevers at Bay Shore he boldly makes an appearance, and Sir Spencer Deever, a young Englishman who is being forced by his aunt and uncle to propose to the American girl, hails him with delight, finally losing the girl to him. Through this, all, runs the complication of the crooks, a couple of strings of phoney pearls and a number of heavy-footed coppers.

Playing opposite the star is Sigrid Holmquist, the beautiful young blonde from one of the trio of Scandinavian countries, who has improved 100 per cent. in her acting since last seen in a picture that Cosmopolitan produced. In this production she runs the star a race whenever she is on the scene with him. Alec Francis and Adele Farrington. Continued on page 34)

Magic—Mirth Mystery—Magnificence

at the

MARK

STRAND

All week beginning
Sunday, July 22

THE SURPRISE NOVELTY

Slip back with a modern man to the Harem of 6,000 years ago. To mystic night—castles of splendor—beautiful women clad in diaphanous robes, dancing to witching music, dipping in frosted baths with smiles bewitching—enticing you for a night to see this wonder play.

Presented by
M. C. LEVEE

Written by
F. ANSTEV

Directed by
Maurice
Tournear,
Director of
"The Isle of
Lost Ships"



All Exhibitors in Michigan

Read our magazine published every Tuesday
If you want to reach this clientele there is no better medium.

Rates very low

MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg. DETROIT

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

CAPITOL BROADCASTING ENSEMBLE (12)
8 Mins.; Full Stage (Drapes)
Capitol
New York, July 18.

This is the regular Rothafel organization that furnishes a program for Station WEAH Sunday nights. It is again cited here this week for the reason that it dispenses an ideal program of light popular music, a program that might serve as a model for houses, which furnish musical incidents of some pretension. Here is the selection: Ensemble doing "Alah's Holiday," from "Kalinka"; McGill's "Duna"; "Comin' Through the Rye," soprano solo; Victor Herbert's "I'm Falling in Love with Some One," from "Naughty Marietta"; "My Hero," from "The Chocolate Soldier," soprano solo (the applause hit of the collection), and a closing ensemble, "Swinging Down the Lane."

The number was a bright spot in the evening, and the slim crowd was not discouraged from trying to keep them on even by Tuesday evening's heat.

Rush.

RECITAL IN TIME
6 Mins.; Two
Rivoli, New York

New York, July 18.

This is just a straight, classical singing number. Elizabeth Barteneva, dramatic soprano, offering the solo, with Sylvester Belmont at the piano. The prima donna was clad in costume suggesting the medieval period. Her voice has particular dramatic value, and she manages to put the number over effectively.

Fred.

SYMPHONIZED HOME TUNES
3 Mins.; Two
Rivoli, New York

New York, July 18.

Here is a simple but effective interlude between pictures. The idea as worked out at the Rivoli this week employed, "When You and I Were Young, Maggie," as its background. For the first two minutes of the scene the orchestra played a symphonic arrangement of the number, and the final minute was given over to a duet by soprano and tenor, Miriam Lax and Adrain De Sylva, who were disclosed on a platform behind a frame that showed them in a circle.

The number received healthy applause at its conclusion.

Fred.

ROBINSON'S SYNCOPATORS.
Negro Jazz Band—(9.)
20 Mins.—Full Stage (Special drops)
Newman, Kansas City.

Kansas City, July 18.

In the several years that the Newman theatre has been the local leader in pictures, the management has strongly featured its music at each and every performance, and there have been all kinds. It remained, however, for Robinson's Syncopators, nine young and snappy colored musicians, to put over a real hit, and one which was a novelty to many of the Newman's clientele.

The introduction of the act was played behind a full stage drop, showing a huge watermelon; the drop proved a transparency which disclosed the nine players seated in front of another melon, this time the picture being that of the rich red melon heart. The band consists of the following instrumentation—piano, violin, banjo, trombone, cornet, two saxophones and drums.

The boys dress as plantation field hands, and their selections range from the old familiar tunes of the Old South, to the raggy, jazzy things of the present day, and they can play either kind. Each is a soloist and the work of the banjo picker and the drum artist brought them hearty applause.

For the closing number the bunch presented a burlesque on a Negro camp meeting, with the cornet player as the preacher and the others as the jumping, shouting and praying congregation. It was well worked up and the cornet fairly talked.

The old saying, "Give a colored performer a little applause and he'll work himself to death" proved true with this act, and they were generous with their encores and extra numbers. The act will be held over and this week is being featured in the theatre's musical novelty "Grand Opera vs Jazz." Hughes.

BALLET DIVERTISSEMENT (8)
Dancing
8 Mins.; Full Stage. (Two Special Drops)
Capitol, New York
New York, July 18.

A gem of a little dance production employing soloists of the regular organization. Simple tinted drapes serve for a sword dance by Thalia Zanou; an appropriate scenic background is used for a "Japanese Spring Dance" by Doris Niles. This is an especially attractive and dainty bit of posing, not at all in the familiar style of shuffling, jiggling Geishas, but a series of bizarre maneuvers that had the stamp of an authentic native folk dance.

The finale was an Oriental temple dance, described as of Siamese origin. It had Mlle. Gambarelli and Jacques Cartier as principal dancers, backed up by a quartet of slaves. Here again in stunning and dance movements the usual conception of such dances were abandoned. Instead they showed a series of curious steps that somehow were made to look like the real thing, not that anybody knew what the real thing ought to look like, but the very departure from the familiar faked-up Oriental steps was a welcome novelty.

Rush.

DANCE DIVERTISSEMENT
2 Mins.; Full Stage
Rivoli, New York

New York, July 18.

A rural folk dance evidently supposed to be Russian in its atmosphere. Four girls and a man are their principals. They are Betty May, Florence Davidson, Lily Lubell, Marley and Paul Osgard. The girls, in rural European costume, open the number, with Osgard appearing and flirting with one of them, finally proposing, being refused and later victorious.

It is just about the same as 100 other pantomimic dancing bits of this type that have been offered from time to time. Still well done and interesting.

Fred.

"MARTHA"
Full Stage
Special Set
Century; Baltimore

Baltimore, July 18.

The group of all-Baltimore singers who murdered "Aida" in their first week at the Century came back strong last week, redeemed themselves with "Martha," and atoned for the sins they committed against Verdi.

Peabody students they are, and bad actors, but there are a few good voices in the group. Gustav Klemm, conductor of the City Park Band, local musician of note and protégé of Victor Herbert, writing in "The Evening Sun" under his column name of "Musicus," points out that they received a smashing ovation at the conclusion of their work, which may or may not have come from fond mamma and doting papas.

Two or three singers in the group, however, deserve especial mention, for the Plotow opera, if nothing else, served them to excellent advantage. foremost is Margaret Keever, a remarkably good contralto, who sang her leading aria with fine skill and no little beauty. Irma Payne also did well with "The Last Rose of Summer" number, which, although it is interpolated in the opera, every one knows that Plotow did not write, this work being done by an Irish gentleman of lesser note.

Albert Wheeler, a basso, also did well as Sir Tristram, and the chorus of girls in their riding habits backed up the performance nicely. And what is more, much of the credit for the success of this work should go to Frank Rehnen, conductor of the orchestra, who had his organization in great shape.

Opera may be good for the movie houses, but Aggie and Maggie, the candy counter twins, would much rather hear something that they could whistle over on their fine tooth comb than hear arias that begin nowhere in particular and are lost before the finish.

Sisk.

C. V. Brown has resigned as manager of the Gem, Texarkana, Ark.; is succeeded by Mr. Thompson, owner of the theatre.

J. F. Willingham, recently with American Releasing Corporation, has been appointed booker for Metro at Dallas, Texas.

CALIFORNIA GIRLS ORCHESTRA, (9)
12 Mins.; Full Stage (Spec. Drapes)
Missouri, St. Louis.

St. Louis, July 18.

Another act playing the large picture houses using the "California Girls" for billing is Burt Earle. This is confusing and should be straightened out.

Aggie Tranger, saxophone artist, and his orchestra consisting of eight California College Girls (according to P. A.), who have proven—by this performance—to be the musical assassins on tour.

Tranger, self-admitted saxophone marvel of the age, would do much better if he would get away from the Ted Lewis stuff and inject some of his own.

None of the numbers attempted amounted to much.

They did live up to the advance announcement "to have a wide assortment of surprise features," the surprise being their stage appearance.

Rosa.

The Ohio, Indianapolis, has been taken over by the Central Amusement Co. David A. Coulter built the Ohio three years ago. It seats 1,200 and will continue its picture policy.

Peter Mikalaris, manager and owner of the Orpheum, Connellsville, Pa., pictures, has awarded a contract to reconstruct the house to increase the seating capacity from 800 to 1500.

THREE ON ONE BILL

Liberty, K. C., Triples Feat in Showing

Kansas City, July 18.

Novelty entertainment featured the bills of the Newman and Liberty last week and proved to the liking of the fans, who like some variety, in spite of their loyalty to the silent drama. The Newman's bit of something different was a novel musical revue "Opera vs Jazz," with a company of 25 presenting bits from the standard operas, classic dances, popular musical numbers, singing comedians, and a negro jazz orchestra. This big show was given in addition to the regular picture program, with "The Man Next Door" as the feature.

The Liberty management called their offering Revival week, presenting "Way Down East," "Three Musketeers" and "Through the Back Door." Clean Up Week would have been just as good a title for the occasion, as all of the pictures had been seen here at different houses, and it was simply a clean up of those who had failed to catch them at prior showings.

The week started with some genuine summer weather which did not help the box offices, in spite of the extra advertising calling attention to the cooling systems, which just

now are the most important part of a theatre's equipment.

The week's estimates:

Newman—"The Man Next Door," (seats 1,890; 50-75). Big musical revue "Opera vs Jazz" helped to hold business. Around \$11,000.

Liberty—"Way Down East," "Three Musketeers," and "Through the Back Door." Presented before. Regular house scale prevailed. Close to \$5,500.

Royal—"Daughters of the Rich," (seats 890; 35-50). Opinions as to merits divided. Close to \$6,000. Opposition first runs at the vaudeville houses—"A Soul of the Beast," Mainstreet—"Counterfeit Love," Globe.

The Motion Picture Theatre Owners of New York, through their president; William Brandt, have appointed a committee to secure a reduction in the insurance rates for their theatres. The committee comprises A. A. Fennyvesey, Rochester; Wm. Bernstein, Albany; H. Tishkoff, Rochester; Jos. Schuchert, Buffalo; Sam Sheer, Carona, L. I.; Morris Pitzer, Syracuse; G. H. Tooker, Elmira; C. K. Moyer, Herkimer; F. S. Kirk, Malone; Geo. Cohn, Poughkeepsie; Morris Silverman, Schenectady; J. T. Williamson, Niagara Falls; M. J. Kallet, Onondaga; Harry Lux, Utica; Nicholas Dipson, Olean; Robert Landry, Ogdensburg; C. A. McCarthy, Hoosick Falls.

Now in the Making

Big Names mean Big Business
Read Every Name in This List

Stars and Artists in Paramount's Next 19

Pola Negri	Thomas Meighan	Gloria Swanson	William S. Hart
Jack Holt	Agnes Ayres	Bebe Daniels	Leatrice Joy
Jacqueline Logan	Lila Lee	Glenn Hunter	Antonio Moreno
Richard Dix	Ernest Torrence	Theodore Roberts	Doug. Fairbanks, Jr.
Nita Naldi	George Fawcett	Charles de Roche	Lewis Stone
Mary Astor	Dorothy Mackaill	Theodore Kosloff	Estelle Taylor
Percy Marmont	Robert Edson	Mary Eaton	Sigrid Holmquist
Hale Hamilton	David Torrence	James Rennie	Garth Hughes
Lawrence D'Orsay	Adolphe Menjou	Robert Agnew	Mahlon Hamilton

Directors of Paramount's Next 19

Cecil B. De Mille	James Cruze	William De Mille	Allan Dwan
Sam Wood	Herbert Brenon	Alfred E. Green	Joseph Henabery
Rollin Sturgeon	Ernest Lubitsch	George Melford	Victor Fleming

Authors and Playwrights of Paramount's Next 19

Booth Tarkington	Zane Grey	Blasco Ibanez	Rex Beach
John Galsworthy	Rudyard Kipling	Arthur Train	Zoe Akins
Julian Street	Scott Fitzgerald	Clara Beranger	Homer Gray
R. Harding Davis	Lloyd Sheldon	Walter Woods	Lucien Hubbard
Albert S. LeVine	Paul Sloan	Hector Turnbull	Edward Montagne
Jeanie Macpherson	Byron Morgan	Ralph Spence	Jane Mathie
Tom Geraghty	Monte Katterjohn	Beulah M. Dix	Doris Schroeder

All Now Engaged on

PARAMOUNT'S NEXT 19

(to be announced soon)

And Each Picture Worthy of the Big Names in It!

Paramount Pictures



LOWELL SHERMAN and Co. (2)
"Lawful Larceny" (Comedy Drama)
 20 Mins. Full Stage
 Palace

Lowell Sherman, from the legitimate, has chosen the second act of the A. H. Woods success, "Lawful Larceny," for his vaudeville debut. The choice is a happy one. The act adapts itself to vaudeville admirably, running 20 minutes without a dull period.

Sherman's personality is also likeable from a vaudeville angle. He is a fast working artist who can get a laugh without the assistance of an author merely by pantomime. Sherman reads lines swiftly, punctuating them with his personality and mannerisms, never failing to score.

The act opens with Marion (Olga Lee) at the telephone. The following conversation is long-winded but necessary to explain away the first act, which leads up to Marion's entrance into the home of Vivian Hepburn (Nell Carrington) as a social secretary. Marion's husband has been trimmed for everything by Nell, and Marion is bent upon revenge. Vivian is in love with Guy Tarlow (Lowell Sherman). Guy is a crook and plays upon women of Vivian's type. He falls for Marion, who dupes him into robbing the safe, and then sends him for her wrap, while she exits with the loot which will clear her husband.

The curtain line is pulled by Sherman, "My God, she's a crook, too!" This ends the playlet, and deviates from the legit version, inasmuch as the last act finds the stolen stuff returned, all but Marion's husband's own possessions.

It doesn't detract from the value, however, and provides a natural conclusion to one of the most delightful comedy skits in a long time. Sherman is masterly when necessary and altogether enjoyable as the crook. His confession to the girl he loves was a bit that stands out. After Marion has promised to marry Guy they decide to tell Vivian. Vivian enters from the billiard room carrying a cue. As Marion begins to break the news to her Guy steps over and removes the cue from Vivian's hand, with an uplifted eyebrow that is irresistibly funny.

Nell Carrington and Olga Lee as the supporting players are an excellent selection, although neither was with the legitimate production.

Lewis & Gordon, by an arrangement with Woods, are presenting the playlet, which will find a welcome in vaudeville just as long as Sherman elects to remain. It's natural and will be a draw. Con.

GEORGE and MAL LE FEVRE
 Dancing
 14 Mins.; Full Stage (Special)
 State

The punch of this dancing turn is the flash background and costumes. A full stage set is used, with several ornamented set pieces. These are encrusted with brilliants and include peacocks, trees, etc. Both of the Le Fevres wear costumes covered with brilliants for their dances. The first is a double with the man of the duo in evening dress and ornamented fez or turban. The head gear would give the impression the man is doing a Persian or some Oriental character. The woman gleams with the brilliants mentioned.

The man does a solo dance, wearing comedy costume, and knitting while stepping. This introduces soft shoe routine with hock stepping, knee and ankle stuff. A double starting as a tango with both in Spanish costume tapers off into an adagio with lifts, etc. Cake walk with appropriate strutting costumes for finish.

Team are average dancers, the adagio being a bit below the standard of the others. The brilliants on the costumes, and the light effects make the act standard for the pop houses. Bell.

HIGHTOWER and JONES
 Dances and Songs
 10 Mins.; One
 American Roof

Two colored men, who, like the majority of their race in the profession, seem to step with an agility and leg control possessed by few white dancers. Their appearance is neat in tuxes, with flat silk hats and canes. The smaller man is the better, and some of his eccentric clogging is big-time stuff. Two songs are sung between dances, but the men need a lot of vocal training, as their enunciation is bad, the words being almost unintelligible.

The characteristic darkey stepping carries the turn through, and it can hold a spot on any intermediate bill.

TOM GIBBONS
 Boxing
 25 Mins.; Full Stage
 Pantages, Minneapolis

Minneapolis, July 18.
 Tom Gibbons looks to be set as a vaudeville attraction. His start at the local Pantages Sunday could not have been more auspicious. He has packed them daily since.

Billed as "The Idol of the Hour," Gibbons seems to be just that to the audiences he attracts. Should his following for 14 weeks loom up as successfully, Alexander Pantages picked a bargain in Gibbons for \$3,000 weekly when he picked this loser against Dempsey before Gibbons lost to him.

The Gibbons act holds shadow boxing, with demonstrations of Gibbons' punches and three fast one-minute rounds with Bill Hart, a sparring partner. It is in this section Gibbons displays his boxing skill.

Eddie Kane, Gibbons' manager, is the announcer, and talks during the turn, but even that could never stop Gibbons on this trip. Burke.

CARL SHAW (3)
 Song, Dance, Musical.
 14 Mins.; One (Special Drapes)
 58th St.

Carl Shaw appears to be a precocious youth of 16-17 or thereabouts. A nice looking youngster, he is possessed of showmanly mastery in song and dance delivery, selling a pop number like a veteran and uncorking some wicked legmania. Backed up by a special blue hanging drape, he enters in Eton jacket with "Tomorrow," rather antiquated as far as pop songs go, but ripingly sold. Ditto with "Louisville Lou," a lyric blues which Shaw whipped over in great style.

He next announced that instead of proceeding with his regular act he will introduce the world's champion boy harmonica player in the person of Benjamin Kosover, who obliged with a specialty. A voice from the audience challenged Kosover's claim to the title and a colored lad of 13-19 ascended the rostrum to disprove it. He did, with some flashy "blues" playing, including a slow shuffle dance to "St. Louis Blues" harmony.

Shaw, having stood by idle meantime, is challenged by the darky again as to "what can you do?" Shaw showed 'em with a corking acrobatic, hock dance. After final bending off, they were forced to an encore.

Shaw was formerly backed up by a jazz band. The jazzers were excess baggage, Shaw clicking individually on his own efforts as strong as before. The addition of the two youngsters is a happy idea and the turn should prove a novelty No. 2 in the better houses. Youth is always an appealing factor. The two youngsters assisting are conventionally dressed and not "dude-like" like Shaw, which is good showmanship. Kosover, however, should be made to stand erect when performing and not side-inclining as is his wont. Abel.

EDDIE and GRACE
 Song and Dance
 11 Mins.; One
 23d St.

Colored couple, probably out of one of the colored revues, "Strut, Miss Lizzie," most likely, from memory. They opened double with a song and dance, the song being excess, excepting that it is also the dance tempo. At opening he is in blue satin overalls and his partner in short dresses.

His waltz soft shoe preceded her selling a pop rag, done very well and accordingly received. In the spotlight she looked nice, her bobbed hair being straight and unlike the racial characteristic of kinkiness. A succession of song and dance specialties concluded, the act going nicely all the way.

Good No. 2 act for houses of this grade. Abel.

LIGHTNER and GORDON
 Talking and Singing
 18 Mins.; One
 City

Two men, straight and comic. Come uses eccentric make up and does nut. Material runs from early variety days to modern stuff that holds up to minute nifties. Straight pushes and slams comic all over stage. All he needed was a newspaper with which old-time straight men used to wallop comedians with to make it perfect. Team has ability. They'll work out big time comedy act in time.

Present stuff is acres for pop houses. Straight warbles ballad effectively and both dance. Turn went over surely next to closing at City. Bell.

ARTHUR ASHLEY and Co (2)
 Comedy, Song, Dramatic
 25 Mins.; One and Three
 23d St.

Arthur Ashley, latterly in pictures, is supported by Helen Clement and an untried "bit" actor in the "Man Who Came Back" expert. The act is a hybrid frame-up, introducing with a few hundred feet of film of Ashley and Miss Clement, with comedy titling.

Ashley enters in "one" to introduce his burlesque travesty of an old legit commenting on present-day entertainers. A prop tombstone reading, "A Ham—roasted to death by public criticism—resting in pieces," is at one end of the stage. Ashley, top-heavy under a hairy wig, sarcastically comments that "art in the modern theatre lies in the buildings, not in acting," and scores Frisco's "stupid revue," Jolson's "mammy" penchant, et al. The curse is taken off the rather sharp criticism by his introductory caution that this should be interpreted only as harmless travesty.

Miss Clement is introduced, scoring with a "wonder" ballad, she in turn announcing the "Man Who Came Back" scene. Ashley appeared in the play and has it down to a nicety. Miss Clement briefly recalls the action leading up to that scene. It was an effective closer. Ashley closed with a little speech of thanks.

The act scored favorably, and should repeat in any thrice daily house. It lacks heart for the really big Eastern houses, but looks like a good Orpheum circuit buy, where the film actor's name should count for not a little at the gate. Abel.

"LITTLE DRIFTWOOD" (5)
 Skit
 15 Mins.; One and Three (Special)
 23d St.

What a difference the personnel of an act can do to make or mar a vehicle. This act, known as "Driftwood" a season or two back, was reviewed as a new turn by the undesignated at the 5th Ave. and deemed a rather good offering for the better houses. With a new cast, the act currently qualifies for the small time. The girl playing the "Driftwood" role is as appealing as the former player was, but that male quartet in support lacks something; unctious primarily.

When one remarks that now that they have reached the crest of success, etc., it's hard to believe. They do not impress as such. They fear some girl will enter and break up their friendship. The set is a Greenwich Village studio, each of the men pursuing one or another of the seven arts. The girl enters in "one" before a house exterior with the sign "Studio of Fine Arts" thereon. The studio interior in "three" is the setting employed for the men's harmony work and the petite chick's song and dance specialties.

That diminutive lady is the most appealing factor in the act and a soothing optical vision. She could stand up alone or with a partner just as effectively. The turn closed the show here and should connect in the small three-a-days. Abel.

"JUGGLELAND" (3)
 Juggling; Talk; Dance; Musical
 15 Mins.; Three and One
 Broadway

"Juggleland" would ordinarily be an opening dumb act were it not for a juvenile audience plant. He is responsible for elevating it into a "spot" turn (No. 3 here), so much so that it should find favor in the better houses. The youngster looks no more than fifteen, despite his long trousers, and is probably the offspring of the juggling couple who open. They look like veteran manipulators and doubtless have been known under another name.

A pretty, blue draped interior backs up the act. No sooner do the man and woman commence twirling the Indian clubs than the audience plant sarcastically comments, "I can do that," which is repeated at various intervals. He admits his name is Pat Cohen and is addressed as Pat by the man, who finally invites him onto the rostrum to show what he can do. The cross-fire between the youngster and the man is continued for some minutes before the invitation.

Pat, a likely youngster, then struts his stuff with clubs and hat juggling, doing a soft shoe solo without accompaniment and flashing all varieties of legmania. His encore with a sax solo earned an extra recall, stopping proceedings.

The frame-up is novel and should find general favor. The juvenile shows excellent tutelage by his sponsors. Abel.

LURA BENNETT and Co. (2)
 Boxing, Wrestling, etc.
 11 Mins.; Full Stage
 City

A "strong woman" turn that is novel if nothing else. Two husky women are shown punching the bag, each other, and the comparatively fragile man who assists.

Both women have technique in wrestling and boxing and step around with considerable agility, considering their heavyweight size.

A thread of a plot is introduced by having the two big girls supposedly battle for the only eligible man on the beach. A good deal of comedy is put into the work through the medium of biting, scratching, hair pulling and the screaming of such remarks as, "Stand still so I can hit you" and "I was born with boxing gloves on," "Yes, and you'll die the same way."

The act has been playing around for some time, although it has never been reviewed in these columns before. It is a standard for the cheaper houses, but will hardly climb out of the small time. It is true they do kid around a bit, but that they really maul each other considerably is shown by their general exhaustion at the finish.

BENSON, MELINO and Co. (1)
 Dances and Acrobatics
 16 Mins. Two and Full Stage
 American Roof

A turn that is rightfully acrobatic and nothing more, but that has endeavored to step out and present a novelty dancing and comedy act. Fourth at the American, it fared badly, only the balancing and gymnastics at the finish saving it. Two men, presumably of foreign extraction, and a girl, Anita Clark, compose the company.

The opening is a dance by all three, with the comic trying vainly for laughs with some old hokum. He follows with a solo eccentric dance that is even worse. The other man and girl attempt a serious classical dance that is considerably funnier than the supposed burlesque on it that is given next by the two men. The girl does an acceptable solo on her toes, and then the men really show something in the way of acrobatics.

Here is a good opener or closer wrongly changed into a No. 4 turn. Miss Clark might be allowed to dance her solo in between the acrobatics and the comedian to clown a bit during the stunts, but the change should be made immediately.

HALL and OAKS
 Piano and Singing
 14 Mins.; One
 State

Two men with opening that takes piano and singing turn out of the regulation class. The pair enter as burglars, with darkened stage, after a bit of dialog going into double that has to do with lifting of melodies from grand opera and standards for pop songs.

Act becomes usual songfest, with pianist assisting in doubles thereafter. A rube song with good comic lyrics, and medley well put together and delivered are included in rep. For finish team play accompaniments on ukuleles for one of those comedy numbers holding a bunch of ukuleles, most of them mildly gingery.

No time wasted with piano solos or sparring for bows after numbers. Both have voices, singer tenoring for harmony nicely. Act went very well at State. It can duplicate in any of the pop or intermediate houses and more than likely get away with it credibly in an early spot in the better houses. Bell.

HARRY PUCK
 Songs and Piano
 10 Mins.; One
 Fifth Avenue

Harry Puck is back in vaudeville after a season in "Tangerine." Puck has assembled a "single" turn that will do nicely for his trip around the two-a-day stands. Entering in white flannels and blue coat he sings an introductory song. Then to the piano for "Chase Me, Girls, I'm Single," a nut lyric given a nut delivery.

Next, a piano version of different arrangement of "Il Trovatore," good for comedy in the manner handled. A medley of songs written by Puck next included about five that could be termed hits some years back.

For an encore he told of his "Tangerine" engagement and showed how he played the hit of the musical comedy "Sweet Lady" for the piano rolls. On his return Puck looks set for vaudeville. He scored impressively in the decent spot. Con.

MILLER and MACK REVUE (6)
 Comedy Singing and Dancing
 20 Mins.; One, Two and Full Stage
 (Special Set and Drops)
 Jefferson

Skins Miller and Buck Mack are supported by William Foran and Bill Palmer and two women, Bessie Hoban and Lee Weaver. The act opens with a court scene in "two," the judge disposing of a girl prisoner and then attempting to dispose of the case of two "burns" (Miller and Mack), the three indulging in humorous dialog.

After a comedy song and dance there is a close-in and one of the women made up as Queen Elizabeth and a man as Shakespeare sing a duet in one.

Miller and Mack break into the scene and a funny Shakespearean burlesque (with Miller as Sir Walter Raleigh and Mack as Lord Essex, both still in eccentric makeup) is interrupted by the stage director in the audience declaring the action is all wrong and the acting worse.

This settles the drama and the drop in "one" is raised, showing a Turkish chamber in full stage where the man and woman singers put over another duet and a dancing girl in the almost nude does a Turkish dance in which some clever contortion is shown.

The comedy in this scene is of the rough clowning order with which Miller and Mack are identified and assisted by one of the men and is productive of plenty of laughs.

The finish comes in "one" with Miller and Mack doing their eccentric double dance and the one-man boxing bout, sure fire.

The act is built for laughing purposes and that end is accomplished. With a few weeks of playing, speeding up here and there, and a finish which will include the entire company, as it should in the case of a revue, the boys can build this up to a standard big-time comedy act.

The Jefferson audience ate it up.

LORNER GIRLS and Co. (1)
 Dance; Song; Piano
 15 Mins.; One and Four (Special)
 Broadway

This is a new frame-up for the Lorner Girls, who are assisted by Phil Sheppard, at the piano. Sheppard yocally introduces Marguerite (blonde) and Rhea (brunette) in "one." To full stage, next before a pretty silver cloth box set, he at the piano.

The girls alternated in dance doubles with Sheppard's pianologing. The dancing was marked by an evident lack of rehearsing with the blonde the chief offender, who missed her steps continuously, and was far from graceful. The pianist's efforts did considerable to counterbalance it.

The Lorners have been seen around before and to better advantage. Doubtless further rehearsing will mend matters. They closed the show passably. Abel.

GORDON and KENNEY
 Variety; Acrobatic
 10 Mins.; One and Full Stage
 Fifth Avenue

Man and women open in "one," girl introducing partner as "Duke." This is followed by entrance of red-nosed comic in grotesque attire for a parody song and comedy dance.

The act goes to full stage where each work on the trampoline. The man, in long, red stockings and underwear, does some nifty bouncing, featuring a double somersault and double twister.

The girl prologues all of this difficult stunts with announcements, also contributes a solo dance featuring hock steps in addition to making a pair of changes.

It's an all right opener for the three a day and split week houses. Con.

WARD and DOOLEY
 Variety Act
 15 Mins.; One and Three (Special)
 58th St.

Mixed team, the man affecting Eton jacket with top hat and the woman in short dresses. They open in "one" but go to "three" for the bulk of their routine. A nice looking woodland set is employed. He does a little bike work, following with a Will Rogers impression, including some of the standard Rokerisms, the gum and the rope. The impression is rather faithful, but the talk was pitched too low. He featured a Fred Stone imitation also.

The woman fills in with dance work, the concluding white color scheme in western regalia looking effective. They pleased No. 2. Abel.

GLEN ANDERS and CO (3)
Comedy Sketch
16 Mins.; Full Stage (Special)
8th Ave

Lewis & Gordon produced this sketch by Howard Emmett Rogers, featuring Glen Anders, the young juvenile light comedian, from the legitimate stage. The sketch is sumptuously produced, a purple velvet cyclorama, orange back drop, and black hanging border, depicting the reception room of a fashionable house on a wedding evening.

Anders, one of the guests, is extremely cynical about the character of the bride. His cynicism extends to her friend, Buehah Summerville, whom Anders thinks he has met before under unpleasant circumstances.

This suspicion is confirmed when he engages Miss Summerville in conversation, and discovers she knows Paris and all of its hideaways.

Another girl at the wedding is a Miss Collins, whom Anders instinctively knows is a good girl. He proposes to her, after she has fainted from drinking two glasses of wine. She accepts him, and while leaving to get her wraps he phones a restaurant to prepare a wedding supper.

His pal enters to inform him that Miss Collins is a notorious pick-pocket and "wedding worker" and has been arrested. She is brought in by a detective. The old "wallet" gag is worked, the girl returning Anders and the coppers.

Miss Summerville turns out to be a nurse, who saved Anders' life in France, and the proposal is repeated, word for word. The cancelled wedding supper is again ordered. The sketch is titled, "I Know Women," and holds a fair measure of laughs.

The story is not unusual but is well written, with bright, interesting dialogue and lines aimed to please an intelligent gathering. The strength of the act lies in its excellent cast.

Anders has the center of the stage at all times, but the supporting roles are allotted to players of legitimate ability. The act holds interest, and will hold a spot on the best of the vaudeville bills without letting the show down.

CLIFF GREEN
Palm
14 Mins.; One
125th St.

A clean-cut young fellow with an engaging personality walks on and in the most casual way explains that the young woman who usually sings with him is not present. From this he keeps the audience interested with a natural conversation for six or seven minutes, they in the meantime expecting him to sing.

Green has an elegant speaking voice and an easy delivery, with a nonchalant manner. Withdrawing his handkerchief, some cards fall to the stage and from then on Green works with the cards or a coin, at which he is a real adept.

His closing bit of disappearing and reproducing several times not one or two or three, but half a deck of cards, is just a little bit ahead of the rest, and his one hand shuffle with a triple cut is not going to get him any invitations to poker games.

Green is a finished performer and a good show man, with an act fit for the best of company. And he does not sing.

"LET THE PUBLIC DECIDE"
Singing and Violin
16 Mins.; Full Stage
16th St.

A James Madison production for vaudeville, with Genevieve Homer, Grace Tremont and Billy Rogers appearing. A skit structure is used to introduce the specialties. Miss Homer is an old-timer and sings the songs of other days with ability. Miss Tremont dances and sings agreeably, and Rogers, in addition to doing straight, plays the fiddle.

As an old-timer's offering, the turn will do for the pop houses.

FOX and BURNS
Dialog and Songs
18 Mins.; One
American

Mort Fox (Fox and Britt) has a new partner, Joe Burns, and, as in the old act, the voices are the great asset. Opening with a parody, comedy conversation follows which had this fair-sized audience audibly expressing its satisfaction.

A ballad by Burns turned into a mock ballad by Fox finished the act proper, but the boys had to respond to several encores. The Fox-Burns offering is a safe bet for most any bill.

EIGHT MASCOTS
Song and Dancing
15 Mins.; Three
58th St.

The Eight Mascots feature the English style of concerted stepping and the girls probably are English. They make several costume changes, the concerted stepping being varied by solos and duets by various members.

A "Glow Worm" double solo was effective; also the gypsy dance double among others, which did much to vary the straightforward routine. The concerted stepping is also varied by several dance formations, making pretty pictures.

The act topped the 58th St. bill the last half and closed the show interestingly.

SCHAFER, WAGNER and FOWLER
Comedy Skit with Songs
18 Mins.; Full Stage
American Roof

Two men and a woman in what is billed as a "sketchette." The scene is supposed to be a southern home, where an auto salesman has called to sell a machine to a prospective bride and groom. The plot doesn't develop any more than that, but that's plenty to surround the trio's melodious Dixie accents with the proper atmosphere.

The lines are rather bright, the best bit being a mix-up with one man talking about a car and the other misunderstanding him, thinking he refers to a wife.

The salesman plays the straight, and does it capably. The other is the comedian, wearing only rimmed glasses for make-up, but getting across because of forceful delivery. Both sing the special numbers well. The girl has practically nothing to do, but is attractive and harmonizing to the eye.

The turn justified its topline billing, although several rough spots need to be smoothed out.

CARROLL and FISHER
Songs and Piano
24 Mins.; One
Palace, Chicago

Chicago, July 18.
Harry Carroll and Grace Fisher make a dandy combination for vaudeville. Their success here is more pronounced than was obtained by Carroll individually with his big revue. Miss Fisher is a prima donna, pleasing in appearance and voice.

Carroll has a list of successes which contains as many applause bringing refrains as any of the writers. He has worked up a clever medley and gets it over very well. Miss Fisher sings several numbers, and for an encore did a new "Zuyder Zee," followed by a little dancing, mostly by Carroll, which makes a nice finish.

Carroll spoke of this as a new act when having Miss Fisher sing a song of his writing from the big act in which a country girl wises up after a year and gets a nifty fellow of fifty to provide the things that a younger man has promised. Carroll joins in this song, but most of the vocal effort falls to Miss Fisher.

This team opened at Pittsburgh and then came to Chicago.

"SIX PIRATES AND A MAID"
Singing and Dancing
18 Mins.; Full Stage (Special)
58th St.

This is a male singing sextet, with a vehicle that has them in pirate make-ups, and a lyrical jingle forming a frame work for solos and ensemble singing. Some of the ensemble singing is very bad. It is hard to believe that six men, with average voices and some with better than average voices, could produce such poor "harmony."

At other times the ensemble's stuff is better, and a couple of times good. There is a girl in the act, a little dancing pony, who jizzes it up right. She is also a good legman stepper.

The bass of the sextet does a solo handily, and one of the tenors tears off a ballad acceptably.

Act is small time.

THE ROSINIS
Xylophone
12 Mins.; One
City

Conventional xylophone duo, two men clad in clown costume, with clown facial makeups. The clown makeups are a mystery. No reason for them, as the two confine efforts to straight xylophone playing. Open with medley of pop songs, William Tell overture next, and after old reliable of all banjo and xylophone turns, another pop medley, with more of the lighter stuff for a fourth selection.

Playing average with others that have preceded it in vaudeville. Act did very well No. 4 at City.

KING and BEATTY
Song and Piano
15 Mins.; One
Broadway

This is no ordinary piano act frame-up. It should be heard from in regular company. Both boys go in strong for comedy and the manner in which they accomplish it can be gauged from the pianist's concert singer travesty, which so convulsed a neighboring customer, it was suspected he was either a plant or a relation.

The opening is a bit weak, but effectively plants the abandoned delivery of the twain, which borders on the "nut" variety. The songs are mostly restricted and capably shown. Two of the ditties are silly rhymes, but laugh provoking to a degree.

They were the second show stoppers of the evening in the body of the bill.

COSMOPOLITAN TRIO
Singing
15 Mins.; One
81st St.

A meritorious singing act. A woman and two men, tastily dressed in colorful Gypsy costumes, are the trio. Beth McCoy has a soprano of almost operatic quality, and she received a personal ovation at the conclusion of her solo. Pompili Tomasini, tenor, and Fernando Guarnieri, baritone, are the two men, both possessing clear, powerful voices and assisting ably with some exceedingly fine harmony work.

The selections used are excellent and never too classical for vaudeville, including two or three Italian standards, "Gypsy Love Song," and a beautiful ballad, "Kiss Me With Your Eyes," which is sold in superlative fashion by the trio. The baritone accompanies one of the songs on the piano. During the first number the orchestra was entirely too forte, drowning out the words and a good part of the vocal melody. With this corrected the act should be able to provide the distinctive concert touch for any bill.

MILLS and KIMBALL
Singing
14 Mins.; One
State

Here is a good-looking couple, who have an idea patterned along the lines of Claudius and Scarlett, presenting a cycle of ballads of three generations. The team are probably musical comedy recruits, with the man being an exceptionally clear tenor, and the woman a most capable soprano.

They open with the woman announcing that they will submit songs of the antebellum days; of the last decade and of the present day. The couple then sang several ballads of that time, with both being clad in costumes appropriate for the period. Following this, the men sang, "Days of Yore," and from the indications of the audience the offering had already met favor.

Following this with a change of apparel, they did a medley of old songs. The woman, clad in a yellow organdie gown, then sang a current pop ballad which brought immediate response.

For their closing number they used a number of present-day ballads, serving as a fitting climax to a class offering for the bigger small time.

BERT SLOAN
Wire Dancing
4 1/2 Mins.; Three
23d St.

Bert Sloan feels perfectly at home on the taut wire and accomplishes hook, buck and wing dancing (with some real "wings") and other legmanias with as much ease and confidence as if on terra firma. He does a bare five minutes, but packs considerable meat into his minimum allotment.

The routine is all dancing on the wire with the assistance of the Japanese parol. He made a very interesting and snappy opener at this house.

SHUFFLE ALONG FOUR
Singing
16 Mins.; One
Jefferson

Four smart-looking colored boys, dressed in neat business suits, put over a typical high-class colored singing act with just the right native comedy.

They adhere with one exception to quartet harmony, and as all have good voices the resultant barber-shop chords are certainly musical.

The exception is a tenor solo which discloses one of the best tenor voices heard in vaudeville in some time. They can hold this act (fourth) on any bill.

BERT HUGHES and Co. (4)
Comedy Bicycle Riding
14 Mins.; Full Stage (Special/Cyclorama and Drop)
Palace

An English importation of comedy bicycle riders, three women and two men. The act carries a special cyclorama of a group of spectators. The riders are in sweaters and basketball pants. After a brief bit of comedy and straight trick bicycling an "announcer" says a basketball game will be played.

Different colored sweaters are worn and the players divided two to a side. The odd girl acts as referee and guards a tennis net stretched across the foots to keep the balls on the stage.

The game itself provides comedy and thrills, also some excellent rough riding. The goals are averaged with a local favorite tie-up to the winner. At the Palace, New York, defeated Brooklyn.

Comedy is obtained when the riders collide and fall. The referee got laughs by becoming entangled in the net. At one period one bike passed over the neck of a prostrate opponent.

It's a corking big time opener and away from the usual, although another act is playing around with a similar idea.

JIM HANEY'S REVIEW (5)
Singing and Dancing
19 Mins.; One and Full Stage
City

A typical small-time production act, but not a bad one. The cast consists of a girl and four men, one of whom does the solo dancing and takes a bow alone at the end. The other three, all apparently very young, sing a bit and execute some good double and triple dances.

All four men look neat in tuxedos but the girl might advantageously replace some of her costumes. The last one is okay, but the others with faded feathers and georgette crepe don't look well. The woman is good looking, sings acceptably and displays a high kick that makes her dancing extraordinary.

There is no plot to the turn, but a touch of individuality is occasionally inserted in the songs and dances. Needs a little fixing here and there, but should be able to round out an intermediate bill nicely.

RUSSELL and PIERCE
Dancing
8 Mins.; One
City

Mopped up the hit of the bill and seems certain they would do similarly at many other theatres, including some coming under the category of big time. At this performance they only did eight minutes.

Eccentric dances, clog dances, double dances, soft shoe dances—they all look alike to these boys. Little to choose between the two, for what one doesn't do the other does. They wear the tight suits, small hats and rimmed glasses of the usual nut comedians and make no changes. Outside of the dancing a few mild acrobatics are performed, but these are not overdone and are well done.

This team may have to give more than eight minutes if it wants to play the two-day where it belongs. Besides a little novelty of some sort should be introduced.

But as for the dancing, it can't miss, and all that's needed is a little more of it.

HARRINGTON SISTERS
Songs and Dances
11 Mins.; One
American Roof

Still another sister act and one that is not in any way extraordinary. The girls are pretty and sweet, and that about ends it. Opening with the usual "kid" number, a lightning change is made by one of them for an Irish comedy song. This includes the typical "come-all-ye" or shoving the stomach up with the hands, which though it is O. K. when done by an old Irish "Biddy," is clumsy and vulgar when attempted by a young girl.

The other sister follows with a dance that, as it stands, is frankly impossible, although she does show a certain latent ability for acrobatic splits. A tiresome double "lullaby" number is next, and the finish is a jazz song and dance, which is the best thing in the turn.

If the tempo of the whole act were to be speeded up and more jazz inserted, if a better selection of songs were to be chosen, and brighter, more fashionable dresses worn, and finally, if a little novelty were to be added, the girls might get away from the usual run of sister acts and amount to something. As it is, it's pretty small-timey.

INGLIS and WINCHESTER
Nut Comedians
14 Mins.; One Special Drop
Fifth Avenue

Jack Inglis and Gene Winchester comprise this comedy pair of hoke comedians. A novelty opening gets them away nicely. Upon a darkened stage they enter carrying lanterns and wearing firemen hats for a comedy song, "Honest to God, We're Firemen." Inglis does a nance fireman. The number is followed by a comedy double dance.

Winchester attempts a uke solo constantly interrupted by Inglis with gags. The latter pops in and out of a doorway in a special drop to fire his gags. Two shots are heard with Inglis remarking, "Phone," and answering one.

Winchester's recitation, "Gunga Din," is interrupted by Inglis' vocal trick and blends into syncopation with Inglis staging a buck and wing. Winchester next juggles five balls, bouncing them off the stage (an old Winchester and Redford stunt).

The big yell is a dramatic travesty. Winchester hangs a dummy on a nail on the drop which shows railroad tracks. Motion pictures of a train approaching can be seen. At the crucial moment Inglis dashes on and fires a shot which backs the train up. It's a funny bit.

Mind reading followed, Winchester, blindfolded, on the stage, playing songs "requested" on a saxophone. Inglis, working in the aisle, fed him comedy cues such as, "Not Yesterday or To-day," with Winchester obliging on the instrument with "To-morrow."

It's a good comedy turn for anywhere.

HILLIER and LEAVITT
Talk and Songs
18 Mins.; One
City

Two men in fair comedy turn that looks like bait for any small-time audience. The comic is an unusual mixture, a sort of cross between the Duchman of Sam Bernard and the Hebrew of Ben Welch. He works diligently for the laughs and gets a good many with material hardly better than the average in acts of this kind.

The straight feeds acceptably and bears the major part in the singing of the closing song, a corking Irish comedy number, and sends them across with a wallop. The comedian's solo fails to get a ripple and should be replaced by a song with really humorous lyrics.

Just now the act needs to keep plugging along gaining experience. With this, combined with patience and ambition, they should climb.

HELEN KENNEDY
Singing and Violin
12 Mins.; One
State

Helen Kennedy combines ability as a violinist, with an average singing voice and a good stage presence, for an entertaining specialty that fits nicely in the No. 2, spot in the pop houses. Two vocal numbers first, and then the violin playing to build up the score. One of the four numbers has Miss Kennedy doing a few graceful dance steps, a bit of kicking. One costume worn.

Better enunciation would enhance value of first two songs.

LEWIS and HENDERSON
Songs and Instrumental
14 Mins.; One
City

Another sister act, but slightly out of the ordinary because of some good instrumental work. The girls stick to the conventional kid clothes. The short-skirt, little school girl stuff is being overdone.

After several passable double vocal numbers with one girl at the piano, a banjo and violin are introduced to good results. The former is played particularly well, but the other girl should eliminate the dancing while fiddling. It is not gracefully performed and detracts from the musical technique. Turn good for the less important spots on pop bills.

SILVERTONE FOUR
Songs
16 Mins.; One
Lincoln Sq.

It is more than probable this colored quartet was never spotted by a big-time booker. The four make neat appearance, all in the regulation formal-day attire, including silk hats, striped trousers, frock coats, canes, gloves, etc. All are young chaps, one red-headed.

Their repertoire consists of real, darky melodies.

The only fault at present is that they do too much. The routine should be cut by at least one number. They'll score in any house.

PALACE

A big nine-act bill at the Palace this week played smoothly, headlined classically by Lowell Sherman (New Acts), who is making his initial bow in vaudeville, using the second act of "Lawful Larceny." Mr. Sherman is from the legitimate, but, unlike many of the stars of the other firmament, he hasn't held the two-day cheaply. He is giving vaudeville value received, both in his choice of act and his own excellent acting. Sherman could be of the vaudeville halls, so well he knows its technique. Spotted second after intermission, he was one of the hits of the bill.

The comedy turns divided the honors of the show with Vincent Lopez and Band. Lopez seems to produce an entirely new act every few weeks. The dark-haired leader goes in for "effects" with his music, special lighting and eye-rolling drapes and drops. He has discarded the "Barney Google" number, which was backed by a race track scene that could have been developed. A new effect was a storm scene with a tree shattered by a blast of lightning to the tune of "When Will the Sun Shine for Me?" Lopez received his usual returns and announced in a certain speech he would be at the Palace next week, his third consecutive for the present engagement. The band closed the first part.

Fenton and Fields, fourth, and Dooley and Morton, next to closing, were the other hits. The first pair got an immediate response with their hokier blackface comedy. The latter laughed louder at the old gags than any of the other New York audiences have, proving that the Palace is "soft" for the hoke.

Dooley and Morton entered to a reception and closed to plenty of noise. Martha Morton's youth, beauty and clever dancing, foiled by Gordon Dooley's low comedy and acrobatics, is an audience and spot-proof combination. Martha was sweetly pretty and girlish in her short-skirted dresses and showed the Morton inheritance in her nimbleness about in her tap dancing and kicking. A bit of ad lib comedy was slipped into the light trench by Martha in her effort to retire Gordon after one of his nose dives. They crashed heavily on the "interruption" bit also.

Bert Hughes and Co. (New Acts) started the show swiftly at a pace which never slowed. The five bike riders consume most of their running time with a basket ball game a wheel, always interesting. Another turn is playing around using the same idea, but playing on a darkened stage.

Scanlon-Denno Bros. and Scanlon denied and scored with harmony slaying and dancing. The unwitting of the woman in male attire was new to the Monday night crowd, proving that most of them were transients. The dancing, both double ensemble and solo, is high class.

Bekeff's Theatre Grotesk, third, scored nicely. Bekeff's personality caught on as the announcer. His solo dance in goli attire stopping and putting him in such favor his every move following was good for applause. The act is the conventional Russian Revue, following the lines popularized by the "Zaube Souris." They liked it immensely here.

After intermission and Topics, the White Sisters picked the show right up with their kid double. The thinner sister is now confining her clowning and mugging to one number, "Old King Tut," a corking comedy lyric that just suits the pair. The other girl is a bundle of personality. The kids sing and dance like veterans and are neat showmen. They looked cool and capable in their white embroidered kiddie outfits. Several healthy bows and a fast dance encore rewarded them.

The Great Leon (billed Leon and Co.) followed with magic and illusion, most of the flashes running to cabinet tricks. Leon's best is the glass tank from which the girl appears. A list of illusions printed on the program allowed the audience to pick from any, but this portion was dispensed with, probably on account of the lateness of the show.

One of the best bills seen at the Palace this season and a comfortably filled house. Con.

RIVERSIDE

The usual lightwaisted Monday night attendance was expected, but this time some of the Riverside fans were missing. A subway train ran off the track and paralyzed northbound traffic, incidentally making for late arrivals home for dinner and consequent cancellations of seat reservations for those planning to see the show. The accident happened shortly before six and passengers—caught between stations—were being removed from the 96th street exit at certain time. It took a local train half an hour to move from 50th street to Columbus circle. The heat haze was most depressing and those caught in the jam further uptown suffered severely.

Those who missed the performance should not have been disappointed. The bill is just what might be expected of a midsummer show in a house of light draw.

Emma Carus and Tom Burke split the topline and intermission formed the interval between their appearances. Even they could not excite the house to enthusiasm. The scoring throughout was under normal and the evening came near being hitless.

Tom Burke, who was William Morris's foreign find, appeared costless and with a soft shirt open at the throat. His accompanist announced the tenor had been in an auto accident Saturday and bandages prevented him wearing formal dress. The warbler was keenly suffering from a dose of sunburn that necessitated a doctor's services. He laid off last week and on the beach at Atlantic City too long. Take it from Tom, he will never do it again. Burke's routine was slightly changed, there being a new Irish song and a new closing number. He was in splendid voice and distinctly caught on. Another added bit was a piano solo by Burton Brown, whose classy playing of a classical selection counted. Brown is quite above the run of vaudeville pianists. He was accompanist for Irene Bordoni in her concert work last season.

Miss Carus and the athletic J. Walter Leopold at the piano started very quietly. Her bejeweled fingers and glittering white satin frock did not disguise an increase in poundage. The ditties warbled were not those programmed except "Has Anybody Seen My Cat?", a humorous lyric that beat out the others. Miss Carus's heavy-weight dance rang the bell and shaded everything that went before it. That was where Leopold came in most handily. When he deposited her finally upon the stage the house laughed, and it was then Miss Carus got oompy.

Billy Wayne and Ruth Warren carried the going in next to closing nicely. Wayne's characterization reminds one of a West Side hick and Miss Warren convinces as the kind of a sweetie who can and will give her steady a receipt for anything he pulls out of his pocket. "The Last Car," fits the couple all the way. There were times, however, when they got too confidential, which does not fit in a house as large as this.

Ann Butler and Hal Parker were on fourth with "Don't Make Me Laugh." It is an act along skit lines and therefore falls in the same classification as the Wayne and Warren turn. Miss Butler's dialect work amused and she put "Second Hand Rose" across, though with the lower tempo. Miss Butler changed Parker handled a lyric that sounded entirely melodious.

Harry Miller and Peggy Fears were spotted third. Nothing counted up to the dance sections, the team going off to a low score. Florence Brady made a likable number two. At the matinee she scored more strongly than in the evening and there is no question about her becoming a standard single. A personality and individuality mark the manner of her popular song work. Miss Brady appeared in a summery frock of pink which looked ever so much better than the dress she used at the Palace early last week.

Roy Sheldon, Lucille Ballentine and Robert Haft closed and held the house with but few exceptions for their song and dance routine. Miss Ballentine looked especially fetching in a little red dress. Her best work was a waltz on her toes, both partners being used. A taxi trip from 59th street after an escape from the subway failed to arrive at the Riverside in time for Bert Ford and Pauline Price, who opened.

Attached to the fables film at intermission was a trailer showing the actors' Fund home on Staten Island and the titles invited membership in the fund from the public. Ibee.

GREELEY SQUARE

The Monday night show drew a slim audience on the main floor, although the upper section was well filled. The show was more or less diverting for a summer small time even bill. Synco, male xylophone manipulator, opened with instrumental numbers. Gordon and Delmar, a mixed team, followed with the regulation "plane act." The girl handles most of the numbers, while the man does the accompanying and harmonizes in several songs. Team has appearance and works well together.

Lew Hawkins offered his usual mixture of comedy and songs and proved up to snuff as laugh getter from the small-time audience. His songs ran to comedy also.

Primrose Semon clowning her way through in rattling good entertainment with the assistance of Arthur Conrad. Miss Semon is of the vicious soubret species.

Fraser and Bunce did exceptionally well next to closing in a comedy skit with songs. The boys affect a similarity of dress and hinge their comedy chatter on the fact that one is being continually blamed for the pranks of the other. They have a zippy act, sold with a pleasurable gusto.

The Kirkwood Trio, two men and a girl, wound up the vaudeville section, offering a mixture of songs, instrumental numbers and lariat manipulating.

JEFFERSON

Business seems to be improving at this house, and the programs offered certainly deserve good patronage. Mulroy, McNece and Ridge give the bill a good start with a fast skating act, including some waits clog and buck dancing on the wheels. Ridge is an added starter in the act and does his share capably in both events.

Dorothy Taylor, with a pianist, was on second, but found the spot no handicap. Four songs in a row—three rags and a ballad—without piano solos sandwiched in was her contribution. Insistent applause compelled an encore, and she left them wanting.

Brady and Mahoney, who followed, landed a solid hit also. They have a novel idea of handling a comedy song through the insertion of comedy dialog apropos to the song. The act is 100 per cent. entertainment.

Barrett and Clayton Co., the company a woman, were in a spot made to order for them, and registered strongly with their melodramatic sketch, "Fate," the dope scene especially pleasing the Jeffersonians. The Shuffle Along Four and the Miller and Mack Keuve (New Acts) both sustaining the pace set, and were followed by Loney Haskel, who kidded the audience along in his usual style, leaving them laughing for the dancing act of Adelaide Bell, which concluded the vaudeville. This little lady, whose dances are divided with piano solos well played by her pianist, did very well in a tough spot. She is a versatile dancer, and with another dancer as good, either male or female, the elaboration of the act would undoubtedly get even better results. Her special setting in three is exceptionally attractive and tasteful. "A Man of Action" closed.

BROADWAY

Jazz seems to be the basic foundation of every bill booked into this house. Snap and go predominate regularly each week, and the fact that they turn out in sizable numbers best proves the effectiveness of this policy. The house orchestra set a mean pace with its jazz overture and made the assignment important. Preceding the trench boys' selection a short reel of the Actors' Fund Home on Staten Island and its activities plugged Daniel Frohman's pet charity effectively. This is E. F. Albee's practical idea and contribution for further popularizing the significance of the home and what it means to the old-time actors now guests at the institution. The reel is a decorous and dignified exhibition and interesting at the same time.

Maurice and Girlie opened. Girlie soloed on the piano accordion in "one," and Maurice's efforts in "three" were confined to an equilibrium display. The four tables high with the four chair pyramiding on top was a flashy perch for the balancing.

The Wilton Sisters were spotted much earlier than usual in No. 2 and clicked as ever with the close harmony, particularly on the unaccompanied "Blues." "Juggernaut" (New Acts), King and Beauty (New Acts) "Carnival of Venice" is a colorful musical turn, planting the careless abandon and gaiety of a gala night effectively with the opening fanfare and general atmosphere. The ensuing musical and dance specialties are played up, in keeping with the idea. It's a flashy turn that should find favor in houses of either grade.

Lorner Girls and Co. (New Acts), A Goldwyn feature, "Ragged Edge," closed. The picture was circled in the front-of-the-house by a "San Antonio" picture. "Clint's Intrigue," which sounded much like the lurid lobbying once so popular on 14th street. Abel.

STATE

Monday evening's oppressive heat was none too good for business here. The bill was a summer program, with two former Shubert vaudeville acts relied upon to carry the show. Nonette, the singing violinist, due to a bronchial affliction, announced that she would be unable to function vocally as well as she would like. On in the fourth position, with Harold Solomon at the piano, Nonette did well enough.

The La Mont Trio, two women and a man, wire walkers, were delegated to be the pathfinders. Most of the burden fell upon the young girl and man, both of whom executed intricate feats on the wire. The other woman did a little vocalization and walking while the two were resting. Good showmanship throughout, with the final trick a jump by the man over a five-foot hurdle.

Mills and Kimball, a mixed singing duo (New Acts) walked away with the show. Following them came Lazar and Dale, two men with a comedy talking and musical act. The routine used by this team is one that has served them in good stead for more than three years, with the blackface comedian always drawing laughs through his stuttering and mugging. At the conclusion of their talk the men waste time in dialog while preparing to begin the musical portion. Tightening up here the

act may find that interest in the turn will not be lost and that they will probably go much better at the conclusion.

Next to closing were Bryant and Stewart, two men, with comedy patter, songs and grotesque dancing. This team seems to be bright and ambitious, as they have been most observant of the good points and ideas of other "nut" comedy acts. They have succeeded in selecting a good line of song patter and comedy gags, patterned along the lines of successful big-time acts, but fail to get them over with the same finesse of the originators. Their dancing is patterned along the lines of Doyle and Dixon, with the boys finding it rather difficult to attain the same results as the creators. For the small time they have a number.

Closing the show were Moran and Wisner. Moran at the start was eager to make his comedy felt, so he concentrated rather heavily on the trick dress suit he wore for comedy results, which he received, after which the pair began their hat tossing, which had a telling effect.

AMERICAN ROOF

Not much luster to the first half show at the American this week. Most of the acts are unfamiliar names and the entertainment provided is of the crummy, moldy variety.

The usual three-quarters crowd took everything in very mildly, only working up real enthusiasm about Thornton and King, next to closing. Four new acts on the bill were Harrington Sisters, second; Benson, Melina and Co., fourth; Hightower and Jones, replacing the Exposition Jubilee Four, fifth, and Schaffer, Wagner and Fowler, sixth.

Diaz and Powers opened with a representative wire act. The man is a steady performer, but the girl doesn't seem sure of herself and keeps the crowd in a state of nervous suspense while she is on the wire. The dance work is good, and the man's high jump at the finish lifts the act above the ordinary.

Dunlay and Merrill, third, presented their standard comedy turn. The audience hadn't warmed up as yet and the going was none too easy. The man's efforts in gagging and the woman's feeding and individual comedy efforts soon brought results. She wears her hair straight back, with her ears showing, resembling to a great extent the stunning Gene Ford (Gordon and Ford).

The act is still using the idiotic opening with the orchestra grinding out discords and the spotlight wandering at large around the theatre. Thornton and King were the oasis of the bill and they took everything coming to them. The comedian is a first-stringer, and his semi-nance Hebrew is one of the funniest creations in vaudeville. The boys have just started on the Loew time, and their season on it should be highly successful. But the big time is where they belong if they want to climb where they should.

The Aronty Brothers closed with a display of balancing and teeth spinning. The pace is a fast one and the crowd stuck to the finish. Probably '33, an exceptional feature picture for these days.

58TH ST.

Small time at its worst with an orchestra that could make the best show ever put together look like 30 cents. That's the first half 58th St. show this week. Not that that 58th St. orchestra played the show badly, it didn't as far as tempo was concerned. But it sounds so terrible. The noise emanating from the orchestra and passing under the name of music fracture all the laws of harmony ever heard of. Tuneless, discordant, insufficient pieces for the instrumentation usually and as wheezy in volume as an old accordion, it racks the ear drums.

And the show itself. Maybe it was because it's the middle of summer, but a silent act, a comedy talking and singing turn and four other acts mainly singing aren't vaudeville—not even small-time vaudeville.

The opening turn, Le Fleur and Portia, started the show off classily. It's a man and woman combination, the man doing aerial work on the rings and the woman contortion. The man does an iron jaw whirl in the air at the finish that's a darp. Suspended from the rigging, he spins for upwards of three minutes, or it seems as long, with changes of pace to add to the thrill. The act would increase the values of any bill.

Princess Elona and Sister Sierra deuced it. Sister Sierra looks like a different sister since the act played around last. The songs pleased and a bit of Indian stepping made a neat getaway stunt. The Indian costuming brightened the stage picture nicely.

Another session of singing directly following in "Let the Public Decide" (New Acts), and then Dixie Hamilton. Miss Hamilton did five numbers, four published songs with an opening, or possibly the opening is a published number too. This single singing comedienne has advanced rapidly in the past season in delivery, manner and stage presence. She has a dandy enunciation and that's important for a singer. A piano accompanist and exclusive

numbers should be the next step. Miss Hamilton stopped the show after her fourth song. It should have stayed that way, instead of her coming back for a fifth.

Ash and Hall, next to closing, with a conversational turn and more singing. The team has good talk that seems to be galped at present for the pop houses. It would take but a little revision, however, to bring it up to better standards. The double song with old gags is all right, but the gags aren't particularly funny. They did nicely.

And then, to make it unanimous for the vocalists, "Six Pirates and a Maid" (New Acts) closed with an act of nearly all singing. "The Scarlet Lily" feature picture.

Business good for a hot night like Monday. Bell.

FIFTH AVE.

A very good hot weather bill at the Fifth Ave. the first half. The weather didn't keep down the attendance much, the lower floor being filled Tuesday night.

Three of the acts were new. Gordon and Kenney (New Acts) opened; Harry Puck (New Acts) back in vaudeville from musical comedy circles; second, and Ingles and Winchester (New Acts) low comics, fourth.

In between Lew Seymour and Co., third, scored in a girl act draped around his skit, "Are You a Lawyer?" Seymour works with assurance and wise cracks; also ad libs copiously. He has a corn-fed tinge to his speaking voice which seems incongruous when hitched to the character of a glib big city lawyer, as they liked Lew Seymour here, also his four girls. The act went well and are individually clever. It's a workable and likeable "flash" for the intermediate houses.

"Dance Creations of 1923" doesn't belle its title. The people are all clever dancers, all standing out. The act was put on by Earl Lindsay and is one of the best dancing revues seen in vaudeville in seasons. The principals are Finlay and Swift, Walter Booth, Alyce Tyrell, Ricka Ivig, Charline Essley, Violet Jarvis and Pauline Chambers, the latter a sweet little soubret with production possibilities. The act took the hit of the bill next to closing.

The Faynes closed in their novel two-act. The man is a marvelous contortionist, the woman a clever assistant. With a bend in individual applause getters. A walk down a flight of stairs while twisted into a knot and recovery to an upright position on a table from a back bend with his body two feet below his legs, was good for solid rounds. One of the best acts of its kind. Con.

LINCOLN SQ.

More than three-quarters of the Loew house was occupied Monday evening, not a bad showing. Jimmy Savo's name split the electrics with Viola Dana's "Fatal Millions," a feature which ran for over 70 minutes and started the vaudeville portion after 9. The bill offered good entertainment for warm weather. Every one of the acts had at least one vocal selection, this even applying to the opening act, Nadje, a shapely woman who did equilibrium, contortion and iron-jaw work for the major portion. Nadje opens with a song and dance in "one" before going to the punch of her turn. Her talk includes a lot of the old applause requests. This and a few others lines in regard to her figure are unnecessary, as her lines can speak for themselves.

George P. Wilson started his turn in the deuce spot with a song and then monologued it for several minutes, speaking with what might have been dialect, but sounded more like an accent. Wilson also revived several old wheezes, among them the Senator Murphy gag about "kidding the landlord out of his rent."

Connors and Boyne hit them nicely on third with a skit consisting of the most part of special songs, with some talk bits working up to each number. Jimmy Savo and his red-headed magazine cover girl had them tearing down the house. Savo's falls and pantomime bits kept their screaming.

The closing turn was a colored quartet, billed as the Silverstone Four, who offered good harmony singing (New Acts).

81ST ST.

A large crowd Tuesday night to see a rattling good show. The bill was one act short, which gave the other turns a chance to linger at the finish—and linger they did! But outside of the bow grabbing it was all class A1 entertainment. Adelaide and Hughes brought the vaudeville section to an end with an applause triumph.

Harry Tsuda opened with a balancing turn. The Jap has been in show business for many years and he has his act down to a science. Cosmopolitan Trio (New Acts) were a delight with a vocal offering worthy of the concert stage.

"Blondes," a Lewis & Gordon comedy sketch, was called upon to supply the bulk of the laughs, and it lived up to its task admirably. It follows the formula that all girls, blonde or brunette, are kissable if they are handed the necessary line of flattering "bull." Men revel in seeing this sort of thing, and the

strange but psychologically true part of it is that women, too, enjoy having their vulnerability exploited on the stage. The cast, headed by Chester Clute, is excellent, and in all ways does justice to the clever lines and laughable situations.

Next-to-closing spot was held by Bob Albright, who didn't seem to be able to get started with his customary vigor, but who finally hit his stride and knocked them for a row of encores. Albright is making a mistake in yodeling to the tune of the new "honeymoon" song he introduces. The number is not made for the Tyrolean falsetto stuff, and it sounds worse than flat. "Oklahoma Bob" didn't cause much excitement until he pulled the Eddie Leonard "Ida" imitation and then introduced two little dark-brown struttin' fools, who stepped the crowd practically out of their seats. Adelaide and Hughes justified to a great extent their billing as "America's Representative Dancers." As far as grace and showmanship go they are unbeatable, and that's about all any dancers need. "The Elopement of the Toys," their feature, had the audience raving with admiration and appreciation. "The Ragged Edge," feature picture.

125TH ST.

A good bill and, for the hot weather, a good audience at this house Tuesday. The vaudeville program was opened by Paulette and Ray, two men, straight and comic, of the Roman rings. Their athletic work was above the average, slowed up by the old-time style of the comedy, bumping into the uprights of the rigging, tripping over the guy wires, etc. Clinton and Rooney were No. 2 and with their songs and clever dancing landed a solid hit. Julia has a couple of wardrobe changes out of the ordinary and in very good taste.

Cliff Green (New Acts), No. 3, was followed by Sampsell, Leonard and Co. (a pianist) (New Acts). A surprise act was slipped in here as an added attraction in the person of Sol Levozy, who in a period of three years was promoted from illustrated song singer at the Harlem opera house to manager of that theatre. He held that position until the Keith people turned the house over to Shubert vaudeville, and in that time attracted quite a local following, who have followed him over to the Proctor house, where he is again singing illustrated songs. So cordial has been his reception that he will be retained over the summer. Lew Cooper put over a hit of goodly proportions with his blackface monolog and songs, but he resorted to the old-time song plugging with a pianist in the box which fact lowered him average and really did not get him much. It's not a worth-while idea.

The Eight Mascots, an English girl dancing act (New Acts), held the audience in, and a famous picture, "A Man of Action," closed the show.

STOCKS

(Continued from page 18)
newspaper notices from the Fall River dailies. Praise is given to the new members of the company, Jane Aubrey, Will Howard, Clarence Chase, and John Lyons. Elmer Thompson is the company manager.

Corse Payton has gone and gotten a bankroll again. It has proved sufficient to enable him to contract placing a dramatic stock company in the Academy of Music, Brooklyn, on a percentage basis, beginning August 20. For his opening bill Payton will present "Buddies."

A benefit realizing over \$300 was held at the Harder-Hall stock company at Bayonne for Frank Armstrong, director of the company, who was taken seriously ill about three weeks ago and ordered to leave for the Pacific Coast by his physician.

Three theatres operated with dramatic stock policies by Charles E. and Harry Clay Blaney in Greater New York will reopen with the same policy in effect on Labor Day. The houses are the Prospect, Bronx; Fifth Avenue, and Gotham, Brooklyn.

Holbrook Blinn, star of "The Bad Man," closed his remarkable run of 14 weeks at the Majestic, Los Angeles, Saturday night. Ivan Miller, who was brought here from the East, made his initial bow Sunday to Los Angeles audiences in "A Man of Action."

Sam Taylor has organized the Yonkers (N. Y.) Stock Co. It will open at the Warburton Sept. 3. Kenneth Fox and Shirley Booth will be the leads. Nan Bernard, Frank McDonald, Clifford Dunston and Mrs. Joseph Stephani also.

William McCart's "Sign Here" is to be tried out in one of the Harder-Hall stock houses under the direc-

tion of Charles Pitt. McCart, himself, will play the character lead and Maude Eburne will probably appear in an eccentric comedy role.

Samuel Godfrey, for several years and at present director of the Albee Stock, Providence, will become director of the Boston Stock, which plays in the St. James at the end of his engagement with the Albee company next fall.

Walter S. Baldwin is in New York City this week looking over stock plays and players. Another representative in the city for the same purpose is F. James Carroll, of Bangor, Me.

John Gordon, stage director of the St. John Summer Stock Co. at the Opera House, St. John, N. B., has been retained as director for the regular stock company, opening Aug. 27.

Joe Payton's travelling dramatic and repertoire company will begin a four-week engagement at the Strand, Hoboken, Aug. 6, prior to beginning their road tour on Labor Day.

The Myrtle Harder stock, now in New Brunswick, N. J., opens its road season Labor Day in Hudson, N. Y. It will appear in "Lawful Larceny," "The Man Who Came Back" and "Gold Diggers."

Cecil Spooner will abandon the speaking stage next season to appear in pictures made from the melodramas and written and produced by her husband, Charles E. Blaney.

Robert Sherman opened a third stock, this one at the Palace in Danville, Ill. The opening bill is "Why Men Leave Home." Louis Pinsky is local manager.

There is a very small percentage of stock houses playing road attractions; many still playing them are endeavoring to change to permanent rep companies.

Mr. R. Franklin, late manager of the Opera House, St. John, N. B., has gone to Ottawa, Canada, to take over the Family theatre, which will play vaudeville next season.

The other Leonard Wood company opened July 2 at the Fulton, Lancaster, Pa., with "Why Men Leave Home." Mr. Wood is personally supervising this company.

Ben Dillon and Al Franks will return to Portland next month to head a musical comedy stock company scheduled to open at the Baker theatre.

Claribel Fontaine has been engaged for the balance of the stock season at the Opera House, Bethlehem, Pa., by H. W. Highberger.

The Jack X. Lewis Players, formerly of Newark, N. J., playing in Roanoke, will return to Roanoke, opening September 1.

Ada Humbert, who has been on a six weeks' trip to the Pacific coast, returned to New York July 16.

It is reported that Vaughn Glaser has released the Uptown theatre, Toronto, for one year.

BROADWAY STORY

(Continued from page 1)

Broadway theatres will be offering special showings from Labor Day on. Those already contracted for are the Times square, Lyric, Astor and Apollo, with the 44th Street likely to also be rented. With no August bookings in sight both the Apollo and Sam H. Harris will light up with pictures, the latter house getting "The Green Goddess" starting Aug. 12, and "Ashes of Vengeance" going into the Apollo which again went dark last Saturday upon the closing of "Go Go."

The pre-season openings will include two sets of conflicts. The first set is "Two Fellows and a Girl," suddenly entered at the Vanderbilt tonight (Thursday), and "In Love with Love." They are respectively presented by George M. Cohan and William Harris, Jr. The "Love" is opening out of town next week and is listed to come to the Ritz Aug. 6, although the date may be moved forward. Cohan has another new play rated to conflict. It is called "So This is Broadway" a sort of companion title to "So This is London." W. A. Brady has "So This is New York" with the latter manager rushing the show for a first presentation. The Brady play is said to have 25 scenes. Neither Cohan or Brady intended entering Broadway early this season. The

conflicts along causing the changed schedules.

Business went off slightly last week from the totals of the week of the Fourth. The variation, however, was mostly rectified in the difference in takings occasioned by the holiday prices and the good weather break enjoyed on that day. One musical, however, suddenly dove \$4,000, with no explanation given for that freak.

Another musical which was traveling along at remarkable business until the first heat wave, has never been able to recover. The loss in pace is blamed on a jump in scale from \$2.50 to \$3. At the latter price the piece is grossing between \$15,500 and \$16,000, whereas at the lower scale it was getting between \$19,000 and \$20,000 weekly right along. Agency sales proved that when the prices for the attraction were lifted the nightly ticket sale dropped over 50 per cent. The early section of last week was away off summer form, but rose to capacity for the leaders Friday night. The Willard-Firpo fight in Jersey accounted for some drop Thursday and a musical claimed to have improved \$400 over that performance on Friday night.

"Vanities of 1923" at the Earl Carroll held to fairly good business, though under capacity. The newest summer revue grossed a little over \$18,000, while the house capacity at \$3.50 top, is about \$24,000. Expectation is for the show to continue into the fall and the management plans raising the scale to \$4 at that time. "Fashions of 1923" which is framed for about six weeks at the Lyceum postponed its premiere from Monday until Wednesday (last night). It is the charging \$2.50 top, the lowest scale for a summer revue on Broadway.

"Not So Fast," has one more week to go at the Morosco, the house then going dark for three weeks. "You and I" will withdraw from the Belmont this week, being the only closing listed. The attraction was carded for several weeks more, but vacations were asked by the players before the road season. "Zander the Great" will hold on at the Empire through August. There was some doubt about sticking after this month, but the pace has been a paying one, not considering rent and cut rate sales have counted much in its favor.

"Dew Drop Inn" is announced to reopen at the Astor, July 30, and will remain four weeks. The house goes under the direction of Universal for a special picture showing. "Polly Preferred" is also carded to reopen, it being announced for resumption at the Little. "Polly" rated highly during the season, but collapsed during the heat wave.

Cut Rates Steadily Decrease

With but 19 attractions current on Broadway at this time, all of them are either in the buy or the cut rate classification, with none of them being listed on both sides of the fence. In the cut rates there has been a steady decline in the number of shows that are being offered at bargain prices until at this time there are but a half dozen listed. On the other hand there are 13 shows held by the brokers as outright buys, rather an unheard of number for this time of the year.

One of the two new attractions opening this week has already set itself with the brokers. It is the George M. Cohan piece, "Two Fellows and a Girl," which is due to open at the Vanderbilt tonight (Thursday). The brokers are taking 250 seats a night for the first four weeks, with a 20 per cent. return permitted. For "Fashions of 1924" no buy is set as yet, the brokers awaiting the verdict on the production that will come after the opening.

The early part of the week there was considerable slumping at all of the hits, because of the warm weather, with the balcony sections being mostly affected. The brokers carry the upstairs stuff for some of the bigger musical hits, but managed to return on this section and ridded themselves of the lower floor seats over their own counters.

The shows that have buys running are: "Seventh Heaven" (Booth), "Vanities of 1923" (Carroll), "Wildflower" (Casino), "Adrienne" (Cohan), "Merton of the Movies" (Cort), "Rain" (Maxine Elliott), "Aren't We All" (Gaiety), "Scandals" (Globe), "Music Box Revue" (Music Box), "Follies" (New Amsterdam), "Helen of Troy, New York" (Selwyn), "Two Fellows and a Girl" (Vanderbilt), and "The Passing Show" (Winter Garden).

In the cut rates the straggling half dozen were: "You and I" (Belmont), "Zander the Great" (Empire), "The Devil's Disciple" (Garlick), "Not So Fast" (Morosco), "Able's Irish Rose" (Republic), and "The Fool" (Times Sq.).

FIFTEEN YEARS AGO

(Continued from page 11)

ville dates. Leo Ditrichstein proposed a vaudeville sketch called "Button Button." M. S. Bentham was mixed up in it, of course.

Air flights were so new an American syndicate was prepared to guarantee Henry Farman, French flier, \$20,000 for five flights in the United States. This was net, the syndicate paying fares and other expenses in America, as well as ocean transportation for Farman and three men, besides apparatus.

William Morris announced his policy for the New York American, opening in October with Harry Lauder for six weeks. The top price would be \$1. Capacity was increased to 3,000 at a cost of between \$30,000 and \$40,000.

Hyde & Behman, Brooklyn, retired from vaudeville, due to the invasion by William Morris of the Baby Borough with his Fulton street house. Two-a-day was dropped at the Adams street house (Olympic), and that ended the connection of Nick Norton. The veteran manager and performer (he had been a juggler) subsequently entered the U. B. O. Family Department.

Valerie Bergere married her leading man, Napoleon Dalgaut, while abroad. . . . George M. Cohan, in "The Yankee Prince," finished a long run at the Knickerbocker.

Daisy Wood, billed "the last of the Lloyds" (Alice and Marie), was signed by William Morris. Maude and Sydney Wood of the same family had been booked previously. . . . Gertrude Hoffman had produced a dance sensation called "Salome" on Hammerstein's Roof.

Paper for the George Evans ("Honey Boy") Minstrels made its appearance on Broadway. They proposed to circus the all-star cast, comprising Evans, George Thatcher, Eddie Leonard and Julian Eltinge, doing "high yaller."

Gus Hill was succeeded as treasurer of the Columbia Amusement Co. by L. Lawrence Weber. Hill had carried on a factional warfare for some time against the rest of the board, but this stopped argument. Another change was the creation of the post of general manager for Sam Scribner.

Following the retirement of Sullivan and Kraus from the Western burlesque wheel, all the Western executives were in New York, but what they were planning to offset the loss was not disclosed. Dave Kraus was ill and had disposed of the Dewey and Gotbam to William Fox. Subsequently, it developed that the Eastern (present Columbia) wheel had secured a lease on the former Tony Pastor theatre in Tammany Hall (now Olympic), and this made the situation worse for the Western contingent.

Maybe this is where the bathing beauty had its genesis. Down at Brighton Beach they were looking for a feature that would draw and still be proof against the restriction that all performers should wear street clothes. They decided that bathing suits were street wear at the sea side, and put on a bathing girl revue that went like wildfire. The Flying Banvards figured they could declare themselves in and get away with their acrobatic act, but the cops balked at this. A circus act was a circus act, no matter what it had on, was the blue-coat logic.

Joe Howard announced his forthcoming retirement from the stage.

Summer parks felt the need of a novelty. Several started booking in burlesque shows and living pictures, among them White City and Forest Park, Chicago.

The Shuberts laid out a program of revues for the Casino for the fall season solid. . . . The Film Service Association of picture renters held a special convention at the Prince George Hotel, New York. The big Eastern renters controlled the session, defeating the radical element at all points.

Summer parks as a form of entertainment were beginning to slip. One Western authority stated that up to the middle of July he did not believe a single Western park had made money. There was complaint also among performers of defaulted contracts on the part of the manager.

JOYS AND GLOOMS OF BROADWAY

(Continued from page 11)

weeks ago and was immediately signed to play the lead in the "Fighting Blood" series for Universal.

Jane and Katherine Lee sailed on the palatial French liner "Paris" Wednesday for a six weeks' engagement in England.

The Great Sir Joseph Ginsburg, world's premier entertainer, is now in Chicago as guest of his friend and protector, Willie Howard. The Great Sir Joseph was losing some of his good looks, which have won him unbounded admiration, since his hair was turning gray, and he was partially bald; so Willie, ever thoughtful, had his hair hennaed a brilliant red, which takes years off Ginsburg's looks.

Ginsburg was the innocent party to an unfortunate affair on the way to Chicago. Willie Howard, ever solicitous of his friend's comfort, and wishing to have an artist of Ginsburg's supreme ability have the accommodations he deserves, bought a drawing room for him. Two of the girls in the show dropped in for a moment for a chat with the Great One.

It was discovered by Howard and the train conductor, and the latter informed Ginsburg the penalty for this crime was to shovel coal into the engine box for three hours. In spite of Ginsburg's protests he had meant no harm, and in spite of Willie's pleading with the conductor, the Great Sir Joseph paid the penalty by shoveling coal and ruining his new suit, which Willie also had bought for him—on Eighth avenue.

Harry Latz Alamac Hotel at Lake Okauchong, near New York, has been "discovered" by movie and stage stars, and many Broadwayites spend their week-ends there. They find that it is cheaper than staying in town, or visiting the beach resorts. The place is ideal for entertainment and rest, without crowding.

Last Saturday, Bob Nelson and the Trado Twins of the Winter Garden motored up after the show at night, 44 miles.

Among the guests of the hotel during the past two seasons have been Mr. and Mrs. Oliver Morosco, Mr. and Mrs. Jake Lubin, Moe Schenck, Raymond Hitchcock, Jane and Katherine Lee, Zena Keefe, Pansy Maness, Buster Collier "Bugs" Baer, Eddie Cantor, Hope Hampton, Blanche Mehaffy, Mrs. Rodolph Valentino, Johnny Hines, Grace Desmond, Nina Whitmore, Edythe Baker, Bernard Granville, George Walsh, Doraldina, Benny Davis, Helen Shipman, Alice Malson, Janet Stone, Ann Forrest and many others.

The hotel can be reached by train in a little over an hour.

Janet Stone, Wayburn pupil and dancer in "Lady Butterfly" last season, has been signed by Dillingham, probably for the new Fred Stone show.

Blanche Mehaffy leaves for the Coast in a few days to start work for Hal Roach. Betty Dudley is out there now working for Fox.

Lillian Woods, better known as "Cutie," has been engaged by Betty Browne as dancer at her restaurant.

Billie Dove, signed by Metro, paid a brief visit to New York this week and went back to the Coast to resume work.

THE STYLISH SIDE

BY PAM

Quite the prettiest picture in town this week is Martha Morton (Dooley and Morton) at the Palace. Her beauty, personality and talent form a triumvirate that will take much competition to beat. Martha's first dress was youthful and "savory" of the tennis court. It is a light shade of French blue sweater with a white pleated skirt. Sport shoes and stockings of white concluded the outfit. The next is a dancing frock of light silver cloth made with a circular skirt, a closely cut waist and an inverted triangle of rhine stones at the back. This dress is the best model, bar none, that has been seen at the Palace this summer. Probably the secret of the success of the costume is that it gives a generous view of Miss Morton's figure.

The baby Martha of the Morton family is by far the most beautiful, including the in-laws. Her dancing is original and shows practice. While her voice is not loud nor cultured, it has a personality all its own. Martha can sing a song.

Bekke's Theatre Grotesque is a riot of the major colors and escapes violent contrasts. "Tchass-Touch-Ki," danced by Mme. Julie Bekke, Gregory Dnestroff and Pyodor Ramsh is a dainty and true replica of the peasant folk dance. This whole act has the local Russian atmosphere.

Lowell Sherman, in an epitomized version of "Lawful Larceny," has not the time to be as much as a devil as he was in the play, but he got results in the sketch. His eyes were made up too heavy. Very well turned out are the women of the cast. Nell Carrington wears a stunning model of closely set brilliants on chiffon over silver cloth. Miss Carrington is the lightest of ash blonds. The lemon yellow with pink roses Olga Lee wears is fetching with her dark brown coloring.

The girl of the Scanlon-Denno Bros. and Scanlon turn should not wear gold slippers with that black costume. This is a good dancing act. Fenton and Fields make the grade by their dancing. Three of their gags have been used in the Palace within the month.

"Pinafore" is the "Piece de Resistance" by the Lopez band. It would seem by their interpretations that a lot of histrionic ability is rampant in this orchestra. A new tableau Lopez is giving this week.

The White Sisters are delectable in their little white taffeta rompers edged with narrow blue ribbon. These infantile performers have an inaudible something that the audience likes. Another model of lace over blue is sweet and becoming.

This week's show at the Palace is essentially a "Dancing Bill," and all the dancing is par excellence.

The low cut gym suits of Benson and Melvino, at Loew's American the first half, are the lowest cut seen so far on an acrobat. The balancing stunt of this act is a marvel of complexity. High Tower and Jones wear an utterly new idea in silk hats. They are excellent buck dancers.

The riding habit worn by the girl of Schaffer, Wagner and Fowler is an atrocity. A dress of some kind would be a great improvement. The riding habit is as much out of order as the riding boots of the man. There is no reason for this equestrian touch, and plain walking trousers never have been the style, tucked into boots. Either riding trousers or shoes must be substituted. The coffee yellow and mauve dress the girl wears at the finish is much better for her.

For the acts carrying Victorias, why not improve the golden train ride by buying a lot of Berlitz language records, and gather a smattering of some foreign language. Time spent in this pursuit is much more profitable than knitting sweaters or making Christmas presents, on the long jumps. The portable Victoria costs about \$15, and this, including cost of records, is a good and cheap way to learn a language.

An endless controversy is one of the relative merits of riding side-saddle or astride. Of late years the greater percentage of women have adopted astride. Consequently, there are fewer good horse women.

The structure of the female frame is not conducive to controlling a horse through the knee grip. That is why side-saddle was accepted in the first place, to assure a purchase for the frailier hold of the woman rider.

Side-saddle riding became the vogue during the reign of a queen who had hip disease, and it was up to the time of the world war, an art to master.

One to be a good rider and in fashion had to do something more than hire a horse and groom and saunter, and they mostly do saunter forth.

Frequently is heard that the side is a strained position. That is a pretender it is becoming a lost art. The side-saddle rider should sit just as even with the horse's ears as a man does astride. Out of the many on the bridge path there is one woman in 200 who sits correctly cross-saddle. They were not born for it. The chances of a woman on a runaway horse, side-saddle, is about four times as favorable as the one astride. Besides, it's prettier.

In the Pathe News reel they are giving a few feet of scenes of the Actors' Home and its environs. It resembles a comfortable country estate. There is one actress in the group who hasn't forgotten her ideas by any means. An interpreter of "Queen Mother," "Consort" and "Dowager Empress" has been taken on the screen to much less advantage than this dignitary does an exiled artist.

There is a drop at the 58th extremely grotesque. It's an interior and evidently intended for a "Tudor" room. The least of this room's troubles is a mantel that is one-third too high. LaFleur and Portia are an ill-named act, as both names are feminine in their respective languages, and the two people are a man and woman. Portia in Italian is something similar to the American Georgie. But as it has been identified with the female character in Shakespeare's "Merchant of Venice," one is apt to look upon it as a girl's name. La Fleur, from the French, means a flower. The man does a good bit of mouth-hold "whirling." When almost finished revolving, he suddenly picks up momentum and closes in a maze of whirled. They dress the act tastefully, the man departing from the everlasting thing in fleshings.

Still unreadable are the signs at this theatre. So Princess Elona and Sister Sierra may be the act. The Princess wears a dandy Navajo blanket. The Spanish shawl is lovely, but is draped too long when she sings "Mon Homme," a la Indienne.

"Let the Public Decide" is nicely costumed, though both women in it should reduce. If they look so well in their clothes now, how much better the result were they several pounds lighter. The older member wears a velvet and brocade gown with panned skirt faultlessly.

Why, now that Bert Savoy is dead, does every comic think he is entitled to "crib" some line or even many lines from the act of Savoy and Brennan? If the public is a "decide" at the invitation of the title, unamiably they will decide to take out the Savoy line.

Dixie Hamilton, in a delicate shade of blue taffeta trimmed with ecru lace, looks well and is blessed with a good share of magnetism. Her four or five songs left the audience wanting more. She was the hit of the bill, and it was nice to see how pleased her father was. (He was in the audience.)

Only four countries have a national game: United States, baseball, England, cricket; Spain, bull fighting; and Cuba, Jai Alai. This leaves all the other countries without a national game. Ski-ing in Switzerland is not a national game in the true sense, but done only for the visitor. The nearest approach Germany has made to acquiring a sporting trade-mark is bowling, and that in Germany is about equivalent to billiards here.

The advance model as foretold by leading Parisian modistes is the pleated dress with wide bands of embroidery at intervals of about six

inches, stitched horizontally around. It gives an Egyptian effect that bids fair to be popular this coming season, if treated conservatively.

When buying your make-up packet be certain the powder and rouge will not resist all rubbing of the puff. Some of the powder disks refuse to yield any powder, and after purchasing you have nothing but the powder puff and the box.

New stuff! It may be seen in Times square or on Fifth avenue and probably also in Harlem, where the chances are it originated if it didn't start in the 60's.

It's the flapper walking along swinging her hat in her hand. Just why the hat and not her shoes? Certainly if the flapping flops want the men to get them quick, what better way than barefooted on Broadway? And the chances are the men would believe they had more sense in their bare feet than in their bare head so they might be more respectful toward the tootsies.

The cause for the flapping flops to carry their headgear instead of wearing it seems to be by unanimous agreement that the girls now have all on their minds they can carry.

The female contingent of Gerard's "Follies of the Day" at the Columbia must have promised their mothers to wear red shoes, no matter what the costume. They certainly have kept their word.

The dressing of the entire production with one or two exceptions among the principals is ordinary, and in one or two numbers decidedly "tacky." The best dress of the show is the one Gertrude Hayes, Jr. wears, of seranium red velvet encrusted with rhinestone. This combination enhances Miss Hayes' beauty.

The lingerie can't be the sensation of the summer because it is so circumspect. It was so innocent it disappointed the habitue of the undressed show. The thrill should be gone for this kind of display in the theatre for the male faction. A short walk down any street in New York will leave the stronger sex utterly devoid of curiosity as to the undressing of the weaker.

A new interpretation of a panto clown is given by Bozo Snyder. He and his straight man, Sam Green, have an adroit way of cleaning up naughty stories before they offer them for public consumption. Mr. Green's make-up might be studied advantageously by all legit contemplating playing Bill Sykes.

A feeling satire on "Experience" is useful to present clothes. The yellow and white gown worn by "Poverty" is the best of this cluster. The girl who wears it, Beatrice Tracy, gives it all possible advantage. No Ziegfeld girl can carry a costume better than Miss Tracy, of an old Ziegfeld "Follies." The scenery by Joseph Urban is very artistic. Of course this artist never disappoints us. The two bunch lights set at either side of one, facing the scenery would be better camouflaged, and Mr. Urban would advise this because of the unfinished impression the present arrangement gives. All the dresses look as though they were dyed and all are too deep for the shade they were meant to be.

All floral offerings should be held until the end of opening performances. It is taking an unfair advantage of fellow performers to pass them over the footlights after any number, no matter how good the number is.

Farrell and Taylor at Loew's State are also using the cigar lighting bit used by Snyder and Green. Who created the idea? Likewise the beer bit out of a glass—years old in burlesque.

The quartet look snappy in their summer togs, but patent leather shoes are wrong with white trousers. White, or a white and black or tan leather combination is correct. Maybe the boys won't believe it.

The program states that Miners make-up is used exclusively. Can the management guarantee that every girl in the company uses Miners?

Sally McNish as a nurse looks pretty and indicates that she could do some good work if given the opportunity.

It's nice to see the Columbia open again if only to get a glimpse of genial Fred McCloy.

CABARETS

The New York "Times" printed last Sunday as the first of a series of articles, on the operation of the Volstead Act, a chapter devoted to the vain attempts of bootleggers to bribe dry agents. True or not it will fall to hit a responsive chord among the common herd. Whether in the city, town or on the farm, the commoners have heard too much about the graft in liquor.

The "Times" story went into detail about a \$300,000 bribe offer with a thousand-dollar bill to light a cigar for the introduction, while another section of the same tale told how a bribe of \$30,000 was crossed against the giver. The story altogether dealt in beer so maybe those entrusted with hunting down beer are the honest ones.

From \$300,000 in a bunch to the \$2 and \$5 a case fellows may be too long a leap for a series of articles to bother with, but the boys who gather in their \$25, \$50 and \$100 weekly abound so greatly in the majority that some comment on them would get much more quickly to the people who know.

Against the gent, whoever he may have been, that sidestepped \$300,000 should be paralleled another, and not only one, either, who told a place that didn't sell the place had better put him and his official pal on the pay roll at \$50 a week, to save the business. "Though you might not be selling," said the sleuth who had been unsuccessful in obtaining any evidence of liquor in the restaurant, "we can hang out here every night and so annoy you that you will be glad to pay more before we're through with you." The restaurant put them on its pay roll.

That is the real and lowest type of grafting on booze sales. Next lowest is the fellow who takes the statement of a friend to make an affidavit for a search warrant when the seller refused to give up. And the others are the grafters of the usual way, not the \$300,000 or \$30,000 fellows, just the plain so much per case and the gimme-the-cash weekly gysts.

Dishwashing in a restaurant is attaining some prominence if not

elegance. Looked upon even in the restaurants as lowly, along came the New York "World" last Sunday with a cute little story of how Eugene Cornuche, from dishwashing at the Cascade restaurant in Paris many years ago, developed with a couple of others in minor jobs at the same place, to the management of Maxim's, Paris, then on to Trouville where Cornuche quit after trouble with local authorities, and then to Deauville, which Cornuche, with the aid of a French master of finance, created to the extent he had no trouble in inveigling the King of Spain there last season.

A line on Cornuche's inherent instinct as the director of a Parisian cabaret may be gleaned from the story which says the first thing he did when opening Maxim's was to place about 30 girls on the free list for meals, knowing they would bring along the Johns at other times. It's a system that has not been wholly confined to Paris.

Another Maxim's, peculiarly or not, sent another dishwashing lad to fame, Rudolph Valentino, when he first landed in New York or shortly after, became dishwasher at Maxim's, New York. Valentino first appeared about the time quite a bunch of foreign dancing boys showed in the New York places. It was in the days of the Tango and Maxine dance rage. Some of the fellows caught on right away, others had to get a job and slowly work in. All appear to have landed in one way or another with Valentino to the greatest fame and money over here, although one of them, who possibly might have been at the top, met death through illness a few years ago.

San-Joe Wallace and his 10-piece orchestra are at the Martinique, Atlantic City.

The Club Gallant, another of the Savin place, that held high away in Greenwich Village, New York City, over the winter, has been closed for a couple of months. It is expected to reopen in the fall.

Joe Pani is reported concerned in (Continued on page 36)

PIQUA, O.
May's O. H.
Leonard & Germaine
Ed Haseltine's Cir
ROCHESTER
Victoria
Dillon & Milton
Oklahoma Four
3d Half
Tula Sisters
(One to fill)

SPRINGFIELD, O.
Regent
Goddess Trio
Florence York Co
Holland & Fisher
Fid Gordon
2d Half
3 Dias Sisters
Savoy & Williams
Hart & Kearns
B Morrelle 5

WESTERN VAUDEVILLE

CHICAGO
Majestic
Dashington's Animals
Clifford-Wayne Co
Arthur Angel
Cicilia Braz Circus
Warden & Burt
The Lelandas
(Two to fill)
MILWAUKEE
Sieber's Dogs
Ago & Virginia
D Darling & Boys
Gilbert Wells
Kent & Allen
Williams & Clark
Jimmy Lyons
Three Alex's

NO. BEND, IND.
Palace
Singer's Midgets
ST. LOUIS
Grand
LaVere & Colliga
Doree Sisters
Healy & Gannella
Lane & Harper
Skipper K'ndy & R
Hill & Cameron
Moro & Reckless 2
(Two to fill)
Skydome
Cooper & Neuman
Wagner & Lala
Roman Gypsies
2d Half
The Gregorys

PANTAGES CIRCUIT

TORONTO
Pantages
(21-26)
Bill & Blondy
Chas Morali Co
Carlson Sis & S
Bert Walton Co
Mendoza
HAMILTON, CAN.
Pantages
(21-26)
Olga & Nichols
Krylon Sis & Mack
Monroe & Craton
Miss Heather
Milo
Paul Bless 3
MINNEAPOLIS
Pantages
(Sunday Opening)
General Pianos
Conroy & O'Donnell
Clark & Story
Ruloff & Elton
Hamilton & Blake
Hill's Circus
EDMONTON, CAN.
Pantages
Gintaro
Harry Coleman
Fein & Tennyson
LaPetit Revue
Gordon & Healey
Tom Gibbons
CALGARY, CAN.
Pantages
(21-26)
The Cromwells
Hampton & Briscoe
Dalton & Craig
Lene Gellis 3
Ben Barton Rev
SPOKANE
Pantages
(Sunday Opening)
Passing Parade
SEATTLE
Pantages
Weber & Elliott
Wilfred DuBois
Spectacular 7
Eloise Clark & D
B'way to Dixie
VANCOUVER, B.C.
Pantages
Rebini & Nagle
Rennetti & Gray
Aleko
Dorothy Lewis
Alexandra Opera
Dorothy Nielson
BELLINGHAM
Vaudeville
(22-23)
Prevost & Goulet
Cornell Leona & Z
Romeo & Dolls
Rinaldo
Corradini's Animals
TACOMA
Pantages
Winton Bros
Jones & Sylvester
LaToll & Vokes
J Powell 6
Foley & Lature
Roy & Arthur
PORTLAND, ORE.
Pantages
Petrams
Nada Norralne
LaFrance & Byron
Gassen & Klem
Georgia Minstrels
Travel
(Open week)
Ulla & Clark
Jack Strauss
Night in Spain
Yvette Co
Jack Hedley 3

SAN FRANCISCO
Pantages
(Sunday Opening)
Adonis & Dogs
O'Meara & Landis
Melody Maids
Youth
D'ning & O'Rourke
LaFrance Bros
Grew & Bates
LOS ANGELES
Pantages
Lewis & Brown
Knowles & White
Harry Downing
Marion Claire
Long-Tack Sam
Les Gladiators
SAN DIEGO
Pantages
Peon & Matisse
Purcella & Ramacy
Juliet Dika
Clay Crouch Co
Kranz & White
3 Paleons
Zlaks
LONG BEACH
Hoyt
McBanna
Connelly & Frances
Telephone Tangle
Galliarini Sisters
Warren & O'Brien
Gautier's Shop
SALT LAKE CITY
Pantages
(25-31)
Martinet
Early & Laight
Klass & Brilliant
George Leno
Francis Renault
Dance Evolutions
OGDEN, UTAH
Orpheum
(25-30)
Laurie Devine
Frankie & Johnny
H Seymour Co
Chuck Haas
Callahan & Bliss
Whitehead & Band
COLO. SPRINGS
Burns
(23-24)
(Same as LaFleur plays
Pueblo 25)
Castleton & Mack
Hertz & Frisco K
Olga Mishka
Speeder
Walter Weema
Sheik of Araby
OMAHA, NEB.
World
(Saturday Opening)
Whirl of World
KANSAS CITY
Pantages
(Saturday Opening)
Allen & Taxi
Sid Gold & Bro
Honeymoon Ship
Princeton & Vernon
Pasquall Bros
MEMPHIS
Pantages
Deperon 3
Cronin & Hart
Dummlies
Carl McCullough
Hori 3
DETROIT
Regent
Rial & Lindstrom
DePaco
Dewey & Rogers
Chick Supreme
Morrissey & Young
Guardmidie
Miles
LaDora & Beckman
Rogers Roy & R
Cave Man Love
Hickey Bros

Wilson Collison, playwright, has turned magazine writer and is now "grinding" out a series of detective stories for Munsey's Magazine.

George Quinn is booking "Your theatre." Hicksville, L. I., which plays five acts and pictures on split week basis.

Henry B. Toomer, vaudeville actor, was held in \$1,500 bail for examination Friday in the Yorkville Court last week on the charge of running down an aged man with his automobile at 58th street and Second avenue on July 6. Toomer, who was playing at the Broadway theatre on that date, was driving toward his home in Long Island when the man stepped in front of the machine and was knocked down, sustaining injuries to his head and body.

INSIDE STUFF ON PICTURES

(Continued from page 26)

fication of the present tax law that will be of general benefit to the industry at large is what they actually hope for.

From Los Angeles comes the news to the effect that the general opinion in that section of the country is that both Louis J. Gasnier and Gaston Glass are through, as far as the screen is concerned, because of their arrest on a charge of disorderly conduct and lewdness, which was preferred by the vice squad of the Hollywood station. The request of the two defendants that they be given a jury trial was complied with. Glass was tried first before a jury, at which much unprintable testimony was presented as evidence for their consideration. The jury disagreed.

Gasnier is to be tried next week. The undesirable publicity that the two have received because of their arrest and the trial is believed will make it impossible for them to return to screen activity.

The picture industry is now taking it upon itself to claim the responsibility for the art of pantomime. Harold Vosburgh, who has just returned to New York after a season with Walker Whiteside in "The Hindoo," played a role which called for a rather lengthy pantomimic performance in the second act. While playing Los Angeles a few weeks ago he was approached by a picture director who informed him that he had seen the performance and liked it, concluding with, "That pantomimic bit of yours in the second act was really a marvelous piece of work, and it only goes to show what picture training will do for a man."

Vosburgh has not appeared on the screen since the old General Film Co. days, and then only for a brief time.

The Plaza, now a picture house seating about 1,300 on three floors on Madison avenue, near 59th street, is said to show a better weekly profit than any picture house of its size in New York. In addition to that it has the most exclusive patronage, bar none, of any New York theatre.

At the Plaza may be seen scores of persons in evening dress, who go there from the near-by fashionable hotels or the Park avenue and Fifth avenue sections.

The theatre is being operated by an attorney. It first was played by William Morris for his vaudeville, and later taken over by the Loew circuit for pictures. The current policy is straight pictures.

The departure of Amelia Bingham from the cast of "Yolande" that the Cosmopolitan is making for the next Marion Davies starring picture, was rather unceremonious. Miss Bingham is said to have started her campaign of complaints to Robert Vignola, the Cosmopolitan's director, by impugning motives in assigning her a minor role. Later Miss Bingham rather heatedly inquired why the studio did not send a car to her Riverside home in the morning to convey her to the studio. Later Miss Bingham protested against going downstairs in the studio and left in a huff. She was immediately replaced by an actress of less renown.

First National is on the trail of a comedian for the screen. The organization at this time has no one to handle character comedy stuff and feels it should have at least one comedian to offer on their program of releases. Their scouts have been out on the field trying to line up material for them, but up to the present they have been unable to connect.

Julius Steger has not changed status at the Fox film studios, New York, where he is manager of productions. Steger is listed in "Who's Who in America." He has directed pictures starring some of the best known recruits from the spoken drama.

Picture makers in quest for stories are leaning toward books rather than plays. Plays appear to have been found unreliable for either picture reproduction or in title, since the latter has not held the value given it.

FILM REVIEWS

(Continued from page 26)

as the uncle and aunt, handled themselves nicely, but Casson Ferguson seemed badly cast for the young Englishman. Frank Nelson in a crook low-comedy character got a couple of real laughs.

The direction carries the story along rather well. Fred.

STORMY SEAS

Co-starring production for Helen Holmes and J. P. McGowan, released through Associated Exhibitors. Directed by J. P. McGowan. Shown at Loew's New York, N. Y., on double feature bill July 17, 1923. Running time, 95 minutes.

"Stormy Seas".....Francis Seymour Mary Weems.....Helen Holmes Capt. Morgan.....J. P. McGowan Steward.....Gordon Knapp Capt. George Tracy.....Lewie Casey Angus McBride.....Harry Dairoy

This is a story of the sea and a romance. A sort of a real blood-and-thunder meller that will go in the popular-priced houses, and while the picture is somewhat draggy in spots, due to direction, there is sufficient suspense toward the end of the tale to make it stand up with the average audience that frequents the smaller houses. The regular run of exhibitor playing a daily change can run the picture and get away with it in good shape.

It is the tale of an old ship owner in San Francisco, a sort of a Cappy Ricks type, whose only daughter is his pride and joy. He has two men in his employ, both of whom he showers his affections upon as though they were sons. One is the son of his former partner, who died because of heavy drinking, and the other is just in the picture without any explanation other than the old man thinks as much of him as he does of the other. The son of the drunkard is about to become the son-in-law of the ship owner, and his last cruise before the marriage is to take the newly launched pride of the fleet on a trip. He does, and runs into a storm, starts drinking despite he has made a promise not to do so, and finally wrecks the magnificent ship. All trace of him is lost then, and several years after, in a small Central American port, he is picked up and brought aboard the ship that was his command before he wrecked the new boat to be returned to his native country under pain of sentence of 15 years in the quarries.

His old friends aboard conspire to make a man of him through hard labor, and they finally succeed in bringing out some of his former manhood. In the finish he does the self-sacrificing thing and permits the other man to take the girl, who has awakened to a new love through the

weakness of the man who was pledged to become her husband.

Those that love sea stories will like this one, for the picturesque touches that are given the wreck stuff are great. Undoubtedly some weekly news pictures of a real wreck were secured, and these are so well fitted to the picture that it stands out as a remarkable piece of work. A burning pleasure yacht is also an effective touch, and it brings the suspense at the minute when the picture was beginning to die. There are also a couple of fairly good deck fights.

Helen Holmes, while not overburdened with the role assigned her, manages to give a good account of herself, and McGowan as the souse was all that could be expected. Forceful at times and weak at others, it is a good touch his sacrifice at the end of the story, for where is the girl that would want him in preference to the handsome chap that was his rival. It would have just been another Arthur Stuart. "Bill Hart" things if it had turned out the other way. Leslie Casey as the rival gave an exceedingly good account of himself and should shine in the future as a sort of genteel semi-heavy. Fred.

BROKEN HEARTS OF B'WAY

Irving Cummings production released via state rights. Suggested by James Kyle McCurdy's play, written for the screen by Hope Loring and Louis Duryea Lighton. Directed by Irving Cummings. Running time, 74 minutes.

Mary Ellis.....Colleen Moore George Colton.....Johnnie Walker Bubbles Revere.....Allen Lake Barney Ryan.....Tully Marshall Lydia Ryan.....Kate Price An Outcast.....Creighton Hale Tony Guido.....Anthony Maciari Jack Beane.....Arthur Stuart Frank Huntleigh.....Freeman Wood

A corking picture for the state rights market. It will fit the smaller towns and the neighborhood houses, where the title and the cast, which has a half dozen names of good screen value, and should prove to be business pullers.

The picture is being sold on a \$100,000 quota basis for the entire country, so that won't place any too great a burden on the various territories. From the general appearance of the picture it appears to be one of those productions that if given the proper amount of hurrah publicity it should clean up for the small exhibitor. The box office value is there, it only remains for the man that is playing the picture to get it out of the public, and that shouldn't be a hard task with the "Broadway" title and the cast that he has to work on.

The story is really in the form of a prolog and the tale itself. It is to the effect that Broadway has to

take you and break you before it can make you. That is the philosophy uttered by an old Bright Lights cab driver who has turned private chauffeur for a popular Broadway star and her husband, whose trials and tribulations he relates to a crowd and out playwright who is about to throw up the sponge.

With the beginning of the real tale a country girl, burning with ambition to become a great actress, invades New York and goes to a boarding house, where she occupies a room with a gay little gold digger, and the room above is tenanted by a struggling song writer who is trying to get a hit over the plate. It is the romance of the latter and the little country girl that hold the foreground of the story. They have hardships and trials and have to steal their breakfasts from the front stoop before they finally hit upon an idea that carries the girl to stardom and makes the boy the writer of a successful play on Broadway.

Before all this arrives there is a period where the girl is working in the chorus of a show and is fired because she turns down the advances of the angel John, while her room mate seeks the easiest way, only to become the central figure in a murder trial when her affianced lover appears on the scene and knocks off her protector. The boy likewise plays piano in a dump to get his cakes and has a fight with the Chink owner because he would not permit one of the guests to insult one of the girl performers and it is fired.

It is all there, all the regular hoak that the small towners believe of Broadway, and it is fed to them in liberal doses. It is what they expect of Broadway, and this picture won't disappoint them in any of their expectations.

Colleen Moore plays the role of the little heroine from the country, and does it effectively, while Alice Lake is the gold digger, that jumps from the chorus to a star. The room by being "nice to the friend of the angel, Johnnie Walker is the hero of the ivory, and Tully Marshall is the philosophical old caddy, with Creighton Hale as the down and out.

The action is well directed and for the greater part of the story is advanced with fair speed. There are one or two spots that are slightly draggy, but these can easily be remedied. It should be a money maker for all concerned in it. Fred.

MC GUIRE OF THE MOUNTED

Universal northwest mounted picture, starring William Desmond. Story by Raymond L. Schrock, script by Geo. Hively, directed by Richard Stanton. Shown at Loew's New York, N. Y., July 19, 1923, on double feature bill. Running time, 33 minutes.

Bob McGuire.....William Desmond Julie Montraux.....Louise Lorraine Bill Luck.....William Louis Bill Luck.....William Louis Andre Monte.....P. J. Lockney Major Cordwell.....Wm. A. Lowery Mrs. Cordwell.....Peggy Brown Hend.....Frank Johnson Sergeant Murphy.....Jack Walters

One of the usual type of northwest mounted pictures that has as a principal redeeming feature no snow. It is cut to the usual pattern of this type of story. As a feature it will fit only in the cheaper houses where the most ordinary calibre of program feature is acceptable to the audiences.

The story is a badly hashed up affair. The entire action starts with a smuggling plot lost sight of long before the story finishes. In place of this a couple of murders and a drugged marriage take up the thread of the tale. At the finish the entire affair is unravelled through the death confession of the heavy's woman assistant.

William Desmond plays the Northwest mounted cop detailed to break up the smuggling band.

Just a regular formula hoak Northwestern. Fred.

NEW HAVEN ORDER

17 Theatres Must Make Changes—DeWitt Street House Unsafe

New Haven, Conn., July 18.

Owners of 17 theatres here have been ordered last week to make changes in their buildings to conform to the laws making all theatres safe.

With the DeWitt Street house, the board of building examiners, which has ordered the changes, ruled in its present condition the theatre building is unsafe and must be reconstructed.

A sprinkler system must be installed in the Shubert, while the Bijou has been ordered to remove one row of seats and to widen the distance between the seats in the gallery. Mirrors in the Palace were ordered removed, while an extra outlet from the gallery is ordered at the Olympia.

Minor changes were ordered at other houses.

Judge Grant E. Mouser appointed L. E. Nebergall as receiver for the Marion Grand Theatre Company, Marion, O., and fixed the bond of the receiver at \$5,000. The theatre will not be opened until after the affairs of the company are adjusted and the receiver is discharged.

SPORTS

A fighter is as old as his legs, an old ring axiom, but never more clearly illustrated than at Boyle's Thirty Acres, Thursday night, when Jess Willard's 44 years descended to his pedals and prevented him from arising after he had been floored by Luis Angel Firpo in the eighth round.

Up to the knockout the fight had been fairly even with Firpo on the aggressive and Willard seemingly content to fight on the defensive. Willard's plan of battle evidently was to conserve his strength and nail the Argentinian with one punch. In this he erred for, while waiting for the big opening, nature was slowly but surely taking her toll from the aged underpinning of Willard.

After one flurry with Firpo raining punches on Willard's jaw, big Jess turned his head with each punch and smiled because they didn't hurt him, but his legs quivered like jelly when the rally was over and he walked to his corner at the end of the round perceptibly weary underfoot.

Willard picked off Firpo's leads in the early rounds and tied him up in the clinches as though Luis were a baby. Willard, however, might just as well have left his right hand in the dressing room. He didn't use it six times in the entire fight and only once did he use his right uppercut.

Firpo, if anything, lost prestige in this fight. He was awkward and almost as slow as his aged opponent. Unless Dempsey has gone back a mile he should take Luis without trouble.

Firpo appeared ready to quit at the end of the first five rounds, which were Willard's. In the fifth Willard reached Firpo's jaw with one of the few right-hand punches he tried. Luis' knees sagged and he looked ready for a finishing punch, but Willard made no effort to follow up his advantage.

While Willard made Firpo do all the leading, as is his custom, the latter was never overly aggressive. Any time Willard reached him with a left jab Luis was ready to go on the defensive and dove into a clinch. As the fight progressed Willard was not successful in holding Firpo in the clinches and the latter belted Jess on the side of the head with his "rabbit" punches. While these blows didn't apparently hurt Willard, they helped to tire him.

Willard's Bad Eighth Round

In the eighth round Firpo caught Willard in the latter's corner and hooked a right hand to Willard's jaw. Firpo then piled in and let fly punches from all angles, several of them landing on Willard's chin. Willard went down slowly to one knee. It was obvious that he was not unconscious. His head was clear as he waited for the count. At eight Willard reached out to grab the rope to pull himself erect but missed it by a foot. At the completion of the count the big fellow was still resting on one knee unable to move his legs. He was assisted to his corner and a moment later had entirely recovered.

Preliminary Best Fight

The best light of the night was the eight-round preliminary between Cliff Kramer of Salt Lake City and Tiny Herman of Omaha. Kramer will be heard from in heavyweight circles. After weathering a terrific beating in the early rounds, Kramer came through and dropped Herman for two long counts, having him on the verge of a knockout. Kramer is 23 years old and weighs 195 pounds. He has a good left hand, a nice right cross inside and the courage of a lion.

Johnson's Questionable K. O.

The semi-final, which was put on after the main bout in accordance with Jersey law, which requires main bouts to be on by 10 p. m., came to a quick finish. Floyd Johnson and Jack McAuliffe, 2d, were the principals. Johnson dropped McAuliffe in about a minute with a right cross to the jaw. Jack took a nine-count and arose to dive into a clinch. Johnson then threw him to the floor without hitting him.

McAuliffe, thinking to take advantage of another nine-count, stayed down. Jimmy De Forrest threw two spongesful of water over McAuliffe and Johnson began to protest.

When McAuliffe arose the referee waived him to his corner, although no one thought he had counted ten. The crowd jumped to the conclusion McAuliffe had been disqualified

for DeForrest's violation of boxing rules. After the fight the referee, Joe Jeanette, said he had counted 10 and McAuliffe had been knocked out. It was a poor decision. Johnson had been just as liable to disqualification when he wrestled McAuliffe to the floor.

McAuliffe came here heralded as a world beater. He was knocked out by Firpo and now Floyd Johnson, a notoriously light puncher. This washes up McAuliffe around New York. He is another Jim Corbett, one of the glass jawed boys.

In the opening bout Tom Roper, of Chicago, outpointed Al Bright, of England, in an 8-round setto. Roper was the cleverer of the two. They are heavyweights.

English Boxer Outclassed

In a six-round special, Charley Nashert stopped George West in the fifth round. The referee stopped the bout when it was seen that Nashert had West outclassed. The latter is an English middleweight. He had nothing but his fighting togs and willingness.

The greatest crowd that ever assembled for a sporting event in this country was on hand. Estimates ran from 100,000 up. Willard received \$130,000, and Firpo \$110,000, with Rickard, the promoter, said to be \$125,000 to the good on the promotion.

Firpo's Poor Showing

A Firpo-Dempsey bout if held this week wouldn't draw a \$100,000 gate after Firpo's showing, but leave it to the "boys" to smoke it up if the match is made. The public forgets quickly and the power of the printed word which was responsible for the big Carpenter-Dempsey gate will assure a big turn out for Dempsey and Firpo. Tom Gibbons would cut the Italian to ribbons.

The sale of the Red Sox, Boston's American League ball club, which has been hanging fire since early in the season, is virtually assured. H. H. Frazee, however, stated the passing of the club to new hands will not occur until August 1 or 15. Payment of the agreed sums is all that remains to complete the transfer. Frazee owns 85 per cent. of the Sox stock, and Sport Herman of Chicago is in for a 15 per cent. interest.

The purchase price is considerably over \$1,000,000, Frazee stating Fenway Park grounds and plant are valued at that figure alone. It is understood that Frazee will hold a small block of the stock but Robert Quinn and the group of Columbus, O., capitalists, who are named as the new owners, will have full authority. Frazee's control of the Boston aggregation has been a stormy period. His sale of Babe Ruth and other Beantown stars made him the target of bitter criticism, but he later explained it was a matter of business and about proved his case. Ben Johnson and Frazee have been at odds almost since the day Frazee bought the Boston outfit and it is believed the American League head greatly aided in promoting the sale of the club.

It is believed that Jacob Ruppert, owner of the Yankee team, persuaded Frazee to relinquish his holdings in Boston. The men are close friends and that led to reports Frazee might become hooked up with Ruppert, who recently purchased Col. Houston's share of Yankee stock. Frazee, however, has stated he does not believe Ruppert will part with any of his holdings.

"Pettifogger," a 30 to 1 shot, romped home "winner at Empire last Saturday after trailing the field until the stretch. Several Broadwayites were on the outsider and when he poked his nose in front at the finish they got the thrill of their "plunging" careers. Leon Friedman bet \$10 straight and place. Mose Gumble wagered the same amount, but neither thought the horse had a chance, so they placed bigger bets on the favorite in the race, and that cut into the winnings they would have made had they taken the owner's tip and disregarded the wise money.

Eddie Eayrs, the old Boston Brave pitcher, resigned as manager of the Worcester Eastern league club last week and was immediately signed by Toronto in the International league. Jesse Burkett, a famous player in his day and of more recent years a coach for the New York Giants, succeeded him. Burkett managed Worcester several years ago.

BERLIN FOR COMEDIES

(Continued from page 3)

Max Roth, sounded even better than he should have, but the company was a superior, only the comedian, very Paul Heydemann, being of first rank. It does not look as if this operetta could continue very long in so large a house.

"Guesse Susi" ("Sweet Susi")

This new operetta, book by August Heythaus and Richard Bars, music by Siegfried Grzyb, has been doing quite nicely at the Schillertheater. It must be said that this theatre has been under an inferior management and gets a public little above the small-town standard, therefore essentially naive and amused by the most ancient of gags. The Berlin critics, at least the ones who attended, thought it was lovely because it did not contain any jazz music. But really, the score is trivial and derivative. Not a single humable melody the whole evening.

The plot is laid in the year 1814 in a suburb of Vienna and, of course, with the old-fashioned colonial style costumes. The first time these costumes appear charming, but when one considers that in Berlin at the present moment the actors at least in operettas laid in this period that ceases after a time to appear original.

The leading character is the famous Count Metternich, after the downfall of Napoleon, the leading figure in Europe. But a ridiculous burlesque of him in this operetta; not a single trait of a great man.

In the present instance he is chiefly interested in supplanting his wife, who has been having an affair with Prince Alfons of Spain, soon to become king of the latter country. For revenge on Alfons he takes a poor girl from the streets, named Dorothea, and has her presented to the prince as a great heiress, only at the last moment to disclose her birth, to the prince's great annoyance.

The other important figures in the play are Susanne, a mannequin, who is loved by Gunkel, the court tailor, and by Froeschel, a young revolutionary poet. In the end she marries the poet. These two stories are worked in together by having Dorothea the sister of Susanne. The comedy is nothing extraordinary but far superior to the so-called drama. The production is interesting, as it shows how hard it is to get together a cast for a musical comedy in Berlin this summer. Never in the history of Berlin have there been so many operettas playing at one time. To fill this one they had to take legitimate people who had never played these sorts of roles before.

Carolla Toelle is Susanne, and although her acting is charming enough, her dancing and singing are to unprofessional as to practically nullify this. Margaret Schlegel, another legitimate actress, plays Dorothea. She has given some decent performances in legitimate roles, but in this part is simply intolerable. The only really good performance of the evening is Curt Vespermann in the part of Froeschel, an excellent bit of comedy acting, singing, and dancing.

"Die Dame mit dem Monokel" ("The Lady with the Monocle")

For the summer the Theater am Kurfürstendamm is presenting a farce with songs, with the book by Arthur Lokesch and with music by Harry Hauptmann. The title is really the best thing about the evening. The leading lady wears a monocle and it is never explained just why. The story centers around the demoted lady. During the course of the evening she kisses a count, a baron, a butler, a college student, a millionaire, and marries the latter. The evening is made tolerable only by the excellent company, which includes Edith Karin in the title role, and in the other parts Alfred Leutner, Alfred Brand, Reinhold Koeftlin and Karlheinz Wolf. It seems to be successful.

"Liebesstreik" ("Love Quarrels")

Here is an operetta in which the book, by Richard Wilde, has at least some originality. Up to now the profiteer type, the favorite on the German stage, has been handled un sympathetically, as a villain. In the present case the factory owner, Adolf Koehnemann, is shown to be a human being who really loves his family and who has above all a good heart. The story is of a misunderstanding between Constanze, Koehnemann's daughter, and her lover, a young sculptor. This is brought about by somebody who wishes Constanze to marry a count who is out of money.

Everything is made right by the appearance of one of the count's creditors. Another angle is that of the second daughter, Charlotte, who finally marries a young violinist. As the curtain falls three happy pairs are united, the millionaire with his language teacher making the third. The music, by Voceros Miska, is well above the average, and technically well handled throughout. Especially to be mentioned is a temperamental card and an original song about the Bosphorus, and the usual popular melodies are not lacking.

The performance was mediocre, containing almost entirely little-known names should be mentioned for competent work: Grete Sedlitz, Gertrud Lieske and Carl Wallauer.

"Die Frühlingsfee" ("The Spring Fairy")

For the first time in years the 1923.

Deutsches theatre, Reinhardt's former stronghold, has taken over operetta for the summer, and the present brand is nothing more than what they are in the habit of calling in Germany a "Volksstueck," or people's play, a form of entertainment not any too high in intellectual level. We have here the conventional scene on the Rhine, with the Lorelei Rock seen high above. The schoolboys go on, singing their songs, twilight comes, and a real ship is seen to move along in the distance. All of which is just another way of saying that it is sure-fire for Germany, but nothing at all for America.

The cast is quite the best of any of the operettas now being given here, and Erika von Teilmann, in the leading soubrette role, is vivacious and attractive. Hans Brausewetter is her partner and is as charming as ever. The role of an old man was perfectly played and sung by Robert Philipp from the State Operhouse.

"The Faun"

Edward Knobloch's comedy, successful some 10 years ago in America, has been most successfully produced at the Kammerspiele. The story of the faun who comes into society and brings a breath of blunt reality into the conventional atmosphere of an English country home, does not seem to have lost any of its point, and the production at the Kammerspiele is topnotch.

First to be mentioned is the excellent performance in the title role of Paul Henckels, who is just beginning to be recognized as one of the best actors on the Berlin stage. He has humor, power and at the same time an extraordinary subtle delicacy sets his work off as individual from that of any other actor now appearing in Berlin.

The rest really gave, for the first time to our knowledge in Germany, a feeling of ensemble in a modern English comedy; particularly the fine work of Numburg and excellent performances were given by Koehne, Schweighart and Duval.

It appears to be a good success and should easily last through the summer.

"Die Damen vom Olymp" ("The Ladies from Olympus")

Director Nelson of the Nelson theatre, Kurfürstendamm, has at length decided to spend a little more money on his revues. Besides engaging Schanzer and Wellig to write the book for his music, he engaged Ludwig Kalner to design the costumes and scenery.

Schanzer and Wellig did nothing out of the ordinary, as the libretto is merely the conventional imitation of Offenbach's "Fair Helen." The story is a little modernized, it is true, but the jokes all have an ancient flavor.

We have the old scene again where Paris gives the prize to the three goddesses. He disappears in one room after another to see their figures and, of course, chooses Venus (a double role with the part of Helena). An amusing figure is that of Midas, the modern millionaire, who turns everything into gold, and every now and again he has something really funny to say, an occurrence which we do not believe can be justly ascribed to the authors. But though Nelson's music is far from being the best that he has written, yet, nevertheless, a few of the melodies will surely be among the most popular of the summer.

From the cast Hans Unterkirchner, known in New York through his performances at the Irving Place theatre, rises well out through his pleasing personality and genial ease. But Alice Hechy, as Helena and Venus, was quite disappointing, even when she did not have to wear clothes. Curt Voss proved himself to be an excellent eccentric dancer. The most distinctive was Kalner's scenery and costumes, particularly the latter. Kalner is the only designer in Germany who could suit himself to the requirements for American review, although somewhat under the influence of Bakst and the Russian ballet, yet he has an original note and a feeling for line and color which is very exceptional. When one sees what he has done with the limited means at his disposal in the present instance, one can easily realize what he might accomplish with the resources of a Broadway producer behind him.

The operetta is running very successfully and will unquestionably finish out the summer at the Nelson theatre.

JUDGMENTS

(The first name is that of the judgment debtor; creditor and amount follow.)

Myrta Bonillas; Fox Film Corp.; costs, \$14.95.

Freepot Theatre Corp.; Addressograph Co.; \$425.52.

Same; Safety Fire Extinguisher Co.; \$566.12.

Will M. Hough; H. B. Wilcox; \$140.20.

Interborough Film Service Corp.; et al.; Mechanics Bank; \$732.46.

Al and Belle Dow; A. M. Eush; \$225.20.

B. F. Keith's N. Y. Theatres Co.; H. M. Goldfogel, et al., commissioners; costs, \$55.

Same; name; same.

Same; name; \$35.

Criterion Theatre Corp.; N. Y. Tel. Co.; \$101.67.

Satisfied Judgments

Amalgamated Producing Co., Inc.; N. Levy et al.; \$556.70, June 21.

CABARET

(Continued from page 33)

the Fuller-Magee matter through which William J. Fallon, the criminal attorney, and another have been indicted on charges joined with attempted bribery. It is said a check that has some bearing on the evidence against Fallon was found in the safe of the Knickerbocker grill, New York. That was after the Knickerbocker has been closed through Federal injunction which ousted Panl as its proprietor. Panl's other place is the Woodmanstein Inn, near the Pelham road.

Another unpublished aspect of the search for evidence against McGee was a search warrant, one of the eight issued, that led secret service men into a home at Freeport, Long Island, looking for incriminating documentary evidence. The Freeport search was in the home of a daughter of quite a well-known woman of that town, who, although not directly in theatricals, knows a great many in the colony.

Meantime Mrs. McGee (Louise Groody) had gone abroad, where she remains, with the newspapers alleging McGee had given her over a million dollars before she left.

The prosecution against Fuller and McGee are said to have facts establishing that Fuller lost \$35,000 in gambling with one Broadwayite. As far as known, McGee did not gamble.

Evian Burrowes Fontaine opened July 14 for a special engagement at the El Kadia Gardens, Hotel Jerome, Atlantic City.

The Coney Island Ritz, a new summer cabaret, located at Henderson Walk and the Bowery, Coney Island, opened July 14. The policy will be to make the resort high class in every detail so that it will attract better class patronage. A. Somma, the proprietor, has arranged with William B. Sheridan, the agent, to supply the show. Its principals are Dominick Green, Mildred Sylvester, Daisy Lewis, Eva Hale, Ora Burch and Roscoe Ails' Orchestra of Synopators with Jack Barnett.

There has always been a shortage of high-class cabarets in Brooklyn and this year is no exception. Outside of a few places near Brighton and further out on Long Island, there is only one cabaret of the better type, across the bridge, the Marine Roof at the Hotel Bossert in the Columbia Heights section near the other side of the Brooklyn Bridge. Jack Albin and his White Man Orchestra are filling their first engagement there and meeting with considerable success.

Teddy Waldman, the harmonica specialist, opened at the Nightingale, New York, last week. In co-operation with the Hohner Company, harmonica manufacturers, Waldman has a novelty method in the distribution of miniature harmonicas to the patrons. They cost 17 cents wholesale but the manufacturers figure it a good publicity stunt.

Ravenhalls, Coney Island, has succumbed to the dance craze. The big lawn in front of the Halls has been converted into a spacious outdoor dance pavilion.

Dell Lampe and orchestra have been signed for a 10-week engagement in the Trianon Ball Room in Chicago, opening Sept. 2. Lampe was formerly director for the No. 2 Vincent Lopez orchestra. The Lampe orchestra is under the personal direction of J. Bodewalt Lampe, head of Remick's arranging department. Lampe, Sr., was the technical director for Vincent Lopez, arranging and directing all of the Lopez acts to date.

Wayburn's Shelburne Revue, Coney Island, opened with a new edition last week. The show has been running since the first of June.

Harold Stern is at the Hotel Belleclaire Roof, New York, doubling from the Brighton Beach Park, where he conducts his orchestra in the afternoon. An assistant deputizes evenings when Stern appears personally at the Belleclaire. The Brighton band is a 35-person combination; the hotel orchestra has 16 men. Max Dolan is conducting another Stern-controlled orchestra at the Pickwick Gardens, Greenwich Conn.

Lillian Bradley, theatrical and fashion model agent, is booking fashion shows for the summer season throughout various resorts in the east. She has over 1,000 models under her direction, most of whom

were formerly show girls. Miss Bradley on July 14 took 12 mannikins, all former chorus girls or cabaret performers, to the Empire race track, where one of the news film weeklies took pictures of their display of fashions. Next week these and other girls are to exhibit the new styles in the fashion exhibits at Grand Central Palace and the 69th Regiment Armory and the big pageant at the Lexington opera house. During the remainder of the summer Miss Bradley is to send from 12 to 20 models on a tour, giving week-end fashion exhibits at Long Beach, New London, Lake Hopatcong, Gedney Farms, the Westchester Country Club and other summer resorts.

The Hillwood Inn, Trenton, N. J., has engaged Charles Band, Cecile Roome and Josie Cirina, a violin-piano-cello combination, to supply music.

The recent shooting of the Baker girl by prohibition agents attached to the Malone, N. Y., office has fanned the flames long smoldering in the northern country. The holding up of innocent people in automobiles on the suspicion that they are transporting booze has been the cause of countless protests the past two years. Not only have the inhabitants of the section complained but tourists as well. The former, although bitterly opposed to the practice, have become accustomed to it, while the latter have not.

It grew so bad last summer that travelers in automobiles were advised to keep off the roads around the border after dark. Many cars have been fired on at night, particularly where the driver has failed, either through misunderstanding, fear or independence, to stop when ordered. Some drivers had not heard the command to stop, others kept going because they were afraid the agents were hold-up men and still others have not heeded the warning because they insisted the "dry" officers had no right to halt them.

The agents are not in uniform and automobilists are unable to identify them except by their badge or credential card. These can, not be seen unless the car is stopped. Many are afraid to trust even to these means of identification, because they read so much about phony badges, fraudulent credential cards and fake prohibition officers.

As a result of the shooting of the Baker girl, the Malone Chamber of Commerce has demanded the agents wear uniforms so that travelers on the roads can identify them.

The "dry" officers contend that this suggestion is impracticable if they are to make any headway in enforcing the law. The uniforms would be a dead giveaway to rum runners, they say. The Chamber of Commerce, American Legion, Town Council and other bodies of Malone are up in arms over the accident which befell the Baker girl, an innocent party who was riding in a car with her father.

Secret service men, Assistant United States Attorney Gorman, and William Brennan, assistant divisional chief of prohibition enforcement in New York State, have all conducted investigations. What will be the result is unknown. A mere order to the "dry" officers to be more careful in the use of firearms will not satisfy the people of the north this time. A more drastic step must be taken if they are to be appeased. Chief Robert D. Angell, one of the three agents who are held in heavy ball on a charge of shooting Miss Baker, has been in charge of the Malone office since last summer. He was appointed to the post under the administration of Ralph A. Day, prohibition director for the State of New York. Angell had formerly worked in the Syracuse office. He has a good record and enjoys the confidence of his superiors, it is said.

The old trick of looting an abandoned bootleg automobile before the authorities arrive to seize it was pulled Sunday afternoon on the Luzerne road, up state, New York. A big touring car loaded with 360 bottles of Canadian ale went through a fence on the highway. The driver disappeared, as usual. Passing tourists helped themselves until someone telephoned the sheriff's office the machine was being looted. When the cops arrived they found 92 bottles of ale.

Stripping an abandoned rum car of its cargo is a common practice in cities, villages and towns. A crowd always congregates about the automobile and the raiding begins. The police have been accused of helping themselves more than once.

NEWS OF THE DAILIES

Suit for divorce has been filed by Mrs. Miriam Nesbit McDermott against Marc McDermott. Mrs. McDermott says she forsook the stage at the request of her husband. She had withdrawn a separation suit started in Westchester county in 1922 and later transferred to the Supreme Court. Alimony of \$10,000 a year was asked. A suit for alienation of affections, filed by Mrs. McDermott against Stella Helen Gilmore, vauville, is pending. The divorce papers are sealed.

Because he was unable to find work, William Duane, aged 29, actor, attempted suicide Wednesday by swallowing iodine at his home, 155 East 51st street. Patrolman Blumberg saved his life by promptly administering an antidote. Neighbors heard Duane's groans in time and notified the police.

The library of the late Henry Edward Krehbiel, of the "Tribune," dean of New York's musical critics, and containing 1,836 volumes and many pamphlets, has been donated to the New York public library.

Helen M. Andrus, age 18, an orphan and a regular heiress, has started for Hollywood to seek screen fame. Miss Andrus is to be allowed a portion of her inheritance at once to aid her prospective career.

Beatie Clayton has sued Julian Mitchell for a divorce at the second time. Mrs. Mitchell asks that she receive alimony and counsel fees. In an affidavit attached to the petition, filed at Trenton, N. J., Miss Clayton declares the action is started without collusion and the suit is filed in good faith. Her attorney is J. Faerber Goldenhorst of Jersey City. Miss Clayton's petition, filed in the Court of Chancery, recites that Mitchell deserted her in 1910, 16 years after their marriage. Her first suit was filed in 1911, but the plea was denied. The following year Mitchell became very ill, and Miss Clayton returned from London to be with him. Upon her arrival he had improved and she returned to England without reconciliation. Mitchell and Miss Clayton each occupy a house on the handsome Mitchell estate "in Norwood" avenue, Long Branch, N. J. The residences are about a block apart.

Their daughter, Frisella, aged 21, lives with her. The daughter is not estranged from Mrs. Clayton, but, according to neighbors, pretends to live with her father because of her mother's frequent absence on road tours.

Martin Beck's announcement he intends to build a theatre in New York (previously reported in Variety) attracted some attention last week when the location was given out as 302-14 West 45th street. That is outside the theatrical zone, being west of Eighth avenue. Beck gave it an angle for publicity in stating the location had been selected with the traffic situation in mind. Arthur Hopkins is reported as being interested in the production end in the new Beck theatre. It will be exclusively a drama house.

W. R. Hearst has purchased the Rochester (N. Y.) Post-Express with a circulation of 20,000. He will merge it with the Rochester Evening Journal, the present Hearst organ there, established ten months ago. The Post-Express goes out of business.

The plan to bring the St. Louis Municipal Opera Co. to New York for a series of operatic performances of light opera this summer may fall through, because Lewisohn Stadium, which has been under consideration, will not be available until the beginning of September.

While thousands of persons were bathing at Coney Island Friday somebody cried "Sharks." Instantly there was a rush for shore like the jam at Canal street of East Siders going to Coney Island every Sunday. Lifeguards struggled in the surf to save fainting women. An intrepid chap in a rowboat sallied out and discovered a school of porpoises, or "sea comedians," rollicking in the combers.

Robert Hilliard, actor, and his wife have separated because of inability to agree. It is claimed that there is no divorce contemplated, but that the voluntary separation is merely intended to remedy the marital troubles, after which they will live together again. Hilliard is 56 and his wife 32. He married in 1915, his third matrimonial venture. She inherited a fortune of \$14,000,000 from her father, the brewer, James Everard.

Gladye Westly, aged 18, artists' model, whose parents live in London and who says she has prospects of a contract in the movies, if Uncle Sam hadn't prevented, was deported on the ground that she might become a public charge. Miss Westly had been living at the studio of George Cutie, artist, 39 West 57th street, New York city. Cutie, denying there was anything improper in his relations with the girl, signed a \$1,000 bond for her pending appeal. (Continued on page 43)

Live in the Country All Summer

Take a pretty little cottage in the country or at the seashore. Make your home where it is cool and quiet, miles from the railroad station.

With your Chevrolet you catch the morning city train in a few minutes.

When you step off the train in the evening your wife or daughter is waiting in the Chevrolet to drive you to your vacation home.

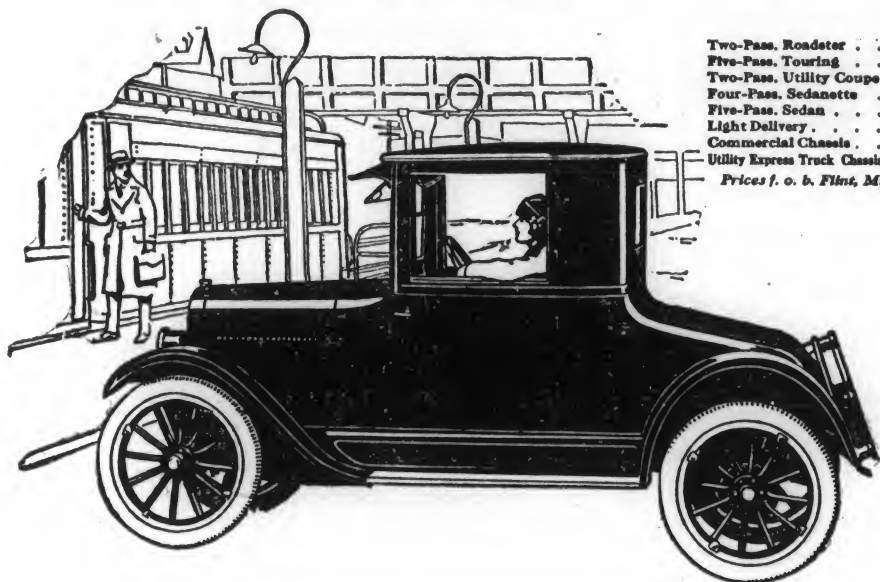
for Economical Transportation



Utility Coupe \$680 f. o. b. Flint, Mich.

Is ideal for the small family on vacation, or for use as an extra car. The high-grade body gives full weather protection, all the year. Double-adjustable windshield and extra wide doors and wide windows controlled by Ternerstedt regulators provide ease of

access, broad angle of view, and ample ventilation. Mammoth rear compartment is excellent for carrying camp equipment, picnic lunches, bathing suits, golf bags; personal luggage, and general supplies.



Two-Pass. Roadster . . . \$510
Five-Pass. Touring . . . \$525
Two-Pass. Utility Coupe . . . \$680
Four-Pass. Sedanette . . . \$850
Five-Pass. Sedan . . . \$860
Light Delivery . . . \$510
Commercial Chassis . . . \$425
Utility Express Truck Chassis . . . \$775
Prices f. o. b. Flint, Mich.

Dealers and Service Stations Everywhere

Chevrolet Motor Company

Division of General Motors Corporation

Detroit, Michigan

SYRACUSE, N. Y.

By CHESTER B. BAHN
KEITH'S—Vaudeville.
STRAND—"Isle of Lost Ships";
last part, "A Clouded Name."
ROBBINS-ECKEL—"Man from
Glengarry," last half, "The Shock."
EMPIRE—"Man Next Door."
CRESCENT—First part, "Driven."

There will be no new Bastable

MINERS MAKE UP

Est. Henry C. Miner, Inc.

PERFORMERS WHO SOLD STOCK
IN DURANT AND STAR ENTER-
PRISES ARE INVITED TO CALL
OR WRITE TOMMY VAN, SUITE
612A CANDLER BUILDING, 220
WEST 42nd STREET, NEW YORK.

theatre in Syracuse. Stephen Bastable has announced that instead an office building will rise on the site of the old playhouse, wiped out four months ago by a fire that took a toll of three lives and destroyed \$1,500,000 in property. It will be the first time in three generations that the site has not held a theatre.

Failure of the Bastables to include a theatre in their building plans comes as a disappointment. Syracuse needs a new legit playhouse. That much is conceded on all sides. A new house would go a long way toward restoring patronage here. The Wieting is anti-

Furnished Cottages For Rent

Kelly's Woods, on salt water near Southampton, L. I. Owner, Harry Kelly, 78 Whitney Ave., Eimhurst, N. Y.

quoted. The Empire the other house suitable for legit, has been devoted to the movies since its owner attempted to boost up the lease fee.

Bastable was not cold to a new theatre proposition, but couldn't find anyone apparently willing to come in on his terms. He desired to lease part of the site to theatrical interests, with the latter to erect the theatre part of the combined office and theatre building.

Requests that Supreme Court orders be entered directing the sale of the Bastable site have been made in three sections brought against Mrs. Hannah Bastable, who holds title. The suits are brought to foreclose liens held by three workmen who were engaged to dynamite the walls after the fire.

Charlotte Lansing (Snyder), Syracuse vocalist, touring in Keith vaudeville, will be a summer bride. Her engagement is announced to Frederick Huntington, of Hamilton, son of Dr. Ellery Huntington, the noted Colgate football authority.

W. Scott Matraw, former man-

MENTHINE OINTMENT
FOR CLEARING THE HEAD AND
BRINGING OUT THE VOICE
SEND FOR SAMPLE
CASMINO, CO. 6, 1217 ST. NEW YORK

AT LIBERTY FRED HANN

And HIS ORCHESTRA

Just Completed Eighteen Months Engagement at the

MARIGOLD GARDENS, CHICAGO

Available After July 22nd

Address Care VARIETY, State-Lake Bldg., Chicago, Ill.

ager of the City opera house, Watertown, and later restaurant proprietor there, who went west a few weeks ago to seek a movie berth, has been engaged for the cast of Fairbanks "Thief of Bagdad," according to advices received by friends. He will have a comedy role.

Illon has a new theatrical corporation as the result of the formation of Illon Theatres, Inc. The concern is controlled by William and R. V. Erk, of Illon, and Clair Scott, of Horseheads.

The first movie feature to be entirely made in Syracuse and vicinity gets a local presentation at the Strand here, starting Wednesday. It is "A Clouded Name" and was produced by Eugene Logan, of this city. The screen is being released nationally by Pathe. The cast is topped by Logan's little daughter, Yvonne, best known locally as "the feminine Jackie Coogan." Mrs. Martha Langford and L. Marlon Bradley, both of this city, are among the principals, while the extras include a daughter or former Governor Nathan L. Miller and other society folk. The Calthrop estate forms the background for the greater part of the story, although scenes show the New York state fair horse show and Syracuse's fast-fading salt industry.

Christie MacDonald, since her marriage Mrs. H. L. Gillespie, of New York, with her husband and daughter, have joined the summer colony at Alexandria Bay. They will be the guests of Mr. Gillespie's parents, Commodore and Mrs. T. A. Gillespie, on Basswood Island.

Pete, the blue-blooded, golden-throated \$200 canary of Manager John J. Burnes of Keith's is no more. An alley cat, climbing a fire escape and crawling through the grated window, put the bird hors de combat during the night. Only a few feathers remained when Burnes opened his office in the morning.

George Coogan, late of "Little Nelly Kelly," henceforth will serve as secretary to his brother, John H. Coogan, Jr., father of Jackie, the Syracuse kid star. George has been stopping off here for a few days on

GIRLS

New York's snappiest dancing school requires the services of young ladies who know something about dancing, to act as dancing partners. Such young ladies can earn \$30-\$40 weekly. Apply evenings Joyland Dancing, 60 E. 14th St., near B'way, New York City.

ARE YOU GOING TO EUROPE?

Steamship accommodations arranged on all lines, at Main Office Prices. Bots are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.

PAUL TAUSIG & SON, 104 East 14th St., New York.
Phone: Stuyvesant 6130-6137.

Established **THE ERA** 1837

THE SUPREME PROFESSIONAL ORGAN OF GREAT BRITAIN

Advertisement rate, 8s. per inch: £38 per page. Classified advertisements: Companies, theatres, artists, musicians and miscellaneous wanted and wants, etc., three lines 1s. 6d., each additional line 9d.; displayed lines 1s. Annual subscription, post prepaid, U. S. A., \$5.00.
Editorial, Advertising and Publishing Offices: 35 Wellington Street, Strand, London, W.C.2. Phone Regent 4346-47.
Cables: "The Era, London."

SCENERY BY FLAGG STUDIOS

EXPERTS + FACILITIES
= RESULTS

JOE COOK

"THE HUMORIST"

Scores Triumph of His Career as Co-Star of "Vanities of 1923" at Earl Carroll Theatre, New York

ARTHUR POLLOCK IN THE BROOKLYN EAGLE SAYS:

The presence of Joe Cook raises it a notch or two above George White's "Scandals" and "The Passing Show." There is nothing in "Scandals" or "The Passing Show" so amusing as Cook's famous explanation of why he will not imitate four Hawaiians playing the ukulele. And his explanation is but a small fraction of the fun for which he is responsible. There is nobody on the stage like him. Fred Stone and Ed Wynn can very nearly equal him in versatility. They are funny, too. But their humor is guileless by comparison with his and without point. His jokes are commentaries.

FRANK VREELAND HERALD

The person to whom we think the greatest credit should go on the program is Joe Cook. He displayed an amazing and almost unsuspected versatility which makes him seem like Fred Stone's little brother.

Above everything else was his overwhelming idiotic sense of humor, and to be absurd like that is a real achievement. It is on a par with the nonsense of Ed Wynn, and Cook last night had that part master of lunacy rolling in his seat.

GEORGE S. KAUFMAN TIMES

In the matter of personnel Mr. Carroll's featured players are Peggy Hopkins Joyce and Joe Cook. As for Mr. Cook, every one should know by this time that there is no one any funnier.

EUGENE KELCEY ALLEN WOMEN'S WEAR

Peggy Hopkins Joyce adds "class" and Joe Cook fun to the show. The leading funmaker is Joe Cook, the "One Man Vaudeville Show" song a favorite of the "two-a-days." He scored heavily with the audience.

ARTHUR POLLOCK BROOKLYN EAGLE

He is the genius of the occasion. Earl Carroll has lifted Joe Cook out of vaudeville, thereby doing the musical comedy stage a great favor. He is a brilliant comic, deft in everything he does—and he can do anything at all—and possessed of a rare sense of humor.

PERCY HAMMOND TRIBUNE

Of course one does not know what there might be in another and better world, but this one holds nothing funnier than Joe Cook and Peggy Joyce in a one-act play, and that is what "Vanity" possesses.

CHARLES PIKE SAWYER EVENING POST

Chief among the headliners is Joe Cook, the "one-man vaudeville show," who performs all of his tricks at one time or another during the evening and does them extremely well.

JOHN BROCKWAY BROOKLYN STANDARD UNION

Joe Cook, whose versatility came as a surprise to those who have never seen him in vaudeville, delighted the audience. He was the chief comedian.

STEPHEN RATHBUN SUN

No one has a lighter touch at a more versatile line of tricks than has Joe Cook.

All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

If enthusiasm on the part of the audience in rewarding the various acts with applause makes a good show the Palace bill for this week is up to the standard, but if a lack of out-and-out comedy is a sufficient detriment to a bill to fail to be offset by such evidenced appreciation, then the combination of eight acts seen this week is not ideal. The rainy weather Sunday morning may have contributed to the big business at the matinee as compared to recent Sundays. At any event, the house was filled, and it was the second week of Fannie Brice as headliner and the second time that she has been at that theatre in the last four months.

There are two comedienne in the bill, two song-writers, two dancing acts with piano solos to hold attention while changes are made, two acts opening in one, which are full stage acts in their natural classification, and four or five acts with unexpected musical interpolation. There is only one real comedy act on the bill, and it is one of the two acts which open in one as a novelty from full stage offerings—Al Espe and Charles Dutton. The "next to closing" act is Harry Carroll, composer, and Grace Fisher, prima donna of light opera. Carroll is the second feature of the bill and a sufficient attraction to stand up as headliner; consequently he fills this position nicely and makes up for the absence of the usual hit comedy offering late in the bill.

There is a direct conflict in Mary Haynes, on third, and Miss Brice, who has fifth position on the bill. Miss Haynes, who was formerly well known in the mid-west as May Curtis, was not recognized by the Sunday matinee audience and was permitted to open as an outsider who was pushing herself into a bill which had Miss Brice as its feature. Her first number was a song of the chorus girl type, which pleased. Her second, a "trusting wife" number, registered big. Her third, a girl of the five-and-ten-cent store, went still bigger. She has the assistance of a male pianist, who never has the spotlight on him and makes a change of costume for the

satire poem. Her success was so phenomenal Miss Haynes could not refrain from stating that she was a Chicagoan in a little speech, in which she frankly stated that she had not been recognized in her home town, but felt gratified to have made good on her merits. She did this, too, exceptionally good.

One of the Fifer Brothers and Miss Ruth open with a song and dance hardly fast enough to start off a show. Then comes an Indian number by Miss Ruth with the same brother at the piano and the other playing drum on the stage. The brother and sister then offer an in-

strumental and vocal music, and finally permitting the five men to form a jazz band with a drummer executing some especially interesting stick juggling, score a big success, and seemed at a loss for an encore, when seen finally presenting a bit not up to the standard of the act. Johnson's rendition of "Under the Bamboo Tree," offered as an old song, and some of his newer ones went big. Negro spirituelle also caught on.

Harry Carroll and Grace Fisher (New Acts) had "next to closing" position, and Captain Betts Seals, billed as "A Happy Family," having

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

BALT. MORE	40	KANSAS CITY	39
BOSTON	42	MONTREAL	40
BUFFALO	38	OKLAHOMA CITY	39
CHICAGO	37	ST. LOUIS	37
CLEVELAND	42	SYRACUSE	36
DETROIT	38	WASHINGTON	37
LOS ANGELES	47		

teresting routine of solo and combination dances, and there is surprise when the pianist brings out a saxophone and starts to play it. He is joined soon by the other brother and later by Miss Ruth with banjo, turning what has started as a song and dance number and developed into a full stage dancing revue into a musical act at the finish.

Al Espe and Dutton present an offering similar to the extent that they open in one with song and comedy, then appear in two as an acrobatic number, and close in one playing musical instruments—violin and harmonica. Espe does some stunts with cannon balls which won big applause, and Dutton's comedy throughout is enjoyable. There is hand balancing in one which is neatly done and which introduces the two in Roman costume, with Espe making a striking appearance. Mary Haynes comes third.

J. Rosamond Johnson, formerly of Cole and Johnson, with Eloise Bennett, singer and dancer; Peggy Holland, Eddie Ransom, L. C. Langster and Leon Abbey filling in with

two monkeys and a small game rooster to justify this billing, closed. This is one of the best vaudeville acts that has been shown with seals as the main feature, and there is value in the fact in that it is not all straight performance of the one kind of animal.

The Avon Comedy Four headlined at the State-Lake this week after being at the Palace for two weeks just recently, and was even a bigger laughing hit there Sunday at the first show than when seen at the opening Sunday matinee at the Palace.

The hokum comedy of the act found great favor, but the laughing for this act did not equal that accorded "Parlor, Bedroom and Bath," which is a one-act condensation of the farce which was formerly a strong drawing card in legitimate theatres. There was a disposition to award considerable applause to every act on the part of an audience which filled the main auditorium of the theatre before the first show had got along very far.

Wade Booth, next to closing on this show, scored the artistic hit. His fine singing was fully appreciated and caught on the more in contrast to the hokum of the bill. He was in splendid voice, and the reception accorded him indicated that admirers from his recent engagement at Marigold Garden were represented in the audience.

Curtis' Animals opened the show. The act has many meritorious points. Dave Harris followed, and while his versatility is a point in his favor his attempts at comedy detract from the general good impression until it takes a cornet player from the wings to put the act over. Robert Reilly, Irish singing comedian, has a company consisting of Molly Kennedy and Little Larry. It is the usual Irish act, nicely presented. It includes everything seen in an evening show of this kind—singing, dancing, comedy, sentiment, costumes, scenery. Reilly makes very good, although he does not equal some of the Irish comedians in voice.

Wade Booth, with Louise Best at the piano, made a departure from the usual in giving little talks about each number. It is not a bad idea. He said he would continue to sing "My Buddy" because there was some genuine sense to the words as well as being a song of good music. His philosophical observations regard-

ing songs is interesting and his singing highly pleasing. The Avon Comedy Four was "next to closing," finishing in one and making way for Hunk O'Hare's Tent Orchestra, an organization well known in Chicago, which did fairly well, although by no means equal to some that have preceded it.

Elida Morris and Green and Burnett were not seen at this show. The latter team filled in for one show at the State-Lake not long ago and did very well.

Anna Stack, auditor of the Chicago Keith office, and Frances Gallagher, secretary to Warren A. Jones, one of the bookers, are making a three weeks' visit to New York by way of a vacation. It is their first visit east.

Boris Petroff, who directed and danced ballets at McVicker's until a few weeks ago, has just finished a stay in California, and is once more on the job at McVicker's, conceiving and producing dance numbers. Pietro Cavallo, assistant conductor of McVicker's Symphony Orchestra, is directing the huge orchestra at the American Historical Review and Motion Picture Industrial Exposition being held at Los Angeles, Cal.

J. D. Murphy, one of the directors of Jones, Linick & Schaefer, and who has financed several loop theatres, suffered a stroke on the golf course and is dangerously ill at the Presbyterian Hospital.

ST. LOUIS By JOHN ROSS

Manager E. J. Sullivan, Orpheum, has returned after vacationing in the east, and has charge of the Grand during the vacation of Manager Al Gillis.

Mrs. Wallace Reid, in person, at the Kings week of July 28, in conjunction with "Human Wreckage," while around the corner at the Lyric Isham Jones and orchestra will try to offset the personal appearance.

It is reported that Erlanger-Shubert interests are trying to land the Odeon to convert it into first-run picture house. At first it was said they considered building in the vicinity of Grand and Washington, but the Odeon, which is two blocks north of the considered location, and whose management is ambitious to convert the house to pic-

tures, seems to have caught their eye. If this deal goes through "The Covered Wagon" will be first, early in September.

"A Charming Conscience," comedy in three acts, which Margaret Anglin has accepted for immediate rehearsal and production in San Francisco, is by Orrick Johns of this city. His father, George Johns, is editor of the St. Louis Post-Dispatch.

Andreas Dippel was in St. Louis recently in order to add this city to a circuit which he is forming to present grand opera at intervals of about three weeks on a subscription basis similar to the symphony concerts.

Pinckelman & Corey, owners of a string of houses in Quincy, Ill., plan erection of another theatre to be known as the Washington Square. The structure will cost about \$300,000 and is to be ready by Dec. 25.

WASHINGTON, D. C.

By HARDIE MEAKIN

Tom Moore, who, by the way, now has a son and heir, is creating interest through bringing Alfred Lunt to his Rialto to appear in person in conjunction with the showing of the film, "Backbone."

To guarantee payments to his wife of \$125 monthly alimony the Hippodrome theatre, a neighborhood picture house situated at 803 K street northwest, in this city, has been held in the hands of a receiver. Chief Justice McCoy, however, released the receiver Saturday, and now the wife, Mrs. Mary E. M. Stenz, and her son Norman are to operate the theatre. The attorneys appointed by the court to operate the theatre and account for the receipts have been instructed to close their books and file their accounts. Alvin L. Newmyer was appointed sequestrator, having had considerable experience in the legal end of the theatres here in Washington.

Harry Wardman, one of Washington's largest builders and who built and operates the Wardman Park Inn, is to have a semi-private theatre erected close to the hotel, which is situated in Washington's society suburb, Chevy Chase. The theatre is to seat 600.

"ELI," the Jeweler
TO THE PROFESSION
Special Discount to Performers
WHEN IN CHICAGO

State-Lake Theatre Bldg.,
Ground Floor

FUR COATS
Cleaned, Glazed and Relined
\$20

We also Remodel Furs into the
Latest Style—Work called for
Free Storage to the Performer
Blumenfield's Fur Shop

204 State-Lake Bldg.
CHICAGO
Phone Dearborn 1253
ALL WORK GUARANTEED

Attention
SCENIC ARTISTS
Will Rent or Exchange for
Work Modern Scenery
Paint Frame

See Manager Glickman's Palace Theatre
Blue Island Ave., at Roosevelt Road
CHICAGO

EUGENE COX
SCENERY
1734 Ogden Avenue
CHICAGO

Phone Seelye 1801
Ask—BOBBY JACKSON

RAINBO GARDENS
MILLION DOLLAR OUTDOOR GARDENS
CLARK ST., at LAWRENCE AVENUE, CHICAGO
FRED MANN Presents
EDWARD BECK'S NEW SUMMER PRODUCTION
"RAINBO BLOSSOMS"
With an All-Star Cast and the Rainbo Beauty Chorus
FRANK WESTPHAL and HIS RAINBO ORCHESTRA
FAMOUS DINNERS

STAGE and SCREEN STARS

in

MIDNIGHT WATER CARNIVAL

FOR THE BENEFIT OF

New York Theatrical Hospital

TUESDAY NIGHT, JULY 31, 1923, 11:45

MADISON SQUARE GARDEN
SWIMMING POOL

Admission \$1.00—Box Seats \$3.00

Tickets on Sale Everywhere

Get the
NEWS
of the
**OUTDOOR
AMUSEMENT
FIELD**

by subscribing for

CLIPPER
THE GREATEST THEATRICAL PUBLICATION IN AMERICA

Subscription

\$5 ANNUAL

Foreign

(including Canada)

\$6

Shorter periods pro rata

The most certain
way to secure
"Clipper" each and
every week is to
subscribe for it.

Don't depend
upon anything but
a subscription that
will take "Clipper"
to you each and
every week.

Address

"CLIPPER"

154 West 46th St.
NEW YORK CITY

WARNING

TO THE THEATRICAL PROFESSION

Please take notice that the only managers who have contracts with me for the giving of performances with the "Tiller Girls" and authorized to use my name are Messrs. Charles B. Dillingham and Florenz Ziegfeld, Jr.

The name "Tiller Girls" is a well known and established trade name in the profession and designates troupes of dancers who have been personally trained by me.

Any party making use of such trade name or of my name in connection with any theatrical entertainment, or stating that "Tiller Girls" are employed therein, will be prosecuted to the limit of the law.

(Signed) **JOHN TILLER**

BUFFALO

By **SIDNEY BURTON**

Shea's (vaudeville) closed Saturday for three weeks. Excessive heat and poor business. Reopening Aug. 6.

Frank G. Parry has been appointed manager of the Gayety, formerly occupied by Robert Simon. Parry is known to Buffalonians as an old Columbia manager. The Gayety will reopen Aug. 20.

Following close on the statement of the discovery of widespread amusement tax discrepancies in the Buffalo territory, announcement was made here by Deputy Revenue Collector Hamilton that a claim for \$2,500 has been filed in the federal court against Max Spiegel for failure to pay admission taxes. It is also alleged that Spiegel misrepresented returns made to the government here. The collector stated that if the claim is not paid the government is prepared to prosecute.

Harry Abbott is out as manager of the Garden (Mutual burlesque) and the house will hereafter be handled by local interests. The change is reported to have occurred following dissension over next season's policy and house management. Abbott has leased the Criterion from the Mark-Spiegel company and has announced successes at popular prices. It is reported that the new circuit of which the Criterion is a spoke aims at 30 houses, but that only about a dozen attractions have so far been secured.

DETROIT

By **JACOB SMITH**

Aug. 10 is the definite date for the opening of the New Regent, Grand Rapids.

"Lawful Larceny" at the Garrick. Bonstelle Co. Majestic closed until

Aug. 15. Manager M. W. McGee plans many improvements to the house.

MILES—Oklahoma Four; Gaylord and Herron; The LaVolos; Jack Doorn; Homberg and Lee.

ORPHEUM—Naomi and Brazilian Nuts; Choy Long Hee Troupe; Rainbow and Mohawk; The Pickfords; Walter Newman and Co.; Dillan and Place; Granville and Mack; William Siste.

REGENT—Sid Newman's Jazz Boys; Harry Bowley; Rogers, Ray and Rogers; Hall, Van and Lee; La Dora and Beckman.

Two more theatres were robbed last week—the Harmonie of \$1,200 and the Lakewood of \$500. Both covered by insurance.

Bert Williams is now doing the feature bookings (pictures) for the LaSalle Gardens, Tuxedo and Palace in conjunction with the C. H. Miles houses—the Regent, Miles and Orpheum. George Guise, general

TENOR AT LIBERTY

with broad experience; highly pleasing voice and congenial personality; wants to connect with high-class musical act where real ability is required.

AVAILABLE NOW

Address **EDGAR TAYLOR**
VARIETY, New York



IRVING—

DUNNE and DAYE

"FRECKLES and BESSIE"

PLAYING B. F. KEITH CIRCUIT

Direction **I. KAUFMAN**

—MARY

PALACE, NEW YORK, This Week (July 16)

BERT HUGHES and CO.

An original comedy-sporting act, featuring Basket Ball on Cycles, with the only girls playing the game.

Featured at the best halls in Europe, including Coliseum, London (8 times); Alhambra, London; Alhambra, Paris; and Palais de Cie, Brussels.

American Representative, **H. B. MARINELLI**

English Representative, **PERCY REISS**

KEITH'S, BOSTON, "VARIETY" said: "Bert Hughes and Co., with their Basket Ball game on Cycles close the show—an act that is worth while waiting for."

RIVERSIDE, NEW YORK, "ZIT" said: "Bert Hughes and Co. have without doubt the most enjoyable bicycle act in the business—liven up the act—it hands you a genuine thrill."

SYRACUSE: "This novelty of Bert Hughes and Co. is one of the best acts that has come over from England this vaudeville year. It is a cycling act and sport exhibit. By all means see it."

Wm. LEMAIRE

AND

W. C. HAYES

NOW
TOURING
ORPHEUM
CIRCUIT

HOW AND WHY:

READ

KEITH'S, PHILADELPHIA

"The real comedy feature of the bill was that of Lemaire and Hayes, who in blackface sailor costumes reeled out a lot of nonsense that was refreshingly new and decidedly original. Lemaire was especially effervescent in his humor, which seemed to be spontaneous."

KEITH'S, PHILADELPHIA

"Lemaire and Hayes, blackface comedians, offered some funny patter, which was cleverly handled. This act really scored the laughing hit of the performance. All of their material has been rolled out, polished up and made crisp. Success was theirs."

KEITH'S, WASHINGTON

"Lemaire and Hayes present a burnt-cork offering teeming with original jokes. Lemaire is an artist in blackface and his partner an excellent foil for the production of comedy."

DAVIS, PITTSBURGH

"The big laugh hit of the performance yesterday were Lemaire and Hayes, blackface comedians."

ORPHEUM, MEMPHIS

"The bill presents the cleverest and most entertaining team of the year in Lemaire and Hayes. Only the best can be said of the pair, for when they faded out, every person in the house was in a convulsion. They had knocked them from their seats with a new, original and swiftly moving line of mirth-provoking comedy."

ORPHEUM, LOS ANGELES

"William Lemaire and W. C. Hayes do a blackface act. They start you laughing and travel so fast from one joke to another that you can't keep up in laughter. Positively dangerous."

ORPHEUM, LOS ANGELES

By **GUY PRICE**

"Wm. Lemaire and W. C. Hayes, assisted by Carol Ralston, put on a blackface skit which has real merit. They put over a line of accepted negro chatter which has a lot of originality in it."

THE ACCOMPLISHED PIANIST AND CONDUCTOR

DELL LAMPE

AND HIS

ORCHESTRA

After a triumphant season as Headliner at the KEITH Theatres in the principal cities of the East, as conductor of VINCENT LOPEZ'S ORCHESTRA (No. 2), DELL LAMPE will now head his own organization under the exclusive personal direction of

J. BODEWALT LAMPE

Renowned Bandmaster and Orchestrator

Originator and producer of orchestral novelties.

Two features at the Palace Theatre, New York, this week (July 16):

"Pinafore" and "Rubetown Frolics," played by Vincent Lopez and his Orchestra. Note also finale of Bekefi's Theatre Grotteek, music by Lampe.

DELL LAMPE and his ORCHESTRA is booked solid for two years. First engagement beginning Sept. 2nd at the TRIANON BALL ROOM, CHICAGO. (The finest ball room in the world.)

Open for supplementary engagement from August 4 to August 30 inclusive

ADDRESS: J. B. LAMPE, 219 WEST 46th STREET, NEW YORK

Phone: 3642 Bryant

LEGAL MATTERS

Nathan Burkan's adjudication, as arbitrator, of a dispute by the National Film Corp. of America against the Walgreene Film Co. has been filed in the New York Supreme Court. The picture, "Hearts and Masks," was involved. National produced it and agreed to have Walter E. Greene, of the Walgreene Corp., handle it for distribution on a 50-50 basis after Greene had advanced the cost of the negative to the National.

Greene arranged with the Federated Film Exchange to act as distributing agent in the United States and Canada, Federated paying \$22,500 outright for the rights. Greene allowed himself a \$2,250 "commission for the sale of the picture," to which the National company objected. Burkan, as arbitrator, sustained the objection.

The Fox Film Corp., after carrying its case up to the United States Supreme Court for final review, has emerged successful in its copyright infringement suit involving "Over the Hills" against Frederick M. Knowles, William O. McWatters, Harry Meyers and Joseph S. Klein. The defendants were sued for infringement of the "Over the Hills" picture. Knowles countered that Fox did not rightfully control any copyright and exclusive privilege for filming Will Carleton's famous poems.

Langdon McCormick has just completed at his Bonton studios a model of the "Toonerville Trolley" used in a vaudeville act by that name presented by Charles Withers.

Max Ford has shelved his vaudeville act and will hereafter confine his activities to producing.

Clarence Coley (Coley and Jaxon) (Fay, 2 Coleys and Fay) has been appointed manager of the new State, Raleigh, N. C., expected to open around Oct. 1. Coley is now superintendent of the Elks' Club at Raleigh.

KANSAS CITY

By WILL R. HUGHES

MAINSTREET—Vaudeville. GLOBE—Vaudeville. ELECTRIC PARK—1923 Folies.

The Trianon Ensemble, a five-piece orchestra, at the Hotel Muehlebach for six years, appear as an act at the Mainstreet. It will be a tryout for the orchestra.

This city's popular pastime, or indoor sport, robbing theatre treasures, was varied a little when a lone bandit held up Sam Bramson, treasurer of the Mainstreet, as he and a guard were starting for the bank. Accompanied by Taylor Meyers, building superintendent, Bramson had just entered an auto in front of the theatre, when the robber, revolver in hand, stepped on the side step. He picked up a gun that was laying on the seat and commanded the car be driven away from the theatre. With the drop on them there was nothing to do but obey and the car was driven several blocks before the fellow ordered it stopped close to an alley entrance, where the theatre employees were forced to get out, and the bandit drove away with the car and the money bag containing \$2,500. The car was found later a few blocks away. This is the second time Bramson has been held up this spring. The first time was April 9, when a robber bound and gagged him in the theatre office during a performance and got away with about \$5,000.

Nat Lewis

THEATRICAL OUTFITTERS
1580 Broadway New York City

OKLAHOMA CITY

By WILLIAM NOBLE

Goy Clyde, of San Antonio, has purchased the Kyle Theatre at Beaumont, Texas.

W. Box will open a new movie theatre at Corsicana, Texas, in near future.

Enid, Oklahoma, will not close picture shows and pool halls on Sunday until further legal action is taken. Petitions are now being circulated for the closing of all amusements in Enid on Sunday.

Stewart & Megehee, of Little Rock, Ark., submitted the lowest bid for erecting the new Saenger Theatre building at Second avenue and Pine streets, Pine Bluff, Ark. Their bid was \$162,000. The total

cost of the new theatre building is estimated at \$1,000,000.

The Olive theatre at Hoxie, Ark., opened June 29.

True Thompson has resigned as manager of the Capitol theatre at Dallas, Texas, turning the theatre over to Leon Cohlman, the owner.

James Exell, Al Lichtman representative, was married to Miss Margaret E. Harkins, at Dallas, Texas, June 16.

The Swan Theatre Corporation are erecting the new Swan theatre at Walnut Ridge, Ark.

COVERS FOR
ORCHESTRATIONS
AND LEATHER BREE CASES.

ART BOOKBINDING CO.
119 WEST 42d STREET
NEW YORK CITY

MAX HASE

Famous SHIRT HOSPITAL

SHIRTS, UNDERWEAR AND PAJAMAS MADE TO ORDER
EXPERT REFITTING AND REPAIRING
SPECIAL RATES TO PROFESSION

142 Mason Street, SAN FRANCISCO

7.75

Black, White, Pink
Satin,
Patent or
Vici Kid.



Rept
Patent
Vici Kid

Regular \$10

GLASSBERG
SHORT VAMP SHOES

For STAGE AND STREET
225 W. 42d St., New York
CLOGS & JINGLE SHOES

Box \$4.75
Toe, Hand-Made, Kid or Satin.

Mail Orders. Catalogue Y Regular Free. \$2.50

CREO STUDIO

For Sensational Stage Dancing

The only one of its kind

170 WEST 48th STREET

Just Off Seventh Avenue, New York City
PHONE BRYANT 5156

SAVE Money
Wardrobe
Worry

Buy a
TAYLOR XX
Wardrobe Trunk at \$75

TAYLOR'S
23 E. Randolph St., CHICAGO
210 W. 44th St., NEW YORK

ADELAIDE & HUGHES

Studio of Dance

45 West 57th Street, New York
Phone Plaza 7635

AMERICA'S POPULAR
BALLAD SUCCESSES

THE WORLD IS WAITING FOR THE SUNRISE
SMILE THRU YOUR TEARS
IF WINTER COMES
ROSES OF PICARDY
SONG OF SONGS
THE BELLS OF ST. MARYS
SOME DAY YOU WILL MISS ME

CHAPPELL-HARMS, INC.
185 MADISON AVE
NEW YORK

IF YOU ARE IN TOWN

Hop Into KEITH'S PALACE, NEW YORK; THIS WEEK (July 16) and Hear

Harry Von Tilzer's Great Big Novelty Song Hit

"OLD KING TUT"

Sung by Two of the Cleverest Girls in Vaudeville. Sorry I Can't Mention Their Names

Billy Jerome has written some great new choruses.

Now is the time to put this song on; it will last all next season.

SOPHIE TUCKER was a riot with it in "THE PEPPER BOX REVUE."

Great for dumb, musical and dancing acts.

WATCH FOR MY WONDERFUL NOVELTY SONGS FOR NEXT SEASON.

I have published more novelty song hits than any three publishers combined.

HARRY VON TILZER MUSIC PUBLISHING CO.

719 SEVENTH AVE., NEW YORK

MONTREAL

By JOHN GARDINER

All the legitimate and big time vaudeville houses are preparing for the season's opening early in August. The various houses are being redecorated and renovated and a general feeling of optimism prevails among the local managers. ORPHEUM—"Able's Irish Rose." DOMINION PARK—Outdoor. PICTURE HOUSES—Plaza, "The

Sign of the Rose"; Rex, "A Woman's Place"; Mount Royal, "Gimme"; Belmont, "Silver Wings"; Papineau, "Romance Land"; Napoleon Palace, "The Nth Commandment"; Capitol, "The Law of the Lawless"; System, "Sure Fire Flint"; Strand, "The Light in the Dark"; Crystal Palace, "Railroaded"; Allen, "The Girl of the Golden West"; Loew's "The Shock"; Imperial, "Catch My Smoke."

Tab shows will open at the Gayety (Columbia) Aug. 6.

The Montreal Kiwanis Club has gone on record as unanimously indorsing the action of the city council not to allow the use of public parks for fairs and similar purposes.

Word has been received here from St. John that Miss Winnie Blair (Miss Canada) was slightly injured in an automobile collision near Woodstock, New Brunswick. The car in which she and her mother were driving was badly damaged.

SUPERFLUOUS HAIR

Removed permanently from face, arms, neck and limbs by the only successful method in the world. Positive and painless. No needles or chemicals used. Has no ill effects on the skin or health—and is particularly effective in stubborn cases where other methods failed.

DERMIC INSTITUTE

347 FIFTH AVE. (Suite 610)
NEW YORK
Telephone 7807, 6945 Ashland
Opposite Waldorf-Astoria
SEND FOR FREE BOOKLET

Miss Canada had to go to the hospital as a result.

During the last three months 4,833,773 persons attended theatres and other amusement places in Montreal, according to statistics prepared by the tax and privilege department at the City Hall. A sum of \$167,129 was collected in amusement tax, of which half goes to the province under the Public Charities act, the balance remaining to the city's credit.

This tax brought in \$600,000 last year, representing 18,000,000 admissions.

BALTIMORE

By ROBERT F. SISK

CARLIN'S ARENA—Hopper company in "Robin Hood."
CENTURY—"Success."
NEW—"The Exciters."
PARKWAY—"The Man Next Door."
METROPOLITAN—"Are You a Failure?"
WIZARD—"Salome."

Anne Jago, contralto, has been added to the De Wolf Hopper company at Carlin's, while Sol Solomon was brought here for the role of Sir Guy Gisbourne in "Robin Hood," current. At the opening night Mr. Hopper was presented with a miniature baseball bat, done in silver, by the Advertising Club of Baltimore. All of which led Hopper to remark that "Casey at the Bat" was the best friend he had ever had.

Indications here are for an early opening of the local theatres. Palace (Columbia burlesque) will open during August, while Ford's and Auditorium are expected to open Sept. 1. Most of the attractions for the legitimate houses have been pencilled in, although no definite announcements made.

"Loyalties" has been announced by the Dillingham offices in letters to local critics for an early showing at Ford's, while "The Fool" is lined up for two weeks at Auditorium some time in October.

In the stocks column of Variety last week this writer said that Winifred Anglin played the Midshipmite in the De Wolf Hopper production of "Finafore." Miss Anglin sang the role of Hebe and Annette Hawley danced the Midshipmite's steps at the finale of the first act.

This week Frank Van Hoven and his Chunks of Ice are playing oppo-

BRAINY YOUNG MAN

Wishes to enter theatrical business, any branch. College graduate, 23; business and newspaper experience. Enthusiastic and ambitious—an asset to your organization.

ADDRESS: M. H.,
Variety, New York

Don't Overlook

"VARIETY'S" PUBLICITY PLAN

Let "Variety" work for you over the summer—taking you all over the world.

The Publicity Plan does it. It is being continuously inquired into by shrewd advertisers.

This Publicity Plan insures you publicity by display or pictorial in every issue of "Variety" while contract runs. It has been made adaptable for anyone, in length and cost.

Details may be obtained from "Variety's" office, at

New York Chicago London
or by mail.

A. H. Woods

presents

Lowell Sherman

in

"Lawful Larceny"

By SAMUEL SHIPMAN

for a brief tour in B. F. KEITH'S VAUDEVILLE

This Week (July 16) Keith's Palace, New York

DAN CASLAR AND BEASLEY TWINS
in "MUSICAL MOMENTS"

Originators and Creators of Laughs

FOR THE SEASON '23-'24

EDDIE CANTOR	With Florenz Ziegfeld
WILL ROGERS	" Florenz Ziegfeld and Victor Phonograph
WALTER CATLETT	" Florenz Ziegfeld " "
ANDREW TOMBES	" Florenz Ziegfeld " " " "
LYNN OVERMAN	" George M. Cohan (new play)
JOE E. BROWN	" "Greenwich Village Follies"
FRANK TINNEY	" "Music Box Revue"
RICHARD CARLE	" "Adrienne"
ROBERT WOOLSEY	" "Poppy"
SKEET GALLAGHER	" "Up She Goes"
BOBBY WATSON	" "Rise of Rosie O'Reilly"
LULU McCONNELL	" "Jack and Jill"
JOE LAURIE	" "Gingham Girl"
BOBBY HIGGINS	" "Wildflower"
BOBBY O'NEIL	" "Rise of Rosie O'Reilly"
LORIN RAKER	" "Gingham Girl"
DENMAN MALEY	" "Greenwich Village Follies"
LEWIS and DODY	" "Ted Lewis' Frolic"
JULIUS TANNEN	" "Ted Lewis' " "
HELEN BOLTON	" "Ted Lewis' " "
HELEN BRODERICK	" Collier-Bernard Revue

All Under the Personal Direction of

MAX HART, Inc.

Suite 803, 1540 Broadway

Bryant 7403-7404-4783-4784

ACTS! LATEST OVERNIGHT AND COMEDY SONG SENSATION ACTS!!

Andy Gump

REGISTERED—U. S. PATENT OFFICE

PLENTY EXTRA COMEDY MATERIALS

ORCHESTRATIONS FOR SINGING ORCHESTRAS

DIXON-LANE MUSIC PUB. CO., Inc.

177 N. State St., CHICAGO, ILL.

VIOLA TASCOTT, Professional Manager

LETTERS

When sending for mail to VARIETY Address Mail Clerk POSTOFFICES. ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

Abbott George S
Avalis Edward
Appel Lottie
Arelas Musical
Arelis Edward
Baker Evelyn
Babson Edythe I.
Barber Walli Erzen
Barclay J. F.
Beachy Eva
Bell Adelaide
Bennett Sam
Berger Roy
Bergin Emma L.
Birch D. T.
Brandon Geo.
Bodman John
Boyd W. A.
Bronson Kathleen

Camillas Lea Birds
Carrette B.
Catin Margie
Chandler Anna
Claire Doris
Clinton Don
Cooke George E.
Crawford B. H.
Creedon Billy
Crofts Chas.
Cornell Frank
Curson Miss J. W.
De Fever John
De Grant Oliver
De Maco Jack
De Reimer Ruby
Daley Ed
Daniels Agnes
Dare Mas

Dayton Edna
Delroy Irene
Downing Wm J.
Duncan Eleanor
Elin James J.
Forrest Amy
Gulran Mae

Hall Ruth Rita
Hamilton Bob
Harren Billie
Hearne Jilly
Hayes Willie
Healy John
Hicks Pierce
Hickman Elmer
Howard Ponies

Jones Fannie
Kafka Paul
Kara Mr.
Kelso J. R.
Kelso Florine
Kerekjarto Ducida
King Thomas J.
Kuebler Chas.
Le Clair John
Lee Mildred
Linton H.
Long Jack
Lucas Geo. & Alther

MacLuskie Donald
McGovern Mat
McPadden Eddie
McNally John J. Jr.
McNamara Nellie
McRee Sally
Madore Vivienne
Mansfield C. E.
Martin Alfred

Mayo Bert
Martin Charles
Mayo Harry
Mence Len
Moore Frank
Norton Ned
Norton Jean

Opal Harry
Ormonde Harry
Pantzer Charlie
Parr Jean
Paula Mille
Roade Claude
Reynolds Edward
Roberts E.
Ross Jerry
Rose Robert

Salvo Gertrude
Sawyer Della
Schaefer Paula
Sheppard Mary
Shipman Helen
Simon Murry
Sissons Joale
Slater Fred
Sterling Loren
Summers Cecil
Summers Duo

Terrace Pearl
Uhimann Hans
West Mrs. P. J.
White Matthew Mrs.
Wilber Newton
Wilton Mrs. B.
Winfield Emma
Wincoff Chas.
Worth Madlyn

CHICAGO OFFICE

Antonia Miss
Anderson Lucille
Arnold Katherine
Adams Trio

Broderick & Wynn
Bennett Chas.
Bothwell Lydia
Bird Wili
Berry Irene

Carling Hilda
Conard Grace
Chaderton Lillian
Cuglier Carl

Dunbar Charlie
Douglas Tom
Elaime Mabel

Faber & McGowan
Fenners
Fair Polly

Gordon & Day
Gibson Hardy
Guilfoyle J. & G.
Glenco Sisters

Hyde Marian
Harris Jack
Halsey Neal
Howard Lou
Hollins Kitty

Iverson Fritsis
Johnson Bros. & J.

Kerville George
Khaym
King Sisters

Layman Viola
Leon L.
Laddie G. Ten Rose
Lloyd Arthur Mrs.

Mason Billy Smith
Mason H. B. Mrs.

Natalie Lois
Ohrman C. Miss
Overlach A.
O'Donnell Connie

Patti Male Steward
Ross Wyse Co.
Rich Irene
Redell Harry

Riley Joseph
Ryan Hazel
Shelby Vera
Shelley Patsy

Southern Jean
Silverettes The
Santry & Norton
Smith Oliver
Simmons James B.

Smith Howard
Vann Vera
Weinstein H. W.
White Francis

Wade Horace C.
Warden Harry

colored boys, on next, with the Stanley Brothers closing.

CLEVELAND

By J. WILSON ROY

Whether or not playgoers here have been acclimated to the sultry weather, or it may be they are theatre hungry, but in either case business has taken a spurt in the past week or ten days. Capacity houses ruled at the Ohio last Sunday, where the McLaughlin stock players are offering "Polly with a Past," and Keith's 105th Street packed 'em in the same night.

There is room for improvement in the attendance at the Hanna, where the Fay Courtney players are now in their sixth week. Jack Norworth opened in his new play, "Honey-moon House," at this house Monday to a full house.

Vaughan Glaser, who is operating the stock at the Hanna, has made three appearances—"Abraham Lincoln," "Charley's Aunt" and "It Pays to Advertise"—and a decided increase in the attendance was noticeable.

Allen and Alhambra, dark.

Luna Park is drawing big crowds. This outdoor amusement park offers

musical comedy, vaudeville and all the sports and entertainments for fresh air fans.

Barnes circus, Aug. 23-24.

Jack Norworth remains over at the Hanna for the coming week, offering "Nothing but the Truth," supported by the Courtney players.

Carlton Brickert and Minna Gombell, in leads at the Ohio, are doing splendid work. "Six Cylinder Love" is listed for next week.

Reade's Hippodrome is doing very nicely, and the picture houses are getting their share of the business.

JAMES MADISON says

The Russians were among the first to adopt wireles because they have no use for "Poles."

VERSATILITY

is a requisite in modern authorship. I write anything that calls for a laugh, be it vaudeville, musical comedy, burlesque or moving pictures.

My Mirth Laboratory is at 1493 Broadway, New York.

FOR TOP-NOTCHERS ONLY
I issue monthly a COMEDY SERVICE, consisting of really new and original monologue and gagging material. Small in size but supreme in quality; 11 numbers ready. Will send for \$12, or any 4 for \$5. Single numbers \$2.00. Yearly (twelve numbers), \$15.

SUMMER SHOES

White, colors and chic combinations in dainty designs for all occasions.

ANDREW GELLER

1656 Broadway
NEW YORK CITY
At 51st Street

TICKETS COUPON AND BOOK STRIP
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

BOSTON

By LEN LIBBEY

Nothing suggestive of discomfort about the bill at the local Keith house this week. It meanders along with one entertaining act followed by another more or less entertaining. Just regular summer vaudeville.

Opening rather novel for a Keith bill in this city with an act that goes in rather heavy for the esthetic note in dancing as expressed by Mlle. Ivy and Co., assisted by Jack De Winter and A. Bordini at the piano. The act in deuce position is that of Russell and Marconi. A couple of boys with that rare combination in musical instruments, accordion and violin, both entertainers of the first rank and despite their position got the best break in applause.

Powers and Wallace, with their "Georgia on Broadway," changed only in minor particulars, were next to the usual good reception, followed by Miss Juliet. This girl works hard; in fact, does almost too much to make her act of the greatest value. With the original stuff that precedes her imitation she seemed to have the best success, and was overstrong all the time. Seen here many times before and liked, she repeated.

Artie Mehlinger, with Billy Joyce, whooped over the usual quota of new and snappy songs with ad lib slide remarks, and was on and off to good applause, followed by Helen Ware and her company in a new atmosphere for the eternal triangle, which ran for several minutes in the form of a tabloid comedy. Well done, there are some soft spots in the dialog, and a little pruning would help.

Dennie O'Neill and Cy Plunkett.

THEATRICAL CUTS
THE STANDARD ENGRAVING CO., Inc.
225 West 39 St. NEW YORK

FRENCH SHOES
For On and Off Stage
Jacks
Sponsors of Short Shows
Send for Catalogue
West 45th St., at No. 154
Opp. Lyceum Theat. Ent. B'way and 6th Ave.

The Scoop of Musicdom

"IN A COVERED WAGON WITH YOU"

By NED NORWORTH and HARRY STOVER

The greatest over-night Fox-trot sensation in the history of music, "IN A COVERED WAGON WITH YOU," is interpreted in the musical score of the big Paramount production, "THE COVERED WAGON," and being featured by orchestras all over the country. Song and dance orchestrations now ready.

NED NORWORTH, Inc.

STATE-LAKE BUILDING, CHICAGO

OFFICES LOFTS

New Building—Elevator Service

In the Heart of the Theatrical Section

148-150 West 46th St., New York
Near Broadway

Opportunity for Theatrical Businesses

Renting Agent on Premises, or

L A Z A R U S

741 LEXINGTON AVE.

Plaza 1621

ANNOUNCING THE COMPLETION OF THE NEW

J. D. MARTIN STUDIOS

AT 4114-16-18 SUNSET BLVD., LOS ANGELES, CALIF.

AFFORDING THE MOST MODERN OF FACILITIES FOR THE DESIGN AND EXECUTION OF DISTINCTIVE STAGE CREATIONS

ASBESTOS DROP AND DRAPERY CURTAINS, SCENERY AND FABRIC SETTINGS, STAGE RIGGING, ETC.

Distributors—J. R. CLANCY, STAGE HARDWARE

SAN FRANCISCO OFFICE—146 Leavenworth Street

JOSEPH M. GATES and JAMES P. BEURY

PRESENT THE

FOUR MARX BROS.

IN

"I'LL SAY SHE IS"

By WILL and TOM JOHNSTONE

SEVENTH WEEK OF PHILADELPHIA'S RECORD-BREAKING ATTRACTION
AT THE WALNUT STREET THEATRE

NEWS OF DAILIES

(Continued from page 35)

The appeal was dismissed by Washington immigration authorities. Miss Westby declared a motion picture producer made improper advances to her and threatened to report her to the immigration authorities when she spurned his attentions.

Motion picture producers have contributed \$120,000 to a fund which the Y. W. C. A. is raising to take better care of thousands of film-struck girls who go to Hollywood and become stranded. The Y. W. C. A. seeks to erect a \$150,000 building for the Hollywood Studio Club, formed in 1916 to care for the disappointed until they can be sent

back home. Will Hays has indorsed the project.

Roscoe ("Fatty") Arbuckle and his wife, Minta Durfee, are both appearing in Atlantic City this week. "Fatty" is at the Palais Royal, while Miss Durfee is the featured player in Will Morrissey's revue, "Newcomers," at the Apollo. Much press work has been planned by both.

A tennis ball thrown by a small boy caused the death of "Zeekoe," \$20,000 hippopotamus at the Cincinnati Zoo, who swallowed the plaything. The hippo was the largest in captivity. Two pennies also were found in his stomach at the post mortem.

Homer Samuels, husband of Galli-Curci, has been named defendant in a suit brought by William Thorne, singing teacher, for \$50,000 for alleged defamation. Thorne claims that he is the "discoverer" of the great coloratura soprano and that he also taught Rosa Ponselle.

GROPPER'S
FINE LUGGAGE
SOLE AGENT FOR BAL
THEATRICAL TRUNK
HOTEL NORMANDIE BLDG.,
3 E. cor. 38th & B'way, N. Y. C.
PHONE: FITZROY 5849

Anna Fitzu and other great singers. He says that Samuels denied that he had taught his wife and generally insulted him as a music teacher.

Lou Tellegen has filed three motions in the Brooklyn Supreme Court seeking relief from the suit brought against him by Harry N. Steinfeld, his attorney in the Farrar divorce suit. The lawyer is endeavoring to force Tellegen to pay him \$10,000 for alleged legal services. The actor wants Steinfeld to state precisely what were the professional services rendered and how the five-figure value came to be placed upon them.

Dorothy Manners, an actress living at the Hotel Brevoort, New York, kidnapped her five-year-old son July 17 from the home of Mrs. E. N. Kiernan at Noroton, Conn. The actress gave the boy to Mrs. Kiernan some time ago, saying that she could no longer take care of him. A few days ago she changed her mind, but Mrs. Kiernan refused to give him up. Consequently Dorothy took four male friends, drove to Connecticut and forcibly stole the child.

"Taint Perfume," the novel by Zona Gale, has been dramatized by the authoress for production next season by Brock Pemberton. This producer also intends to present Lord Dunsany's "If."

Anthony Mullere, president of the musicians' union, has announced that unless wages are raised meanwhile all the members of the union will go out on strike next Labor Day.

Penhryn Stanlaws, the artist, has written a play based on the story of "Manon Lescaut," which will probably be produced next season.

A new American comedy, "Children of the Moon," by Martin A. Flavin, is soon to be presented out of town, with Henrietta Crossman and Louis Calvert playing the leads.

"Autumn," a new play by Saxon Kling, is being tried out this week at Newport. The piece has been

WANTED: Musical comedy and specialty people for road shows and vaudeville acts. Musicians who double for musical acts.
JOE HENRY
245 West 47th Street New York
Tel. Bryant 0494

mentioned as a possible vehicle for Theresa Maxwell Conover.

David Belasco has accepted a play by Mrs. Ethelwyn De Foe, widow of Louis V. De Foe, dramatic critic.

Frieda Hempel, operatic star, has been unable to get a hearing in Berlin because it is claimed that she was unfaithful to Germany during the war. She says that public sentiment has refused to let her appear in concerts.

Two "So This Is" plays are racing towards Broadway showing in the early fall. William A. Brady has one with 25 scenes called "So This Is New York" and George M. Cohan announces "So This Is Broadway."

The presentation of "Kiki" which will open soon in London is not the American adaptation by David Belasco, in which Leonore Ulric appeared with so much success. It is reported to have been adapted by Sidney Blow and Gladys Cooper is rehearsing the name role.

Pending the outcome of her suit for separation, Mrs. Dorothy Rosa-

WANTED: SHOW GIRLS
To model clothes for cloak, suit and dress houses. Also girls for fashion shows and motion picture extras.
Highest salaries paid.
LILLIAN BRADLEY
1658 Broadway, Suite 701c, New York

belle Young, wife of Cortland H. Young, chief owner of the C. H. Young Publishing Co., which publishes "Young's Magazine," "Breezy Stories," "Droll Stories" and "Yellow Book," will receive alimony of \$725 a month, with \$3,500 as counsel fees. Mrs. Young charges cruelty. She says her husband's income is \$150,000 a year. He told Supreme Court Justice Lydon his income was only \$40,000 annually. She declares he assaulted her while he was intoxicated. His age is 48, hers 21.

OSWALD
WOODSIDE
KENNELS
WOODSIDE
L. I.



Our One Big Annual Sale
Every pair taken from our regular stock of exclusive style shoes that are offered elsewhere at double this price and more.
\$6.85
Winkelman
Style in Quality Footwear
21 West 42nd St.
Philadelphia New York

H & M PROFESSIONAL TRUNKS
Back to Pre-War Prices
Mail Orders Filled F. O. B., N. Y. City. Send for Catalogue.
Used trunks and shopworn samples of all standard makes always on hand.
SAMUEL NATHANS SOLE AGENT FOR H & M TRUNKS IN THE EAST
529-531 Seventh Ave., New York City
Phone: Fitz Roy 0620 Between 38th and 39th Sts.

ART **HALL** and **SHAPIRO** ABE
Present "HOW DOES HE DO IT?"
Palace Theatre, Cleveland, O., Last Week—This Week (July 16)—Temple, Detroit
AS USUAL NEXT TO CLOSING Direction **LEO FITZGERALD**

JUST TO PUT EVERYBODY WISE

We Are the Lucky Publishers of "The CHAM-PEA-NUT SONG"

"HOT ROASTED PEANUTS"

THE SENSATIONAL WHISTLING "GANG" NUMBER

A SURE-FIRE ACT SONG THAT WILL GET THE AUDIENCE WHISTLING

GET YOUR "PEANUTS" WHILE THEY'RE HOT. "SHUCK" FULL OF LAUGHS

EDDIE CANTOR'S Sensational Comedy Hit of the ZIEGFELD FOLLIES—"EDDIE STEADY" will be released soon.

BEE TEE PUBLISHING CO.

LOUIS BREAU

145 West 45th Street, New York

CHARLES TOBIAS

KEITH'S GETS HIP

(Continued from page 1)

McLety. His familiarity with the Hippodrome and his belief that the house was adapted to pictures and vaudeville is said to have first interested the Keith people in the Hip.

Singer's Midgets will be featured on the Hippodrome's opening bill under Keith's direction.

Annette Kellerman is reported to be one of the opening Keith features at the Hippodrome Labor Day. Miss Kellerman will do her diving specialty in the immense Hippo-

drome tank. It is also said that swimming and diving acts, probably recruited from some of the male and female divers, will be weekly features at the Hip. A policy similar to the State Lake policy in Chicago is to be installed, according to report. This would mean that the Hippodrome would give four performances daily, the acts working three shows, one act remaining out of each show and appearing in the fourth, together with the feature pictures.

The seating capacity of the Hippodrome will be increased to 5,824 seats from the old capacity of 5,274. This will be done by removing the present apron and the front and footlights to a straight line similar to the Palace, Cleveland.

The Hipp first opened April 17, 1905, under the management of Thompson & Dundy. In 1910 it was taken over by Shubert and Anderson. In 1915 it came under the direction of Charles Dillingham and for the seven seasons following, during which R. H. Burnside produced

"Hip Hip Hooray," "Everything," "The Big Show," "Cheer Up," "Get Together," "Happy Days" and "Better Times."

The Hippodrome has an area of 50,000 square feet. The house will be entirely remodeled before re-opening. The main floor will have a series of dressing rooms and rest rooms, also tea and smoking rooms for ladies. Similar rooms for men will be on the mezzanine and first balcony floors, also a buffet for soft drinks and a smoking room.

The entire basement will be reconstructed in white enamel marble and nickel-plate metal. Box stalls, baths and every provision for animals will be installed and the place thrown open to children.

Babbage & Sanders represented the Hippodrome and Maurice Goodman the Keith Circuit in the legal end of the deal.

PRESS AGENTS DICTATE

(Continued from page 1)

additional \$15 they would not be considered members in good standing and therefore not permitted a voice in the meeting Friday.

It is understood the association has formulated something that appears to be a demand on the managers which embodies the following:

Press agents and managers are to receive a minimum salary of \$150 weekly.

A reasonable expense account shall be allowed.

Two weeks' notice of discharge shall be given.

There shall be no layoffs when a company to which they are attached shall play Chicago, Boston or Philadelphia and the work for the company placed in the hands of the local representative of the management.

There shall be a manager and an agent for each company.

No one man shall handle the work for both ends of any company.

No man shall handle the work of more than one show at a time while on tour.

At the meeting Friday Wells Hawks was elected president; Charles Emerson Cook, vice-president; Claude Grenaker, treasurer, and Francis Reid, corresponding secretary.

MARK STRAND

Broadway and 47th Street
"A NATIONAL INSTITUTION"

Direction.....Joseph Plunkett

"THE BRASS BOTTLE"

WITH AN ALL-STAR CAST

STRAND SYMPHONY ORCHESTRA
CARL EDWARDS.....Conductor

PILGRIM'S PROGRESS FILM

(Continued from page 1)

A., relative to distribution through the exhibitor organization channels of a screen version of the tremendously circulated religious work that has been passed down through centuries.

John Bunyan was born in Eastlow, England, and it was in 1678 that his "Pilgrim's Progress" was first published, immediately causing widespread comment.

The women have not disclosed their manner of financing the proposed production nor whom they have in mind to direct the picture.

The work of picturizing "Pilgrim's Progress" will be a tremendous task and the picture would cost very close to \$1,000,000 to pro-

duce in the event that those behind the project intend turning out a screen version worthy of the allegorical tale itself.

It is a subject worthy of the talent of Griffith or some director approaching his capabilities in transferring tremendous spectacles to the screen.

Fire Commissioner Thomas J. Drennan, of New York City, has issued a warning to motion picture exchanges and exhibitors against carrying films in subway trains. They may be carried in street cars and elevated railroads only when encased in fireproof metal containers. Fourteen violators were fined, thirteen \$25 and one \$250.

NEW YORK THEATRES

MUSIC BOX THEATRE

West 45th St. Eves. 8:15. Mats. Wed.-Sat. 2:15.

SAM R. 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

SELWYN THEATRE, W. 43d 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."

Music and Lyrics by Bert Kalmar and Harry Ruby

NEW AMSTERDAM WEST

42d St.

Evenings 8:15. POPULAR MAT. WEDNESDAY.

REGULAR MATINEE SATURDAY.

NEW SUMMER EDITION

ZIEGFELD FOLLIES

Vanderbilt Theatre, W. 48th St. Eves. 8:15.

Mats. Wednesday and Saturday.

GEORGE M. COHAN Presents

AMERICAN SWEETHEART PLAY

"TWO FELLOWS

and A GIRL"

TIMES SQ. Theatre, W. 42d St. Eves. 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 Bway.

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 2880.

Broadway and 46th Street.

Pop. Mats. WED. Best Seats \$2

& SAT.

FIFTH ANNUAL PRODUCTION

GEORGE WHITE'S

SCANDALS

DE LUXE EDITION

CYRIL MAUDE

JR.

"Aren't We All?"

by FREDERICK LONSDALE

THE GAIETY THEATRE

is again headquarters for laughter.

GEORGE COHAN THEATRE, Bway, 43d St. Eves. 8:30.

Mats. Wed. and Sat. at 2:30.

ADRIENNE

THE SPEED SONG SHOW.

Furs
A. Ratkowsky
INC.
28 West 34 Street

Fashionable Summer
Furs at a Big Re-
duction, Saving
of Over 50%

Special Discount to
the Profession—
Furs Repaired and
Remodeled—

*** STAGE ***
MILLER & SONS
NEW YORK SHOES CHICAGO

The World's largest
manufacturers of the-
atrical footwear. We
fit entire companies,
also individual orders.
NEW YORK—1564 B'way at 46th St.
CHICAGO—State and Monroe Sts.

EDDIE MACK TALKS:

No. 143

Bert Fitzgibbon and his brother Lew have climbed the ladder of fame until they are now recognized as a standard vaudeville offering. Each season the boys work steady, as they are sure-fire laugh-getters, and laughs are essential to vaudeville. This week they are living up to expectations at Keith's Orpheum, Brooklyn. Mack's clothes have played an important part in the progress of Bert and his brother. The latest in styles, made of the finest material, with the famous Mack workmanship, supplies the appearance that demands attention.

MACK'S CLOTHES SHOP
MACK BUILDING

Just a step East of Broadway on 46th Street
166 WEST 46th STREET, NEW YORK

EVERYTHING NEW

EVERYTHING ORIGINAL

VINCENT LOPEZ

and His HOTEL PENNSYLVANIA ORCHESTRA

PALACE, NEW YORK, INDEFINITELY

Direction WALTER MEYERS, HARRY WEBER Office

REGULAR VAUDEVILLE

will be extensively exploited by "Variety" in its special weekly **Regular Vaudeville Number** in August.

With the objective of the number to present the facts and figures of Regular Vaudeville in America before the vaudeville artists of the world, these facts and figures will be given: about the number of theatres in Regular Vaudeville, the managers who operate them and the responsibility of Regular Vaudeville; recognition and faithful fulfillment of its contracts, and the desirability for Regular Vaudeville artists should have who want to remain in vaudeville.

ONLY ONE KIND OF VAUDEVILLE OVER HERE

That is Regular Vaudeville, not the kind where any promises are easily made and as easily broken.

That kind of "Opposition" kills itself. But it may serve to keep the actors it deceived, lied to and walked out on, away from the work in Regular Vaudeville they would have were they not to listen to the fakers.

The managers and the vast majority of the actors in Regular Vaudeville feel the same as "Variety" does about this matter of the wolf in his business dress fooling the actors.

In that kind of "opposition vaudeville," it would seem, everyone loses, mainly because the promoter, not caring how he gets money and, not being able to get any from Regular Vaudeville, takes it away from his friends.

"Variety" intends bringing to the attention of the vaudeville profession, and all of theatricals, just why vaudevillians should stick to Regular Vaudeville and not be lured away by promises never kept and never intended to be kept.

Everyone in Regular Vaudeville, manager, agent or actor, should have an announcement in "Variety's" Regular Vaudeville Number. Those who are not, but would like to be in or return to Regular Vaudeville, should place an announcement in it, to show how they feel and where they would like to be.

Announcements may be forwarded to any "Variety" office, with advertising rates unchanged:

New York
154 West 46th Street

Chicago
State-Lake Theatre Bldg.

London
8 St. Martin's Place

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. KEITH'S VAUDEVILLE EXCHANGE

(AGENCY)

(Palace Theatre Building, New York)

Founders

B. F. KEITH, EDWARD F. ALBEE, A. PAUL KEITH, F. F. PROCTOR

Artists can book direct addressing W. DAYTON WEGEFARTH

MARCUS LOEW'S BOOKING AGENCYGeneral Executive Offices
LOEW BUILDING ANNEX
160 WEST 46TH ST.
NEW YORK**J. H. LUBIN**
GENERAL MANAGERCHICAGO OFFICE
1602 Capitol Bldg.
SIDNEY M. WEISMAN
IN CHARGE

GUS SUN, President (Established 1905) HOMER NEER, Gen. Book's Mgr.

THE GUS SUN BOOKING EXCHANGE CO.

New Regent Theatre Bldg. (MAIN OFFICE) Springfield, O.

THEATRE MANAGERS

SECURE YOUR VAUDEVILLE ACTS THROUGH OUR OFFICES
WE GUARANTEE YOU FIRST CLASS SERVICE

VAUDEVILLE ACTS

We Can Offer From Five to Thirty Weeks for First Class Acts

BRANCH OFFICES:

NEW YORK CITY BUFFALO, N. Y. DETROIT, MICH. CHICAGO
301 Putnam Bldg. 509 Lafayette Bldg. Columbia 306 Delaware Bldg.
J. W. TODD, Rep. JENE JERSE, Rep. Theatre Bldg. BILLY DIAMOND, Rep.

Affiliation: V. C. M. CIRCUIT, 801 FLAT IRON BLDG., ATLANTA, GA.

WEE GEORGIE WOOD

(Continued from page 2)

mities presided over by Hermann Finck.

Julian Wylie, the Hippodrome producer, guarantees to give any musicians adjudged to be superior to the Whiteman players a contract for a long engagement at the biggest salary ever paid to a syn- copated band in this country.

Sir Alfred Butt and Basil Dean have signed a contract by which the latter will produce several plays at the Queens during the autumn. The details of the scheme point to the formation of a West End stock company. Several of the proposed productions will be revivals of Reandean successes. The first attraction will, in all proba-

bility, be a revival of Sir J. M. Barrie's "The Little Minister," with Fay Compton as Lady Babbie.

"Catharine" will be produced at Birmingham on July 30. The cast includes Jose Collins, Amy Augarde, Cressie Leonard, Faith Bevan, Robert Michaelis, Billy Leonard, Mary Lester, Bertram Wallis. Robert Evett has engaged Matheson Lang to produce.

"Toni," a new musical play by Douglas Furber and Harry Graham, will be produced by the Daly management at Hanley on August Bank Holiday. The cast includes Veronica Brady, Sylvia Leslie, Evan Thomas, Fred Leslie and Jack Buchanan.

The production of big musical shows in the provinces prior to the

West End has become the rule, but one of the big cities is generally chosen. Hanley, although a prosperous "black country" town, is quite a secondary date.

Gwendoline Brodgen will replace Madge Compton in "Dover Street to Dixie" at the London Pavilion July 9.

C. B. Cochran hopes to tour Pauline Lord in "Anna Christie" throughout the principal provincial cities and towns in the autumn. In the meantime the "star" is considering new plays, including a comedy and a drama. She will appear in one of these under the joint direction of C. B. Cochran and Arthur Hopkins after the "Anna Christie" tour.

Matheson Lang will produce the new Gaiety piece, "Catherine the Great" for Robert Evett. The piece will have its premiere at Birmingham.

The League of Arts travelling theatre company will finish its season at the Court July 7. The reason for a London season, short though it will have been, is somewhat inappreciable. The fare provided by the company was hardly likely to attract Londoners, and in any case the Court is almost on the verge of being a suburban house.

BERLIN

By C. HOOPER TRASK

Berlin, July 8.

There is to be no festival this year at Salzburg. One of the most obvious reasons for this is that not so many foreigners are expected

*The Orpheum Circuit of Vaudeville Theatres*BOOKING DEPARTMENT
Palace Theatre Building
NEW YORKEXECUTIVE OFFICES
State-Lake Building
CHICAGOTHE STANDARD INDEPENDENT
VAUDEVILLE AGENCY**FALLY MARKUS**1547 Broadway
NEW YORK

Bryant 6060-6061

GAIETY THEATRE BLDG.

BERT LEVEY CIRCUITS VAUDEVILLE THEATRESALCAZAR THEATRE BUILDING, SAN FRANCISCO
PAUL GOUDRON, CAPITOL BUILDING, CHICAGO
Detroit office, 206 Breitmeyer Bldg.**ACKERMAN & HARRIS**

EXECUTIVE OFFICES:

THIRD FLOOR, PHELAN BLDG.

MARKET, GRANT AND O'FARRELL STREETS SAN FRANCISCO

ELLA HERBERT WESTON, Booking Manager

SEVEN TO TEN WEEK CONTRACTS NOW BEING ISSUED.

"SEE US WHEN IN CALIFORNIA"

MEIKLEJOHN and DUNNAmusement Managers, Theatrical Agents,
Personal Representatives.
Vaudeville, Road Shows.
LOS ANGELES—Majestic Theatre Bldg., 6th
Floor, 52816, Pico 5514.
SAN FRANCISCO—Pantages Theatre Bldg., 6th
Floor, Douglas 9933.

Rex," the very self-evident remark that such a nationalistic film could only harm the German cause, and that came about.

The film is now running in Brussels, used as a propaganda film against Germany. The early part suits itself particularly to this treatment and the brutal militarism of Friedrich Wilhelm I, as shown in the film, can easily be pointed by such titles as "Typical of the Prussian Spirit," and that much harm is being done is shown by the fact that the film is playing nightly to sold-out houses.

The Cserepy company is taking legal measures against the Belgian firm which is bringing out the film, but the harm will not be done away with, and should the film come out in America and be handled in a like manner it would be a catastrophe.

Vaudeville Slipping

About a year ago vaudeville seemed to be on the up-grade. To the Wintergarten had been added the enormous Scala, which was being sold out nightly, and the Admiralspalast was changed from a skating rink to a variety theatre.

Now it seems that things were carried too far, and the Admiralspalast is, beginning next year, to be taken over by Director Halle, who formerly had the Nollendorfplatz theatre, while the Taubentzenpalast, formerly a successful vaudeville house, has been rented to a Russian concern for several years.

The trouble with continental variety is the fact that it belies its name and is some of the most unvaried entertainments to be seen; just one acrobatic act after another.

WANTED---Chorus Girls

FOR

HURTIG & SEAMON'S Attractions

Apply to MAURICE E. CAIN

Strand Theatre Bldg., B'way & 47th St., New York, Room 309

WANTED - - - WANTED PRINCIPALS-CHORUS GIRLS

REHEARSALS commence THURSDAY, JULY 26th. (Only 10 days rehearsals.)

Season opens Monday, August 6—About 50 weeks' work
ONE AND TWO-WEEK STANDS

Playing the John E. Court's Musical Comedy Unit Circuit

APPLY OR ADDRESS:

DOLPH SINGER, Room 706, Columbia Theatre Building
Broadway and 47th Street, New York City**WANTED**

For "STOCK" BURLESQUE

AT THE GAYETY THEATRE MILWAUKEE
PEOPLE IN ALL LINES MINNEAPOLISProducers, Comedians, Prima Donnas, Soubrettes,
Chorus Girls, Etc. Both "Stocks" Open Aug. 27th.

See, or write to

FOX & KRAUSE, care Ike Weber Offices
COLUMBIA THEATRE BLDG., N. Y. CITY, N. Y.

LOS ANGELES

By ED KRIEG

Evidently tiring of the reviewing grind, Guy Price, drama critic of "The Herald," grabbed the cafe, dancing, luncheon and hot dog concessions at the picture exposition, which opened here July 2, and is devoting his time "between shows," to watching his hired help gather in the shekels. Price, knowing nothing of the cafe business, took in Eddie Brandstatter, who operates the Marcell and Montmartre, and their places on the grounds are the rendezvous for the professional folk.

George L. North, managing editor of "The Bulletin," San Francisco, is editor of a paper at Hermosa Beach, near here.

Bryant Washburn and wife shortly will resume their vaudeville tour.

Grace DeMarest Zaney, formerly with the Leo Feist office in San Francisco, has filed suit for divorce from Sol Zaney, salesmanager of a Los Angeles automobile company. Mrs. Zaney is now connected with the auditor's office at the Alexandria hotel.

Harriett Hootor has left the Snow, Columbus and Hootor act to join Tom Wilkes' show, "Topsy and Eva." Dorothy Dilley replaced Miss Hootor.

Daniel Frohman, arrived here last week to take charge of the Actors' Fund benefit July 23. The Motion Picture Exposition has set aside a special day at the grounds for the Fund.

Frederic Franklin, violinist, on the Orpheum circuit, will appear in concert numbers at the Hollywood Bowl before leaving these parts.

George Sackett, Orpheum manager at Minneapolis, will be transferred to the Orpheum in this city. Sackett is due here Aug. 15.

The Orpheum bills will play the State, Sacramento, the former Ackerman & Harris house, instead of the Clunie.

Leo Flanders (Flanders and Butler) will leave vaudeville after the present Orpheum dates, and Flanders will join Kolb and Dill as musical director, opening in a new show now being prepared by Aaron Hoffman.

Beeman and Grace, on the Orpheum circuit, motored from New York in a Durant auto which cost the team just 25 cents. The car was won at a raffle in Newport, R. L., in June.

"Getting Gertie's Garter," now in its fourth week at the Egan Little theatre, is selling out at all performances at \$2 scale.

Matt Kusel left for New York this

Nothing Better on Broadway
Ned Wayburn's Demi-Tasse Revue
Presented by the stager of the
ZIEGFELD FOLLIES
TWICE NIGHTLY
AT 9:30 and 11:30

MEYER DAVIS' WHITE HOUSE BAND
SHORE DINNER, \$2.75
A la Carte
Moderate Prices
HOTEL
SHELburne
Ocean Pk'way, Brighton Beach, New York.
Phone Coney Island 0800

JOEL'S One Moment West of Broadway at 41st Street
The Rendezvous of the Leading Lights of Literature and the Stage. The Best Food and Entertainment in New York. Music and Dancing.
\$1 Our Special: A Sirloin Steak and Potatoes (Any Style) \$1
In the GRILL with SPECIAL RESERVATIONS for LADIES

The Chateau Laurier
City Island, N. Y.
NOW OPEN FOR SEASON OF 1923
Beautifully Decorated. Dinty Moore's Wonderful Orchestra
Excellent Shore Dinner at \$3.00 and exquisite a la Carte service
Management
Julius Keller William Werner

THE BEST PLACES TO STOP AT

Leonard Hicks, Operating Hotels GRANT—AND—LORRAINE CHICAGO

Special Rates to the Profession

417-419 S. Wabash Avenue

350 HOUSEKEEPING APARTMENTS

IRVINGTON HALL

355 West 51st Street
6640 Circle

HENRI COURT

312 West 48th Street
3830 Longacre

HILDONA COURT

341-347 West 45th Street. 3560 Longacre.
1-2-3-4-room apartments. Each apartment with private bath, phone, kitchen, kitchenette.
\$18.00 UP WEEKLY—\$70.00 UP MONTHLY
The largest maintainer of housekeeping furnished apartments directly under the supervision of the owner. Located in the center of the theatrical district. All fireproof buildings.
Address all communications to

CHARLES TENENBAUM

Principal office, Hildona Court, 341 West 45th St., New York
Apartments can be seen evenings. Office in each building.

Pioneers of Housekeeping Furnished Apartments (of the better kind—within means of economical folks)

THE DUPLEX

330 West 43d Street
Longacre 7132

Three and four rooms with bath

Modern in every particular. Accommodate three or more adults

\$12.00 UP WEEKLY

YANDIS COURT

241-247 West 43d Street

Bryant 7912

One, three and four room apartments with kitchenettes, private bath and telephone. Directly west of Times Square. Room arrangement creates utmost privacy.

RATES: \$17.00 UP WEEKLY

Refer communications to M. CLAMAN, 241 West 43d St.

Mansfield Hall

"Where a refined atmosphere prevails"

SUMMER RATES NOW IN EFFECT

Every room with running water, telephone, elevator service
SINGLE \$8.00 UP DOUBLE \$10.00 UP
Several extra large cool rooms, suitable for parties of three, \$15.00 weekly
46 steps from Broadway
Phone 2097 Circle 226 West 50th St., New York

THE BELLEVIEW

SPRING LAKE BEACH, N. J.

Ocean bathing; golf, tennis and croquet courts; fishing, boating; extensive shady grounds. Country and shore. Moderate rates.

week, where he will aim to secure 10 midgits as principals for a girl show with 10 normal sized chorus girls.

The Orpheum was extremely hot Monday afternoon, but a good crowd was there to greet Leon Errol, who hasn't been out this way in years. His souse capers, breaking things and ludicrous falls were a howl from start to finish. Eva Shirley and Adler's Orchestra, with Al Roth, closing, had to follow much singing and comedy, which practically composed the bill. The big act held creditably and Miss Shirley's excellent voice was heavily rewarded. She looked extremely well and was attractively gowned. No dancing preceded Roth, and the fast stepper cleaned up. The band held its own. Felix Adler and Frances Ross had things very much their own way next to closing and Adler's individ-

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 3706

ual ad lib nut style brought hearty laughs. His partner's pretty voice and straight work helped immeasurably. Frank De Voe tied things up second and fully demonstrated an ability for later positions. De Voe's song routine covers a wide range, requiring keen versatility. He has this as well as a fine personality. Eddie Wills gives valuable assistance at the piano.
Irene Franklin started slowly, but soon won the house, repeating her last week's hit. Harry Rose used his drama travesty with stage props for a howling success. The Le Grohs, at the Hillstreet last week, opened here to an applause hit.
Josephs.

Thirty Jazz-O-Maniacs provided a snappy and flashy finish to the current bill at Pantages, which also contained other bright spots. The billing is misleading, the act comprising just 19 people, including Whitehead's Band, who were here a couple of weeks ago. The balance, picked up locally, rounded out an act well worth while. It contained some clever dancers and is, as routine, worthy of the best houses. It registered a big hit. Juliette Dika showed elaborate gowns and pleased a light house with her song offering. Clay Crough and Co. scored a laughing success mainly through Crouch's clever blackface mannerisms. The Berg Sisters, an attractive dancing pair; Crawford, with a pleasing voice, and Lillian Harlett, ingenue, comprise the good cast. The harem setting is worthy of mention.
Krantz and White got a hit next

I You
make 'em smoke 'em
CIGARS MADE IN ALL SIZES
I & Y Cigar Co.
708—7th AVE. Opp. Columbia Theatre
Where All the Performers Meet

The Alamar
in the
Mountain
on
Lake Hopatcong
N.J.
The Mountain Paradise
The Ideal and Economical Spot for
The Performer to Spend a
Week End
Golf, Fishing, Tennis, Horse
Canoeing, Motor Boating
Dancing, Bathing.
Amazingly Beautiful, Gorgeous Surroundings.
47 MILES BY MOTOR
75 MINUTES BY TRAIN
SPECIAL RATES
Telephone Hopatcong 1
LATS OWNERSHIP MANAGEMENT

Phone: Longacre 3444—6805 Geo. F. Schneider, Prop.

THE BERTHA FURNISHED APARTMENTS

COMPLETE FOR HOUSEKEEPING. CLEAN AND AIRY.

323-325 West 43rd Street NEW YORK CITY

Private Bath, 3-4 Rooms. Catering to the comfort and convenience of the profession.

STEAM HEAT AND ELECTRIC LIGHT \$15.00 UP

RUANO APARTMENTS

RUANO
800 Eighth Ave., (49th)
Bryant 3919

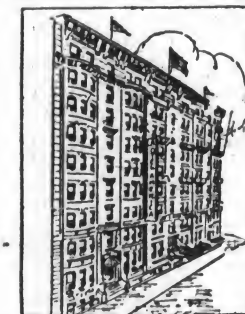
1-2 Room Housekeeping Apartments
HOTEL SERVICE TELEPHONE ELEVATOR
SUMMER RATES

RUANO COURT
300 West 50th
Circle 6515

THE ADELAIDE

754-756 EIGHTH AVENUE

Between 46th and 47th Streets One Block West of Broadway
Three, Four and Five-Room High-Class Furnished Apartments.
Strictly Professional. MRS. GEORGE HIEGEL, Mgr. Phone: Bryant 6950-1



HOTEL AMERICA

48th St., Just East of Broadway
N. Y. City

The only exclusive theatrical hotel at moderate prices in New York City. Why not make this your home while in New York? Your friends live here. Why not you?

RATES

Double room with private bath \$2.50 per day
Single room \$2.00 per day

to closing. The boys have class and fine singing voices and are very much at home with talk. With a better routine they belong with the best. Purcella and Ramsey, a mixed couple of good dancers with some songs clicked on second. Leon and Miltz were out. The Three Falcons, men with an excellent routine on the rings, opened.
Josephs.

The current bill at the Hillstreet lacks robust comedy, but otherwise holds meritorious acts. It is well supplied with names. Mrs. Rodolph Valentino (Jean Acker) made a good box office attraction and received many floral pieces. Her comedy offering pleased. Bailey and Cowan, with Estelle Davis, injected considerable pep with their instru-

HOTEL HUDSON

ALL NEWLY DECORATED

\$8 and Up Single
\$12 and Up Double
Hot and Cold Water and Telephone in Each Room.
102 WEST 44th STREET
NEW YORK CITY
Phone: BRYANT 7228-29

HOTEL FULTON

(In the Heart of New York)

\$8 and Up Single
\$14 and Up Double
Shower Bath, Hot and Cold Water and Telephone.
Electric fan in each room.
264-268 WEST 46th STREET
NEW YORK CITY
Phone: BRYANT 6393-0394
Opposite N. Y. A.

ARISTO HOTEL

101 West 44th St., New York
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 Bryant

mental and song production and made their usual class impression next to closing. Berniviel Brothers and Co., with attractive stage settings, preceding the picture, scored a hit with their violins and Jack Gold's singing.

The Little Johns, with dazzling setting, costumes and stage paraphernalia, combined with an excellent routine of juggling while balancing on sparkling globes, opened and made the prettiest act this house ever showed. It won excellent appreciation. Billy Du Val and Merle Symonds, nifty mixed couple, with neat talk nicely handled and song and dance getaways scored heavy laughs second.
Josephs.

THEATRE OWNERS, ATTENTION!

A NEW COMBINATION

HARRY A. ROMM

FORMERLY

NEW YORK'S FOREMOST INDEPENDENT VAUDEVILLE AGENT

AND

LOUIS E. WALTERS

NEW ENGLAND'S LEADING INDEPENDENT VAUDEVILLE BOOKER

IF YOU ARE PLAYING VAUDEVILLE OR CONTEMPLATE DOING SO SEE US

MODERN IDEAS
METHODS
VAUDEVILLE

SATISFIED MANAGERS STAY SATISFIED

DISSATISFIED MANAGERS SEE US

HARRY A.

LOUIS E.

ROMM & WALTERS

1493 Broadway
NEW YORK
Tel. Bryant 0556

VAUDEVILLE AGENCY

232 Tremont Street
BOSTON
Tel. Beach 1166-0995

NOW BOOKING 20 THEATRES

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. 10

NEW YORK CITY, THURSDAY, JULY 26, 1923

48 PAGES

STAR ACTS FLOP WITH FILMS

'MYSTERY' OF SPIRITUALISM EXPOSED BY RABBI JASIN

Convinces Cincinnati Newspaper Men It's a Fake—
Explains Method—Defies Mediums, but None Re-
plied—In Form of Vaudeville Act

Cincinnati, July 25.
Rabbi Joseph Jasin, of Cleveland, who came to Cincinnati to visit his nephew, Manuel Rosenberg, artist, of the Cincinnati "Post," has a vaudeville act exposing fake spiritualistic mediums. Jasin gave a private demonstration here. With paraffine and a rubber glove filled with water, Jasin produced an "ectoplasmic" hand—a white, ghostly hand. "This is a crude trick, but it helped to convince Sir Arthur Conan Doyle of the 'truth' of spiritualism," he explained.

Next, the Rabbi did a long-distance mind-reading act. From a book, opened at random, one of the spectators selected the last word on a page. The page was 97, the word, "nothing." "Now," said the Rabbi, "I'll direct the telepathic forces of my mind over long distance. This word, 'nothing,' will pass through the ether like a radio wave from my mind to the mind of a young lady in Avondale. Her name is Miss Dorn. Her telephone number is Avon 4228-L. When I have completed sending the thought wave, I want a committee to go to a telephone and call up Miss Dorn. She will tell you the word and the number of the page on which it appears."

So the committee called the number and Miss Dorn instantly gave the word "nothing," and the page, "97."

"Now," said Rabbi Jasin, "I'll explain the fake. Of course, this was prearranged with the woman at the other end of the 'phone. The book contains 181 pages. I took 181 names from the city directory and gave each page a name. Page 1 was designed 'Miss Smith,' Page 2, 'Miss Brown,' Page 97, 'Miss Dorn.' Then I made two copies of the names and the numbers of the pages." (Continued on page 10)

EASTMAN'S NEW COLOR

Kodak Co. Has Perfected New Color Process for Pictures

The Eastman Kodak Co. has perfected a new color process for pictures, asserted to be the most advanced of any colored film photography methods. The color tints and spots have been eliminated and each light and shade is said to be clear and distinct.

The company is negotiating for the production of some short reels which will be marketed as a commercial test before any longer subjects are attempted.

STELLA DOSS SENTENCED ON NARCOTIC CHARGE

Two Years Also Given Husband—Once Well Known in Theatricals

Kansas City, July 25.
Stella Doss, once well known in the theatrical world and who at one time was prima donna with Anna Held and later with burlesque companies, has been sentenced this week to two years at the municipal farm for possession of narcotics.

Her husband, Ernest Doss, was sentenced to two years in the federal prison at Leavenworth on a similar charge.

The two were arrested last March in an apartment hotel. Both had been arrested before on narcotic charges and fined, but received their first prison sentence this week.

A plea for leniency was made for the woman by her attorney, who asked for a light sentence in memory of her vanished glory. He advised the court she once lived in a Long Island mansion.

N. Y.'S FILM HOUSES SHOW MARKED DECLINE

200 Less in First Seven Months of This Year—More Stoppages Looked For

Variety some weeks ago printed a comparative list of picture theatre licenses issued since 1914, and a gradual decline was evidenced from year to year. The Department of Licenses' report is only complete through the year 1922. It develops that since 1922 and the seven months to date the decline is even more marked. In Greater New York there are some 200 picture theatres not doing business any more.

High operating expense is ascribed as the general cause, therefore, with the high film rentals as a popular contributing factor. Circuit opposition is also taken into consideration. It is maintained that this average will become even more marked by the end of the year.

LOEW DROPS PLAN; 'NAMES' HURT PICTURES

Special Attraction Bureau for Picture Theatres Called Off—Was Organized for Loew-Metro and Independents—Exhibitors Balked on \$1,000 Cost

FAMOUS PLAYERS ALSO

After experimenting with "name acts" in its picture houses for the past six months, the Loew-Metro organization has reached the conclusion stars are a flop in picture houses and are detrimental to picture productions.

Accordingly, it will therefore discontinue the Loew star attraction bureau, Saturday, July 28.

The experiment was tried in several Loew houses, the original idea being to organize a film circuit of 25 weeks, which would include Loew houses and theatres operated by independent exhibitors who desired to play the artists secured from the

(Continued on page 10)

AUTHORS PROTECTED ON ROYALTY PAYMENT

That the Keith booking office is co-operating with vaudeville authors in enforcing the payment of royalties by acts is evidenced by I. R. Samuel's action in cancelling Cecilia Weston at the Columbia, Far Rockaway, L. I., the last half of last week. Miss Weston was to have opened Thursday (July 19). Andy Rice, who wrote her special routine, notified the Keith office he held a \$500 judgment against Miss Weston for accrued royalties due and recovered by default.

The author also advised Keith's that under the copyright law a theatre becomes liable to \$50 a day damages if the copyright owner's rights are disregarded. This prompted Miss Weston's cancellation, it is said.

PRESSAGENTING FRENCH GEN.

James W. Loughborough, of the Thomas H. Ince publicity forces, is on a leave of absence press-agenting ahead of General Gouraud, the French officer who is making a tour of the United States.

Loughborough held a similar position while Marshal Foch was touring this country.

BRITISH PRODUCER AND AUTHOR — SUING SHUBERTS OVER SCENE

Charlot of London, Starts Action Against Winter Garden for "Seeing Double" Act—Terms of Selwyns' Arrangements with Charlot

"HOLLYWOOD" PICTURE GOOD PROPAGANDA

Film Says Beauty Is Not Everything in Picture Studios—Types Eagerly Sought

Chicago, July 25.
The Famous Players' production of the picture "Hollywood," directed by James Cruze, is said to have had its first showing here, when reopening the remodeled Orpheum last Saturday.

"Hollywood" is looked upon as excellent propaganda to set forth the actual facts in the Hollywood picture colony. The story brings out that neither beauty nor youth has first call in the studios, but "types" are more eagerly accepted, with much more decision in their selection.

The story is of a pretty girl who seeks picture fame on the coast. She finds it is overlooking her while various members of her family who go west to see what is the trouble, including a grandfather and grandmother, are quickly snapped up by the film directors as "types."

The picture ends with the young girl becoming happily married without having played before a camera, with all of her family continuing in pictures.

LIKE STOCK OUTLOOK, BUT NOT "GUEST-STAR"

Companies Lasting Through Must Have Favorites in Lead

The stock outlook for the fall is judged by the various managers to be promising.

They generally concede that only those companies with a favorite leading man and woman will build up a through-season following.

The visiting star system is disparaged and will be discouraged by the majority on the assumption that a regular stock fan renews any guest-player superseding their favorites.

The Winter Garden Co. and Lee and J. J. Shubert were each served with a summons in an injunction suit begun by Andre Charlot and Ronald Jeans. The suit has been filed by O'Brien, Malevinsky & Driscoll in the U. S. District Court because of the plaintiff's British citizenship.

The Shuberts are charged with infringing on the "cabaret drama" scene from Charlot's London revue which, in the current "Passing Show" at the Winter Garden, New York, is entitled "Seeing Double."

This is one of the several scenes in the same show the Shuberts are alleged to have lifted from British and Continental revues. There is also a similarity of scenes in White's "Scandals" at the Globe, New York.

Appended to the complaint is an exhibit of Arch Selwyn's letter form of contract to Andre Charlot setting forth the terms whereby the Selwyns would produce Charlot's revues in this country. Charlot's contention is that the Shuberts' adaptation of the "cabaret drama" scene (written by Ronald Jeans and was part of the "Rats" review first produced at the Vaudeville theatre, London, Feb. 21 last) has

(Continued on page 33)

LEGIT OPTIMISTIC

Wheat Crop Expected to Reflect Over Country

The legit production field generally foresees an optimistic season this coming theatrical year. Even the most conservative concede that things should be humming up to the first of 1924. Thereafter they base their judgment on a possible slump by the bankers' statistics that the bumper wheat crop may react unfavorably all over the country.

An over-supply will do the market no good, and that reacts proportionately.

Refuting this opinion are the reports of the various State labor commissions, which show a factory wage increase all over the country.

The past season has been only fair, with November through Washington's birthday really big. The bottom dropped out of it by March.

COSTUMES

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

BROOKS-MAHIEU
1137 Broadway Tel. 5550 Penn. N. Y. City
11,000 Costumes for Rental

GRAND GUIGNOL'S PRESS STUFF BEARS DOWN ON "TERRORIZING"

"The Grand Guignol Is The Cradle of the Theatre of Terror," Says Its Press Office—Also Calls It "Theatre of Fear"

Paris, July 17.
Following is the verbatim press matter sent out this week on the Grand Guignol which plays a series of one-acters, often changing program:

On the Grand Guignol
The Grand Guignol is a case in the dramatic literature. It is a theatre of impression, of emotion, and of various emotions in curious spheres, little or not known, in very special spheres where one goes like visiting a hospital or the catacombs, scientific spheres like in "The Horrible Experience," or medical spheres like in "A Lesson at the Salpêtrière." The Grand Guignol is the cradle of the theatre of Terror, the master piece of which seems to me to be "The System of Doctor Tar," which contributed in bringing fame and wealth to this little stage.
In that cradle even a Prince was born, the Prince of Terror. For Andre de Lorde is the creator of a kind, and of a kind which made a school.

Oscar Metemier, the founder of the Grand Guignol, had given there some realistic dramas with Mlle. Fifi, Lul, Son Poteau, etc.

Mr. Max Maurey, who succeeded him, found a host of authors of terrifying plays like Charles Mere, Lauman, Maurice Level, Leo Marches, Lenormand, Pierre Chaine, Eugene Morel, Alfred Binet, Jean Sartene, etc., who gave a series of extremely curious dramas which fascinated a public eager for unusual and strong sensations, sensations which are not at all—as was sometimes assumed—unwholesome. Andre de Lorde, in different articles and lectures on the "Theatre of Fear," denied it with energy. (See his article enclosed.)

Today the Grand Guignol, managed with an unerring and eclectic taste by Mr. Choisy, has become a theatre known among the best, the spectacles of which are very much appreciated as, although they have kept a very daring violence, they are always of a very powerful originality and of great literary value. It is Mr. Choisy who, the first, played Rudyard Kipling, and an editor has just had the idea of putting together in a volume this curious theatre and the most famous of these terrorizing dramas.

In a review of the current Grand Guignol program received by Variety from its Paris correspondent and appearing elsewhere in this issue it is stated that none of the playlets at present presented is suitable for English translation.

The Grand Guignol, which is being imported in total by the Selwyns, will be presented at the Dresden, New York. Arrangements had been made for the roof theatre atop the New Amsterdam, but the contracts were delayed through the desire of Charles Dillingham to use the house for the Italian marionette show, which he is bringing over from London in the fall.

A straight rental has been agreed on for the aerial theatre, the Selwyns taking the house for 10 weeks, with an option for a second or third period of same duration.

GERMAN FILM STAR IN DIVORCE COURTS

Maria Orska, Wife of Baron, Removes Household Effects—May Suffer from Drugs

Paris, July 25.
An application for a divorce has been filed in Berlin by Baron Hans Von-Bleichroeder against his wife, Maria Orska, a famous German picture star.

During his absence from their home the baron alleges his wife, unknown to him, removed all of the household effects.

The baron states he believes his wife is still suffering from the effects of cocaine, she having recently been confined in a sanatorium for a cure.

WORLD FILM CONGRESS IN PARIS OCT. 23

Running Four Days—Sight-seeing, Banquets and Receptions

Paris, July 25.
The date of opening of the International Picture Congress to be held here has been set for Oct. 23. It will run four days.

Luis Lumiere will preside, with Gaumont, Pathe, Brezillon and De Maria assisting in entertaining the foreign delegates with sightseeing, banquets and receptions.

CLOSING AND CHANGING LONDON PRODUCTIONS

"Peace and Quiet" Opening July 31—"Robert E. Lee" Not Doing So Well

London, July 25.
Among the closings reported are "Oliver Cromwell," "Reckless Reggie" and "Secrets" for July 28.

"Bluebird's Eighth Wife" is scheduled to close at the Queen's the same date, reopening July 30 at the Globe.

"Stop Flirting" will move from the Shaftesbury to the Queen's, opening July 30 at the latter house.

"Robert E. Lee" is doing poorly at the Regent and may end its brief run at any time.

"R. U. R.," scheduled to close July 21, has been prolonged for two weeks.

"Peace and Quiet," by Horace Hedges, a new play, will open July 31 at the Comedy, produced by the Vedrenne company.

F. P.'S LONDON THEATRE

Negotiating With Cochran for Pavilion or Palace

London, July 25.
Famous Players is negotiating with Charles B. Cochran for either the Palace or Pavilion on a lease of six months, starting Sept. 3, at a weekly rental of £800, to exhibit F. P.'s "Covered Wagon."

If the Palace is taken, notice will be approximately posted for the "Music Box Revue" now there. That show will tour the provinces. Fred Karno has secured the provincial rights to the "Music Box" production opening Dec. 24 at the Hippodrome, Brighton.

Should Famous take the Pavilion, "From Dover to Dixie," in that house, will be shifted to the Palace.

The London Pavilion will be the scene of the English presentation of "The Covered Wagon." The deal was closed this week.

John C. Flinn of Famous Players will sail Saturday on the "Homerick" to handle the arrangements for the London showing. The date for the opening is Sept. 6.

FONTAINEBLEAU SCHOOL FULL

Paris, July 25.
The American conservatory of music in the palace at Fontainebleau for the summer, is strained to capacity this year.

The organization is an official affair under the control of the French government to facilitate the study of music and drama by American students, the state having placed the famous palace at the disposal of the organizers.

Two extra singing classes were opened last week, with M. Salignac and Mme. Cesbron-Viseur in charge, in addition to the regular class of Mlle. Demongot.



Last week in Baltimore, wonderful! Played the Maryland; best week I ever had in show business. They laffed hard.

Lived next door at Kernan's and with Bob Sisk went swimming in the pool under the Maryland stage, and at night sat in my brother's (Harry Van Hoven) office out to Carlin's Park, and am now in the woods with Bob Murphy, at South Royalton, Vt. Bob sure has a place over here. Wired Eddie Keller today positively not to book me any more this summer.

Excuse me, must go away and help Bob pass out bills in the village about the dance Wednesday.

Address care Bob Murphy, South Royalton, Vt.

Frankie Van THE ICE MAN Hoven. (In Baltimore last week, NOT this.)

Direction EDW. S. KELLER.

P. S.—I brought my electric fan up here to Bob Murphy. It's like taking coal to New Castle.

PARIS' GROSS RECEIPTS DURING HOT SPELL

Nearly All Revivals Besides—Business for One Night as Sample, Quoted

Paris, July 25.
The takings at the Paris theatres when the heat struck the city at its height showed there are many willing to brave the temperature, even for a poor show. The following were the receipts (in francs) on one of the evenings:

Athenée ("Sonnette d'alarme"), 1,831; Ambigu ("Iron Master"), 1,777; Antoine ("Coucher de la mariée"), 617; Ambassadeurs (Revue), 17,417; Ba-Ta-Clan (To Bouche"), 1,760; Comedie Francaise ("Gendre de M. Poirier"), 4,298; Cluny ("Waltz Dream," opera), 2,000; Capucines ("Epouse-Là"), 924; Casino de Paris (revue), 7,967; Cigale (revue), 1,578; Comedie ("Un bon Coq"), 510; Deux Masques ("Paques Juives"), 810; Dejazet ("Il est... le chef de Gare"), 515; Edouard VII ("L'Amour Masque"), 1,891; Eldorado ("Ta Bouche"), 1,513; Femina (Maria Kousnezoff and her Russian company), 1,105; Folies Bergere (revue), 24,695; Folies Dramatiques ("Prostitute"), 551; Gymnase ("Vignes du Seigneur"), 4,258; Gaite ("Voyage de Suzette"), 5,552; Grand Guignol (Figures de Cire," etc.), 2,108; Marigny (revue), 5,725; Nouveautés ("Les Linottes"), 1,304; Opera Comique ("Manon"), 12,222; Odeon ("Chapeau de paille d'Italie"), 3,895; Palais Royal ("La Haut," opera), 5,354; Theatre de Paris ("L'Homme qui Assassina"), 1,634; Palace (revue), 6,444; Porte St. Martin ("Lae vie de Boheme"), 1,003; Sarah Bernhardt ("Les Nouveaux Riches"), 2,616; Scala ("Une Poule de Luxe"), 775; Ternes ("Huguette au Volant"), 570; Vaudeville ("Sacre Leonce"), 936; Vieux Colombier ("Bastos le Hardi"), 1,363.
*Revivals.

LILY LANGTRY LIKES FRANCE

London, July 25.
Despite her 70 years, Lily Langtry looks the picture of health. She has arrived here after leaving France, where the Jersey Lily has permanently located, having disposed of all her property in England.

There are several offers pending for Langtry to return to the stage, with nothing definite known of her opinion regarding the proposals.

Helen Stover Next Week

London, July 25.
Helen Stover has been booked to open at the Palladium next week.

AGITATION AMONG 'COOPTIMISTS' AFTER TWO YEARS OF SUCCESS

Laddie Cliff Appeared to Lead Movement for More Salary—Company Has Played to Over \$1,000,000 Since Forming—Thought Cliff Wants to Leave

SIEGFRIED WAGNER CONDUCTING OVER HERE

To Tour States Opening in New York Next January—Leading His Own Opera

Paris, July 25.
Siegfried Wagner, son of Riche Wagner, has been engaged by Jules and Melvin Dalbert to tour America, opening the end of January, next, in New York.

Wagner will conduct his own opera, "Die Renhaeuter" while in the States.

WITHOUT LABOR PERMIT, ARTIST UNABLE TO PLAY

Ed Lowry Returning Home—V. A. F. Agreed for Palladium Engagement This Week

London, July 25.
Ed Lowry arrived here without a Ministry of Labor permit and was not allowed to land until he had signed an agreement to the effect he would not seek employment.

Through the intercession of the Variety Artists' Federation he was granted permission to play the Palladium, London, this week.

Although additional contracts have been offered Lowry, he will not be permitted to appear after the Palladium engagement, sailing back immediately, to return next year.

TIP FOR TRUEX

Play Condemned in London Might "Do Here"

London, July 25.
"Reckless Reggie," a farce by Eric Hudson, was produced at the Globe July 18. It's of old-fashioned French infidelity and condemned by the press, but might prove an admirable vehicle for Ernest Truex in the States.

SAILINGS

Aug. 15 (New York to Cherbourg) Edgar Allen, Julius Kendler (Paris).
Aug. 11 (London to New York), Georgie O'Ramey (Aquitania).

Aug. 4 (London to New York), May Tully (Berengaria).

July 28 (New York to London), Mr. and Mrs. Marcus Loew; Henry Bergman and Gladys Clark (Mrs. Bergman) (Leviathan).

July 28 (New York to London), John C. Flinn (Homerick).

July 28 (New York to London), Robert C. Kane (Leviathan).

July 28 Bert and Betty Wheeler, Mosconis, (Orduna).

July 27 (London to New York), Ed Lowry (Belgenland).

July 26 (Paris to New York), Macklin Moore, Jack Donahue (Paris).

July 26 (London to New York), Max Gordon, Jack Curtis (Majestic).

July 25 (San Francisco to Sydney), The Littlejohns (Maui).

July 25 (New York to Paris), Musette, violinist (La France).

July 25 (London to New York), Louise Groody, Edgar Allen Woolf, Eddie Darling, Danny Simmons, J. J. Shubert (Majestic).

July 23 (New York to Paris), Anne Nichols (France).

July 24 (New York to Southampton), Rodolph Valentino and wife, George Arliss.

July 21 (Paris to New York), Mrs. Irene Castle (Lafayette).

July 20 (New York to Berlin), Ben Ryan, Irving Tishman, Monroe M. Goldstein, Bert Hanlon (Olympic).

July 17 (New York to London), Mrs. Irene Lee, Lee Children (Leviathan).

London, July 25.
After successfully playing for two years as an organization and doing a gross business during that time of over \$1,000,000, "The Cooptimists" have had an outbreak, led by Laddie Cliff, with Cliff and Melville Gideon (American) demanding more salary.

Last week in Manchester the company struck for higher money, with Cliff demanding more as producer and part author, while Gideon's claim was for extra allowance as composer.

A meeting was called by the management. Cliff was the first speaker. He announced an offer from America for £250 weekly. The management replied it did not wish to stand in his way if he felt like departing. Following the managerial remark, none of the other principals voiced a complaint. All have since signed new contracts excepting Cliff. It is believed Cliff has a personal reason for leaving.

"The Cooptimist" organization was financially backed by Major Steele and others, who guaranteed the five original players £50 weekly and a percentage. While the company has been making money the artists' average weekly earnings with it have been £150.

The show was organized when it was difficult over here for players to secure engagements. At that time Davy Burnaby's salary was £80 weekly, Cliff's £100, Gideon's £130, all for desultory vaudeville bookings which meant long and frequent layoffs. Phyllis Monkman was then receiving £80 and Gilbert Childs £40.

'OUR BETTERS' LICENSED AFTER SEVERAL YEARS

Slight Modifications and Change of One Word in Script Secures Censor's Consent

London, July 25.
Some slight modifications and the change of one word in the Somerset Maugham's script of "Our Betters" have caused the censor over here to relent, with a license issue for the English production of the piece after several years.

The play was produced in New York at the Hudson theatre some years ago. It was a success, and an attempt was made to present it over here, but the censor repeatedly refused to grant permission.

In the change of the single word, the word substituted will be "slut."

NEW FILM FALLS OFF

Comparative Trade Showings in Paris for June and July

Paris, July 25.
During this month here there will have been a total of 75,500 metres of new films for trade showing as against 116,000 metres during June. This week but 19,000 metres of new film will be trade-shown.

Mrs. Castle Obtains Divorce

Paris, July 25.
A divorce was granted Mrs. Castle Monday in the French courts from her husband, Robert Elliott Treman.

She sailed Saturday on the "Lafayette," with Capt. Treman remaining here.

WILETTE

KERSHAW

GUARANTY TRUST CO. New York
522 Fifth Avenue

THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road
LONDON
Director, JOHN TILLER

DUSE PRESS YARN OF NO MAKE-UP USED IN LONDON, PARTLY TRUE

Pauline Lord Intends Trying "Thais" Abroad—Ever-growing Negro Population, With Many Men Claiming Stage for Business

London, July 17.

Considerable publicity was given to the fact that Eleanor Duse did not use make-up during her recent appearances in London. It was also stated she never did. The latter part of the statement isn't so. Duse employed make-up on her previous appearances in London and also in New York, but she has now grown too old for it.

Before opening in London Duse went for Edith Craig, an old actress, sister of Gordon Craig, the latter a lifelong friend of the great actress.

Miss Craig spent many hours experimenting with grease paint upon the face of the Italian diva, but to no avail—hence the press yarn.

It is announced Pauline Lord will tour the principal cities of England in the fall with "Anna Christie." It is, however, her intention to appear here in a production of "Thais," playing the role created in America by Constance Collier. It will, of course, be an adaptation of Anatole France's novel.

Henry Ainley was very keen about doing a revival of "Much Ado About Nothing," and would have gone through with his idea if he could have persuaded Sybil Thorn-dyke to play opposite to him. Miss Thorn-dyke couldn't see it that way—neither could Lady Wyndham, who is financially interested in Miss Thorn-dyke's professional career.

Harriet Vernon, a famous old-time vaudeville "star" who was on tour with one of the now numerous "veteran" companies, died after a brief illness, July 11, at Doncaster. She was an enormous woman physically and was generally described as a "burlesque artist." The term as known in those days was generally applied to artists who played their acts in full lights and trunks and with elaborate head-dresses. While running her own pantomimes she always insisted on her chorus girls being of the same physique as herself, the result being somewhat similar to that created by Billy Watson's "Beef Trust." To the end she was a fine artist and very popular with all ranks of the profession.

The heat wave has knocked the bottom out of the show business. Following a disastrous thunder storm at night another storm threatened just about theatre time the following evening. This resulted in the streets being cleared of the crowds who were almost panic-stricken as during a war.

The storm failed to reach the West End, but the business was effectively killed for the night, the Holborn Empire with a fine program playing its second house to a mere handful of people.

London is becoming alive to the danger of the ever-growing negro population in Tottenham court road. These men have their own clubs and cafes and are generally found with white women. When apprehended for anything they invariably describe themselves as American music hall performers or musicians, taking their cue from the recent importations of negro artists by C. B. Cochran and Sir Alfred Butt, as well as from the number of negro "jazz" musicians generally employed in clubs and restaurants.

As far as can be seen they have no occupation, but are always well dressed with plenty of money.

Before long it is more than likely the authorities will round up the district and deal with the loafers in bulk.

"R. U. R." finishes at St. Martin's July 28. "Mallory Holtspur," which was produced at the Playbox matinee July 10, goes into the evening bill, July 30.

E. L. Delaney will present the Irish-American actor Gerald Griffin in a modern comedy-drama entitled "His Heart's Desire" by Ann Nichols. There will be a short provincial tour after which it is hoped to find a West End house for the show. Unless there are two Irish actors of the same name, Griffin is already well-known to the British public both in vaudeville and legitimate.

The efforts of Alfred van Noorden to recapitalize the Carl Rosa Opera Company have failed, but the business has been bought by H. B. Phillips, who for long has run

LADY NORTHESK WILL REMAIN ON STAGE

Wife of English Lord With Annual Income of \$40,000 Does Not Intend Giving Up Stage

Buffalo, July 25.

Notwithstanding her English husband has an annual income of \$40,000, untrammelled, with more eventually to be added to it from abroad, Lady Northesk, nee Jessica Brown, and a dancer, has decided she will continue on the stage.

The Northesks were married late last week, shortly after leaving Buffalo on a motor trip, accompanied by Mrs. Brown, Jessica's mother. Lord Northesk had but just recovered from an appendicitis attack, which delayed their departure and marriage. Miss Brown's previous divorce from another non-professional that stopped their marriage in New York City after his Lordship arrived on this side was duly cared for in the interim.

Jessica Brown, before becoming Lady Northesk, had appeared in several productions, also vaudeville. In the latter she teamed for a while with Myrtle Young, now Mrs. Al B. White.

BANKRUPTCY HONOR

Paul Murray Claims Title and Will Defend It

London, July 25.

With the arrival of Variety, of July 14, carrying a story a prominent London manager is shortly expected to enter bankruptcy with a big list of liabilities, many local producers claimed the article referred to them.

Paul Murray immediately entered a protest, saying the distinguished honor, if going to anyone at all, must belong to him. Mr. Murray says he holds the bankruptcy title and will defend it against all comers.

"EYE OF SHEBA" READYING

London, July 25.

"The Eye of Sheba" by Saxe Rohmer has been placed in rehearsal by Benrimo for production at the New Theatre August 7.

The leading players are Arthur Wontner, Forrester Harvey and Kathleen Nesbitt.

opera and has been interested in numerous other musical ventures.

At the last London County Council Public Control Committee, the Joint Protection Committee successfully demanded the revocation of the license granted to A. Eastovsky (trading as Samuel Lee) of the West End Variety and Cinema Agency. The charge was that he knowingly engaged artists to join a bogus management. On the same occasion a new license for Cohen & Bernard was opposed. This latter case failed and the new license was granted.

Sunderland, the Northern seaport which originally prohibited bare-legged dancers and chorus girls, still adheres to its policy of reform.

It has tried to lead South Shields into the straight but narrow path, and South Shields is annoyed. South Shields does not object to bare legs and sees no harm in them; furthermore, as an alderman said "You are going to take liberties and interfere with those who know their business and earn their living on the stage." South Shields Watch Committee turned Sunderland down solidly.

Anna Pavlova will go into Covent Garden for a fortnight September 10. At the termination of this short season she will go to America.

Maskalyne's Home of Mystery has closed for the summer to open August Bank holiday with a new show.

"TOUGH GUY"—COHAN; GEORGE M. SAID IT

Had to Impress English Chorus Girls—Then Thanked Them

London, July 17.

During the rehearsals of "Little Nellie Kelly" here George M. Cohan encountered a little difficulty in keeping the chorus girls up to "concert pitch." He tried to explain to them that in this particular show they were just as important as the principals and they must exhibit a full measure of animation.

Cohan's method of impressing it upon them was typical. Among other things, he said: "I'm a tough guy, I am, and I want this thing done my way—and if I don't there'll be trouble."

The night before sailing he wrote a letter to the entire company, thanking them for their co-operation and signed it "The Tough Guy." It was posted on the call board.

The summer repertory company at the Everyman is about to present a second revival, Shaw's "Fanny's First Play." Isabel Jeans for the title role.

Ivor Norvello will play an important part in the Gladys Cooper-Frank Curzon production of "Kiki" at the Playhouse. Henry Wenman, Paul Arthur and Madeleine Seymour will also be in the cast. Rumors have been persistent here for some months of an engagement of quite another sort between the actress-manageress and the poet-musician-picture player-composer.

"R. U. R." started the debating idea, principally because nobody seemed to know exactly what the play was about. As an advertising medium it has evidently proved so successful that Readeau will carry on the idea throughout the forthcoming "Playboy" season. The next play will be "Mallory Holtspur." This will be immediately followed by a debate, at which Marie Tempest and Conal O'Riordan, a novelist, will be the principal speakers. These debates are free to the public, giving London's innumerable deadheads another entertainment for nothing.

Despite the carefully-planned controversy, debates, lectures and other insidious publicity which attended the production of "R. U. R." at the St. Martin's the play has failed to draw and its days are numbered unless business improves, which is scarcely likely in this weather. The other Capek Brothers' play, "The Life of an Insect," at the Regent soon collapsed.

In conjunction with Dennis Eadie, Arthur Gibbons will send out provincial companies with "At Mrs. Beam's."

The cast of "Reckless Reggae" includes Mary Leigh, a recruit from the Queen's Roof cabaret; Tonie Edgar Bruce, Peggy Rush, who is in private life the Viscountess Dunsford; William Luff and Austin Melford.

THOMAS' FILM IN PARIS

Showing at Alhambra for Fortnight—Thomas Lecturing in French

Paris, July 25.

The Lowell Thomas travel picture, "Through Romantic India" will open July 27 at the local Alhambra for two weeks, with Mr. Thomas personally appearing at each performance.

Thomas will lecture in French on the picture nightly excepting Monday when the explanatory dialog will be in English.

SAME "LOYALTIES"

English Company Returning to Resume Playing in States

London, July 25.

The same company with two exceptions, but Mona Glynn added, will sail Aug. 3 on the Orbita for New York to again appear in "Loyalties" in the States next season again under the Charles Dillingham management.

HECHHEIMERS APART

Wife Sues Lawyer Husband for Separation

Nellie Hechheimer through Clayton R. Heermance last week started separation proceedings against Harry Saks Hechheimer, a Loew building attorney.

FREDERICK E. GOLDSMITH NOMINATED FOR JUDGE

Running on Tammany Ticket for Municipal Bench of Fifth, New York District—Among Leading Theatrical Attorneys

YOUNG HERBERT'S WIFE LEAVES, BUT RETURNS

Son of Victor Herbert Has Dispute with Mrs. Herbert—Located in Small Hotel

Paris, July 25.

Clifford Herbert, of Chicago, said to be the son of Victor Herbert, the composer, lost his wife for several days while here following disputes between the couple.

Mrs. Herbert threatened suicide before disappearing. She was finally located in a small Paris hotel and induced to return to her husband.

TWO FOR VALENTINO

Price Abroad Set in Thousands of Pounds Weekly

London, July 25.

The weekly salary being asked over here for Rodolph Valentino, for any kind of service, is £2,000 weekly (about \$9,300).

The best counter proposition so far has been one of £1,250 a week from the Palais de Danse, Hammer-smith, which intends, if securing Valentino, to raise its admission price from two shillings six pence to five shillings (double).

An offer from the Gulliver people was that Valentino could appear at the Palladium and receive 50 per cent. over the average business of that house while he is there.

Valentino appeared here in 1914, at the Duke of York's, in Barrie's "Rolie Rapture," dancing with Gaby Deslys. He received £15 a week.

"MME. TANGO," COMIC OPERA

Geneva, July 20.

An operetta by Victor Snell, music by J. Nigra, entitled "Madame Tango" was presented at the Kursaal, Geneva (Switzerland) with a certain success.

Mme. Tango imagines the numerous love letters received by her daughter are intended for herself.

Her daughter, Mady, quarrels with her fiancé, Hector, and they part, but meet in the second act becoming greater chums than ever, now they are no longer engaged.

A man from Argentina remarks Mady and asks for her hand, when to her surprise Mme. Tango discovers the sultor to be her former husband who "left her in the lurch" ten years previously.

In the third act the young lovers became re-engaged, while the Argentine citizen makes it up with his ex-wife.

The score is tasty, giving scope for dances and ditties.

Mme. Prieur, from Nice, plays the role of Mady.

ANOTHER OPEN-AIR THEATRE

Paris, July 25.

The municipal council of Sevres, near Paris (where the china comes from) has inaugurated the "Theatre des Pays de France" an al fresco resort for dramatic effusions, with a stage backing the famous porcelain factory.

The inaugurating item is "Le Bois," a work by the wandering poet, Albert Glatigny, played by a troupe recruited by Irene Mauget, with a dancing act by Pierrette Christol. Glatigny came from Normandy and died at Sevres almost neglected.

E. de St. Michel is the manager of the new enterprise.

"TONS OF MONEY" IN FRENCH

Paris, July 25.

Max Daerly is to try to translate "Tons of Money" now running at the Aldwych, London, and produce it at the Marigny next season under the title of "J'ai une idee."

The cast will include Max Daerly, Cousin, Jean Signoret, Cazalis, Mmes. Monthil, Arletty, and Jeanne Saint-Donnet.

The regular Tammany Hall organization has nominated Frederick E. Goldsmith as Judge of the Fifth District Municipal Court (West 96th street). Mr. Goldsmith resides in the neighborhood.

Among the leading theatrical attorneys with an office in the Loew building, at Broadway and 45th street, Mr. Goldsmith has a lucrative law practice. Intensely interested in politics for many years, mostly for the benefit of his friends, Counsellor Goldsmith did not readily accept the proffered nomination until urged by the party leaders of their district. They pleaded Mr. Goldsmith would add strength to the Tammany ticket for the city and district at the Nov. 6 election.

LOEW SAILING

Leaving New York Saturday on "Leviathan"

Marcus Loew will sail from New York Saturday (July 28) on the "Leviathan" for London, accompanied by Mrs. Loew.

While the big circuit's boss says it's a pleasure trip, there may be a possibility that while abroad Mr. Loew will negotiate for or secure a permanent London theatre for Metro's special films, through Sir William Jury, Metro's British representative.

COCHRAN'S "RAIN"

London Producer Finally Gets New York's Hit

London, July 25.

"Rain," the Sam H. Harris season's hit in New York, will be produced here by Charles B. Cochran. He expects to have Jeanne Eagels in it.

VAUDEVILLE IN PARIS

Alhambra (July 16)—Les Freres, equilibristes; Odele, imitation animal; The Bel Argy, clay modelers; Les Dilecta, trapeze act; Miss Kitty Grenelle, dancer; Alex Jakovitch, violinist; Jeros Bros., comedy act; Trombetta duo, Italian musical act; Les Odolys, acrobats; Gaston Rieffler, vocalist; Folly and Feather Valetas, classical dancing; Malchevsky's Russian troupe, Rowland, comedy juggler; Two Watsons, skaters; Didama and partner, equilibrist eccentric.

Olympia—Luxor, vocalist; Four Varetta, Sisters Abisons, Les Savardas, Yelding, equestrian act; Fratellini, junior clowns; Tre-Ki, Georgius, Gerbel, vocalists.

PROPOSED PICTURE CONGRESS

Paris, July 25.

On the initiative of L. Bresillon, president of the French syndicate of exhibitors, an international picture congress is suggested to be held in Paris in October. No other details have so far been issued.

Morris Harvey a Possibility

London, July 25.

The "Nine O'Clock Revue" may lose Morris Harvey, who may join the Andre Charlot Company, that is to open in a Charlot revue in New York on New Year's Eve.

Phil White in "Music Box"

London, July 25.

Phil White will replace Solly Ward in the "Music Box Revue" when the latter returns to New York.

Two Openings Rumored for London

London, July 25.

It is rumored "Katinka" will shortly open at the Strand and "Just Married" at the Garrick.

The best obtainable instruction at

NED WAYBURN
STUDIOS OF
STAGE DANCING
1841 Broadway
NORTHWEST COR. 60th ST.

AVALANCHE OF 'BLUES' SONGS AIMED FOR DISC ROYALTY

M. P. P. A. Bureau Swamped with Titles—Dance Rhythm Only Wanted—Charges of Infringement Are Made Through Similarity

An avalanche of "blues" compositions will be on the market this fall. The Registry Bureau of the Music Publishers' Protective Association has been swamped with every conceivable title of indigo hue. It is explainable only by the publishers' idea the "blues" are in great demand on the "mechanicals"—discs and rolls—which are catering almost exclusively to the dancers.

One publisher's success is believed to have been founded on a strong blues catalog which has been mechanically recorded consistently, and the others are following suit.

As a commercial proposition the successful "blues" have been selling in sheet music form surprisingly well. Where in former years an artist would be stared at for singing a "Memphis Blues" or "St. Louis Blues," these old indigo classics are being revived when this type of song is in popular favor.

Indications are that, like everything else, they will eventually become a drug on the market. One orchestra leader counsels that many sound so much alike charges of infringements by the prior copyright holder will likely result if any reaches some stage of popularity.

One attorney, representing the Clarence Williams Co., is preparing a suit against Waterson-Berlin-Snyder on "Beale Street Mama." Similarly, a suit will be filed by the time this sees print against Feist, Inc., on "Runnin' Wild" by a songsmith who alleges the number infringes on a previous composition.

One music publisher catering to the "blues" craze has his office continuously full of colored musicians and actors to such an extent that some white performers have voiced their criticism.

On analysis all they demand nowadays is a well-defined dance rhythm. Melody is negligible and only incidental.

Because of this catering to the mechanicals the music men are making their two-cent royalty income from the mechanical reproductions major to the sheet music sales, which has always been the biggest revenue getter and in which most of the profit lies.

ROGERS GETS CAR

Lawyer Hechheimer Posts Bond for Its Release

The Hudson sedan car which has been the bone of contention between Al Rogers, a Romax building agent, and Morris L. Alexander, of the United States Auto Financing Co., who claimed a chattel mortgage on the machine, is now once more Rogers' property. Harry Saks Hechheimer, the Loew building theatrical attorney, from whom Rogers bought the auto, put up a \$2,000 bond Tuesday and released the Hudson to Rogers pending the trial. Julius Kendler (Kendler and Goldstein) insisted on Hechheimer's putting up the bond.

Alexander the preceding Thursday had been granted a writ of seizure by Judge Morris Eder and had taken possession of it the day following.

Rogers has a bill of sale from "Hecky," but Alexander produced a chattel mortgage on the car when it was Arthur J. Horwitz's property. Horwitz, the runaway agent, now ducking arrest for contempt of court for failure to pay his wife accrued alimony, borrowed \$500 on the auto, returnable in ten equal installments. The payment by check of the first installment was returned "n. g." Alexander lost sight of Horwitz and the car until early this month, when he saw Rogers driving it.

KIRKWOOD-HAGEN TURN

Joe Kirkwood, open golf champ of Southern California, and Walter Hagen, former British open champ, are framing a vaudeville act.

A third person will be seen with the golfers. He is to be a professional, playing piano and filling in with songs.

Kirkwood and Hagen are handing themselves.

9 PEOPLE IN 2 ACTS HURT IN AUTO CRASH

Collision in Springfield Monday—Tumblers and Capitol City Trio in Wrecked Car

Springfield, Mass., July 25.

Nine members of two acts playing at Poll's the first three days of this week were injured, three seriously, in an auto crash Monday. Their machine was struck by another while the actors were returning from an outing at a tourist camp near here.

Yoshi Nohira, of Chicago; Louis Nags, of New York, and Harry Mattimore, of Worcester, are in the city hospital.

They, with Morris Glatt, of Brooklyn; Nick Zana, of New York, and John and George Charland, of Bridgeport, are members of a tumbling act.

Although cut and bruised, Glatt, Zana and the Charlands gave a performance Monday night.

The other three injured, though not seriously, are Frank McSherry, Edwin W. Parker and Edmund Murphy, all of Worcester, comprising the Capitol City Trio, singers. They gave their usual performance Monday night.

IRENE FRANKLIN ACCEPTS

William Morris' Concert-Touring Star—Sells Mt. Vernon Home

Los Angeles, July 25.

Irene Franklin, who has been receiving considerable publicity through the announcement that she would enter the concert field, has confirmed the report and has engaged to appear under the management of William Morris.

Jerry Jarnigan, her present vaudeville accompanist, will continue with the vaudeville star on the concert stage.

Miss Franklin announced last week the sale of her Mt. Vernon home for a cash consideration of \$28,000.

"Tut Tut" in Rehearsal

Jim McWilliams' new show, "Tut Tut," in which he will play the title role, went into rehearsal at the 14th Street theatre this week.

Other vaudevillians in the cast are McCormick and Irving.



ARTHUR FRAZER says:—
Don't overlook those two young fellows, Frazer and Bunce. Neat dressers on and off. No boozers (it's hard to get) or chippy chasers. Worked the best and the worst. Got a lotta funny stuff. Not always a riot—but sometimes a panic. Just a real good act.

ARTHUR FRAZER and HARRY BUNCE
in "DOUBLES TROUBLES"
Direction ROSALIE STEWART

BILL QUAID'S SEND-OFF

Sixty of the Boys Give Manager Bachelor Farewell.

About 60 friends of "Bill" Quaid, manager of Proctor's Fifth Avenue, New York, attended the bachelor dinner tendered Quaid at Cavanagh's on 23rd street, Tuesday night.

Quaid is to marry Mabel Burke next week, following which the couple will honeymoon via motor in this country.

Sol Levey acted as toastmaster and chairman of the affair. Many friends of Quaid from up New York State were also on hand to do him honor, as well as representatives of the press.

Levey called upon nearly everyone in the large banquet room for a speech in addition to making several himself, and also singing a couple of songs. The hit of the speechmaking went to Judge Spratt of Poughkeepsie, who eulogized Quaid in a humorous talk in which he treated upon Quaid's popularity while managing a house there.

Harry Shea relieved Levey as toastmaster when the latter had to leave to put on a show in Harlem.

Fiske O'Hara, the Irish tenor, did three songs and was followed by Jimmy Egelton. Bob Milne was another speechmaker; also Bob O'Donnel.

Telegrams from well known personages were read by Levey during the evening, leading up to his introduction of the guest of honor who thanked all of his friends for braving the inclement weather and gathering to wish him well in his future state.

A solid silver service was presented to Mr. and the future Mrs. Quaid by Levey on behalf of his friends.

STRONG OPINION AGAINST 'SPECS' HANDLED DOWN BY JUDGE LEVINE

Sounds as Though Police Magistrate Reads Variety—Commends Keith's for Public Service in Dismissing Spec's Complaint

"MIDGET CITY" AT HIP AND SINGER'S MIDGETS

Act Booked for Six Weeks—Basement Utilized for Children's Enjoyment

Singer's Midgets are booked for six weeks at Keith's Hippodrome opening Labor Day. In addition to appearing on the Hippodrome Bill the Midgets will install a "Midget City" in the basement of the Hippodrome where free performances will be given for children.

The animals used in the Midget act will be on view underneath the Hip in the stalls, which are to be readied and a novel entertainment for the kids produced.

\$2 FINES

Actors Left Cars on 46th Street—Fire Started

Jack Fulton, Tom Dugan (Dugan and Raymond), Oscar Lorraine and Nelson Storey (Storey and Clark) were fined \$2 each after pleading guilty to a charge of obstructing traffic by Magistrate House in the Traffic Court Tuesday. Ben Smith, another vaudeville actor, was dismissed on the same charge, arriving 15 minutes after the others and pleading not guilty.

The five were given summonses for having their cars parked on West 46th street last Thursday during a fire in a tailor shop. Senator Walters, of the Keith legal department, was in court to represent the men, but his services weren't required.

MEHLINGER PINCHED

Struck Process Server and Gets Locked Up for It

Artie Mehlinger was arrested Tuesday afternoon following an altercation with a process server who attempted to serve Mehlinger while the latter was playing an engagement at the Riverside, New York.

Mehlinger was locked up in the West 100th street station charged with assault. He was released on bail later in time for the night show at the Riverside, although he missed the matinee.

The process server alleges Mehlinger assaulted him after he had served Mehlinger with a subpoena on a debt for merchandise. The case will come up today (Thursday) before Magistrate Levine.

DIVORCE ECHO OF OLD TEAM

Syracuse, N. Y., July 25.

Successfully charging that Harry H. Kaufman, former vaudevillian, and now proprietor of the Grand Union Hotel, East Syracuse, was unfaithful, Mrs. Lela Kaufman rung down the curtain on the old vaudeville team of Smith and Kaufman.

The report of the referee not only gives her a divorce, but the custody of their 11-year-old son.

Smith and Kaufman toured for years in a skit. Kaufman recently was at the wheel of an auto that struck and killed an Eastwood girl, but was absolved from blame.

REMARK MISCONSTRUED

Atlantic City, July 25.

Tommy Gordon, who is appearing at the Rendezvous here, is displaying a bruised face and a broken nose for clowning at the wrong time last week.

Gordon passed a garbage wagon, which had four colored collectors of refuse on it, and passed a remark about "smells like skunks."

The four negroes took the remark as personal, instead of realizing the "clown" meant it for the garbage, and now Tommy's classic features aren't quite as classic.

An opinion handed down by Judge Levine Tuesday in a further legal mix-up between Keith's Palace, New York, and the speculators adjoining the Palace characterizes the sidewalk peddling of theatre tickets as a nuisance and that legitimate efforts to stop the practice constitute a public service.

Judge Levine wrote his opinion in the Seventh District Court after hearing the suit brought by Reuben Weller against E. F. Albee. The complaint alleged the Palace was "maintaining a public nuisance" by operating a phonograph which warned the public to beware of bogus tickets and that tickets purchased by speculators would be refused at the door.

The complaint against Albee followed a persistent campaign inaugurated some months ago against speculators who occupy stores adjacent to the Palace.

One of the specs gave up the ghost recently, but Weller has been persistent in his efforts to operate. He recently caused the arrest of a Palace employee, alleging the latter had assaulted him.

Judge Levine dismissed Weller's complaint and wrote the following opinion:

"This complaint, while made against Mr. Albee personally, is really a complaint against the Keith interests operating the Palace Theatre, and against the actions of the Keith interests in attempting to eliminate ticket speculating and the 'gypping' of the public by ticket speculators about the Palace Theatre. It is a well-known fact that the Palace Theatre is surrounded on both sides of the lobby by ticket speculators, who obtain their tickets, not by any connection with the Palace Theatre box office or Keith interest, but through a system called 'ticket digging,' whereby many are employed at a small fee per ticket by these ticket speculators to secure tickets systematically from the Palace box office for resale at exorbitantly advanced prices by these 'specs.'"

"Until 1921 the shouting from the ticket speculators' doorways to the pedestrians passing by was an intolerable public nuisance, and in order to eliminate the badly-hooping by the 'specs' and the pulling and hauling of people on the walks, the Keith interests fostered the passage of a law in that year which made such activities upon the part of the ticket speculators a crime."

"This action on the part of the Keith officials is well known, as well as the persistent effort on their part to make it possible for the public to secure tickets at their theatres at box office prices. These are popular-priced playhouses catering to the family trade, and the effort made to observe this direct contact with patrons is most commendable and praiseworthy, and should receive every support by the public and in the administration of justice."

"In order to be just to the public and the patrons of the Palace Theatre the Keith interests are using every effort to warn the public in advance not to purchase tickets"

(Continued on page 10)

LYONS' JUDGMENT

Lillian Ross Secures Verdict Against Agent

Lillian Ross has been given judgment for \$552.87 against Arthur S. Lyons, the vaudeville agent, on a series of three notes. Each note is for \$250 for moneys loaned in the spring and fall of 1922. Of the \$750 indebtedness \$200 was paid by Lyons and \$297 protest fees were incurred for non-satisfaction.

Lyons' attorney did not interpose an answer.

PAT SOMERSET'S ACT

Pat Somerset is said to be planning an early flyer in vaudeville. He has commissioned a vaudeville author to provide his vehicle.

Somerset will be the only male in the cast and will be surrounded by a feminine ensemble.



MAE and ROSE WILTON
"CLEVER JUVENILE ENTERTAINERS"

This week (July 23-25) Moss' Coliseum; (26-29) Keith's Jefferson, New York.
Selling for England next week for a ten-deck tour of the Moss & Stoll circuit. Bookings arranged by WILLIAM MORRIS.

WHOLE TOWN OF ISLIP TURNS OUT FOR "P. G.'S SERVICES

Over 200 Journey from New York to Long Island—Vaudeville Manager's Remains Interred at Greenwood—Wilton Lackaye Makes Address

Services for Percy Garnett Williams were held Tuesday morning at his estate, "Pineacres," East Islip, L. I., with the Rev. William H. Garth, pastor of St. Mark's Episcopal Church, of Islip, officiating. In addition to the Episcopal service a delegation of Elks of Brooklyn conducted the order's regular service, including the ritual of the organization. Wilton Lackaye made an address on behalf of the Lambs Club, of which Mr. Williams was treasurer for several years.

Interment was in Greenwood Cemetery, Brooklyn, with the honorary pallbearers E. F. Albee, J. J. Murdoch, F. P. Procter, J. J. Mulcahy, William Grossman, Hal Forde, J. Byron Creamer, and Frederick A. Rosebush.

The services at East Islip were attended by approximately 200 people, the majority coming from New York by motor. The remains were removed to the cemetery after the services at the Williams home, the majority of those attending going to the grave.

In speaking of Mr. Williams, Dr. Garth stated he had been one of the leading citizens of the Long Island community and one of its greatest benefactors. He said this could be realized by the fact that practically the entire town, including most of the children, who were recipients of many favors from the deceased, lined the streets long before time for the services to commence in order that they might pay their respects when the funeral procession passed.

Mrs. Williams has been an invalid for the past ten years, during which time the great attachment of Mr. Williams for his wife never faltered, she always having been his first consideration. A big entertainer and a host to innumerable friends, Percy Williams always gave the utmost attention to Mrs. Williams, who was unable to enter into the festivities. Every evening after supper it was the custom for Mr. Williams to visit his wife before it was time for her to retire for the night. When he became ill Mr. Williams always wished when it was possible to go out in a wheel chair to be taken to his wife, that they might have their chats together. She, however, was not aware of his serious condition.

Mr. Williams' illness became acute during his stay in Florida last winter. An attack then made it necessary for a day and a night nurse to be secured for him. When the time came for the Williams household to return to East Islip, it was at first thought Mr. Williams would not be able to make the trip after all preparations had been made. His condition improved sufficiently for him to make it, however. Upon returning to his Long Island estate he had but one day during which he was able to entertain a few of his closest friends. That occurred shortly after his arrival from the south. From that time onward he was confined almost continuously to his bed with what little time he was able to be away from it being in a wheel chair for his visits to Mrs. Williams.

Percy G. Williams, notable figure in theatricals for thirty years and upward, and a pioneer in the establishment of big time vaudeville in New York, died at his home, "Pineacres," East Islip, L. I., July 21.

Death resulted from cirrhosis of the liver, with heart trouble entering as a complication toward the end. Mr. Williams suffered the first attack of the liver disease that ultimately caused his death about three years ago. Subsequent attacks followed sporadically, with Mr. Williams recovering his health to a considerable degree, until he was stricken with an attack more severe than the preceding ones at his winter home, Neptune Villa, Palm Beach, last April.

From the time of the April attack he gradually grew worse, with occasional periods during which he was able to be up and around in an invalid's chair.

Mr. Williams was 66 years old. He (Continued on page 33)

SEN. MURPHY SLANDERED MAY BE HOMELY—BUT

On Verge of Suicide—Seeing Variety's Chicago Representative Saved His Life

Chicago, July 20.

Your slanderous article in Variety of July 19, in which you accuse me of being the homeliest man in vaudeville, has nearly broken my heart.

Please cancel my subscription to your infamous sheet immediately. In all the history of theatrical journalism, no more dastardly attack has ever been penned.

I was standing in a hotel lobby with a friend about a week ago after a rather strenuous night. My throat felt like the rest room of the Amalgamated Crows' Association, my eyes felt as small as the conscience of a press agent, my lips were swollen like the head of a correspondent, and well, you know, I decided to take another look at myself in the glass to see if I really looked as bad as you said.

I raised my eyes. "Great snakes!" I exclaimed. "Do I really look like that?"

My friend turned to me.

"What's the matter with you?" he asked. "You're not looking into a mirror, you're looking at the Chicago representative for Variety."

That checked my impulse to commit suicide right in the lobby.

Returning to your tirade. You may remember it was exactly the same line of abuse to which the immortal Abraham Lincoln was subjected. Lincoln was called the homeliest man in the United States. That was a little before my time. But there may be a parallel yet.

If I am the homeliest man in vaudeville, how is that I am so popular with the opposite sex? Is Lou Tellegen homely?

(Confidential—Do you know his secret?)

Anyway my art is beautiful. What difference does it make what sort of a face I have as long as my heart is all right. I'd rather have a snub nose than a stunted soul. I'd rather have a flat head than a fathead. And that is more than my anonymous attacker can say.

It is true that I have made a contract with Dr. H. G. Schirson, the famous plastic surgeon (no adv.), to enhance my beauty. But even Dr. Schirson could not take that living refutation of Bryan's arguments who wrote that irresponsible column of vituperation in last week's Variety and transform his baboon-like countenance into the appearance of a human being.

I dare you to print this.

P. S. Never mind cancelling my subscription. I'll give you one more chance and I want you to send me a copy of this letter when it appears—if you dare publish it.

FRIARS SAIL

Couple Leave on Day's Notice, to Be with Other Two

On one day's notice Bert Hanlon and Benny Ryan decided to join their fellow Friars, Monroe Goldstein and Irving Tishman, on a month's sojourn to Berlin. Tishman and his counselor, Goldstein, were enthusiastically discussing their forthcoming sailing last Saturday (July 20) when Hanlon and Ryan decided they would join.

The same morning they secured their visas and the quartet left Saturday on the Olympic. Tishman's main purpose in dragging his legal advisor along is for the supervising of a number of contracts which he (Tishman) will close with German artists.

Tishman is representing Jimmy O'Neill as well as himself.



MARIE—HENRIETTA and WARRINER (SCINTILLATING SONG STARS) Watch for these scintillating lights among the "Eastern Stars." Direction PAT CASEY AGENCY. Personal representative KENNETH RYAN

CHORUS GIRL AFTER PAY GOES TO COMMISSIONER

Marie Ford Charges Al Dow with Owing Her \$5 for Sunday Playing

Charging that Al Dow, vaudeville agent, failed to pay her salary for one day's work, Marie Ford, a chorus girl, will appear before Deputy License Commissioner Charles Griffin to press the complaint at a hearing in the office of the commissioner today (Thursday).

Miss Ford, who lives at 435 West 54th street, complained to Inspector Gill of the department that on Sunday, June 24, she appeared in an act owned by Swan Wood known as "The Killers" at the Lafayette theatre, 130th street and Seventh avenue, and that after working three performances was not paid. She stated to the inspector that Miss Wood informed her she had not received any money for the date and that Dow had collected the money. Miss Ford then stated she visited Dow's office in the Gaiety theatre building and demanded \$5 payment for the day's work, but was refused it.

Inquiry from Dow brought forth the statement that prior to the date George Hamid, a producer, came to him and asked him to book the act at the Lafayette with Walter Plimmer for \$50. This date was given the act, he says. After the first performance the house manager sent word back the act was not right and would have to close. Following this message Miss Wood had a talk with the manager and informed him that the act was breaking in and asked him to allow it to continue. He said (Continued on page 33)

JOE COOK'S DOUBLING

Playing "Tent" Cabaret, Besides, in "Vanities"

Joe Cook, the one-man vaudeville show from vaudeville, appearing in "Vanities" at the Earl Carroll, is to double into "The Tent," a cabaret at 52nd street and 7th avenue. Cook will receive \$1,250 weekly for the cabaret engagement, which is to open in two weeks. He is getting \$1,200 weekly with the show.

DIVORCE PAPERS FOUND

Chicago, July 18. Lost—One set of divorce papers; found in Chicago Variety office the same. The court ordered, according to these papers, on July 7, 1919, that Pauline McGinty, complainant, was divorced from Joseph J. McGinty and given leave to resume her maiden name of Pauline Moebius. The papers may be had for the asking.

Ex-Hypnotist Fined for Assault

Ogdensburg, N. Y., July 25. Henry Abar, former hypnotist in vaudeville, has been sent to jail for 50 days in default of payment of a \$50 fine for assaulting his wife.

Clare Carroll Not Mrs. Shea

Clare Carroll, formerly of Shea and Carroll, states the late Jimmie Shea was a business partner only (vaudeville) and not her husband. Miss Carroll signs the statement Mrs. J. Bond.

TRANS-CANADA WILL KEEP ON UNDER LIQUIDATOR'S DIRECTION

Brighter Prospects Next Season—Theatrical Slump and Losses Disturbed Peaceful Business Career of Canadian Tour

'TENT' CABARET RAIDED AS DISORDERLY PLACE

100 People Arrested in Jack Lannigan's Restaurant—99 Per Cent. Sober

Chicago, July 25.

"The Tent," exclusive cabaret restaurant at 1021 North State street, which was opened recently by Jack Lannigan, was raided at four o'clock Sunday morning. Every one found there was put under arrest. The one hundred people arrested were booked on charges of being inmates of a disorderly house.

The disorderly house section under which the patrons of the place were booked has to do with persons classified by the police as "disorderly." In this case it deals with the liquor seized, with women smoking cigarettes and every one, whether an actual offender, suffering from having been in the place at the time. The wholesale arrests required 100 or more policemen before the affair was concluded. It was started by three officers, but there was so much indignation that it required all the police obtainable to put the order through.

Among those arrested were: Mrs. Milton Weil (Mabelle, the modiste); Helen Johnson, 4118 Sheridan road; Margaret Greenwalt, Astor Hotel; Gene Michael, Sherick Hotel; Harry Carroll, who was playing at the Palace theatre, and Dave Goldstone, 451 Melrose avenue.

The Tent is a dancing place, and \$34,000 is said to have been spent fixing it up. Theatrical people arrested say that there had been no disorder at the place and that 99 per cent. of those nabbed were sober. There was some intoxicating liquor in evidence. It is admitted, but nothing to justify such action by the police.

HODGDON TABLET

Unveiling for Late Booking Manager

A memorial tablet dedicated to the late Samuel K. Hodgdon, booking executive of the Keith offices, will be unveiled in the National Vaudeville Artists' clubrooms today (Thursday) at 4:30 p. m. The grandchildren of the late booking chief will unveil the tablet.

CHIEF HIT MUDDY ROADS

Kansas City, July 25. Chief Caulpican, on the bill at the Mainstreet this week, missed the Sunday shows, but knows more about the Illinois and Missouri muddy roads than he did before. He started Saturday to drive from Chicago, but failed to make the grade all on account of, as he phoned Jack Quinlan, manager of the theatre, "the mud."

ELTINGE-BROWN BROS.' SHOW

Los Angeles, July 25. Julian Eltinge and the Six Brown Brothers are organizing a revue for the road. Four one-act playlets presented at the Lambs' Club gambols will be in the show. Jack Pierre will be the manager.

CONDENSED "MOUNTAIN MAN"

A tabloid version of Clare Kummer's romantic comedy, "The Mountain Man," is being prepared for vaudeville. The author is making the adaptation.

Harrison Ford in "Maytime"

The Schulberg production in film of "Maytime" will have Harrison Ford in the lead. Another engagement entered by Mike Connolly for the picture is William Morris. Connolly has placed Theresa Maxwell Conover to play the Queen in "Volande."

Montreal, July 25.

The Trans-Canada Theatres enterprise will be carried on under the direction of the liquidator, who hopes to maintain the company as a growing concern.

The prevailing impression regarding the present condition of Trans-Canada Theatres, Ltd., due to the action of the shareholders in approving the proposal to go into voluntary liquidation, was corrected by R. E. Meagher, the liquidator, who pointed out to a Variety representative the liquidating of the company did not necessarily mean the extinction of it.

In pursuance of the "carry-on" policy, a program will be followed which is more aggressive than that of any season since the organization of the company, with the possible exception of the first, which showed a substantial profit.

For instance, the tour of "The Maid of the Mountains" returned a net profit of \$155,000 and the tours of Sir John Martin Harvey and the late H. V. Emond and Eva Moore also showed satisfactory balances. Then came the continent-wide slump in the theatrical business and the fees earned by the booking department of the company, which in the first season had been \$72,000, dropped to \$24,000, and then to \$12,000 in the succeeding seasons, principally because the New York producers refused to send good attractions on tour.

Considerable losses were also incurred on the tours of Marie Lohr and "Hello Canada," due largely in the latter case to Albert deCourville exceeding by \$3,000 weekly the company's cost stipulated in his agreement with the Trans-Canada syndicate, which, in the effort to avoid any imputation of unfair dealing, revised deCourville's contract to allow him an additional weekly return of \$2,000, raising it from \$3,000 to \$10,000.

The company's experience in these lean seasons was common to all theatrical enterprises at the time. Now, with prosperity returning and a number of successes of the past season in New York being made available for road engagements and already under contract to play Trans-Canada bookings, it is considered that the outlook justifies the sanguine expectations for the coming season.

Trans-Canada Theatres, it may be explained for those unacquainted with the ramifications of the theatrical business, performs three separate but allied functions. It owns and operates its chain of houses in Ontario and the fine new theatre which it erected in Edmonton; it fulfills the role of producing management for several English and Canadian companies and acts as booking intermediary not only between its own theatres and companies, but also between the attractions of other producers and the owners or managers of independent theatres.

Among the attractions already under contract for next season are Bransby Williams, Sir Harry Lauder, Sir John Martin Harvey and others.

FRANCES WHITE MARRIED?

According to friends, Frances White was quietly married two weeks ago in Chicago to a wealthy non-professional. Miss White is said to have wired to that effect.

Miss White at the time of her reported marriage was playing at one of the large Chicago cabarets. Her last husband, Frank Fay, she divorced about two years ago.

COMPOSERS SCARCE ON COAST

Los Angeles, July 25. Composers of music are seemingly as scarce as hen's teeth in this vicinity. W. A. Clarke, billboard music patron, advertised a money prize for the six best compositions about six weeks ago, and to date but one composition has been submitted.

ACKERMAN & HARRIS NOT RETIRING; WILL ADD TO BOOKING OFFICE

Coast Firm Does Not Want Impression Out It Is Giving Up Vaudeville—Taking On Outside Booking for First Time

San Francisco, July 25.

Ackerman & Harris do not want the impression abroad they are retiring from the show business. To the contrary, say the managers, they are enlarging their theatre circuit, also booking offices on the Coast.

The story that they had disposed of some of their theatres, together with reports of realty operations by the firm or members of it (Irving Ackerman and Sam Harris) might lead to an erroneous view. Their real estate operations are at present more extensive than either or both of the partners have indulged in previously, while the theatres disposed of will remain in the A. & H. G. booking office.

Mr. Ackerman, with Mr. Harris concurring, said to the local "Variety" representative:

"While in Los Angeles we gave a 'Variety' man particulars regarding disposition of some of our theatres. It might be inferred from that story, as we afterward concluded, that it was but a prelude to an eventual announcement we were retiring from the show business.

"As that is far from the fact, we would like to make it positive; also that we are taking on other houses, and will continue to enlarge our theatrical holdings, also our booking offices.

"We are going to make the booking offices a special feature of our business. For the first time since we have played vaudeville we are taking on outside bookings; that is, booking houses not owned by us, while all of the A. & H. theatres we disposed of will remain in our booking offices to secure bills. We have a long time booking contract with each.

"We are also putting out field men to obtain new business and theatres."

POSTAL RATE SOUGHT BY PHOTOGRAPHERS

Annual Convention of Ass'n Elects Clarence Stearns, of Rochester

Washington, July 25.

Clarence Stearns, of Rochester, N. Y., was elected president of the Photographers' Association of America during the closing sessions of their convention held in this city last week. Mr. Stearns, who was the first vice-president, succeeds A. H. Diehl, of Sewickley, Pa. Other officers elected are William H. Manahan, of Hillsboro, N. H., first vice-president; J. H. Brakehill, Knoxville, Tenn., second vice-president, and Alva C. Townsend, Lincoln, Neb., treasurer. The present secretary, S. R. Campbell, Jr., of Washington, holds office until the appointment of a secretary by the new board of directors.

This was the forty-first convention of the association and one of the principal topics discussed was methods to prevent discrimination against photographs in the postal regulations. Members of the association were called upon to communicate with the congressmen and senators to secure the admission of photographs under the parcel post regulations. Under the present regulations photographs weighing under five pounds must go as first class mail. The association has advised that during the next session of congress a bill will be introduced providing for parcel post privileges for photographs. The bill, if enacted into a law, will be a big money saver for vaudevillians, as well as other members of the profession.

DETROIT ORPHEUM CUTS BILLS

Detroit, July 25.

Orpheum (Miles) has altered its policy for the summer at least. Instead of ten there will be five acts of vaudeville and a picture. Prices also reduced.

ORPHEUM BANDS

Many Already Playing—Others Opening

The Orpheum circuit will be orchestra and jazz band heavy during the coming season, having already booked over 15 acts of that order.

Among those already playing are Ben Bernie and Band, Vincent Lopez, Red Caps and Raymond Eagon Band. Others to open by October are Harry Stoddard, Geira-Doff's Symphonists, Billy Sharp's Revue, J. Rosemond Johnson and Co., the S. S. Leviathan Band, Isham Jones, Benson Orchestra, Aunt Jemima and Band, George Olsen and Band and Paul Sternberg's Orchestra.

The Orpheum houses will use pictures to advertise forthcoming bills one and two weeks in advance next season. The idea was tried in several theatres during the past year and proved successful.

The advance films will not consist of the usual trailer exploiting the name and billing of the acts, but will include pictures of each act taken from life. The pictures are to be prepared by Floyd Scott, head of the Orpheum publicity department.

In a great many cases films will be prepared to exploit shows intact, these to be shown in the Orpheum houses from Winnipeg to Frisco. The first of these films will be shown at the Orpheum, Winnipeg, re-opening Aug. 18.

A suit for divorce against James Brockman, songwriter, was filed July 19 in Cleveland by Mrs. Yetta Brockman, who charges assault and non-support. Brockman was one of the writers of "I'm Forever Blowing Bubbles," "Fining" and "Feather Your Nest." He is now in the publishing business.

25 SMALL TIMERS TURN TO PICTURES

Couldn't Stick with Vaudeville Over Summer—Back to Acts in Season

Pictures and stock have replaced vaudeville for the summer in over 25 houses in small towns around New York after futile attempts on the part of the management of these houses to play small time vaudeville throughout the summer.

The majority play split week vaudeville through the season. After trying to continue their act programs through the warm weather, they were compelled to reduce the vaudeville to either one-nights or eliminate acts.

During the past few weeks, the following houses have discarded vaudeville in favor of pictures: Strand, Bayonne; Empress, Danbury; Rialto, Poughkeepsie; Broadway, Nyack; Community, Meriden; Strand, Lakewood; Mainstreet, Freehold; Armory, Keyport; Opera house, Newburg; Rialto, Portchester; Palace, Patchogue; State, Middletown; Majestic, Haverstraw; Monticello, Jersey City; Alpha, Belleville; Linden, Linden; Bay Ridge, Brooklyn; Empire, Rahway; Music Hall, Tarrytown; Rivoli, Rutherford; and the Regent, Kearney. The Roosevelt, Jersey City, is playing stock for the summer.

With the exception of the Monticello, Jersey City, all the above houses were booked by Fally Markus, who will continue to furnish them with vaudeville when the season begins in September.

In addition to the theatres discontinuing vaudeville many parks throughout New Jersey and Connecticut have omitted vaudeville from their programs this season.

Sugerman has Montgomery House

Montgomery, Ala., July 25.

Sol M. Sugerman, theatrical manager, has leased the Grand and will open early in September with vaudeville three days a week; road shows and pictures the other three days.

Sugerman is taking over the lease from the Southern Enterprises, Inc., which has held it for some time.

FOUR KINDS OF SHOW AT CASINO, FRISCO, AT 10-50

Performance Runs Four Hours, Starting with Pictures and Ending with Melodrama—Vaudeville in Between

SELLING KEENEY'S, B'KLYN

Manager Disposing of Theatrical Holdings

In line with Frank Keeney's policy of gradually disposing of his theatrical holdings, Keeney's, Brooklyn, may be sold shortly. A deal is on now for the house. Keeney disposed of his Newark, N. J., lease last season. The Brooklyn house plays pop vaudeville, booked independently.

The syndicate in negotiation for Keeney's, Brooklyn, is composed of people with large holdings in a commercial manufacturing business. The policy of the house will continue as heretofore if the sale goes through.

HOUSES OPENING

The Majestic, Harrisburg and Opera House, York, (Wilmer & Vincent) will reopen with Keith vaudeville and pictures August 13.

The Palace, Rd Bank, N. J., re-opened July 23. The house will play split week vaudeville, (four acts) booked by John A. Robbins, and pictures.

The Willis, erected by the Haring & Blumenthal enterprises, at Willis avenue and 138th street, Bronx, will open in October. The house seats 2,800 and will play pop vaudeville. No vaudeville booking arrangements have been made as yet.

Keith's, Jersey City, will reopen Aug. 13.

The Bijou, East Orange, will be booked by Fally Markus beginning Sept. 1. The house will play five acts for last halves only.

Strand, Washington, D. C., (booked by Loew), Aug. 12.

Winnipeg, July 25.

Pantages, Winnipeg, reopens on Aug. 6.

San Francisco, July 25.

San Francisco now has what may rightly be termed a novelty at the Casino where four different kinds of entertainment are offered at prices ranging from 10 to 50 cents with no seats reserved.

The show runs four hours opening with several reels of film, then a musical program by Jack Joy and his jazz orchestra, several acts of vaudeville and next a one-hour musical revue with 16 or 20 "chicklets" in the chorus, and for a wind-up a two-hour melodrama.

The opening bill last week comprised the "Casino Girl," a singer with a real voice; Darling Sisters in a song and dance number; specialties by George E. Reed and Phil Berg; "Frivolity" a tabloid musical revue; Jack Joy and his Synco-pators and "The Crimson Alibi" by a melodrama company of fair ability.

The house opened, to crowded houses and from the start made seems destined to score a real success.

The policy is announced under the management of the Plymouth Theatrical Enterprises with Richard Wilbur, manager. G. M. (Broncho Billy) Anderson is reported to be behind the venture and is much in evidence around the house. E. A. Bondeson is handling the publicity.

SHEA-KEITH SHIFT EXPECTED IN BUFFALO

Toronto Included in Reported Change—Shea's New Metropolitan

Buffalo, N. Y., July 25.

Reports regarding future plans of the Shea Amusement Co., are crystallizing. Although no confirmation of the Shea-Keith negotiations has been forthcoming at this end, it is understood that the deal for the taking over of the Court street vaudeville house by the Keith interests is nearing consummation. Local showmen figured that the Keith people would erect a new plant here, but the difficulty of adapting the Court Street house for any other purpose makes the continuation of the present policy almost certain.

At the same time and probably as a result, it is said that public announcement of the erection of the new Shea's Metropolitan which has been hanging fire for several years is forthcoming momentarily. The site—Main street above Chippewa—is perhaps the choicest in town. Shea's Met plans call for the last word in picture houses and on its opening the Hip will probably be given over to second runs and family time.

The Keith advent here (and probably in Toronto as well) will mark the exit of M. Shea from big time vaudeville in which he was a pioneer and with which he has been identified for three decades.

JARVIS BOOKING FOR PAN

Chicago, July 25.

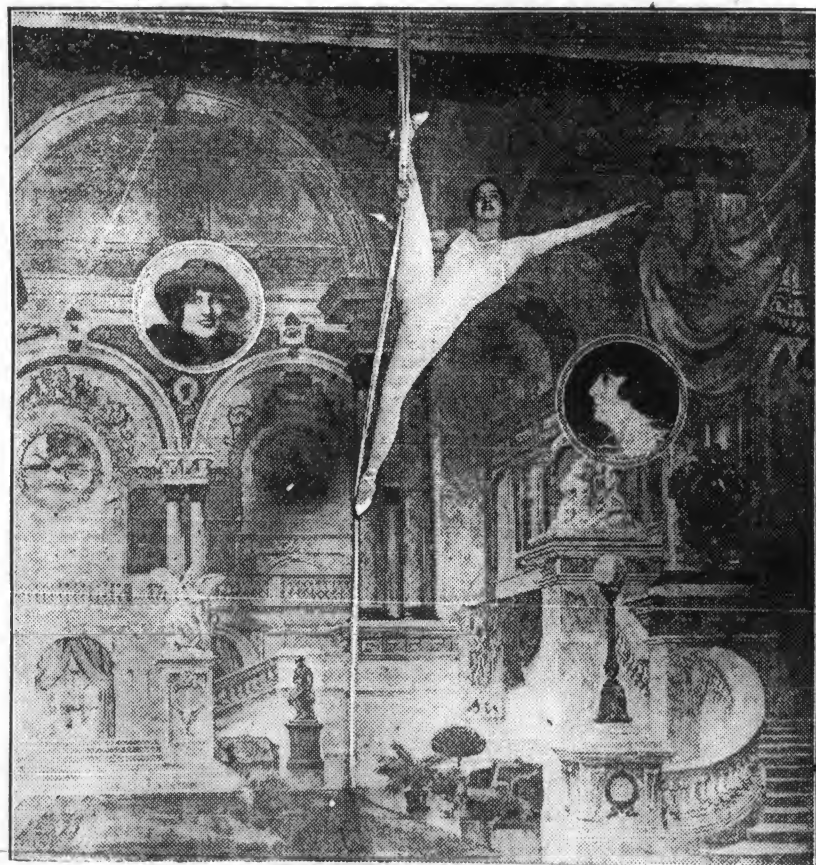
Willard Jarvis has just returned from New York where he completed arrangements with Eddie Milne and Alexander Pantages to book acts from Chicago for the Pantages circuit.

Jarvis has been producing girl acts for the Pantages Circuit for the last ten years.

Rhoda and Crampton's Judgment

Rhoda and Crampton last Dec. 23 were booked through Al Dow, an independent agent, at the Grand, Hartford, Conn., the first half and the Bristol theatre, Bristol, the last half, for \$150 on the week. The team only fulfilled half the engagement and sued Dow for the last half's salary.

Last week Rhoda and Crampton were awarded judgment for \$90.30 against the booker on the play-or-pay contract.



DAINTY MARIE
(Marie Mecker)

The World's Greatest Aerial Classic at the World's Foremost Vaudeville Theatre next week (July 30), KEITH'S PALACE, NEW YORK.

Acclaimed by the press as "The Venus of the Air" which is really a misnomer, as Dainty Marie is a singing and dancing ability, comprise an unusual combination. Versatility is rare. Dainty Marie is versatile, but withal possesses the charm of femininity.

Recently in the cast of an all-star Musical Comedy, a daily said: "Dainty Marie, after displaying gymnastic daring, sings and dances as well, if not better, than the singing or dancing stars." That was not in New York. PAT CASEY is sure she would do even better in New York.

RECEIVER FOR HALL'S STATE; HOUSE OF 11,000 PASSES

Cost One Million—Public Subscribed to Stock—
Judgment Also Against Hall's Ritz, Jersey City—
No More Free Passes Under Receivership

A receiver was appointed Tuesday for the Frank G. Hall house, State Jersey City, and on Wednesday a default judgment was filed against the Ritz, Jersey City, for \$15,567 by the Hoboken Trust Company on a note for \$30,000. Frank G. Hall was named as one of the indorsers of the note in addition to the Ritz Theatre Corporation.

The State was placed in the hands of Corporation Counsel Thomas Brogan following claims filed against it by James Mitchell, Inc., for \$8,000; Fagan Iron Works \$9,000; Percy A. Vivaranta, architect, \$8,000. The Mitchell and Fagan claims are in judgment and levies were made on the theatre under execution. In addition small claims amounting to about \$10,000 are included in the indebtedness which is said to be about \$75,000.

The State Theatre Corporation owns the theatre premises, an equity in property at 101 Monticello avenue, Jersey City, of \$42,000; equity in shares of the U. S. Theatre, Hoboken, of \$24,250 and there is due on subscriptions from stockholders \$90,000.

The State was built at a cost of close to a million dollars, most of the money coming from sales of stock in the corporation. As each of the 11,000 stockholders is reported to have rated a season pass the house was always heavily "papered." The closing down of Sunday performances in Jersey is also said to have hurt the house which for some months played Keith vaudeville last season.

The receivership will eliminate the free passes and cut down much of the extravagance which is said to have brought the properties to their straits.

KRAMER TALKED BACK

And Traffic Cop Arrested Him for Disorderly Conduct

Dave Kramer (Kramer and Boyle), who played Loew's Victoria the first half of this week, was found guilty of a charge of disorderly conduct in the West Side Court Wednesday and sentence was suspended by Magistrate Max S. Levine.

Kramer was arrested Tuesday afternoon while on his way to play the matinee at the Victoria after his car had collided with a taxicab at Broadway and 50th street. According to traffic policeman Sam Flare, who made the arrest, Kramer stalled his car in the midst of traffic and started to remonstrate with the taxi driver. Flare said he told Kramer to pull his car around on the side street and there get the number.

At this point the officer stated that Kramer became abusive, swore at him and told him that if he thought he could put anything over on him that he would make things miserable for Flare.

At this juncture Flare, placed Kramer under arrest and locked him up in the West 47th street station. Kramer was locked up for almost an hour and was in fear of missing the show when the Fox vaudeville office gave \$500 bail for his appearance in court.

Magistrate Levine admonished Kramer for his actions and threats and told him that he would find him guilty of the charge but suspend sentence.



FRITZI BRUNETTE

a new motion picture sensation and sister of Mr. I. R. Samuels, Keith booking manager, is now visiting her mother in Presport before returning to the coast in September, at which time she will be elevated to stardom.

Miss Brunette's latest picture, "The Other Side," will be released shortly.

OPERA FOR A DAY

Cast of 100 at Premier, Brooklyn, Aug. 14

The opera company under the supervision of Maurice Frank, which recently began a series of concerts at the Polo Grounds, will make its debut to a vaudeville audience at the Premier, Brooklyn, N. Y., Aug. 14. The company will play one day at the house, giving a performance of "Aida" to \$2 top.

Carmela Ponselle and William Gustavson are in the cast of 100. An orchestra of 70 will be conducted by Gabriel Simoni.

"Barney Google," the cartoon musical comedy, has been booked into the Premier for two days, Aug. 2-3.

AMUSEMENT STOCKS ARE QUIET; SHOW UNDERLYING STRENGTH

Famous Players Gets to 76 in Zigzag Movements—
Brokerage Advices Bullish on Leader—Loew and Orpheum Easily Held

Stock Exchange dealings in the amusement group continued extremely quiet, but in general the movement was toward better levels, particularly in the case of Famous Players, which got up to 76 for a time and ruled generally around improved levels near 74-75.

Wall street brokerage advices to clients generally are bullish toward the amusement leader. Unofficial estimates put current earnings at the relative rate of \$18 on the common, this is taking into account that we are in the dull trade season. The figure does not mean that Famous Players is making \$18 in mid-summer, but that the rate of profit at this time indicates that the calendar year will show that rate, based on first half figures and the indicated business for the autumn.

Healthy Advance

Famous Players is showing every sign of being headed toward 80, from its bottom in June of 65. It recovered briskly to 70-71, then got to 74 and then to 76, taking dips on the way up, but on the broad basis always maintaining its forward tendency. Speculators would like to know what the stock's position is as to the volume of short contracts still outstanding. Followers of the issue figure that there has been much covering on the way up and the short interest probably has pretty well bowed out. Ordinarily this would weaken the stock's position, but the climb has been so gradual and the recessions so well managed that probably there has been little weak following drawn in and holdings are in "good" hands.

Loew exhibited a remarkable facility to move over a wide area on small volume of business. One day a turnover of only 400 shares put the price down 1/8 from 16 to 15 1/2. On the other hand, it required only

two trades the following day to put quotations back where they were. The inference is that clique operators have the situation in hand. They apparently decline to take up offerings except at bargain rates, but, on the other hand, have no trouble in moving quotations up when they want to. This has been the operation right along.

Goldwyn's Position

Goldwyn did not come out all week, its last trade being at 16 the week before. Traders assume that (Continued on page 28)

KEITH'S AFTER PREMIER

Negotiations are on for the acquisition of the new Premier, seating 2,000, at Sutter avenue and Hinesdale street, Brooklyn, by the Keith circuit.

The Premier, opening the past season, is controlled by the Premier Amusement Co. It at present operates with pop vaudeville on a split week. Jack Linder has been booking it.

MUNDORF'S FAR EAST TRIP

During next month Harry Mundorf, Keith's foreign booker, will leave for a tour of the Far East in search of vaudeville novelty turns. Heretofore Mr. Mundorf's travels abroad for the big vaudeville agency have been through Great Britain and the European Continent.

LEWIS' LOEW FRANCHISE

Sam Lewis, who has been managing Columbia Burlesque attractions for several seasons, has become an independent vaudeville agent and given a franchise by the Loew office. Last season Lewis managed one of the Herk-Beatty Shubert vaudeville units.

'AFTERPIECES' AND BANDS AT LOW EBB ON BIG TIME

Bookers' Opinion Public Fed Up on Both—Orpheum Circuit Booking Less "Intact Bills"—Bands Must Hold Novelty for Bookings

CHI. ACTS GOING WEST CAN PROTECT SELVES

Contracts Should Specify
Number of Weeks in All
for Routed Time

Los Angeles, July 25.

The matter of being booked out of Chicago for coast vaudeville with contracts not specifying the total number of weeks the given number of playing weeks will take has brought up the question subject in the office of the labor commissioner here.

It directly arose through a complaint against the Bert Levey Circuit. Mr. Levey on long distance from San Francisco today said that the complaining act had only itself to blame. He stated the turn in question, a mixed two-act (man and wife), accepted the coast engagement in Chicago with the husband knowing his wife would probably be confined while on the coast. No one else was aware of her delicate condition. Reaching the coast the act had to lay off in San Francisco for this reason, with the husband voluntarily requesting the delayed route, Levey assenting. The man finally completed the Levey time as a single turn, he added.

Sam Kramer, Levey's manager here, states the eight weeks usually given by the Levey Circuit are played within 12 weeks. The Levey contract does not limit the time and with the circuit's route ending here Levey is not required to return the acts to their starting point.

Many acts come here on account of the picture possibilities or climatic conditions. The Levey and other coast vaudeville bookings prove a boon to them if securing any. In many instances the acts agree to any conditions imposed for the opportunity of working their way out. Some seem to appreciate the chance, while others become disgruntled when, after arriving here, they are disappointed on one account or another.

Commissioner's Advice

The labor commissioner's advice to acts booked out of Chicago is that they protect themselves in the first place through insisting upon a clause in all coast contracts mentioning the exact number of weeks to be actually played and the exact number of weeks in all the trip will require. In that manner, the commissioner's office says, there could be no misunderstanding.

At the labor commissioner's office a Variety representative stated a report by wire from the New York office of Variety had said it was understood that 20 acts had filed complaints within the week.

Commissioner W. E. Steinert produced two complaints received within the past month against the Levey Circuit, both alleging misrepresentation at the booking point, Chicago. One of the complainants is said to be the act referred to by Levey.

Edward Browder, local Levey booker, will appear before the commissioner next month in answer to a complaint filed by Roy and Wilson, who declare it took them seven months to complete eight weeks on the Levey time. They state they were unable to proceed east after closing here through lack of funds. Tod Brown is the other complainant.

Commissioner Steinert stated he had received several complaints within the past two years and has taken steps to secure the co-operation of labor bureaus in other states to prevent acts being brought here to be left under destitute circumstances as a possible charge upon the community.

The labor officials say the state law will force anyone bringing acts to California to return them to the starting point if misrepresentation in booking can be proven.

Afterpieces and bands are not in demand for next season's vaudeville bills, according to the booking men. The public have been fed up on the afterpieces and also treated to an overdose of bands.

The Orpheum circuit, which specialized in "afterpieces" after a canvass of its house managers, reports the consensus of the poll was against the afterpieces and bands.

Bands will be few and far between and must be of more than average ability; also have novelty features and effects to attract the bookers. The practice of booking certain acts on one bill, popular last season on the Orpheum circuit, will be considerably discontinued. Several of the Orpheum shows were booked intact on account of "afterpieces." The novelty wore off after the public saw several of the impromptu scenes one after the other, until toward the end of the season the house was walking out on the afterpieces.

HUGHES AND WIRTH'S

Basketball Turn Secures Australian Contract

Bert Hughes and Co., bicycle riders, who made their first American appearance last week at the Palace, New York, have been engaged by the Wirth Circus for an Australian tour.

The bike riders will sail from San Francisco Oct. 30 for the Antipodes. Wirth also booked the pedalers for 10 weeks of fairs, to be played prior to the Australian trip.

The turn was brought to Mr. Wirth's attention by a review of the act in last week's "Clipper." The review stated the basketball game on wheels would prove a welcome diversion for an outdoor attraction.

FOX BILLS IN "ONE"

Vaudeville shows in the Fox houses are consisting almost entirely of acts in "one" during the summer, the only occasional exceptions being opening and closing acts.

Sketches and acts which do talk in "two" are not being booked, and won't be until the cooler weather sets in.

The "one" shows are being given in order to allow the houses to keep all doors open and fans going and allow the audience to hear talking and singing acts.

DANCE HALL OPPOSITION

Fort Worth, Texas, July 25.

A proposed ordinance against dance halls has been vigorously opposed by the proprietors, who have hurled defiance at the city fathers. The battle is now on whether or not the public dance halls will be abolished by city legislation. Both sides are fighting desperately for the greatest of weapons—public opinion. Dance hall managers have declared they are willing to accept a verdict from the public to close, but that they will oppose a similar action from the authorities.

J. S. Ashenfelter, acting as spokesman for the dance men, says that the city owns its own bathing beach and furnishes police protection. He says the dance men encourage supervision and want the public to know this stigma does not rest on the dance halls that the police would attempt to show does rest there.

The office of dance hall inspector in Dallas has been abolished by the City Commission through the adoption of an ordinance placing the work in charge of the Director of Public Welfare. The Mayor said the work could be adequately handled by sending a policeman to the dance halls occasionally.

YOSCO AN AGENT

Bob Yosco (Lyons and Yosco), veteran vaudeville player, has received a franchise to book in the Loew office. He began submitting material Tuesday.

Yosco is an old timer, having been partner of the late Tony Pearl.

TEXAS SUNDAY BAN

Oil Towns Feel Blue Law Ruling—
Theatres and Dance Halls Suffer

Burkburnett, Texas, July 25.

For the first time in years Burkburnett's theatres are closed on Sunday. Heretofore they have been operating and paying a heavy fine for so doing, but the City Council tightened things up and caused the shows to be unprofitable. Strings were also tightened on the dance halls and their operation made well nigh impossible. The ruling causes the passing of one of the wild and woolly frontier towns. Burkburnett in its heyday was one of the greatest oil boom towns in the country.

INDIANA, TERRE HAUTE, DARK

Terre Haute, Ind., July 25.

The Indiana, one of the finest in the state, is dark and there is no announcement regarding its future operation.

The negotiations by which the Consolidated Realty Co., which books through the Chicago Keith office, would take the house, are believed to have fallen through.

The Consolidated now operates the Liberty in Terre Haute.

CIRCUS ROUTES

Ringling Bros. and Barnum & Bailey
July 27, Marshfield, Wis.; 28, Duluth, Minn.; 30, Minneapolis; 31, St. Paul; Aug. 1, Alexandria; 2, Fargo, N. D.; 3, Crookston, Minn.; 4, Winnipeg, Manitoba; 6, Moose Jaw, Saskatchewan; 7, Regina; 8, Yorktown; 9, Saskatoon.

Sells-Floto

July 27, Danbury, Conn.; 28, Waterbury; 30, Meriden; 31, New Britain; Aug. 1, Hartford; 2, Westfield; 3, Albany, N. Y.; 4, Troy.

John Robinson

July 27, Petersburg, Va.; 28, Farmville; 30, Lynchburg; 31, Roanoke; Aug. 1, Bluefields, W. Va.; 2, Williamsport; 3, Ironton, Ohio; 4, Portsmouth; 6, Cummingsville.

Walter L. Main

July 28, Greenville, Mich.; 30, South Chicago; 31, Elgin, Ill.; Aug. 1, Sterling, Ill.; 2, Peru, Ill.; 3, Streator; 4, Pontiac.

Sparks' Circus

July 27, Kane, Pa.; 28, Brookville; 30, Steubenville, O.

Ed A. Evans' Greater Shows

July 23-28, Nevada, Mo.

COLUMBIA PRODUCERS PLAN TO ELIMINATE SUBWAY CHORISTER

New Bureau Will List All Chorus Girls with Descriptions—Aimed to Prevent Contract Jumping by Choristers

The Columbia Producers' Association has completed the details of a system for checking up on chorus girls who jump from one show to another, regardless of contracts.

In past seasons a type of burlesque chorister known as "subway circuit" chorus girls has given the burlesque producers considerable concern.

The custom followed has been for a girl to secure a job with a show a week or two before it reaches New York, and after playing around the metropolis to repeat the stunt with other shows coming in.

This has made for a sameness in the choristers in the Columbia shows, through the same familiar faces repeating every three or four weeks in the houses in and around New York.

The Burlesque Producers' plan to eliminate the "subway chorister" calls for a photograph bureau for all choristers engaged with descriptions, and some one in charge who will keep track of the chorus personnel of all of the Columbia shows. All producers will be immediately advised of a girl leaving a particular show.

Chorus girls receiving salary advances and then quitting a show will also come in for attention by the Producers' Association Bureau.

Numerous ideas and plans have been formulated in the past to regulate the chorus girl proposition for the Columbia shows, but have been dropped after a week or two of experiment or never attempted at all.

The Producers' Association, however, will give the idea a thorough try-out for the coming season to at least see if it is practicable.

COLUMBIA SPLIT WEEK

The Court, Wheeling W. Virginia and Grand, Canton Ohio, will form a split week on the Columbia circuit next season. Both houses are new for the Columbia. The Wheeling house will get the Columbia shows the first half and Canton the last.

The week goes into the Columbia route between Pittsburgh and Cleveland.

MUTUAL SHOW FOR JAFFE

George W. Jaffe, operating the Academy, Pittsburgh, has been awarded a franchise on the Mutual wheel. "The Joy Riders" will be operated for Jaffe by Jess Burns. Engaged are Mickey Markwood, Joe Mack, Vivian Lawrence, Burt Lester, Frances Ryer.

NEW COLUMBIA HOUSE NAMED

The Miles, Cleveland, supplanting the Colonial as the Columbia wheel stand in that city, will be known as the Columbia hereafter. The Park, Indianapolis, also a new house on the Columbia wheel, has been renamed the Capitol.

Last Half in Canton, O.

Canton, O., July 27. After several years' absence, burlesque will be returned to Canton, commencing in August when Columbia wheel attractions will play the Grand Opera House Thursday, Friday and Saturday.

BIRTHS

Mr. and Mrs. Jimmy Flynn, daughter, July 27. Mr. Flynn is the Peist song plucker.

Mr. and Mrs. Ed Kantor, son. The father is the manager of the 79th Street, New York; the mother was professionally Poppy Lee.

Mr. and Mrs. Douglas Leavitt at their home July 20, daughter. The parents are in vaudeville as Leavitt and Lockwood.

Mr. and Mrs. H. Lester Stark, July 22, daughter. The mother is professionally Lillian Livingston, daughter of Pearl Livingston.

FAVOR POP SONGS

More Than Ever in Burlesque Next Season

Indications are that next season's burlesque shows will be unusually heavy with pop song material. Last season, the producers on the major and minor wheels, the Columbia circuit particularly, decided they had been surfeited with pop material in seasons past. An attempt at special lyrics and scores was made but it is concurred that the attempt was not a success.

The burlesque patrons demand and favor familiar syncopated melodies and do not take kindly to the restricted melodies. As a result the music publishers' pluggers are expecting unusual co-operation when rehearsals start for the new season.

\$8,800 FOR "FOLLIES"

"Follies of the Day" in its first week at the Columbia, New York, did \$8,800 with 13 performances, the show opening July 14. Extremely hot weather last week hit the matinee's a wall.

The show opened with a light matinee Monday of this week, and Monday night was considerably off, with the Leonard-Tendler fight credited against it. Tuesday matinee the show picked up again with one of the best afternoons since opening.

MARKS SWITCHES "VANITIES"

Joe Marks with Earl Carroll's "Vanities of 1923" stepped from one "Vanities" to another last week when he signed with Barney Gerard's "Vanities" Columbia wheel show for next season.

CONTRIBUTIONS FOR ASS'N.

Each of the Columbia wheel producers have contributed \$10 to a sinking fund for the Columbia Producers Association. A further assessment of \$5 weekly will be paid by each member of the organization in lieu of dues.

Leon Laski in Hospital

Leon Laski, the attorney, suffered a stroke of apoplexy Sunday night and was removed to Flower Hospital, New York City.

ILL AND INJURED

Mrs. Fred de Bondi, wife of the vaudeville agent, was taken to Dr. J. Willis Amey's private sanitarium July 16 and operated upon the next day. The operations, a major one, was successful, with the patient resting comfortably.

Pete Trade (Trade Twins) returned to the "Passing Show" this week after a minor operation at the New York Hospital for hernia.

Mrs. Pauline Carbery (Carr and Brey) was operated upon July 20 at Roosevelt hospital, New York, for appendicitis. She expects to be out in a few weeks.

Johnny Burke was operated on July 19 in Philadelphia for appendicitis. Yesterday (Wednesday) it was stated at the hospital Mr. Burke is nicely recovering.

Olga Kane, who does a single in vaudeville, backed into the switchboard while playing the Liberty, Terre Haute, Ind., early last week and was severely burned. She did her performance but fainted at the conclusion of her effort.

Louise Squire of Shone and Squire suffered a nervous breakdown while playing at the Franklin, New York, last week. The act is laying off this week and will probably reopen Monday at White Plains with Marion Squire doing her sister's work in the act until Louise's recovery.

Roy Giusti, tender in the "Vanities of 1923," was taken ill last week and forced to undergo an operation on the throat.

IN AND OUT

Paul Hamlin left the Phenomenal Players July 20 at Wilkes-Barre, Pa., because of the heat. He was replaced.



ADELAIDE BELL

DANCER EXTRAORDINARY
Keith's Bushwick, Brooklyn, this week (July 23).
Keith's 81st Street, New York, (July 30).
Direction: JACK LEWIS

BURLESQUE CHANGES

Claire Hastings, Busch Sisters, Frank Martin, Harry Hasting's Show.

Daisy Martin, Betty Delmonte, Reid's Show.

Kelso Brothers, Bernard's Show. Artie Mayo, Dixon's Show.

Creedon and Taye, Mack's Show. Jean Chuler, Singer's Show.

Zoe North, Jack Carleson, Leavitt's Show.

Ruby Wallace, "Sliding" Watson's Show.

Leonard and White, Slim William's Show.

Nellie Nelson, Artie Levy, Peck & Kolb's Show.

Elsie Mathews, Gerard's Show.

"Flashlights," on the Columbia wheel, will take the title of "Queens of Paris" next season.

"Hello, Good Times," last season will be "World of Girls."

Barney Kelly, manager of Miner's Bronx, New York.

Peter Maguire has been appointed manager of the Gayety, Toronto, Columbia wheel show, for next season. Harry Yost was at first announced as resident manager, but retired from the post a couple of weeks ago because of other business interests.

Joe Nelson, Claire Nelson, Three Texas Rangers, "Bubble-Bubble," Willie Cohen, "Nifties of 1923."

MARRIAGES

Homer Ciesro Dikenson and Claire Ijalmes, on the Pacific Coast July 13. Both principals said as it was their second matrimonial venture the date made no difference.

Charles Yule to Gene Cleveland, both professionals, on the coast. They are now in the east and may appear together in a vaudeville sketch.

Lucille Dumont (Dodd and Dumont) to Paul L. Demarest (non-professional) at New Haven, July 16.

Al Bernivici (Bernivici Brothers), July 24, in San Francisco, to Babe Marks, daughter of a retired merchant and a non-professional.

Sol Green, vaudeville agent, to Bertha Rand, non-professional, New York City, June 26.

Homer Dickinson to Florence Tompest (information furnished by Homer Dickinson from Los Angeles without date or place of marriage stated).

Lynn Hubbard to Billie Duke, July 19, at Kokomo, Ind. Mr. Hubbard is with the Dodson carnival; his wife is of the Sherman Century Girls.

Franklyn Graham to Nanine Tont, July 21, at Amityville, L. I. Mr. Graham is assistant to W. Dayton Wegefath in Keith's New York office; his wife is on the concert stage and a sister of Hazel Dawn.

Cecil Brenner (Cecil and Kay) to Frank Robb (Eddie Borden and Co.), July 23, at City Hall, New York. Both are of Morrissey's revue, "The Newcomers."

Viola Foster, former wife of Allan K. Foster, was married in Chicago to Walter Baker, non-professional, of that city.

June Wyverne Rogers ("Artists and Models") and Crawford Lynn Gilligan, non-professional, July 23 in New York City.

JOHNNY BURKE ILL

Philadelphia, July 25. Johnny Burke, vaudeville monologist, was operated upon in a local hospital today.

MAX SPIEGEL'S BANKRUPTCY PRESENTS BRAND-NEW PHASE

"Inside Stuff" on Promoter's Doings—Mrs. Mitchell H. Mark's Settlement Offer Still Unaccepted \$250,000 in Liabilities Involved.

FARES PAID

Agreement for Columbia Shows to Opening Reached

The Columbia wheel shows will have their fares paid from the railroad pool to the stand the shows open at, whether it is a preliminary week or not. This was decided at a meeting of the Columbia Producers' Association and Columbia executives.

The reason is the railroad pool has been arranged as regards assessments on the basis of the actual opening spots of the shows regardless of the official opening dates.

The producers want the railroad pool to pay fares to the scheduled opening places because of a show frequently being listed officially for Cincinnati, for instance, and really opening for a preliminary week in Philadelphia. To operate the pool the way the producers wanted it would have necessitated increased assessments, and the paying to the actual opening point was agreed upon by both sides.

MUSKOGON'S SHOW

Performance by Actors' Colony on Lake Michigan

Chicago, July 25.

The annual vaudeville show presented by the members of the Actors' Colony and Yacht Club of Muskegon, Mich., was given there Monday, at the Regent, to a capacity audience. The bill included Nixon and Norris, Ted Armond, Walter Baker, Delcey and Willison, Willson Hemer and Co., Pearl Bros., Chamberlain and Earle, and Lovey and Wilbur.

The artists donated their services for the occasion. The club's share of the receipts, which were split on a 50-50 basis with the theatre, will go toward the operating expenses of the organization. It is estimated the show will clear about \$800.

CLARA MORTON'S DIVORCE

Files Action After Being 16 Years Married

Detroit, July 25.

During the engagement of the Four Mortons at the Temple last week Mrs. Clara L. (Morton) Sheen filed a divorce suit in the circuit court against her husband, Frank J. Sheen, after 16 years of married life.

The couple were married in Detroit in 1907. There are three small children.

Details of the suit are withheld until service can be had upon Sheen, who has been out of the city.

\$50,000 RENT FOR MILES

Cleveland, July 25.

The Columbia burlesque wheel is paying \$50,000 annual rent for the Miles theatre, according to report. An agreement in the lease carries a cancellation clause upon notice, it is said.

Samuel Gencen's two Russian cabarets in New York will resume in September. The Club Balagan under the 44th Street theatre (former Little Club) will reopen September 1 with the same policy and the Petrouschka is slated for fall inauguration September 8. The Petrouschka is on 59th street.

The report that the Wintergarden Cafe, Los Angeles, would close is denied by Sam Wolf, general manager.

May Amsterdam heads the orchestra recently installed at Herbert's, Los Angeles, in an attempt to lure the after theatre patrons.

Anjo Lorenzo and his Tunesters have opened a summer engagement at Juillet's Dance Pavilion, Harbor Springs, Mich.

Inside stuff on the Max Spiegel situation has it that after all is said and done, including the threats of criminal prosecution against the bankrupt theatrical promoter, the bankruptcy will run its usual course, and eventually all proceedings against Spiegel will be dropped. The basis for this assumption is that such proceedings are usually very prolonged and expensive—it has been estimated it would consume anywhere up to six or seven years before every one of the 236 creditors' claims are adjusted—and the bother is oftentimes not worth the expenditure involved. This is surprising, considering the fact that \$250,000 in liabilities are involved, as was reported by the trustee at Tuesday's hearing before Referee in Bankruptcy Harold P. Coffin.

The meeting was attended by about 12 of the creditors to further consider the settlement proposal of Mrs. Mitchell B. Mark, Spiegel's mother-in-law, who has offered \$350,000 to settle all claims in full, a provision being that the offer must be accepted unanimously.

A little over 50 per cent. of the creditors have agreed to accept, but the rest are holding out, and there is little likelihood that they will finally accede, despite the postponement of further hearings until September 11, when the matter will again be resumed.

It has not been known, although little has been publicized about it, that Max Spiegel, supposedly an inmate of an insane asylum near Stamford, Conn., has been permitted to leave the sanitarium accompanied by attendants and return at will. This information has finally percolated to Referee Coffin, who, on Tuesday, admitted that he had received an anonymous communication to the effect that Spiegel had been seen about in New York.

The question of Spiegel's mental condition, and whether or not he was actually insane, as has been generally supposed, and for which purpose he is confined to the sanitarium, again was broached at the hearing, and it was intimated that steps might be taken to finally adjudicate this fact. Attorney Otterburg, counsel for the trustee, stated that under the Connecticut laws an investigation was possible by means of a regular trial.

The banks, at first insistent in prosecuting Spiegel to the fullest extent of the law, are now known to be generally willing to accept the settlement. It has been the experience of bankruptcy lawyers that banks usually are the first to capitulate, for the reason that their conservative banking ideas are basically against the notion of throwing good money after bad in an effort to recover it. Another angle figures in that these banking institutions shun publicity, which would disclose their poor judgment in accepting and indorsing spurious notes and other negotiable paper. The reaction with the public at such disclosures is obvious.

Another "inside" angle is Mrs. Mark's offer. Her daughter is the wife of Max Spiegel. It is deduced, in view of the fact that forged paper has been disclosed bearing Mrs. Spiegel's signature thereon, that Mrs. Mark is probably not so much interested in shielding her son-in-law as her daughter. Whether or not Mrs. Spiegel's signatures were affixed by Spiegel as her authorized agent or not is problematical. Like many other wives who leave all business affairs to their husbands, this might not be altogether unlikely.

The trustee's report shows \$102,745 in forged checks. The banks have expressed their willingness to settle on condition that the pending suits on forged notes and checks be continued.

Meantime, Justice Bijur has reserved decision in an action by the Mark Spiegel Realty Corp. against the Gotham National Bank to recover \$56,000 on the pleadings. Former Judge Edward E. McCall argued this motion last week. William Kaufman is the corporation's regular attorney.

WEEKLY DIGESTS IN VARIETY AND "CLIPPER"

In each issue of Variety will appear a weekly digest of the leading articles published in the same week's issue of "Clipper," while "Clipper" the same week will carry a similarly written digest from Variety.

As Variety is a general theatrical weekly and "Clipper" an outdoor amusement publication, the digest in each will give both papers a thorough resume of the entire show field, in connection with their own matter.

Henry Ford intends spreading subtle propaganda through sending emissaries into county and state fairs, also interviewing farmers, ostensible on the Fordson tractor subject, while in reality to obtain a line on his presidential chances. The farmers of the United States are generally regarded as comprising 60 per cent. of the voting population.

Another angle to the attempted carnival freeze-out is that local gamblers in cahoots with politicians conspire to hold all of the money in town for their own purposes, rather than see carnivals dry up the town's sports for a month or so after one week's visit.

Golf club promotion for new courses is being legitimately conducted with realty speculation in view.

The first carnival appearing under the auspices of a Ku Klux Klan organization happened last week in Indiana. No secrecy was attempted in the K. K. K. affiliation.

Departmental commissioners of New York City are to confer this week to regulate visiting carnivals in the greater city. Commissioner Bird S. Coler is advocating a united carnival under auspices of all charitable societies.

A Clipper staff man relates some more of his observations and experiences while traveling for a week as a guest of the Ringling Bros.-Barnum-Bailey circus.

The show business 25 years ago, as gleaned from the files of the Clipper of this same week in 1893.

Whippet or dog races are due to make their appearance in the metropolis next fall.

A poem entitled "Think of Nell Revell," takes in all branches of theatricals, in its pointed advice to be well content with your lot.

Bathing house proprietors at Coney Island are objecting to callers there in machines using their cars as dressing rooms.

The demand for outdoor acts this season appears to be overlapping the available supply.

Thirty thousand acrobats assembled in Paris for a convention ending Sunday. All were amateurs. A resolution by the American representative that the finish of all contests be taken in moving pictures was adopted.

A Norwegian broke the world's pole vaulting record Monday at Christiania by going over the bar at 13 feet, 9 1/2 inches.

Jess Willard's second in his last fight, Jack Skelly, accuses Willard of laying down with Firpo in an article in a Yonkers (N. Y.) paper.

A band of 60 Western amateurs, dressed as Gypsies, is touring the Middle West to considerable success.

SUMMONS FOR CANTOR OVER SHOW'S PROPS

Second-hand Furniture Dealer
Wants His Property—\$75
Weekly Rental Charged

Low Cantor, vaudeville agent, who produced the musical offering, "Sunshowers," at the Astor theatre last spring, was in the West Side Police Court Wednesday in answer to a summons which charged him with withholding furniture (used as props) that he had rented from William Birns, a second-hand furniture dealer of 103 West 37th street.

Cantor originally appeared on the charge July 10, at which time the hearing was postponed until Wednesday. According to Birns, Cantor had rented the furniture for \$75 a week, and at the time he procured it paid \$150 for two weeks in advance. After failing to make payments for six weeks, Birns said that he sent to the Astor theatre for his furniture and found that the show had closed. Birns said he then called upon Cantor at his office and that the latter gave him an order upon the Globe Transfer storage house to deliver the property to him. At the storehouse Birns was told that they knew of no such property, and therefore could not honor the order.

When this occurred, Birns went to the West Side Court and obtained a summons for Cantor. At the time the case came up, on July 10, Cantor informed the court that he did not have the furniture in his possession, as Hurlig & Seamon had taken the show over in its entirety. He requested that an adjournment be granted him so that the matter could be straightened out.

Following the court proceedings, Birns says that Hurlig & Seamon returned about one-half of the furniture to him and claimed that was all they had in their possession.

Upon the calling of the case Wednesday, Birns told Magistrate

Levine that half of the property had been returned. Cantor then informed the court that he was trying to get in touch with Jules Hurlig so that the matter could be straightened out and that Birns would get all of his property. Upon this request the case was postponed until Aug. 8.

Birns states that Cantor is indebted to him for 20 weeks' rent on the property, amounting to \$1,500, and that he will bring a civil action to recover this amount.

YOUNG ATTACHES FATTY TO COLLECT COMMISSION

Agent Bringing Arbuckle Out
of Hollywood Must Resort to
Law for Money Due Him

Atlantic City, July 25.

The receipts of the Palais Royale were attached Saturday night by Frederick Bachman, representing Ernie Young, the Chicago agent, for commission alleged due from Roscoe (Fatty) Arbuckle for the cabaret engagement, secured by Young.

The Arbuckle engagement was from July 9 to Aug. 5 with the film comedian to receive 50 per cent. of the box office receipts (cover) with a guarantee of \$1,000 should his share run below that amount.

Young holds an agreement for 10 per cent. on all moneys paid Arbuckle, signed by Perry Kelly, the comedian's manager.

The first week's receipts for the Atlantic City engagement amounted to \$3,244 with Arbuckle securing \$1,622 as his share.

When Bachman went to the restaurant to secure the commission for Young, it is alleged Kelly "stalled" him and said B. D. Berg, who is the stage manager for the cabaret, had deducted half of the commission due Young for himself (Berg).

The attachment made by Bachman was for commission due until July 18 with the Chicago agent's representative claiming Kelly had paid him but \$79 during that time.

The sergeant-at-arms of the local court, who served the attachment, walked into the cashier's booth at the cabaret and counted out \$162, which had been taken in that night from which he deducted \$31 as Arbuckle's share to be held to satisfy Young's claim. Young brought Arbuckle from the coast, back to the foot and limelights at Marigold Gardens, Chicago, where Arbuckle received \$18,000 during his four weeks there.

AGENTS WORK SUNDAYS

Agents booking on the Loew floor must be represented on Sunday as well as week days, according to an order issued to the agents last week. Failure to have a representative on hand on Sundays between noon and 5 p. m. will call for a penalty.

The Sunday representation is necessary through the fact of acts falling out of bills or any emergency that may arise.

Jack Osterman Resuming

Los Angeles, July 25.

Jack Osterman resumes his vaudeville tour here at the Orpheum next week. He retired from the San Francisco bill two weeks ago at the time of the death of his father, J. J. Rosenthal.

Osterman has had several offers for the screen and is now believed to be negotiating a contract.

OUR SARANAC 'CHORUSPONDENT' IS KEEPING RIGHT ON THE JOB

Walter C. Percival Tipping the World on Doin's
in "Glorious Aderondaks"—8-5 Betting on Bill
Halligan's Board Bill

Camp "Next-T-Closing" in the Aderondaks
Saranac Lake, N. Y., July 23.

Editor Variety:

Lots of water has ran under the bridge and many a fish has gotten off my hook since you scene fit to improve your sheet by hirrin me to detail the news apartainin to the members of our Proff, who are here in Gods Country during the time of year when akters wish they had lissened to the Mrs. advise and saved 2,00\$ a day goin to the hotels that scene fit to catter to our Proff.

Then they could have came to these Glorious Aderondaks instead of runnin a bill up on Polly Pickens at the Princeton durin the agents golfin season.

And wer they wise they could be figurin in the news of my wkly. letter in your sheet apartainin to the members of our Proff, who are with means enough to escape the heat of the roarin 40ties as well as escape the humiliation of takin the \$2,50\$ which is ofered one to play a engagement at the houses which advertis in the lobby of the theater—that it is 20 dee-grees cooler insid than it is on the st. and could escape the companyonship of essochiating with Maddam Groobers Bears and trained monkees when it is 100 in the shade and the dressin rooms are all in the basement.

The Mrs. sed I shud take advantage of your seeing the light by going out for a better class of Proff, readers throu ingamin me at a space rap to rite for your sheet by using part of the space to point a morel (the Mrs. is a bear on moreles) to our readers—hense the morel inculcated in my oppen paragraff is (Akters) shud save ther money durin the season)

Now the news is-To-Wit:

I drow my lizzle over to Camp Intermission which is the name over the entrance of the William Morris place in these glorious aderondaks.

I notised on the way in to the camp propper what to the nakid eye seemed to be a jipsie tent on wheels—I suspected news—as I am fullie aware of Bill Morris's ave:shion to havin his show place harbor anything that wold have a tendencie to marr his view.

I approached this tent on whelis as only a news hound can and I found it harbored Lee Shuberts privet sect, Jack Morris. It is evident to the readers of americas repr. theatrical wkly. why the aforesaid gent must lug his home and board throu the glorious aderondaks. It is due to his haveing been conected with a certain vaudevil skrit of Oppurtunite on which the akters had to use the meddium of our sheets wonderfull advertisin by taking a ad in which they confessed the error of ther ways and hense wer allowed to agin ply ther Proff, (the Mrs. points out the morel of the above) It is-to-Wit: "All is not gold that can be hocked."

Camp "Next-T-Closing" has entertained durin the past wk. the Exiled Bill Halligan who has been the guest of Friar Paul Stevens at the Stevens House at Lake Placid. (he left last nite to play this wk. at the Palace in N. Y. to get the money to pay this wk's outlin). He is to join the better element at the Stevens House for the entir mo. of Aug. the bettin is 3 to 5 that he pays his hotel bill in laughs.

Just cause I mentoned Ralph Farnum in my openen letter to you he motored back here yesterday and brout Harry Delmar of Hackett and Delmar one of Eddie Kellers surefies. Delmar is the first akter that has been ceen in this country of the glorious aderondaks in long pants, they leve for Montreal in the morhin and if I get my work du and I can think of a lie that the Mrs. will beleve I am envited to go, so if yo do not here from me next wk. it means I got away with it with the Mrs. and am in a stait of jolietie among the cannucks.

A. J. Levy and Leo Franke spent part of this wk. here on ther way to the fishin grds. of Maine. Maybe one of them can get a fish to replace that maney fish that Playrite Eugene Walters advertises his name with, at the Friars Club.

Robt. Hillard is at the Stevens House with a privet nurse gettin over a case of a attack of temperment (hen havin trouble gettin fresh flowers for his daily buttener) Friar Stevens also informs your choruspondent that he is host to Percy Pollock who took Frank Bacon's place as Lightnin in the play of that tytle. He is akompanied by his sister of the vaudeville team of Kelley and Pollock.

A gal. and a half of gas away from here at the Loone Lake House Archie Selwyn of the Selwyns is thinking up a new angle to pull on Al. H. Woods to hook him on a few of his firms europeans flops, this same Mtn. retreat is shelterin Sir Arthur Conan Doyle, he and his Mrs. are restin from his busy seasons communication with the spirits of the departed. I am going over ther to interview him and prevale on him to intreat his spirit control to give your choruspondent the low-down on the outcome of the Akters Equity and the closed shop. (I may be abel in this way to skore a news beat for our sheet?)

Hoppin that Con. and Ring Lardner are not forced throu the style and make-up of my wkly. news letter to cease from writtin this tipe of stuff and that I have shoen you I have all the earmarks of a real news ritter—I will again sign myself,

Your Aderondak Ritter

WALTER C. PERCIVAL

Noel and Percival

P.S. youl notis I use terms such as sheet—news beat—etc. etc. n.B. no one but a reel ritter woud be up on terms like these and I can go back to the Friars and talk to Runyon, Mercer, "Bugs" Bear and Laft and rest of those newshounds as an equal. ((5(this does not include Paulasky the man of "The Iron Mask"

W.O.P.

P.S.again: Frank Stevens the sect. of The Friars Club played Friday to the Exils Halligans robinson Crusoe and tias rumered he has Bill on the cuff for the expence of last wk. viset and for collaterall Bill has signed away a 2-3 int. in the royaltie rites to "Anastasia Reilly."

W.O.P.

NEWS BY SAME RITTER

Judge Moe Grossman, of the well known firm of Grossman, Vorhaus and Grossman was a visiter at the Adirondack Estate of William Morris "Camp Intermission" for the week end. He cross questioned several Brook Trout, and tried to shake the testimony of a ten pound Pickeral as to its legal right to inhabit the Lower Saranac Lake waters, yet both witnesses refused to be intimidated by the eminent jurist.

ROMM & WALTERS CIRCUIT

The newly formed independent circuit of Romm & Walters began operating this week with six consecutive weeks now open, and 20 more weeks to be in operation by the second week in August.

The houses this week with shows booked by Romm & Walters include

the Bowdoin Square, Boston; Howard, Boston; Nipmuck Park, Milford; Casino, Rocky Point, R. I.; Lincoln Park, Worcester (full week); Strand, Boston, and Strand, Malden, split week.

Harry Romm returned to New York from Boston last week, and is now going after houses in New York and vicinity.



ADELYN HELEN
JASON and HARRIGAN
AN INTERLUDE OF HARMONY

Next week (Aug. 5) Imperial, Montreal. Still playing for Keith under the direction of PETE MACK of the CASEY OFFICE.

Sing? Sweetly. Harmonious? Always. Entertaining? Immensely. Attired? Fashionably. Appearance? Gorgeous. Which leaves nothing to be desired.

OBITUARY

ALBERT CHEVALIER

Albert Chevalier, the greatest of all coster comedians, died in a London nursing home July 11. Born March 21, 1861, he was the son of a French father and a British mother. He became a boy actor in the early seventies and appeared in the London suburbs in a series of performances in which the late William Leestock and Arthur Roberts also appeared. He made his legitimate debut with the Bancrofts, playing a small part in "To Parents and

ting a corn. One toe was removed and physicians later found amputation of a leg was necessary, but the patient refused to submit to the operation.

THOMAS DONNELLY

Thomas Donnelly, nationally known minstrel, died in his home at 14 Pine street, Springfield, Mass., July 20, following a heart attack. For over 40 years Mr. Donnelly had been known as a minstrel entertainer. The vaudeville team of Donnelly and Hatfield was of nation-wide repute. The deceased also was an end man in many big minstrel shows. He last appeared in Springfield, his home town, three years ago. He leaves a widow, Mrs. Emma Lipman Donnelly; three daughters, Edith, Rose and Floria Donnelly, and an aunt, Mrs. John Mulrone, all of Springfield.

PERCY G. WILLIAMS

The death July 21 of Percy G. Williams is noted in the news section of this issue.

GRACE BARRON

Emily Grace Wills, known professionally as Grace Barron, died June 30 in the Brookway Hospital, Bloomington, Ill., after a lingering illness. The deceased, born in London, Ont., was 62 years old, had been on the stage since she was 15. She was married to the late George Wills with whom she formed a team of Wills and Barron. For the

IN MEMORIAM

Dr. GEORGE E. LOTHROP

Died August 3rd, 1922

WIFE and SON

past 14 months the deceased had been confined to the hospital due to asthma and heart trouble. A son, R. A. Wills of Chicago, and a grandson survive.

WILLIAM C. REILLY

William C. Reilly, for 15 years associated with Maude Adams and until recently stage manager of Maxine Elliott's theatre, New York, died July 21 at his home in New York City. At one time he served on the executive board of the Theatrical Protective Union.

COURT AGAINST SPECS

(Continued from page 4)

from speculators, and notwithstanding this warning, if they did purchase tickets, they might then be put to the inconvenience of being denied admission at the theatre, which is well within the rights of the theatre management.

"It is costing the Palace management a large amount weekly to convey the information to the public of this policy through loud speakers, signs, special officers, etc., so that any one who does patronize these 'specs' has every reason to be familiar with the policy beforehand.

"The serious efforts of the Keith officials to wipe out objectionable ticket speculation may be generally known to the New York residents, but there are thousands of visitors from out-of-town who come to the theatre here without this knowledge, and efforts of the Keith people are well directed for their protection.

"The Keith interests are certainly to be commended in their desire to deal direct with the public rather than entering into a secret business relationship with the ticket speculators, thereby foregoing undoubtedly a handsome profit.

"The Court must be convinced that these straightforward and sincere efforts upon the part of Mr. Albee and the Keith interests to get their admission tickets to the public at box office prices should not be construed to constitute a public nuisance, but, instead, if there be no more convincing evidence than that presented here, the Court should hold up the hands and assist the institution dealing so honorably with the public."

YOUNG CATHOLIC PRIEST
REGULAR SONGSTER

Father Conner, of Orange, N. J., Can Rag Piano—Wrote Waltz Hit

Father J. Pierre Conner, a young Catholic priest of Orange, N. J., is probably the only professional song writer who is also of the cloth. The clergyman is popularly voted by his "tin pan alley" confreres, who are mostly anything but of Catholic faith, a "regular guy." Father Conner's visitations to the various publishers from his New Jersey parish are generally marked with good fellowship and enthusiasm.

The cleric's ability at ragging a badly tuned upright is likened only to Mike Bernard. Father Conner writes better class stuff for publishers like Ricordi. He has a lawsuit impending against a British publisher whose "rose" song has been a hit abroad and still is a current favorite in this country. Father Conner accounts for his waltz tune reaching the other side and thus travelling back by the fact he thought little of it and obliged an American songstress with a piano copy. She settled in England, sang the song, distributed hand-made orchestrations and unwittingly got the tune in the air, which some English composer adapted.

The father's rights are being looked after currently by Nathan Burkan and George Maxwell, the president of the American Society of Composers, Authors and Publishers, who is also head of the Ricordi Co. of Milan, Italy, in this country.

SPIRITUALISM EXPOSE

(Continued from page 1)

pages to which they corresponded. I gave one copy to the woman at Avon 4223-L. The other I kept, with two copies of the book. She received one copy of the book. When 'nothing,' the last word on Page 97 was selected by the committee, I quickly consulted the list and found that the name corresponding to Page 97 was 'Miss Dorn.' So I said, 'Call up Miss Dorn.' When the woman at the other telephone heard herself called 'Miss Dorn,' she, too, consulted her list and learned that the page-number corresponding to 'Miss Dorn' was 97. She turned to the page and read the last word—'nothing.'"

Next, Rabbi Jasin exposed the "floating table" trick and with a trick slate gave a demonstration of "spirit slate-writing." "I have devoted twenty years to the investigation of so-called spirit phenomena," he asserted. "I have attended hundreds of seances. I say, without fear of contradiction, that there are no genuine spirit phenomena. All so-called spirit phenomena are deceptions pure and simple. They are wicked deceptions, because they take advantage of the tenderest sentiments of the human heart.

"In the course of my investigation, I have learned all the tricks of so-called spirit seances and learned how to perform all of them. I challenge any spirit medium in Cincinnati to submit to a test."

No local medium has replied to Rabbi Jasin's defl.

And there is one woman in Cincinnati, whom Sir Arthur Conan Doyle, during his recent visit to this city, proclaimed to be the greatest medium in the world!

STAR ACTS FLOP

(Continued from page 1)

legit, concert and vaudeville field by the bureau.

It was found that exhibitors balked at paying \$1,000 or more a week to a special attraction and then pay the rental price for a big film at the same time.

In telling a Variety reporter of their decision to discontinue the bureau, E. A. Schiller, general manager for Loew-Metro, stated that the "star attractions" didn't mean a thing to their picture houses, and that in the future the Loew film houses will present in conjunction with their shows "atmospherical shows" (or presentations) which will have some bearing on the picture exhibited in the way of either prologs or epilogs. Whether the independent exhibitors who have played the "names" booked by the bureau would continue to do so or not was optional with themselves, said Mr. Schiller.

That "star attractions" were hurting picture productions seemed to have been discovered by Famous Players some weeks ago when that concern dropped its special department created for the purpose of securing special attractions.

CABARETS

Traveling orchestras and orchestra acts are making it tough for the local combinations to compete. It is not alone that the visiting orchestra playing the smaller towns has the benefit of up-to-date lighting and staging but also, in most every case, the big city combination consists of nine men or more and uses special arrangements.

After the touring musicians have left town the local leaders are besieged with requests for certain songs, but, when they play them, their patrons complain the numbers do not sound the same as when played by the visiting aggregation.

This has been a source of annoyance not alone to the local orchestras but to the publishers. The local leader writes to the publisher, telling what happened and asking for a "special." In many instances the local leader is the best plug in town and for that reason the publisher must go to the expense of having a special arrangement made or else lose the good will of the leader.

One of the largest captures of intoxicants ever made in the western part of Massachusetts was effected by the police of North Adams last week when they seized a truck and a touring car containing more than 1,000 bottles of ale on the summit of the Mohawk trail. When the police patrol overtook the truck after a long chase the occupants of the accompanying car had disappeared, presumably in the woods near by.

The driver of the truck, who gave his name as Harry Jones, 25, of Plattsburg, N. Y., was arrested. He offered no resistance in the face of drawn revolvers of the officers.

Jones was toggled out in a manner that would do justice to Eddie Mack's best sporting creations. In the District Court he at first pleaded not guilty to the charge of possessing and exposing liquors with intent to unlawfully sell them, but later he changed his plea to one of guilty and was fined \$100 and given a suspended sentence of three months in the House of Correction.

Sunday nights at the Plantation cafe located in Culver City midway between Los Angeles and Venice has developed into the biggest evening of the week in point of attendance. The immodest entertainment is furnished by visiting and layoff professionals attract the rush. Dancing contests are also held Sunday night and last week Sunday night, Senator Walker, of New York, was the host that presented the winning team with a silver trophy.

An idea of the entertainment may be gleaned from the following who appeared during the evening: Felix Adler, master of ceremonies; Sophie Tucker, Gus Edwards, Frisco (dancer), Lew Brice, Harry Rose, Lou Clayton, Peggy Burt, Bryan Foy, Bennie Fields, Blossom Seeley, Nat Goldstein and several others. All "did their stuff," excepting Miss Seeley.

In the list of Lillian Lorraine's liabilities as scheduled in her bankruptcy petition appeared the name of Ferncliff Lodge as a debtor to the amount of \$10.06 for a restaurant bill. This is said to have been a "little dinner" given by Lillian at Walter Kafferburg's place up in the hills near the Delaware Water Gap. It runs only in the summer.

Miss Lorraine included a couple of dressmakers in her list, also the doctor who attended her following the bad spine sprain she endured when falling down a flight of stairs at the old 50 Club, while Lillian in addition named some loan concern where she had pledged her jewelry with the concern claiming a balance due after having sold it upon her failure to redeem.

Benson's Concordians, the orchestra which will furnish the music at Montmartre Cafe, of Chicago, the new cabaret being erected on the site of Green Mill Gardens, in which Henry Horn, formerly of the Rendezvous, is interested, will have Al Beckwith as director, and will include Oscar Pietrack, violin; Robert Marvin, banjo; Emerson Both, saxophone; Frank Novack, saxophone; Herbert Carlin, cornet; Frank Dickson, bass tuba, Charles Cottle, drums, and Al Beckwith, piano.

The summer season has hit Greenwich Village a little harder than ever with bad business forcing many of the cabarets and restaurants to close. About twenty are still open, but of these only four or five: Greenwich, Village Inn, Le Perroquet, Moria, Jimmie Kelly's,

and possibly the new Four Trees are drawing regular patronage. The first named continues to be a stable resort for seekers of good food and mild entertainment, but some of the newer places are coming up rapidly in the way of popularity.

The coming season will probably see the prominent dance orchestra leaders of the East waging a war for the society business in and around New York. At present several offices are handling the bulk of the New York society work.

The slow reason that is predicted in orchestra circles for the cabaret business during the coming season and the prospect of vaudeville bands falling off makes the society feature of orchestra work the sole resort, and for this reason the orchestras and offices will concentrate on it. When a name organization can demand and get upwards of \$30 a man for an evening's work it is worth while, and it is this, as much as anything else, that is causing many to go after the New York business.

The old trick of shipping beer and ale by freight, under the amoufage of hay, is not as successful as it once was. Customs officers and prohibition agents are now about innocent looking consignments than they were a year or two ago. The suspicion of a customs officer that a freight car on the Grand Trunk line at Fort Covington did not contain hay, as it was billed, led him to investigate. He found under the top layer of alfalfa 100 barrels of a high grade beer known as Milwaukee Cream. At New York prices this is said to be worth between \$5,000 and \$10,000. The officer seized the load. The consignee is believed to have been a fictitious person.

A roadside cabaret, known as the White Swan, three miles south of Schenectady, was badly damaged by a mysterious explosion, supposedly of dynamite, early Monday morning. No one was injured, but the front end of the building was blown out and windows in structures across the road were broken. The explosion happened a little while before daylight, and the police have not been able to determine how many persons were in the cabaret at the time, estimates ranging from two to twenty. No reason for the blast has been advanced either by the police or by the proprietor, James Mann.

Walking into police headquarters at North Adams, Mass., and introducing himself as the driver of the Cadillac touring car abandoned early one morning last week on the Mohawk Trail when North Adams police chased and captured one of a party of three rum runners, Daniel Adams, giving his residence at Crown Point, N. Y., was taken on his word and shortly after arraigned before Judge C. T. Phelps on a charge of possessing intoxicating liquor with intent to sell. The boot-logger pleaded guilty to the charge, was fined \$100, which he paid, and was placed on probation for a year.

The Six Brown Brothers, with Tom Brown, according to one report from Los Angeles, were going on a road tour, jointly starred with Julian Eltinge, playing the far west, with Eltinge and Tom Brown financing the trip. Another from San Francisco signed by Tom Brown states he and the Brown boys are accompanying the San Francisco Chamber of Commerce on their trip to Alaska and Siberia, away for 40 days. They sailed July 20 on the "Buford" from San Francisco, according to the announcement date July 18, with Carl Lamont of the Sherman-Clay company, Frisco, accompanying them.

The 400 Club in New York, a Salvin night club, has a uniformed police officer on detail there continuously. It's something new in police details, and is called "a 24-hour observation." Under it the New York police apparently have found a way to supervise cabarets even though the Mullan-Gage repealer took the cops out of the liquor field.

The new Lyonhurst ballroom of 3,500 capacity, Marlboro, Mass., is experimenting with an innovation. Two bands, the Guatemalas and Sheridan's jazzers, are the regular fixtures, but every Friday night a guest orchestra officiates. To date Isham Jones, Al Jockers, Bennie Krueger, Harry Stoddard et al. have been invited. It has proved a business getter.

Henry Nassberg and his Green-
(Continued on page 44)

IN MEMORIAM
WITH MUCH DEVOTION
TO A FINE FRIEND
AND A
GREAT SHOWMAN
PERCY G. WILLIAMS
May his future be as happy as he
made the stage careers of many,
including
ALICE LLOYD
(Nottingham, England, July 24)

Guardians' at the old Prince's in September, 1877. He also played with the Kendals and Sir John Hare.

It was not until he had played under most of the important West End managements that he became a vaudeville performer. This was mainly the result of an accident. He was heard to sing one of his coster songs at a club and a few days later Ben Nathan persuaded him into his first music-hall engagement. Soon he became one of the foremost "stars" of vaudeville and his sons, "Mrs. Enery Awkins," "Knocked 'Em in the Old Kent Road" and "My Old Dutch" were sung and whistled all over the country.

For some time he settled down at the Queens Hall. Later he appeared both here and in America as co-star with Yvette Guilbert. Returning to legitimate, he played in "The Sins of Society" at Drury Lane in 1907; then for some years legitimate, with occasional vaudeville seasons, claimed him. Having written a stage version of "My Old Dutch," he produced it in the provinces and toured successfully for some time, bringing the drama to the Lyceum in July, 1920. It was revived in November of last year. Most of his famous songs he wrote himself. Only a few days ago he announced that he would tour no more.

SULLIVAN BROOKE

Sullivan Brooke, a nephew of Sir Arthur Sullivan, died suddenly July 7 in London, England, after having had a stroke on the previous day. He had been the musical director of the Lyceum for some years, the only interval being during his army service. Beginning his career as a church organist, he soon turned to the stage and became one of the George Edwardes touring conductors. As a composer he had the scores of some 50 or 60 musical comedies, dramas and revues to his credit.

PITT CHATHAM

A sudden death was that of Pitt Chatham, who died July 6 following an operation in London for appendicitis, aged 37. Up to a week before he had been playing his original part of Morano in "Polly" at the Savoy, and the theatre was closed on the day of his funeral.

He was the McHeath in "The Beggar's Opera" on tour, and later played the part at the Lyric, Hammersmith. Prior to the war he was a favorite singer at the Czar's Court at Petrograd and had a large following in other continental cities. At the outbreak of war he joined up and was severely wounded on the Salonika front. He leaves a wife and one daughter, who recently made her debut in a British Drama League production.

William Reilly, a veteran member of the I.A.T.S.E., died of gangrene in New York July 21. He was carpenter at the Maxine Elliott theatre, New York. Several weeks ago infection set in as the result of cut-

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

SUBSCRIPTION:
Annual.....\$7 1 Foreign.....\$8
Single Copies.....\$5 Cents

VOL. LXXI No. 10

TOMMY'S TATTLES

By THOMAS J. GRAY

Hollywood, July 21.

Broadway producers seem to be united in an effort to save Americans money. They are taking the shows from the "Folies Bergere" in Paris and bringing them right to our doorstep.

We may not be mixed up in the League of Nations, but we're going to get some kicks from the legs of nations.

Reports say that fashion shows predominate, some featuring silks and satins and others furs and skin. Probably those featuring the skins will go the best.

Championships change hands in Hollywood day by day, without the payment of anything like \$500,000.

It would be easy for anyone to raise a million dollars in Hollywood every night if he just received 5 per cent. of what the actors say they get.

Make-ups for picture directors are undergoing a change in style. They are now allowing their golfing knickers to bag below the knees.

If a song plugging bananas turns out to be such a hit, can you imagine what would happen if someone wrote a song about juniper berries?

Those mysterious whispers, loud slamming doors and flashes of green lights are the authors preparing their mystery plays for next season.

In going to Alaska, President Harding certainly did put in a real plug for Eskimo pie.

Bull Montana and Sam Lewis (Lewis and Doty) wish to deny the report they are going to advertise a beauty cream.

Styles in this summer's bathing suits indicate a large gathering of sightseers at all the beaches.

Seizure of all rum and destroying of all beer on incoming foreign vessels sounds like an up-to-date version of the Boston Tea Party.

A group of medical men are experimenting with a truth-telling serum, which, after an application, is supposed to make you tell the truth. Great idea for chorus girls who want to find out whether or not a John is married.

But, then, does a little thing like that worry a chorus girl?

INSIDE STUFF

ON VAUDEVILLE

Vaudeville artists summering in the neighborhood of Broadway and 47th street, together with those playing summer engagements at New York houses, are being preyed upon by professional race track touts.

The artists are great followers of the turf, playing the races during the summer if not the whole year round. With the horses running at Empire, the gang have been going out to the track whenever possible or playing the hand books.

The touts, most of whom have a large theatrical acquaintance, work on the prospects of using the old tried and true method of showing a telegram from the jockey or owner. The tout claims inside information on certain races which he exchanges with the understanding a certain amount of the money wagered by the actor be bet for him.

This method entails handicapping on the part of the tout, and is not so popular as picking a "stoomer" for the sucker, then steering him against a book. A "stoomer" in the vernacular is a horse that doesn't figure to have a chance. The tout is paid a portion of the bet by the book. The "stoomer" system necessitates digging up fresh victims often, for they won't stick long after they have blown one or two good bets.

Last week in a Times square club a card game was in progress with a "tout" openly working and "building up" future customers. At the end of the game several actors buttonholed the tout and begged him to handle their money.

Irving Tishman called Saturday for Germany to arrange for the girl boxing feature engaged by Rube Bernstein for his burlesque show this season. The novelty was placed under contract for this side by Tishman and Jimmy O'Neal when abroad with the colored "Plantation Days" show.

"Box-Kemper," as the turn is known abroad, is under the direction of one Rolando, who is trainer for the girls and is always in attendance. It is presented in accordance with strict discipline, Rolando walking on the floor with his feminine glove artists. The girls have appeared principally in cabarets in Germany, a ring being erected on the dance floor. There are 10 boxers in the "stable," all marching to the ring, but two bouts constitute each showing. Those who have seen the girls work say the bouts are real contests. Photos reveal the girls to be exceptionally good looking.

Six of the girls, accompanied by Rolando, are coming here. It is hoped to book them as a vaudeville feature after their burlesque contracts.

Bann and Mallen have issued a circular stating it is a copy of a letter sent to Variety. It may be, but Variety has no record of ever having received the original. The act's circular, which mentions Jack Potsdam as their representative, states that the review signed by Com in Variety was viciously written because Bann and Mallen would not give Variety an advertisement.

It is also stated by the circular Bann and Mallen are continuing on the Loew circuit. That is true. Inadvertently Variety mentioned the act did not continue on the time when it should have read it did continue. Otherwise all the information published by Variety concerning Bann and Mallen excepting the review, was secured from the Loew booking office.

It seems Potsdam, who is an agent, has the act under a three years' contract, according to his own statement.

The notice the circular didn't like was to the effect Bann and Mallen were a copy act of Savoy and Brennan. Upon the promise of Bann and Mallen to the Loew booking office to remove all material in their turn suggesting Savoy and Brennan, which the act did between shows, the turn was allowed to remain on the Loew circuit.

One of the paragraphs of the circular, particularly referring to Jack Conway (Com) is as follows:

"Lack of histrionic facts and the ability to tell the truth are not the only things my critic is shy on. Lack of intelligence, wit and editorial ability compels this scavenger to resort to the only thing he knows how; swift wallowing and filth throwing. Time and self-respect forbid my holding a controversy with a mentally half-baked office boy who can not distinguish the difference between a Character Comedian and a Female Impersonator."

Bann does the female impersonation in the two-act.

Some anxiety has been expressed in New York since the report of the sentence in Los Angeles of Vincent Bryan to 365 days in the county jail

(Continued on page 31)

THE STYLISH SIDE

BY PAM

Lou Tellegen is a romantic figure in his playlet "Blind Youth." The young woman in the playlet carries the full French atmosphere in a gown of black georgette trimmed with steel beads. A close fitting waist and circular skirt is adaptable to her figure. Mr. Tellegen's sketch is the hit of the bill this week at the Riveriside.

Adele Ardsley is a smart study in black and white. Very chic is a black velvet jaquette worn over a black and white pleated skirt. A cane is carried. Her upper register is too strident and evidently forced.

It is a problem whether Mr. Tellegen is better looking blacked up or au naturel. With his ebony make up he gives evidence of unlimited comedy possibilities.

Taking the place of Artie Mehlinger and Billy Joyce, Jean Granese appeared to very good advantage. Miss Granese's coiffure is unusual and very becoming. She has a pleasing voice and looks stately in a clinging silver and blue gown. Miss Granese and the two men assisting in the audience, make a combination of good comedy results.

A feat of equilibrium is the act called "An Artistic Treat" with Margaret Stewart and William Downing. This act contributes a cluster of artistic poses that defy the usual wavering noticed in posing acts.

The Riverside this week has a fast moving and entertaining bill.

"The Fashions of 1924," at the Lyceum, offers a new idea in revues. The accepted fashion show is a parade of latest models. This show combines beautifully a symphony of color, the latest thing in clothes, beautiful women, talent and comedy. A 100 per cent. combination.

The show is a revel of super smart gowns and all modes are well exploited by the girls who wear them. The chorus is divided into two factions, the tall slender model type and the diminutive pony. Marie Nordstrom looks radiant as a blushing bride. This gown suits Miss Nordstrom's slender figure well. The rhinestone cap which holds the veil in place is quite new.

A gold curtain is the most effective seen in some time, and does much to set forth the costumes.

The cat, played by John H. Roberts, is the most realistic kitten, as stage kittens go. Edith Tallaferro, in this scene, representing the Corticelli silk sign, looked childish and pretty in an orchid georgette. She possesses a fine singing voice.

The black gown embroidered in rhinestones worn by Helen La Vonne, as the American girl, is the prettiest of the modern dresses, despite its simplicity of line.

The scene forecasting afternoon wear showed many good models, the tendency being toward profuse trimming in fur for the coming season. One must be truly slender to carry them well.

The girls who appear in the "Daily Dose" song look well in white athletic costumes with peppermint candy striped trunks. They do some good hand springs.

Masters and Kraft dance amiably. They have taken the original act done by William Dooley and Rube Marquard in vaudeville, and afterward by both Dooleys (Gordon and William), but they do not present it as well as either of the former teams.

It was quite noticeable that the shoes of most of the girls did not suit the costumes; a patent leather pump is worn in one instance with a lacy, dainty dress—a satin slipper would have been the thing.

Jimmie Hussey has a corking song, "I Have the 'Yes, We Have No Bananas' Blues." Mr. Hussey made the hit of the show.

The entire production is splendidly staged, and the show a combination of artistry and comedy. The cast is exceptional.

Lyrics by Harry B. Smith and music by Ted Snyder are foremost in the entertainment this production offers.

A novel entrance is made by the little girl in the La Mont Trio. She looked sweet in a henna gown with a bodice of rhinestones and a short pleated crepe skirt of three flounces edged with white fur. Very accomplished on the rope. The other woman wore a long-waisted dress of orange taffeta.

The pouch back caught at the waist line is the newest thing for evening gowns. The dresses seem to keep the same long length Paris has decreed for summer wear. Pearl buttons on navy blue poiret twill will be worn plentifully this fall. The necklines of gowns for afternoon and morning wear will be noticeably higher.

All Paris dressmakers are showing a tendency to elongate the sleeve. In some models by Beer the sleeve outdistances the wristline, resulting in a Mandarin effect.

While sauntering through an amusement park attention was arrested by the splendidly trained and glorious voice of an ice cream cone and soft drink purveyor. Upon inquiry instituted to satisfy a natural curiosity, it was discovered the singer is Napoleon Costa, a pupil of the famous vocal teacher, Signor Novelli of Cantania, Italy.

Costa was invigiled in 1910 into investing his life savings in an opera company that toured Canada. After being with the enterprise three months he returned to New York with 35 cents in his pocket.

The father of a considerable family, he turned to the first chance he saw to make a living—hence the soft drink concession.

The one-piece bathing suit for girls is inevitably on the wane. The fancy suit with the skirt is now au fait.

Lace of all countries will be much used as a trimming this coming season. Most of the fall bridal models are fashioned after the Moyen age period. The long and slightly fitted waist line of this style is adaptable to almost any figure.

Very soon the afternoon gown will entirely disappear for the summer months. Fashion has conceded so far as to o. k. the sport suit for most functions up to 6 o'clock; from then on the semi or full evening gown is in order.

A new idea in colors by Ruth Shepley at the Vanderbilt in "Two Fellows and a Girl." Basically the style is not new, as it dates back to when that over-populated ship, "Mayflower," lauded our forefathers near the "Rock." Like most of our modes it is new as resurrected. This Puritan collar is worn with a tomato red crepe, and reaches a line slightly below the bust. Very becoming.

Miss Shepley is considerably heavier this season, but it is rather suitable. Another of her dresses is of grey with no trimming, excepting a plum colored velvet ribbon sash and buttons in single row from neck to waist. An effective negligee is of silver foundation with green chiffon over drape. A short Zouave packet goes with it.

"Two Fellows and a Girl" is a cute idea, but is ever so "talky." Claiborne Foster gave a delightful performance, and wears her clothes like a thoroughbred. A fetching sport model is of beige wool embroidered in metal embroidery. A Robin Hood hat at a saucy angle completes the costume. For the last act, Miss Foster looks even prettier in a peach chiffon embroidered in vari colored medallions. This clever girl demonstrated by her naive performance her right to be classed among the leading ingenues.

Jack Bennett plays a new kind of father, a welcome change from the usual blustering daddy. Mr. Bennett has an unusual and pleasing personality. His performance is finely drawn. The stage lighting is particularly good.

Can't avoid wondering just why the girl didn't pick Allan Dinehart from the two fellows. Mr. Dinehart wears his clothes well. The bathrobe is not necessary, and does not show the weaver to advantage. Won-

(Continued on page 31)

Nat Sobel is arranging a show for the inmates of Kings Park State Hospital for the Insane for Aug. 16. Several former vaudeville actors are in the Kings Park institution, located on Long Island. Sobel would like to hear from any vaudeville people desiring to volunteer for the show as soon as possible. Buses and autos will transport the volunteers from the N. V. A. to Kings Park, leaving about noon on Aug. 16.

Sam Roberts is now the Chicago representative for Irving Yates. Roberts is visiting New York this week, booking several acts. He returns to the Windy City Saturday.

Rosa Ponselle has returned from Hollywood, where she vacationed, and will resume her concert tour in October under the National Concerts, Inc. direction. Miss Ponselle rejoins the Metropolitan Opera House, New York, company in December.

Loew's State, Newark, N. J., will put on a summer revue week of July 30, with a few professionals participating. The majority of the personnel will be drawn from local amateurs of the city.

Several makers of automobiles are said to have greatly reduced prices on their sedan models through having built the cars with the driving seats inside. This is objected to by intending purchasers who have chauffeurs.

Julius Kendler, attorney for Richard Carle, will file answer to a \$400 suit by Josephine R. King to the effect that Carle's petition in bankruptcy, filed last March in Long Branch, N. J., purges him of any liability. Carle is being sued on the ground Miss King gave him \$400 for the purpose of having him sign her for an act, but was later discharged. The answer continues that the plaintiff played three weeks and was found wanting and her services were dispensed with.

"Bills Next Week" carried Ryan and Lee in error. It should have been Ryan and Innes. The former act separated several years ago.

Max Hart, the agent, left hurriedly for Chicago this week to attend his aged mother, said to be dying. Mrs. Hart is past 85, and was unconscious Wednesday.

Olga Petrova is planning a foreign vaudeville tour, to embrace France and other continental countries as well as England, as she speaks several languages as well as she does English. The Marinelli office is handling the proposition.

The Lee Kids, accompanied by their mother, will sail for England Saturday on the "Leviathan" to begin a ten-week tour of the Moss circuit in Manchester Aug. 6. Bill Phinney, who has been appearing with the kids in the act, will be replaced by George Minton, who worked with them prior to the joining of Phinney.

Paul Vacarelli, on leave of absence as business agent for the Mutual Musical Protective Union, formerly 310 of the American Federation of Musicians, is in charge of the longshoremen's strike in Hoboken. Vacarelli is business agent also of the longshoremen's union.

After all details had been arranged and the deal for the transfer of the Tivoli, London, to Mrs. Davis was ready for consummation, a hitch occurred and it fell through.

The owners have now determined to operate the house on their own with Tommy Dawe as managing director.

THOUSANDS OF BUYERS IN N. Y. MEAN BETTER SHOW BUSINESS

**Merchandise Men Arriving at Rate of 1,000 Daily—
Freaky Along Broadway Lane Last Week—Four
New Shows in Sight for August 6 Week**

Broadway started off the week most promisingly, and indications are the army of buyers invading the city for the National Merchandise Fair will prove a windfall for most of the list.

The largest volume of Tuesday business was registered since New York was deluged with heat waves. Nine columns of arriving buyers were tabulated in the dailies early this week, the estimate being that the merchandise people were piling up at the rate of 1,000 a day. How long the influx will continue is problematic, but double the average total of other seasons is anticipated.

Last week was a freak along Broadway. Business started off ahead of the previous week and continued up to Wednesday. Torrid temperatures from then on was immediately reflected at the box offices, and Saturday found Broadway "shot." Even the leading musicals were dented, while leading non-musicals registered the lowest takings of the summer for the Saturday performances. The Leonard-Tendler fight Monday night did not affect the rialto. Cool weather counted next, to the visitors. The off business here because of heat this summer appears in no way different than in London, the 3,000 miles of ocean meaning nothing. But while in one week 13 London theatres were forced to shut down, Broadway's list managed to stand intact.

Last week's two new shows selected dates late in the week for premiere. George M. Cohan's pre-sea-

son correct on warm evenings and few believed a show of its type could open in the summer and draw real business. The English play was a flop in London, having been withdrawn after a short run. Its presentation here, however, is entirely different from that abroad. Last week the attraction was hit hard on Saturday, but was so much ahead earlier in the week that it held its average of \$11,000 weekly. "Aren't We" is sure for next season continuance.

"Rain" commands leadership among the non-musicals, however its business fluctuated somewhat on account of the weather conditions and that was true also for "Seventh Heaven." "Rain" got \$12,000 last week and "Heaven" a little under \$10,000. "Able's Irish Rose" the run leader, proves a wonder draw. Last week it got \$8,600 at the Republic. "Merton of the Movies" got about \$8,000. All five are candidates for running well into the new season.

The "Follies" and "Scandals" hold leadership among the musicals both in demand and business. Business was somewhat off for both last week, when the hot Saturday cramped the matinee trade particularly. The "Follies" taking a \$1,200 drop beat \$35,000, while "Scandals" went off \$1,000 for a total of \$25,000. The "Music Box" slid down under \$13,000 for the first time and all other musicals dropped off from the previous summer going.

One attraction will withdraw this

VIOLIN NOT SAWED, KNOCKS OUT ACTOR

**Comedy Business That Wasn't
—Frank Leslie Now
Wears Heavy Wig**

Frank Leslie, of "Vanities," was treated for a head wound after last Friday night's performance, when a break-away violin wielded by Jimmy Duffy failed to break upon collision with Leslie's head.

The stage carpenter neglected to saw the violin. Duffy belabored Leslie across the head in one scene, inflicting a nasty wound and knocking Leslie unconscious. He was fixed up in time for the next show, but is not taking any more chance on the stage crew forgetting and is working with a heavy wig on in the violin-breaking portion.

GERTIE VANDERBILT OUT

Replaced by Juliet Day in "Battling Butler"—Other Changes

The George Choo's production of the English piece, "Battling Butler," ran into trouble before fairly in rehearsals.

Gertrude Vanderbilt disagreed with the management and retired, with Juliet Day assuming her role. Howard Langford, in the male lead, also left, with Frank Sinclair, who had been rehearsing another part, given the lead.

The latter event is reported to have ruffled William Kent, engaged for the second male lead. Kent is said to have notified the management he would depart, but Choo's called upon Equity to hold Kent to his contract, with the outcome unsettled.

PRESS MAN'S PLAY

**Frank L. Baer Turns Out Piece on
Congressional Life**

Washington, July 25. Another accomplishment of Frank L. Baer, handling the publicity for Keith here has been uncovered inasmuch as Baer has written a three-act farce on Washington's congressional life with a center character much like the newly elected senator from Minnesota, Magnus Johnson.

Baer came here from Chicago some few years ago and was made dramatic critic of the "Post" which desk he held for a little over two years. With the death of Whitman Osgood, he took over the publicity work of Keith's.

FAIRS HELD FOR SALARIES

Los Angeles, July 25. Nancy Fair and her mother, Ada Fair, who produced the "Demi-Virgin," which went on the rocks after the San Francisco engagement, were sued in the Superior Court here last week for unpaid salaries.

The claimants are Beniah Monroe, Lillian Hackett, Almee Torian, June De Vere, Emily Pinter, Richard Brayden, Eleanor Marry, Wheeler Dryden, Taylor Graves, Richard Allen.

Total amount around \$1,200.

SELWYNS LEASE DRESDEN

Contracts were signed last week between A. L. Erlanger and the Selwyns, whereby the latter will take possession of the New Dresden theatre, on the roof of the New Amsterdam, for ten weeks beginning October 15, to present the Guignol Players of Paris in repertoire.

Should the project prove successful the Selwyns have the option of a ten-week renewal of the lease.

"DANCING GIRL'S" GIRLS HURT

Chicago, July 25. Conchita Piquer, principal, and two chorus girls, Dorothy Marion and Agatha Phillips, of "The Dancing Girl," playing here, were injured in an auto bus accident.

Though neither is seriously hurt, all are temporarily at American Theatrical Hospital here.

"YOU KNOW ME, AL" IS AGAIN GOING OUT

**Popular Service Show Touring
Under American Legion
Auspices**

"You Know Me, Al," the service show presented at the Lexington theatre, New York, during the war, will be sent out as a regular attraction by Scott Moore, said to have been associated with the Shuberts in several ventures. The book is being rewritten by Hugh Stange and a new score being composed by Harry Von Tilzer and Ed Hallahan. Rights to the title have been secured from Ring Lardner.

"Al" will tour under the auspices of the American Legion and a percentage of the profits will be devoted to the mountain camp established this season for veterans and located in the Adirondacks. Charles Emerson Cooke will have charge of the attraction.

When the show was originally presented at the Lexington it grossed \$60,000 in two weeks.

Plans call for the new version touring in the fall with a New York set tentative for the first of the year.

Stange is the son of Stanislaw Stange, who wrote "The Chocolate Soldier," "The Dancing Girl," "The Fortune Teller" and "Dolly Varden."

FIVE CHICAGO SHOWS

Several Hang on in Spite of Closing Notice

Chicago, July 25. "Blossom Time" left the Great Northern Saturday night and Willie and Eugene Howard in "The Passing Show" left the Apollo at the same time, which leaves Chicago four legitimate shows and one musical comedy—"Chains," "Up the Ladder," "Steve," "Dangerous People" and "The Dancing Girl."

There has been notice up for "The Dancing Girl" for some time, but the show hangs on. Decision to end the stay of "Up the Ladder" has been reached several times, but business always brightens up when at a low ebb. "Steve" was to have gone from Chicago, but other bookings "pencilled in" did not materialize. "Chains" has been talking of going, but arrangements were finally perfected for it to remain.

CHILDREN OF K. C.

**"Journal-Post" Prints Names and
Pictures of Natives on Stage**

Kansas City, July 25. "Ace," dramatic reviewer for the "Journal-Post," ran a full page feature story in Sunday's paper headed "Stars Who Call Kansas City Home." The story was illustrated with pictures of Jeanne Eagels, Grace Nelson, the Craven Twins, Harrison Ford, Sammie Baird, Mlle. Rhea, Alice Joyce, Helen Staples, Mary Hall, Bobby Carlton, Jimmie Cooper and Frances Reaux.

Many other stage and screen stars were credited as residents of this town, which has given so many of its sons and daughters to the amusement world.

COME TO KANSAS CITY, PAM

Kansas City, July 25. "Never has there been a season so devoid of good-looking bathing suits. It is a sad state of affairs when we scour the shops and return home to resurrect last year's creation."—Pam in "The Stylish Side"—Variety.

Pam never would have written the above had she seen the beauties shown by the "Flickers" in the bathing revue at Electric Park this season. The number, produced and designed by Roy Mack, is just about the limit in daring as to feminine display, but the bathing suits are both original and beautiful.

W. H. MURRAY'S PROMOTION

Chicago, July 25. W. H. Murray, widely known in his capacity as assistant general passenger agent of the Union Pacific Railroad System, has been named as general passenger agent, replacing A. L. Craig, deceased.

Mr. Murray has many friends in the theatrical profession and his advancement is an announcement which is giving all his well wishers extreme pleasure.

BRYANT TAKES CENTRAL IN CHI FROM SHUBERTS

**Leases House Shubert Could
Not Put Over—Rented It for
"Chains," Current Hit**

Chicago, July 25. Lester Bryant, lessee-manager of the Playhouse, has acquired the Shubert-Central from the Shuberts, taking over the house next week for a period of seven years. The lease has two years more to run, with an option of five beyond that. Bryant, who branched out as a producer with "Chains," and who owns a substantial piece of "Up the Ladder," at his new house now, feels encouraged to announce that he will make his own productions at the Central.

The theatre is about half a story up from the ground, and slightly outside the "loop" proper. But the location is an excellent one for, through traffic lines and is within half a block of the Playhouse and Studebaker and just through the alley from the Illinois.

The house has an interesting history, in which it proved that people will patronize it when it has the goods. It was here when the house was the Whitney, that "Three Twins" ran two years. B. C. Whitney made it a theatre from an old hall. He later leased it to the New Theatre movement, which failed. Thereafter it had an up and down career. It seats 856 and can play almost any ordinary show on its stage.

Bryant intends to go the Harvard prize play idea considerably better, by getting annual prize plays from Northwestern, Chicago and Illinois universities. He proposes about five productions a year and may go through with a plan of subscriptions in advance for the set. He is operating the house now, as the Shuberts had no faith in a summer showing of "Up the Stairs," and he rented.

Bryant is known as a courageous showman, who takes a chance where others turn deaf ears. The Chicago newspapers are with him and the public is friendly, too.

"SHUFFLE" INJUNCTION

**Argument Is Coming Up as to
Rights**

Next Monday (July 30) has been set for the argument of an injunction which Shuffle Along, Inc., is asking against George White and Miller and Lyles, who contemplate producing a new edition of the "Shuffle Along" show with a 1923 appendix to distinguish it from a road show which the Sisse and Blake faction intend producing.

George White has Miller and Lyles under contract and is said to have the financial backing of the Salvins.

Miller and Lyles wrote the "book" of "Shuffle Along" originally and Sisse and Blake the score. The success of the colored revue has been conceded due to the expert musical score, which was enough to make the shoestring production a sensational success and start a colored show cycle.

LARRIMORE-MEEHAN

**Marriage Two Weeks Ago of
Couple in Two Plays in Chicago**

Chicago, July 25. The wedding occurred two weeks ago of Earl Larrimore and Olive Meehan.

A nephew of Laura Hope Crews and a sister of John Meehan, the youngsters don't know just how their professional relatives will view the marriage, as they were wed without consulting any relatives.

Mr. Larrimore is with "Steve" at the Princess and his wife is with "Chains" at the Playhouse.

BARNES' DAUGHTER ON STAGE

Chicago, July 25. Stella Frances Barnes, only daughter of Fred M. Barnes, fair agent, is entering upon a stage career and will be with "The Passing Show" (Willie and Eugene Howard) when it reopens in Detroit as general understudy.

Miss Barnes has a good voice and is a nice dancer and it is freely predicted that she will be heard from in the field of endeavor which she has chosen.



DOROTHY DILLEY

of SNOW, COLUMBUS and DILLEY

Who scored a sensational hit with her singing and dancing at PALACE, CHICAGO. Return date, this week (July 22).

Direction—HARRY WEBER

son entrant, "Two Fellows and a Girl," got off to a good start. Though some of the notices were unfavorable, most praised the comedy, and box office results indicate a run. The piece opened to \$2,000, with \$1,200 drawn on the second night, and a pace of \$12,000 indicated for this week. Monday night beat four figures, Tuesday got \$1,800, which is capacity, and there was over \$1,400 in at Wednesday's matinee. "Fashions," the style revue at the Lyceum, is playing to fair business, but trade upstairs is away-off. The house is not fashioned for a musical show, and the draw will mostly come from buyers. "Fashions" was designed for a short summer run, though it was hoped to land it as a regular attraction.

The surprise of the summer season is "Aren't We All" at the Gaiety. Managers have strolled into the house frequently to see if the "house sold out" signs were

week, "Not So Fast" which has been wavering at the Morosco for some time. The Astor will relight next week with "Dew Drop Inn" which will play four weeks before going on tour. Will Morrissey's "Newcomers" is mentioned for entrance at the 39th Street Monday, but the engagement was in doubt up to Wednesday. Four attractions are listed for entrance the week of Aug. 6 when "In Love With Love" relights the Ritz, "Thumbs Down" at the 49th Street, "Whole Town's Talking" (also called "Yours Truly") at the Bijou and "Good Old Days" at the Broadhurst, although the latter date is not definite.

Miss Carter Appearing in Own Play

Louise Carter, in vaudeville, will appear in the fall in "Mother Ann," a play she recently wrote. It will be produced under the direction of Edgar Allen.

ERLANGER-SHUBERT SPLIT

LEE SHUBERT 'ANGEL' FOR MORRISSEY'S SHOW

Assumes No Past Obligations—Will Give "Newcomers" Berth on B'way, Maybe

Will Morrissey's hectic voyage in attempting to pilot his new summer revue, "The Newcomers," into Broadway on a short bank roll, seems to have been steered into tranquil waters at last.

Lee Shubert, who was impressed with the possibilities of the piece when he attended the premiere in Atlantic City the week before last, is said to have come to Morrissey's rescue and to have injected a sufficient amount of financial anti-toxin to resuscitate it from the acute attack of box office colic it acquired last week, both in Asbury Park and Long Branch.

The revue will be reorganized and will probably play two days in Stamford next week before coming into a Shubert house.

Al Fields and Bert and Betty Morgan, who walked out of the show in Asbury Park last week, will not rejoin the company.

Beth Chailis, who bridged the gap, will continue to handle the numbers originally allotted to Miss Morgan, and another comic may be substituted for Fields.

It is said, however, that although Shubert has taken over the piece, he has not taken over any of the obligations the show has incurred. If there are any profits derived from the production Morrissey and Martin Sampter, who were the original producers, will have to satisfy these claims out of their share. Shubert is merely providing the wherewithal to take them on another jaunt out of town, and providing some scenery and costumes, as well as the theatre in which the piece will appear in New York. In fact, Lee's connection with the show has been denied, yet verified from a reliable source.

"The Newcomers" started out with an encouraging gait in Atlantic City a week ago last Monday. The show is said to have gotten some real money there, but was so heavily encumbered before pulling out of New York, note holders with itching palms took most of it as fast as it came in. The choristers received part of their salaries, and the principals were agreeable to stringing along with Will without the slightest holler. The first creditor to swoop down upon the show in Atlantic City was said to have been the transportation official from the railroad, who had taken a check for the transportation, which came back. His anger was appeased by receiving part of the first night's proceeds to satisfy the claim.

The following Monday Mrs. Deborah Gilman, theatrical customer, who provided the tout ensemble for the revue, slapped an attachment on the show in Asbury Park, but finding that they had run into a bad break of business, allowed it to proceed to Long Branch. When, on Saturday night, the total receipts were less than \$200, Mrs. Gilman waived the attachment to permit Morrissey to distribute the money among the choristers to pay their transportation back to New York.

Mrs. Gilman still has a claim for \$5,000 against Morrissey, which represents a balance due on the costumes. She explained that she had been willing to string along with him until stung with a bad check for \$500. Even now she does not bear Will any ill will and hopes his show goes over. Nevertheless, Mrs. Gilman is going to press her suit for the remainder of the money due, unless she can be satisfied that she will eventually get it without taking the matter to court.

THE NUGENTS' "DUMBBELL"

Richard G. Herndon will produce "Dumbbell," by J. C. and Elliott Nugent, authors of "Kempy." They will appear in it, as will Norma Nugent, a newcomer. Howard Lindsay is staging the piece and will be in the cast.

The play will come into the Belmont, New York, most likely.

BARTON'S LATEST PLAN IS NAUTCH DANCERS

Sailing for Orient to Bring Back Some of Imperial Ruler's Harem

James D. Barton sails for the Orient in September. Among other things he will bring back with him a number of Siamese nautch dancers who have been in the King of Siam's retinue for a number of years. None of the girls is over 18, but because of the quick maturity of the women folk in the Malays—a maiden enters womanhood at the age of 12 or 13 there—the imperial ruler dispenses with them when they reach 16 or 17 in favor of a younger harem.

A number of metropolitan revue producers have sounded Barton on the proposition, knowing the manager's penchant for annual trips to the Orient. The delay has been accounted for by the fact the Siamese ruler, although an accomplished linguist and a Harvard graduate, has been chary about any of his former retainers appearing in professional theatricals outside the Malays.

The girls are said to be very comely despite their brown skins and the nautch dances are the most daring of the Eastern style of terpsichore. Mr. Barton asserts that the Hawaiian hula is mild comparatively.

Barton's representative in Bangkok, Siam, has cabled that he has obtained the ruler's consent to letting the girls out of the country and of the available 15 Barton will bring back about 10. The manager will also arrange for a troupe of Japanese puppet operators to bring their apparatus to this country, where he will sponsor them on Broadway. The Japs are said to have the marionette style of entertainment down to an art, using life-size puppets.

GANNA WALSKA, MAYBE

Ziegfeld Communicates Offer for New "Follies"

Ganna Walska (Mrs. Harold McCormick), who recently returned to America and announced that she would seek a career in musical comedy, will not have long to wait to fulfill her desire. Flo Ziegfeld, upon reading in the papers that Mme. Walska was seeking an engagement, put the telegraph wires in motion and told her that he had room for her in the next edition of the Ziegfeld "Follies." The message told Mme. Walska that she could write her own ticket as far as salary was concerned.

A reply was received from the prima donna, which resulted in further messages on the part of Ziegfeld, which he anticipates using when the deal is consummated for publicity purposes announcing the signing of a contract. It is said that Mme. Walska will probably be in New York next week to confer with Ziegfeld.

Mme. Walska very recently refused an offer of \$3,000 weekly to appear for two weeks at the Fashion Show in Chicago. Nat Royster, on behalf of the show, authorized the offer.

"MOLLY'S" RETURN

Chicago, July 25. "Molly Darling," which was seen at the Palace last summer for a run, is to be seen here a second time, opening late in September or early in October.

The show will begin its new season in Detroit. Billy and "Billie" Taylor, now playing *Rendezvous* cabaret here, will be in the show again. Menlo Moore is one of the owners of the show.

WILLY BURMESTER ON TOUR

Willy Burmester, a German violin virtuoso who has not appeared professionally in this country for over 20 years, will tour the United States this fall in a series of 40 concerts. The first will be Oct. 18 at Carnegie Hall, New York.

Burmester's last North American appearance was 18 years ago in Mexico City.

ERLANGER BALKS AT DICTATION FROM SHUBERT

Personal Relations May Not Be Unfriendly, But Differ in Business Methods—Showmen Believe Reported Financial Promotion Ended With Erlanger's Resignation From P. M. A.—Erlanger Will Protect Himself on Equity Angle—Affiliated Producers with Him—Brady's Statement on National Theatre Flop Figured

CENTRAL OFFICE SET

As an expression of his disapproval of and refusal to place the distribution of his theatre tickets in the central agency proposed by the Producing Managers' Association, A. L. Erlanger submitted his resignation late last week. It was formerly presented to that body at a meeting Monday, although not acted upon. Erlanger lately refused to be dictated to in the direction of his theatres, an attitude he has consistently taken whenever managerial action in concert was presented to him.

The withdrawal of Erlanger from the P. M. A. about places the status of the long talked of merging of the "syndicate" interests and those of the Shuberts. Lee Shubert has strongly favored the central ticket office from the start. Erlanger never favored the plan. Recently rumors were current that, though the Shubert and Erlanger booking machines are working together, the principals were on the verge of a split.

Erlanger and Shubert Differ
That Erlanger and Shubert violently differ in their policies of theatre operation is readily admitted, but those close to the men declare their personal relations are not unfriendly. They are occasionally seen together.

The ideas of the two managers are entirely opposed. The many schemes for getting revenue from all angles and factors relative to theatres that feature the Shuberts' system has no part in Erlanger's schedule.

Even if it were established that the combination of the Erlanger and Shubert interests would be a practical financial project the divorce of ideas between them could never be reconciled. Such is the opinion of a showman close to Erlanger. Indications are, therefore, that the "hundred million dollar merger" is cold.

The letter of resignation when read at Monday's meeting evoked no comment from the members present, probably because news of the resignation had become public.

It was a mild session, not more than 18 members attending. Several of the leading producers were among the missing. The letter itself was rather brief. Its gist was that Erlanger "had been a successful manager for many years and because he desired to continue to conduct his business as he saw fit" it would be better for him to withdraw from the association. The resignation was addressed to the P. M. A., its members, committees and executives, being couched in legal terms so that none could take exception.

Erlanger's Definite Ideas

Erlanger has always had definite ideas as to the purpose and range of the P. M. A. and a belief that changes might occur which would widen its field beyond original design led to his withdrawal. So-

(Continued on page 15)

JOLSON WALKS INTO KELLY'S \$250,000 SUIT

One Result of the Comedian "Walking Out" on Griffith Picture

Al Jolson stepped off the *Leviathan* Monday and was greeted with a summons in a \$250,000 suit by Anthony Paul Kelly for commissions alleged due Kelly for services rendered in connection with arranging Jolson's film contract with D. W. Griffith.

Kelly is represented by O'Brien, Malevinsky & Driscoll. The playwright alleges he spent about 13 months bringing the blackface comedian and Griffith together for the purpose of starring Jolson in a series of four film features. Kelly, in addition to rendering these services, wrote the first scenario.

Jolson hurriedly "walked out" on Griffith in the midst of the production, sailing for Europe with J. J. Shubert.

Griffith has taken no legal action as yet, although reported so intending. Jolson has been quoted abroad as aiming to resume his film productions upon his return.

SWOR MINSTRELS OFF

Bert Swor Gets 50 Per Cent. of O'Brien's Minstrels

The Swor Brothers Minstrels will not be sent abroad. Plans for the new burnt cork outfit were cancelled at the suggestion of routing executives because of conflicts in bookings. Instead of going out in his own show Bert Swor will be featured with the Neil O'Brien Minstrels and has been given a 50 per cent. interest in the attraction. Albert, John and Jimmy Swor, who were to have been in the Swor minstrel outfit, will remain in vaudeville.

Bert Swor is credited with having made the O'Brien Minstrels a winner. The first season he was with the show it cleaned up a profit of \$81,000, while previously it was reported lucky to get an even break on the year.

The late Al G. Fields engaged Swor after he had become a fixture with the O'Brien show, placing him under contract for three years. When the agreement expired last spring Swor planned his own organization and was to have had the support of his brothers. Arrangements have been made to combine the features planned for the Swor Minstrels with the O'Brien show.

FLAGG STUDIOS BURNED

\$100,000 blaze with \$35,000 Insurance—Temporary Offices

Los Angeles, July 25. The Edwin Flagg scenic studios burned to the ground July 13. Loss is estimated at over \$100,000, covered by \$35,000 insurance. The wooden structure would not permit of any more insurance.

Mr. Flagg is temporarily located in the basement of the Pantages theatre and will commence building a new plant in the very near future. Whether the new studios will be located on the site of the fire has not been definitely decided.

The ground is the property of Flagg.

OVERMAN IN CHICAGO

Chicago, July 25. Lynne Overman comes to the Cohan Grand in a piece which is at present known as "The Song and Dance Man."

The booking supersedes that of "Little Nellie Kelly," previously announced to open the fall season at Cohan's Grand.

The Boys Buy Another

Following the production of "The Respectable Miss Pansy," a play by H. H. Winslow, which was originally entitled "Pansy," Mindlin & Goldreyer will produce "Angel Food," a satirical comedy, by P. Dana Burnett, which is being chased this week.

JANE COWL'S JULIET SWEEPING UP COAST

\$35,000 Expected From Auditorium, L. A.—\$40,000 Offered for Frisco's 2 Weeks

Los Angeles, July 25. The biggest advance business on record for the Auditorium has been registered for "Romeo and Juliet," which opens here next week with Jane Cowl. Mail orders amounted to \$13,000 before the seat sale opened, and the first day at the box office totaled \$3,000.

It is the first dramatic attraction ever offered in the Auditorium, which has heretofore been used principally for operatic and musical attractions. The Cowl attraction is booked in for one week, the admission scale being topped at \$3. A gross of \$35,000 on the engagement is anticipated. "Bombo" is the only attraction that has bettered that figure here, but that was a musical show with Al Jolson.

Indications are that the Jane Cowl appearance as "Juliet" will top all dramatic business on the coast. The Selwyns, who are directing the attraction, were offered \$40,000 for the two weeks the Cowl show will play the Curran, San Francisco, following the Los Angeles date. A counter proposition was made the Curran on the basis of \$50,000. When Miss Cowl played the stand in "Smilin' Through" she grossed about \$45,000 in two weeks at the house.

It is claimed now the sale for "Juliet" in both Los Angeles and Frisco exceeds that of the last Bernhardt tour. The management is predicting the total for the coast engagement will beat \$250,000. Six weeks have been booked for "Juliet" in the territory, but an additional four may be added before the attraction turns eastward.

NEW ONE AT LONG BRANCH

House of 1,400 to go into Immediate Construction

Long Branch, N. J., July 25. A theatre with a seating capacity of 1,400, is to be constructed here in the immediate future. It will be on Rockwell avenue and Broadway, an excellent location. It is planned to have the structure ready by next November.

Twenty local business men are at the head of the project and it is expected that Jess Green, formerly manager of the Broadway here, will act in the same capacity. The policy will be vaudeville and combination legitimate attractions in the winter and a try out place for Broadway plays during the summer.

MARC KLAU'S FIRST

May Be "The Runt," by Hatcher Hughes

Marc Klaw's first fall production may be a new piece by Hatcher Hughes, co-author of "Wake Up, Jonathan." The play is called a "merry drama" by the author and is in abeyance pending the engagement of a title role player. It is temporarily named "The Runt."

The play will most likely see production by September, but will not be housed at the Klaw theatre. Wagenhals & Kemper open the new Mary Roberts Rinehart piece, "The Breaking Point," there Aug. 16.

HOUSE FOR REMBUSCH

Chicago, July 25. The Rialto theatre in Indianapolis, which has been in the hands of a receiver for some time, has passed or will pass shortly to the control of P. A. Rembusch. A. G. Blacker will manage the house for Rembusch.

"The Birth of a Nation" opened at the Rialto July 15 for two weeks under the auspices of the Klu Klux Klan. The organization has an option on a third week. E. P. Hughes, formerly manager of the Rialto, remained in that capacity.

ATLANTA STOCK PLAYERS AIR THEMSELVES ON STAGE

Belle Bennett and John Litel Talk to Audience at Forsyth Theatre—Miss Bennett, Alleged in Wrong, Leaving Company

Atlanta, July 25.

Atlanta theatrical circles are crediting a row on stage between Belle Bennett, leading lady, and John Litel, leading man of the Forsyth Players, for notice being given the latter, effective July 28.

Litel has been playing masculine leads at the Forsyth for 58 weeks, and feels that the ad lib rumpus is the direct cause of notice being given him.

Miss Bennett was playing her last week at the Forsyth in "Daddy Long Legs" when the tilt developed.

In the middle of the second act her memory slipped a cog and Litel shot her a cue.

Stepping out of character, the leading lady said in a loud voice:

"Don't cue me."

"Then why don't you say 'em?' lines?" her handsome leading man retorted.

"I do know them."

"Then why don't you say 'em?'"

Following this dialog, Miss Bennett turned to the matinee audience and said:

"Ladies and gentlemen, this is the reason I am leaving Atlanta," at the same time pointing an accusing finger at Litel.

"Thank you," Litel responded.

At this juncture Miss Bennett swooned and the curtain was rung down.

On Litel's next entrance, after the leading lady had been revived, several persons in the audience hissed him.

Stepping to the footlights, Litel told the audience:

"There are only two things that hiss—snakes and geese."

After the utterance he stepped back into character and the play continued.

After the show Miss Bennett fainted again and had to be taken from the theatre to her hotel in an ambulance. A throng of people collected at the stage entrance and the stretcher bearers had difficulty getting their charge to the ambulance.

Miss Bennett is with the St. Charles Players in New Orleans, her contract with the Forsyth Players having expired. Litel has not yet made plans for another engagement.

Litel has taken the matter up with Equity and is demanding an apology from his former leading lady. Practically every member of the cast signed affidavits saying Miss Bennett was at fault.

Miss Bennett and Litel are the most popular players to appear at the Forsyth. The row threw the admirers of the two into an uproar and kept the box office doing a capacity business.

Frederick Raymond, Jr., will succeed Litel and Clara Joel has replaced Miss Bennett.

BLACKWOOD DYING

Los Angeles, July 25.

John H. Blackwood, veteran theatrical man, is in a dying condition here due to heart trouble, with which he has been suffering several years. His wife, from whom he has been separated for several years, is at his bedside.

Blackwood was at one time a Washington dramatic critic, advance man and manager for Mrs. Leslie Carter.

FAY BAINTER A MOTHER

Fay Bainter, the wife of Commander Reginald Venable, became the mother of a boy, born Tuesday. Commander Venable is in charge of the naval recruiting office in New York.

Daly Out of "Fashions"

Arnold Daly withdrew from "Fashions of 1924" at the Lyceum after Monday night's performance. The attraction opened last week. Cuts in the routine left resulted in Daly appearing once. It is not known whether he withdrew because of salary matters or whether he considered his prestige was not enhanced through his small role and the attraction's chances. No successor was announced.

NEW YORK WAGE SCALE

Conference to Be Held on Friday Over It

A conference has been set for Friday, July 28, between committees representing the I. A. T. S. E. (stagehands' union) and International Managers' Association to discuss and reach an agreement on the stagehands' new wage scale for traveling crews for next season.

Traveling crews are now receiving for the three department heads, property man, electrician and carpenter, a minimum of \$62.50 weekly.

The new scale for next season asked by the stagehands is a minimum of \$75 weekly for the three department heads for regular touring attractions. When a show breaks in for a period of six weeks (stylized production period) by the stagehands a minimum of \$80 weekly for the three department heads is asked.

The above applies to dramatic and musical shows. The scale for burlesque for next season for traveling crews will be set at \$75 weekly, with that and the musical and dramatic show scale to be adjusted at the conference.

A committee representing the Theatrical Protective Union No. 1 of the I. A. T. S. E. waited on the New York City theatre managers, represented by Alfred E. Aarons, Abe Levy and Ralph Long, and presented the demand for a new wage scale. The managers and the I. A. committee are to have a conference on the new scale next week.

MOROSCO, L.A., NOT AFFECTED

Los Angeles, July 25.

H. F. Schroeder, western general manager for Oliver Morosco, states that the receivership designated in New York for the Morosco Holding Corp. will not affect the local Morosco theatre.

The house has been a big money-maker for years.

ANOTHER MUSICAL IN BOSTON

Boston, July 25.

While "The Rise of Rosie O'Reilly" continues to be a nice, pleasant event for all concerned, with the business at the Tremont fluctuating between \$18,000 and \$19,000, according to the weather conditions, Boston is told it is to have another musical attraction, Aug. 6, when "Sally, Irene and Mary" is due at the Wilbur.

TOSCANINI MAY TOUR

Signor Toscanini may tour this country in the fall as a guest star in opera.

The Barthines Co., Inc., is negotiating with the singer by correspondence, and there is a likelihood the deal will be closed.

SHUBERT HOUSES DARK

Chicago, July 25.

The Shuberts have the Apollo and Garrick dark. Ordinarily both are open throughout the summer.

Los Angeles "White Elephant"

Los Angeles, July 25.

France Goldwater, local manager of concert people, has taken over the lease of Walker Auditorium. She will turn it into a concert stage. Walker's has been a "white elephant" for several years.

"Charming Conscience" for Anglin Margaret Anglin is to appear this season in "The Charming Conscience," by Orick Johns, which she has just accepted from the author.

Stage Manager "Billy" Amsdell of the Proctor Players in Troy, N. Y., exhibited remarkable grit last Saturday afternoon when he played one of the principal roles in "Turn to the Right" with a sprained ankle, which caused him to faint twice during the performance. After the show he was forced to go to bed, and Director Edwards took over his role for the evening performance.

SUNDAY NIGHT SHOWS MAY JAM CARROLL

Equity Likely to Interpose Against 7th Day Playing by Members

Another clash between Earl Carroll and Equity is predicted for the latter part of next month, when Carroll will inaugurate a series of Sunday night concerts, the bills to consist of many of the principals who are appearing in his "Vanities" revue.

Although the major portion of the "Vanities" cast is of vaudeville performers, they joined Equity to open with the revue. Equity has a rule which prohibits its members from appearing in Sunday performances in New York unless at a bona-fide benefit.

Should the Equity invoke this rule, which it has already done in cases where William A. Brady and other legit producers had attempted to give Sunday performances, Carroll will either have to abandon the Sunday vaudeville idea or else depend upon the independent agents to supply his bills.

Carroll is agreeable to pay his people for the extra performance.

LA MOTT LEAVES WASHINGTON

Washington, July 25.

Ira J. LaMott has left Washington for Los Angeles, where he will be secretary and treasurer of William Heppner, Inc., of California.

The Heppner concern, with its principal office for years in New York, has outgrown its eastern activities on the coast through the enormous studio work there for it. Heppner is the wig maker, hair and facial dresser.

The attractive offer from Heppner induced Mr. LaMott to leave his local position as manager of the Shubert-Belasco here for two seasons.

Mr. LaMott during his stay in this city cultivated and retains a host of friends. He has been the Belasco's biggest asset.

PROPERTY MAN KILLED

Los Angeles, July 25.

Ben F. Humbert, for years property man at the Mason O. H. here, was cut in two and killed when he fell under a moving electric car.

Humbert was late for the theatre and tried to board a moving car, slipping and falling under the wheels. Death was instantaneous.



**BERT and BETTY WHEELER
"BITS OF EVERYTHING"**

PALACE, NEW YORK, this week (July 23), concluding one of the lengthiest routes ever played in the Greater Keith theatres. Our greatest difficulty has been to induce LEO FITZGERALD not to book us for the next five weeks, so that we may enjoy a much-needed rest.

"PANAMA KID" ELABORATED

"The Panama Kid," a new play by Edgar Allan Woolf and the late Taylor Granville, will be seen at a Broadway theatre early in September. It is an expansion of a vaudeville act. The Panama Kid Production Co., whose officers are Robert Sterling, Harry Young and Martin Wells, is at present casting the piece.

"ABIE'S" RUNS AND SCALES

Opened at Garden Pier to \$12,000 on Week

Atlantic City, July 25.

"Abie's Irish Rose" opened its eight-week engagement at the Garden Pier theatre to splendid business, with nearly \$12,000 grossed for its first week. The first five rows are priced at \$2, the remainder of the lower floor being \$1.50.

The scales for "Abie" vary in different stands. At Pittsburgh, where the Anne Nichols comedy is in its nineteenth week, the top is \$1.50. Last week the gross was about \$8,500, and the engagement is expected to extend for 24 weeks or more. The run record established by the attraction may stand for a generation. The fourth company of "Abie" is playing Montreal, where the scale also is \$1.50 top. The gross for the sixth week was around \$8,500.

At the Republic, New York, where the show is in its 62nd week, the scale is \$2.50 top. Prices, however, have been as high as \$3 for certain periods, with \$3.50 for Saturday nights. Indications are for the show to continue through next season on Broadway.

HAGERSTOWN DECISION

Nirdlinger Side Scores First—Motion to Dissolve Injunction Overruled

Baltimore, July 25.

The first skirmish in the theatrical war in Hagerstown, Md., has resulted in a victory for the Nirdlinger-Erlanger interests, operating there as the Washington Street Amusement Co., according to Harry A. Henkel, manager of Ford's, Baltimore, and the Maryland representative for the Erlanger-Nirdlinger combination.

Their fight in Hagerstown has been for the possession of the Academy of Music. A bill of complaint filed by the Nirdlinger faction alleged that Charles C. Easton, their agent for three theatres (Maryland, Colonial and Academy), entered into a new lease on the Academy to run for five years. The bill prayed that the lease be held in trust for the benefit of the Washington Street Amusement Co.

Judge Doub, of the Circuit Court, issued a preliminary injunction restraining Easton and his four associates from interfering with the possession of the theatre by the Washington Street Amusement Co. A motion was made to dissolve the injunction, and the case was again heard before Judge Doub. He has just filed an opinion overruling the motion to dissolve the injunction.

MAY REHEARSE FROLICS IN BOSTON FOR OPENING

Arthur Pearson Doesn't Think Much of Broadway—Too Many Productions

The entire Ted Lewis' "Frolics" company leaves for Boston this week to rehearse there until the opening at the Boston Shubert, Aug. 4.

Arthur Pearson, Lewis' partner, believes that Broadway has a bad influence on shows in their formative stages. It is said that the recent exchange of charges between certain revue producers who accused each other of "lifting" material also counted in the decision. Walter Wilson is staging the book, and Allan Foster, the numbers.

MISS RAMBEAU'S JENNY

San Francisco Thinks Star Above "The Goldfish"

San Francisco, July 25.

Marjorie Rambeau opened her San Francisco summer starring season at the newly named Capitol last week in "The Goldfish." The opening was in the nature of a personal triumph for the star. She was greeted by a packed house and at the close of the second act floral tributes began to move towards the stage until they literally covered every foot of it. In answer to the clamorous applause Miss Rambeau, her arms laden with American Beauty roses, stepped to the footlights and remarked:

"In the words of Jenny Jones, 'Ain't it a riot?'"

Miss Rambeau's work as Jenny has elicited her the most fulsome praise both from the press and Capitol audiences, but the play has not caught the fancy. The general impression seems to be that it is not worthy of her talents and that in less capable hands Jenny Jones would prove little short of an immortal little holden deserving of scant sympathy.

The cast supporting Miss Rambeau includes: Robert Adams, Helene Sullivan, Lawrence Grant, John Stepping, Geraldine Blair, Richard Tucker, Willard Jensen and Roland Bottomley.

Notable characterizations are being given by Lawrence Grant, Richard Tucker and Roland Bottomley.

Miss Rambeau is now preparing a premiere production of a play based on the novel by Mrs. Blanche Upright, entitled "The Valley of Content."

Mrs. Upright is a San Franciscan who has achieved considerable success recently through this novel and a second just off the press. "The Valley of Content" also has been sold to the films and is being made into a movie at the present time.

MUSIC CRITIC AND ALIENATION

Syracuse, N. Y., July 25.

Percé Lambert, a Cleveland clubman, was located last week clerkling in a downtown department store and is being held by the police following a two months' search. He is charged with having deserted his wife and three children and the theft of an automobile.

Mrs. Lambert has started suit against Wilson G. Smith, wealthy Cleveland music critic, and his daughter Mrs. Walter H. Cook, wife of a dancing instructor, for \$100,000 heart balm each, for the alleged alienation of her husband's affection. The larceny charge is preferred by Mrs. Cook.

Mrs. Lambert charges Mrs. Cook deliberately alienated her husband's affections and that Smith aided his daughter. She alleges Lambert eloped with Mrs. Cook May 15 and failed to return to her, although Mrs. Cook returned to Cleveland alone shortly afterwards.

NEW WAGE SCALE FOR CHI

Chicago, July 25.

The Chicago Federation of Musicians (local union) of the A. F. of M. will present a request for a wage increase for next season in all classes of houses, said to be around 10 to 15 per cent over last season.

Chicago musicians are now receiving \$75 weekly in vaudeville houses. The New York local 802 of the A. F. of M. present scale for vaudeville is \$52 weekly. Other New York scales are comparatively lower than Chicago.

Recently the M. M. P. U. set a new scale for next season calling for the same rate of pay as Chicago musicians receive.

STOCK PEOPLE SECRETLY WED

Syracuse, N. Y., July 25.

Gene Cleveland, native of Fayetteville, N. Y., and Charles Yule, leading comedian of the Alcazar Stock, San Francisco, were secretly married a month ago at Norwood Park, Ill., according to word received by Miss Cleveland's relatives.

Miss Cleveland off stage was Georgine Hall Diggs.

ERLANGER-SHUBERT SPLIT OVER DICTATION OF P. M. A.

(Continued from page 13)

called independent or individual managers who produce desultorily have a vote equal to the most powerful member, but as the independents are in the majority they can vote measures which conflict with his principles of theatre management as in the matter of the central ticket office. As most of the members are not theatre managers he contends they should keep hands off attempting to dictate the operation and financing of theatres.

It is stated that Erlanger will produce for next season, but it is denied that he will be concealed behind affiliated producers such as Charles Dillingham, Flo Ziegfeld, George Tyler, etc., as a counter to dictation on the part of Equity.

Erlanger's resignation cannot become effective for six months, according to the P. M. A. by-laws, and all productions for the coming season will have been gotten under way by then. Should there be no reconsideration of the resignation at that time Erlanger is prepared to take his chances in meeting the Equity situation, which, at the end of the season, the P. M. A. must meet anyhow.

A recent meeting of ticket brokers resulted in the assurance to Erlanger that they would not charge more than 50 cents premium. He proposes to see that that assurance is not violated. The central ticket office as now outlined will not have on sale tickets for the Erlanger group of theatres, which will include the houses of David Belasco, Dillingham and possibly the Frohman office. Those managers and Ziegfeld, who is a party to the New Amsterdam lease, are said to be opposed to the central office as firmly as Erlanger.

National Theatre Enters

William A. Brady's proposal outside of the P. M. A. meetings that a combination of the independent members should be made in order to combat the moves of the most powerful interests is reported to have had some influence in Erlanger's decision to quit the P. M. A. He is also known to have been greatly dissatisfied with the National Theatre movement which was headed by Augustus Thomas, who is executive director of the P. M. A. When the movement failed in its presentation of "As You Like It," and the resultant loss of \$40,000 was sustained, Erlanger is understood to have forcibly expressed himself. It is said the loss was made up by a pro-rata assessment of members.

Monday's meeting, after placing the Erlanger resignation on the table, proceeded to accept the report of the new central ticket office committee. Joseph Bickerton, who has represented Erlanger at the meetings, and is a member of the committee, although not of the P. M. A., was present at the invitation of the committee and he will continue to act with it as the representative of William Harris, Jr. Erlanger has been present but a few times since the managers' association was formed four years ago.

Brady Can Act

Brady, as head of the committee, has power to act, that taking in the selection of a site and execution of a lease. It was formally announced Monday that the central office would be opened by September 1. Despite the determination of the committee to accomplish the task within five weeks along Broadway, doubt was expressed that the central office could be outfitted in that time. The necessary telephone equipment could not be obtained for several months and unless an elaborate phone system is installed the central office will not be able to keep in contact with the subscribing theatres.

A committee meeting Tuesday resulted in the announcement that Joe Leblang was appointed the executive to establish and "run the operation." No details as to the financing of the project were disclosed. Leblang submitted the original proposal for the central office and when the plan was tossed aside recently, it was understood Leblang had withdrawn from the managerial venture.

Can License and Bond

It was also announced that the executive committee in charge of the central office is empowered to license and bond other agencies (now existing) who may apply for the privilege of selling tickets. They

will be required to resell, however, at a stipulated advance over box office prices. That is construed to mean a 50 cent premium limit. The premium to be charged by the central office has not been determined, but the charge will not be greater than that necessary to carry the overhead of the central agency.

Ticket brokers under the new plan will be enabled to secure allotments from the central agency and from the group of theatres which will not have tickets on sale there. Tickets will also be on sale at theatre box offices as at present. The central agency is expected to do away entirely with "buys" and will also eliminate concession fees paid some theatres (Shubert) by the present agencies.

The central agency will probably also cut out the "gravy" to the box offices from brokers. That outlay has been claimed by some agencies to be a reason why excess prices are charged for the big successes. The claim of managers that brokers have been able to make a payment on tickets and still flourish in the face of high rentals for office and hotel privileges is countered by the statement that two leading brokers are in financial difficulties mostly because of high rents.

Monday's P. M. A. meeting passed a resolution expressing sorrow at the passing of Percy G. Williams: "This association makes record of its sense of loss at his going and also of the high esteem in which it held Percy G. Williams because of his personal charm and human relationships with its members and for his integrity and sterling character, which reflected credit upon the profession."

The reaction of the Producing Managers' Association committee's final action in ordering the creation of a central theatre ticket office and the withdrawal of Erlanger from the organization is that sentiment against the project has been crystallized among a majority of independent interests. If this situation in opposition further develops some managers even now doubt that the agency will actually be opened. If so the announced intentions of managers who declared Wednesday they would not be parties to the central office will result in only 50 per cent. of Broadway's theatres being represented.

Opinion among managers is that the central office is a strictly Shubert proposition and that it indicates a certain breach between Erlanger and the Shuberts. Many theories have arisen, one being that this week's development is a forerunner of the organizing of an association of producers only. That would not leave out those producers who also control theatres, but would be designed to protect producers whose output is, after all, the one necessary factor to the life of the theatre.

Prediction has even been made that a new organization will have E. F. Albee affiliated with Erlanger in the legitimate field. If that occurs it would mean certain opposition to Shubert interests. Albee has been reported considering entering the legitimate field for some time, though met by denials from the vaudeville head. Opposition to Augustus Thomas by Erlanger is the basis of new association reports.

In back of the independent managers' belief that the central office plan is a Shubert scheme are known facts that the Shuberts have profited greatly in fees from the agencies. It is estimated concessions paid by the brokers run to \$100,000 annually, and a greater sum is secured from box office "gravy." That the Shuberts would toss aside that kind of money has made other managers suspicious of the reason. Some frankly say they will not place their tickets in an agency that might push the sale for Shubert attractions.

Leblang Another Angle

The return of Joe Leblang and his appointment as the executive in charge of the proposed central office is another angle causing belief the agency would be dominated by Joe Shubert. Leblang is reported having lost \$100,000 in the Shubert vaudeville venture.

The date of the opening of the proposed central office has been set back until Oct. 1. Leblang is credited stating he would handle the office only if given full charge and

that tickets must not be allotted other agencies unless from the central office. Leblang is credited with being interested in three advance premium offices, but it has not been stated that these offices will not be continued.

Manager members of the P. M. A. who have come out into the open against the central office state they are justified in so acting despite the unanimous vote in favor by the P. M. A. because the plan is greatly changed since originally proposed and its primary object of handling all the tickets is already defeated by the Erlanger group refusing to go into the central office.

Position of Independents

The Selwyns stated they would not place tickets for their three houses in the proposed central office. A. H. Woods declared similarly and claims to carry four independent theatres with him. To Ziegfeld went on record against the plan and that will probably carry Charles Dillingham, who is associated with Erlanger and Ziegfeld in several theatres. The Belasco office is reported opposed, and also the Frohman office, while John Cort, with two houses, went on record as refusing some time ago.

The houses which are expected not to have tickets on sale in the central office are New Amsterdam, Liberty, Knickerbocker, Dresden, Gaity, Fulton, Globe, Belasco, Lyceum, Empire, Henry Miller, Cort, 63d Street, Elling, Selwyn, Times Square, Apollo, Moroseo. To be added are houses whose management are not in the P.M.A., such as the Republic, Garrick, 48th Street and Carroll. There is doubt also about such houses as the Hudson and Frazee, while it is known others are on the fence ready to swing either way the issue goes.

If such a number remain outside the central office tickets for those theatres represented in it will not be handled by the brokers. It will, therefore, be a case of where the hits are so far as the brokers are concerned and the majority has always been in the Erlanger string. That brokers will be held to a strict observance of the 50-cent law by

those managements not going into the central office is fully expected and it is assumed the agencies will not attempt gypping for such attractions.

Brokers and Shuberts

The brokers claim they have been threatened with a central office for years. They also say they have frequently been threatened by the Shuberts to "be cut off" if they did not sell more tickets for Shubert attractions. When the concession scheme was introduced by the Shuberts it was announced there would be no more "buys," but brokers say immediately after the system was started they were told that buys for Shubert attractions were necessary. Feeling against such methods is said to have resulted in several brokers telling the Shuberts to go ahead and cut them off. That was in answer to a demand the buy for the Winter Garden be increased.

Lee Shubert is said to have been in the ticket agency business before now, and was named as a partner to W. J. Fallon of the Tyson Co. The participation was supposed not to be successful. About a year ago, Fallon took over the stand at the Ambassador hotel opened by a Shubert relative. The stand was losing heavily at the time. In consideration of taking over the concession, Fallon received an agreement guaranteeing his agency 75 tickets for each musical show nightly and 50 for dramatic attractions. The contract has a year to go, and Fallon may place the matter in the courts if not given those allotments, if the central office opens under Leblang's announced policy of distribution.

3 "S, I. AND M'S"

Three companies of "Sally, Irene and Mary" went into rehearsal this week under Frank Smithson's direction. The original company, with Eddie Dowling, opens Aug. 8 in Boston for a run. The others will tour the west and south.

"Bal Tabarin," another Shubert production, which was taken off for recasting, will shortly go into the works again, also under Smithson's direction.

RHEBA CRAWFORD, "GIRL BILLY SUNDAY" Will Carry Broadway to the Provinces

Towns and cities outside of New York are going to learn all about Broadway from a woman Evangelist.

What's more, they are likely to hear the truth, in place of the usual distorted and highly-colored stuff, for former Salvation Army Captain Rheba Crawford, who is about to go on a Billy Sunday tour of the outlying districts, knows more about the Great White Way than most of the people who have tried to paint it Red.

Up to the time Captain Crawford turned the steps of the Gaity theatre into a pulpit and the sidewalk into an open-air cathedral, the Salvation Army hadn't made much headway along the Rialto. Crowds had flocked to hear Edna May in a blue bonnet singing "Follow On," but they hadn't paid much attention to the real article.

Capt. Crawford brought her blonde beauty, her passionately eager girlish face and her fervent and electrical eloquence to bear on the situation with such success that last October her downward way, so great the police had to arrest her for obstructing traffic. That almost provoked a riot. Thousands of indignant citizens, including some hundreds of veterans in the American Legion, followed the young woman to the station house and it became necessary to call out the reserves.

The next morning Capt. Crawford was charged with disorderly conduct and promptly acquitted. Furthermore, her appeals to Mayor Hylan and Commissioner Enright were so moving she was given permission to hold meetings whenever and wherever she liked. When the Salvation Army called off further gatherings, Capt. Crawford resigned from the Salvation Army, "I was on Broadway," she said. "I shall not abandon my battlefield."

By this time the 24-year-old girl had become a national figure. Newspapers printed hundreds of columns about her, dubbing her "Salvation Nell," "The Angel of Times Square," "The Madonna of the Rialto," "The Soul-Saving Beauty" and "The Vamp of the Salvation Army." Managers made her offers to star in plays and motion pictures, which she firmly declined, though they would have brought her a fortune, and gave her their theatres for revival meetings. These she accepted, packing the biggest houses to the doors.

Last winter Capt. Crawford decided that she had done all she could do on Broadway. "My job now," she said, "is to carry Broad-

way through the country—to make the towns and cities really understand this thoroughfare and learn a lesson from it. Broadway isn't, born Broadway. It is recruited in its underworld from the foolish youths and maidens outside. I have something to say to Youth."

She talked to Youth, as she had talked to the Great White Way, in its own language. The result was crowds everywhere that packed the churches and thronged the theatres.

A Paterson, N. J., church engaged her for two weeks and held her over for an additional six. In the two months there was not a vacant seat. The same thing happened at Jamaica. It is an unusual thing to confront backsliders with a girl prettier than the prettiest girls they know who speaks to them out of an experience familiar to them and in words they understand. Furthermore, people who have heard Capt. Crawford declare that her eloquence is the passionate fervor of a Billy Sunday or a Henry Ward Beecher, and that she talks thrilling common sense in the most uncommon way.

Hundreds of churches in the South opened their doors to Rheba Crawford. She doubled their congregations and their collections. Now she is going back South on a whirlwind tour that will take in every town and hamlet. She is going to tell church people the truth about Broadway—that Broadway where, she declares, "you can find the Devil—or God."

Most important of all, from the viewpoint of Broadway, she is going to talk about the theatre and how it can be made an auxiliary of the church, instead of opposition.

Capt. Crawford feels that the stage is one of the greatest forces in the world and that the time has come when the church must recognize that fact, and use it for good. She says: "I am preaching no dogma or doctrine. I am representing no sect. I only want to talk the love of God. My one mission is to make this life a little better for and to restore vision to as many people as I can."

Everywhere there is a great scramble on the part of churches to get Capt. Crawford. Clergymen have discovered that she brings new spirit and enthusiasm, and that there is no surer way of filling their places of worship than by getting Rheba Crawford. Her tour of the South, now being booked, promises to rival the tours of Billy Sunday in his hey-day.

BOOKING JAM IN EAST IN LEADING OFFICES

Duplicate and Triplicate Companies for Road—Erlanger Factions Are Hits

Though this has been the slowest speed summer season for the major producing offices in a generation, a booking jam in the east is forecasted by the two leading offices (Erlanger and Shubert) and is dated at the beginning of the new season.

The generally off business on the road last season was the natural result of the weak crop of productions during 1921-22, when a record number of new plays was tried. The theatrical year just closed is credited with having brought forth more hits than in a flock of seasons. That has resulted in managers preparing duplicate or triplicate companies of the plays and the resultant congestion of the bookings.

Since June there has been less activity around the Shubert offices so far as playing attractions are concerned than at any time in the past 17 years. Production activity in the Erlanger office declined from the date of the split between Klaw and Erlanger, and that office has rarely been in the summer show field, the "Follies" revue being an exception. At present there are only five Shubert attractions operating, the "Passing Show" at the Winter Garden, New York; "The Dancing Girl," at the Colonial, Chicago; last season's "Passing Show" in Detroit; "Blossom Time" in Chicago and "Spice of 1923" on its way to the coast.

In past summer seasons there have been at least double the number of Shubert attractions playing in New York alone. The total number of attractions in their theatres on Broadway and out of town does not exceed a dozen. In New York there are three successes parked in Shubert houses, but not produced by them—"Rain" at Maxine Elliott's, "Seventh Heaven" at the Booth and "Wildflower" at the Casino.

Both "Rain" and "Heaven" are sponsored by producers affiliated with the Erlanger office and would have been spotted in the "syndicate" theatres had any been available when they were brought to Broadway last season. The Erlanger office now claims to have more new attractions on its books for New York anchorage than it has houses and may have to assign some to the Shubert string. That the latter may again grab two such successes as "Rain" and "Heaven" is therefore quite possible.

The Shubert list of available theatres for the season's opening, however, will not be as large as usual because five have already been rented for special picture showings.

Last fall the season got off to a losing start all over the country, business got righting until November, when a series of smashes entered Broadway and toned up the entire list with business thereafter for several months reaching boom proportions. Expectations are for a better beginning this September because of the reputation of a number of attractions which will count prominently on the road.

Activity in the Shubert production department verifies that firm will hold to its program of putting on a flight of 20 new attractions, all dated to open by the middle of September. Some are new shows for Broadway, but the majority are routed for the road. The touring list does not include the productions being readied for out of town by managers booking through the Shuberts, and the actual number of attractions sent out through that office will more than triple their own group.

Bookings for the smaller stands are claimed to be greater in volume than for the past three years. An executive in charge of one and two-night-stand routing has declared a considerable number of productions turned over to him for booking have been readied away from New York. He explained that Equity regulations and the various handicaps which have been mounting in and about the metropolis has resulted in chasing managers to other points, where they can proceed without disturbance. It is claimed that actors have followed the managers, feeling they can accept engagements unhindered by the dictation of an organization.

FIVE HOUSES OPEN IN 2D BIGGEST CITY AND ONE MUSICAL CAN'T DO BUSINESS

**Peculiar Condition in Chicago's Mid-Summer Time—
"Chains" and "Up the Ladder" Spectacular Box
Office Plays of Odd Season**

Chicago, July 25.

With five legit houses open and only one musical show, with plenty of conventions and visitors in the second largest city in the United States, it seems funny to still report business weak. Funnier yet, the only musical comedy in town with an imposing list of performers and with a show that started like a house afire, "The Dancing Girl," has dropped to quarter houses on week-days and only half houses on Saturday and Sunday.

There was no marked improvement in "The Dancing Girl" business even with the Howard Bros. show leaving.

"Blossom Time" folded up and silently crept away. "Up the Ladder," playing the oft-repeated verdict, "the worst house in the city"—Shubert's Central—handed the loop bounds the surprise of their lives—sell-out Wednesday and Saturday matinee. This was also a surprise to the management, and might prove that cut-rate tickets, if handled right, can make a show. Ninety per cent. of the entire business being done in this theatre is two for one. Tickets are being placed right. It is said Messrs. Bryant and Turek have a special man handling the cut-rate proposition.

The Central is on a cheap rental and the company is no all-star but just a good acting troupe. The same can be said of "Chains," at the Playhouse, with easily 50 per cent. of its patrons the two-for-one brand, the only difference being this show has no stars.

Official announcement has been made that one of the Twin theatres—Harris—will open Sept. 2 with a film, "If Winter Comes." The contract is said to read for six weeks, with a flat rent of around \$6,000 per week. Last season no company could stay there that fell below \$12,000. It

is said that the stop clause will not be quite so stiff this year and will read \$10,000. Much guessing is being done on a management and the opening attraction of A. H. Woods' new house, the Adelphi.

Last week's estimates:
"Dangerous People" (Cort, 3d week). Still hanging on around \$8,000, mainly due to popularity of theatre.

"Steve" (Princess, 13th week). Has been leaving for four or five weeks, but farewell date now set for Aug. 4. Said to have bettered \$10,000, tremendous business for mid-season form.

"Blossom Time" (Great Northern, 19th week). Touched new low level of \$6,000, and didn't even stop to say goodbye. Closed another theatre until September.

"Passing Show" (Apollo, 13th week). With last week tacked on to Howard Bros. "Passing Show" closed to around \$11,000. Apollo will remain dark until early in September, with "Battling Butler" reopening.

"The Dancing Girl" (Colonial, 7th week). Not doing as expected. Around \$13,000, considered bad for attraction and theatre. Doubtful if show lasts another two weeks.

"Up the Ladder" (Central, 16th week). With one or two cool nights and gross remaining around \$5,000, no telling when this show will get out.

"Chains" (Playhouse, 9th week). \$7,000 gross business does not really tell story, as this house is playing on cut-rate plan and had four capacity performances last week. Outside investor, who bought 10 per cent. for \$2,500 last week, got \$200 for his bit. It is said that on account of the strong publicity and success of show two companies will be sent on tour in middle west, O. P. Heggie heading big city touring company.

EARTHQUAKE SHOCKS DIDN'T HURT BUSINESS

**Neither Did "Earthquake
Weather" Following in
Los Angeles**

Los Angeles, July 25.

The earthquake shocks experienced here Sunday night and the so-called "earthquake weather" with tremendous heat following, seemingly hasn't effected the business at the box offices of the local theatres offering legitimate attractions.

The expected drop in business hasn't materialized.

At Egan's Little Theatre "Getting Gertie's Garter," in its third week, is drawing nicely. The new play, "A Man of Action," by Bradley King and Ernest Wilkes, produced a week ago Sunday, is closing this Saturday. The business was about as bad as the play was.

Mrs. Joseph Schildkraut, professionally known as Elise Bartlett, is announced for the lead in "The Man Who Came Back," to open at the Majestic Sunday, following "A Man of Action."

The fifth annual edition of "Greenwich Village Follies" will go into rehearsal under the direction of John Murray Anderson next Monday. The piece is due to open at the Shubert, New Haven, the latter part of next month, after which it will come to the Shubert, New York, for its annual run.

The cast of the third company of "Able's Irish Rose," now at the Garden Pier, Atlantic City, includes Hyman Adler, Jacob Franka, Helen Grosman, Bertram Marburgh, David Herblin, Elaine Ivans, James Devine and Joseph Carroll. The piece will have eight weeks in Atlantic City, after which it will go to Chicago, opening Labor Day.

"We've Got to Have Money," the new comedy by Edward Laska which A. L. Jones and Morris Green are sponsoring, will be given its out-of-town premiere at the Broadway, Long Branch, next Monday. Robert Ames and Genevieve Tobin head the cast, which also includes Louise Segal, Leo Donnelly, Flora Finch, Joseph Granby, Marie Walker and Eben Gray.

"The Top Hole," to be produced by Casting Director Carroll of the Shubert offices, will have its music published by Waterson, Berlin & Snyder.

"Help Yourself," a comedy by Katherine Browning Miller, which was to have had its initial per-

Miss Fealy will stretch the original four weeks' engagement, begun in June, until September, and possibly until October. But she has no intention of giving up her lease on the City, Newark.

The Al G. Barnes Minstrels open the season at Mansfield, O., June 30, playing Canton the following night.

Rehearsals will start shortly for Gus Edwards' new three-act musical show, "Sunbonnet Sue." Robert B. Smith wrote the book and Gus Edwards the music. Olga Cook will be featured.

Joseph E. Shea, Inc., has contracted with the Equitable circuit to play "On the Stairs" and "Hall and Farewell," by Wm. Harbit, beginning Oct. 1. The contract calls for a 25-week engagement for each show in theatres playing at 75 cents top.

Arthur Hurley, general stage manager for Arthur Hopkins, who produced "Anna Christie" in London, has just returned. Hurley will shortly begin rehearsals of "The Fountain," with Fritz Leiber, which will be the first Hopkins' production this season.

"It Takes a Thief," melodrama by Ruth Stenger, will shortly be placed in rehearsal by Messrs. Rolly and Woods for the road.

"The Burglar," a three-act satire on mystery plays, has been announced as the first production of the newly incorporated H. M. Arden Productions. Casting for the piece will start within the next few weeks.

Charles Stern, owner of the Bijou, Bangor, Me., and F. James Carroll, who has a stock company in that house, have been in New York for the past ten days, during which time Mr. Carroll has engaged companies for his several stocks in the Maritime Provinces, most of which will open Aug. 6.

Lorraine Lally, Lenore Deverow and Alfred Bauer are newcomers to the Fay Courteney players at the Hanna, Cleveland, and are appearing this week in "Honeycomb House." The additions replace Francesa Hill, Elizabeth Shirley and Fairfax Burgher.

George Latimer, secretary to Orste Devany, manager of Dreamland Park, Newark, is to manage the Majestic, Jersey City, next season, for Maurice Schlessinger. The Majestic will be added to the subway circuit and play legitimate attractions, opening with "The Bat" about Labor Day.

"Liza," the colored show, opens at the Shubert Crescent, Brooklyn, Aug. 27.

Joseph M. Gaites is reassembling the cast of "The Monster," which he will send on tour again this season.

Harry Sothorn, nephew of E. H. Sothorn, will create one of the roles in the forthcoming production of Edward Laska's comedy, "We've Got to Have Money." He will also manage the stage.

A new mystery melodrama has been making the rounds of the producers' offices during the past week. The play is entitled "The Tenth Muse," by Leonard L. Hess.

The Metropolitan, Cleveland, has been sold for commercial purposes under its 99-year leasehold. The selling company stipulated the building must not be used for theatrical attractions after one year from date of sale.

Helen Coale Crew, of Evanston, Ill., is announced as the winner of the \$100 offered by the Carmel Forest theatre, the California literary colony for a selected play. Mrs. Crew is the wife of Professor Henry Crew. The play is entitled "The Cradle." It will be produced by John Northern Hilliard and Blanche Toulme at the Carmel Forest theatre July 27-28. The action is laid in the thirteenth century in Italy.

Arthur Maitland has been engaged as coach for Le Petit Theatre du Vieux Carre, New Orleans, and will take up his duties in September. Mr. Maitland will have full charge of the affairs of the company.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Able's Irish Rose," Republic (62d week). Last week was better for the first half than previous week, but another ascent of temperature walloped Broadway the last two days. "Able" got about \$8,000. Certain to be among the new season's shows.

"Adrienne," Cohan (9th week). Was \$2,000 ahead last week over previous week up to Wednesday. Heat handicap then counted, with final count, however, well over \$15,000. Making little money.

"Aren't We All," Gaiety (10th week). English show occasionally displays "house sold out" on warm evenings. Faring excellently, considering going and another sure holdover into new season. Saturday trade dropped sharply, as with others, but ahead earlier in week and got \$11,000.

"Fashions for 1924," Lyceum (2d week). Opened Wednesday last week, winning favorable comment. Is fashion show plus revue talent. Hooking originally for about six weeks, but may move to Knickerbocker.

"Follies," New Amsterdam (60th week). Every attraction surviving under going of previous week. "Follies" with leading cast and business perhaps least affected. Gross \$35,000.

"Helen of Troy, N. Y.," Selwyn (6th week). This musical highly rated and pulled promising business until two weeks ago. Heat probably hurt trade. Last week's gross just above stop limit of \$12,000.

"Merton of the Movies," Cort (35th week). Cort's winner keeps on right side of ledger. Running bit under leading holdover contenders, but figures to move up nicely when weather improves. \$8,000.

"Music Box Revue," Music Box (40th week). Doing better than June average until end of last week, when heat shot box office badly. Around \$13,000 or little less. Listed to run through August, however.

"Not So Fast," Morosco (10th week). Final week. Comedy marked to close two weeks ago, but manage-

ment elected to try further. Taking considerable losses because of continuance. Likable comedy gone wrong. Last week takings bit better than \$3,000.

"Passing Show," Winter Garden (7th week). When Shubert musical opened to big business expected would run through fall period. Doubt if it can turn that trick. Reported being readied for road in September. No big call.

"Rain," Maxine Elliott (35th week). Sam Harris' champ drama holding lead among non-musicals by sheer power. Stood up excellently last week considering heat, but about \$1,000 under previous week. Gross was \$12,000, and that is considerably better than all other dramas.

"Seventh Heaven," Booth (39th week). Golden age of last season counted nicely, too, until blazing heat dried up week-end trade. Business off about \$500 from previous week, with takings about \$9,700.

"Scandals," Globe (6th week). Count next to "Follies" in volume of agency demand. Quoted at \$25,000.

"The Devil's Disciple," Garrick (14th week). Expectation for Guild comedy revival to stick through summer. May accomplish that goal, but if withdrawn before mid-August will not surprise. Hardly \$4,000.

"The Fool," Times Square (40th week). Though takings down to an even break Selwyn's best dramatic try of last season will be continued through August. Pace \$5,000 or little more.

"Two Fellows and a Girl," Vanderbilt (2d week). George M. Cohan came in with pre-season attraction July 19. Mixed comment from reviewers, but Cohan touch figures to mean much. Started this week to four-figure business.

"Vanities," Earl Carroll (4th week). Trade very good first four days last week, when business equal to previous week. Damaged by heat.



DENNIS R. SMITH

Dramatic Editor Canton "Daily News."

Dennis R. Smith is the reviewer and editor of the Canton (O.) "Daily News," issued evenings and Sundays. He has held that post for about 12 years, and previously held a similar position with the Marietta "Daily Times." For more than five years he was the managing editor of the "News," but gave up the administrative end because of a preference for writing, obtaining his own demotion back to the repertorial staff.

He has decided views on the duties of a reviewer in a city of 100,000 which are decidedly different from those of the reviewers in the bigger cities. He says that "in the larger cities, with their long runs for successful plays, a critical analysis is expected, for there are enough readers who seriously study the theatre to make this an appealing feature. In the smaller city, however, with the run limited to a few days, the principal purpose of the theatrical reviewer is to tell the populace what the play is like and let them decide for themselves whether or not they want to see it."

(This is the twenty-fifth of the series of sketches and photographs of the dramatic editors of the country.)

especially for Saturday performances. Around \$17,000.

"Wildflower," Casino (25th week). Took drop at end of week, heat being blamed. Business under \$14,500, lowest since opening week. Figures to come back with better weather and expected to go through fall.

"Zander the Great," Empire (16th week). Another month to go, thus making good claim for summer continuance. Torrid wave hurt here, as with all others. Takings around \$6,000.

"Sun Up" continues to play in Village at Provincetown Playhouse and if surviving will be brought uptown in fall. Operated on economic plan an modest gross permits little profit. Tenth week.

formance at the Liberty, Hempstead, L. I., has had its opening deferred until Aug. 6, when it will get under way at Paterson, N. J. The reason for the postponement is that the Liberty is having trouble with the Stage Hands' Union, which prevents the playing of road attractions.

There has been a rumor in Newark, N. J., that Mabel Brownell's stock will come to the City Theatre in place of Maude Fealy's, this fall. Miss Fealy denies it and says that she will return to the City herself as soon as she closes in Elizabeth. Business in the latter city is so good

INSIDE STUFF

ON LEGIT

In the recent bankruptcy schedule of Lillian Lorraine there was an item of something beyond \$17,000, with one Solomon mentioned as the creditor. The explanation was that he was a money-lender and he had taken her jewels for security of a large amount, finding, when she failed to pay, that the difference between what he loaned and what he realized on the bangles was the \$17,000 and some.

The fact, however, is that "Solomon" was a dummy to whom a claim to the amount stated had been assigned by a prominent financier (not in theatricals) well known to many show people, in order that the principal's name should not have to be mentioned in the position—and, therefore, in the newspapers.

The man was away on the "Leviathan" trial trip at the time, but a thoughtful attorney wired him for the right to assign the claim, which he answered just in time to save a lot of free advertising—if kissing good-bye to \$17,000 may be called "free." The sum was the total of several loans made by the hidden heavy-sugar party to Miss Lorraine. Her jewelry was hypothecated, but not with him.

Intoxication while on the stage is again charged against a male player in a summer show. The first offender was a juvenile, who has since joined another attraction. The latter cast holds a comedian who has been almost as bad. When detected offending an audience while under the influence he was forthwith ordered to his dressing room by the manager.

On another occasion he was so much under the weather he fell to the stage and could not arise. Fortunately, that happened before the curtain arose, and his bits were deleted for the evening. The comic has promised not to repeat the offenses.

Emily Valentine, a former Winter Garden girl, is now a dresser at the Earl Carroll for "Vanities of 1923." Last week when another dresser was ill, she went into the travesty on the fur fashions number sporting the skin that Jimmy Duffy describes as "real Russian Jackass." Miss Valentine, however, was too good looking for the part, and was instructed to try an eccentric make-up. This week the woman originally chosen returned. She has a "convave face" according to the stage announcement.

Changes in the second act of "Vanities" included the insertion last week of the "Hotel Mills Society orchestra," which has the entire comedy contingent in action. It is rated the best laughing bit in the revue.

There is an association of theatre program publishers formed by the New York Theatre Program Co. Other cities in the organization are Chicago, Detroit, Cleveland, San Francisco, Kansas City, Los Angeles and Omaha. The idea back of the association is service to national advertisers. Those using New York programs usually desire other cities, but have been discouraged by fluctuations in rates and other stunts. Boston is not a member of the association.

"Tin Gods" will open at Atlantic City Aug. 6, instead of Long Branch, as first announced. William Anthony Maguire has been at the resort for the last two weeks writing the last act of the play, which is in rehearsal. The story of "Tin Gods" has been worked out and its completion is a matter of writing the dialog.

At the Crown hotel, Providence, Fred Mansfield, proprietor of the hostelry; Charles Lovenberg and Jack Hobby gave a dinner to 24 managers of theatres in Providence, Pawtucket and Woonsocket. The object of the gathering was not disclosed until the guests were properly nourished. Then it was proposed to the guests that they join the Friars. Every manager present tendered his check for the first semi-annual dues, making the effort 100 per cent.

Mansfield explained that he attended a dinner given at the Monastery by George M. Cohan when the membership drive started and he had promised to secure at least one new member. A half dozen applications only from the Rhode Island managers had been expected.

Lovenberg, enthused at the success of the dinner, thereupon secured the application of all the male members of the Albee stock playing Providence. The monthly notice of the Friars carried a total of 29 names of candidates entered from Providence. The managers who applied are Martin R. Toohy, Alvin C. Emery, Edward L. Reed, Harry W. Crull, Edward Fay, Sanford P. Whiting, Thomas E. Marsden, James R. Somes, Harry P. Storin, Charles Payne, Owen M. Reddy, William H. Harding, Francis Westgate, Matthew J. Reilly, John J. Donahue, Felix Wendelschaeffer, William J. Mahoney, Walter G. Hartford, Max Nathanson, Manual F. Williams, Samuel Kaufman, Abram F. Spetz, Archibald Silverman.

The Woods theatre, Chicago, earned a profit of \$191,000 for the fiscal year dating from May 23, 1922, to May 26, 1923. The first year the house operated it made \$75,000, being rented to the Shuberts for vaudeville at \$125,000 annually, against a rent of \$50,000. Last season the Woods played some of the road's biggest money-getters, its attractions including Al Jolson, Eddie Cantor and the "Passing Show" with the Howard Bros.

The Lambs Club held its annual "washing" last Sunday at John Golden's summer home in Great Neck. The repeat was spread in the open, the guests sitting down as it started to rain and continuing regardless.

Souvenir booklets will be placed on sale at the "Follies" for the first time. Will Page is handling the publicity for the revue, and is arranging the lay-outs for the booklets, which will be patterned after the continental style along the lines of the "Follies Bergere." They will be printed in colors and be offered for sale at 50 cents. Morris Gest introduced the idea when producing spectacles at the Century. It is said a profit of \$60,000 was made from the souvenir booklets during the run of "Chauve-Souris."

Marjorie Wood is to appear in a new show to be produced by George M. Cohan in the fall. Miss Wood was in London earlier in the summer, and contemplated appearing in a Cochran attraction planned for the coming season. Upon meeting Cohan she changed her plans. Miss Wood was in "Chu Chin Chow" when the actors' strike occurred in New York. She steadfastly refused to join Equity and is now a vice-president of the Actors' Fidelity League.

The 10,050 members of the Lake Placid Club that is building the \$300,000 Agora theatre adjoining the clubhouse of the 5,000-acre tract the club has in the Adirondacks, will have a curtain for their theatre donated by John Golden. The curtain is from the properties of the late Augustin Daly's theatre in New York (now demolished). W. D. Ascoug, who managed the Shubert, Cincinnati, last season, is overseeing the finishing touches of the new house. It will have a \$40,000 organ and open July 18 with Sousa's band. The theatre is built to accommodate any type of attraction and is the only regular house between Toronto and Buffalo.

The Lake Placid Club was formed 30 years ago by Prof. Dewey. It has its own lakes and woods, while on the property is the grave of John Brown, hanged in October, 1859, at Harper's Ferry for treason. An American flag now flies on the top of a 50-foot flagpole to pay tribute to him.

At a recent rehearsal of "Red Light Annie" in the Morosco, New York, an assistant director was reading a new speech in the play to Mary Ryan, the star, who is the wife of Sam Forrest, one of the authors of the play. From the start Miss Ryan was displeased and at the conclusion of the

reading told the man that she did not think it belonged and was not going to use it.

The assistant director became red in the face and began to stutter back, "But Miss Ryan, your husband wrote it for you."

"It makes no difference who wrote it," retorted Miss Ryan, "I will not use it and it is out." The rehearsal then proceeded.

Indications that mystery mellers have had their day as far as new ones are concerned, is evidenced by George W. Lederer's decision not to produce a "Craig Kennedy" play he had been seriously considering. The play was adapted by Charles K. Goddard from Arthur B. Reeve's well-known magazine detective story series.

"The Fashions of 1924" is paying no rent at the Lyceum, New York. The theatre was given to Alexander Leftwich without obligation on his part other than to pay the operating expenses. This, with clothes and furs loaned by mercantile firms, left no heavy outlay apparently for that producer.

Had it not been for the Frohman gift, "Fashions" might have landed at the Knickerbocker. It holds an option now for that Broadway house and may move there any time, taking the Knickerbocker under a rental arrangement in preference to the Lyceum for nothing, as the Lyceum is not suited to a revue. The Lyceum has a small orchestra capacity for its size with the show unable to draw upstairs.

Last Saturday the principals were called together and agreed to take their salaries out of this week's gross. The chorus was paid.

Each evening after the performance the fur people send for their exhibits and return them to the theatre the next day.

Harry K. Thaw's manias (he has two) while confined in a Philadelphia sanatorium is to breed rabbits and then beat them to death; also to worry over money.

"Two Fellows and a Girl," as produced by George M. Cohan at the Vanderbilt, New York, is said to be the same play, by Vincent Lawrence, put on by Cohan about three years ago under the name of "Love and Learn," with Wallace Eddinger then in the lead. The piece opened in Baltimore and remained out for a week or two.

Monday the Vanderbilt's ad in the dailies headed by "Hooray! A Real Cohan Hit," had the following, referring to Heywood Brown of the "World":

"Heywood's Mad as an I'm Glad,
For I can never p case him;
A Cohan run has just begun,
And that is sure to tease him."

The day following the Cohan poem ad Brown offered to allow the producer 800 words to review his own show in Brown's column.

When "The Streak," a new comedy by Winchell Smith and Victor Mapes, is brought to New York it will have almost an entirely different cast than the one now creating the various roles. For try-out purposes John Golden has enlisted the assistance of players from various productions due to go out again this fall, in order to whip the piece into shape for the purpose of judging its possibilities. Frank Craven will return to "The First Year" after the show's break-in, as will Frank Monroe to "Thank-U." Similarly, an important member of "Polly Preferred" is only filling temporarily, as are others.

The affairs of the Morosco Holding Company may receive more airing than the appointment of the receiver that happened this week. The company has sold a considerable quantity of stock to the public, mostly through solicitation and has been under observation by the Better Business Bureau for some time.

The Better Business Bureau makes a business of investigating unlisted stocks offered to the public. The receiver for the Morosco Company is said to be the attorney for August Janssen, the restaurant man, who is also president of the concern.

Oliver Morosco says he has had no connection with the company bearing his name for two months, and has been out of control of it for several months. Morosco is forming a new producing corporation called Clifton Productions. It intends to produce a Herman Timberg revue, a musical version of "Help Wanted," a melodrama, "The Suspended Sentence," and other new shows.

Benny Leonard, immediately after his victory over Lew Tendler, was negotiating for a starring engagement in a musical show to be written around him. The intention was to make it an intimate little play and not a revue. Leonard wants to play a "neat" role, his favorite notion right now being a musical version of "The Naval Cadet," a romantic comedy produced more than a score of years ago, in which he can wear a uniform and engage in one battle, a fight with a brutal sailor below decks. Leonard will back the attraction himself.

It is known that Leonard's ambition is to retire undefeated and become an actor on his own merits.

STOCKS

The Grand Players finish a successful summer stock season at English's, Indianapolis, this week. The company will go to Des Moines, from where it came here early in the summer. It is understood that Manager Charles Berckell and local financial backers attempted to lease the Park theatre for a winter run, but could not obtain better than a month-to-month arrangement.

The Lyric, Bangor, Me., opens with stock Aug. 27.

William H. Wright's stock at Powers, Grand Rapids, will extend its season from Aug. 15 until Sept. 15, when the theatre will begin playing road attractions.

Margaret Marriott and a company recruited from the old Empress stock, Vancouver, B. C., are at Calgary. Prospects for stock in Vancouver this fall are looked upon as good. Charles Royal may build for that purpose in a more central location than the Empress.

Stock will reopen at Loew's Alhambra, Brooklyn, N. Y., Labor Day. The company will consist of the same members who played in it for 43 weeks last season.

The Florence Mangan Stock, touring through the middle west, will attempt to re-establish the Supreme, Fulton street and Grand avenue, Brooklyn, as a stock house, opening there the latter part of August. The opening bill will be "It's a Boy."

Herbert Betts is putting out a company for one-night stands through Maine, starting July 28. The at-

traction is to be called "Arizona Cowboys." It is the third season that Betts has sent out this company. After finishing the summer in Maine it goes south for the winter.

The Walter Baldwin Stock will begin a season in the Royal theatre, San Antonio, Aug. 27.

The Boston Stock Co. will reopen at the St. James, Boston, Aug. 27. "The Mountain Man" will be the opening. Samuel Godfrey is directing.

The Shubert, Minneapolis, re-opens Aug. 12 with the Fairbridge Players. Marie Sale, leading lady of the company, injured her foot recently and will be unable to work for five months.

"Come Out of the Kitchen," a comedy in three acts by A. E. Thomas from the story of the same name by Alice Duer Miller, was successfully presented Monday evening by the Forsyth Players in the 71st week of the company's run in Atlanta. The first-night performance was spotty, with Clara Joel and John Litel carrying most of the work. Subsequent performances smoothed out the rough spots and left an attracting playing to capacity business. Gus Forbes, Walter Marshall, Rankin Mansfield and Rosalind Luncford—all local artists drafted for the week—gave splendid characterizations. Ruth Mero, in the ingenue role, failed to get much out of the rather rich part. The same was true of Symona Boniface, the second woman. "Come Out of the Kitchen" marks Litel's concluding week with the company, and he was given tremendous ovations at every performance.

Violet Heming has left the stock company at the Elitch Gardens, Denver, to return to New York. Lilly Cahill succeeds her.

AHEAD AND BACK

Executive berths with the "Covered Wagon" tours are considered among the best touring assignments of the season. Seven units have been routed and commissioned.

The Northwestern "Wagon" will have Capt. William Roddy ahead, Thomas Hodgman back and Earl Schwartz musical director. Opens Aug. 12, Portland, Ore.

Coast "Wagon": E. A. Mitchell ahead, A. E. Morgan back and Clifford Meech director. Opens San Francisco Sept. 16.

Southwest "Wagon": Arthur Ryan ahead, A. H. Barley back and Orville Mayhood director. Opens Dallas, Aug. 12.

Midwest "Wagon": Howard Herrick ahead, Walter M. Cox back and Carl Schultz director. Opens Kansas City, Mo., Aug. 26.

Eastern "Wagon": Randolph Hartley ahead, John Powers back and Fred Arundel director. Opens Asbury Park, Aug. 6.

Central "Wagon": William Love ahead, Fred Meek back and Clarence West director. Opens Pittsburgh, Sept. 10.

Northern "Wagon": Al Duchemin ahead, Ed McDowell back and George Miller director. Opens Columbus, O., Sept. 6. Three more companies are to be announced later. In addition New York, Los Angeles, Boston and Chicago will continue exhibiting indefinitely, making a total of 14 "Wagon" units. Los Angeles is expected to continue until the first of the year. The picture is now in its 16th week and at \$2 top has not fallen under \$20,000 weekly gross. The New York show may continue through next season.

Charles Hertzman will be ahead and back with the Chicago company of "The Gingham Girl." Jack Lacey will be in advance of the coast "Girl" show.

Wallie Decker will be back with the Chicago company of "The Fool." Fred Jordan will be ahead of the Eastern "Fool" show with Charles Hunt back. Howard Gale, after agenting the premiere of "Poppy," will go in advance of the Southern "Fool," with Henry Smith back.

Joe De Milt will be manager of "Irene," with Harry Pennypacker in advance.

John Curran will be ahead of "Steve," relieving Rod Wagner, who goes in advance of "So This Is London."

Harry Sloan will agent "Little Nellie Kelly," with Charles Vion company manager.

Harry Leavitt will be in advance of "The Last Warning."

Walter Messenger will be ahead of "Molly Darling."

Ambrose ("Musty") Miller has been appointed to manage the Hanna, Cleveland, for the Shuberts.

Chester Itee ahead of "The First Year." Bill Moxon back with same attraction.

James Kerr is going ahead of "Battling Butler," which will debut in Detroit and play Chicago before showing in New York.

Bill Spaeth, owner of Lassies White Monstrels, will be back with the show; Grant Luce in advance.

Arthur Hensen is managing "Auntie's Irish Rose" at Montreal.

BED-SIDE CHATS

By NELLIE REVELL

This is the hardest assignment I ever had in my life. Writing this kind of a story about our beloved Percy G. Williams. I call him "our beloved," for every one who ever knew him loved him and those who were so fortunate as to have worked for him can think only in those terms. I have written many about him in years gone by, but never dreamed I would have to write this.

He was my first employer in New York. It was my privilege, as well as my pleasure, to have been his general press representative for a number of years prior to and at the time he sold the Percy Williams circuit of vaudeville theatres to B. F. Keith. And I say without casting any reflection on any other "chief" I have ever worked for, that Percy Williams shall always remain in my memory as "my boss."

His generosity to his employees—for that matter to almost anyone—was proverbial. No one who went to him with a hard luck story was ever turned away, no matter how thin and unconvincing the tale might have sounded to other ears. The L. O. U.'s in his possession must have represented a small fortune, but never did he attempt to press collection of any of them. His excuse for inaction always was that he had rather stand the loss of a little money than lower the self-respect of a fellow-human being by dunning him.

When the circuit was finally turned over to Keith's, Mr. Williams did not callously forget the men and women who had worked with him so faithfully as many another man might have done. For each of them he made out a generous check, enough to see them through the period of unemployment that might follow the change of control. I think that that very consideration prevented him from selling his interests until long after the time when he really wished to retire.

Each Christmas a turkey went out to the family of every one employed on his staff of every one of his theatres, no matter how small his job, with the personal wishes of Mr. Williams for a happy time about the groaning board. And I am sure that if he could possibly have been there to see each family enjoy their turkey he would have considered his Christmas well spent.

Never did his sense of justice go to sleep, and he was ever vigilant to keep from infringing on the rights of others. I was the victim of his passion for following the Golden Rule several times myself. One occasion I recall was when an act called "Tony and the Stork" was playing our houses. I scented the possibility of a big press story in the act and had laid my plans to have the women's clubs and other feminine civic organizations condemn the act as defaming the sacred name of "motherhood." Enthusiastically, I explained it to Mr. Williams.

"No," he said, and shook his head. "We'd better not do that. It would undoubtedly draw a lot of money to the box office here, but some of the managers out on the road might not understand it was all a press agent stunt and might be unwilling to book an act that had received undesirable publicity. I'd rather lose the extra patronage than knock any act out of a single week's work."

One other time he was standing behind me in the lobby of the Colonial theatre when I was approached by a young man who asked for the courtesy of the house. He told me he was a newspaper man and had a pass, but had changed his suit before coming to the theatre and the pass had been left behind. He could produce no credentials of any sort and I told him regretfully that without them I could not extend any of the usual courtesies. He bowed and turned to leave.

"Go call him back," I heard the voice of Mr. Williams say at my back.

"But, boss," I protested, "I think he's a fake."

"It doesn't make any difference, he replied, "I'd rather let in ten phony ones than turn down one person who is entitled to our privileges."

He was just as fond of a joke on himself as he was of the one on the other fellow. One he loved to tell was that concerning a comedienne who had been put on the same bill at one of his houses with Jack Wilson. Wilson had just originated the much-later copied practice of burlesquing the acts on the bill ahead of him. The comedienne wrote in to protest, saying that she considered imitation of her act an unwarranted liberty and that it would detract from her success.

In reply Mr. Williams said he was very sorry and could understand her objection. Sir Henry Irving had told him, he continued, that imitators had caused him to be a failure. Her wishes, he assured her, would be respected.

But the comedienne was also famous for her gift of satirical observation, and she wrote in turn:

"Dear Boss: You may be right—but you booked the Russian Dancers and they were a flop."

Mr. Williams got a much heartier laugh out of that than he had out of his own satire.

Since the beginning of my illness no one has been more constant in their attentions. He came in person to the hospital as often as he could and when he could not come there were always arriving funny postal cards and encouraging letters. During the winter hardly a week went by that he did not send me fruit from his home in Palm Beach. In the spring and summer my room was always filled to overflowing with flowers and fresh vegetables from his East Islip estate, with each gift a little note, expressing the hope that I was improving and that the flowers might serve to cheer me up. But the thing that cheered me most was his very thoughtfulness of one who had been out of his employ for years.

One night he arrived at the Gotham theatre much later than his usual hour, due to some unavoidable delay. The box office was closed, the manager was absent from the lobby and the only person there was the door-tender, newly engaged.

Mr. Williams attempted to pass through the door, but was gently, but firmly, halted by the door-tender, who did not know the "boss" from any other of the four million inhabitants of New York City.

"You'll have to pay to see this show," he was told.

Instead of firing the ticket-chopper on the spot as some theatrical managers would have done, Mr. Williams paid the entrance fee and said nothing until the show was over. Then he called the door-tender into the manager's office, complimented him and raised his pay.

One of my most prized possessions is a clock, a beautiful example of Swiss craftsmanship, which he brought me on his return from one of his many European trips. When he first presented it to me, I was inclined to feel hurt, for I thought it was a gentle dig at me because of my disinclination to keep the regular office hours. But then he pointed to the dial and there I saw engraved: "To Nellie Revell—Every minute on the job." That sentence is my diploma, my family jewels and my reward for whatever hard work I have put in. It was "praise from Sir Herbert."

Mr. Williams believed firmly in the business woman and particularly the woman press agent. Two of my immediate predecessors as his general publicity representatives were Marie Fitzgerald and Anna Marble. He had Pauline Boyle as manager of his Gotham theatre for a number

of years and Katherine McDonald was with him as secretary during the whole period he spent in building up the Percy Williams circuit.

His European trips ceased at the time when Mrs. Williams became an invalid. She had accompanied him on all of them since their marriage, and he felt if she were no longer able to enjoy the ocean voyage and the leisurely tour about the Continent, there would be little pleasure in them for him.

From that time on he rarely left her side. That she might go to Palm Beach with him in the winter time, a private siding was constructed to their home at East Islip and another to their residence in the Southern resort, and at the time of their semi-annual migration a private car was run within a few feet of the doorstep.

Always a man of regular habits, we knew almost the minute just when he would arrive at the various theatres to watch the new bills. And every one about his theatres was always delighted to see him. It was "Well, look who's here," and "See who we have with us tonight," when he appeared and not "Sh-h-h, get to work, look out, here comes the boss."

Every Monday afternoon he came to the Colonial to sit inconspicuously in a center mezzanine box. Every Monday night it was the Orpheum, every Tuesday night, the Alhambra, and so on through the week. And we could always tell just how he had liked the show when he walked out into the lobby. If his cigar was jauntily perked up from the corner of his mouth the show had got over with him. And if it drooped a bit and he chewed upon it nervously his verdict had been "thumbs down."

Of all the qualities one appreciates in an associate, a sense of humor is the foremost. And that virtue was Mr. Williams' strong point. Nothing big or little could ever irritate him or cause him to view life with a long face. In addition he had a gift of repartee and original wit that could fend off almost any attack on his equanimity.

One instance I recall was when I had inadvertently made a public announcement that Bonci, the operatic tenor, would appear at the Colonial in Sunday night concerts. It seemed that every lawyer in New York City wrote immediately on behalf of Bonci, denying the report and demanding a public retraction on the ground that a vaudeville appearance would seriously compromise Signor Bonci's dignity.

Mr. Williams sat down at once and dictated this reply:

"Through the action of an over-zealous press agent, it has been announced that Signor Bonci will appear in one of my theatres. This is incorrect, and I sincerely regret the mistake. I heard Signor Bonci's voice at the time Oscar Hammerstein felt that relations between them should be severed. However, I will be glad to give Signor Bonci a try-out at my Novelty theatre in Brooklyn any time that he may desire, though I can not guarantee to sign him up for a tour of my theatres. You are at liberty to publish this retraction as prominently as the original statement was printed."

Strangely, no more was heard from Bonci or his fleet of legal advisers.

As became the man who ever strove to put vaudeville on a level with the best entertainment offered anywhere, Mr. Williams was the first to book European acts and bring them over to New York for the edification of his audiences. Not all these ventures were financial successes, but he never wearied of searching for the novel and the artistic.

One of his importations was Yvette Guilbert, on whose tour he lost \$25,000. He worried about that not at all and even found occasion to make a joke of it at the Producing Managers' annual banquet. It had been a poor season and a number complained of the heavy losses they had suffered. They were even inclined to "view with alarm" the future of the industry. It came Mr. Williams' turn to speak.

"Speaking of losses," he said, "I've had a few myself the past year. I had an attack of typhoid fever. I had an attack of Yvette Guilbert. I had an attack of Bonci. On the first I lost my hair, on the second I lost \$25,000 and on the third I almost lost my lady press agent."

Only his intimate friends knew that he had a few pet superstitions. One of them he displayed at the opening of his Bushwick theatre. Nettle and Vesta, a dog and clown act, had opened the bill at the first performance of one of his highly successful theatres and at great expense and trouble he rearranged the act's booking and brought it here from the Middle West to open the Bushwick house. The success of the new house fully justified in his mind the following out of his "hunch."

It was he who instituted the practice of giving a Thanksgiving show to the inmates of the jail on Blackwell's Island. He always selected the bills personally, made all arrangements and then took Mrs. Williams and the entire executive staff to lend support to the occasion. He brought cigars for the men prisoners and a plentiful supply of candy for the women and we always ate our Thanksgiving dinner in the prison before returning.

His charities were unnumbered and he never let his right hand know what his left hand was doing. And while his religion was the most beautiful of all, the following of the Golden Rule, he was non-sectarian in his philanthropies. His love of his fellow man was his most marked characteristic and out of all mankind he singled one class, the actor, for his especial solicitude. Many an act he financed through the rehearsal period and guaranteed six weeks' work before the material was ever written. And no actor ever found a squarer deal than the one he got from Percy G. Williams.

The picture of him I shall always like to carry in my mind is as he was when he used to step out of the Putnam building to go to lunch with Willie Hammerstein at the Astor, or as he sat next my bed telling the latest story on his last visit to me. Ruddy-complexioned, sparkling-eyed, he had the irrepressible gaiety of a boy, the kindness of a patriarch and the polish of a true man of the world. He was a loving husband, indulgent parent, considerate employer, a faithful friend. He was a man.

FOREIGN REVIEWS

L'OEUVRE DE CHAIR

Paris, June 6.

Charles Rolin and Jean Camille Ardaine have written a melodrama which might have been a psychological study with a double focus. The analysis being two-fold is somewhat complex, but these new young authors have imagined a splendid subject in their "L'Oeuvre de Chair," as just produced at the Theatre Montmartre. The daughter of respectable parents has strayed and become a mother. Yvonne is not bad, but she was betrayed. A friend of the family, Germaine, a young widow, permits society to imagine the child, Jacques, belongs to her, to save outward appearances.

As the little boy grows up the two women become rivals for the affection of their child. In this section is splendid material for modern dramatic development.

Then Yvonne marries the handsome aristocrat Robert, despite his debts. He apparently imagines she has money and is not beyond giving his name to a girl with a blot. He is prepared to shut his eyes, but eventually falls violently in love with his wife, becoming frantically jealous of the infant of another man standing between him

and Yvonne. Germaine is not a stranger to this status.

After numerous quarrels he appears reconciled, particularly as Yvonne tells her husband he will soon be a real father. He accompanies little Jacques to Switzerland, where he is supposed to go in order to sell his property to pay pressing debts, for his respect for the woman he now loves forbids him to use her money for that purpose. He returns alone, explaining to the horror-stricken mother Jacques fell down the mountain and was killed.

Yvonne is sceptical and she taxes her husband with being the cause of her son's death. Robert confesses carelessness, humbly pleading his passion and explaining his temporary insanity by the idea of the child of another being between them.

The authors have not continued the dissection of their plot, leaving the audience undecided as to the conclusion, but conveying an impression the woman will eventually pardon the husband who is responsible for the child's disappearance because she is too weak, in the flesh, to support separation from the man she adores when he pleads his love.

The rivalry of the two women for the same child, and the mental an-

tagonism of the mother continuing to live with the fellow who really killed her son form two distinct splendid subjects for psychological discussion. The authors, however, have not tackled the work in such a manner and their play (from which some playwrights like Betaille or Bernstein would have made two) thus lacks modern realization.

"L'Oeuvre de Chair" was worthy of a better frame than the independent summer season of a temporary management at the Theatre Montmartre, the season of the Atelier being over, and it is to be feared the run of this play will soon follow suit, although the authors should be congratulated for their brave efforts. Kendrew.

GRAND GUIGNOL

Paris, July 20.

With a laudable endeavor to keep open through July, M. Choley has presented another program at his famous little theatre, which will furnish a troupe with appropriate bills for ten weeks each year for the Selwyns in New York.

The present show is a warming-up of former Grand Guignol successes, comprising as the feature "Figures de Cire," two-act drama by A. de Lorde. It is the thrill conveyed to an expectant audience by the adventure of a fellow who wagers to pass a night in a wax-works exhibition in the fair grounds.

During his wake a criminal sought refuge among the figures and took up his position as a wax figure when the police followed to arrest him. After a thorough scare, with the necessary groans, the criminal is shot.

In a like manner "Sur la Dalle," one-act drama by Georges Montaigne, is a drunkard murderer sobered and constrained to confess his guilt when shut up in the dissecting room with the body of his victim.

"Mirette a Ses Raisons" is a short comedy by Romain Coolus, explaining why Mirette deceives her twelve suitors by carrying on with a thirteenth—lucky number, no doubt.

After squabbles the pretty creature gets out of her embarrassment to the satisfaction of all. A bit risky, but nothing out of the common for the Grand Guignol.

Nevertheless "Après Vous Capitaine," one-act farce by Rene Besson, is extremely near the knuckle. Two elderly men running after the same woman, occupying the same bed, neither consenting to give way to the other, during which time the lady is receiving the attentions of a third suitor.

If you get this in the Selwyn show next season it will make Broadway buzz.

No item on present bill approved for any Anglo-Saxon playhouse. Kendrew.

SEND FOR DR. O'GRADY

London, July 5.

A new comedy by Canon Hanay, author of "General John Regan," who writes for the stage under the name of George A. Birmingham, was produced at the Criterion by Charles Hawtrey, who also sustains the name part. The piece is more or less along the lines of "Regan." While it proves enjoyable entertainment, there isn't sufficient plot to be sufficiently absorbing. The dialog is clever and scintillating with Irish wit, but the story itself is exaggerated and borders on the preposterous.

An English girl staying with her relatives in an old castle in Ireland becomes imbued with socialist ideas and a wild enthusiasm for the Gaelic movement, much to the concern of her people, who in despair send for Dr. O'Grady to cure her of her folly. She plans to spend fortnight in a cottage on her uncle's estate to admire at a closer angle the nobilities of peasant life, and O'Grady, as part of the cure, backs her up in this idea.

The aunt, Lady Rathconnell, wishes her to endure to the full the hardships and discomforts attendant on such a wild scheme, but the men-folk secretly convey crockery, bedding and little odd luxuries to the cottage, which she is led to believe are part and parcel of her surroundings. The Kerrigan family, her hosts, become involved in explaining their possession of crested china and linen. Learning the facts, she realizes the sordidness of it all, and returns to the castle.

Minus her illusions, she lets Gaelic Renaissance slip back into the land of things forgotten and marries O'Grady.

Hawtrey has a characteristically Irish role that of an inimitable liar, who laughs himself in and out of farcical complications, but is entitled to no medals for his simulation of an Irish brogue. His accent is so distinctly English it cannot be overcome.

The acting honors, due in no small measure to the strength of the roles allotted to them, go to Arthur Sinclair and Mairé O'Neill as Mr. and Mrs. Kerrigan, the former a "bull" merchant full of native blarney. Holman Clark as Lord Rathconnell, contributes the most legitimate bit. The entire cast is uncommonly good and well drilled. Margaret Bannerman as the niece, has little to do save look pretty, and even this she does differently. John.

OUT OF TOWN REVIEWS

LITTLE JESSIE JAMES

Long Branch, N. J., July 25.

Tommy Tinker.....Allen Kenna
Jenny.....Miriam Hopkins
Jimmie.....Walter Harris
Geraldine Flower.....Mildred Richardson
Paul Rogers.....Maurice Lohr
Black.....James B. Carson
Mrs. Jamieson.....Clara Thropp
Jessie Jamieson.....Nan Halperin
William J. Pierce.....Roger Gray
Harold.....Robert J. Cohen
Emily.....Paul Irving
Frances.....Frances Upton
Bobbie.....Bobbie Breslau
Blanche.....Blanche'Brien
Ruth.....Agnes Morley
Lucella.....Lucella Mandes
Emma.....Kenna Ramsey

Whether "Little Jessie James," the musical comedy presented here by L. Lawrence Weber, is to have a brief or indeterminate stay in New York, where it is headed, will more or less depend on the point of view of the sponsors of the theatrical morale at the Broadway end of the street. As one young woman expressed after seeing the offering, "While it is not risqué, it is certainly wantonly vulgar."

Nan Halperin has the titular role, supported by a well-balanced cast. The piece is by Harlan Thompson, identified with vaudeville writings. He is responsible for the book and lyrics, with Harry Archer contributing the music. Nobody seemed to know much about him. The impression prevailed William B. Friedlander (Miss Halperin's husband) may have undertaken the task under a nom de guerre.

The pivotal situation is an automatic and collapsible bed fixed in the wall. It opens and closes by pushing a button. Two of the characters hide in the bed. Side by side they remain concealed, presumably for three hours, with the husband of the woman waiting for her return to the house, and the fiancé of the man asking impertinent questions relative to his absence. To make sure that the situation may be understood by the audience, a number of lines are furnished by the author in the hope that the salaciousness of the affair might be somewhat glossed, a procedure that was not very successful. On the other hand, it only served to pile up many laughs at the expense of decency which, because of the comedy, was not resented at the time, but was sharply recalled after the play was over.

In the past when beds were used on the stage for the sole purpose of supplying risqué situations, the attendant business invariably took place in front view of the customers. Mr. Thompson, however, has idealized this by leaving all to the imagination. He has done most of his work well, even if his story is a bit conventional. The ingredients, fished and elaborated from familiar sources of farce, hokum and bouffe, but presented with a devious fresh twist here and there, were uproariously accepted.

Two acts with one setting. Eight chorus girls, while not endowed with looks, knew how to step and aided. From a melody argie the songs, which included 18, ranging from one waltz to the inevitable jazz, will not be universally whistled. "I Love You" possessed the catchiest strain. No novelties were introduced and the plot did not call for much stupendous setting or gorgeous costumes.

The James Boys, quoted on the program and announced as Paul Whiteman orchestra, were in the pit and took good care of the musical interpretation. Walter Brooks directed the piece and his work deserves encouragement.

THE GREAT LADY DEDLOCK

San Francisco, July 25.

After weeks of preparation, Margaret Anglin climaxed her summer season at the Curran last week with an elaborate premiere production of "The Great Lady Dedlock," a dramatization by Paul Keeter of Dickens' "Bleak House."

It is rather a pretentious production in four acts requiring 22 characters. Special sets have been built from designs prepared by Dickson Morgan and Dean Arnold. George Foster Platt is responsible for the direction, while the costumes, also true to the Dickens period, are the work of Lucien Lebaut.

"The Great Lady Dedlock" is a costume play in the true interpretation of that term, possessing all the leisureliness of an afternoon, yet at times reaching the heights of genuine intensity. For the most part the characterizations as drawn from the book by Keeter are sufficiently Dickensian to please the most ardent devotees of that novelist.

Keeter has lifted from the involved plot of "Bleak House" such incidents and bits of plot sufficient to knit together a dramatic fabric of cumulative interest. The first act opens at Chesney Wold, showing the facade and terrace of an old Tudor mansion. The fidelity with which this quaint old structure is built serves to stir the imagination and create an atmosphere that aids materially in establishing the Dickens flavor. This act establishes the premises

of the action and serves to introduce the main characters: Lady Dedlock, Sir Leicester Dedlock, Inspector Bucket, Harold Skimpole, Hortense, the French serving woman; Volumnia Dedlock, Captain Alan Dedlock, Esther Summerson, Mr. Jarndyce and Mr. Tulkinghorn.

Act two is the London slums, revealing a street corner, murky fog, dim gas lamps and a general atmosphere of gloom and equalor. The second scene of this act is the interior of Chesney Wold, a drawing-room of an old English mansion with its antique furnishings. Act three is in the same setting and act four returns to the slums, first the street corner, and finally the gateway to a cemetery.

The thread of mystery and portending doom as exemplified in the footfalls heard on "Ghosts Walk" is utilized to good effect by the dramatist and keys the interest at a high pitch.

A bit of modern mystery drama is introduced in the death of Mr. Tulkinghorn, and the theft of the incriminating letters. He is shot to death as he stands by a table examining the letters that tell of the romance of Lady Dedlock. The shot is fired from behind huge portieres that drape the right side of the stage. Mr. Tulkinghorn staggers and reels in his death throes, finally dropping to the floor within a foot of where the portieres hang. Then a hand is seen reaching through and tearing the letters from his grasp. The mystery of whose hand it was serves to heighten suspense to a high pitch. Circumstances point to Lady Dedlock, the murderess and this theory is borne out by subsequent happenings until the very close of the act, where Hortense, through a clever ruse on the part of Inspector Bucket, stands revealed as the slayer.

Margaret Anglin, essays the dual role of Lady Dedlock and Hortense, the noblewoman's servant. The roles give her the fullest scope. As Lady Dedlock she is the woman of quiet dignity, laboring under the weight of some secret sorrow. As Hortense, a vicious, fiery vindictive and cunning creature, blazing forth her tirades at the slightest provocation and launching her venom against her mistress as the occasion arises.

Miss Anglin's Hortense is a fine bit of artistry. Her little tricks of character, the sketching of the temperamental Frenchwoman with her penchant for spitting and scratching one minute and coddling when it comes to applying purpose, are artistic transitions.

Next to Miss Anglin is John J. Ivancovich's sinister and skulking Mr. Tulkinghorn. It is a big part and an important one. Mr. Ivancovich endows it with all the pitiless relentlessness of a Javert. It would have warmed the heart of Dickens. Wheeler Dryden as Inspector Bucket. Here is another typically Dickensian portrayal. Dryden has a delightful understanding of Bucket and catches the very spirit of the author. He stamps the character more and more on the attention as the play proceeds, especially in his several scenes with Hortense.

Other notable characterizations were given by Emelle Melville as Volumnia Dedlock; Elwyn Harvey as Jo, the crossing sweeper; Elwyn Eaton as William, the butler; Harry Hartford as Sir Leicester Dedlock; Allen Connor as Captain Alan Dedlock; Janet Cameron as Esther Summerson and Roland Rushton as Harold Skimpole.

The other members of the cast included Raymond Northcutt, Gladys Knorr, Francis Adair, Ray Goerler, Wentworth Green, Sally Williams, Richard Fordham, George A. Henderson, Henry Mowbray, Richard A. Nichols and George Greenwood.

Rivers.

THE ALARM CLOCK

Washington, July 25.

Bobby Brandon.....Bruce McRae
Charlie Morton.....Lionel Pace
Homer Wickham.....Charles Latte
Theodore Boine.....John Daly Murphy
Reggie Wynne.....Gordon Ash
Frederick Dunmore.....Norman Hackett
Helen.....Catherine C. Anthony
Henri.....Joseph Crehan
Wills.....Walter Soderling
Mary Kent.....Blanche Ring
Mrs. McKenna.....Core Witherspoon
Lulu Deane.....Mary Phillips

Avery Hopwood this time has something well worth while, his adaptation of "La Sonnette D'Alarme" from the French of Maurice Hennequin and Romain Coolus. The piece is chock full of honest laughter, and although the mechanics often creak, these are nicely glossed over and enjoyment of the whole thing is not marred.

Even a slow opening was helped, and Mr. Hopwood should realize that from the very offset his play was given every opportunity by the brilliancy of the cast assembled by A. H. Woods. The opening is nothing more than a lot of rather clever lines getting the story started, but the way Bruce McRae handled them aided and abetted by the others of the cast even made that seem worth while.

It was a big triumph for Blanche

Ring, even if she did get beyond the control of David Burton, who produced the piece, and resorted to musical comedy methods. The part justified her liberties, however. The role of the aunt from the hick town who becomes completely jinxified, even to the extent of transferring her abilities as a composer of hymns to that of writing a shimmy number, could have been more suited to Miss Ring had the author had her in mind when writing the piece. Hopwood may have taken a latitude with the original French script to give Miss Ring every opportunity.

It is quite an aggregation of humans, these that tell us the story of how our bachelor New Yorker of middle age is warned by nature's alarm clock in the shape of an attack of gout. The thought of rheumatism, until the doctor frames it to frighten the man into doing away with those all-night parties. The family of the man is brought down from the little burg in northern New York to give him a touch of real home life. This family consists of a hymn-writing prospective mother-in-law to the son's nephew; her daughter, a little country maid with her hair combed straight back, delightfully done by Marion Oakley, and then the nephew, an awful hick—long hair, mustache and goatee. He grew the beard because he thought it made him look like a professor. A temporary addition to this party is the banker from the hick town, one of the best things John Daly Murphy has done.

The age of the first and second acts are uproariously funny. The singing of the oratorio as composed by the mother-in-law-to-be and the rube banker at the close of the first act brought innumerable calls. Miss Ring playing the piano and Mr. Murphy rapping out "Joseph, Joseph" was a "knockout." The contrast of the second act closing when the jazz band comes to play the new work of the hymn writer also was fine.

The piece is practically ready as it stands for its New York showing. It should prove a hit. It has its faults, but the results are there, and in comedy that is what counts.

Meekin.

THE CLEAN UP

Asbury Park, July 25.

Comedy in three acts by Barry Conners, with Hazel Davis featured. Staged by William A. Brady. Produced by William A. Brady at the Main Street Theatre, Asbury Park, N. J., July 25.
Willie Marden.....Hamphrey Bogart
Charles Buckmaster.....Geraldine Wood
Mrs. Cliff Colander.....Florence Earle
Mrs. Lucella Aswell.....Marion Allen
Mrs. Anna Woodcutt.....Mitchell Harris
Bill Madson.....Henry Crosby
Mr. McKenna.....Royal Byron
John Buckmaster.....Mitchell Harris
Brook Cadwell.....Henry Crosby

This is an ordinary play with an ordinary chance of success. There must be hundreds of such plays—pleasing but without the qualities that insure popularity—seeking production, and the few that get on seldom call to increase the reality that marks the struggle for existence. But be it said for them that they owe their failure not to their vices but to their lack of virtues.

The present example is a comedy verging on the farcical that tells the story of a woman's adventure in politics. Mrs. Buckmaster runs for mayor as candidate of the woman's party, and as a result finds herself deserted by her own sponsors and involved in troubles without end. Her husband, after vainly trying to make her withdraw, gives up his position and leaves her; her cook leaves to run against her; her brother loses his job, and the bank calls the mortgages on her home.

In desperation she borrows the money from a practical politician (McKenna), who is supporting her, and then (and here plausibility fails) she borrows the same amount from an opponent under the pretext of paying the mortgage and bets it on herself. When seemingly she has lost everything she wins, her husband returns, and they clinch for the curtain.

It's harmless story, in spots cleverly written, rather thin at times, and occasionally weak (notably the curtain of the second act), and with a few incongruities that will doubtless be eliminated. The author might well study the practice in regard to first mortgages and learn what constitutes obtaining money under false pretenses, and then the relation of the capitalist, Brooks Cadwell, to the plot is not clear.

The salvation of the comedy lies first in the rich part of "Butch" McKenna, an old-time politician, gorgeously played by Royal Byron, and second in the presence of Hazel Davis, who, though not a great actress, is so good to look at one could forgive much more than needs forgiveness. She was generally very pleasing. Her work was not convincing in strong scenes and her voice was in bad shape, but she carried the lighter parts splendidly and won her way.

The other characters are merely sketched. A single tag is attached to each one, and he is left to express but a feeble flash of personality. With this, the greatest defect in the play, remedied "The Clean Up" would have a better chance to fulfill the promise of its name.

The other members of the cast are adequate, but their interpretations lack subtlety. This is partly the author's fault and in view of Brady's predilections to rushing pro-

BROADWAY REVIEWS

TWO FELLOWS AND A GIRL

Comedy in three acts by Vincent Lawrence. Produced by George M. Cohan at the Vanderbilt, New York, Thursday, July 19.

Billie.....Ruth Shepley
Thomas Blaney.....Jack Bennett
Jack Moorland.....John Halliday
Jim Dale.....Allan Dinehart
Doris Wadsworth.....Claiborne Foster

George M. Cohan selected Vincent Lawrence's comedy, "Two Fellows and a Girl," as his initial production of the season, displaying it for the first time July 19 at the Vanderbilt. Upon Cohan's recent arrival from Europe he immediately jumped into the task of seeing his new production properly staged, the Cohan touch prevailing.

As a straight comedy "Two Fellows" as disclosed the opening night was extremely talky. This condition as rectified by the producer will be replaced by action. As it stands it is a one-act piece, with the first act taking the honors. The other two are uninteresting, with no real punch in either.

The piece starts well, but slides down hill, with the finish woefully weak. Cohan has taken plays far worse than this Lawrence piece and turned out a hit after an opening that was decidedly off. There is a possibility the producer will reverse the running, starting with the last and finishing with the first act. That would be the proper arrangement according to the value of the acts as disclosed at the opening.

For the basis the author has taken a truly American idea and worked it out with a human interest touch in many instances, but has failed to furnish his players after the first act with anything other than ordinary dialog.

The opening night the play ran until 11:30. For a straight comedy that in itself made it apparent there was too much of something. The story is clean and wholesome. It starts with two chaps pursuing the same girl, with the girl unable to alternate evenings with them, but has both each evening on the parlor lounge, the suitors trying to outstep each other for the final good night. It is an amusing situation and well worked out in the early act.

By the toss of a coin she makes a selection for her husband. A lapse of five years between the first and second act. The husband is a chap of means, of the country club golf type. After the five years the unlucky suitor reappears. He has made a success in the world, with headquarters in London, and a fortune from lumber. He still professes his love for the girl, with the husband becoming a bit irritated, although the visitor is welcomed in the household as a long-lost friend.

At this juncture a miss of the flapper type is introduced. She is all that the present-day flapper represents, with a Cohanesque touch added. It takes her out of the commonplace rank. This modern miss after a few hours' acquaintance wins the avowed bachelor who previously professed there was but one girl in the world for him.

In the cast of six is little fault to find. Some exception might be taken to the work of John Halliday as the husband. Halliday gives a rather English touch at times to a real American role, it jarring as the piece progresses. Ruth Shepley and Allan Dinehart have the two other large parts, both playing with their usual finesse.

Claiborne Foster is a delightful flapper, displaying, however, considerably more than could be expected of the average flapper. Her work was the only strength displayed in the latter portion of the piece. Jack Bennett was an agreeable father, his efforts being confined to the first act, during which he provided several pleasing moments. George Smith, a capable actor, gave the butler role all it needed.

With the usual Cohan brushing up after the opening "Two Fellows and a Girl" should be rounded into a money-making comedy.

Hart.

FASHIONS OF 1924

Produced at the Lyceum, New York, July 18, by Fashion Productions, Inc. Staged by Adolph Deutsch; special numbers by Ted Snyder (singer) and Harry B. Smith (lyricist). Cast: Jimmy Hussey, Edith Taliaferro, Carlotta Monterey, Arnold Daly, John J. Love, Edith Hayward, Edna Hickox, H. Roberts, Harry Masters, Jack Kraft, John Davenport Seymour, Marie Nordstrom, Edna Hayward, Edna Hickox, Joseph Kayser, Gene Delmont.

Frankly a fashion show with professional talent employed for the entertainment sections, and the whole served up as a summer revue, billed as the first of an annual series. The program claims its fashion displays to furnish "an authoritative forecast of the coming season." The contributions are from "the foremost

coutourieres and designers of America."

The "Fashions" idea as a theatrical entertainment was conceived by Alexander Leftwich, who for the past several seasons has directed the best of the fashion shows around New York. He introduced entertainment features, though not the volume of professional talent as now. It was proposed by him to the leading style creators and the silk and lace moguls that no better exposition of their products could be given during the National Merchandise Fair, which opened its month's schedule in New York Monday, than by a presentation in the form of a revue. Their ready contribution resulted in the Lyceum lighting in the midst of summer with a type of attraction strange to its tradition.

The manufacturers and fashion shops are doubtless investing in "Fashions" as a publicity stunt. There is a chance of a percentage of the outlay being reaped from the proceeds, but so many firms are concerned that the individual investments will probably not run to large sums.

There is no production attempt in "Fashions." One act piece provides the atmosphere for the full-stage scenes or numbers, with a cyclorama at times changing by means of projected colored lights and effects. At times liken or material hangings are employed for novelty numbers. The program is lengthy, with a total of 26 "scenes" listed. Monday night several were out. The entire show was re-routed, and as there was not time to make changes in the program the audience devoted many moments delving for the correct numbers.

Jimmy Hussey is the outstanding personality of "Fashions" as far as the professional contingent is concerned, and into the show he has brought several numbers and bits used by him when he stashed at being a producer himself, and also from the Shubert unit show of two seasons ago. Hussey is most valuable with a group of new song numbers. In the first of the two acts Hussey had "When Nathan Married Rose of Washington Square," into which he worked part of the comedy in his standard "Milk and Honey" number. Another new one that hit home was "We Have No Banana Blues."

For his comedy lyrical contributions in the second portion Jimmy was dolled up in white flannels, and looked well. His funniest number was "Did I Buy Morris a Morris Chair?" a song lyric, which had one line about "I got more out of Morris standing in the vestibule." The number was an encore winner, and for that Hussey gave "I Must Go to Moscow." It is a humorous lyric, too, with a melody cleverly fashioned from the Russian style. "Everybody Knows That She's Able to Wash Roses" was also well worth while, and given in the telling Hussey style.

Arnold Daly, though programed for three scenes, appeared in only one. That was for "The Real Thing," John Kendrick Bangs' satire on the servant-girl question. The bit took in the feminine leads, who appeared as wealthy matrons come to dine, a cook and all sorts of creations credited to as many style designers (Michael, Hollandar, Sophie Rosenberg, Nardi, H. Jaekel & Sons, with hats by Nicole de Paris and mesh bags by Whiting & Davis). Daly, looking a bit heavy, enacted "Doctor" Evanston, who charged a fee of \$50 for the privilege of the client to sit in his office and be interviewed by servants who might desire a situation. Daly made his bit stand out, and so did Edith Taliaferro. Florence Morrison played a cook, her only appearance.

When the fashion numbers were introduced they were sometimes surrounded by a scene or business bit, and the styles presented were billed as "forecasting afternoon wear," or whatever class of costume was to be shown. "The Tea Garden" had the dozen mannequins on ahead of the act.

There were several dance numbers inserted. Included were Masters and Kraft in a Russian dance burlesque out of the vaudeville tune, introduced by Hussey as "Mr. Morris and Mr. Gest."

The opening had Carlotta Monterey in a Harry Collins gown as a symbol of the stage. She gave a brief outline of the topic while the best figures among the mannequins climbed to the apron from the orchestra pit. The girls were disclosed in full length fleshings, which provided a corking sight start. Miss Monterey looked beautiful, though later she was not toggled out in anything so stirring or attractive, and one costume was spoiled by a tacky hat (it may have been the smart thing). "Le Sacrifice," which followed, was a sort of ballet of the art and articles in the making of a gown. It. It. Mallinson supplied the materials. Pulliche executed the drapes and frocks and Sergei Prinkoff staged the number. The close pictured a girl expiring when diverted of fashion. Doris Vinton as the victim had little more than a golden "combustion" when divested of many wrappings of gold cloth. An interwoven number gave Elia

(Continued on page 32)

SOUTHERN EXHIBITORS TESTIFY BEFORE COMMISSION

Federal Trade Hearings at Atlanta—Witness Says "Picture Business Is No Business, Its a Dissipation"—Mrs. Chas. Cisciola Defendant Witness

Atlanta, July 25.

About the only remaining feature of the hearing into charges of monopoly and unfair competition against Southern Enterprises, Inc., is the reports of the films shown in the six southeastern states in theatres controlled by the defendant organization during the last four years.

Counsel for Southern Enterprises prepared the report, expected to be the concluding event of the hearing which has been in progress for more than a week before E. C. Alford, examiner for the Federal Trade Commission.

Southern Enterprises, Inc., is a subsidiary of Famous Players-Lasky. Witnesses for and against Southern Enterprises have testified at the hearings, but Famous Players-Lasky is expected to reserve its testimony until a hearing planned to be held here this fall. Examiner Alford will go from Atlanta to New Orleans.

Representing Famous Players-Lasky at the hearing were Robert T. Swaine, Bruce Brombley and C. Frank Reavis, of New York, while W. H. Fuller, chief counsel for the commission, conducted the government's case.

Dan Michalove, general division manager of Southern Enterprises, was on the stand for practically all the first day's session. He defended Famous Players from the monopoly and unfair practices charges and detailed the methods of operation in houses under his control in the southeast.

Following his testimony counsel for Famous Players made an effort to show that various expansive movements which have been undertaken throughout the south were based on a policy of self-preservation.

L. D. Joel, of Jacksonville, charged he had been "squeezed" out of his Auditorium theatre in Lakeland, Fla., by unfair methods of competition employed by Southern Enterprises. He asserted Southern Enterprises furnished his competitor with high-grade films free of charge, and that when he turned to Keith's vaudeville as a last resort that Famous Players caused the Keith interests to refuse him their service.

Mr. Joel charged that E. J. Sparks, then division manager for Southern Enterprises in Florida, told him his company would spend \$100,000 to get him out of Lakeland. He testified that he subsequently was forced to sell his theatre to Sparks' company for \$7,500 after he had expended \$12,000 on equipment and \$15,000 in a publicity campaign. He declared he was forced to sign an agreement that he would not in the future operate any theatre in Lakeland.

C. L. Hackworth, of Huntsville, Ala., another witness, also declared "unfair competition" on the part of Southern Enterprises had caused his business to lose money. He declared that while he was using Paramount pictures 100 per cent., the service arbitrarily was taken from him and given to opposition houses, entailing severe losses which he approximated at between \$75,000 and \$100,000.

Another witness, Otto Haa, owner of the Ottoway and Ideal theatres, of Charlotte, N. C., declared that Southern Enterprises had attempted to purchase his theatres, but aside from this feature, his dealings with the company had been entirely friendly.

Michael C. Coyne, district exchange manager for the United Artists Pictures Corporation, was a witness Thursday. He declared that the practice of "block booking" was employed by all leading picture corporations in this territory and that the exhibitor of pictures has to buy a number of inferior films to obtain special features which his patronage demands.

He asserted that the practice of large picture firms in exhibiting pictures from their own studios in theatres owned and controlled by themselves, and the practice of selling films in groups, rather than individually, had practically barred the independent producers in the

REVISING HAYS' WEST COAST ORGANIZATION

Patton Said to Be Preparing to Return East—Picture Folk Aloof

A revision of the Los Angeles branch, organization of the Producers & Distributors of America is reported to be imminent, beginning with the return east of Thomas H. Patton within a month. He is said to be delaying his departure only until the end of the Monroe Celebration.

The Los Angeles branch of which much was promised by way of a better understanding by the public of the picture colony failed to come through with anything definite. The Hays lieutenants feel that their mission has been misunderstood and the picture people ignored them, while the picture people assert that the Patton office proved to be inaccessible and to all interests and purposes failed to function as far as they were concerned.

PASTIME, COLUMBUS, QUILTS

Money Maker for 12 Years—Property Bought by Bank

Columbus, O., July 25.

After 12 years as a successful picture theatre and one of the downtown's most popular ones, the Pastime closed for all time Saturday.

It has been purchased by an adjoining bank, that will utilize it for the expansion of its business.

John W. Swain, the Pastime manager during its entire career, says he will retire. The house has been playing Universal releases.

larger cities in the southeastern territory.

Mr. Coyne told the commission that big producers are anxious to show their films in big cities throughout a given territory, feeling that advertising will facilitate and encourage sales in smaller towns.

Willard C. Patterson, manager of the Metropolitan, one of the leading picture houses in Atlanta, declared it had been difficult for him to bid for films in competition with Southern Enterprises as that concern would book for an entire circuit while he could book for only one theatre.

As a specific instance, he declared he had lost "Main Street" by being outbid after he had exhibited a number of Warner Brothers films with a view of obtaining the feature production when it was released.

He declared: "The motion picture business is not a business; it is a dissipation."

Testimony favorable to Southern Enterprises was given Friday by Mrs. Charles Cisciola, of Gainesville, Ga., who declared that the defendant company had assisted her in every possible way in operating her Gainesville theatre. She was subpoenaed by the government.

The Federal Trade Commission adjourned Monday and Examiner E. C. Alford announced a similar hearing would be conducted in New Orleans, beginning at 10:30 o'clock Friday.

Another hearing in Atlanta, at which Famous Players-Lasky will present its case, is scheduled for this fall. All witnesses who testified at the hearing concluded here Monday were subpoenaed by the government.

Dan Michalove, general division manager of Southern Enterprises, was the only witness at the Monday morning session, which concluded the hearing. Answering a direct question, Mr. Michalove declared that his concern was not monopolizing the southeastern territory and attributed the success of his organization to efficient management and the handling of the better class of pictures.

U. S. GOV'T. TRANSMITS ELEPHANT HUNT IDEA

Commerce Dept. Tells of Actors Wanted in Filming Colossal Drive

Washington, July 25.

There is a new field open to both legitimate and motion picture actors looking for a thrill, and this offer comes from none other than the staid old government of these United States itself. The Department of Commerce is going to aid a project to rid Bengal (India) of bad elephants that have been terrorizing the country. They are to be killed and at the same time an effort is to be made to secure some thirty odd of the elephants alive, returning these to this country.

In the killing of these beasts and the capture of the live ones desired is where the actors come in. They are going to make a motion picture of the whole affair, as it is to be the most colossal elephant hunt ever undertaken. The picture of the hunt, which is to be called "The Pursuit of the Pachyderms," and is to be taken during the months of November, December and January, and the motion picture rights are open to American offers.

The Department of Commerce is ready to transmit these bids to the managers of the hunt, and the cablegram to the department predicts thrills galore, the managers stating they are in a position to take care of the actors.

In the cablegram to the department the managers of the hunt state that, should the elephants fail to produce the guaranteed number of thrills for the American audiences, they will go after a Bengal tiger or two, and in that way fill in the gaps. The managers also state that a couple of real rajahs might possibly be obtained to add a little human interest, probably a love story being built around them.

"DUD" FILM MAN WALKS INTO TROUBLE

Old Story to Sidney Northcote—Taken Before for Fraud

London, July 16.

Sidney Northcote was arrested here to answer charges of fraud in Bournemouth and probably other places. He is the most skilful exponent of film fraud in this country. His latest exploits included the formation of a dud film company, getting money under false pretenses from would-be film financiers and screen-struck "fans." It is not the first time he has been in trouble. After each set-back Northcote crops up smiling and ready for the next batch of fools.

Percy Thomas Selbit has brought an action against the Goldwyn Company with the idea of obtaining an injunction to restrain the company from displaying a film exposing the "Sawing Through a Woman" illusion. In the end the case was adjourned for plaintiff to produce proof of damage, the judge refusing interim injunction on the grounds that plaintiff had been too dilatory in bringing his action.

Guy Newall who has been lying quiet since he left the George Clarke company is on the Norfolk Broads, working on the scenario for his new picture, "Everybody's Secret."

CUMMINGS SUE

Los Angeles, July 25.

Irving Cummings omitted the name of the author (McCurdy) in a single advance notice to the trade on "Broken Hearts of Broadway" and was made defendant in a damage suit filed in the Superior Court here. It is claimed Cummings' contract with the author called for mention of his name in all publicity matter. McCurdy's name was on all other notices save the one instance.

PUNISH FILM IMPORTERS

Los Angeles, July 25.

The persons responsible for importing films of the late Dempsey-Gibbons fight will be thoroughly punished, according to United States Attorney Burke.

The fight pictures were seized at the Horsley studios.

"BIGGEST FLOP OF CENTURY," MONROE EXPOSITION ON COAST

\$250,000 Prospective Net Loss—One More Week—W. J. Reynolds In On It—Possibility of a Reorganization Discussed

Los Angeles, July 25.

MONDAY'S FIGHT FILMS ARE NOW SHOWING

25 Theatres Engage Picture—Moss' B'way Has the First Call

Three houses in New York City will show the motion pictures of the Leonard-Tendler fight during the last half of this week.

The films will be shown simultaneously in houses in New York July 25.

The three showing them at present are Moss' Broadway, which had the first release yesterday (Wednesday) and will continue showing them next week, and Fox's Folly and City, which begin showing them today (Thursday) for the remainder of the week.

Beginning July 30, all the big picture theatres in New York and the Fox houses, with the exception of the Ridgewood and the Bedford, will feature the fight films.

The Penser Productions, Inc., is distributing the picture.

VALENTINO RELIEVED

Court Vacates Attorney's \$48,000 Attachment

The motion to vacate Arthur Butler Graham's \$48,000 attachment against Rodolph Valentino (Guglielmi) was granted last week by New York Supreme Court Justice Ford on petition of Max D. Steuer, the sheik's new attorney. Graham levied the attachment for legal and other services rendered, admitting receipt of \$20,000 on an estimated total of \$68,000.

Graham sued for the balance as a result of having represented Valentino in his Famous Players' litigation; for settling various claims, including a representation by one Muzzi, who alleged he was the screen actor's brother, etc.

The \$30,000 against which Graham levied his attachment has been released in Valentino's favor. The vacating of the attachment also settles another attachment for \$7,000 which the sheik entered against Scott's preparations, Inc., the manufacturers of the Mineralava beauty clay. Valentino claimed \$7,000 owing to him as the last week's salary of his dance tour under the Mineralava direction. The clay firm stated that it withheld the money so that Graham would not have access to it and attach it also.

In vacating the Graham attachment the court held that Graham's foundation for the estimation of the value of his services was too vague and general.

BIG POSTER DEALS

Large Number of Road Shows Calls for Enormous Amount of Paper

One of the first signs of the reviving of the picture business for the new season came this week in the form of signing contracts between the lithographing companies and the producers and distributors.

The volume of business is greater this summer than ever before due mostly to the number of road shows framed for the early fall season. The road showing of pictures commonly call for big advertising displays. For example, a feature going into a \$2 Broadway house will carry on a campaign for a month or more covering the entire greater city, where the exploitation of a picture released on the program plan is only local.

Of course, the amount of paper used after the special \$2 engagement when the picture goes into the usual releasing channels, also is greater than that of a program release. This billing is added on top of the pre-release engagement.

One of the biggest new contracts of the week is that between Warner Bros., and the Otis Litho people.

W. J. Reynolds of the Los Angeles M. P. Producers' Ass'n is to retire from active participation in the work of the association. His resignation has been before the association for some little time. The reason stated here is that Reynolds got the producers behind the Monroe Centennial here, which is being spoken of as one of the greatest flops of the century, and hooked them for \$50,000 that they will never get out of the exposition.

Locally it is stated that there is a possibility of a reorganization within the association and the possibility that Frederick Elliott, who was formerly the head of the now defunct National Association, may be brought on to undertake the management of the association's affairs.

Elliott was here a few weeks ago with the representatives of the Central and South American countries. At that time Jesse Lasky and Joe Engle are said to have tried to persuade him to take over the reins of the association.

At present it looks as though the Monroe Exposition is going to lose about \$250,000. President Harding is due here next week, the final one of the Expo, and it is hoped that his presence will stimulate business, although that seems doubtful at this time. The President was to have attended the official opening of the Expo, but failed to do so, and there is considerable feeling here because of his failure.

The World's Amusement Corp. of Chicago, which took over the reins of the Expo, at the time when things were pretty badly messed up just prior to the opening, now stands to lose about \$40,000 on the venture. It is reconciled to a loss of \$25,000 at least.

The town is being heavily "na-pered" for the show, with all of the department stores downtown giving away single admission tickets with each sale, and the banks giving each purchaser of one of the souvenir Monroe half dollars a ticket to the show. This, however, doesn't seem to get them to go to the park. The management of the Exposition was turned over to Paul House, a local business man, this week, with the former officials acting as advisers to him. The concessionaires will be lucky if they manage to get an even break on their investment.

FILM'S 'BEST ATHLETE' IN MINNEAPOLIS JAIL

Charged with Railroad Riding on Government Ticket—Unaware of Illegality

Minneapolis, July 25.

Lionel L. West, of Denver, self-styled "Greatest Athlete in the Movies," is in the city jail here on a Federal charge of attempting to defraud the Government.

West, a dapper youth of nifty physique, walked about his career in his cell today, while detectives and secret service agents are attempting to find out how he won his title in Filmland.

The charge against West came as a result of his riding from Denver to Dallas on a transportation ticket furnished by the Government to a vocational training student. West explained he paid the soldier for the ticket and was unaware his act was illegal.

It is said that West was formerly a football star in California. It is also reported that he attempted to promote a producing company to feature himself. Printed matter found on his person included articles about himself.

STRAND BACK WITH FABIANS

Newark, N. J., July 25.

Hurtig & Seamon have given up their lease on the Strand, and the house reverts to the Fabians, who are playing pictures at 30 cents top.

EXHIBITORS AND MUSIC SOCIETY GRADUALLY GETTING TOGETHER

Antagonistic Film Men Ask for en Bloc Propositions—E. C. Mills in American Society, With New Ideas on Music for Picture Theatres

One by one the exhibitors who have been most antagonistic against the music tax proposition are reported falling in line for "propositions" from the American Society of Composers, Authors and Publishers. Frank J. Rembusch, one of the most bitter opponents against paying a music license fee, is said to have solicited a proposition whereby his string of theatres in the Middle West may be collectively licensed. W. A. Steffen, president of the Minnesota Exhibitors' Association, recently proposed a licensing rate for his string, which the American Society refused, countering with another proposition.

The Cohen, O'Reilly and Brandt factions have lent more than a passing ear to the question, and in reciprocation the American Society has evolved a number of box office ideas that sound interesting and may prove an asset in dollars and cents for the exhibitors.

The executive staff of the Society is in process of reorganization, with Edwin Claude Mills, the executive secretary of the Music Publishers' Protective Association, slated for the chairmanship of the American Society's board. J. C. Rosenthal, the present general manager, will continue in that capacity as well as the legal aspect. Silvio Hein, the composer, will complete the directorate, all three to be under salary. The song writer-composer members of the society have waited on Mr. Mills with the proposition of accepting a \$10,000 post in addition to his duties as the chief executive of the M. P. P. A.

Impressed by Mills, who has been a sort of unofficial representative of the American Society, will most likely accept this flattering proposal. He was tendered twice his \$20,000 salary with the M. P. P. A. to leave the publishers, but prefers to stick by them first and merely supplement his duties with the composers' interests. It is not unknown that the Will Hays organization and the national exhibitors' body also have been impressed by the value of Mr. Mills' services.

Mills has outlined a concise program which should prove of marked value to picture theatre owners. A complete revision of the music tax scales is the first. Obviously the current licensing system of ten cents per seat per annum is a bargain rate for a theatre like the mammoth Capitol, New York, while a 300-seat house in Secaucus which offers film programs three or four times weekly to the musical accompaniment of a player piano should not pay more than two cents per seat per year. The re-scaling of tax fees will take into consideration the type of house, population and other factors to make the licensing equitable all around.

Points for Exhibitors
Among the important points Mills has in mind for the exhibitors' benefit is: (1) An intelligent cue sheet. Those music publishers currently in the business of marketing cue sheets do so primarily to exploit their own publications in the accompanying score at the expense of the action of the film. The new cue sheets would be culled from every member-publisher's catalog and distributed so as not to favor any one firm. (2) Mills has hit on the idea that a popular song, really a tabloid story set to music, could easily be elaborated into a short reel for film dissemination. As a matter of fact two-color photography firms, including the new Eastman color process, have been dicker for these rights.

The obvious objection to "plugging" is countered by Mills' citation that a screen version of "Brass," for instance, plugs the novel; the news reels continuously plug Atlantic City and skiing in Norway, and the U. S. Shipping Board vessels all summer, and other instances. This is exploitation for the box office, however, and no one will deny that Irving Berlin or Harry Von Tilzer in the news reels are far more interesting and romantic figures than the builder of a new ship or a

BLOCK SYSTEM BOOKING CONDEMNED BY MEETING

Owners' Chamber of Commerce Discusses It in N. Y.—Must Rely on Salesmen

The Theatre Owners' Chamber of Commerce held a discussion on Tuesday at their regular meeting on the question of the block system of booking pictures. The questions under discussion were whether or not the exhibitor should continue to rent and book pictures without knowing the nature of the productions, and without seeing them before renting. In other words, contracting for pictures to play their theatres months before the actual productions were even started.

The general exhibitor attitude was one of condemnation of the system, and an expression that the distributing organization, which lately inaugurated the idea of showing the exhibitor pictures before selling them to him, was lauded.

GASTON GLASS PLACED IN DESPERATE POSITION

Belief on Coast Unless Vindicated Future Picture Career Ruined

Los Angeles, July 25. Gaston Glass has asked B. P. Schulberg, head of Preferred Pictures, to be relieved of the contract under which he is working with the organization pending the outcome of his trial on charges of lewdness and disorderly conduct in connection with his arrest in company with Louis J. Gasnier and two Hollywood beauties.

Schulberg has refused to abrogate the agreement, feeling sure of the vindication of Glass. The situation here at present seems to indicate unless there is a quick and favorable vindication for Glass he will be ruined so far as pictures are concerned.

NEGRO PICTURES

Cohen's Colored Folk Stories to Be Made in Birmingham

South Bend, Ind., July 25. The stories written by Octavus Roy Cohen of the colored folks will be made into pictures at Birmingham, Ala.

Scenes will be taken in that city of the locales and extras. They will be comedies in two reels each. Mr. Cohen will have Neal Able, the minstrel man, associated with him, the latter retiring from the stage to try the camera. The Birmingham Picture Corporation has been formed. Very little studio work is anticipated in the making.

ATTEMPT TO COLLECT

Los Angeles, July 25. An action to recover on a judgment obtained by Lewis J. Selznick in New York City in November of 1920 against Herbert Brenon, Lasky director, was started last week by Attorney Phillip Cohen. Brenon was finally served with the papers after great difficulty, according to report.

Norseman flying down an icy incline.

The inhabitants of this country spend \$6,000,000 annually for music and musical productions. It proves how important a factor music is in the aesthetic existence of the American citizenry. If this appeal is combined with other amusement there is bound to be a favorable reaction.

T. O. C. C. EXHIBITORS FIGHT ON HEARST FILMS

Insist on Terms of Original Contract—Two Pictures Now with Goldwyn-Cosmopolitan

The exhibitor members of the T. O. C. C. are waging a fight against Goldwyn-Cosmopolitan in an effort to compel that organization to stand by the contracts for the productions of "Little Old New York" and "Enemies of Women," signed while the Cosmopolitan Productions were being released through the Paramount organization. During the last few weeks there have been a number of conferences between the committee on business relations of the T. O. C. C. and James Grainger, general sales manager of Goldwyn-Cosmopolitan.

The contention of the exhibitors is that it cannot become elastic at the will of one party without the consent of the second party. They feel that as both Goldwyn and Cosmopolitan are represented in the Will H. Hays organization, the Motion Picture Producers and Distributors of America, and that that organization and the T. O. C. C. were the first that got together on the question of the uniform contract, there should be an agreement entered into whereby the change of the channels of distribution for the two Hearst productions should be delivered to the exhibitors under the contracts that were originally entered into.

On the other hand, Grainger, speaking in regard to the two productions, maintains that at the time that the pictures were sold to the exhibitors on the Paramount contracts they were sold on the basis of belief that the pictures were to cost but \$200,000 to produce. In reality the cost of production ran over \$300,000. This, he contends, has made it necessary for a realignment on the question of sales quota to meet the new condition that arrived in production costs.

The exhibitors feel that it is not up to them how much a producer spends on his product, and in the event that the producer permits his product to be sold at a figure that means a loss to his organization, it is none of their affair.

One of the offers that has been made to the exhibitor organization by Grainger is that on the basis of a new contract for the two productions in question would they be satisfied with the difference made up to them in advertising in the Hearst publications in New York for their theatres? This proposal they refused.

The matter is now hanging fire with the exhibitors awaiting a decision on the part of the Goldwyn-Cosmopolitan organization.

In the weekly mimeographed bulletin which the T. O. C. C. sends out to its membership the row between Goldwyn-Cosmopolitan and the organization was referred to as follows:

"The status of the two Cosmopolitan pictures 'Enemies of Women' and 'Little Old New York' remains the same, pending our negotiations with Mr. Grainger."

"Your chamber passed a resolution pledging our members who hold such contract not to re-contract for the purchase of these pictures from the Goldwyn-Cosmopolitan Company and members who have no contracts for these pictures are warned and cautioned against the purchase and booking of these pictures pending the negotiations between your committee and the Cosmopolitan officials, under penalty of expulsion if this resolution is violated."

"The resolution further empowers the president of your organization to go to a court of equity in case the Goldwyn-Cosmopolitan exchange attempts to sell these pictures to any exhibitor not a member of our organization, infringing upon the right and protection granted you in the contract."

Early this week it was stated that the T. O. C. C. was still awaiting the action of the executives of the Goldwyn-Cosmopolitan organization.

JOHNSON MANAGING FORUM

Kansas City, July 25. Julius K. Johnson, for the last three years manager of the Rialto Omaha, left this week for Los Angeles, to become manager of the new Forum theatre, now being constructed.

Mr. Johnson with his wife and little daughter will make the trip to the coast by auto.

FAMOUS BUYS IN ON McVICKER'S; 50-50 AGREEMENT WITH J. L. & S.

Famous Players Operating Commencing Aug. 6 With Aaron Jones as General Manager—J. L. & S. Have Remodeled Orpheum for Pictures

INDIANA THEATRE MEN LEAVE FILM BOARD

Withdraw From Hays Sponsored Group—Rembusch Joins Indiana Owners

Indianapolis, July 25. The Motion Picture Theatre Owners of Indiana have withdrawn from the Film Board of Trade, the Will Hays sponsored organization. Withdrawal came at the annual meeting at the Severin hotel here last week.

The meeting was marked by greater harmony than has existed in Hoosier film circles in many years, the chief indication that the peace dove was in command coming when Frank Rembusch, owner of 16 theatres in the State, who for several years has been opposed to Sidney Cohen, president of the Motion Picture Theatre Owners of America, came to the meeting, pledged allegiance to the organization and was made a member of the executive committee.

In the discussion preceding withdrawal from the Film Board of Trade, speakers asserted they regarded the organization as unfair to exhibitors, saying that the wants and desires of producers and distributors came first, and if anything was left the exhibitors were considered.

New officers were elected as follows:

Frank Heller, Kokomo, president; W. C. Katsenbaum, Terre Haute, first vice-president; William Connors, Marion, secretary; O. I. Demaree, Franklin, second vice-president; Charles Olson, Indianapolis, treasurer.

The board of directors includes: Gustav G. Schmidt, Indianapolis, chairman; W. H. Brenner, Winchester; G. G. Schauer, Valparaiso; J. B. Steine, Clinton; Charles Sweeten, Evansville; L. I. Bernstein, Michigan City; A. C. Zaring, Indianapolis. Ed H. Bingham, Indianapolis, was re-elected national executive committeeman.

RUPERT HUGHES' "ZAL" CENTRE OF TANGLE

Author Under Exclusive Goldwyn Contract Has One Story Outstanding

Los Angeles, July 25. A Rupert Hughes story, "Zal," held in all of its rights by William R. Hearst and printed in a Hearst publication, may have a bearing on Hughes' contract, an exclusive one with Goldwyn.

Goldwyn contracted with Hughes to have the rights to all of his stories, past and present, for film presentation. Another condition by Hughes was that no one would have the right to the use of his name upon the screen other than Goldwyn.

"Zal" appears to have been overlooked. Cosmopolitan has full right to produce that Hughes story with the Hughes name attached, but to date has not done so.

Report here says an independent picture producer last week in seeking to secure "Zal" for a picture learned the conditions, and upon wiring Cosmopolitan in New York for the film rights to "Zal" received a reply stating \$20,000 as the price, with the script ready for immediate delivery. The producer is said to have encountered with an offer of \$15,000, but is reported about decided to close.

NEW LA PORTE, IND., OPENS

La Porte, Ind., July 25. The new La Porte theatre, costing \$100,000, opened Monday night with pictures and a presentation. The house is modeled after McVicker's, Chicago.

Chicago, July 25.

Famous Players has purchased from Jones, Linick & Schaeffer one-half interest in McVicker's, the firm's biggest loop picture house. The agreement is for 10 years, with the local firm guaranteed a rental of \$5,000 weekly for the house and Aaron Jones, on salary, to remain as its general manager for one year. At any time during the term Famous may buy out the J. L. & S. interest on notice.

Meantime Jones, Linick & Schaeffer have protected themselves in the loop through the reopening of their Orpheum as a first-run theatre. In the past the firm's Orpheum has been a tremendous money maker.

There will be no immediate change in McVicker's picture policy of the present. Jones, Linick & Schaeffer continue to hold control of the ground lease. McVicker's represents an investment of \$2,000,000. It was wholly rebuilt by the three-firm and aimed as a competitor against Balaban & Katz' Chicago theatre.

Famous Players has evidenced a strong friendship for McVicker's since it reopened, with Jesse L. Lasky giving it especial attention, going out of his way so far as to inform F. P. stars traveling to or from the coast at one time to stop off for personal appearance at McVicker's, without salary.

Edward Olmstead, representing Famous, is here to join McVicker's staff, and Harold Franklin is expected before the week ends, to look after the details of the arrangements.

Variety in its weekly estimate of picture receipts for Chicago has been estimating McVicker's weekly gross at figures that indicated a loss for the house, but on behalf of Jones, Linick & Schaeffer it has been repeatedly denied the theatre was losing.

FRAUD ALLEGED

Connecticut Police Looking for Thomas R. White

Bridgeport, Conn., July 25. Bridgeport and New Haven police are searching to-day for Thomas R. White, alleged head of the United Movie Bureau of Good Pictures, Inc., which, they claim, is a fraudulent concern.

Information received from scores of complainants indicates that White advertised to secure a place in the movies for any one who had the money and ambition to become a screen star.

The sum of \$7 was collected from applicants as an initial payment.

A search of White's New Haven office revealed about 1,500 photographs of would-be stars, the majority pictures of young women. The last complainant to see White stated he was about to leave for Canada to gather material for a proposed production.

OPERATORS' NEW SCALE

Will Be Presented to Exhibitors By Local No. 306

A new wage scale for picture machine operators for Greater New York and vicinity is being formulated by the Moving Picture Machine Operators' Protective Union, Local 306, and will be presented to the T. O. C. C. for consideration this week.

The new scale will provide for a higher wage for the operators under a new contract for the coming year with the exhibitor organization.

SOPHIE-TUCKER'S 2-REELER

San Francisco, July 25. Sophie Tucker has been signed to make a two-reel comedy in Los Angeles. She will begin work on the film Aug. 12, when opening a two-week engagement at the Orpheum. An independent firm is to produce the picture.

Miss Tucker opens for two weeks at the Orpheum here Sunday (July 29).

THE GYP STOCK SELLER

Some time ago Variety printed a story exposing the methods used by the fly by night producer and the "gyp" stock promoter. Evidently the arm of the law has been making a quiet investigation as to the methods of "some of the boys," for last week an injunction was issued against the Motion Picture Producing Co. of America, Inc.; the National Exchanges, Inc.; Johnson-Hopkins, Inc., and Walter L. Johnson, president of the three companies, all of which were located at 398 Fifth Avenue, New York. This week the Smallwood Co. is in trouble.

Attorney General John J. Dwyer, who has charge of the Martin law campaign against bucket shops and blue sky stock promoters, charged that Johnson had pocketed \$475,000 of the \$750,000 received from the stock sales, and had used the remaining \$275,000 to pay salaries, office rent, promotion expenses, etc. Mr. Dwyer said that the companies have no assets, but own \$25,000, besides the capital liabilities of \$750,000 so that there was no chance of the stockholders to get any of their money back.

A Favorite Method

One of the favorite methods of the stock promoter for a frameup to get quick money was for a salesman who knew some of the big exhibitors in the country (those having large theatres in the key cities preferred) to go on the road, lining up the big exhibitors. In nearly every big key city the leading theatre owner is interested or owns a film exchange. Knowing that these men were always in the habit of taking on more product, the salesman would make the leading exchange and theatre man a very attractive proposition, one that required a very small advance, in some cases no advance at all was asked, if the name of the man in the territory meant anything in the trade. Some of the biggest exhibitor exchange men and theatre owners fell for the bunk.

After the field salesman has lined up the cream of the big city exhibitors startling announcements are sent to the trade papers (this is bait to hook the producers if possible to release their product through this exchange). The stories state Messrs. So and So are affiliated with the company and the names mentioned are the best in each city. Little did many of the big exhibitors know that their names and reputations were being used on attractive stock circulars that were being mailed out to the saps on the blue list.

Getting Theatre Owners In

Another trick of the blue sky picture promoter was after one of the leading big city theatre owners was given an interest, one of the gyp productions was to get the play date of the feature. Then when it played in the exhibitor's theatre, a gang of smart stock salesmen would land in the town—obtain the local "sucker list" and give the natives a fast sales talk, by explaining that Mr. Jones, the city's leading theatre owner, was interested, and making the sap believe it was purely a local proposition. Every one knew Mr. Jones' reputation and many felt hard. Mr. Jones did not know that he was bait and in many cases not until he received a squawk or a request for information did he know the boys had "burned up the town," and he had been tricked into the racket, as no one had ever explained the stock selling end to him.

The Quiet Cut-In Promoter

The quiet working producer, the fellow who cuts in on every thing first is another kind. He cuts himself in for a big salary; then he starts producing. If he wants a story, book or play he gets himself an outside man who represents him, and everything must be purchased through him. The outside man usually gets 10 per cent., which is cut with the producer. When he wants a certain star he designates one certain agent and tells the star all contracts must be made through this agent. Again the producer and the agent split on the commission.

The producer suggests the star carry a large insurance policy, and he suggests a certain insurance agent, who lands the star's policy; agent and producer split the commission. When he desires extras for his production he designates a certain agency to furnish them; there is another cut.

Then come the cuts on the prints, the paper, the props and the furniture used in the production. In fact, this type of promoter producer does not overlook a bet, and it is very hard to pin anything on him, as the outside men protect him, and in every deal cash and no checks are taken.

When the poor saps who have fallen for the nicely engraved stock certificates begin to look for dividends there "ain't none," the picture is marketed, but I don't even gross its negative cost, and the promoter doesn't care, for he has got his through the various rackets and the fat salary that he voted himself.

ALLEGED BLACKMAIL

Don Osborn, of Pictures, and Niece in Jam

Cincinnati, July 25.

It is rumored a Cincinnati business man may soon be involved in the case of Don Osborn, picture actor, and his niece, Rose Putnam, both from Hollywood, who are in jail at Troy, O., pending investigation of an alleged scheme to blackmail John L. Bushnell, of Springfield, O., banker, out of \$100,000.

Osborn and Miss Putnam deny the charges, and say they are the victims of two men who escaped from the Shawnee hotel, in Springfield, at the time Osborn and Miss Putnam were taken into custody.

It is charged that some one received \$10,000 from Bushnell, who was threatened with arrest by persons who declare he had transported Miss Putnam on trips out of Hollywood.

NORTHERN CALIF. SYNDICATE

San Francisco, July 25.

Headed by L. R. Crook, a group of Northern California theatre men have banded together and formed the National Theatre Syndicate, a corporation which plans to form a circuit of picture theatres. The syndicate recently purchased the Strand, Moscone, through J. R. Saul.

Those interested in the venture besides Crook are Herbert L. Rothchild, E. C. Searles, Nat Schmulowitz and G. C. Parsons.

BARRIE SKIPS OUT

St. Louis Organist Leaves Creditors Behind

St. Louis, July 25.

Stuart Barrie, formerly organist at the Missouri, left town yesterday leaving behind unpaid bills and several worthless checks.

Two hours after Barrie left a deputy and city detectives appeared at his hotel to seize personal belongings and to take him in charge.

Saul Wolff, druggist, who cashed one of Barrie's checks for \$100, was responsible for the detectives calling. He asked for a warrant for his arrest.

Dick Walton, manager of the Melbourne Hotel, said Barrie left an unpaid bill amounting to \$600.

The hotel is holding two small trunks. The Retail Credit Association, to whose members Barrie owes about \$3,500, may demand his return.

It is reported Barrie went to Chicago, where his wife is appearing at the Chicago theatre.

Where "Winter Comes" Plays

Chicago, July 25.

"If Winter Comes," Fox special, will open at the Harris theatre Sept. 2 for six weeks. It is said that the promoters of this engagement are paying \$6,000 a week for the bare walls.

The Barbee Loop theatre, to open under another name, had advertised this picture as a coming attraction.

COURT ORDER ENJOINS SMALLWOOD BOND SALE

"Blue Sky" Crusader Alleges Company Bought Stock for \$2.50, Sold It at \$7.50

The New York Attorney General's office this week secured a Supreme Court order halting the sale of securities by Smallwood & Co., Inc., and Pyramid Pictures to the public. A temporary injunction was issued, returnable tomorrow (Friday) before Justice Bijur.

Deputy Attorneys General Dwyer and Rosenthal, who are investigating fraudulent stock promotions under the Martin law, declared in affidavits attached to the application for a restraining order that Pyramid Pictures was incorporated with \$1,000,000 capital. Smallwood & Co. took this stock over and then returned half of it to the Pyramid treasury. Subsequently it was repurchased for \$2.50 a share and sold to the public for \$7.50, to a total amount of \$600,000, the affidavits declare.

Recently an issue of \$2,000,000 "8 per cent. participating gold bonds" was authorized by Pyramid and sold to Smallwood & Co. at \$66.66 per \$100 share. The plan was to substitute these bonds for outstanding Pyramid stock. Where a stockholder did not have sufficient stock to take up bonds he was invited to pay a balance in cash. The Attorney General says \$300,000 of stock has thus been exchanged.

Smallwood's testimony before the Attorney General is cited as showing that Pyramid's assets consisted of \$25,000 of equipment, \$38,000 bills receivable and a claim of \$200,000 against American Releasing, admittedly non-collectible.

BUFFALO'S WORST

Last Week Dropped Away Down. Hip's Break

Buffalo, July 25.

Local showmen were practically unanimous in declaring last week one of the worst experienced in many seasons. Shea's Hip alone received a break, which was accounted for by the fact that the opening Sunday was a rainy one. The Hip starts its new program on Sunday, while the other houses retain the preceding week's bills.

The Lafayette Square is still dragging up the heavy artillery despite hot weather handicaps. This week sees Leah Baird in person with her picture, "Is Divorce a Failure?" Next week Juanita Hanson is underlined. The management was receiving credit for its courageous attitude in refusing to be downed by adverse seasonal conditions.

Last week's estimates: Loew's—The Snow Bride and vaudeville. (Capacity 3,400; 30-50.) One of worst weeks since opening two years ago; \$7,500.

Lafayette Square—"Relboy 13" and vaudeville. (Capacity 3,400; 35-55.) Vaudeville again heavily underscored. Between \$8,000 and \$9,000.

Hip—"Only 39," first half; "Money, Money, Money," last half. (Capacity 2,400; 35-50.) Hip got jump with excellent start Sunday. Business dropped away toward the middle of the week, but pulled up slightly at the end, giving house about \$11,000.

NO F. P. CHANGES SOUTH

At the New York offices of the Famous Players theatre department it was denied this week that there were any changes contemplated for the present in any of their houses in the Southern territory and branded as untruths the statements printed from Dallas last week that there was friction between A. E. Fair and Bruce Fowler, the new city manager of the houses.

As a matter of fact Fowler is in Dallas and acting under the direct supervision of Mr. Fair and Hulse in the management of the theatres there. The reports of internal disturbances were the invention of a former employee who had been discharged two weeks previously by Fair.

San Antonio, July 25.

There is a change of policy at the Princess theatre here which in the future will be the secondary of the Famous Players theatres here with the Empire to be conducted as the big first run house. The Palace and Rialto operated by Santikos will be the opposing houses to the Empire. Famous Players figured that in operating two houses on the same basis they were simply pulling in opposition to themselves.

INSIDE STUFF

ON PICTURES

Fatty Arbuckle is accused by Ernie Young of Chicago in giving Young the worst of it after Young alleges he had given Arbuckle all of the best of it. Young says he took a chance on Arbuckle when no one else would; placed him at the Marigold Gardens, Chicago, and back on the entertaining map; that Arbuckle got \$18,000 as his share at the Gardens and left Chicago without even saying good-bye to Young.

Young claims that his understanding with Perry Kelly, representing Arbuckle, for the Palais Royal engagement, Atlantic City (opening last week) was 10 per cent. of Arbuckle's share. B. D. Berg books that cabaret and takes the cover charge for his end. Arbuckle was to have had 50 per cent. of Berg's gross (covers) and Young's 10 per cent. of that half.

Last week Young asserts he received a wire from Atlantic City saying Arbuckle was willing to pay Young the 10 per cent., but that Berg insisted on splitting it, taking five for himself. Young says that trim was "cooked up," as he had no such understanding, and authorized his representative in A. C. to attach the receipts and every one connected unless he got his full 10.

Although "The Ragged Edge," a recent Vitagraph special, ran into some trouble with the New York state censors, it got by the Maryland board in top hole shape, and its showing at the New theatre, Baltimore, recently was pretty nearly as it was shown in the original. The New York censors found fault with the scene showing a man kneeling before a girl—both in the water and the woman attired in a one-piece bathing suit. The objection which the New York censors had to this sort of stuff was that it might possibly make murderers, profligates or harlots of the estimable citizens of that estimable town.

They should notice the plaster plaques of the women in little red trousers, sans all else, which White is using to exploit his current "Scandal," at the Globe, New York.

J. J. McCarthy used a novel bit of exploitation for "The Covered Wagon." Dispatching Bill Rhodes to handling the Seattle opening, Jeff sent him to the Northwest coast district by the roundabout route of the Panama canal. This modern route from coast to coast will be exploited much, as was the progress of the first print from Los Angeles to New York by fast train, the modes of transportation being contrasted in the publicity work with the lumbering progress via ox cart of the old trans-continental pioneers.

Tom Wise is engaged to play in two pictures making at one studio; Cosmopolitan, New York, although, as a matter of fact, both features are not being simultaneously made under a single roof. Wise will appear in the Marion Davies "Yolande," also Cosmopolitan's "Cain and Mabel."

LUNT WITH FILM

Actor's Personal Appearance Helps "Backbone" in Washington

Washington, July 25.

A little interest was injected into the downtown picture business during the past week with the advent of a personal appearance of a star in conjunction with his picture. Alfred Lunt making a little talk four times daily at Tom Moore's Rialto along with the picture he was featured in, "Backbone." This usually is a money-getter here and attracted considerable added interest to the box office, but "Children of Jazz" at the smaller capacity house, the Columbia, showed what was undoubtedly the greater gross on the week.

Some exceptionally good publicity stunts were put over by the Moore staff in conjunction with Lunt's appearance which helped. "Children of Jazz" did nothing startling when previous grosses are taken into consideration, but when the time of the year is thought of the business done might be termed exceptionally good.

Estimates for the week: Loew's Columbia—Seats 1,200; 35-50 nights. "Children of Jazz" (Paramount). Got about \$9,000. Moore's Rialto—Seats 1,900; 50 nights. "Backbone" with personal appearance of Alfred Lunt. About \$8,000.

Crandall's Metropolitan—Seats 2,400; 35-50 nights. Douglas MacLean in "Man of Action." Home town star remembered by loyal pals brought about \$7,500 gross.

Loew's Palace—Seats 2,500; 35-50 nights. Jack Holt in "Nobody's Money" (Paramount). A little off only can be attributed to the summer weather, the mercury climbing way up toward the end of the week. Got about \$7,500.

SUNDAY PICKETING APPROVED

Indianapolis, July 25.

Picketing of a picture theatre on Sunday is not a violation of the city ordinance prohibiting picketing because the theatre is violating the law by operating on Sunday, Special Judge Vincent Manifold held in city court when he discharged Alvin Cole, union picture machine operator.

Cole was charged with picketing the Savoy neighborhood movie theatre several weeks ago.

The case was part of a fight between union operators and several non-union neighborhood houses.

NEW PICKET ALIBI

Chicago, July 25.

Alvin Cole, a representative of the Motion Picture Machine Operators' Union, at Indianapolis, sprang a new one when arrested on a charge of picketing in front of the Savoy theatre on a Sunday recently.

His lawyer took the position that Cole was not picketing and could not have been guilty of violating an ordinance prohibiting picketing, since he was "in reality inducing others not to violate the Sunday law."

STEERING COMMITTEE

Formed for Southeastern States at Atlanta

Atlanta, July 25.

A conference of better films committee representatives from six southeastern states here Monday resulted in the formation of a southeastern executive committee headed by Mrs. B. M. Boykin, of Atlanta, to act as a steering committee for the activities of better films bodies and to act as a channel of communication between the producer and the patron of pictures.

Other officers chosen were Mrs. Eugene Reilly, of Charlotte, N. C., vice-president; Mrs. Fraser James, of Spartanburg, S. C., treasurer; Mrs. Conrad Ohme, of Alabama, secretary, and Mrs. McCord Roberts, of Atlanta, executive secretary-editor. Mrs. E. G. Willingham was named chairman of extension and Miss Ruth Rich, of Florida, publicity director.

TAYLOR MURDER AGAIN UP

Los Angeles, July 25.

The Taylor murder mystery has cropped up again, this time through a series of threatening letters that, according to report, have been received by both Mabel Normand and Mack Sennett. Both are ignoring the letters, which carry the signature of Edward F. Sands, who was the valet to the murdered director.

The valet has been missing since the crime was committed and the letters that have been received by both the screen star and the producer have a signature similar to that of Sands.

The police are active in the matter again and both Miss Normand and Sennett are lending their assistance in the effort to capture the letter writer.

MOVES "MERRY-GO-ROUND"

Andrew J. Cobe, who formerly managed the Central, New York, while Universal had the house, has taken the theatre under a lease for six weeks and opened there Sunday with the "Merry-Go-Round," playing the picture at 60c-75c, after it had already had three weeks on Broadway at the Rivoli and the Rialto.

Cobe has the house for six weeks, and may try to keep the picture there that long.

On the opening day the gross was a little under \$1,250.

FELIX ADLER IN BLACKFACE

Los Angeles, July 25.

The film version by the Warner Bros. of "George Washington, Jr." will have Felix Adler playing the colored butler, the role taken in the stage play by Willis Sweetnam.

\$30,000 AT CAPITOL LAST WEEK, TOP MONEY FOR BROADWAY

Low, \$2,600 for "Enemies" at Cameo—Flood of Supers Due in Legit Houses—At Least 12 Are in Sight for Fall Showings

Not a single Broadway picture theatre box office escaped the slaughter last week. Every house suffered and the receipts went tumbling down all along the line. This week, however, there seems to have been a decided reaction, and up to Wednesday the indications were that the houses generally would register a good week's business. Once again the only picture on the street that held its own was "The Covered Wagon," which clicked with its regular \$10,300 in gross receipts.

Starting at the upper end of the street, the Capitol was the first to show a falling off in receipts, the gross there being under \$30,000. At the Rivoli less than \$13,500 was registered with "A Gentleman of Leisure," while the Rialto with the "Merry-Go-Round" in its third week on the street got around \$14,750.

The low on the street was \$2,600, drawn by the "Enemies of Women" in its seventh week at the little Cameo. This is the final week of the Cosmopolitan-Goldwyn production there, and next week "Broadway Gold" is to be the attraction. At the Strand the Seznick production, "Rupert of Hentzau," failed to repeat on its second week, although the dropping off, when considered in relation to the other box office totals, was not so terribly off for the second week of the run.

One of the freaks was the leasing of the Central for six weeks by A. J. Cohen who placed the "Merry-Go-Round" into the house last Sunday, doing \$1,239 on the day at a 60-75 scale. This business looks decidedly strong in view of the fact that the picture had already played three weeks on the street in the regular picture theatres.

Within the next few weeks Broadway is to have a flood of super-specials showing at the legitimate theatres, there being about 12 lined up at present. This, seemingly, is part of a plan that may make possible the discovering of the strength of the pictures with an idea of developing some of them as possibilities for road showing purposes.

Two pictures that are showing unusual strength during the current week are "Three Wise Fools," at the Capitol, and "Lawful Larceny," at the Rivoli. The latter house should go to about \$20,000 this week. The gross, including Tuesday night's receipts, was almost \$9,500.

At the Lyric, where "Human Wreckage," the Reid drug picture, is still holding forth, there is little business. Broadway is going to see a strong campaign in behalf of "Hollywood," which Paramount is going to put into the Rivoli next week, with the expectations that this production will absolutely break all summer records for the house.

Estimates for last week: Cameo—"Enemies of Women" (Cosmopolitan-Goldwyn). Seats, 549; scale, 50-75. Eighth week. Final week. Last week gross down to \$2,600. Followed by "Broadway Gold."

Capitol—"The Love Piker" (Cosmopolitan-Goldwyn). Seats, 5,300; scale, 55-85-\$1.10. Gross last week within few dollars of reaching \$30,000, jumping about \$1,200 over what gross was previous week. These figures considered off for this house, even though Capitol played to top money for the street.

Central—"Merry-Go-Round" (Universal). Seats, 960; scale, 50-75. Picture moved in after having played two weeks at Rivoli and one at Rialto.

Criterion—"The Covered Wagon" (Paramount). Seats, 608. Scale: Mats, \$1 top; evens, \$1.50. 19th week. Only picture that held its own on Broadway last week. Criterion statements show that it did better than \$10,300 played to.

Lyric—"Human Wreckage" (Ince-F. B. O.). Seats, 1,400. Scale: Mats, \$1 top; evens, \$1.50. Fourth week. Does not seem to have hit at all at \$1.50 top. Business at Lyric almost nil last week, with little under \$4,000.

Rialto—"Merry-Go-Round" (Universal). Seats, 1,960; scale, 30-55-85. Moved from two weeks at the Rivoli, and last week's gross went to \$14,750, considerably over what Rivoli got with new production.

Rivoli—"A Gentleman of Leisure" (Paramount). Seats, 2,200; scale, 30-55-85. Starring Jack Holt. Although good summer entertainment of lighter sort, failed to attract anything like big business. Gross on week went to \$13,300.

Strand—"Rupert of Hentzau" (Seznick). Seats, 2,900; scale, 35-50-85. Second week. Holding over at Strand after doing \$34,000 week meant second week's business would naturally be below that. As

TWO NEW FILMS SCORE IN 'FRISCO

Keaton's First Five-Reeler and "Merry Go Round" Both Draw

San Francisco, July 25.

Two important screen presentations were among the offerings of the downtown houses last week, the first being the world premiere of Buster Keaton's "Three Ages" in the Warfield and the second Universal's "Merry-Go-Round."

Keaton scored the bigger business with this, his first, full-length comedy. Attendance opened unusually big and was maintained through the week.

At the Imperial elaborate preparations were made for "Merry-Go-Round," and the start seems to indicate that it will remain for a run. A heavy advertising campaign was launched, and the approval of both press and public seems to stamp the film as a success. Capital was made of the fact that Von Stroheim is now in San Francisco making "Greed" for Goldwyn.

From a box-office standpoint the Granada held third place with its Jazz Week and "Children of Jazz," in conjunction with a big musical revue, including the Boris Petroff Dancers and Paul Ash and his musicians.

California—"Temporary Marriage." Seats, 2,700; scale, 55-90. Fairly entertaining feature and opened to average business. Got \$10,500. Granada—"Children of Jazz," featuring Theodore Kosloff. Seats, 2,840; scale, 55-90. Picture used as excuse to stage big "Jazz Week," a revue with 30 people and the Boris Petroff Dancers. Paul Ash and his musicians arranged musical program to confirm. The week started better than average and grossed \$16,000.

Imperial—"Merry-Go-Round" (Universal). Seats, 1,400; scale, 55-75. Was launched with a big publicity splash and attendance large at opening. Will be held for a run, as comment from press and public very favorable. Drew \$10,000.

Warfield—"Three Ages," starring Buster Keaton. This was announced as world premiere of first Keaton full-length comedy. Business is really topping other houses, and probably will score a record week. Gross, \$17,500.

Tivoli—"Slippery McGee" and "The Streets of New York." Seats, 1,800; scale, 40-75. Double bill failed to draw any unusual attendance. Business below average, with \$5,500.

Portola—"Back Home and Broke," starring Thomas Meighan. Seats, 1,100; scale, 50-75. This is second run and not very encouraging. Policy of giving second-run pictures at first-run prices not popular. \$2,900.

Strand—"The Tents of Allah," featuring Monte Blue. Seats, 1,700; scale, 50-75. Picture really secondary to musical revue being staged weekly in this house by Fanchon and Marco. The girl-show is proving a draw and business been very good. Scored \$17,750.

L. A. BOOMS

In Picture Investments and Population

A picture executive returned from the coast reports that there is more money now involved in picture productions on the coast than the entire industry took in last season. This statement is greeted with varying opinions. The exhibitor faction resents it on the theory they will have to pay in the end.

Los Angeles, July 25.

Los Angeles is booming because of picture activities. The increase in population in the past two and a half years alone exceeds the population of the city in 1900. It is estimated there are now over 900,000 people in the city, 415,300 of whom, according to the Chamber of Commerce, are engaged in the film business.

matter of fact, Sunday business held up remarkably well, but fell during week. Final returns showed something around \$22,000.

L. A. TRADE BETTER DESPITE HOT SPELL

"Robin Hood" Run at Mission Disappoints—Houses Advertising Heavily

Los Angeles, July 25.

With the continued heat spell the most conspicuous type in the movie ads has been references to Alaska and the north pole. In spite of the warm weather and of the come-on signs the film houses have done better than average, holding their own against the motion picture expo and the beach resorts. The downtown run of "Robin Hood" probably was the biggest disappointment of the week. Following are the estimates on the box office:

California—"The Woman of Bronze" (Metro). (Seats 2,000; 25-75.) John Bowers and Kathryn McGuire featured; Clara Kimball Young starred. Martin Johnson's new South Sea Island pictures and Elinor's orchestra heavily played up. Took \$9,150.

Kinema—"Your Friend and Mine" (Metro). (Seats 1,800; 25-75.) Willard Mack in type as author, with Enid Bennett and Mack featured as players. New round of Witwer's Leather Pushers, featuring Reginald Denny, also on bill. Grossed \$4,500.

Grauman—"The Man Next Door" (Vitaphone). (Seats 2,200; 25-55.) Director, Victor Schertzinger; author, Emerson Hough. Grauman evidently booked picture figuring it would go big on reputation of Hough's "Covered Wagon." Fans did not warm up to it, though. Alice Calhoun, David Torrence and James Morrison in cast. Christy comedy, "Plumb Crazy," with Bobby Vernon, added. Otto Lederer, film actor, appeared in person. Got \$14,500.

Metropolitan—"A Gentleman of Leisure" (Paramount). (Seats 3,700; 35-85.) The star spot given to Jack Holt. Metropolitan Revue, Elsie and Paulsen, ice skaters; and Heller's Orchestra featured. Played to \$21,900.

Grauman's Rialto—"Human Wreckage" (F. B. O.). (Seats 800; 35-85.) Dope film, with Mrs. Wallace Reid. Narcotic Week celebration held business. Sensational outdoor and newspaper advertising also acted as box office stimulus. \$9,770. Grauman's Hollywood—"The Covered Wagon" (Paramount). (Seats 1,800; 50-150.) No let up in patronage, hot weather seemingly doing no damage to receipts. Gross was \$18,763.

Mission—"Robin Hood" (Fairbanks). (Seats 900; 35-110.) Douglas Fairbanks in title role. Downtown run not up to expectations. Musical features. Something like \$10,500.

Loew's State—"Modern Marriage" (Metro). (Seats 2,400; 35-65.) Francis X. Bushman and Beverly Bayne starred in film feature and appeared on stage in a domestic sketch. Bushman and Bayne are not very big favorites here and the draw was nothing extraordinary. Announced for one week only. Jack White comedy "Kick Out," well received. Clocks something like \$15,150.

KANSAS CITY WAS QUIET IN FILM DOM LAST WEEK

Much Attention Current Term to Reid Drug Picture—Two First Nationals in Town

Kansas City, July 25.

Things were most prosaic in picture circles during the week just ended. The Newmans splurged strongly with "Mainstreet," and many readers of the book responded out of curiosity, but the verdict was not fully satisfactory.

For the current week the two leading opposition theatres, Newman and Liberty, almost side by side, will fight it out with First Nationals. The former house has "Wandering Daughters," and the Newman "Children of Dust." Both give added vaudeville, and it looks like pay your money and take your choice.

The Royal has for this week Mrs. Wallace Reid's "Human Wreckage," strongly exploited here. Mrs. Reid will be the guest of the Woman's Club while here.

The surprise in the residential district was the closing of the Isla, most prominent of the suburbs. Jack Roth, its manager, has moved to the Apollo.

Last week's estimates: Newman—"Mainstreet" (Seats 1,980; 50-75.) Florence Vidor and Monte Blue. Around \$11,000.

Liberty—"A Man of Action" (Seats 1,000; 35-50.) Douglas MacLean. Failed to create unusual interest. Close to \$5,000.

Royal—"A Gentleman of Leisure" (Seats 850; 35-50.) Jack Holt. Not so good. About \$6,250.

Twelfth Street—"Divorce" (Seats 1,100; 30.) Jane Novak. Around \$1,800.

Opposition first runs at the vaudeville theatres: "Are You a Failure?" Mainstreet; "Double-Dealing," Globe.

BIG CHICAGO FILM THEATRES REPEAT OLD PRESENTATIONS

Orpheum Reopened Last Week in Loop—Three Run Pictures Still Going Along—Pictures in Outlying Theatres

VITA'S NEW RELEASE FORCED IN 2d RUN HOUSE

Ogden, Denver, Does Well with "Man Next Door"—Heat Kept Trade Down

Denver, July 25.

Several days of hot weather last week interfered rather seriously with the picture business despite advertisements of "special cooling" systems. Probably the house that drew the biggest proportionate patronage was a suburban, Ogden, "The Man Next Door" was run as a first release. It held the screen for six days, with three matinees. The gross was held down only by the size of the admission, kept to 26 cents top. The S. R. O. sign was hung up several times. "The Man Next Door," being a Vitaphone production, was barred at downtown first release houses. It satisfied Ogden audiences.

"Robin Hood" played a return at the America (Bishop-Cass) to fair business. The America has discontinued its orchestra, formerly rated as one of the best in town, and substituted a new concert organ.

Last week's estimates: Rialto (Paramount). (Seats 1,050; 40.) Dorothy Dalton in "The Law of the Lawless," with cartoon comedy and Pathe News. Grossed under \$5,100; attendance held down by hot spell.

Princess (Paramount). (Seats 1,250; 40.) Jack Holt in "A Gentleman of Leisure." Christie comedy and Kinograms. Felt depression; about \$4,350.

Colorado (Bishop-Cass). (Seats 2,447; 50.) Penrod and Sam. Additional program. Despite full bill and orchestra, gross \$5,400.

America (Bishop-Cass). (Seats 1,630; 40.) Return of "Robin Hood." Around \$4,750.

Ogden (suburban; second runs). (Seats 1,200; 25.) Emerson Hough's "The Man Next Door" first run special; Vitaphone. Also Al St. John in "The Author," and quartet. Grossed in six days' run about \$2,900.

BALTIMORE HOLDS UP

Fair Business, With No Extraordinary Features

Baltimore, July 25.

Once again in the summer months in a city which has been struck especially hard by the heat this year movie grosses held up fairly well in face of the fact that the exhibitors here are not feeding any very extraordinary fare to their patrons. Last week, too, the critics became as gentle as ewe lambs and played around with high-sounding adjectives on several of the films. Of them all "The Last Moment," in which Henry Hull, Doris Kenyon and Louis Wolheim were starred, got the best notices, and "Success," playing the Century, also came in for flaps on the backs from the gentlemen who write pieces for the local papers.

"Maritana," the light opera which was used at the Century last week as its regular tabloided presentation, also got nice notices and was billed in the front of the house in bigger type than the picture. This has only been done once before, then in the case of "The Last Waltz," the final presentation of the splendid organization which J. Humbird Duffy and Alice Mackenzie headed here recently.

Next week the Rivoli, which ranks alongside the Century as the premier house of the town, reopens, and from that time on business should improve throughout the town. The Rivoli has a draw all its own of people who'll walk a mile to get a peek at what they have on the screen, and their closing this summer was as much to redecorate the house and clean up as anything else. The Victoria, run by the Stanley company, directly across the street, is still closed and will probably not open until late in August. Shortly after its reopening by the Stanley company in association with the Nixon-Nirdlinger interests, it became a first-run house, but as it has never maintained an orchestra it didn't get much of a play from the night regulars here.

Estimates for last week: Century (capacity, 3,300; scale, 25-50-75). With "Success" and condensation of the tawful "Maritana," this house got about \$13,000, which lines

Chicago, July 25.

Something in connection with the shows at the Chicago and McVicker's, accepted as opposition not forgotten in the arrangement of the bills, was that the Chicago offered Organ Demonstration (Presentations) after having used the same number last summer, and that McVicker's had Lydia Van Gilder and Bessie Kaplan in "La Gioconda," a presentation previously at that house. The presentation program at the Chicago also included Art Landry's "Call of the North" Orchestra, a big feature, and Platov and Natalie in Russian folk dances (Presentations), while McVicker's was more modest, showing "La Gioconda" and "The Serenade" (Presentations). Both theatres emphasized the excellence of their orchestras in last week's program.

Last week was further interesting through the Orpheum, a Jones, Linick & Schaefer house, at State and Monroe (in the loop), reopening Saturday with "Hollywood," declared in the advertising "shown for the first time anywhere." The house runs continuous from 8:30 until after midnight. The prices are 39 cents until 1 p. m. and 50 after that; 65 Saturdays and Sundays.

The three-run pictures—"The Spoilers," at Roosevelt; "Safety Last," at Orchestra Hall, and "The Covered Wagon," at the Woods—continued to do good business. The first is in its first month, the second in its third month and the last named in its fourth month. "I Am the Law" was at the Riviera and Tivoli, "Slander the Woman" at the Pantheon and "Only 38" at the Senate. "Divorce a Failure" at Commodore, on Irving Park Boulevard.

Estimates for last week: Chicago-Jackie Coogan in "Circus Days" (Lesser). (Seats 4,200; 55.) Excess of \$42,000.

McVicker's-Gloria Swanson in "Blueboard's Eighth Wife" (Paramount). (Seats 2,500; 55.) Little less than \$24,000.

Roosevelt—"The Spoilers" (Goldwyn). (Seats 1,275; 55.) Continues popular and in excess of \$20,000.

Woods—"The Covered Wagon" (Paramount). (Seats 1,150; \$1.05.) Over \$8,100.

Orchestra Hall—"Safety Last" (Pathe). (Seats 1,500; 55.) Boosters responsible for continued prosperity, with about \$12,000.

Randolph—"The Victor," with Herbert Rawlinson (Universal). (Seats 686; 50.) Got around \$5,100.

"Hollywood" is at the Orpheum for a run. "The Covered Wagon" continues at the Woods and will be followed by "Scaramouche," to be in Chicago before New York. "The Spoilers" is in its last week at the Roosevelt and will be replaced by "Down to the Sea in Ships." "Three Wise Fools" is the current attraction at the Chicago, with Ivan Stechendo, Russian basso of the Chicago Civic Opera as a "guest artist." "Lawful Larceny" and Larry Semon in "The Midnight Cabaret" at McVicker's, with Hana Hanke, who was seen last summer at the Chicago as a presentation feature.

"Out of Luck" and "With the Navy in the Orient" (two reels) make up the Randolph program. "Brass" is at the Riviera and Tivoli. "The Law of the Lawless" is at the Pantheon, Woodlawn, Stratford and Senate. "The Nth Commandment" is seen with vaudeville at the State-Lake. "An Old Sweetheart of Mine," which was at the State-Lake last week, is at the Tivoli.

The Liberty, Covington's (Ky.) new film house, opened July 21. The theatre seats 1,450. Prices, 22-33 cents, including war tax.

up as fair week's business in the summertime.

Naw (capacity, 1,800; scale, 25-50). With "The Exciters" New did good week, getting about \$6,000. This picture carries paper which shows Bebe Daniels in a red one-piece bathing suit, and, by coincidence, the last three pictures which the New has had, starring Agnes Ayres, Mimi Palmer and this one, have all carried paper which is nearly alike.

Parkway (capacity, 1,200; scale, 25-44). "The Man Next Door" held the screen here last week, playing this house after its initial run at the New theatre two weeks ago. It drew fairly, but the Parkway is a house which depends strongly on its regulars, being uptown, and many of them are out of the city at present. Gross, about \$2,500.

FIVE "SURE FIRE" HITS FROM THE

That Old Gang Of Mine

Words by
BILLY ROSE
and MORT DIXON

Music by
RAY HENDERSON

Slow Ballad Tempo

VOICE

mf I've got a long - in' way that
Last night I strolled to that

down in my heart — For that old gang that has drift-ed a-part
old neigh-ber-hood — There on that cor - ner I si-lent-ly stood

They were the best pals that I ev - er had
I felt so blue as the crowds hur-ried by

rall.

I nev - er thought that I'd want them so bad —
No - bod - y knew how I want - ed to cry

CHORUS

p Gee but I'd give the world to see that old gang of,
mine — I can't for-get that old quar - tette that sang "Sweet
A - de - line — Good - bye for ev - er old fel-lows and gals, Good
bye for ev - er old sweet-hearts and pals — God bless them Gee, But I'd give the
world to see that old gang of mine. mine.

Copyright MCMXXIII by Irving Berlin Inc. 1607 Broadway, N.Y.C. Made in U.S.A.
International Copyright Secured All Rights Reserved

AN ABSOLUTE SHOW STOPPER

"THAT OLD GANG OF MINE"

A SONG WITH THE KIND OF SENTIMENT
THAT APPEALS TO ALL

GUARANTEED
TO "STOP PROCEEDINGS"
WHEREVER SUNG

WE ALSO HAVE THE MOST SENSATIONAL
RECITATION FOR THIS SONG
EVER HEARD ON ANY STAGE

HOP ON IT AT ONCE

DOWN AMONG THE

TEN--TEN--

WILL FIT ANY SPOT IN YOUR A

THE FIRST SONG OF ITS KIND SINCE "ON THE BANKS OF THE WABASH"

INDIANA MOON

WRITE, RE

IRVING BERLIN

49th Street and Broadway

CHICAGO BOSTON

119 North Clark St. 180 Tremont St.

MILTON WEIL, Mgr. ARCHIE LLOYD, Mgr.

CINCINNATI

11 East 6th St. 714 M. The

CLIFF DURNS, Mgr. CHARL

HOUSE THAT "NEVER MISSES"

HERE IT IS!!!

WHEN YOU WALKED OUT SOMEONE ELSE WALKED RIGHT IN

LOOK OVER THE LYRIC, THEN HEAR THE
MELODY. AND YOU WILL KNOW WHY
THIS SONG IS PROCLAIMED BY ALL AS
BEING THE

GREATEST SONG IRVING BERLIN
HAS WRITTEN IN YEARS

CAN BE USED AS SINGLE, DOUBLE OR
HARMONY NUMBER

GET IT QUICK

When You Walked Out Someone Else Walked Right In

Words and Music by
IRVING BERLIN

Moderato

Copyright MCMXXIII by Irving Berlin Inc. 1607 Broadway, N.Y.C. Made in U.S.A.
International Copyright Secured All Rights Reserved

THE SLEEPY HILLS OF TENNESSEE

AN EXCEPTIONAL CLOSING NUMBER

OR CALL

IRVING BERLIN, Inc.

1607 Broadway, NEW YORK CITY

PHILADELPHIA: 144 W. LANTERN ST.
HARRY PEARSON, Mgr. FRED KRAMER, Mgr.
SAN FRANCISCO: 1000 PINE AVE.
ELEANOR BIDD, Mgr. HARRY HUME, Mgr.

A MASTERPIECE BY THE WRITERS OF "JUST A LITTLE LOVE SONG"

LOVE

(MY HEART IS CALLING YOU)

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

GILDA GRAY

South Sea Dance
10 Mins.; Full Stage
Rivoli, New York

Gilda Gray made her debut this week as an added attraction in a motion picture theatre at the Rivoli. She is appearing twice daily, afternoon and evening, in her South Sea dance by a special arrangement with the "Follies."

The reason for her appearance at the Rivoli is that in the current week's feature attraction, "Lawful Larceny," she also appears in a cabaret scene doing the number. Monday night the Rivoli was jammed to the back walls, an indication that Miss Gray was certainly pulling at the box office.

The scene for the dance is a typical tropical set with two musicians seated on the stage. Four girls appear first and offer a dance and then Miss Gray steps on, and, after singing her "South Sea Isle" number, puts over the dance exactly the same as she does in the "Follies" and the picture audience went wild over it.

Fred.

PAUL TISEN ORCHESTRA (6)

Russian Musicians
8 Mins.; Full Stage
Rivoli, New York

Paul Tisen and five musicians form this Russian orchestra. All six are clad in Russian costume and make a striking stage picture. There are three violins, a cello, bass viol and piano in the combination. A woman plays the latter instrument. The program presented consists of three numbers, all handled in the typical Russian tempo and style. The selections rendered, were "Black Eyes," "Romance" and "Guitars." The latter was a rather peculiar arrangement that gave the impression that guitars were being played. All of the numbers were well received from the standpoint of applause.

Tisen is an accomplished violinist and a consummate platform showman, selling himself and his companions to the audience in great shape.

Fred.

PIATOV AND NATALIE

Russian Folk Dances
5 Mins.; Full Stage; Special
Chicago Theatre, Chicago

Chicago, July 25.

Piatov and Natalie are clever dancers who present the Russian style of dancing at its best, doing two numbers in a short period with time between which brought a hearty encore applause. There is a big black eye with a big head more than half way up it on one side, giving lots of stage room.

The young woman appears and there is brief pantomime indicating that she awaits her lover. The gentleman appears and they do some rapid dancing steps and exit. When recalled they present another number. Both are dressed in the gay costumes identified with Russian acts and they do steps which are difficult and with artistry which is notable.

This team has been playing the Balaban & Katz theatres for some time and are now on their second round of the three big houses in Chicago controlled by this firm which play the same presentation features.

They hold the record for any dance team which has ever played for Balaban & Katz and are contracted for another three weeks.

Loop.

"MUSICAL SERENADE"

Horn, Flute and Harp
5 Mins.; Special (Full Stage)
McVickers, Chicago

A. Stagliano (horn), J. Yeschke (flute) and V. Miraglia (harp), probably from the McVickers' orchestra, render Titi's "Serenade" in a pretty set representing a window, which disclosed a part of a porch in a big hostelry in the Alps. The curtains are partly drawn, disclosing only a part of the stage. A setting further reduces the point to which the eye is attracted. There are lights on each side of the window and a space possibly ten feet wide, in which the three musicians are seated.

The number is ideal for such a presentation and the musicians play it very well. The orchestra comes in on the last note.

ART LANDRY'S BAND (13)

Jazz Orchestra
12 Mins.; Full Stage; Special
Chicago Theatre, Chicago

Chicago, July 25.

There have been so many bands that comparisons are impossible except on the part of an authority. Suffice it to say Art Landry's "Call of the North" Band is entitled to a place among the best. Three or four of the most noted organizations of this character have points which stand out, and the Landry band may be given the spotlight of interest for the reason that he has 13 men, and that the leader makes no attempt to carry away personal honors. The Sousaphone player stands out either intentionally or unintentionally in most of the numbers.

The Chicago theatre gave the band a fine set last week with a string of lanterns across the front of the stage and other equipment suggesting the cool out of doors. There was elevation in the rear for the player of the big bass, drums and piano. The other instruments are two cornets, slide trombone, violin, banjo, four saxophones, and the leader, who had a violin in his hand at the start and once took up a clarinet for a number. The banjo took up a cello for one number and one of the saxophones, apart from the other three, doubled violin for a couple of numbers.

The various numbers were announced by cards and the travels of "Googan" the same way. The appreciation of unmusical people in knowing what is being played was proven in this instance until the reviewer is convinced that no jazz organization should attempt to get along without cards announcing its numbers either in vaudeville or picture houses.

Landry's organization is as good musically as a first-class jazz band is expected to be. The leader is likable without seeming to try to direct attention to himself.

Loop.

JESSE CRAWFORD

Organ Demonstration
11 Mins.; Pit
Chicago Theatre, Chicago

Chicago, July 25.

The organ demonstration presented by Jesse Crawford at the Chicago last week was practically the same as offered at that theatre about this time last summer, although there may have been a few interpolations to keep fully abreast of the times.

There was a slide announcement that the Chicago theatre organ cost \$100,000 and that its various possibilities would be demonstrated. As the slides announced the different instruments which the organ is capable of presenting and the effects possible with it, Mr. Crawford demonstrated them.

The different instruments of one family would be shown, then an ensemble and finally the effects identified with traps and the organ's rendition of jazz band, military band, cathedral organ, etc. The human voice effects as used in interpretation of ballads was made plainer by playing a brief snatch of a song and also the feminine voice which was used for comedy in what was called "An Old Maid's Prayer."

The playing of the lead and accompaniment with one hand was exemplified and to further illustrate Crawford played "Swanee River" with one hand and "Humoresque" with the other.

This and several other of his stunts brought big applause and there was long and continued applause when the demonstration was concluded.

Loop.

MAX CARON

Song
3 Mins.; Two
Rialto; New York

Caron is the conventional type of operatic baritone heard in the better class picture houses. He sings one number in Italian, the "Vision Fugitive" aria from "Herodiade," by Jules Massenet. He renders the song in a modulated and distinct tone, with a varying range. The number is incidental to the regular house program and simply in keeping with the tradition established in this house to have a male singer on the bill.

"MELODYLAND" (4)

Musical
15 Mins.; Special (Full Stage)
Capitol, Jackson, Mich.

A four-people musical combination, with a few moments of cartooning injected among instrumental and vocal numbers makes ideal entertainment for picture houses owing to the flash of the offering, the versatility of the artists and the general attractiveness of the three girls. The fourth party, Don Austin, is a cartoonist, who animated the cartoons of "The Gumps." This fact brings wide publicity, and in order to meet this there is a brief portion of the act devoted to the announcement and a little drawing. The girls are Georgia Wunderlich, pianiste and vocalist; Fay Kahn, violiniste and vocalist; Bonnie Cole, saxophoniste, harpiste and vocalist; Don Austin, flutist, saxophonist and cartoonist.

The opening is a semi-classical combination, in which singing is introduced in connection with instrumental music on harp, flute and violin. At one time the three girls sing "Swingin' Down the Lane," giving the program a popular number. Two of the girls sing a "blues" and sing with harp accompaniment. There is a harp solo and the cartooning bit. The finish is a jazz number with two saxophones, with girls playing violin and piano and singing at times. The act is shown in a pretty cye.

LOUIS LAZARIN

Baritone Vocalist
4 Mins.; Full Stage
Strand, New York

Lazarin has a pleasing baritone voice with more timbre and volume in his upper than in his lower register, at least so it seemed in his rendition of "Notturmo D'Amore," but as he only sang the one song it is hardly fair to make that one a criterion of his capabilities.

Even so the singer received prolonged applause at the conclusion of his song, evidence that the audience was satisfied.

EMMA NOE

Soprano
4 Mins.; Full Stage
Rivoli, New York

Emma Noe is the usual type of soprano that is utilized for soloing in the better motion picture theatres. She offered the "Melody of Love" from "Gypsy Love," doing fairly well with the number, getting sufficient applause at its conclusion to warrant the bow that she took.

Fred.

MARIMBA BAND and Elena

Camacho (9)
Musical, Songs
12 Mins.; Full Stage
Missouri, St. Louis

This organization produces some very pleasing music; its harmony and tone effects were brilliant, but the splendid voice and wonderful personality of Elena Camacho, lyric soprano, put this act over a winner.

The instrument used and operated by six men is xylophone-like in character, the lower tone being made by striking a native Guatemalan wood bar with a small hammer, while the higher notes are secured by the use of shorter lengths of wood and the real shrill tones are secured from wire strings similar to those of the piano. The players are accompanied by a bass viol and an accordionist.

They open with operatic selection, then into "pop" number. Elena Camacho follows with number semi-classic and was obliged to encore. This girl is the possessor of the sweetest voice heard here this season and reveals excellent training. Her enunciation is perfect.

The girl closes with another well rendered number that sent the Marimba Band over with a perfect hit at the Missouri.

Ross.

RECEIVER IN ELYRIA, O.

Elyria, O., July 25.

Peter J. Tender of Lorain has been appointed receiver for the Georgepote Theatre Co., operators of the largest motion picture house there, by Judge A. R. Weber and gave bond in the sum of \$5,000.

S. J. Georgepote recently secured judgment in the sum of \$23,000 against the company and requested that the receiver be appointed.

Organist Crawford Divorced

Chicago, July 25.

Jesse Crawford, organist at the Chicago theatre, was divorced by his wife, Olga, who claimed that he beat her and called her names.

They had been residing at 5448 Eastview Park.

COAST FILM NEWS

By EDWARD G. KRIEG

Los Angeles, July 25.

Hobart Bosworth in "The Master of Man."

Carey Wilson will adapt Elinor Glyn's "Three Weeks."

Mike Donlin is sticking it out in pictures.

Ruby Miller, English actress, has a leading part in "Alimony."

Jean Hersholt was injured while filming "Greed," a Frank Norris story.

Jack Roach, brother of Hal Roach, baby girl, July 4. Jack Roach is cameraman at the Roach studios.

Cyril Chadwick will play the male lead opposite Priscilla Dean in "The Storm Daughter."

Bennie Schulberg gave a banquet to 26 in honor of Al Lichman's return.

Robert M. Yost has returned from the East. He went to attend the Fox convention.

Gaston Glass is to play the male lead in B. P. Schulberg's next screen version titled "Maytime."

House Peters has been signed by Metro to play the leading role in "Held to Answer."

Reginald Denny is to make four special feature productions for Universal next year.

Ralph E. Bushman has signed to play an important role in the next Buster Keaton comedy.

William G. Alder is back in Hollywood after ten weeks in New York.

Reginald Barker has started shooting "Pleasure Mad" at the Louis B. Mayer studio.

Pola Negri is at work on "The Spanish Dancer," her latest for Paramount.

Helene Chadwick will play the lead in Rupert Hughes' new production, "Law Against Law."

Virginia Valli has just completed work in "A Lady of Quality," a Hobart Henley photoplay.

Max Graf returned from New York, where he spent eight weeks completing scenes for "The Fog."

Ralph E. Bushman is playing in Buster Keaton's newest comedy, "Three Ages," now in the making.

Reginald Barker started work on "Pleasure Mad," from the novel by Blanche Upright.

Raymond McKee and his bride, Marguerite Courtot, are spending their honeymoon in Hollywood.

B. P. Schulberg, producer, was host to a party of friends at the Montmartre Cafe, Exposition Park. It was in honor of Al Lichman.

Mr. and Mrs. Abraham Lehr entertained with a dinner in honor of Elinor Glyn, prominent screen author.

Shannon Day has been signed by Associated Authors to appear in "No More Men," an Elmer Harris story.

Tom Hodgeman will be back with "The Covered Wagon" when it opens in Portland, Ore., Aug. 12. Captain Bill Roddy is going ahead.

Al Christie, comedy producer, has cut short his vacation in Europe and started home to resume active charge of his comedy studio.

Natalie Talmadge is to return to the silver sheet and will play the leading role opposite her husband, Buster Keaton.

Heleen Carter, sister of Estelle Taylor, will play a minor role in "The Ten Commandments," her initial screen appearance.

Larry Weingarten has returned from the East. He says he will form a company to star Charles Ruggles, of the stage.

The movie extras are having it soft these days. They have found plenty of work in the exhibits of the producers at the exposition.

"Ashes of Vengeance," the latest Norma Talmadge photoplay, will have its premiere showing in New York. The cost of the production is said to be one million dollars.

"The Tiger Rose" cast has left for the Yosemite, where they will be gone several weeks shooting scenes. Leonore Ulrich plays the leading role.

Irving Cummings is due home from the East this week. He took a print off "Broken Hearts of Broadway," his latest production, with him.

James Cruz and company, who have been filming "Ruggies of Red Gap," have returned from location. They will finish their interior scenes at the Lasky studios.

When Barbara La Marr returns from Italy, where she is portraying the leading role in "The Eternal City," for Hollywood, she will start work on the Universal lot on a picture as yet untitled.

"Wild Bill Hickok" will be the role which Bill Hart will portray in the story having the same title, which will bring him back to the screen. Later on he will film "The Life of Patrick Henry."

Charles Ruggles, stage comedian, and his equally famous brother, Wesley Ruggles, film director, are to form their own picture producing company. They will start work shortly on a series of comedies.

Jack Pickford will leave for location soon. He expects to be gone about two months. "The Valley of the Wolf" is the picture to be made. He will be accompanied by his charming wife, Marylyn Miller.

Charles Kurtzman, for a time publicity chief for Warner Brothers, has been transferred to exchange exploitation work. He will handle both San Francisco and Los Angeles.

Victor Seastrom, Swedish director, after a separation of several months from his family, greeted his own today as they stepped off the train. They are to reside in Hollywood.

Conrad Nagel, Paramount star, received a thunderous ovation recently when he appeared in one of the theatres in an act in which he was assisted by his father, Dr. Nagel.

Fred Kley, manager of Fox's west coast studios, has returned with authorized plans for the new \$1,500,000 Fox studio to be erected on Pico boulevard and with orders from the New York office to go ahead with 25 super specials.

Thomas H. Ince will retire after about one more year of film producing, according to well-founded report. Ince is having completed a millionaire's mansion in the Beverly Hills. The house will have eleven-count 'em-baths.

Charles De Roache, French star, playing a leading role in "Spring Magic," is suffering with a broken toe as a result of a freak accident which occurred while filming the Paramount picture. Production is being held up until the actor is well enough to resume work.

Harry Mestayer, popular New York stage actor, is the latest "legit" player to desert the footlights for the silent drama. Mestayer has gained fame as a featured player in David David Belasco, George M. Cohan and Charles Frohman plays. At present he is adorning the Universal lot, playing the star role in "The Acquittal."

The following celebrities will embark from somewhere this coming month and take up their abode at the Warner Brothers studio, where they will make their next picture: John Barrymore, Mae Marsh, Johnny Hines, Monte Blue, Irene Rich and Dorothy Farnum. According to present plans, the studio will hum with activity, and it looks like it from their present line-up.

LONDON FILM NOTES

Percy Nash is striking out on new lines for his next picture, inasmuch as he has turned down the so-called "stars" and is openly announcing the feature will be a "no star" one. The picture itself is entitled "Ten Thousand a Year," adapted from a novel by Samuel Warren which was written over 100 years ago. The scenario has been written by Arthur Shirley. Without exception everybody connected with the making of the picture will be British.

Walter West's next picture will be entitled "What Price Loving Cup." Violet Hopson will play the lead and the story has been specially written by Campbell Rice-Brown, the creator of the original "Kissing Cup's Race."

Astra-National has completed "The Woman Who Obeyed," adapted from an original story by Sidney Morgan, who also produced. The cast is an exceptionally big one and includes Stewart Rome, Gerald Ames, Henri de Vries, Ivor Dawson, Peter Dear, Valia and Hilda Bayley.

HOLLYWOOD

Chicago, July 25.
Paramount production with James Cagney
Director, first shows at the Orpheum,
Chicago, July 27, where the plot is
open a remodeled house for a run. Run-
ning time, 90 minutes.
Hope Brown.....Luke Cosgrove
Anna Whitaker.....G. K. Arthur
Leon Lettner.....G. K. Arthur
Grandmother Whitaker.....Ruby Lafayette
Margaret Whitaker.....Gladys Lawton
Horse Pringle.....King Zany

A picture that can be exploited
by the use of the claim there are
a large number of stars in it. While
the players proper are not well
known, at some time or other for a
moment or two in the picture the
majority of the better known stars
of filmdom are introduced. The list
includes:
Ocell B. DeMille
Wm. S. Hart
Walter Hiers
May McAvoy
Charles de Roche
Owen Moore
Baby Face
Viola Dana
Anna Q. Nilsson
Thomas Meighan
Betty Compson
Leatrice Joy
Thos. Keefe
George Pawcett
Bryan Washburn
Hope Hampton
Blond Perry
Bull Montana
Pola Negri
Jack Holt
Jacqueline Logan
Nita Naldi
Wm. de Mille
Jack Pickford
Lloyd Hamilton
Will Rogers
T. Roy Barnes
Agnes Ayres
Lila Lee
Lola Wilson
Noah Beery
A. H. Green
Anita Stewart
Leslie Robinson
J. W. Kerrigan
Ford Sterling

The story is cleverly conceived.
It concerns a pretty girl in a small
town who thinks that she should be
in the movies and who is urged by
her friend to enter. She is of a poor
family and has an ailing grand-
father. Using the need of a change
of air for her grandfather, she visits
Hollywood on funds provided by the
sale of the lot on which the family
home has just burned, a donation
of the grandmother, who is certain
the girl will succeed.

Having nothing but beauty in her
favor, she cannot get a chance; but
the grandfather, being a type, is
practically forced into film work by
runners for producers. He takes
on airs, is an honored guest at the
homes of the stars, while the girl
who expected to prove a sensation
in pictures depends upon him for
her living.

The old chap becomes so gay the
girl writes home without making
her letter plain. The grandmother
and an old maid of the family rush
to Hollywood on money the old
sent home. They are both
nabbed as types and get into pic-
tures. The girl finally marries, and
her twins are commended for
pictures. Every one connected with
her gets into pictures but she, her-
self.

It is an amusing idea, good com-
edy, and the fact that the inside
life of Hollywood is shown with
many notable stars appearing for a
moment makes it a capital draw.
Every one will want to see it.
The girl meets Mary Pickford, to
whom she delivers a dress. Mary
calls Doug Fairbanks out that the
girl may meet him. Other stars
appear equally as briefly, but they
appear.
Loop.

THE 11TH HOUR

A Lincoln J. Carter melodrama, adapted
for the screen by Louis Sherwin and di-
rected by Bernard J. Durning. Shirley
Mason and Charles Jones featured. Pre-
sented by William Fox at a special show-
ing at the 4th Street theatre, New York,
July 20, 1922. Running time, 65 minutes.
Barbara Hackett.....Shirley Mason
Buck McDonald.....Charles Jones
Herbert Glenville.....Alan Hale
Prince Stefan de Bernie.....Alan Hale
Dick Manley.....Walter McGrath
Rettelle Hackett.....June Elvidge
Submarine Commander.....Fred Kelsey
Mordecai Newman.....Nigel de Bruier

A red-hot, rip-snorting melodrama
that is going to pull the audiences
right out of their seats. It is a pic-
ture that has everything in the way
of thrills in it except the kitchen
stove. In fact, it is a serial jammed
into five reels, and while it may not
have everything that "The Fast
Mail" had it is there with punch
after punch that is going to delight
the average picture audience. One
has to hand it to Lincoln J. Carter
when he sets out to thrill, for he
writes every twist and turn possible
into his works. On the screen these
days they can do so much more
with one of his real mellow meliers
than they could on the stage that
the screen versions of his works
have the punch plus.

"The Eleventh Hour" is one of
those mystery thrillers with the
heroine a girl whose guardian-uncle
has squandered her fortune and who
doesn't know it. The uncle is in
the hands of the heavy who wants
to marry his ward, and the two are
in a plot to evolve the most power-
ful explosive in history. A mad
prince learns of their object and is
aware of the fact that they have
finally solved the question, and he
plans to seize the formula. He starts
his secret society members after the
formula.

He has a submarine, a secret
wireless cabinet and all the other
aids that a first-class villain should
have. In his employ as commander
of his forces he has a sturdy young
fellow who, after traveling through
the greater part of the story in the
guise of a heavy, finally emerges
as the hero and happens to be a
member of the Secret Service.

At the finish he rescues the girl
from the clutches of the villain and
all ends happily.

In addition to the submarine there
are aeroplanes, fast motor boats,
automobile chases, a den of thons
and trap doors galore to furnish
thrills and the manner in which the
story is worked out certainly sup-
plies all that could be asked in the
way of punches.

Shirley Mason is the youthful
heroine that takes a number of
chances, and Charles "Buck" Jones
is the athletic hero who pulls all
the stunt stuff imaginable.

Bernard Durning, who directed
the picture, made it a wizz-bang for
speed. This is one of those affairs
that you don't want to look at if
you have high blood pressure, but
audiences are just about going to
eat it up.
Fred.

LAWFUL LARCENY

Allan Dwan production. Presented by
Adolph Zukor. Adapted from the play
Samuel Shipman by John Lynch. Featuring
Nita Naldi, Hope Hampton, Fred Kelsey
and Lew Cody. Directed by Allan Dwan.
Shown at the Rivoli, New York, week July
20, 1922. Running time, 65 minutes.
Marion Dorsey.....Hope Hampton
Andrew Dorsey.....Conrad Nagel
Vivian Hepburn.....Nita Naldi
Guy Carleton.....Lew Cody
Sonny Dorsey.....Russell Griffin

Here is a whale of a picture for
entertainment purposes. The story is
a high-class society melodrama
taken from the Samuel Shipman
play-in which Lowell Sherman ap-
peared last season and which is
serving the A. H. Woods star as a
vaudeville vehicle for the summer.

In the screen version much has
been added to the original which
is a delightful comedy relief. Lew
Cody's play of Tarlow is in itself
a work of art and adds to the
play to the screen value. Incidentally
this picture again shows Allan Dwan
back in his directorial stride at his
best. As a picture "Lawful Lar-
ceny" is sure-fire for any type of
audience in any type of house from
the highest to the lowest.

The featuring of four names—Nita
Naldi, Hope Hampton, Lew Cody
and Conrad Nagel—gives the picture
more value at the box office for the
exhibitor. The wise theatre men will
also take advantage of the fact that
Gilda Gray is in the production with
her famous South Sea Island dance
that she does in the current "Fol-
ies" and make advertising capital
out of it.

The story is that of a wealthy
young husband who is left in New
York to amuse himself while his wife
is abroad. He falls into the clutches
of a heavy society vamp who is run-
ning what is on the surface a so-
ciety club, which in reality is noth-
ing but a crooked gambling house,
and who has for her silent partner
a society man about town who has a
good name but is short on dough.
The two manage to "take" the young
husband for all that he has and then
in addition get him to sign a note
for \$100,000 on his firm.

That is the condition of affairs
when the wife returns and obtains a
confession from her husband. Then
lays plans for the recovery of
the money and the note. She starts
out by vamping the society steers
and finally by using a cheating
cheaters idea manages to attain her
object.

Miss Hampton plays the wife,
when the soft focus lens is in use
every one of her close-ups. Miss
Naldi was the heavy vamp to perfec-
tion, and she looked wonderfully well
in the prolog in a Cleopatra role.
Mr. Nagel was all that could be
asked as the young husband, but the
honors of the picture must be hand-
ed to Mr. Cody for his playing of the
part that Sherman originally created
on the stage. He walked away with
the picture.

The director deserves credit for
getting all of the punches possible
and never permitting the story to
lag for an instant.
Fred.

THREE WISE FOOLS

Goldwyn production, directed by King
Vidor, from the stage play by Austin
Strong. Running time, 75 minutes. Seen
at Capitol.
Findley.....Claude Gillingwater
Sydney Fairchild.....Eleanor Boardman
Hon. James Trumbull.....William H. Crane
Dr. Gaunt.....Alec Francis
John.....John Sargent
Benny the Duck.....Brinsley Shaw
Gordon.....Fred Emmett
Gray.....Haines
Douglas.....Lucien Littlefield
Mickey.....Zasu Pitts
Saunders.....Eleanor Boardman
Polo.....Fred J. Butler
Clancy.....Charles Hickman
Young Trumbull.....Craig Biddle, Jr.
Young Trumbull.....Craig Biddle, Jr.
Young Gaunt.....Raymond Hatton

There have been squawks innum-
erable and many bitterly just-
ified of screen "versions" that perverted
and distorted the brain-children of
playwrights. But Austin Strong
should say a prayer of thanksgiving
to the folks who executed his "Three
Wise Fools" in the silent form, for
they have caught all his subtleties,
preserved all the finesse of his
amiable tale, and added to it those
possibilities of distance, outdoor
and rapid shifts of locale that only
the films can afford.

For fidelity to an original, the
Vidor production is a model. One
who sees the picture at the Capitol
has seen the play as done by John
Golden. But he who has only seen
the play has not seen "Three Wise
Fools" until after witnessing the
picture. That is the apotheosis of
screen adaptation.

It makes an acceptable, pleasing
feature, not thrilling and not even
important. But it is clean, humor-
ous, romantic, sane, plausible and
capable of holding continuous con-
centration without boring or giving
the onlooker any creeps or jumps.
It is, for the main, a "parlor" story.
The brief flashes afar into the un-
derworld alleys, the counter-atmos-
phere of the story, are no more than
relief.

The love portions, too, are dar-
ing, light. And the kiss between the
youngsters takes place in a room
along instead of being tortuously
preserved for the tag, as is the
orthodox method, against which few
directors dare rebel. The interest is
not in any measure ruptured or even
spotted thereby.

The photography is of the modern
type of the best—sharp, clear and
fine. The settings are mainly re-
voted to the interior of the home of
three old gentlemen who loved the
one girl, with an acre of living room

and a great shot upstage to a stair-
case that permits of plenty of run-
ning up and down without getting
outside the focus. The direction is
simple, straightforward and human.
For a production that cost compar-
atively little, as costs are reckoned
in this prodigious age, the entire effect
is rich and impressive.

In the acting Eleanor Boardman
easily stands forth, with Claude Gil-
lingwater as one of the trio of
monkey-glandless Romans taking
next honors. William H. Crane, the
unctuous veteran, is prominent but
not brilliant. Zasu Pitts has the
merest sort of a meaningless bit, as
have Creighton Hale and Craig Bid-
dle, Jr. (the last of these the Phila-
delphia "scion" who is breaking in),
and these interesting personalities
go for incidentals. William Haines
makes a colorless young hero.

"Three Wise Fools" will do any-
where. It is good enough to play
up, as it will please and entertain,
and it should be well within the
price of the average exhibitor for a
program feature on the apparent
economy of the investment; not that
it is done cheaply, but it is done as
well as it well could be done, and
still finds no occasion for lavish out-
lay.

For a sound, sweet picture that
will never hit anyone hard but
should react on many people pleas-
antly, it is a success.
Leit.

MIND OVER MOTOR

Los Angeles, July 25.
"Mind Over Motor" presented and di-
rected by Ward Lawson, starring Trixie
Friganza. Distributed by Principal Pic-
tures Corporation. Running time, 60 min-
utes. Hill Street, Los Angeles.

This Mary Roberts Rinehart story,
published in "Saturday Evening
Post" as "Tish" and scenarized by
H. Landers Jackson, proved a happy
selection for Trixie Friganza's screen
debut. Letitia Carberry, also known
as Tish, fits into the story like a
glove.

Miss Friganza should encourage
the vaudeville star to film more of
Miss Rinehart's stories.

The continuity and the direction
are not so good and the lighting in
spots is also off, with the result
though not holding any other names
of note, still is good. Just why Tish
was not incorporated in the title is
not clear, as the present title is of
little consequence.

The story evolves Larry Steers as
Ellis, fake race promoter, inducing
Tish to innocently finance a fake
motor race in which three of the
drivers are fixed. The fourth, Ralph
Braves, is a real driver, and in love
with Clara Horton, an actress.
Clara, and enters the contest, but
near the finish of the race is pocketed
and injured.

Tish, realizing unless the race is
won she would be arrested for con-
spiracy, jumps into the racing car
and draws applause.

Bennett Copen and Landers Jack-
son supplied good laughing titles.
Others in the cast are Carolyn
Rankin, Ruth Hanford, Grace Gor-
don, George Guyton, Pietro Sasso,
with Eddie Hearne acting as official
starter.

The picture has many redeeming
features and is above the usual con-
ventional program features.
Joseph.

THE PURPLE HIGHWAY

Kenna production released by Paramount.
From the play "Dear Me" by Luther Reed
and Hale Hamilton, adapted by Rufus
Steele. Star, Madge Kennedy. Directed
by Henry Kolker. Running time, 66 minutes.
At the Bioko, week of July 22.
April Blair.....Madge Kennedy
Edgar Prentice (Edgar Craig).....Monte Blue
Doris Cullen.....Doris Cullen
Joe Renard.....Pedro de Cordoba
Mrs. Carney.....Emily Fitzroy
Mr. Quail.....Wm. H. Tokker
Mr. Quail.....Wm. H. Tokker
Manny Bean.....Dore Davidson
Shakespeare Jones.....John W. Jenkins
Mr. Ogilvie.....Charles Kent

Just a light breezy story of "two
fellows and a girl," with the right
fellow winning out, is the substance
of this feature, judiciously released
for late summer or early fall pro-
duction, prior to the time more
composite and impressive subjects
are placed on view.

Madge Kennedy is introduced as
a slave and goes along until
achieving success as a musical com-
edy star. The burden is placed on
Miss Kennedy, who struggles, in
some instances against the odds, in
negligible direction, to do the best
she can toward making the picture
entertaining.

The balance of credit should go to
the title writer.

The cast seems to move in a list-
less, nonchalant manner, taking or
being given little opportunity to
register in what should be dramatic
and comedy moments. Big oppo-
site Miss Kennedy, struggling
through as though just part of the
usual day's routine. Vincent Cole-
man, as the indulgent son of rich
parents, desirous of winning the

prima donna, gives a similar color-
less interpretation. Dore Davidson,
as the theatrical manager and pro-
ducer, strives to be realistic, but
appeared held in "leash" to enable
Blue to stand out. Davidson's show-
ing is greatly enhanced by the title
speeches he makes.

The story tells of the establish-
ment of a home by a millionaire for
literary and artistic failures to com-
memorate the failure of his son, who
left home to become a playwright.
The entire duty of the inmates of
the home is to eat, sleep and
recreate. Most of the latter they
get through the good nature of
April Blair, daughter of a musical
genius, who had left her homeless,
and to the mercies of Mrs. Carney,
the housekeeper, who installed her
as maid of all duties.

The majority of the shots are in-
doors, with an endeavor made to be
spectacular in a ballroom scene,
where a tiring ballet is used, and
in a sunken garden, where a pageant
is enacted, after which a psychol-
ogic display blows out the name of
the girl.

The theatre scene is cheaply
staged, with just a few chorus girls
used.

As the picture appears now it can
be placed in the group of fair pro-
gram releases, with nothing to
recommend it outside of the name
of Kennedy.

OUT OF LUCK

Universal feature starring Charles
"Hoot" Gibson, supported by Laura La
Plante. Story and scenario by Edward
Sedgwick. Running time, 25 minutes.
At the Broadway, New York, July 25.

Another light comedy with melo-
dramatic trimmings such as have
furnished Gibson with his best ve-
hicles. In this case, although the
story is western in its background,
there is no cowboy-riding stuff.
Oddly enough the best of the material
has Gibson as a gob, struggling
laughably with navy discipline.
There are some good laughs here,
although they do rather overplay
such business as the hero struggling
to walk a plank and get himself
stowed in a sleeping compartment.

From the plains to the deep sea is
a novelty, and here it works out for
capital effects. Gibson is always
likable, especially in this release,
which shows him at his breezy best.
This star has conferred a great ser-
vice to the fan public in putting the
Josh in westerns, even if he has
killed the locale for straight heros.

The combination of melodrama
and nonsense is well done. Comedy
has the upper hand; instead of the
old method of putting the emphasis
on the straight stuff and introducing
comedy by way of relief it's the
other way round. The comedy is the
backbone of the story and the melo-
drama insinuated for change of pace.

Hoot is a regular cowboy, but even
in that capacity he never gets a leg
over a horse. Instead he rides a
bicycle to keep trest with his sweet-
heart. Nellie is willing, and just as
they become betrothed Nellie's papa,
the bulk of the community, enters
and knocks the interloper cold for
daring to kiss the girl. He is about
to commit further assault and bat-
tery upon the suitor when Hoot picks
up the poker and lays him out.
Thinking he has killed the old man,
Hoot beats it by way of the freight
route to the nearest seaport.

The title is not so good, and
starvation and luck finally bring him
to a naval recruiting station where
he is regularly introduced to the
trick pants and the rest of the para-
phernalia. Meanwhile Nellie's father
recovers and, recognizing that the
mixup was all his own fault, adver-
tises for Hoot to return. There is a
bit here—dealing Hoot's ingenious
explanation to the petty officer that
he has resigned and is going home—
that is as full of laughs as a Harold
Lloyd gag. Instead Hoot is shipped
off to sea.

There is capital stuff aboard a
real man-o'-war. Hoot is so sick
they send him to the bath. There he
meets Nellie's papa, a crazy sea-
man, whose bug is that he must murder
the captain. Meanwhile Nellie has
left the old place to live for a while
with her rich aunt. Hoot saves the
captain's life and is made a special
messenger for the skipper by way of
reward. Returning to port the crazy
seaman escapes, while the captain
takes Hoot home with him.

Crazy seaman makes tracks for
the captain's home, and it turns out
that the captain's wife is none other
than Nellie's aunt, but Hoot doesn't
know it yet. The meeting is brought
about when Hoot discovers the mur-
derous maniac in the house and
again saves his kippure's life. That
leads to the happy climax.

Throughout the joke is always
on the hero, which makes it all the
more amusing to fans fed up on
stilted screen actors. Capital five
reels of solid amusement. At the
Broadway the end of the picture
brought a burst of applause seldom
heard in a picture house.
Rush.

All Exhibitors in Michigan

Read our magazine published every
Tuesday

If you want to reach this clientele
there is no better medium.

Rates very low

MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg. DETROIT

Cosmopolitan Theatre

COLUMBUS CIRCLE

Opening Wednesday Eve., Aug. 1st
and Twice Daily thereafter

MARION DAVIES



in Little Old New York

VICTOR HERBERT and HIS ORCHESTRA

OPENING NIGHT PRICES: \$2.75; BALCONY, \$1.65; LOGES, \$55.00

LEONARD—TENDLER

Shown at B. S. Moss' Broadway July 25. Produced by Cromwell A. C. Inc. Directed by Leon D. Britton. Released through Pansar Productions. Length, 30 minutes.

The Leonard-Tendler fight pictures at the Broadway are productions of the 15-round championship bout staged July 23 at the Yankee Stadium, in which Leonard outpointed Tendler and retained his title.

The pictures are the best fight shots ever seen around New York. The entire 15 rounds are shown, as well as some interesting preliminary shots of the Leonard and Tendler camps.

No views of the huge throng were shown, due to the late hour. This helped the film rather than otherwise, confining it to actual fighting, which is what the mob at the Broadway wanted to see.

Slow motion shots of two rounds were shown in rounds 12 and 13. The pictures also refute the claim that Tendler went down in one round from a punch. It can be plainly seen that Tendler missed a swing and went down from loss of balance.

The pictures will interest every one, but they don't show the superiority of Leonard as the actual contest warranted on account of the angle shot from. Many of Leonard's punishing body blows and uppercuts are missed on account of the speed of the camera. This occurs also when one fighter has his back to the camera.

The one-minute rest periods between rounds are supplanted by captions commenting upon the fight and the crowd, all well written and interesting. Sidelines of the fight are shown in shots of the scribes working in the press stands, Damon Runyon being prominent. A battle royal staged at Leonard's camp for charity was interesting. A flock of kids whaling away at each other is then shown with slow motion effect. Leonard's sportsmanship in

allowing Tendler to recover his balance after missing punches and diving into the ropes is shown on several occasions.

The pictures should be a draw, for the fight itself was one of the most interesting contests ever staged between lightweight and one that lends itself to photographic reproduction admirably. Con.

TRILBY

Richard Walton Tully presents a new screen version of George Du Maurier's famous novel, starring a new French star, Andree Lafayette. Directed by James Young. Distributed by First National. Projection time, 82 minutes. Projection room July 26.

Trilby.....Andree Lafayette
The Laird.....Arthur Edmund Carew
Zouzo.....Wilfred Lucas
Dorion.....Maurice Camon
Mme. Vinard.....Gordon Mullen
Rev. Bagot.....Martha Franklin
Impresario.....Gilbert Clayton
Little Billie.....Creighton Hale
Taffy.....Philo McCullough
Gecko.....Francis McDonald
Dodo.....Max Constant
Miss Bagot.....Gertrude Oimstead
Mrs. Bagot.....Evelyn Sherman
Laundress.....Rose Dione
Jeanot.....Robert De Vilbim

Richard Walton Tully has filmed an especially satisfying version of "Trilby," notable in respect to the playing of two roles—Mlle. Lafayette and the Svengali of Arthur Edmund Carew. It must have taken a good deal of courage to make the essay, for "Trilby" was not written for the screen. It has high dramatic qualities, but they depend intimately upon mood and atmosphere in a peculiar degree.

This production is appealing because it does get over something of the color and shading of the original, a background of picturesque studio life in Paris of the 80's, a far more delicate thing to manage than the mere presentation of the narrative.

The original has been treated reverently, although changes were unavoidable. The delightful Christmas party is filmed with a good deal

of agreeable detail, but it is here that Bagot and Little Billie's mamma break into Trilby's romance instead of later on. The picture is particularly generous in the picturing of small incidents. Very little of the material has been elided; the incident of Little Billie's sketch of Trilby's foot, back to back with Svengali, Trilby's job as "blanchisseuse de fin," etc. The life and soul of the story lies largely in these side lights, and the screen version takes life and color from their use.

The picture appears to have been made principally on this side, although there are a number of shots taken in Paris and matched up here. Generally the work has been well done. There are views from the studio of the Three Musketeers of the Brush, with the city in the background. For these the placing of the American characters by way of foreground shots is skillful and convincing. The big scene of Svengali's death was done in the studio, of course, but real bits of the actual Cirque de Paris, with an enthusiastic audience in appropriate business, gave the incident immense force.

The screen version holds to the original ending. A manufactured happy ending would have been a crime, and although perhaps the death of the heroine is not the best ending for a picture, it was here inevitable.

Andree Lafayette is an ideal Trilby in face and figure. She is best in the comedy passages, such as the camaraderie with Taffy and the Laird, and she has a knack for sentimental scenes, but her management of the more emotional moments was not so convincing. The scene where Little Billie finds her posing in the altogether before the art class (neatly and discreetly done as far as suggesting without revealing too much of the girl's undraped figure) was not very strongly acted. But the lighter scenes are delightful. Creighton Hale's Little Billie is pale and indefinite, and Wilfred Lucas, smothered in beard, is not very impressive as the Laird. Philo McCullough was uneven as Taffy. But the performance of Carew as the sinister Svengali is ample compensation for the deficiencies of the others. It is a great bit of playing. Rush.

THE FOG

Max Graf production released through Loew-Metro. Adapted by H. H. Van Loan from William Dudley Felley's story. Scenario prepared by Winifred Brown, directed by Paul Powell; photography by John R. Arnold. Runs about an hour. At Loew's State, New York, in conjunction with Loew vanderbilt July 25-26. The cast:

Madelaine Theddon.....Mildred Harris
Mille Richards.....Louise Pasenda
Mrs. Theddon.....Louise Dresser
Edith Forge.....Marjorie Prevost
Carol Gardner.....Ethel Wales
Mrs. Forge.....Cullen Landis
Nathan Forge.....Ralph Lewis
St. Plumb.....David Butler
Caleb Gridley.....Frank Currier
Gordon Ruggles.....Edward Phillips

Several valuable box office names included among the cast as witness above and they should mean something at the gate. The interpretation is consistently intelligent and the direction rather good. Yet somehow the sum total does not ring true. The basic genesis of it, as transferred to the screen, presents a rather flimsy groundwork. It may be this is one of those unusual instances of too much story. A recounting of the plot details this, but at the same time it would ordinarily tend to belie the assumption that the story was to blame. Possibly what it lacked was a master's hand in wielding the puppeteer's hand in the mechanics of the mechanics the story might have resulted in a truly unusual picture. There is enough character material to allow for some unusual interpretations. As it is, it's a passably fair production, mildly interesting when one is inclined to look back and let the screen have its hour of flickering and when it's all shown and done with, one reflects and concludes what a flimsy idea to base a romance on.

It may be that having become inured with saccharine romanticism this deviation from the ideal does not jibe with one's expectation. But again it is refuted when it is considered that originality is also appreciated and approved.

The action is set in Paris, Vermont. Jonathan Forge, a narrow-minded bigot who horsewhips his juvenile offspring, Nathan, for mingling with girls at a harmless children's picnic is introduced. Nathan, grown up and harboring a secret desire to write, has been lost in an ideal of "a girl without a name" who from her carriage sympathized years ago with the lad who was being cuffed and kicked down the road by an outraged father. On this abstract "girl without a name" idea is built a romance starting with the local gazette printing a poem of that title by Nathaniel Forge. The hick town paper seemingly has a wide circulation for in a distant girls' finishing school is the young lady who, as a girl, was so sympathetic to the then young Nathan. Nathan is shown working in a tannery; winning the interest of dour old Caleb, the proprietor; becoming the part owner of a paper box factory; losing out

with a girl and marrying one of the shop girls who on the next day after the marriage is not averse to receiving a former suitor in her home in her husband's absence; the ensuing divorce; the hunt for the "girl without a name" and the final finding of her in Siberia during the war where she is in the service as a Red Cross nurse and he as a private. That covers considerable territory and only briefly touches on the incidental sub-plots—and there is much of that too.

The casting was really high grade. Cullen Landis as Nathan, was sincere and Mildred Harris was a sympathetic feminine lead. Louise Pasenda lent some comedy interest and David Butler, who looked like a "comer" a couple of years back, only figured with a small bit. Ralph Lewis as the father was superb. Abel.

SAWDUST

Circus story by Courtney Riley Cooper, featuring Gladys Walton. Universal production, directed by Jack Conway. Half a dozen shows at Loew's New York. June 19. Runs about 60 minutes. Nita Moore (Janice Wentworth).

Phillip.....Gladys Walton
"Bull" Gifford.....Frank Brownlee

There's a certain basic similarity between "Sawdust" and a recently released Paramount, "Soul of the Beast," that is bound to create comment from fans who see both. Both are circus stories and both yarns revolve about a young circus performer who tires of the big-top existence and runs away from the circus.

This general similarity becomes specific when the situation of the "Soul of the Beast" tale, which has the "best" in the guise of the heroine's stepfather, is paralleled in "Sawdust," the villain being the heroine's foster-father. Thereafter both are worked out differently. Doubtlessly this is just one of those coincidences that has been known to occur in any creative work, for C. Gardner Sullivan ("Soul of the Beast" author) does not have to borrow from the popular Courtney Riley Cooper, and vice versa. However, when "Sawdust" plays the New York on Tuesday and "Soul of the Beast" is boldly displayed and heralded with a replica of an elephant in front of the theatre as the coming Sunday-Monday attraction, the regular patrons are bound to comment because of the brief interim between the two.

The circus is labeled Delmar's Combined Shows and is playing a southern town. Nita Moore, who has having died in a circus wreck, she is following the family tradition under the brutal, though none the less effective, guidance of "Bull" Gifford, her foster-father, who is ringmaster. The girl is a feature of the circus, and, in addition, has her worries in keeping two booze-fighting clowns out of the ringmaster's sight to avoid his dismissal. Nita is the one of the clown Tip "Jag" Nita dons the clown's costume for the emergency, which culminates in her meeting Phillip, a young local attorney, who was seeking the show manager to adjust an irate client's claim of having his property unlawfully plattered by bill "snipers."

Colonel and Mrs. Wentworth are introduced as regular patrons of every incoming circus or carnival, hoping to find their daughter, who, the parents believe, had been kidnapped by show people. This is the cue for the friendly, short-changing ticket seller to frame Nita as the Wentworths' long-lost daughter. Nita, tired of it all and wanting a home, acquiesces in the subterfuge and makes the old couple truly happy for a while, assuming the name of Janice Wentworth.

The advent of another spring season and the circus brings back "Bull" Gifford, who has been hunting his runaway foster-daughter ever since her escape. Rather than return, Janice, after confessing to Colonel Wentworth that she is really not his daughter, attempts suicide via the neighboring creek, with Phillip effecting the rescue. "Bull" Gifford is shown being chased off the premises by the former clown "Tip," now one of the Wentworths' gardeners. It is not made clear why Gifford so calmly acquiesces to a departure when at first he is intent on getting Nita back under the big top.

There's plenty of circus atmosphere included with "shots" of the performers, although the "audience" is depicted only as a handful of extras in one section of the mammoth tent. The story progresses easily and smoothly, and is passably pleasing summer entertainment. It was couched here with a rather good Fox program release, both features holding up.

The star is consistent in her characterization, the hoyden in her, a heritage of the circus rearing, becoming manifest in her occasional lapses, such as using her boudoir chandelier for trapeze purposes, the burlesque act for acrobatics and the bedspreading for flip-flops. Phillip Welch has few opportunities because of the story limitations, but does his bit rather well. Brownlee was a villainous "heavy" and made the role vivid.

The picture should hold up alone in the small daily-change houses. Abel.

STOCKS QUIET

(Continued from page 7)

partisans of the stock, probably investors, tried to make a market for the issue during the favorable market of the spring, but when they found the bottom dropping out of the whole list around the first week in May they began to curtail operations. Obviously, if the general market situation was unfavorable for putting prices up, the sensible thing to do was to withdraw and let the price find its own level. Pools frequently hold accumulations a year or more through all sorts of tough times and then come back when the market position is right. Apparently this is what is going on in Goldwyn.

No Curb Trades

It is significant that there has not been a trade in an amusement stock on the Curb for three weeks, or since the Big Board undertook its drastic campaign to reform business methods in the outside market. The record is the best evidence that the Exchange is sincere in its announced determination to end sharpshooters' operations and washing of prices on the little exchange. The Curb list of industrials has shrunk to about thirty-five active items, compared with at least twice that number before the reform, and probably three times as many when the Curb was an open air affair and trading was wide open. The Curb has its own ticker now and the making of fictitious markets is discouraged. Four film stocks are dealt in, Film Inspection Machine, D. W. Griffith, Technicolor, and Triangle, and some of these have been favorites of the professional sharps from time to time, particularly Triangle.

The summary of transactions July 19 to 25, inclusive:

STOCK EXCHANGE

Thursday—	Sales High, Low, Last, Chg.
Fam. Play-L.	1,700 74 73 74 +1
Do. pld.	500 90 89 90 +1
Loew, Inc.	500 16 15 16
Boston sold no Orpheum.	
Friday—	
Fam. Play-L.	3,200 75 74 75 +1
Loew, Inc.	200 16 15 16 +1
Boston sold no Orpheum.	
Saturday—	
Fam. Play-L.	1,700 76 74 75 +1
Do. pld.	500 90 89 90 +1
Loew, Inc.	300 16 15 16 +1
Boston sold no Orpheum.	
Sunday—	
Fam. Play-L.	2,200 76 74 75 +1
Do. pld.	200 90 89 90 +1
Loew, Inc.	400 16 15 16 +1
Orpheum	100 17 16 17 +1
Tuesday—	
Fam. Play-L.	4,100 75 74 75 -2
Do. pld.	200 90 89 90
Loew, Inc.	200 15 14 15 -1
Orpheum	200 17 16 17 -1
Boston sold no Orpheum.	
Wednesday—	
Fam. Play-L.	3,700 74 73 74 +1
Goldwyn (new)	100 16 15 16 +1
Loew, Inc.	100 16 15 16
Orpheum	300 17 16 17 +1

Robert Kane, head of the Famous Players-Lasky scenario and script department, sails for Europe on Saturday aboard the Leviathan. He will remain abroad for about a month.

CAN YOU OFFER A POSITION TO THIS

HIGH CLASS THEATRE

MANAGER?

17 years of practical experience in effectively combining music, photo plays, prologues, lighting effects and other important units.

A thorough knowledge of booking, bargaining and contracting for all necessities required in presenting and advertising first-class performances to the masses.

I build business and earn my salary.

WRITE TO

Address Box 80
Variety, New York



I kiss your hair! I love you! You shall belong to me, Svengali, and I will make you famous!

MARK STRAND

Broadway at 47th Street

BEGINNING SUNDAY, JULY 29

An Immortal Romance of the Paris Latin Quarter

Picturized to rival the stage triumph and the famous novel by George Du Maurier

RICHARD WALTON TULLY

presents his screen version of

"TRILBY"

with the celebrated French star
Andree Lafayette

Directed by

James Young

Scenario by Richard Walton Tully

Wilfred Buckland, Art Director

George Benoit, A. S. C. Cinematographer

A First National Picture



THE VICTOR

Universal production and release. Directed by Edward Laemmle from "Gems from the East" by H. C. Witwer. Scenario by H. C. Witwer. Herbert Rawlinson stars. Released by Victor, New York, July 24. Running time approximately 60 minutes. The principal players as caught from the screen are:

Herbert Rawlinson.....
Dorothy Manners.....
Teddy Walters.....
"Porky" Schaub.....
Eddie Gribbon.....

Universal seems to have a penchant for sporting stories, and probably the success of H. C. Witwer's "Leather Pushers" series has determined a policy of doing more of this sort of work. The twin reel series has been generally popular, and already U. has released a full-length feature with a baseball theme as the central motive. This is a ring yarn again, and from the typewriter of one of the best of present-day sports story authors, Gerald Beaumont.

If Beaumont's series of racing, ring and other athletic yarns have been garnered by some producer they have been overlooking a sure-fire bet. Beaumont, as an ink-slinger who knows the sport proposition from the middle out and has the knack of mixing the realism with genuine literary ability, is in the late Charles E. Van Loan class. He has been among the demand writers in the "ring and other" similar type periodicals for years, and this story probably first saw publication there.

The romantic and society interest is thrust prominently to the fore to relieve the boxing scenes for the punches, but the latter are by no means relegated to the background. They merely add novelty to the idea of a scion of Lord Cecil Fitzhugh writing essaying the "leather pusher" game as a profession.

The younger Warring (Herbert Rawlinson), despite the flutter he is heralded as having created in the American marriage market, is shown flat broke, despite his immaculate attire of cutaway, silk topper and swaggar stick. Similarly situated is Teddy Walters, actress (Dorothy Manners), who is breakfasting sumptuously in the park on 10 cents' worth of doughnuts. The couple realize each other's financial predicament, and for about a reel and a half the suave but penniless peer is shown "conning" his and the girl's way through a fashionable hostelry. Finally forced to look for a "job," he cannot even get a "job," and accepts employment as waiter in a cheap eatery. There he spoofs "Porky" Schaub, a pugilist, who is a regular patron of the dining place. Porky takes offense and also the k. o. when the lord-waiter plants a perfect haymaker on the pug's button.

That starts Warring's ring career and ends the contemplated marriage of a chewing-gum king's daughter to the impetuous lordling. Esther could stand for anything but a common leather pusher. Warring determines to quit the game, but accepts a final match with the same "Porky" for the middleweight title, and annexes it after a thrilling three rounds. He formally proposes to Teddy, and everything ends happily.

Rawlinson did some exceptionally good work in and out of the ring, and particularly in the squared circle stood for some realistic punishment, also giving more than a fair share in return.

The picture should hold up alone in the daily change houses, although it was half of a double bill here.

Abel.

YOUTHFUL CHEATERS

Glenn Hunter starred in this Film Guild production released through Rodinour's. Frank Tuttle directed from Townsend Martin's story. Fred Waller, Jr., credited for photography and general supervision. Ran an hour as half of double bill at Loew's New York theatre, New York, July 24.

"Youthful Cheaters" as a title suggests its flapper theme, a rather worn-out thesis at this late date, but always more or less interesting. The exposition in this instance would have the audience believe that life on a Long Island estate is a continuous marathon of careless abandon, carnival, revelry, party and insouciance rolled into one, interspersed with not a little indulgence in intoxicants. And the young folk hardly over 25 years of age on an average!

The action is first introduced with a flash of MacDonalds, father and son, in the far east, bringing medical relief to the heathen tropical natives. It shifts immediately to the Long Island district, where the vessel has cast anchor in the sound. Edmund MacDonald has contracted what later develops to be malaria (or was it cholera?) and his son Tad (Glenn Hunter) has arranged for the periodical visits of a physician, who comes over in a rowboat.

Martha Mansfield, the female lead as Lois, is shown in the midst of a bacchanalian lawn revel which winds up in her determination to take a spin in the motor launch. She invites herself onto the MacDonald schooner and is marooned for a number of days when the visiting medico determines to quarantine the vessel. Her life on shipboard permits for the romantic development.

Tad is invited to Lois's home and the few weeks on shore metamorphoses him from a barefooted man to a syncopating, self-indulgent cake-eater. Lois and Tad become engaged but seem not to take it very seriously. MacDonald, Sr., eventually enters the scene and brings the youth to his realization. Lois, the pleasure-loving, has expressed her unwillingness to confine herself to a shipboard existence with her betrothed, but contributory circumstances in which the sleek "heavy" and one of his former amours figured also in the means of bringing out the stern stuff in her and it all ends happily.

There was too much of the party stuff, indoors and out, but probably made necessary by the meagerness of the basic plot. Stripped of all the fol-de-rol, the story could be packed into two or three reels easily.

Hunter's work was also convincing as was that of the actor personating his father (name not caught from screen). Miss Mansfield's characterization was uncertain and undefined and accordingly the sympathies were not always centered in her favor. The chap doing the heavy sufficed, but also did not ring true. His sleek artificiality cried out that in real life there ain't no such animal.

In the small daily change houses the picture could hold up by itself, although for double feature purposes it shouldn't miss. Chiefly commending the production is the fact it is consistently diverting. Abel.

THE EMPTY CRADLE

Burton King production, presented by Triart, with Mary Alden and Harry T. Morey featured. Adapted from the story "The Empty Cradle" by H. C. Witwer. Directed by Burton King. Shown at Fox's Academy of Music, New York, June 17-20, on double feature bill. Time, 61 minutes.

John Larkin.....Harry T. Morey
Alice Larkin.....Mary Alden
Buddy Larkin.....Mickey Bennett
John Larkin.....Edward Lewis
Samantha Adams.....Martha Harris
Ethel Lewis.....Madelon La Varne
Robert Lewis.....Colt Albertson
Lawrence Lewis.....Lew Storm
Martha Blake.....Rita Allen
Louise "Lewis".....Helen Rowland

The idea behind the original title is that wives who fail to bear children to their husbands are cheating the latter out of their just fruits of married life.

Perhaps "Cheating Wives," if it could have passed the censors, would have been a better box-office title for this picture than "The Empty Cradle."

The picture is one of those rather wishy-washy melodramatic affairs that seem to please the majority of the picture house audiences. This picture is no better nor worse than hundreds of others that come along every year and a great many of which play pre-release runs on Broadway. Perhaps with the "Cheating Wives" title this might have had a chance on Broadway, too.

It is the story of a small town, where the rich live on the Hill and the middle class of workers on "the road." Those on the Hill are the social elite and the mentors of the town. Those on the Road are the drudges and the wage-earners, who make it possible for the other half to live on the Hill. Mary Alden is of the Hill set, but she falls in love with Harry T. Morey as John Larkin, a "poor but honest blacksmith" of the Road. They marry, and Alice Larkin is cast out by her relatives on the Hill. Through years of poverty and want she remains happy in her three children—two boys and a baby girl.

The baby girl is the punch. Christmas comes and there is no Santa Claus for the Larkin home; but at the same time a lawyer approaches her and makes a proposition that he will give her \$50,000 for her baby and assure her that it will have a home of plenty and be educated as a lady. Seemingly she accepts the offer. The girl baby is taken into the home of the Lewis family. Here the wife has lost her husband's affection because she has not brought a family into the world.

Robert Lewis, incidentally, was a great admirer of Alice before she left the Hill. His wife is not only planning to win him back with a child, but at the same time figures to be avenged on the woman she has always looked upon as a rival. The \$50,000 offer for the child is made at the time when John Larkin has been blinded while experimenting with an invention, and the wife seemingly accepts to get a specialist to restore her eyesight. When he has recovered he is shown as a jealous husband, fearing his wife's association with the Lewises as a cover for her, and in a rage he fires a shot at Lewis, which strikes the child that the latter is holding in his arms.

Right here is the weakest part. The mother awakes and finds that it is all a dream, but at the same moment her wealthy aunt walks in on the scene with a lot of Christmas presents for the kids, and all is jake for the finish.

It's a lot of old-fashioned hook, with that dream-ending thing having been done to death time and again; but after it is all over it's no worse than others have done it. Miss Alden gives a corking performance as the wife, and Morey is the "true but honest" type to perfection. The kiddies are the best of the picture. Fred.

ATWELL'S SPECIAL PUBLICITY

Ben H. Atwell has been engaged by the Fox Film Corporation to handle the exploitation and special publicity of the features they will exhibit at the Times Square and Central theatres, New York, next month.

SPIDER AND THE ROSE

Principal Pictures present "The Spider and the Rose," a B. F. Zeldman production from the story by Gerald G. Duffy, directed by John McDermott. Shown at Proctor's 264 St. New York, June 25-27, in conjunction with vaudeville. Time, 85 minutes.

Seven reels are devoted in telling the story of an uprising against tyranny in California when Mexico governed the district. Just why all of the footage was necessary is a question. The story could have been told more briefly and with more satisfying results. It has been done in one way or another in pictures before and in most cases more convincingly than here.

It is apparent the producer realizing he had recruited a cast of considerable strength determined to make an attempt to create a big picture. He did not take it to consideration the story. It is such a simple tale told in so many ways before it could hardly be expected to prove engrossing when drawn out to seven reels. As it stands the production lacks interest due to its length. The story twists and turns losing interest with every wiggle.

Alice Lake and Gaston Glass head the cast. The Glass role far outdistances that of Miss Lake's. The picture is built around his character with the Lake role insignificant in comparison. Glass goes in for some Fairbanks acrobatics which he accomplishes with but a fair degree of success. There is no reality to this work, Glass apparently lacking the grace for this style of acting. Some of the sup-

posedly sensational scenes of the production in which he is the leading figure are ridiculous. Robert McKim comes in for some generally good all around work in a villain role. His work adds much to the worthwhile side of the feature with Noah Beery and Otis Harlan displaying their usual ability in roles of less importance. Joseph J. Dowling handles a weak part acceptably.

In the production and the picture contains all of the necessary atmosphere for a Spanish tale of this order. The country in which the picture was taken undoubtedly is the same as the locale for the story. The direction in all probability experienced little difficulty in picking locations. The studio work is of minor importance.

The story centers around Don Marcello, the son of the Mexican governor of California. The governor through the efforts of Mendoza, a double-crosser in everything he attempts, rules with an iron rod. The people are planning to fight the oppression when the son joins their ranks. His love for a girl forces him to tell her of the plans. She unintentionally lets the secret out which results in the arrest of the conspirators. From then on it is one battle after another with Mendoza appointed governor through trickery. The youth turns the tables by releasing the prisoners from jail after he had been thrown from a cliff and been thought dead. With the return of their leaders the people gain control of the situation and the old governor is reinstated and everything is serene with the love angle also brought to happy ending.

Stories of this nature were used for two reels in the old days. Harri.

MOTHER WITH BOYS

Los Angeles, July 25.
A couple of millionaires, chap-eroned by their mother, are making the rounds of the picture studios here looking for extra work.
They are Drexel Biddle and his brother, Craig Biddle, Jr.
Their mother evidently is keeping her eye on the boys so that none of the "screen vamps" grab them off.

MORE HOLLYWOOD DIVORCES

Los Angeles, July 25.
Renee Adoree, who married Tom Moore a little more than a year ago, doesn't want Moore any more and is suing for a divorce.
Another picture star who wants to be freed from the bonds of matrimony is Helene Chadwick, who is suing William Wellman for divorce, charging desertion.

KIRKWOOD-LEE WEDDING

Los Angeles, July 25.
The marriage of James Kirkwood and Lila Lee may occur almost any day.
They have procured the necessary license.

Gloria Swanson's Salary Tie-Up

Los Angeles, July 25.
Gloria Swanson can't draw her weekly pay envelope on the Lasky lot, as it has been tied up by an attorney, who alleges the picture girl owes him \$7,500 for services rendered.
She is making an appeal to the courts to release her money.

MADGE KENNEDY makes a triumphant return to the screen, after two years' absence, in this love-comedy. Monte Blue, Pedro de Cordoba, Vincent Coleman and Dore Davidson are in the cast.

Adapted by Rufus Steele from the play, "Dear Me," by Luther Reed and Hale Hamilton. Directed by Henry Kolker.

THE PURPLE HIGHWAY

WITH **MADGE KENNEDY**

Read the Critics:

"'The Purple Highway' is clever, entertaining and enjoyable. The idea is different and is very well acted."—NEW YORK AMERICAN.

"Good cast. Good entertainment."—EVENING WORLD.

"Refreshing. Miss Kennedy has never done anything more delightful."—MORNING TELEGRAPH.

"Whoever selected this cast certainly shut his eyes and said, 'Hang the expense.'"—Harriette Underhill in NEW YORK TRIBUNE.

(Above is 3-col. Press Sheet Ad. Mats and electros at Exchanges)

MICHELENA and HILLEBRAND
 Songs, Talk, Dances
 15 Mins.; "One" (Special Set)
 Palace.

Vera Michelena, the prima donna who has been prominent in revue, musical comedy and even the drama for all the years since she made her sensational hit as "Alma," and who has had more kinds of hard luck since than almost anyone who still can talk and walk seems to have hit it off at last. Her new act with Fred Hillebrand, recent leading comic in "Clinders," should set her for life.

Miss Michelena, looking every bit as fascinating as ever, even returned to rompers and did a baby specialty, and she did it doggone nifty, too, and if she looked a day over 12 just then, this reviewer is losing his eyesight.

Hillebrand was a tower of strength to her, keeping up a canister of hot talk all the way, and showing himself a bit of a vaudeville master in the pleasant methods he employed to make applause mandatory rather than spontaneous. That stuff, however, was more entertaining than it was raw, and may be put down as comedy and not as insurance.

Hillebrand enters first and paves the way, announcing that he is there to work up an entrance for his wife, Vera, and that she gets sick and tears her hair if she doesn't get a lot of audible recognition. He keeps things alive until she enters, singing and looking peachy, and then he breaks her up with several punch laughs, running on and off. His individual number follows and is strong. Miss Michelena, after more "working up," does the excellent comedy kid, with character as well as mere humor, and leaves them smiling for Hillebrand, who again tears off a specialty and warms them over some for her re-entrance, telling them how she is undressed (how little!) and what she'll take off if they "make" her, come back.

A satirical "Carmen" vamp scene, in which Hillebrand does his most telling eccentric comedy work and Miss Michelena's voice rises to its best, gets them off—and the promised change to tights reveals that her figure is all it used to be and all Hillebrand says it still is. He cheers them on to bring her back again and again—and they do—but she doesn't make good on his innuendo that it is a game of "strip applause," so to speak.

The drop used is a comedy novelty. Hillebrand announces he has been collecting all through his professional life and wherever he stopped on his travels, goods to decorate a wonderful curtain for Vera; when it comes down it is decked with towels bearing the names of the Pullman company, many hotels, Turkish baths, barber shops, etc., and it gets a howl.

Here is a new turn of headline calibre, with class, names, speed, talent, laughs, a famous voice and a famous beauty, a comedian born for vaudeville, and about everything the highest type of audiences can ask in 15 minutes.

And Hillebrand is the type of operator who, in a few more weeks of work, will improve the comedy until it will rank with almost any in vaudeville for volume and number of laughs.

Lait.

RODERO and BROWN
 Songs, Violin, Comedy
 14 Mins.; One
 City

Rodero formerly did many of the bits he is doing with Miss Brown, with a male partner, Marconi. Miss Brown starts with a song, while Rodero works in the pit, using the violin and directing the orchestra. He punctuates her vocal effort with sneezes which causes the usual argument and serves to bring him up to the stage.

Some weak comedy between the two regarding money follows. The girl does a solo while Rodero gets a few laughs with a music stand and step-ladder, the stand rising and falling either too high or too low to be reached by the man.

This bit is done with the stage set in "two" and the olio is dropped after it is over, leaving Miss Brown to do a second chorus of her solo with the stage to herself. Rodero returns for an individual inning with the violin, while Miss Brown changes to another street frock.

The published number which the two do on her return could be changed to a later one. They finish with the song, Rodero turning his violin bow around, with a sife concealed in the stick and playing it well.

They'll serve for the three-a-day houses.

BUCK and BUBBLES and Co. (8)
 Colored Revue
 39 Mins.; Three Scenes
 City

After playing around with Nat Nazsaro for two years, Buck and Bubbles, the colored "finds," have blossomed forth with their own company, consisting of five "high-brown" gals, their own musical director and two other colored boys in the company.

The act shows the hand of a good producer from the start to the last scene. The worst fault is that it runs for 33 minutes. It should have 10 or 15 cut.

The girls open the act in the first scene, a music store, in full stage. A colored lad enters after an opening song and dance by the girls, and from the conversation the audience learns that he runs the joint. Buck and Bubbles, in the raggedy clothes they wore when with Nazsaro, apply for jobs and are asked for an exhibition of their abilities.

Follows then some of their bits.

Some new talk has been injected. The act has a character comedian, a colored chap who uses extra blacking and has white spectacles and lips painted on him. This baby is not only funny, but plays the harmonica and clarinet in the meanest manner possible. After seeing some of the dance work he did, and connecting the fact that he plays the clarinet, it is more than possible that he is the colored boy who worked with Olsen and Johnson.

The girls in the act don't appear in the first scene after the opening, but are on for the second time in the second part in "one." In this Buck shows that he has learned to play the sax in addition to improving on the piano. Bubbles also does a dance bit, following a "hip" dance by four of the dusky beauties. If colored girls' pulchritude is measured by their slimmness, then this quartet is a prize package.

The fifth girl is apparently an octopus, and has blonde hair. She starts the last scene with several songs, the colored director coming up from the pit to accompany her at the piano. The girls are introduced by her exploiting various colored productions. Buck and Bubbles do an impression of Williams and Walker, and considering that it is more than likely that they never saw that famous combination, the impression might be called pretty good in the dances.

The finale brings the entire company on with a fast song and dance number.

The revue has plenty of entertainment, as far as variety is concerned. It contains singing, dancing, instrumental and comedy. With the minutes cut to 25 or so it'll go over.

THREE SENATORS
 Songs and Talk
 17 Mins.; One
 58th St.

Topping the bill, this turn proved that it will have no difficulty in swamping the pop houses. Its scope is limited to the small time, but it is doubtful if it is aiming at any higher mark. The "senator" appellation might just as well be anything else, although the men attempt to justify the name by supposedly dignified bearing and discussions of timely national topics.

The comedian, besides doing a very fair Hebrew statesman, lends the best voice to the harmony work with a strong baritone. The tenor is much younger in appearance than his partners and is dressed, very inappropriately in a tux while they wear ordinary business suits. The third man is the bass, with a good, ringing voice and an enormous build, which shakes like jelly when he laughs.

The talk is made to order for three-a-day patrons and the vocal work, aided by such novelties as the singing of three songs in unison, makes this a good example of an act once very popular in vaudeville, but now only occasionally seen.

LAWRENCE and BURMAN
 Comedy
 14 Mins.; One
 City

It requires just a little bit of pruning in the material offered by these two chaps to make them worthy of a big time bill. One does a Dutch comic character and the other makes a great straight-for-him.

The major portion of the material is new, funny and all delivered as sure-fire for laughs.

Some parts, where lines such as "I asked the boy is that sweat on your lips?" lower the calibre of the entire offering.

Both men have good voices and use them to big results toward the finish. They were a riot next to closing here.

LOUIS MANN and Co. (3)
 "The Good-for-Nothing"
 Sketch
 23 Mins.; Full Stage
 Orpheum, Brooklyn

Louis Mann will add nothing to his theatrical reputation with his current revival of "The Good-for-Nothing." It was produced six years ago by Mr. Mann, Clara Lipman and Sam Shipman wrote it. Mr. Shipman has advanced greatly as a playwright since turning out the sketch. It is trite, mechanically constructed and depends on the oldest of expedients for its situations. The idea has been worn threadbare by vaudeville authors and legit writers.

The basis of the plot treats of a younger brother living beyond his means, putting on dog, with nothing to back up the flash. Enter older brother disguised as typical East Side stage Jew, hat over ears, whiskers, ill-fitting clothing, etc. Older brother gets cold reception from younger one, and wife orders older brother from house. After long-winded dialog, in which older brother denounces younger one, older brother throws aside disguise. He's not poor, as younger chap thought, but a mine owner, and reeking with coin.

Mr. Mann plays older brother, first with conventional Hebraic accent and mannerisms and later straight. A character woman plays the mother of the two men. She's supposed to be blind. The younger fellow, besides turning down his brother, hasn't been good to his mother. More denunciation of the younger brother by Mr. Mann.

The sketch creaks and its talk is for the most part tiresome.

The playlet is on a par with what passed for vaudeville sketch material ten years ago. *Bel.*

"REGAL REVUE" (7)
 Songs and Dances
 17 Mins.; Full Stage (Special)
 58th St.

Six girls are in this turn, announced as "imported French beauties." One look and only half an earful are enough to tell billing errs. The gaudy costumes don't help. Net tights are worn with several changes of the outer garments. One of the girls discreetly wears ankle length pantaloons during the entire act, presumably to cover legs that are not up to par in shapeliness. Judging from some of the pedal scenery in evidence, it wouldn't be a bad idea to have the entire chorus exhibit the same modesty.

A man, combining dancing, straight and comic, assists. He is mediocre and his appearance lacks in neatness. A new tuxedo would help and a wig or at least a toupee would cover the ugly baldness. He does a fair Cohen imitation and for the rest makes an unending line of "ladies and gentlemen" announcements regarding the dances and songs of the girls. The latter try hard and get slight results with some good splits and a "Kiss" song that had the gallery going. The work lacks any semblance of polish or showmanship and savors too strongly of cheap burlesque. The best thing is the India rubber dance by one of the women, a contortionist of unusual skill.

There is little excuse for the turn as it stands now, even on the worst bills. At the 58th Street, a far from exacting house, it barely made the grade, and wiser audiences are sure to call the bluff. It's cheap set in props, cast, material and everything else and vaudeville doesn't need cheapness above all things.

WALTERS and STERN
 Songs and Piano
 12 Mins.; One
 23d St.

Dave Walters and Jack Stern, the former up front and Stern at the baby grand. Both have been around with other combinations. They open with a special ditty about being salesmen for Joy & Jazz, which is an effective opener and meant more than the usual blurb about "we'll try to entertain you, etc." Both dress uniformly in white trousers and blue double-breasted jackets and an obvious energetic desire to impress counted from the start.

They do a pop double number next, the only one in the routine, the balance of it being away from the beaten track. One number is a burlesque on the "Sholk," another a novelty "seven vells" comedy song, encoring with a mock lyric ditty. Both are effective song salesmen, fulfilling their introductory intent the Joy & Jazz idea. One drawback is their inclination to over-"act" the lyrics after a while. This becomes evident toward conclusion.

In the body of a three-a-day bill they should click. *Abel.*

AL TUCKER and BAND (6)
 Jazz Band
 19 Mins.; Full Stage, Special
 Fifth Ave.

Al Tucker has an idea away from the ordinary for jazz bands. He is a trick fiddler. At one time he appeared with a partner named Reed and later did a score of acrobatic manoeuvres with the violin, as a single. The present turn is along comedy lines with all of the men in typical grotesque makeup "a la tramp" and Tucker the leader garbed as an old time "Theopian" the men with the exception of one wear old derby hats.

The curtain rises on a dark stage with the band playing a syncopated medley. As the lights go up, the appearance of the men gets a big laugh and they conclude their number to applause.

Then the boys start chanting about being the "seven musical maniacs, with each of the men doing a bit of rhythmic recitation. The instruments used are the violin, piano, saxophone, banjo, cornet, trombone and drums. All of the men play one instrument entirely. Tucker is in the limelight mostly and the outstanding musician as he has the act arranged to enable him to thrill the patrons with his acrobatic handling of the violin.

The numbers are mostly of the jazz order with an operatic offering and a Sousa composition sandwiched in to make a well-blended program.

Due to the style and dressing a plain yellow silk back drop is carried without ornamentation. Effects are also eliminated but nevertheless the turn scored heavily through its novelty. Should do well in the big time houses.

HALL and LORETTA
 Comedy, Talk and Song
 13 Mins.; One
 American Roof

Appears to be a gathering of makeshift gags and comedy scenes from burlesque as subterfuge for this team's vocal endeavors. The man, a tenor, has a tolerable voice, while the woman appears to have a good range enabling her to excel in syncopated and ballad numbers. Their vocalization is not sufficient to atone for the poor and old dialog. The woman enters and goes into a discourse about "Women's Rights" when she is interrupted by the man who says he wants to do his vaudeville act. He springs a riddle on her which has been passed in burlesque for the last decade and then tells her that he will prove he is a better performer than she. The usual bet is made, with the audience to be the judge.

The woman then renders a syncopated number which gets over nicely. The man comes out, tells the gag about his "grandfather having been a Confederate soldier who wore a union suit," does a little reciting, finds the audience is not responsive and then sings a ballad, which registered. More ancient gags follow.

PARISIAN TRIO
 Balancing and Acrobatics
 11 Mins.; Full Stage
 58th St.

A good opening turn that was the best act on this bill and should make the big time without much trouble. Two women and a man appear under the billing "Moving Inn." The idea is utilized for the balancing of all kinds of furniture, with enough comedy thrown in to make it a laughing hit anywhere. The man is featured and his work approaches the remarkable.

After climbing up and down a high ladder while balancing a couch on his head, he repeats the trick after adding three chairs and a couch to the couch. To make it really sensational, he indulges in some very fair acrobatics while on the ladder.

The women have little to do but are blessed with considerable stage presence. The younger one looks cute and is an agile tumbler. There are a few small time spots that need ironing, but the two-a-day is within easy grasp.

HARRY BRADEN
 Monolog
 10 Mins.; One
 Broadway

Braden's introductory music is a dirge and his makeup is that of the "undertaker bit" from burlesque—tall stovepipe hat, black frock coat and white makeup. He opens in a pompous, preacher-like voice with the usual line of material about marriage, women, booze and the like.

For the finish Braden fakes a long routine of shuffling steps.

Got a little, but not enough to support his position, No. 4, on a snappy specialty bill. *Rush.*

BERNICIA'S "FAIRY TALE FOLLIES" (14)
 Musical Revue
 27 Mins.; Full Stage; (Special Drapes and Settings)
 23rd St.

Miss Bernicia has surrounded herself with a clever company who interpret the Old King Cole fairy story in excellent comedy style. Jim Tenbrooke as King Cole is unctuous, and Danny Dove, as the jester, cleverly sings, dances and reads his lines understandingly, no light task in blank verse.

Fred Frey's Bernician Orchestra is an exceptionally fine musical aggregation, a noticeable feature being that each instrument can be separately and distinctly heard. Ethel Bixby, the harpist, is especially worthy.

Sammy Burns produced the act excellently. Bernicia's exquisite dancing, pretty voice and appearance are the outstanding features, and her finished daintiness is accentuated by beautiful costumes and elegant settings.

A novelty is the movable boxed-in platform on which the orchestra sits. A large picture in a frame 14 by 12 feet is apparently part of the set, but the picture is a scrim, and when electrically lighted from the rear fades and shows a tastefully decorated room with the orchestra seated. The entire platform is moved down into "two" for the musical numbers and then backed up into full stage for the action and dances.

A well told story, excellently played, good music, novelty and rich settings form an attraction for the best of programs.

HANLEIN'S TRIANON ENSEMBLE (5)
 Orchestra
 15 Mins.; Full Stage
 Mainstreet, Kansas City

Kansas City, July 25.

It was a happy choice the management of the Mainstreet made, when the Trianon Ensemble was selected, to see if the patrons of this popular-priced Orpheum would give their applause to the "better" class of music as enthusiastically as they had been doing to the many "jazz" organizations appearing during the past few weeks.

The musicians were modestly attired in tuxedos, which, in itself, was a relief from the clown suits and variegated costumes worn by some of the organizations seen here in the past. The instrumentation consisted of two violins, piano, cello and double bass. The opening selection was a medley of airs from popular standard operas, including the familiar sextette from Lucia, and was a real musical treat. A violin solo was next, and just as well received. A cello solo followed, and then the closing ensemble, which held the audience, without a walkout.

The act closed the show and followed a bill of unusual dullness for this house, there being too much similarity to all the preceding acts, all musical, with no comedy or novelty, but the standard music went over big, and the act will be booked into several of the other Orpheum houses. *Hughes.*

WILLIAMS and ROSCOE
 Songs and Dances
 9 Mins.; One
 American Roof

Two men, colored, who go through the general formality of opening and closing with song, which they may deem necessary, but is not essential, as the voices of both are just audible. Their dance consists of the regular routine of similar acts which consists of soft shoe, buck and wing and eccentric number, single and double. The work is along conventional lines, with their steps ordinary.

One of the men, the shorter, attempts grotesque comedy during the final number, which might be dropped and the act finished with the fast straight routine instead. No. 2.

STONE and HALLO
 Dances and Songs
 9 Mins.; Two
 58th St.

Hefty mixed couple going through a routine of dances that are neatly executed—but that lack difficult original and flashy steps. The man, in tuxedo, opens with a prolog announcing what they are to do. A rather strenuous double song follows and from then on the turn sticks to stepping. The work never extends beyond the ordinary, although the woman's solo dance is graceful enough for a person of her size.

Not much to the act, but it should be able to fit into three-a-day bills.

FOUR BLACK-EYED SUSANS
Female Quartet
37 Mins.; One and Two (Special Drop)
23d Street

A female quartet, three of the girls in brown skin and one handling the comedy under cork in a Mammy character. The ensemble singing is so so, but the act contains all of the ingredients for consecutive small time bookings.

Opening with a pop song in "one" the act goes to "two" for no reason unless to display an ordinary special drop of nondescript classification. Three of the girls are in sport costume with green sweaters, the other doing an Aunt Jemima.

Another pop song, harmonized, is followed by crossfire with Mammy handling the comedy. A ballad by one is well delivered, followed by a pop southern lyric, with all harmonizing.

The comic, after a gag or two, solos "Mighty Lak a Rose," giving it a sentimental rendition through patter and business with the others harmonizing offstage.

The act goes to "one" again for a pop number with the comedienne doing a bit of jazzing. The voices are fair in the ensemble, harmonizing.

The act holds an appeal for the pop houses through the scarcity of female quartets.

They liked it here. Con.

FLO MAYO
Trapeze
14 Mins.; Three (Special Drapes)
Broadway

Florence Mayo, formerly Burt and Florence Mayo, has developed an attractive turn on the flying trapeze. Opening she appears through the center of a divided drop, dressed in a yellow fringed cloak, and plays a saxophone solo accompanied by her own pianist.

Accompanied goes into a gap-filling solo while Miss Mayo strips to full tights. On a darkened stage she suddenly swung up over the heads of the audience on a modification of a Cooper boom from the end of which is suspended a swinging trapeze. The theatre end of the boom sways from right to left and back as well as the forward and backward swing of the trapeze. The feats are neatly executed lifts, planches roll-ups (from a loop suspended under the bar) and finally a handstand with the feet just touching the rigging. Miss Mayo is a slender well formed woman and a finished acrobat.

During the act she keeps up a running fire of comment, mere patter without a special point, but helping to give a sense of ease to the performer.

In the middle of the Broadway show the turn did nicely. Rush.

DU BALL and MCKENZIE
Dancing
11 Minutes; One
City

A clever team of hoofers, who open with a song about being "Two Sporty Kleptomaniacs," for no apparent reason whatsoever, except that all hoofers love to sing and will do so. The dance work offered by the pair consists of tap and eccentric routines, in which they do some good bits.

Most of the routines are duo bits, the one solo being a very good impression of Harlan Dixon, by the smaller of the two. They'll serve for the three-a-day houses.

MUSICAL ROWELLYS
Instrumentalists
15 Mins.; Three (Spec. Cyc.)
125th St.

A man and woman, with instrumental numbers, most played on freak and improvised instruments. The man uses a clown make-up, and works in tux. Woman wears a summery costume of orange tint.

Both work fast and lose no time in getting over their stuff. Their execution is as near perfect as one could desire, and the novel arrangement of their instruments makes the offering additionally likable. Great feature for an early spot on any bill.

WARD and OLIVER
Accordeonists and Songs
15 Mins.; One
American Roof

A mixed team, appearing in Spanish costume, offering a repertoire of accordeon selections ranging from the standards to popular airs of the hour. They remain on for all of their numbers, and toward the finish the girl sings a ballad, with her partner carrying the accompaniment on the accordeon.

The team has appearance, play well together and should prove a strong card in an early spot in the medium houses.

ROSS and MAEBELL
Comedy Talk and Songs
16 Mins.; One
56th St.

A man and woman who have evidently had considerable vaudeville training. Plenty of self-confidence allied with knowledge of what makes people laugh puts them in line. Fourth at this house, they came as near delaying the show as anything on the bill.

The girl appears to be a real beauty from the front. Only one costume is used to set off her pretty face and figure and this might be improved by the substitution of something less gaudy in the way of millinery. A most bewitching glimpse of scenery when she lifts her skirt just for an instant to get something from the safety bank at the top of her hosiery makes one wish fervently that she would take it into her pretty head to appear during the act in one of those abbreviated affairs that too often prove a disappointment.

She makes an excellent foil for the man, who is a good comedian of the smart "wise guy" type. The talk chiefly concerns the various pleasant methods of making love and is zippy and pointed enough to win some of the broad smiles that mean more than loud laughs.

Two songs of the nut variety are well sung, although the tag line about the bear is pretty warm for any kind of show.

REDFERNE
Singer
14 Mins.; One
31st St.

Redferne, who carries his own pianist, is a pure lyric tenor with the style of the concert stage. His repertoire consists of old classic ballads. Neither he nor his accompanist makes any pretensions to showmanship, depending entirely upon their musical ability for results. These they obtain in no small volume.

Redferne is a big man. His voice is round and smooth, with the gift of sliding to a very high falsetto and back to the natural voice with scarcely any effort. He sings three songs without moving from the piano.

Then both exit, bow as if the occasion is very serious, and on insistent applause return, and another old ballad is offered.

The similarity of all the songs tends to monotony, but the voice is so fine and unusual in vaudeville that another encore is demanded. With a well chosen program and a very little tuition in showmanship Redferne will be a big feature on any program.

BEN MARKS and Co. (1)
Comedy
14 Mins.; One
City

Ben Marks, formerly of Marks and Wilson, in a hoke routine, assisted by a girl, who appears at the opening and at the finish, leaving the rest of the time to Marks for a single.

There is hardly anything in the way of a gag in the routine, Marks apparently depending on delivery to get laughs. The girl does a solo in good voice, and stands by looking pretty while Marks does a burlesque oriental dance for the finish.

If Marks is content with the very small time, his present turn will serve him. His ability could carry him to the two-a-day with a worthy act.

HARRY ANGER and Co. (1)
Comedy Talking and Singing
15 Mins.; One
State

Clever man and woman combination, doing an act somewhat similar to one Anger did with another partner three years ago. Anger does an old sport and shoulders the comedy burden, while his partner handles two numbers well and makes a great feeder.

A mistaken identity slant, in which the girl reports the confuses the old sport with a notable personage and is attempting to interview him, furnishes the framework for the ensuing comedy chatter. The songs are well placed and materially aid the act in registering.

SWAN WOOD DANCERS
Classical Dancing
15 Mins.; Full Stage
Lexington

Swan Wood, a personable young girl and clever exponent of the classical dancing school technique, leads a troupe of five dancing girls in a classical dancing turn of merit. Miss Wood is a capable solo dancer. The dances run to usual classical styles, with filmy costumes and bare legs.

Turn would add value to any vaudeville bill. Bel.

ERNEST ARNOLD
Skating
6 Mins.; Full Stage
City

Arnold has a fair amount of novelty connected with his skating routine, somewhat difficult to offer inasmuch as he works alone and must keep in view of the audience from the start to the finish of the act in order to avoid any waits. He opens carrying a dummy, which covers the upper portion of his body and head, giving the impression that he is wearing a false face and is skating on his hands. When he removes the dummy, fake "hands" are discovered on his feet.

The rest consists of stunts such as skating on his hands and feet at the same time, and with his hands only. A runway is used for the finish, Arnold skating down the length of it on his hands.

He'll do to start the average small time bill.

BEN BERNARD and Co. (3)
Skit
17 Mins.; Three
23rd St.

An improbable plot involves two married couples, the males of which inexplicably become entangled with the other fellow's wife, both through the same medium, a sprained ankle. Both women are carried on by the wrong husband and at once begin love making. In different rooms off stage, the talk is of the usual variety, suggesting what is going on inside. The encounter follows with futile explanations of the two couples all done with the ingenuousness of the enthusiastic amateur ending with the mutual friendly handshake all round.

During the action for no reason at all, one couple does a song and dance, and each of the others sings a song. An early spot on small time bills is about all that can be expected for this offering.

TRELLA and Co. (2)
Bicycle Acrobatics
5 Mins.; Full Stage
State

Seemingly a Continental act and probably a family affair. The elder of the men propels the cycles, while the other performs aerial acrobatics on the horizontal bar contraption mounted across the handlebars of the bicycle. The shapely woman merely assists with the props.

The attempt at novelty throughout is commendable. It's not the ordinary run of "bike" act, but rather a cycle turn topped off with acrobatics. One stunt has a cycle propelled on rollers, with the top-mouther again aloft on the bar. The kingly stunt was introduced by a card reading something like, "Europe's greatest sensation. Never attempted in America before." It is difficult to pen picture the trick, but it has as its basis a huge circumference, with two bicycles therein. A special head-dress worn by the two men meets in the centre as a fulcrum, and each propels his wheel around the inside of the circumference. It looked flashy.

Good opener or closer. Adv.

CAPMAN and MCCARTHY
Dancing
12 Mins.; One
City

These two chaps are doing a similar routine of dances to those offered by Capman last season when a member of Miller and Capman. The two open with a song and, after unloading it on the audience, go into dances, which comprise the entire act.

The eccentric work of Capman is the same as offered in the last act. McCarthy is as good a dancer as his predecessor, Miller, but lacks the appearance. This combination may make a good No. 2 in the big houses.

LADD-MORGAN and Co. (3)
Songs and Dances
16 Mins.; Full Stage Special
City

A sister team and a female pianist comprise the "co" supporting Ladd and Morgan, a youthful couple, whose strongest assets are personalities. The boy, a Glenn Hunter type, opens with the sister team, with a song serving to bring on the other billed member of the act.

The turn is set nicely as a flash for the family houses. The work of Ladd and Morgan, mainly in the dances, carries a punch, though the harmony of the sister team could be much better. The pianist doesn't offer anything in the way of a solo.

PALACE

After climbing Canadian Rockies and seeing broncho-busters bulldog vicious steers, your not so very humble servant thought the show at Broadway's vaudeville pantheon somewhat tepid stuff. However, the seats at the Palace are a whole lot more comfy than on the back of a hostile horse picking his reluctant way over steep trails to nowhere in particular—making the undersigned about even on the night.

What discomfures he might have felt were further assuaged by his first peep at William Halligan as a legit. For a homeless comic, Bill is a pretty good character man. And the manner in which he applies his cardroom nifties of sainted memory to the interludes between interpretations of pungent episodes by Dunsany, de Maupassant and O. Henry could not help but quicken the pulses of a Friar who had been suspended himself.

S. Jay Kaufman's idea for "High-low-brow" is a snapper. If he had culled the world he couldn't have found on or off the stage a more all-around high-low-brow than Bill, who loves to mix beer and champagne, and gives a duchess or a working girl the same consideration. Even when Bill was a cabaret floor-flicker in Fred's, Train's (Chicago, of course) he could knock the stuffin' out of a gag song and then twinge the heart of a mellow souse with a plaintive little ballad. A man of many parts is Bill; he has lived more of them than authors have yet written. He will yet do Shakespeare with interpolations by Bugs Baer—and do both handsomely. Vincent Lopez, back for the 'tenth week, has a scrim drop with the Palace front on it and several other production novelties, including two girls in bits of illustrative posing. His musical novelties are not conspicuous this time, though he has a solidly appreciable Lopez run of tunes and handles them in the famous Lopez way. Sure—he stopped the show.

So did Michelena and Hillebrand (New Acts), the best thing either of them has ever done, and needing only a few playing weeks to make the act a headlining hummer. William and Joe Mandel, not to be outdone, showed an encore bit of burlesque dance foolery that topped their familiar stuff for laughs.

But the most strikingly improved baby was George MacFarlane's full stage three-act. This favorite baritone did not quite follow the drastic advice in this column several weeks back to throw his expensive new turn into the ashpit of regrets and return to his old style in "one," but he did adopt some salient suggestions made in that outspoken critique and the improvement is amazing.

He has cut out several of his dreary numbers and put in ones apt for his own sonorous and manly delivery; he has dispensed entirely with the visitation in wig and costume that saved at a fiddle and grotesqued up the whole scene; he eliminated the anti-climatic finale with his pretty aide (Margaret Walker) posing as a grandmother, and the routine now has vim and character. Miss Walker, lovely to behold, is unfortunately not improved greatly in either posing or dancing. But, with much less to do, she does it better and is less angular in her athletic dances now. MacFarlane has come back into his own; if he will sing his solos further downstage he will make up all lost ground and be again completely the sure and irresistible artist he is by the gifts of nature.

The Runaway Four ran away with things in the deuce hole, working just long enough and walloping in a smash on their antics and busy gawags. Berk and Stetson, opening, would have fared better mid-act if Miss Saun, a shapely young confection, had sung shorter numbers; in that spot every second counted. The double Russian finish, however, got them excellent returns and they elevated their spot.

Cissie and Georgie Sewell, British girls who have been singly in important Broadway shows, and who have been in vaudeville for a year or more as a team, have shaved down and improved the running of their material. The spoken prolog and a superfluity of smoky pambly lyric schmoos made it creek in a spot or two; and the finish in jazz—the least important thing the girls do—with the gingerbread production and the whole strained idea behind it, didn't get them at the end what they got earlier, when they did some effective and difficult real dance as well as revealing flexible personalities. They held the house in until 11:15, nevertheless, which is no mean accomplishment in an act broken up by episodes with less than nothing between.

Bert and Betty Wheeler, next to shut, put it over again, as they always do. The higher the game, the more they win. It seems, and this with what goes as "low" comedy. But there is something about Bert that is far from low, even though he does most of his work on the floor. The little chap is penetratingly human as well as shrewdly funny. Betty is nobody's little lame sister, either, before the customers. She has opera pipes and a rare sense of timing laugh points. Great act. Left.

RIVERSIDE

The Riverside bill this week didn't promise to be such a whirlwind on paper, but in actual running it developed into a Benny Leonard with one slam after another. The only creature visible in the house Tuesday night was in a narrow strip at the back of the orchestra, and the big crowd came early and stuck like the boy on the burning deck. The draw may have been due to the blessedly cool weather or to the bill-board advertising all around the neighborhood of Lou Tellegen and Jack Wilson, both local favorites in "An Unusual Surprise."

This was only one of several panics, however, four acts making speeches and two more, worthy of the honor, dodging it by substituting innumerable bows.

After Witt and Winters (New Acts) had opened smartly, Mailinda and Dade lifted the deuce spot out of the rut with some more of that darky strut that is constantly getting a stronger hold on vaudeville patrons. Unlike the majority of white dancers, this pair extract songs painlessly, and were it not so totally eclipsed by the stepping, the vocal work might really stand out. After two encores Dade had to beg off with a speech.

Jack Henry and Edythe Maye followed with as sparkling a little musical comedienne as has been seen around town this year. Henry is a funnier than half of the featured comedians in Broadway productions, and he doesn't overdo. Miss Maye is a little honeybunch when it comes to looks. She has vivacity and winsomeness to match any of 'em. Add to this good voices and dancing ability and you've a team that should be saying it with electric bulbs before many more seasons roll around. Aided by Harry Meyers and pretty Estelle McMeal, they scored the woiwost of wows.

Artie Mehlinger, doing a single again after many years, also won his slice of success, and then Beke's Theatre Grottesk closed the first half with the fourth successive hit. There has been a tendency lately in some quarters to decry the Russian stuff and claim that it is mostly bunk that can be better done by native Americans. This act doesn't bear out the statement, because, like the "Chauve-Souris," it is artistic and genuinely entertaining as well. The quality is uneven, however, the toy dance being ordinary and much inferior to Beke's great hornpipe. There is none of the floor work and arm folding that are the average vaudevillian's idea of Russian dancing.

After intermission and the "Topics" and "Fables," Lou Tellegen showed his handsome profile and milk-white throat in the sketch of his own creation, "Blind Youth." This story of regeneration has little intrinsic dramatic value, but it is an acceptable vehicle to set off its star's rather theatrical histrionic powers. It accomplishes its purpose for vaudeville by holding the audience's attention. Tellegen received an ovation at the curtain and finally had to quiet them with a thank-you. This contained a word of appreciation for his support, not even programed.

Jack Wilson, back after three weeks, has improved his act considerably by the injection of a good deal of burlesque on the preceding sketch. Charles Forsythe has a voice and wastes it in a manner that, with one exception, are poor. Adele Ardsley sings too, but not so well. The third assistant, the midget Willie Ward, is by all means the best and would mop up the act if given a chance.

The special extra feature came with the entrance of Tellegen into the Wilson turn. It was the novelty of it that won the crowd and not any particular comedy or talent. Lou appears first in whiteface, clowns a bit, and then blackens up for a very mild comic specialty. He plays a sax and steps a bit, but spends most of the time kissing and petting Miss Ardsley, whose face looks like a coal miner's at the end of the act.

This leads to the two wisest cracks of the show when Wilson says, "Acting is only a side line with that guy," and "I'm beginning to believe all the papers said about him." All in all, the clowning helps Wilson's act a lot, but it is doubtful if Tellegen's prestige benefits.

"An Artistic Treat" closed and held almost everyone, due to a great extent to Wilson's clowning during the first pose.

JEFFERSON

Rain and cooler weather proved a break for this house Tuesday night. Seven of the eight acts on the bill were familiar turns, the new one being Du Ball and McKenzie, a male hoofing team, spotted second and doing nicely.

Bobby and Bobs made a good opener for the show. Two men in hobo make-up and a dog. The men do some very good juggling bits with the clubs, and get some laughs by using the audience to throw cork balls back to the stage at one of the team holding a fork in his mouth. The dog displayed a few clever tricks.

Du Ball and McKenzie (New Acts) followed, and Margaret Ford, on third, tore off the biggest hit of the bill by stopping the show. The

double-voiced songstress had them guessing as to her sex as soon as she started using the baritone with her second number, and after finishing it held them in the palm of her hand until the finish.

"Cupid's Close Ups" kept them laughing and didn't drag, quite a stunt for a sketch during the summer. The offering is done by two men and a woman, one playing the mutual friend who listens to the reason told by each one of the other two, who are married, as to why they separated.

Jack La Vier clown on the stage and on the trapeze, finding it easy to get both laughs and applause. Morton and Glass went nicely, but didn't appear for bows. In the finale, while jumping for the pogo stick, Morton tripped, but didn't seem to have hurt himself.

Van and Vernon were a hit, despite they are using the same material, which ought never to except with a small-time audience. The pair can handle material and should get a lot of it. There's no reason for an act to have a song with lyrics that speak about the time when women will get the vote.

Mary Drew and Co. closed the show. Another girl in addition to Miss Drew and a man comprise the company, who offer a series of gymnastic stunts in hand-to-hand and head-to-head balancing, all being very well done.

STATE

A good show for this type of house the first half, with Anna Chandler featured next-to-closing. The bill was a bit stronger on comedy than ordinarily and all of it was unquestionably welcomed.

Joseph Jordan, the house orchestra conductor, arranged a novel overture which would make a dandy picture theatre "presentation" anywhere. Its investment is negligible and the sum total is flashy. For general adaptation, any of the local music publishers would probably be pleased and willing to co-operate in this case. An introductory slide introduces the number (which is entitled "Song Moods") with a caption about "Has it ever occurred to you that any story or song is governed by the author's mood," and the idea is developed with a slide interpreting the mood announcing the title of the composition. Thus, "I've Got the Joys" for joy; "Smiles" for smiles; "Blue" for melancholy, etc., with possibly a few or three compositions embraced by playing a chorus snatch of each. The inevitable "nut" song is topped off and just as inevitable is it that "Bananas" is the one. A corollary climax is another slide heralding "the nuttiest of them all" with a new number, "Hot Roasted Peanuts" interestingly produced with a Latin at a peanut cart singing the number in dialect plus some comedy by song by a petty grafting con. Among the other songs played was "Just A Little Love Song" to typify the amorous mood and labelled "borrowed," seemingly reflecting on its adaptation from "Mighty Lak' A Rose."

Four Dancing Demons, standard mixed colored combination with a new name, fulfilled their promises to the utmost. Both couples are expert legman, purveyors and clicked consistently. They are given to a little too much jockeying for bends. Betty Washington, looking very "kirkish" sold her violin routine interestingly.

Conn and Hart, No. 3, sound like a couple of Variety's critics who have devised the type of act for the rostrum, but that shouldn't be held any further against them. The boys are reminiscent in style, but have possibilities. Their stepping distinguishes them at times but lets them down and out with the closing Egyptian dance travesty done along overly familiar lines. The make-ups are good for an opening laugh, but they don't they hunt strongly of paralleling a standard team. The tagline, "Horace, don't give them too much" was not overdone and proved effective.

Jay C. Flippen and Co. have a neat blackface jail-house skit with Flippen as the prisoner and the kind friend bringing such soothing information as his house has burned down; the wife has eloped, etc. Topping this is the advent of a black worker (Florence Talbot) who kindly lends the inmate various looks all of which are titled something like "Vacation Guide," "Outing," "Travel." Flippen's "sweet woman" blues solo packed a couple of extra hot lines.

Miss Chandler with Jack Neal subbing for Sidney at the ivories was in the ace position. Her Blanche Merrill material scored heavy and the pop stuff couldn't err. A new and pleasing one was "Yes! We Have No Bananas Blues" ditty, sure-fire. Lew Pollack was introduced for an encore as the father of "Midnight Rose" with Miss Chandler avowing she is not the mother. The songstress dressed the number up with considerable conversational persiflage, including patter about the curse of an aching heart. For an extra session Celia Davis was introduced as the sister of Benny Davis for a plus of a Berlin number. Miss Davis sounds like a fair parlor singer, but that's all. Trella and Co. (New Acts).

"The Fox" Metro release, feature film.

ORPHEUM, BROOKLYN

The Orpheum seems to be weathering the summer nicely despite the opposition of beaches and humidity. Monday night the house was about four-fifths capacity. The show sized up well on paper, but it dragged along like a B. R. T. local.

Louis Mann's (New Acts) re-entry into vaudeville was the chief item of interest from a casual scanning of the bill, but that was only until the act appeared. Mr. Mann is presenting "The Good-for-Nothing."

A shift in the first half had Mann exchanging the closing first half spot with Sheldon, Ballantine and Heft, No. 3. The three-act is a pretentious dancing turn, with some excellent stepping by the woman of the trio. Lights and drapes give it a decided touch of modern flash. One of the men dances well and the other chap entertains at the piano. The general effect, however, is one of conventionalism through the familiar method of presentation. Whoever wrote the lyrics of the opening and the number done at the piano executed a first-class job. The various numbers went over, but the finish was just so-so.

Lydia Barry was No. 4, and infused considerable life in the first half with conversational knock-kicks. Miss Barry has a likeable off-hand delivery and knows how when it comes to talk.

Jack Hanley was second with comedy juggling. Three-object stuff done by most of the tramp jugglers that have preceded Hanley, but marked with a certain individuality by him. He went over well.

Le Fleur and Portia opened with aerial stuff, with the man doing an iron wall whirl that caught and three sheeting started things off with a rush. The first and second turns both being silent ones, Hanley also using no talk, however, made the show a trifle quiet up to the second lining.

White Sisters, a couple of cute little girls, got the second half going with songs and dances. The singing is pleasant, the harmony being well arranged. The hard shoe dance done as a double is not up to the vocalizing. The taps are not always clear. A producer and a strenuous rehearsal or two looks like the answer for the dance. The house liked the team.

Leon, the magician, ran through several illusions, mostly cabinet stuff, and with speed that heightened the values. The closing trick, which has the woman assistant transferred from a screened cabinet after she has apparently been burned to a cinder to a tank of water, makes a first-rate bit of mystery.

Ben Welch, closing, performed the miracle of holding the entire house in. Mr. Welch did something like 25 minutes or more and he simply rocked the building with laughter. That monolog of Welch's is just as funny as the first time it was spoken on a stage. Welch is a real comic. Many a modern comic could well take a day off and learn something about delivery from Ben.

Bill.

23D STREET

A good summer first-half bill Tuesday night well attended, the house getting a break on the weather, just cool enough to help the theatres.

The Sterlings, a good dancing act on skates, opened in speedy style. It is a man and woman combination, both exceptional dancers, in addition to having appearance and personality. The girl looked well costumed in a Spanish dress, which was shed in a strip change for short red skirts. The man was neatly garbed in a tuxedo. His solo eccentric buck on the rollers was heavily applauded, as was the double routine at the finish, which included difficult looking stepping and Russian dancing. The act can open any bill in the big houses and hold a later spot in the intermediate stands.

Fid Gordon, second, made them like his trick violin playing after a slow start. Gordon should talk as little as possible. His present dialog gets him very little. The trick violin, with Gordon playing the bow with the fiddle and the procenium arch is sure-fire finishing material. In addition he is an excellent musician, playing classical and pop stuff with equal technique.

"Four Black-Eyed Susans" (New Acts) were third, followed by Nevill and Paulson (New Acts).

Murray and Alan took the hit of the show with their special songs. "Three Thousand Years Ago," used as an opener and closer, is a well-written comedy lyric that pulls them back for many encores. The pair open in Egyptian costumes then change to rap outfits for another comedy double, and after a double jazz song in neat blue suits don the Egyptian headaddresses to finish with "Three Thousand Years Ago," which is the strength of the act. They goaled them here.

The Regal Revue, a small-time flash of five girls headed by a mail, closed the bill. The girls are fair lookers and talented, but the act is so poorly routine. The male has distinct limitations. His imitation of George Cohan could have answered for Joison or anyone else. They took it all literally at this house, however.

Con.

BROADWAY

Smooth, light vaudeville entertainment, building up as it went along to a comedy smash next to closing with Al Shayne and his wop partner, Frank Dania. Fair house, amounting to two-thirds downstairs but light on the shelves. All real specialty material, and for that reason clean cut and diverting. Only defect was interpolation of talk that didn't belong.

It started at the opening with Dallas Walker, girl riot twirler. Nice looking girl with a nice voice. She tries to do a Will Rogers, but the talk isn't there. Instead she would be wiser if she kept to her showy rope tricks and novel snapping of the lines into knots, keeping up meanwhile an occasional accompaniment of humming, as Charmion used to do on the trapeze. Miss Walker hasn't the knack of dealing with gags and admits she doesn't like chewing-gum. The talk was against a neat novelty, although Miss Walker is playing a return within a few months.

Carl Shaw and Co. of two boy harmonica players have a timely offering, following the competitions among the kids for mouth-organ championships all over the country. The colored boy is a wonder with his "blues" number and slow shuffle dance, and young Carl is a great little stepper himself, almost if not quite the equal of Laddie Cliff, although he uses a different style.

Ernest Anderson and Marjorie Burt have a sure-fire talking comedy sketch built on the always funny matrimonial triangle. Only here they are bride and bridegroom spending their honeymoon climbing the Alps (special act). The exchange of bitter complaints are rich in broad fun and Miss Burt's querulous bride is one of the few bits that make mugging and grotesque throat noises laughable. The vehicle is by Paul Gerard Smith. It was 20 minutes of continuous chorles.

Two numbers intervened here between Anderson and Burt and the laugh smash of the evening in Al Shayne and his co-worker, the gap being part lighter on comedy than the surrounding bill. There was a bit of a lull, but the Shayne specialty restored the pace and held it for an even 20 minutes, the final three of four being Shayne's delivery of a straight ballad that went as well as any of his superlative clowning.

Leo Henning with Lillian Aker, pleasing singing and dancing act with two conspicuously attractive young people backed by a rich dark velvet cyp, closed the vaudeville part. The picture was an excellent comedy melodrama with Hoot Gibson, appropriate for the season and the company.

Harry Barden, monolog, and Flo Mayo, single trapeze (New Acts).

Rush.

5TH AVE.

A plentiful showing of the grand piano for the first half. When the curtain arose on the first act the lower floor was packed with quite a few patrons standing.

Starting off were Bedalia and Natalie, man and woman, in a classical and interpretative dancing turn with the customary pianist for turns of this kind. The double numbers seemed to be either poorly framed or not sufficiently seasoned. The finishing number sort of removes the edge of the good but accomplish in their solo endeavors. Rehearsing and mending in spots would place this turn in the category of class for the better small-time houses.

Next were the Calts Brothers, a two-act now without the woman partner. Each of the boys does a dance solo, and the turn is ended with a double eccentric number which carries them off nicely. Laura Ormsbee, with Paul Reese at the piano, submitted her vocal offering, "Moments of Consolation," a restful number of a caliber not meeting with much favor from the audience. She has a fairly wide range of voice, but it seems to be handicapped through her endeavor to sing and play the violin at the same time. Miss Ormsbee might eliminate the instrument. Her act carries a most appealing idea, but three costumes are becoming, and were she to change her songs a bit the act would register much better. Reese might also delete vocalization.

Harry Green and Co. in "The Cherry Tree," a comedy, consumed 32 minutes. Green's hokum and low comedy were absorbed readily, and at the end he was recalled for a curtain speech. Dotson, with his comedy song and lightning dancing steps, next, scored heavily.

Flo Lewis, aided by Jesse Greer at the piano, was next to closing. Miss Lewis found the going easy for her singing, mimicry and dancing. She consumed some 35 minutes. Closing the show and holding them were Al Tucker and his Synchronized Society Entertainers (New Acts).

AMERICAN ROOF

An eight-act bill the first half here. Although comfortably cool Monday evening the show played to a full audience. The upper section audience, usually large at the house, had evidently deserted for the Leonard-Tender fight.

Hail and Oaks, two likeable chaps, got over nicely in the tray spot with their songs and instrumental numbers. The boys have a varied routine, with each of their numbers

well placed and put them over for top value.

Billy Hughes and Co. the latter comprising four shapely dancing girls, scored heavily in a whirlwind dance revue. Hughes is an accomplished and versatile dancer. He works at top speed throughout the offering and is ably assisted by the girls, individually and collectively. Monte and Lyons, wop comics, clown all over the lot in their customary style. Henry Morton and Co. in a comedy ostensibly designed as a vehicle for the "rube" characterization of the featured member. The story is inconsequential and hinged upon the thread-worn theme of the gay old widower trying to marry off his daughter in order that he may take another plunge into the matrimonial seas. Horton handles the Lem role in adequate comedy.

Bryant and Stewart, nut comics, did a pleasurable mixture of clowning, songs and instrumental numbers, while Angelo Armento and Co., the latter a male assistant, contributed a fast routine of "gyr-nastics" and acrobatics.

Reno, comedy cyclist, and Ward and Oliver (New Acts) rounded out the bill.

125TH ST.

A six act bill, with comedy features dominating, provided capital warm-weather entertainment Tuesday evening. Attendance was near capacity. The weather break undoubtedly was responsible, and if every house along the line shaped up as well show business surely must have taken on a boom.

The bill moved fast and seemed to have just the sort of "turns" one would enjoy glimpsing and applauding. The vein of comedy which got a slight introduction in the opening act expanded as the bill went along, and finished decidedly strong with the closing act, which was contributed by Charles Ahearn and Co. It proved to be a merry hodge-podge of song, travesty and cycling stunts which fit the tramp comic like a leotard on classical dancing. The offering is divided into several scenes, each one giving Ahearn full sway in letting his funmaking proclivities run riot. He is capably supported by a company of seven that includes a girl dancer, who, besides possessing a magnetic personality, contributes several delightful dances. A travesty on bands done by Ahearn and his misfit assistants and a burlesque on classical dancing by Ahearn and another member of the company were outstanding features of the skit.

William Smythe, assisted by a lady accompanist, offered a pleasing song cycle. For an opening number he bunched choruses of the hit songs from several Broadway musical comedies into a lyric in a manner that was decidedly novel and did excellent service in planting him with the audience. He followed with another novelty, supposedly an ode to his first-born, and wound up with a medley of old favorites strung together in a flirtation number in which he was assisted by the girl at the piano. Smythe has a splendid voice and sufficient personality and showmanship to make the better grade bills.

Jarvis and Harrison, a mixed team, demonstrated that old vehicles wear well by scoring with an act they have been doing for several years and which seems to improve with age. It is a combination of comedy and song that has a slight semblance of plot, plenty of good humor and a sufficient essence of sentiment to provide adequate balance.

Griffin Twina, juvenile dancers, offered a simplified routine of dancing that registered mainly for the excellent precision with which the girls dance. At times one would suspect it was one kiddie doing a shadow dance, since they are so much alike in resemblance and execution. They came on in Fauntleroy outfits and played a soft-shoe routine. Later they returned for an Egyptian, and wound up with a Roman gladiator divertissement. The kids are finished performers, and merited the prolonged hand that greeted them at the finish of their act.

Extraordinary and Cook, nut comics, extraordinary, had them howling, as usual, with their happy mixture of nut comedy, clowning and instrumental bits played upon toy and freak instruments. They kept the mob roaring from the very beginning, and ran Charles Ahearn a close second in the race for comedy honors of the bill.

The Musical Rowells (New Acts) proved adequate pacemakers in a novelty musical offering.

58TH ST.

Everything packed at the 58th Street Monday night except a few box seats. The bill was unusually interesting for this house and it had just those elements appealing most to the neighborhood, homey crowd. Ben Ross kidded them into good humor; Mollie Fuller awakened some poignant memories, and Judson Cole jollied them until they were bubbling with appreciation.

The New Acts were Stone and Halo, second, Ross and Maebl, fourth, and Judson Cole, fifth. The last two vied with each other in scoring the applause hits.

Gordon and Kiney opened with a novel acrobatic turn. After a well-done comedy song and dance they

shift to full stage, where the man performs on the trampoline, bouncing with hilarity and an abandon that should make jealous all those who long to jump and twist on the mattresses of their beds. The trampoline is very worn and shaggy.

Mollie Fuller tugged the old-timers' heartstrings and provided plenty of amusement for the younger generation. It is doubtful if many knew the terrific handicap under which she is bravely struggling. The opening medley of old songs on the screen is a great idea, and at the 58th Street it went particularly well. With the clever lines of Blanche Merrill, the valuable assistance of Harriet Marriot and Edward Graham, and, above all, the sweetness and ability of the star, the turn had no trouble in winning that deep-seated sympathy which means more than wild spasmodic applause.

The show was closed by the Blue Brothers, who held everyone with an excellent exhibition of balancing. The closing stunt, with one man jumping over three chairs to a handstand on the outstretched hands of the prostrate underlander, is particularly worthy.

"A Man of Action," feature picture.

FASHIONS OF 1924

(Continued from page 19)

Sterling, one of the mannequins, an opportunity to show her figure and all but disrobe in a silent display of lingerie. The other mannequins from the Fifth avenue shops who worked throughout the show are Silance, Elaine Field, Diana, Dinarzade, Helen LaVonne, Maida Palmer, Louise Carlton, Alden Gay, Muriel Lodge, Teddie Gill and Miss Field. All are tall and most are slender, different from the show girl type in that respect. Five were used in "forecasting furs" supplied by Jaekel & Sons.

Miss Taliaferro was delightful in "Kitty Kat," a skilken number supplied by Corticelli. John H. Roberts played the cat, the number being cut from the original length programmed. Miss Taliaferro again counted with her bright face and smile in "Just a Little Bit of Love," which had De Jari, a tenor, doing the warbling.

Marie Nordstrom had several numbers in "one" and also figured in the comedy scenes. Her first appearance was as "The Bride," the number written by herself and Arthur Gutman. She wore a Fashion Bill gown. Later with "Here Comes the Kid" she had a neat kid frock made by Elsie Hiller, the lyric being another of her own to music by Eris Zardo. Miss Nordstrom played Sarah in Hussey's comedy "When the Cat's Away." The playlet is a variation of the bedroom comedy in last season's "Music Box Revue" and also present in Hussey's vaudeville unit show and can be identified by the bride telling all her "men" to hide under the bed. The turn is played in dialect by Hussey and Miss Nordstrom and got across.

The finale of the show was "The Walker Law," the boxing bit used by Hussey on occasions for several seasons. Originally Johnny Dundee acted as the boxer in the bit when Hussey staged it in his show out of town. In "Fashions" Gene Delmont, also a knight of the stuffed glove, is Jimmy's "opponent." The various style credits were programmed, though the mannequins Monday were in old-fashioned frocks designed and used in another number.

Masters and Kraft led a dance novelty number called the "Dancing Daily Dozen," it having the eight dancing girls making up the chorus outside the show girls. They are the Misses Brownlee, Tillman, Cricket, Ned, Elsworth, Hurst, Grady and Vinton. Miss Vinton stepped out to lead a chorus number earlier, singing "Oh, Joe." That is a rather pretty number, but Ted Snyder's best melody was easily tabbed as "Just a Little Bit of Love."

Ina Hayward had a vocal lining with "One Last Waltz." She figured, too, in "Indu-Chi," an odd number. "Night and an Imaginative Man" proved the most fantastic of the numbers. It was designed by Adrian, with a profusion of curious costumes of lace from Van Raalte. John V. Lowe staged the dances for the show. Milan Roder conducted the large orchestra tucked away under the apron.

Leftwich is to be credited with making the fashion show idea a theatrical attraction. It is not designed for the road and probably counted out for the term of the merchandise exposition.

Another attraction is listed to open the Lyceum's regular season late next month and it is reported that "Fashions" will be moved to another house if its business warrants. That is doubtful, for the revue is aimed for the visiting buyers, who should furnish the bulk of the patronage both for the style displays and the entertainment. The show is priced at \$2.50 top, the scale being lower than the other summer revues.

Dec.

The Mishler, Altoona, Pa., was sold last week by I. C. Mishler to interests headed by John S. Ginter, a banker, of Tyrone, Pa., for \$200,000. The house will continue with its legit policy.

15 YEARS AGO

(Selected from Variety dated July 25, 1908)

Jake Wells, Weber & Rush and others grouped eight theatres in the South, and with E. F. Albee and J. J. Murdoch interested, brought them to the United Booking Offices. The Wells houses had been classed as vaudeville. Now they would play vaudeville. The consolidation shut out new entrants from the South for the time.

James J. Corbett opened a saloon on State street two doors from Van Buren, Chicago. . . . A. J. Clark, special officer of the Fifth Avenue theatre, New York, was installed on the eighth floor of the St. James' building with instructions to keep the passages between divisions of the U. B. O. clear of loiterers. It was the first uniformed traffic man on the job.

The news was out that Kate Elnore was engaged to marry Sam Williams. . . . Gertie Reynolds, dancer from the Koster & Bial days, tried a come-back at the Tivoli, London, faring not so well. One of the Curzon Sisters fell from their aerial rigging in Manchester and broke her wrist.

Frank Gotch, heavyweight champion wrestler, made it known that he would follow the illustrious example of Bob Fitzsimmons and do a dramatic sketch in vaudeville.

White City, Chicago, tried a daring innovation. They dressed up a lot of girls in bathing suits and put them in charge of steering the boats of the chutes.

Show business was in its annual fit of the blues. Western "family" theatres cut their programs from five to three acts. But they hoped for the best when mid-August came around.

The Salome dance craze was at its peak. As the weather got warmer rival Salome wrigglers took off another veil. Just as further progress was blocked in that direction by the statute of limitations, the fad broke out in another. Julian Eltinge announced quite soberly he would do a Salome dance as part of his specialty in the forthcoming Cohan & Harris minstrels.

The Orpheum Theatre and Realty Co. of San Francisco was formed with a capital of \$2,500,000 for the purpose of acquiring theatres and other properties in California, Colorado and neighboring states and to deal in liquors, cigars and real estate.

"Diamond Jim" Brady was one of the sights of the town. . . . Billy Reeves took part in a benefit for crippled children at the Polo Grounds and made the hit of his life by wearing "Diamond Jim's" evening clothes during the field events. Billy was about as thin as "Jim" was fat.

Cheap melodramas were dying out, and a lot of people blamed the methods of Stair & Havlin for killing it. It was reported a group of well financed showmen were organizing a circuit to oppose the S. & H. chain.

Raymond Hitchcock, Mabel Hite and Bobby North were principals in a new production called "The Merry-Go-Round," which opened in Atlantic City and promised to become a Broadway hit.

Among the flock of Salome dancers, Maud Allen had gained a good deal of notoriety in England. It was reported Percy G. Williams was negotiating for her American appearance, but the dancer wanted a promise that she would be given a route in \$2 houses. . . . Eva Tanguay sprang the most sensational Salome of them all at the Alhambra.

Thirty-five houses controlled by Sun-Murray went into the Western Vaudeville Managers' Association. . . . Bob Fitzsimmons had an altercation with E. Clark Walker, manager of Pantages, Spokane. The lanky one got beamed with a bottle before he could stop Walker.

Gus Edwards had a turn called "Kuntry Kids," and George Homans had one he called "Country Boys and Girls." The two had a hot argument about their property rights. They took it to court, and Justice Erlanger declined to issue an injunction in Edwards' behalf.

Truly Shattuck was making a hit abroad. She cabled her agent her time was filled for a year in foreign circuits and she would not return within that limit at least.

H. H. Frazee had five musical productions on his list for the coming season. Among the musical shows were "Isle of Spice," "A Knight for a Day," "The Royal Chef" and "The Flower of the Ranch."

John C. Rice (Rice and Cohen) fell near his summer home, Stannard Beach, Conn., and his wrist was fractured. . . . Maude Earle, sister of Virginia Earl, quit Gus Edwards' "School Days." Maude spelled the name with the final "e," but Virginia dropped the letter because it made a count of 13. Wheeler Earle was their brother. He later did an act with his wife, but is now in the auto business.

The White Rats proposed to do an agency business, and also threatened to operate houses on their own.

Aug. 3 was appointed as the day for a general conference and some action on A. L. Erlanger's proposition to consolidate all theatrical interests into one big merger.

They had lately sprung the dummy trapeze performer on a kite as an advertising dodge. Tom Miner bought it. (The same old kite racket is being used at the same 42d street corner today.)

Jean Bedini agreed to catch a turnip dropped from the Metropolitan tower on a fork held in his teeth. Bedini and Arthur were booked for an indefinite engagement at the Fifth Avenue. Usually the team played the Victoria roof all summer.

Barton and Wissell took over four of Gus Hill's popular priced shows, including "The Shoe Maker," with Lew Welch.

Everybody was trying to get a natural color film process. Eclipse announced from Paris they had an improvement. The Lumiere people were the pioneers in the field.

The Coney Island Hippodrome Co. had tried to run a circus under a huge top on the island, but went to smash in a few weeks. Cincinnati people backed the project. The top was sold to Fred Sargent, who proposed to use it for a mammoth carnival. The equipment was too cumbersome for use with a circus, where it would have to be pitched and struck daily.

Miller Bros' "101 Ranch" was in a railroad wreck in Dickinson, N. D., and two members were killed. . . . It was reported Frank Filia, South African circus man, would come to America to start a horse trading business and riding academy in New York.

Revue producers were grabbing vaudeville specialists for their summer shows. "The Mimic World," new at the Casino, had Arthur McWatters and Grace Tyson, Seymour Felix, Sam Sidman, Frank Mayne, Dave Lewis, Charles and Nellie King and George Monroe, all from the two-a-day. Harry Corson Clarke was from the same division.

P. G. WILLIAMS' FUNERAL

(Continued from page 5)

was born in Baltimore, but came to Brooklyn and settled when young. Always interested in theatricals, he joined the Amaranth Society of Brooklyn, an amateur dramatic organization.

He was rated as a clever amateur actor, his best work being in light comedy. Previous to becoming interested in indoor theatricals, Mr. Williams operated a number of medicine shows, with electric belts and liver pads as the merchandise sold via a concert or other form of entertainment.

Sold Electric Belts

The electric belt business brought considerable wealth, but it was too small a field for Williams, who yearned to branch out as a theatrical magnate. During his medicine show days Williams did the usual blackface specialties of the "racket," made "openings" and followed the life of the showmen of the period. His first venture in the electric belt and liver pad business was operated with a platform or, as the vernacular of the business describes it, a "high pitch." Later he grew prosperous enough to do business with a tent, with a show of some proportions added to the entertainment end. At first a single musician, a banjo player as a rule, was the whole show, with Williams as the salesman, lecturer and manager.

In 1893 the opportunity to enter the show business in a big way arrived with Thomas Adams, Jr., of Adams' Tutti Frutti gum fame, furnishing a considerable part of the backing for the establishment of Bergen Beach as an outdoor resort. At that time Bergen Beach, a part of the old Bergen homestead property on the shores of Jamaica Bay, was a mosquito ridden wilderness.

Established Bergen Beach

Williams went to work with characteristic energy and soon had the 300 acres which became Bergen Beach (70 acres of which were marsh land) cleared of weeds, etc. A dance hall, various concessions, rides, bandstand, pier and all of the accessories of a first class summer resort were built in a couple of months, and Bergen Beach became a reality.

It prospered for several years, despite bad transit facilities. The Bergen family, who had owned the property for five generations, received \$250,000 for it as the result of Williams' enterprise.

It was when Mr. Williams started the Bergen Beach resort that J. J. Maloney, who later became his confidential secretary, started with Williams as a bookkeeper. The Casino was built at Bergen Beach in 1896, and played vaudeville, stock and musical shows.

The following year, in 1897, Mr. Williams took over the old Brooklyn music hall in East New York, which had had a tempestuous career, and succeeded in putting it over as a vaudeville house. The Novelty, another old Brooklyn house, that nobody apparently could make a paying venture with a long list of failures back of it, was next acquired.

The Novelty, located on Driggs avenue in the Williamsburg section, and the Brooklyn music hall, in East New York, were operated with vaudeville, Williams introducing a novel stunt in having both the bills exchange places at each house during the week, transporting the actors in tally-ho coaches. It was this and similar advertising stunts that put over both houses successfully.

Started Big Time

The Brooklyn music hall is still standing and called the Gotham, with stock as its most recent policy. The Novelty is also still operating with the same name it has had for 50 years or more.

In 1901, with the financial assistance of the Otto Huber Brewing Interests, of Brooklyn, Mr. Williams built the Orpheum, Brooklyn. Hyde & Belman's had been the established high class vaudeville house previously to the advent of the Orpheum over there for some 25 years or more, and the Orpheum was expected to have a pretty hard time bucking such well-established opposition. The Orpheum, under the Williams management, quickly caught the attention of vaudeville going Brooklyn. It grew in popularity overnight, with Hyde & Belman's diminishing in equal ratio.

The Circle, at 59th street and Columbus circle, was the means of the Williams' entry into New York city proper in 1906. Later he secured the Colonial, a few blocks further up Broadway at 63d street. The Alhambra was next erected as a New York stand for the Williams' brand of vaudeville in 1906.

He built the Greenpoint, Brooklyn, in 1908, giving that section its first real theatre, and the same year

took over the Crescent, which had previously been the Brooklyn Montauk. The Crescent was moved a distance of 600 feet or more, from its first location, on Fulton street, to the Flatbush extension, an engineering feat incidentally that established a record in view of the difficulties attached. The Bushwick, Brooklyn, was built in 1910.

Mr. Williams also built the Bronx opera house in the uptown section of New York. He also operated vaudeville houses in Boston and Philadelphia.

Sold for \$5,000,000

In 1912, the Williams Interests were sold to the Keith people for \$5,000,000, the Keith interests taking over all of Williams' Greater New York theatrical properties. The Huber Estate had an interest with Williams.

He was a member of the Brooklyn lodge of Elks when the lodge numbered but 60 members. Mr. Williams was Exalted Ruler of the Brooklyn Lodge several years ago, and came within a few votes of being elected Grand Exalted Ruler of the order at a national convention several years ago.

A widow, Ida Williams; a son, Harold Williams, 36, survives. Victor Williams, his other son, died in 1913.

ALICE LLOYD'S CABLE LATE

Variety received Tuesday, after the services held for Percy G. Williams, a cable from Alice Lloyd requesting a wreath be sent in her name, together with a memorial notice for the deceased, which is published in this issue.

Miss Lloyd's message came from Nottingham, England. She is touring the provinces over there as the star of a revue.

CHARLOT-SHUBERT JAM

(Continued from page 1)

nullified the value of the material in this country. Charlot asks for an accounting of the profits from the sketch, costs of litigation, and any further damages the court may affix, in addition to the injunctive writ.

Arch Selwyn's letter discloses the intention to make Charlot's revues annual affairs of several editions each year. It is provided that the first production should open Monday, Dec. 31, 1923, at one of the Selwyn's theatres (probably the Times square) and a second version be produced between April and May, 1924. It is also specified that Gertrude Lawrence be signed for the first edition, and Beatrice Lillie for the second. Selwyn further suggesting that other players to be signed should include Joe Coyne, Alfred Lester, Roy Royston, Jack Buchanan, and Herbert Muninn. The details of the business arrangements provide that the show get no less than 60 per cent. of the gross intake for its share (better terms if possible), of which Charlot will get one-third. No management fees to be deducted other than \$200 weekly for publicity and front-of-the-house management costs.

The Selwyns agree to do all the financing and indemnify Charlot against any loss and liabilities. For his share the London impresario is to bring over the production, including scenery, stage director, chorus mistress, six male and six female principals, and a chorus of sixteen. The salary limit is not to exceed \$5,000 and a Valentine Standard contract form to be used, guaranteeing the cast a six weeks' minimum.

Charlot is to be paid \$50 a day living expenses and his secretary \$10 a day, fares to be advanced for both ways by the Selwyns. The company is to leave London Dec. 15.

The contract will be effective as long as the profits in any one year do not fall below \$20,000. The first season is the only exception. Also each agrees to forfeit \$25,000 in the event of default.

GIRL APPEALS TO COM'R

(Continued from page 5)

he would under the condition the salary would be reduced to \$35 for the day. This was done.

Following the last performance Dow said he was requested by Miss Wood to collect the money from the manager. This, he said, he did, and that he paid it to Miss Wood in the presence of Sam Craig, stage manager of the theatre. Dow asserts that several days after the play date the girl came to his office with a man and said that Miss Wood wanted the \$5 due her. When he refused, saying that Miss Wood was paid for the engagement, the man accompanying Miss Ford threatened to wreck the Dow office.

Miss Wood, who lives at 1636 Broadway, confirmed the Dow statement, and declared that Dow had paid her the money for the engagement at the theatre. She states

JUDGMENTS

(The first name is judgment debtor; creditor and amount follow)

Joseph Physic; E. A. Kane; \$121.40.
Alexander Film Corp.; N. Y. Tel. Co.; \$248.99.
Albert Dow; C. Rhoda et al.; \$90.30.
Richmond Film Prods., Inc.; L. C. Figlia, Inc.; \$682.80.
Ed. J. Sasse (Busse Music House); H. Snyder et al.; \$105.72.
Lionel Barrymore; Black, Starr & Frost; \$2,063.67.
Palisade Pictures Corp.; Kreps & Nezold, Inc.; \$375.70.
Satisfied Judgments
Nat Bernard; A. Bernard; \$169.65; May 11, 1923.
Blaney Prod. Co., Inc.; Rivoli Holding Co., Inc.; \$2,756.85; June 26, 1923.
Loew's 86th St. Corp.; R. Pritchard; \$1,884.58; March 29, 1923.

INCORPORATIONS

New York
Geneva Distribution Corporation. Pictures. Capital, \$20,000. Directors, H. G. Kosch, A. Thompson, M. Gerst, all of 1540 Broadway, New York city.
Consolidated Theatrical Costume Co. Capital, \$20,000. Directors, Agostino Stivanello, 314 West 44th street, New York city; Alfredo Conso, 5111 17th avenue, Brooklyn, and Joseph Viggiano, 1202 St. John's place, Brooklyn. (Attorney, Nicholas Selvaggi, 50 Court street, Brooklyn, N. Y.)
Reed & Awan Music Publishing Co., Inc. Capital, \$10,000. Directors, J. L. Broadway, William Whyman, Clara Holtzman, all of 55 Liberty street, New York city.
Service Scenic Studios, Inc., Brooklyn. Capital \$5,000. Directors, Charles Cohen, John G. Whalen, Robert Jackson, 421 St. John's place, Brooklyn, N. Y.
Old Masters Studio, Inc. Pictures. Capital, \$25,000. Directors, H. F. Turrell, Sag Harbor, N. Y.; Maurice Workel, 1468 Bryant avenue, New York city; George B. Williams, 146 Central Park West, New York city. (Attorney, Samuel Weisberger, 343 Madison avenue, New York city.)
S. & A. Amusement Co., Inc. Pictures. Capital stock, \$1,200. Directors, L. H. Baer, 276 Fifth avenue, New York city; Andrew Bellanca, 276 Fifth avenue, New York city; Morris Minkoff, 12 Old Broadway, New York city. (Attorney, Benjamin Rich, 276 Fifth avenue, New York city.)
Western Amusement Co., Tulsa, Oklahoma. Capital stock, \$20,000. Incorporators, S. A. Boorstin, J. D. Johnson and C. L. Salsbury, all of Tulsa.
Hepworth Distributing Corporation, Manhattan. Motion pictures; capital, \$500; directors, H. T. Cranfield, T. F. McMahon and M. Kaufman.
Plimmer Productions, Inc., Manhattan. Produce, plays; capital, \$50,000; directors, W. J. Plimmer, Jr., Fred Nevins and Lillian Perling.
Zibbern Pictures Corporation, Brooklyn. Realty and motion pictures; capital, \$20,000; directors, Joseph Bernstein, E. H. Taussig and N. Jay Schumer.
123 86th Street Corporation, Manhattan. Realty, theatres and motion pictures; capital, \$500; directors, David Blum, B. E. Weil and Mattie Hammerstein.
Reelab Corporation, Manhattan. Motion pictures; capital, \$25,000; directors, M. A. Horowitz, S. H. Horowitz and Abe Holzer.
Premier Circuit, Inc., Brooklyn. Realty, theatrical and motion pictures; capital, \$1,000; directors, Samuel Lesselbaum, Samuel Kintzler and Hyman Rachmil.
W. and G. Lunch Company, Inc., Brooklyn. Restaurant keepers and theatre managers; capital, \$2,500; directors, Herman Greenberg, Joe Tabachnick and Mildred R. Kaplan.
Designations
Frank Lloyd Productions, Inc., Delaware. Motion pictures; attorney, William P. Riley, 2 Rector street, New York.
Burton Holmes Lectures, Inc., Illinois. Manufacture motion pictures, etc.; capital, \$50,000; attorney, H. M. Pitman, 485 Fifth avenue, New York.

that after the first performance she told all of the girls in the act that they could continue that day and play the other shows without payment or that they would have to lay off and rehearse two weeks. She says all of the other girls (four), including Miss Ford, assented. Miss Wood claims that she informed the girls that the money she was receiving for the engagement was just enough to haul the baggage and not enough to cover salaries.

The following three days the act played at the Star, New York (Fox), where it was permanently closed and all of the girls, including Miss Ford, paid for the work they did in that theatre. Miss Wood declares that Miss Ford came to her at her home and demanded payment for the Sunday date. She states that she told the girl that all she got was expenses from Dow, and that Miss Ford then said, "If you don't pay me Dow will," after which she left the Wood apartment.

STYLISH SIDE

(Continued from page 11)

der if he deliberately bought it or was it a Christmas present? The latter could be its only excuse. Though the show is not written by George Cohan, one could recognize a line of his here and there.

The Zouave jacket is making its appearance as one of the suit models for fall wear.

It is a sad, but nevertheless true, fact that most of the suits shown for the coming season are for the slim girl. This should increase the circulation of "Eat and Grow Thin" and "Calorie" books. There is a hip brimming on most of the suit models far from becoming to the plump type.

Seen frequently at the theatres is the headdress of white mouline wound around in turban fashion. It is very flattering and cool looking on warm evenings.

Large sashes are becoming popular. They are identical with those worn by kiddies. A more youthful aid cannot be found for the summer dress. The larger the bow the prettier the effect.

It is noticeable a single string of beads or pearls is taking the place of more lavish jewelry. This idea is attractive through its simplicity.

Heavily rouged lips are becoming more and more declassé. At the races and the fashionable resorts the really smart woman has abandoned the lip stick or indulges very circumspectly.

A great mistake for a girl on the stage is to tell her age, even if deducting a few years. The public counts an actor or an actresses' age by seasons. There are many seasons. Therefore, age should never be told.

Just to illustrate, a movie director wanted a leading woman for a picture. The name of a big star was submitted to him. The star in question is in her early 30's, but on the stage a comparatively long time, having made her debut when about 15. Her name was rejected on the ground she was too old. The director then said he would like to secure another woman who is older and not as clever or well known, but only in the profession about five years. Showing it is not how old you really are or look, but how long you have been in the limelight and how they count.

Moral: Don't mention your age honestly or dishonestly.

An ugly piece of paper is the new 24-sheet stand for "Little Old New York." The first paper for this production was beautiful and attracted attention. This second stand looks like a commercial ad.

When autographing photos it is in the poorest of form to write in French or any other language unless the recipient is French or of other nationality. There are several in the profession who make a practise of airing their knowledge in this way.

The "Folly of Being Great" is that success uncovers enemies unknown and unthought of.

The back of the evening dress is distinctly missing in the new models. Also the arm cut is deeper than ever.

A new girdle on the market, dandy for the woman of generous proportions, is called "Neverspread." It can be tightened as required, though it is a slip-on. The price is rather steep, \$18.

A cunning tennis outfit has appeared; knickers with a one-piece dress over. The dress is open from the waist down, to insure freedom of action.

The silhouette pictures of the characters of the "Fool" on the front of the Times square theatre are most attractive and a pleasing departure from the colored display.

Pure cream will lessen the pain of sunburn. Should the skin blister into a break, Aristol will quickly heal and can be had at any drug store.

A new trimming for the gown fast becoming popular is hand painting. This is also an artistic way of trimming hats. It promises to be the very newest thing for fall hats.

For rehearsing, the athletic combination makes the most comfortable underdressing, more so if one has much dancing to do.

George MacFarlane has the most artistic act he has yet presented to vaudeville, at the Palace this week. His voice is of the same sweet resonance and he looks fit in his court dress of the Victorian period. Margaret Walker dances nicely, looks pretty and wears a yellow and rhinestone costume very well. Mr. MacFarlane is the gentleman to the letter in his attendance on Miss Walker, while she discards hat, cloak, etc. Breeding will tell. Irresistibly he sings "Ten Thousand Years from Now" and "Marquita" still holds its popularity. An attractive model is the one worn by Miss Walker in the latter number. It is of a delicate shade of cerise with silver Spanish torador hat, that is exceedingly fetching on her blond curls.

The Palace bill this week is slow and boring, either through lack of comedy or proper running order.

Berk and Saun have a snappy little dancing act. Juanita of the team is a delightfully shapely girl, and dances with a degree of abandon that is artistic, as well as refreshing. The impression carried from the theatre no matter what costume Miss Saun wears is black silk tights and a capable pair of legs therein. The Runaway Four looked clean cut and atmospheric in U. S. sailor suits. Just when we were about to declare them a good singing quartet they turned out to be acrobats, and very clever acrobats, too. They have a lethargic member, who if developed will attain an important place among the voiceless comics.

Vincent Lopez is still holding over to good results, and in the important spot of the first half. Mr. Lopez discarded his white trousers in favor of a regulation "Tux." He was correctly dressed and showed to disadvantage his men, who persist in wearing the white waistcoat with the dinner jacket. A new drop is introduced this week to illustrate the "Little Gray Home in the West." The drop is a silent witness that its scenic artist has never been very far west. The "Bridal" tableau is pretty, but no one ever saw a groom kneeling and kissing the hand of his bride after marriage. Replacing the Pennsylvania Hotel drop is a drop of the front of the Palace theatre. "The writing on the wall."

Vera Michelena has succeeded in retaining all her beauty. An ultra-modern gown of roman striped silk terminating at the waist, skipping a foot or so and then passing the center of a jeweled brassiere, defies the most dubious as to how much she weighs. A white shawl is becoming, but is not draped to the best of its advantage. Really lovely are the Birds of Paradise that adorn Miss Michelena's headdress. This attractive diva also has all of her beauty of form and voice, and she effectively explodes the theory that one must take on fat and three or four chins to reach E above C.

Fred Hillebrand, Miss Michelena's partner, is a likable young comedian, and seems to have one aim in his performance; working up applause for Vera. He is quite true to the billing "All for Vera."

Marion Day, as the wife of the brakeman in the Halligan sketch, looks cool and wholesome in a blue checked gingham.

"Topics of the Day" is getting desperate in its effort to be witty—for instance, "What do you think of her execution?" Good; when does it occur? Tommy Gray wouldn't even claim that.

NEW ACTS

Morley Sisters have separated and Alice Morley will do a single act. Dorothy Morley will appear with her husband, Al Anger.

Anna Kneibel (Kneibel and Lang) and Sammy Smith, two-act. Arthur Young and Co., four people, dramatic playlet.

Julie Fields and Co., three people, skit.

Bill Dooley (Dooley and Storey). Harry Mason (Mason and Clare) and Florence Henderson.

Grace Cassidy and Co., "The Flirt," three people, comedy skit.

Charles Deland and Katherine Blair.

Arch Hendricks (Hendricks and Stone) and Gene Barnes (Barnes and McGuire).

"The Gilded Cage," featuring Betty Booth.

Breitbart, European strong man.

"Crooks' Carnival," with William St. James, Jack Smith, Marie Bright and Rhea Bacon.

Olga Steck, with the Milburn Country Club Orchestra.

George Lyons (Lyons and Yosco), single.

"A Little Girl's Fantasy," by Arthur A. Seiffert, produced by Seiffert and Adolph Blome. Lee Carter featured.

Orville Stamm in a new act with four girls.

Cleo (Cleo and Thomas) and Joe Miners (formerly with Ona Munson) are doing a double on Western Vaudeville Managers' association time.

Harry Lewis and Frederick Sisters, three-act.

Brooks and Lawrence, two-act.

Max Ford Revue, dancing, with Bert White and four girls.

Garry Garret and Co., in dramatic playlet; five people.

Enid Markey, film actress, in sketch with Dorothy Cox, Ralph Murphy and Leo Chasal in the cast.

"House Hunting," elaboration of scene in the first "Music Box Revue," with a cast of five, including Kate Elinore and Sam Williams.

Worth, Willing and Gessner, two men and a woman, in a comedy sketch.

"High School Harry," by Philip Bartholamas, featuring Billy Collins, assisted by Dorothy Quinnett, Jean Elliot and William Leonard.

"Smarty," by George Kelly, four people sketch.

Morrison (formerly Whipple and Houston Co.) and Heiner (formerly Golden Gate Trio), musical.

Milton Berle (Kennedy and Berle), single turn.

"Syncopated Toes," with three people.

Nine Crazy Kids, schoolroom skit, featuring Howard and Lewis.

Gene Barnes and Archie Hendricks, two act.

Joe Weston and Grace Ely, two-act.

O'Neill Sisters, sister act.

Tom Ross, tenor, with accompanist.

Beth Tate, single, with special songs by Blanche Merrill.

Ackland and Mack, two-act.

ENGAGEMENTS

Edith Sheppard for "Greenwich Village Follies."

Jack Bell, stage manager, has joined "The Passing Show" (Howard Bros.).

Clarence Derwent, "Help Yourself."

Doris Marquette, "We've Got to Have Money."

Walter Brooks, director, "That's That."

Mazie Ward, "Greenwich Village Snapshots" (vaude).

Bert Bergen, "Meet the Wife" (vaude).

Frank Cummings, "The Crimson Glow."

Babe O'Connor, "Daisy Won't Tell."

Arthur M. Bureky, "Perfect Fool."

Ethel Pike, Benny Marks revue.

Tom Wilson, "Man to Man."

Jean Lamar, "Greenwich Village Follies."

Billy Chase and Grace La Tour, "Greenwich Village Follies."

Ruth Mero, Jane Stuart, Willard Dashiell, director, Forsythe stock, Atlanta.

Harry Andrews, director, Malcolm Fassett stock, Louisville, Ky.

Regina Wallace, "The Breaking Point."

Donald Gregory for Baldwin stock as stage manager at St. Charles, New Orleans.

Louis Abbion, for Forsythe Stock, Atlanta.

Jack Squires with "Battling Butler."

Frank and Milt Britton, "Nifties of 1923" (burlesque).

Annie Pritchard for "Artists and Models."

John D. O'Hara, replaced Louis Calvert, who died last week as the Judge in "Children of the Moon," when the play opened at the Pal-

INSIDE VAUDEVILLE

(Continued from page 11)

on a drug carrying charge, that Bryan did not receive all of the attention he should have had before his conviction.

The supposition appears to be erroneous. Reports from the coast say there was nothing left undone on behalf of Bryan. It is expected out there that within a couple of months or so a petition will be circulated for his release.

No question is raised as to the evidence against Bryan. A couple of police officers approached him, and one of them made a drug purchase, using marked money.

Blanche Merrill appears to have again taken to vaudeville as the sole market for her writings. Whether, however, she could be induced to do production work isn't known, since the foregoing is a surmise based on what is known of Miss Merrill's activities thus far for next season.

Among the vaudeville acts Miss Merrill is furnishing material for are Belle Baker, Mary Haynes, Fannie Brice (for the Ziegfeld-Brice show, "Laughing Lena"), Sylvia Clark, Beth Tate, Rita Gould, Lillian Shaw and Hughie Clark.

"Clipper" carried a story last week that Walter Reade, the theatrical manager with theatres of his own on the Atlantic Coast, besides being associated with the Keith office in the operation of other houses, had started a reform campaign against the gamblers of Long Branch and Asbury Park.

Reade, before changing his name, was Walter Rosenberg. He gained recognition as a picture and vaudeville manager. Securing an option on the lease of the Cleveland Hippodrome, then occupied by Keith's and the option following Keith's expiration, Reade later made a deal with Keith's to operate the Hip in association, while Keith's also took up the booking of some of the Reade Jersey theatres, principally at New Brunswick.

There is some angle to the Sunday question concerned in the Reade reform wave against Jersey coast gambling, an institution there that runs back to the days of the Dalys at Long Branch, for summer time and indoor sport. Whatever the cause and it would be surmised that Reade must have believed he had great reason before starting out as a reformer, the fact remains this theatrical manager inserted advertisements in the local paper calling the attention of the sheriff of Monmouth County, New Jersey, to the gambling and demanding he suppress it.

Reade has become a spectacular figure in each city he has operated in with apparent unconcern just whom he antagonized or how. With an explosive manner of expressing himself, for publication or otherwise, Walter usually impressed his individuality upon the community. Whether it worked for his best interests or not it created comment for him and he certainly has developed in the theatrical line.

But reforming is an altogether new role for him. It can not be from any personal distaste of gambling since he never has been adverse to it before, for personal contact or operation by others, while on the other hand it is asserted Reade is quite friendly with Frank Farrell and Farrell's friend, Henry Tobin, with all of them having been operating in Atlantic City for some time.

Showmen, however, calling on civic authorities and agitating against anything that might have a kick-back against themselves or other theatre managers, seldom receive the sympathy of other showmen.

A wealthy woman was telling Ted Healy and a friend of his about a vaudeville bill she had seen. "It's wonderful," she exclaimed, "to notice how much better public taste is getting. Vaudeville is really very much uplifted when a concert violinist like Kerarkjarto is appreciated to the extent that he was when I saw him."

"Yeh?" answered the friend, "how did Dotson go?"

A vaudeville single's (not prominent) partiality to narcotics, as well as that of her pianist, has been more or less known among her acquaintances. An idea of how it has grown on her may be gathered from a layman's recent inquiry after seeing the songstress perform, as to whether or not she was an addict. Asked why he was prompted to such a question he answered: "Her glazed eyes somehow give her away."

Percy Williams, in the eyes of the show business, has been a pioneer of big salary for vaudeville acts. He forced recognition from the public through engagements of well-known "names," for which he paid what was then looked upon as "big money," and also imported many foreign acts of reputation abroad that he secured through offering them much more for an American engagement than they could secure at home.

P. G. established a big name for himself among the vaudeville artists of his day. They looked upon him as a benefactor. Always a "mixer," P. G. was besides a delightful host and built up an enormous good will among the artists, native and foreign.

That the "Williams houses" paid the highest salary was not the least interesting to the vaudeville artists. P. G. would "set" a salary that others might quibble over. He was enabled to do this in a way through virtually operating a corporation, in which the Huber brewing interests as well as himself and others were interested. Whereas the theatre managers of those times, especially in vaudeville, were mostly individual owners and looked for profits corresponding to their investment and labor, the Huber people thought P. G. Williams a wizard of finance through receiving a healthy dividend upon the amount of capital stock their investment represented.

When Williams sold to Keith's for \$5,000,000 over 10 years ago, it was said at the time the Williams interests had received more than expected for the properties. While it was thought Williams would never sell out his New York vaudeville properties, a pet saying of his, that came true, had been, "I will sell anything I own excepting my family."

A good showman and a good fellow, that "P. G." always will be revered by the vaudevillians and others of the Percy Williams show days.

Anna Chandler sent out a statement this week reciting her relations with Sydney Langfeld. The statement delved into her business and personal acquaintance with him. Miss Chandler described her opinion of Langfeld at length, mentioning she had spent the last \$33,000 on Langfeld before he became a single act in vaudeville. The statement mentioned he was receiving \$20 weekly in a music publisher's place when she "discovered" him.

ace, White Plains, N. Y., Tuesday night.

West Sisters for Victor Nims and Co., vaudeville.

Ann Winslow for Majestic Players (stock), Utica, N. Y., replacing Valerie Hickerson.

For "The Grash," Charles Richard, Katie Emmett, Isabel McMinn, John Belgrave, Florence Bell, Augustus Neville and Ernest P. Hawkins.

Marion Chambers, "Poppy."

Emily Fitzgerald, Jean Palmer, "Little Nellie Kelly" (road).

Melvin Slaters, "I'll Say She Does."

Martha Bryan Allen for "Mag-nolia."

Constance Evans, dancer, Morrissey's, "Newcomers."

Ann Anderson, dancer, "Up She Goes."

Ben Lewin for "Casanova."

Florence Mason, "The Streak."

Eleanor Griffith, "The First Thrill."

Bowers Sisters, "I'll Say She Is."

Bernard and Gertrude Durkin, "Poppy."

Edward Arnold and George Pauncefort, new Brady production (unmade).

Ben Taggart, "Pat" (Western).

Will Corbett for "Steve."

Flo Pendleton, "Tweedle."

Doris Underwood and Frank Charlton for Woodward Players (stock), Detroit.

BILLS NEXT WEEK (JULY 30)

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 to follow 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
Louis Mann Co
Richard Dixon Co
Dainty Marie
Olga Cook
Duffy Boys
Tarmack
Tom Smith
(Two to fill)
Keith's Riverside
Way Seabury Co
Ray Raymond Co
Edna & Dora
The Sterlings
Riddle & Ross
Hedegus & Reyes
(Others to fill)
Keith's 5th St.
Deeley & Morton
Adelaide Bell Co

CELEBRITY HARRY D'ANDREA and WALTERS
Featured Dancers ALWAYS
"Mary," "The Merry Widow," "Up in the Clouds," "Spice of 1933," "I'll Say She Is"

Vip Yaphankers
Mercedes
(Two to fill)
Moss' Broadway
Hurst & Vogt
Baker & Rogers
Hurst & Vogt
(Others to fill)
Moss' Coliseum
Jean Granece Co
Aron Fejer Orch
Aron & Kelly
Dallas Walker
(Two to fill)
Miller & Mack Rev
Cupid's Closeups
(Others to fill)
Keith's Fordham
Cupid's Closeups
M'ry M'Neece & R
Chung Hwa Trio

CHESTER FREDERICKS

The Featured Juvenile Dancer and
Clever Mimic
Third Season with
Gus Edwards Revue

Furman & Evans
Carnival of Venice
(One to fill)
2d half
Jean Granece Co
Rita Gould
Bon Dodge
Jugland
Dallas Walker
(One to fill)
Moss' Franklin
Miller & Mack Rev
Mel Klee
Tienery & Donnelly
(Others to fill)
2d half
Carnival of Venice
King & Beatty
(Others to fill)
Keith's Hamilton
Gretta Ardine Co
King & Beatty
Jugland
(Others to fill)

DENTIST
Prices within reason to the profession.
Dr. M. G. CARY
N. W. Cor. State and Randolph Sts.
Second floor over Drug Store
Entrance 6 W. Randolph St. CHICAGO

2d half
D D H
Tienery & Donnelly
(Others to fill)
Keith's Jefferson
Patricia
Gordon & Kenny
Harrison & Dakin
George Lyons
(Others to fill)
2d half
Gretta Ardine Co
Harry Braden
(Others to fill)
Moss' Regent
Runaway Four
Harry Braden
(Others to fill)
2d half
Aron & Kelly
Chung Hwa Trio
M'ry M'Neece & R
(Others to fill)
Proctor's 125th St.
2d half (26-29)

AGNES—CHAS. FINLAY and HILL
with ENRICO CARUSO SBORDI
in "Vodvil a la Mode"

Court of O K Cole
Bison City Four
Sully & R
Abala & Adrienne
Weston & Elaine
1st half (30-1)
Earl Cavanaugh
Earl & Glenn
Al Shayne Co
Alman-Mann Co
The Parkers
Turner M'Neece & V
2d half (2-5)
Furman & Evans
Lytle & Fant
Lytle & Fant
The Paynes
(Two to fill)
Proctor's 58th St.
2d half (26-29)
Rym'd & Schramm
Murray & Maddox
Melodies & Steps
Jennier Bros
Eddie & Grace

ALBANY
Proctor's
Municipal Four
Ideal
(Three to fill)
2d half
G & L Mitchell

Special Dentist to the N. V. A.
DR. JULIAN SIEGEL
493 B'way (Putnam Bldg.) N. Y.

Indoor Sports
Ideal
(Two to fill)

ATLANTIC CITY
Globe
Herbert & Dare
Dave Conley Co
Murray & Allen
McKay & Ardine
Belle Baker
R Robert & G Doris

BALTIMORE
Maryland
Moore & Hager
Leviathan Band
Hazel & Morris
Chalfonte Sis
Moran & Mack
Ernie & Ernie
Sallie Beers
Lesson for Wives

BOSTON
B. F. Keith's
Oscar Martin Co
Rym'd & Schramm
Bert Levy
Hamilton & Barnes
Williams & V'n East
Lydia Barry
Melodie Singers
Olcott & Mary Ann
Elroy Sisters

CINCINNATI
Palace
L & B Dreyer
Young & Wheeler
Morris & Flynn
Tower & Dorell
Jean Southern
Clifford Wayne 3

CLEVELAND
10th Street
Knapp & Cornelia
Dorothy Taylor Co
The Sheik
Edwards & Beasley
Dorothy Byrnes Rev
Hippodrome
Amy Dean Co
Al Ripon
Dawson Sis
Fido Lewis
Snell & Vernon
Blossom Heath Ent

DAYTON
B. F. Keith's
Amaros & Obe
Eldra Morris
Lee & Cranston
Phenomenal Flyers
Tom Kelly
Werner Amaro 3
2d half
Trovato
Perrone & Oliver
Frank Wilcox Co
Pett Kelton
Snow Columbus & D

DETROIT
Temple
The Stanleys

EDDIE BORDEN
*Zarto
Robert Reilly Co
*Lane & Freeman
Newhoff & Phelps
Joe Rolley Co
Snell & Vernon
(One to fill)

INDIANAPOLIS
Palace
Lady Teen Mel
Stanley & Birnes
Arabian Knights
(Two to fill)
*Austin & Bergere
Tarzan
*Higgins & Blossom
(Two to fill)

LOUISVILLE
National
*Austin & Bergere
Tarzan
*Higgins & Blossom
(Two to fill)
Keith's Prospect
2d half (26-29)
Singer's Midgets
Alice Morley
Haker & Rogers
(Others to fill)
1st half (30-1)
Flo Lewis Co
Anderson & Hurt
Will Morris
(Others to fill)
2d half (2-5)
*Max Gagna's Orch
Williams & Winchester
(Others to fill)

MONTREAL
Imperial
(Sunday Opening)

TOLEDO
B. F. Keith's
Trovato
Perrone & Oliver
Frank Wilcox Co
Pett Kelton
Snow Columbus & D
2d half
Amaros & Obe
Eldra Morris
Lee & Cranston
Phenomenal Flyers
Tom Kelly
Werner Amaro 3

WASHINGTON
B. F. Keith's
Barto & Melvin
Miller & Pears
Les Paradi's Band
Staten Stanley Co
Emma Carus
Carmel & Harrie
White Sisters
Just out Knicker
WILDWOOD, N. J.
Nixon
Ferry Corvey

POLI CIRCUIT
BRIDGEPORT
Foll's
Eunice Miller 3
Mildred Parker

NEWARK, N. J.
Proctor's
Al Tucker & Band
Alice Morley
Lou Telegen Co
Jack Wilcox Co
M'Ct'ne & M'rrone
Hawthorne & Cook
Lime Trio

OCEAN CITY, N. Y.
Hippodrome
Bob Bob & Bobby
Rhodes Bros
Wilkins & Wilkins
Joe Darcy
Lime Trio

FATERNON, N. J.
Majestic
2d half (26-29)
Smythe Co
Deiland & Blair
Judson Cole
4 Dancing Demons
Morien & Doran
(One to fill)
1st half (30-1)
Shaw & Lee
Sonia & Escorte
(Others to fill)
2d half (2-5)
Bessie Clifford
Mack & Marion

PHILADELPHIA
B. F. Keith's
Lorner Girls Co
Russell & Marconi

SPRINGFIELD, MASS.
Palace
Plaza Bros
Almore & Lester
Grace Elder Co
Alman & Harvey
B C Hilliam Co
2d half
Bern & Farner
Burns & Allen
Fred Gray Co
Jana & Whalen
Sunbonnets

WATERBURY
Palace
Bam Bamm
Wm A Kennedy
Butler & Parker
Jane & Whalen

NEW HAVEN
Palace
Sh'ting Thru W'm'n
Montana
Macard & Bradford
Britt & Clifford
Mystic Clayton

LOWELL SHERMAN CO
Fortunello & C
Artie Melinger
Davis & Darnell
Harvard W B
Grace Hayes

HARTFORD
Capitol
Low Nelson Co
Gene Morgan
Blondie
Mardo & Rome
Shadows
2d half
Bam Bamm
Wm A Kennedy
Allman & Harvey
B C Hilliam Co

NEW HAVEN
Palace
Sh'ting Thru W'm'n
Montana
Macard & Bradford
Britt & Clifford
Mystic Clayton

ARTHUR SILBER
BOOKING EXCLUSIVELY WITH
PANTAGES CIRCUIT
606 FITZGERALD BLDG. NEW YORK
Phone BRYANT 7976-4829

SCRANTON, PA.
Foll's
(W'k's-Barre split)

BOSTON KEITH CIRCUIT
Boston
Tower & Welch
Hazel Harrington
Hughes-Hurke Co
Harry Holbrook
R. Seldin & Iro
Gordon's Olympia
(Scilly St.)
The Pearsons
Elic Huber
Williams & Roseco
C B Lawlor Co

VARDON and PERRY

Address: Variety, New York
Pierce & Ryan
Stafford & Louise
(Two to fill)
2d half
McNally & Ashton
Holland Romance
Al Wohlman
(One to fill)
CAMBRIDGE
Central Square
Polly Bros
Darling & Wilson
A Holland Romance
(Two to fill)

NEW BEDFORD
Olympia
McNally & Ashton
Cavanaugh & C'per
Kelso Bros
Herman & Shirley

WALTER WARD and ETHEL DOOLEY
2d half
Bennington & Scott
Bills Hargis
(Three to fill)
HOLYOKE, MASS.
Mountaine Park
Leona & Williams
Billy De Lisle
Kelso Bros
Jimmy Savo Co
4 Amer Whirlwinds
(One to fill)
2d half
Summers Duo
(Others to fill)

LYNN, MASS.
Olympia
Blair & Pennington

CHICAGO KEITH CIRCUIT
DETROIT
LaSalle Garden
Boggs & English
George Yeoman
Hickey Hart Rev
Clark & Boots
Georgalis 3

FINDLAY, O.
Majestic
2d half
W Doraher
E & W Kelly
Georgalis 3

TER HAUTE, IND.
Liberty
Reeder & Armist'g
Tony & George
(One to fill)

ORPHEUM CIRCUIT
CHICAGO
Palace
Ethel Barrymore
Bob Albright Co
Senator Murphy
O'Neill & Plunkett
Creole F'hion Plate
3 Lordons

MILWAUKEE
Palace
(Sunday opening)
Sarafan
Milt Collins
Maurice For
J Rosamond John
Wm Edmonds Co
Gillett & Kakin

WAINWRIGHT
in "THE RIGHT WEIGHTS"
By PAUL GERARD SMITH

MINNEAPOLIS
Hennepin
(Sunday opening)
The Reuter
Boreo
Avon Comedy 4
Mary Haynes
Romas Troupe
2d half
Maurice Diamond
Friend In Need

OAKLAND, CAL.
Orpheum
Ben Bernie
Harry Rose
Cortez Sisters
Deeman & Grace
Carlisle & La Mar
Armand & Perez

SAN FRANCISCO
Golden Gate
(Sunday opening)
Four Camerons
De Marcos & Band
Flinders & Butler
Sargent & Marvin
Paul Decker
Chong & Moey

TOMMY—SARA VAN and VERNON

KANSAS CITY
Main Street
Aunt Jennima Co
Viner Delf Co
Black & O'Donnell
Roy Maye & E
Fred Lewis

LOS ANGELES
Jill Street
Wellington Cross
Anderson & Yvel
Jewell & Melkins
Rigan & Curtis
Le Maire & Hayes
Alexandria

ORPHEUM
Anatol Friedland

LOEW CIRCUIT
NEW YORK CITY
State
Chandon 3

HUGH HERBERT
223 LEFFERTS AVENUE,
NEW GARDENS, L. I.
Phone Richmond 3311 9553
Peggy Brooks
Monte & Lyons
Morgan & Gray
Ork & Cody
Lomas Troupe
2d half
DeMoll Hros
Frank Johnson Co

Hal & Francis
Renard & West
Adroit Bros
2d half
Laura Bennett Co
P & M Dale
*Merrigan & H'ard
*Variety Pioneers
Gates & Finley
Morgan & Grey
Sid Hall Co

JACK POWELL SEXTETTE

Headlining Pantages Circuit
Dancing Demons
Hector
Russell & Pierce
Hugh Emmett Co
Bernard & Leona
Lynn
2d half
Zemeter & Smith
Gordon & Deimar
Kelly & Wis
Thornhill King
Bons & Molino Co
Lincoln Sq
Emma Raymond Co
Harrington Sisters
M Montgomery Co
Al Raymond
Benson & Molino Co
2d half
John Blundy & Bro
Betty Washington
Jas Kennedy Co
McGrath & Deeds
Lynn & Thompson

BALTIMORE
Hippodrome
4 Yilerons
A'st & Gilbert Sis
Hayes & Lloyd
Lucky & Harris
Helt Rellow Co

BIRMINGHAM
Bijou
Williams & Bunce
Baldwin & King
Dave Raphael Co
Bob Millikin
Dance Fantasies
2d half
Louis Leo
Frost & Morrison
Jahn & Agnew
Mack & Lane
Verna Haworth Co
2d half
J Mack
Bert Coleman
Bell & Brera
Jimmy Dunn 3
Marlett's Mankins

BOSTON
Orpheum
Cary Barton & M
Sharon Stevens Co
Cooper & Lacey

SENSATIONAL HEAD-BALANCING EQUILIBRISTS
THE ORIGINAL
FOUR PHILLIPS
This week (July 26-28), Moss' Coliseum,
New York.

MANAGEMENT: MAX THILLIP

LOW HAWKING
2d half
Page & Green
3 Wainwright Girls
Geo F Hall
P & G Hall
Silvertons 4
Harry Abrams Co
National
Gold & Edwards
Wyeth & LaRue
P & G Hall
Neil McKinley
Laura Bennett Co
2d half
Laura from Toyland
Harrington Sisters
Hugh Emmett Co
Brent & Stewart
Moran & Welsor

CHICAGO
Halo
Eicko & Keyo
Luis London
Wilson & B Boys
J & Page
J Arline

LONDON, CAN.
Loew
Wyoming Duo
Ubert Carlton
Matthews & Ayres
2d half
LaMont's Birds
Wilson & Jerome
M & G Dust Twine

"SIR" JAMES DWYER

MEMPHIS
State
Lee Perettes
Dave Manley
Hart & Rubin
Raymond Hitch'ck
J Elliott & Girls
2d half
Williams & Bernice
Bob Millikin
Baldwin & King
Raymond Hitch'ck
Dance Fantasies

MILWAUKEE
Miller
Lucy Gillette Co
Herbert Denton Co
Stutz & Bingham
Kee Tom 4

MONTREAL
Loew
Foris & West
Delbridge & G
Josie Heather Co
Quinn's & Smith
Eddie Davis
Beatrice Morrell 6

E. HEMMENDINGER, Inc.
JEWELERS
33 West 46th Street New York
Telephone Bryant 1543

NEWARK, N. J.
State
Lamont Trio
Gerbert Denton Co
Flisher & Bertram
Conn & Hart
Summer Revue
2d half
Billie Clifton
Robb & Whitman
Tom Toner Co
Layden & Burke
Arch Onley & Dolly
2d half
Les Perettes
Hart & Rubin
McGormack & W
Dave Mankin
J Elliott & Girls

AUSTRALIA

By ERIC H. GORRICK

Sydney, June 27.
"Sally." Ending 25 weeks at Her Majesty's.

"Back Again." Eighth week at Palace.

Williamson-Tait presented Oscar Asche in a revival of "Chu Chin Chow" at Royal May 26. Business splendid. Show mounted gorgeously. Fine chorus and ballet. Cast excellent. Asche scored as Abu Hasan. Show is to tour on completion of present run.

Williamson-Tait presented Gertrude Elliott in "Woman to Woman," a new play by Michael Morton, at the Criterion. Miss Elliott scored a triumph as Louise Deloryse. The play itself is not brilliant and needed an actress in the lead; otherwise would be a failure. Excellent mounting. Cast includes Lilias Waldergrave, W. Cronin-Wilson, Ann McEwen, Aubrey Mather, T. M. O'Hill, J. B. Rowe. Play should pull big business for several weeks.

Business good at Tivoli. Haywood and Hay, songs and dances, weak. Clement May, studies of Dickens, good. Bert Harrow, songs and talk over. Hershel Heniere, piano, riot. Worked over 40 minutes. Olive Carraw and Helen Boice, songs, did nicely. Alan Brooks and Co. in "Dollars and Sense," met with splendid reception on opening day. Considered one of cleverest acts to play this country. Mr. Brooks forced to speech. Eileen Robinson acted charmingly in association with him.

Futler's. Business fairly good. Owen and Hamilton, songs and talk, ordinary act. Adale's Zoo, big. Daisy Jerome, songs, distressing. Linn Smith's Jazz Band, act of type about played out in America but rather new here. Five young men in noisy act. Ward and Sherman revue fills rest of bill. Good tab show.

G. O. H.—"On Our Selection" (revival).
Rialto—"Queen of Sheba."
Globe—"The Christian."
Crystal Palace—"Oliver Twist."
Astor—"Dr. Jack."
Town Hall—Mme. Lipkova.

Melbourne
Her Majesty's—"Sybil."
Princess—"Tangier."
Royal—"If Winter Comes."
King's—"Quarantine."
Palace—"The Faithful Heart."
Tivoli—Ruby Norton, Southern Singers, Billy Maloney, St. Leon's Charteris and Dickson, Vaude and Verne.
Bijou—Sam Stern, Billy Bovis, Ruth Bucknell, Beresford and Renne, Hemsleys, Craydon and Mack, Conway and Beecham, Andros.

Adelaide
Majestic—Marie St. George, Altons, Billy Elliott, Slavin and

Thompson, Ibez, Kennedy Allen, Jim Gerald.
Prince of Wales—Gus McNaughton, Tilton and West, Devron Brock, Taylor and Summers, Ern Pitcher, Edna Davis, Constance and Cornelius.

Brisbane
Empire—Frede Boys, Jean LeRoy, Spangles, Hurl and Evans.
Royal—"The Misleading Lady."
Cremorne—"The Peep Show."

NEW ZEALAND
Auckland
Opera House—George Dixon, the Krakos, Elia Lewis, Pastor, Tubby Stevens, Bert Tyril, Stuffy and Mo. Strand—"Robin Hood."

Christchurch
Royal—Pantomime.
Opera House—Two Meurs, Palmetto, Frank Andrews, Bilton and Max, Violet Elliott, Bert Le Blanc.

Wellington
Opera House—"My Lady's Dress."
His Majesty's—Peggy Fay, Naah and Anderson, Marvel and Daring, Kearns and Hunt, Harry North. Opera Singers, Jack Birchley, Marie Le Varre, Stalgipoles.

Dunedin
Princess—Angel Bros., Tomboys, Dora Lindsay, Les Klinks, Walter George.

"Mary," produced by Williamson-Tait July 7.

Ruby Norton, assisted by Clarence Senna at the piano, opened big at Tivoli. Melbourne. Miss Norton is appearing under Musgrove direction.

"Tangier" is doing fine business at Princess, Melbourne. Cast of principals who scored big in "The O'Brien Girl." Harry Hall produced. Hugh J. Ward personally supervised.

"The Faithful Heart," a Ward show at the Palace, Melbourne, has failed to pull and is to be withdrawn.

Hugh J. Ward will produce "Bulldog Drummond" at G. O. H., Sydney, July 7. The Fullers are interested. A. H. Mulcaster, Eve Gray and Jane Shaw featured.

Williamson-Tait presented Gladys Moncrieff in "Sybil" at Her Majesty's theatre, Melbourne, June 23. Show met with great reception.

"Queen of Sheba," after doing excellently at Town Hall, has been transferred to Rialto. Picture is being handled by George Barnes.

"When Knighthood Was in Flower" failed to draw at Globe for Union Theatres, Ltd., and has been replaced by "The Christian."

The Palace, Sydney, is to be re-

built for Williamson-Tait at cost of £50,000.

Hugh J. Ward will produce "Rockets" at Palace, Melbourne, early next month. Lorna and Toots Pounds featured.

Frank Everest, owner of Everest's Monkey Hippodrome act, has had a disagreement with the Fuller people and broken his contract. Act was specially imported to play in last year's pantomime by the Fullers.

Sir Harry Lauder, after splendid season in New Zealand, will open at King's Theatre, Melbourne, July 7, under Tait direction.

Prince Alexis Obolenski has been engaged by Dame Nellie Melba for a concert tour of this country.

Alfred Frith has been engaged by Williamson-Tait to appear in "The Cabaret Girl." Harry Burcher will produce the piece.

Sam Blair, representative of Douglas Fairbanks, has arrived from New Zealand and is now touring Australia.

"The Lilac Domino" is to be revived by Williamson-Tait this month. "Sally" is to be entirely re-dressed and will go out on the road with Josie Melville featured. This little girl was made a star overnight when she appeared as Sally Green.

Ruby Norton is offering through the Musgrove offices £100 for a song dealing with Australian life, which she will feature during her tour of the circuit.

SPORTS

Before a crowd of about 60,000, who paid a record gate in New York for a lightweight battle to enter the Yankee Stadium last Monday night, Benny Leonard, the champion, not only retained his title but administered the most artistic lesson in the art of defensive and offensive boxing to Lew Tendler, the Philadelphia challenger for the crown, in a manner that was replete with thrills.

There wasn't a moment throughout the fight during which the champion was in the slightest danger; in fact, old-timers who have seen Leonard in practically all of his fights said that the champ was better Monday night than at any time since he won the title.

Leonard had it all his own way from beginning to end. He out-boxed, out-punched, out-generated Tendler at all times, and his foot-work was a delight. No ballet master could have improved on the stepping Leonard did during the bout. Perhaps his Winter Garden training stood the champion in good stead.

Incidentally, the entire affair had the aspect of the theatrical. The bleachers in the late twilight took on the aspect of a stage setting for a "Glow Worm" ballet as the fans, who had jammed the 32 seats since the time that the gates opened in the afternoon, began to while away the time for the bouts to start by lighting their cigarettes. There was a constant flicker of light dotting the stands for a brief instant here as they struck the matches. It looked exactly like an effect was looked exactly as though an effect was being worked.

In the preliminary moments to the main bout after Leonard and Tendler arrived in the ring, Leonard showed that he was as good a showman as he is a fighting champ. His greeting to the crowd, his moment of light shadow boxing that amounted to almost a dance before the bout and finally, after he had milled his way through the 15 rounds of the battle the picking up in his arms and the holding aloft of Jimmy Johnson were great showmanship.

The gate for the fight was officially reported as \$452,648. While being the record for a lightweight encounter, it is also the second largest ever paid for admission to any prize ring attraction in history. The record gate was pulled by the Dempsey-Carpentier fight at Jersey City, where the total was \$1,639,000. Of the receipts Leonard received 35 per cent., while Tendler took the short end, 15 per cent. This means that Leonard's bit amounts to about \$158,000, while Tendler receives \$67,900. Not a bad night's work for a couple of young fellows.

This was the first of the series of bouts to be held by the Cromwell A. C., at the head of which is Edwin Staats Luther, former political writer for the "Telegraph," and of which Jimmie Johnson is the matchmaker. There are a host of rumors as to who is "in" on the club, but these are rather hard to pin down. However, the initial show the Cromwell people staged proved a pipkin from every standpoint, management, crowds and bouts.

Jimmy Johnson was on hand at the front of the show instead of doing the usual highway of most matchmakers and promoters and

was available to settle any difficulties that might arise on the part of the patrons in regard to tickets. The box offices were manned by a Broadway crew of ticket sellers under the direction of "Rivvy" Biland, who had among his staff Jimmie Peppard, Dick Moon and others from the houses closed for the season. The prices of admission ranged from \$2 for the 20,000 bleacher seats to \$25 for the ringside chairs, with the favored seats the \$16.50 box locations and the \$11 stand seats.

Along Broadway during the afternoon the specs were getting as high as \$40 a seat for the ringside, but at the park on the night of the fight a number were working around the box offices offering ringside seats at box-office prices. This was about 15 minutes after the first preliminary bout started. At that hour inside of the stadium there were a few seats remaining unoccupied, principally those in the back of the ringside section. By the time that the main bout started even those were filled, with hundreds of standees in the right field.

The bouts comprised two four-round preliminaries, two six-round bouts, the first between Tony Lyons and Jimmie Sullivan, with the former the victor, followed by the appearance of Joey Fox, featherweight champion of England, and Babe Herman of California, with Herman giving the "limy" a pasting he is going to remember.

Up to this point victory seemed to rest with every fighter who sat in the corner nearest the home plate, and the fans began to wonder which corner would be occupied by Leonard. With the semi-final between Jack Zivic and Johnny Darcy the tables were turned and victory perched in the opposite corner, held down by Zivic, who won the decision after eight rounds of a good fast fight, that was scheduled on the program as a ten-round mill, but shortened by two rounds. It was the unlucky corner that Leonard drew as his camp for the star bout. But in the final bout it wasn't a matter of luck that counted; it was brain and stamina and crafty ring generalship.

There was heavy applause for Tendler, the first to enter the ring at about 10.20. A few minutes later Leonard followed and the huge crowd rose en masse to greet him, their cheers for "the dook of Lenox ave." rent the air and put the few who formed the Philadelphia contingent to shame. Of the latter there was one little group that took time by the forelock and had a banner on which was inscribed the name of Lew Tendler, followed by the words "world's champion."

The only chance Tendler had at any time during the fight was in the first round when he had a shade. From that point on he failed to show anything that had Leonard guessing. In the fifth and ninth rounds there might have been a possible draw, but in all the others it looked Leonard by a mile. There were three occasions during the fight where Leonard had Tendler punch-drunk and it was only the bell that saved the Philadelphia from going down for the count.

The men started off at a terrific pace for a 15-round fight and the first five rounds found them going at full speed with Leonard the master at all times. He forced Tendler to bring the fight to him whenever he felt like it and whenever he wanted to place a punch anywhere he did so at will. Leonard was certain and accurate in his punching and was constantly on the pitching end with Tendler the receiver. Tendler was missing constantly and Leonard was blocking and dodging the biggest part of what the Philadelphia boy put over.

In the 12th and 13th rounds it seemed that Leonard could have put Tendler away at any moment after the first minute of fighting in each round. He had weakened the challenger by severe body

punching and in the ninth round, one of those conceded a draw, he still administered wearing punishment, although Leonard did not escape unscathed.

In the 13th round Leonard knocked Tendler off his pins in a neutral corner, but the challenger bounced right back on his feet. Here it looked as though Leonard would certainly put his opponent away, but instead he carried him along. In the 14th it was practically the same story. The 15th round found Tendler desperate, he knew he was licked to a fare-thee-well unless slipping over a lucky punch for a knockout, but his desperate rushes were met with calmness and deliberation, superb on the part of Leonard, who simply stood off and let Tendler's rushes at will.

At the first round it was apparent that the boys were in the ring to fight and not on a business arrangement. However, when Leonard did not put Tendler away during the last three rounds the skeptics were voicing their opinion he was carrying the Philadelphia to a return bout. That might have been possible, but it might also have been that Leonard might have had the viewpoint he had so tremendous a lead over his opponent it would be foolish to take any chance on Tendler landing one of those wild lucky punches, delivered by a desperate defeated man that would have resulted in the champ being forced to take the count. Fred.

Jess Willard accomplished one thing in his losing fight with Luis Angel Firpo in Jersey City two weeks ago besides collecting a bank roll. He achieved popularity for the first time since entering the ring. But it was only a flash. Perhaps it was the shortest reign ever, for it lasted approximately six minutes. In the fourth round when the "man mountain" lashed out his right and clipped the Argentine fighter the crowd mysteriously started rooting for Jess. "Come on, Jess" swept the enormous arena in the next round, though of lesser volume the encouraging call from the fans again was heard. Thereafter Willard displayed nothing the rooters could hang anything on and when he was counted out on one knee his popularity was a dead thing.

Even when champion of the world Willard could not win popular favor and, in fact, never tried. When he appeared as the feature of a circus it was curiosity more than anything else that the showmen who engaged him counted on. Around the lot Jess stuck pretty much to his family. He did not mix them; nor, in fact, at any time afterward. The psychology of the sudden popularity during the match at Boyle's Thirty Acres is that a losing fighter had given the crowd a thrill. When it grew upon the audience the big man quit his standing before the public returned to its former status.

Willard's ring history has always been something of a mystery. His immense stature was a convincer to most persons who stood beside him. But there are insiders who never believed he was a true champion. He became champion by stretching out Jack Johnson at Havana, but there are a number of unsolved angles to that affair. Promises of squaring a violation of the Mann act with the federal authorities was named, as one point said to have made Johnson agree to pass his title on. Those promises were never kept. The big articles between Johnson and Willard called for the battle going at least 15 rounds, because of the value which was expected from the pictures, subsequently prevented from being exhibited by the government.

One of the backers of the Havana match stated Johnson would never be able to stand the Havana sun for the 15 rounds without becoming weakened, which may have been a tip-off on the result.

Sam McVey, the late colored boxer, who was Johnson's second at Havana, told the writer several years ago he believed Johnson laid down to Willard. The story was printed in the New York "Evening Mail" at the time. McVey said the pictures proved his theory that Johnson was not out during the count, the big black lying on his back with his knees drawn up. Another significant thing was that Johnson's white wife left the arena two rounds before the end. According to McVey it had been arranged that she receive a signal when to depart, as she chose not to be present when Johnson "took it."

A few days before the Willard-Firpo fight Johnson was asked by friends whether he would fight Jess. "Lil' Arthur" smiled, saying he would enter the ring against Willard for nothing and was sure he would flatten Jess. Ibec.

NEW YORK THEATRES

MUSIC BOX THEATRE
45th St. E. 8-15. Mats. Wed.-Sat.
SAM B. HARRIS Presents IRVING BERLIN'S

"MUSIC BOX REVUE"
Staged by HASSARD SHORT.
WITH A GREAT CAST

CORT THEATRE, W. 45th 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. 43rd St. E. 8-30
Mats. Wed. and Sat. at 2:30
RUPES DE MAINE and GEORGE JESSE present
HELEN of TROY,
NEW YORK
"THE PERFECT MUSICAL COMEDY."
Music and Lyrics by Bert Kalmar and Harry Ruby

WEST
42d ST.
Evenings 8:15. POPULAR MAT WEDNESDAY
REGULAR MATINEE SATURDAY
NEW SUMMER EDITION
ZIEGFELD FOLLIES

Vanderbilt Theatre, W. 49th St. E. 8-15
Mats. Wednesday and Saturday
GEORGE M. COHAN Presents
AMERICAN SWEETHEART PLAY
"TWO FELLOWS
and A GIRL"

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 500 of the Devil.

REPUBLIC 42d St., W. of Bway.
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 3580.
Broadway and 46th Street.
Pop. Mats. WED. Best Seats \$2
FIFTH ANNUAL PRODUCTION
GEORGE WHITE'S
SCANDALS
DE LUXE EDITION

CYRIL MAUDE
IN
"Aren't We All?"
By FREDERICK LONSDALE
THE GAIETY THEATRE
is again headquarters for laughter.

GEO. COHAN THEA., Bway, 43d St. E. 8-30
Mats. Wed. and Sat. at 2:30.
ADRIENNE
THE SPEED SONG SHOW

MARK
STRAND
Broadway and 47th Street
"A NATIONAL INSTITUTION"
Direction Joseph Plunkett
RICHARD WALTON TULLY'S
Production of
"TRILBY"
With an ALL-STAR CAST
STRAND SYMPHONY ORCHESTRA
CARL EDOUARDE.....Conductor

They're Hot!

THE GREATEST COMEDY SONG WRITTEN IN YEARS

PEANUTS!

5 A BAG

A Score of Comedy Catch Lines That Will Be a Riot in Your Act—Write, Wire, or Call and Be Among the First to Use the Funniest Comedy Song on the Market—Every Line a Howl

RICHMOND-ROBBINS, Inc.,

1688 BROADWAY,
NEW YORK

PUBLISHERS OF

SOUTH SEA EYES

MARCH OF THE MANNIKINS

BONNIE

All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

The Palace bill this week is badly off from the standard established and maintained almost without exception during the last year. The retaining of Fannie Brice for a third week and having her do a travesty on "Camille" with the assistance of Harry Delf and Cliff Edwards was not in itself such a blunder, but when Miss Brice is forced to carry the show for a third week without having more important assistance than Delf provides, with a bill of acts merely acceptable in their spots up until the headliner appears, and weak from then on, it is plausible to conclude that the booker of the house is on a vacation. The crowd Sunday was not large for the opening matinee.

Clayton and Edwards in a comedy skit were next to closing. They do a good act, but it is not strong enough for the position. Oakes and De Lour closed the show with what is billed as "a cycle of cyclonic dances." The act is very good, but it is ridiculous looking to expect it to follow Nelson Snow, Charles Columbus and Dorothy Dilley. There were just 145 people left

downstairs when the act closed; it was the greatest exodus ever seen at the Palace.

Harry Delf stated that he was a little nervous, as it was his first performance since "Sun Showers." He did not show it. Opening with an introductory song and dance, he followed it with his "family album"

a ring act. It opens with the woman seated on a bench and a golfer approaching her. She exits and the man gets to work. The golf idea is further carried out when the rings are made into a trapeze by use of a golf stick. The heel catch of Mr. Leray won applause. The lady made a card announcement that he

singing, and dancing contributions. The act is elaborate in every respect. There are eleven men, counting Miss Brice's leader, and seven women in the show, and no jazz band!

There is entertainment aplenty at the Majestic this week, although a couple of the acts on the bill do not measure up to good vaudeville. As an opener, Washington's Animals gave the bill a good start. Second were Sterling and Gold, man and girl. He sings a few songs, while the girl fills in at the piano as accompanist and sings one song alone which would have registered better if she had talked it. Five LeLands, one girl and four men, one a midget, furnish the comedy during their acrobatic offering, worked hard and got results.

The Majestic patrons liked O'Halligan and Levy, who clowned all over the stage with nut comedy songs. Levy's mugging came in for a lot of laughs.

Filling in Sunday only, were two girls, Jane and Agnew. One has a pleasant contralto, while the other rendered a solo on the harp as well as accompanied at the piano. Their program consisted of old time songs which were not relished by the audience who did not give them enough applause for an encore.

The high spot held Dave and Tressie, man and girl, colored,

stepping to the tunes of a colored syncopated orchestra of seven pieces. Dave and Tressie were formerly at the Green Mill Garden, with "Plantation Days." They now have a good routine of dances, especially the man's imitations of taps and drums which got a big hand. The orchestra jassed up things and the act went over big.

Arthur Angel as an old "coronie" has a wealth of good material which got many laughs, but Angel lacks that something to put him over. Crandall's Circus closed the bill. A man and girl ride two circus horses doing several stunts, then several boys are brought from the audience and they demonstrate how youngsters are first taught to ride a circus horse. This bit supplied the comedy for the act—the audi-

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

ATLANTA	47	KANSAS CITY	46
BALTIMORE	42	LOS ANGELES	41
BOSTON	40	LOUISVILLE	44
BUFFALO	47	ROCHESTER	45
CHICAGO	37	ST. LOUIS	46
CLEVELAND	42	SYRACUSE	46
DALLAS	40	VANCOUVER	46
INDIANAPOLIS	38	WASHINGTON	46

number, and then did a burlesque on Grecian dancing, with much explanatory (?) talk. The framing of Delf's act greatly resembles Fannie Brice's act, which detracts from the success of the show. Both have an introductory number along same lines and both do a burlesque Grecian dance. Delf's album number is a gem and his "types" won big applause.

The Lerays opened the show with

is the only one doing it, which is interesting to vaudeville-goers, whether true or not.

Bob Carleton and Julie Bellew offered songs with trimmings in the way of piano playing by Mr. Carleton and dancing by Miss Bellew, with a finish in which both dance off stage. Miss Bellew is endowed with a winning way and capitalizes a droll twinge in her voice. She makes a striking appearance and is particularly cute in the number in which she takes position first on a settee and then atop the piano. Mr. Carleton is a song writer, so he takes occasion to say, and sings one of his compositions to prove it. For a finish both sing "New Orleans," which is hardly new enough for a song writer's act.

"A Friend in Need," a one-act comedy, played by Nicholas Joy, Mann Hollner, Linda Carlon and Elaine Temple, is smart entertainment nicely presented. The players handle their parts satisfactorily, and the skit itself compels interest. Harry Delf came fourth. Nelson Snow and Charles Columbus now have the assistance of Dorothy Dilley instead of Harriet Proctor, who was the girl of the trio when last at the Palace. The individual stunts of the young lady brought big applause, and the duel dance of the two men stood out most in their

Francis X. Hennessy
IRISH PIPER—SCOTCH PIPER
Violinist (Musical), Irish Step
and Scotch Highland Dancer. Play
Pieria, Vaudeville. Would join Musical Act, Burlesque, Irish comedian, or Lady Singer, Partner.
AGENTS. Keep My Address, Variety, New York.

ARE YOU GOING TO EUROPE?

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.

PAUL TAUSIG & SON, 104 East 14th St., New York.
Phone: Stuyvesant 6136-6137.

Established **THE ERA** 1837
THE SUPREME PROFESSIONAL ORGAN OF GREAT BRITAIN

Advertisement rate, 5s. per inch; £38 per page. Classified advertisements: Commercials, theatres, artists, musicians and miscellaneous, wanted and wants, etc. (three lines, 1s. 6d., each additional line 9d.; displayed lines 1s.). Annual subscription, post prepaid, U. S. A. \$5.00.
Editorial, Advertising and Publishing Offices: 35 Wellington Street, Strand, London, W.C.2. Phone Regent 4546-47.

Attention SCENIC ARTISTS

Will Rent or Exchange for
Work Modern Scenery
Paint Frame

See Manager Glickman's Palace Theatre
Blue Island Ave., at Roosevelt Road
CHICAGO

STAGE SHOES EVERYTHING

Immediate Delivery. Single Pair or
Production Orders.
SEND FOR CATALOG.

AISTONS, Inc.
Stevens Bldg. 17 No. State St. Chicago

RAINBO GARDENS

MILLION DOLLAR OUTDOOR GARDENS
CLARK ST. at LAWRENCE AVENUE, CHICAGO

FRED MANN Presents
EDWARD BECK'S NEW SUMMER PRODUCTION
"RAINBO BLOSSOMS"

With an All-Star Cast and the Rainbo Beauty Chorus
FRANK WESTPHAL and HIS RAINBO ORCHESTRA
FAMOUS DINNERS A LA CARTE SERVICE

FUR COATS

Cleaned, Glazed and Relined

\$20

We also Remodel Furs into the
Latest Style—Work called for
Free Storage to the Performer

Blumenfield's Fur Shop

204 State-Lake Bldg.

CHICAGO

Phone Dearborn 1585

ALL WORK GUARANTEED

"ELI," the Jeweler TO THE PROFESSION

Special Discount to Performers
WHEN IN CHICAGO

State-Lake Theatre Bldg.,
Ground Floor

EUGENE COX

SCENERY

1734 Ogden Avenue

CHICAGO

Phone Dearborn 3891

Ask—FRANKIE KELLY

GREENWALD & ANDERSON

Presents

DAVE and TRESSIE

JOHN H. WICKLIFFE'S

ASSISTED BY

GINGER SNAPS

HEADLINING MAJESTIC, CHICAGO, THIS WEEK (JULY 22)

Playing W. V. M. A. and B. F. Keith (Western) Circuits

Direction EARL & PERKINS



ence enjoying the antics of the boys in their attempts to balance themselves on the back of the horse.

Warden and Burt, playing here this week were not on this show.

The State-Lake has a splendid bill this week with Aunt Jemima headlining. Three of the acts were on the same bill week before last at the Palace, Aunt Jemima, Milt Collins and "Sarafin."

The first show opened with "Jim, the bear that wrestles with two plants. The plants furnish plenty of laughs and it proved a good opener. Second were Potter and Gamble, man and girl. She sings while he accompanies her on the piano also harmonizing in several numbers with her.

"Sarafin," a Russian act, did fairly well as far as applause was concerned. The offering is a highly creditable one and deserved a bigger hand, but was on too early.

Lou Edwards and Jack Beasley garnered many laughs with their nut comedy.

Aunt Jemima and her Syncopated Bakers kept up the pace, taking only one encore, allowing the orchestra the second encore alone, although the audience wanted her to do another number.

The Chieftain Caupolican was in splendid voice and registered. His "aside" conversation with his pianist, Jennie Renard, during the act did not help any.

Closing the show were Van Horn and Inez, man and girl, in a roller skating act. Here are skaters who do really sensational feats. The

man's whirling is remarkable and their finish put them over for a solid hit.

Milt Collins and Harry Royce and Billie Maye, not seen at this show.

The summer crowds at the Plaza prove that the policy of the house with its vaudeville at cheap prices and pictures is very popular in the neighborhood. The show Friday night was opened by Lonzo Cox and Co., who present silhouettes cut out of paper with scissors by Mr. Cox and flashed by means of a projecting machine on a back curtain. The work is clever. Cox's line of talk is good. The "company" is a girl.

Harry Walters, a comedian with old and suggestive jokes, was second, and while he has a certain value for this house, there are few places that he could make good. Niles Marsh and Co., third, is a female impersonator with a pianist; a nicely mounted act. He sings high-grade songs and possesses a freak voice, loud rather than pretty, scoring with such numbers as Tosti's "Goodbye." His finish is a travesty on Galli Curci, which seemed to strike the audience as very funny.

Ross and Clarke, fourth, Jew comic and straight, present material selected from fully a hundred acts, it would seem, and evidenced good memories and perfect endurance. The Forbes Kids, two boys about 14; two girls, possibly 11 and 12, and a smaller boy, possibly eight, closed the show with a nice feature act for small time. The quintette dances ensemble and does solo work. The two larger boys shine in Russian steps. One girl does some excellent high kicking. Two of the boys have a song number and the small boy provides a few laughs. The act is nicely arranged, with several wardrobe changes.

ago, for years was the leading amusement place of Indiana.

The lease was purchased several months ago by the Hook Holding Co., composed of local capitalists, from Byron C. Young, receiver for Fred Bonfield and Glenn E. Black, for a consideration said to be approximately \$19,000. It is understood the new corporation got the lease for about the same consideration. Total rentals for the 99-year period will be around \$6,000,000, to be paid to Fred E. Dickson and Henry M. Talbot, fee simple owners.

Wrecking will not start until the spring of 1924, according to Grunberg, Jr.

Theatrical circles were surprised last week when the state industrial department prosecuted Charles Berke, manager of the Grand Players at English's, for permitting Betty Claire Richardson, six, his granddaughter, to appear in the cast of "Daddies" the week previous. Mr. Berke paid a \$25 fine and the incident was closed.

McKay Morris, Julia Hoyt and Julia McMahon joined the Stuart Walker company in "Peter Ibbetson" this week. Mr. Morris has the title role.

Boyle Woolfolk has returned to his duties as booker at the Western Vaudeville Managers' Association after a vacation, and Lillian Gorlin, his secretary, is now enjoying her summer vacation.

The Rialto this week offers a fairly entertaining bill. Although "Hollywood Frolics" is billed as a feature attraction it fell far short of having any real merit. The title has nothing to do with the act, composed of four girls and a man. Three of the girls dance, but offer nothing new or difficult; the other girl plays the piano and the violin; the man does an acrobatic dance and plays the saxophone. It is not even a "flash" act. Must be traveling on its name.

Marlette's Manikins open the show, contributing enough comedy to give the bill a good start. Lou and Grace Harvey on second sing special songs and did fairly well.

Orville Stamm in feats of strength followed. Stamm still carries his big bulldog, which works with him, furnishing some comedy. The flirtation act offered by Brown and Rogers, man and girl, came in for laughs. The couple work well together and get all there is out of their nonsense. Harry White delivered his monolog on marriage and pleased. "Hollywood Frolics" did not get much applause, due to the fact, no doubt, to an over-advertised feature.

It took Vine and Temple only a few seconds to get the audience, and they held them to the finish. The Will, Gilbert trio was the closing act. Two men do some very good acrobatic stunts, while the woman in the act plays a cornet solo.

INDIANAPOLIS

By VOLNEY B. FOWLER
MURAT—"Peter Ibbetson," Stuart Walker company.
ENGLISH'S—"My Lady Friends," Grand Players.

"The Birth of a Nation," second week at Lyric.

The historic Park theatre is to be razed to make way for a 15-story hotel building, the Consolidated Realty and Theatres Corporation announced upon purchase of a 99-year lease from the Hook Holding Co. The Consolidated corporation owns several hotel, theatre and business properties in Indiana. It is capitalized at \$20,000,000, with F. H. Grunberg, Chicago, as president; F. H. Grunberg, Jr., vice-president, and R. L. Martin, secretary-treasurer.

The Park, built about 40 years

Nat Lewis

THEATRICAL OUTFITTERS
1580 Broadway New York City

SUPERFLUOUS HAIR

Removed permanently from face, arms, neck and limbs by the only successful method in the world. Positive and painless. No needles or chemicals used. Has no ill effects on the skin or health—and is particularly effective in stubborn cases where other methods failed.

DERMIC INSTITUTE
847 FIFTH AVE. (Suite 610)
NEW YORK
Telephone 7807, 6945 Ashland
Opposite Waldorf-Astoria
SEND FOR FREE BOOKLET

TICKETS COUPON AND BOOK STRIP
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

STAGE and SCREEN STARS

MIDNIGHT WATER CARNIVAL

FOR THE BENEFIT OF

New York Theatrical Hospital

TUESDAY NIGHT, JULY 31, 1923, 11:45

MADISON SQUARE GARDEN
SWIMMING POOL

Admission \$1.00—Box Seats \$3.00

Tickets on Sale Everywhere

REEDER and ARMSTRONG

TEMPLE, DETROIT, NOW (July 23-29)

A TREMENDOUS SUCCESS IN THIRD POSITION

A COMEDY piano act in "One" that's different

Direction SIMON AGENCY



Don't Overlook "VARIETY'S" PUBLICITY PLAN

Let "Variety" work for you over the summer—taking you all over the world.

The Publicity Plan does it. It is being continuously inquired into by shrewd advertisers.

This Publicity Plan insures you publicity by display or pictorial in every issue of "Variety" while contract runs. It has been made adaptable for anyone, in length and cost.

Details may be obtained from "Variety's" office, at

New York Chicago London
or by mail.

SHAPIRO, BERNSTEIN & CO.

MUSIC PUBLISHERS LOUIS BERNSTEIN, President

THE HOUSE THAT HAS THE REAL HITS OF THE DAY

WE HAVE NO MACKEREL, PEANUTS, BOLOGNA, CAKE, PINEAPPLE,
CODFISH, PICKLES, BUT

"YES! WE HAVE NO BANANAS"

By IRVING COHN and FRANK SILVER

AND

'OH! MIN'

The Greatest Comedy Song of Years. CON CONRAD, the writer, says, "Better than my 'BARNEY GOOGLE' or 'YOU GOTTA SEE MAMA'." Just yell "OH! MIN" on the stage and watch the results; then come in for the comedy smash of the year.

SHAPIRO, BERNSTEIN & CO.

Broadway and 47th Street, NEW YORK CITY

CHICAGO—JOE MANNE, Grand Opera House Building

PHILADELPHIA
WILLIE PIERCE
25 South 9th Street

BUFFALO
MIKE HARVEY
99 Watson St.

BOSTON
BILLY MORAN
240 Tremont St.

ST. LOUIS
STEVE CADDY
101 Pineate Building
8th and Vine Streets

BALTIMORE
SAM TUMIN
1405 Madison Avenue

DETROIT
NED NICHOLSON
206 Ryerson Bldg.
150 W. Larned Street

CINCINNATI
DOC HOWARD
1803 Hewitt Avenue

DENVER
NED NICHOLSON
1442 Pearl St.

LOS ANGELES
BARNEY WEBER
318 Superba Theatre Building

PITTSBURGH
JOE JACOBSON
310 Cameo Theatre Bldg.

MINNEAPOLIS
CHARLES CORDRAY
522 Nicollet Avenue

SEATTLE
STANLEY HUMBLE
809 30th Avenue

SAN FRANCISCO—FRANK SNOWDEN, Pantages Theatre Building

NEW YORK, GEORGE PIANTADOSI, General Professional Manager

IF YOU ARE IN TOWN

Hop Into Keith's Palace, New York, This Week (July 23) and Hear

HARRY VON TILZER'S New Sensational Ballad

"DEAR OLD LADY"

A REAL MOTHER BALLAD THAT HAS A REAL HEART APPEAL

SUNG BY AMERICA'S FOREMOST BARITONE

NOW IS THE TIME TO PUT ON HARRY VON TILZER'S GREAT NOVELTY HIT

"OLD KING TUT"

Bigger and Better Than Ever—Great Comedy Choruses by Billy Jerome

GREAT FOR DANCING, MUSICAL AND DUMB ACTS

This Number Was SOPHIE TUCKER'S Big Hit in "The Pepper Box Revue"

HARRY VON TILZER MUSIC PUBLISHING CO.

719 SEVENTH AVE., NEW YORK

BOSTON

By LEN LIBBEY

Although at the Monday matinee the failure of the "Blondies," an act that had been given considerable plugging and was in for one of the high spots, to show caused another to be penciled-in, the bill at the Keith house this week is much better than is ordinarily expected at a vaudeville theatre in the middle of the summer season. The show ran strong for musical, singing and dancing acts, with nothing to bother the brain on tap.

Nora Jane and Carl opened with a dancing act that pleased everybody present because the pair run through the entire list of dancing as it is known to this and former generations, winding up with plenty of speed and pep. They were followed by Aaron and Kelly, a couple of colored boys despite their names, who trail along for several minutes with some comedy and singing and show themselves worth big time booking when they wing into their dancing routine. The boys went over strong at the finish and had the house yelling for more.

An act that toned the bill up considerably, Herma Hegedus and Juan Reyes, was on next. Running through four classical selections the pair were away to a good start and held the lead right through. It is something of an accomplishment to put over an act of this sort during the warm weather, and the time is properly limited, with both performers knowing their audience and playing it just right.

Kelso Bros. and Co. were next, to fill the spot made vacant by the absence of "Blondies." They were pulled in from the Boston, the next door Keith house, for their bit and got away with the burlesque comedy act.

Grace Hayes, looking as cool as a nice highball in her shimmering silver costume, but putting considerable more stress than necessary on the immense fan she carries, held the house in the palm of her hand all the time. Working easily and using songs that were new to her audience, but in a vein they go strong for nowadays, she eased herself over for one of the hits of the afternoon.

Ona Munson, with her "Manly Revue," worked hard and gave the house something they liked, and she was followed by Harry Fox, who held the spot position on the bill without difficulty. Harry hasn't changed his act in construction much, but has brushed up his material considerably, and it could easily be seen that a good portion of the audience on hand for the afternoon show was brought there by his drawing power.

The Luster Brothers closed the show.

DALLAS

By MADELINE CASH

The Palace, Bryan, Tex., has been chartered and the following officers elected: Hugh M. Milton, president; Dr. E. W. Price, vice-pres.; W. S. Barron, sec.-treas. These with J. D. Martin, G. A. Long and others are included in the list of incorporators. The capital stock is \$5,000.

Work is progressing on the new Saenger theatre, Third and Main streets, Texarkana, Tex.-Ark. The contract was recently awarded to the Brashears Construction Co. of Texarkana. The theatre will cost when completed approximately \$200,000. During ground-breaking ceremonies Arthur Harding, manager of the theatre, was assisted by a number of prominent Texarkana citizens.

James Edwin Nolan, for more than forty years a well-known actor, and who joined the Order of Elks soon after its founding, died in Fort Worth, Tex., July 13. He had been connected with the administration of the Fort Worth Elks building for fifteen years. Mr. Nolan was formerly on the stage with his wife, Georgia Nolan.

Two men are in the Wilson county (Tex.) jail following the brutal killing of William J. Neff, exhibitor of Saspamco, Tex., 21 miles from San Antonio. Neff, who formerly played baseball with a St. Paul, Minn., team, had been robbed and beaten to death, according to the officers. His body was found at daybreak, and the suspects were arrested at noon.

Toi Teeter, formerly an exhibitor of Fort Worth, has taken a lease on the Hippodrome, Dallas, for five years from M. N. Baker, owner. It is being used for pop vaudeville and motion pictures.

Jaurez and other Mexican towns on the American border have been tamed considerably through an order issued by the Mexican Government forbidding all except the minor forms

of gambling. In Jaurez betting on horse races as well as the sale of lottery tickets continues, but the cries of the Mexican croupiers and of the three-card monte men have been stilled. On a recent Saturday night, when "real" gambling started

in Jaurez, Capt. Danillo closed the international bridge connecting El Paso, Tex., with the city and kept it closed until the gamblers ceased operations.

The race track gambling concession is operated by Americans.

CALL!

ALL PEOPLE ENGAGED FOR

Harry M. Strouse's "TALK OF THE TOWN" Co.

Report at Pythian Hall, 125th St. and Madison Ave., New York

MONDAY MORNING, JULY 30, 11 A. M.

CALL

PRINCIPALS AND CHORUS ENGAGED FOR

"Youthful Follies"

REPORT FOR REHEARSAL WEDNESDAY, 10 A. M.,

AUGUST 1st

SHIELD'S HALL

Smith and Schermerhorn Sts., B'klyn

2 Blocks from Star Theatre

CAN USE GOOD CHORUS GIRLS

CALL!

All Performers Engaged for

DIXON & LAKE'S

"JIG TIME"

Report at Room 801, Columbia Theatre Building, New York, BEFORE AUGUST 6

CALL: Harry Hastings'

"SILK STOCKING REVUE"

Rehearsals start 10 o'clock Monday Morning, August 6, at Unity Hall, 341 West 47th Street, New York

All people engaged kindly acknowledge notification HARRY HASTINGS, Columbia Theatre Bldg., New York

All People Engaged for HUGHEY BERNARD, Inc., "HAPPY GO LUCKY" Company

Report for Rehearsal AUGUST 6

Castle Hall, 149th Street and Mott Ave., New York

MONDAY MORNING 10 O'CLOCK

CAN USE A FEW MORE GOOD LOOKING CHORUS GIRLS

Acknowledge this call

HUGHEY BERNARD

Room 301, Columbia Theatre Building, New York

CALL CALL CALL CALL CALL

All Ladies and Gentlemen Engaged for

JIMMIE COOPER'S REVUE

kindly report for rehearsal

Monday Morning, August 6th, 11 o'clock

At Terrace Garden

58th Street and Third Avenue

NEW YORK CITY

CAN USE GOOD CHORUS GIRLS

Acknowledge Call to JIMMY COOPER

Room 1009, Columbia Theater Building, New York City

CALL! CALL!

ALL ARTISTS ENGAGED WITH

CLARK & McCULLOUGH'S
"MONKEY SHINES"

KINDLY REPORT FOR REHEARSALS

MONDAY MORNING, 11 A. M., JULY 30

AT BRONX OPERA HOUSE, 436 EAST 149th STREET

Near Third Avenue. Take Bronx Subway to 149th Street, Third Avenue Station, or Third Avenue "L" to 149th Street.

WANTED

First-class opportunity for clever chorus girls, dancers preferred, for pony line; inexperienced girls given a chance. Would like to hear from girls who have worked for us in the past. Same liberal treatment; everything furnished and sleepers paid. Acknowledge this call to

ARTHUR HARRIS, Manager, Room 401, 160 West 46th Street
Loew Annex Bldg., New York City

CALL

ALL LADIES AND GENTLEMEN ENGAGED FOR

CHAS. H. WALDRON'S

"BOSTONIAN'S"

KINDLY REPORT FOR REHEARSALS AT

117 W. 48th STREET, Bet. 6th and 7th Ave., NEW YORK CITY

MONDAY, JULY 30, at 10:30 A. M. Sharp

Can Use a Few More Good Looking Chorus Girls

Kindly acknowledge call to JACK SINGER

Room 706, Columbia Theatre Building, B'way and 47th Street, New York

CALL CALL

Ladies and Gentlemen Engaged for

ED. E. DALEY'S COLUMBIA WHEEL ATTRACTIONS

BREVITIES
OF 1923

"RUNNIN'
WILD"

Next Monday, July 30, 10 A. M., Yorkville Casino,

86th Street and Third Avenue, New York

THEATRICAL CUTS
THE STANDARD ENGRAVING CO. Inc.
225 West 39 St. NEW YORK

Toronto, Canada, July 14, 1923

A PENCIL ANSWER

"VARIETY," WEDNESDAY, JULY 4, 1923

LIEUTENANT

DARE GENERAL:

Considering that I am only a Lieutenant, I am somewhat timid to address Your Excellency as a General; for the proper answer to your full-page advertisement. No doubt your supreme authority as General conceived the generosity for space,—it proved your generalship as a showman, yet I think that most booking agents were not on the target at all. Your sharpshooting missed fire lamentably, in particular when you wrote about *White Feather*—seldom are white feathers found on French roosters, never on a "French Officer."



Had you remembered your primary school lessons you would have recalled, "Fine feathers make fine birds," even stage birds, and, no doubt your General's uniform must prove the old proverb. Why not climb up a little higher General, and play to the house better by calling yourself Emperor? Why did you stop at General? You say it's only a stage name. Get the best,—a little thing like that shouldn't worry you. But to come back to my pencil answer, I claim that my act is legitimate, from start to finish, real bullets, real revolvers, accident proof targets, and as a side line, I expose fake shots, such as lighting matches and blowing out candles. This line may reflect on unscrupulous actors who fool the gullible public. It is a genuine effort to keep genuine sharp-shooters on the stage instead of selling pencils on street corners. My pronunciation of Shakespeare's national tongue may be faulty, but my shooting is accurate, my title genuine, and I close with due respects to Your Excellency. As for asking you for work, I am booked solid, and have been since my first contract.

?

(GENERAL) Find Him

Leut. F. Fenton

LOS ANGELES

By JACK JOSEPHS

Many hits have graced the Orpheum, but none equaled the success attained by Van and Schenck, headlining the current show. They were compelled to do 18 songs. The current bill otherwise missed balance, all the good things coming together in the final part. The last three acts cost well over \$6,000. Leon Errol repeated his big laughing success, fifth. Van and Schenck followed, and Eva Shirley came next, deserving special commendation for holding so well in the second week, closing and following the season's hit of hits at that. Alexandria, with the xylophone comedy knockabout and the duo playing of the men, landed safely.

The Trennell Trio started the show well enough. The men have some good hand-to-hand and acrobatic stunts, and the dainty girl helps to set them off nicely. John Sheehan, with Blanche Roberts, has a good line of fly talk which affords him good opportunities as the information dispenser. He showed excellent comic ability. Bessie Browning, with Albert Vernon at the piano, encountered some difficulty getting over Monday afternoon, the house not taking her nut endeavors seriously. Miss Browning won out, however, with her Oriental number and Poy impression, concluding to a nice hand, but hardly enough to justify the speech encore. Josephs.

Downing's double voice stunts injected laughs, and the surprise entrance of Charles Dunbar and his dancing won favor. The couple of girls and Earle Stanley at the piano round out a good revue. Mildred Andre and Melody Maids, with pretty stage hangings and attractively gowned girls playing violins, presented a pretty stage picture and were enjoyed. Miss Andre also displayed a sweet voice, and, combined with her charming appearance, led the others successfully. Lewis and Brown, a couple of neat appearing male soft shoe steppers, showed a wide diversity of steps, second, to huge appreciation. Les Gladdons opened effectively with art poses. Josephs.

Trixie Friganza is doubly honored at the Hill Street this week, headlining the vaudeville and also starring in the feature picture. Business was capacity Monday night and holding 'em outside. Miss Friganza had new talk in her bag and introduced a new Californian song, securing her usual hit. Whiting and Burt were another outstanding feature, registering emphatically.

Altogether, the bill was exceptionally good, with each act containing more or less comedy. Marion Murray and Co. scored a comedy success, second. McCormack and Wallace opened with a ventriloquist offering that started things happily. Harold and Willa Brown reported ill, and Bert Howard, replacing, appeared to more laugh returns. The picture was "Mind Over Motor," starring Miss Friganza. Josephs.

A big crowd of professionals turned out to welcome Leon Errol on the occasion of his first vaudeville appearance at the Orpheum.

Jack Raymond, Orpheum manager, on leave on account of illness, has returned from the mountains, where he regained much of his health.

The Bowl concerts at Hollywood are drawing bigger business than last year. The season ticket sale was exceptionally big.

Dick Collins, who had been press-agenting the picture exposition, has gone back to Chicago.

Leon Levy, assistant to Jack Partington, of the Rothschild theatre in San Francisco, is down for a week.

Jack Howard, exploitation man, arrived last week from Detroit, where he has spent a year.

Burt Earle arrived here last week and is getting some musical acts together that he intends presenting the picture houses here. Mrs. Burt

WANTED: ADVANCE MAN
PERCENTAGE BASIS
To travel ahead of recognized band arranging bookings and publicity.

ADDRESS: J. M. S., Variety,
New York

FRED

FENTON

and

SAMMY

FIELD

APPEARING IN PERSON

Direction ROSE & CURTIS

ON A VACATION UNTIL SEPT. 15

"ZIT'S" CHART

3085 B. F. KEITH'S PALACE TRACK

WINNERS AT A GLANCE. 1—Fenton & Fields 2—Bekefi's Theatre Grotesk 3—Lowell Sherman { Vincent Lopez } Dead Heat

THE SUMMARIES

Entries	Pos.	Kind of Act	Co.	Songs	Start	Finish	How	Rate
Fenton & Fields.....	4	Blackface	2	3	Fast	Great	0	1
Bekefi's Theatre.....	3	Russian	6	5	Clever	Fine	6	2
Vincent Lopez.....	5	Orchestra	12	0	Good	Clever	6	2
Lowell Sherman.....	7	Sketch	3	0	Fine	Good	6	3
Leon & Co.....	6	Illusions	2	0	Good	Great	6	4
White Sisters.....	8	Song, Dance.....	2	5	Fine	Clever	5	6
Dooley & Morton.....	2	Comedy	2	4	Good	Fine	5	6
Scanlon, Denno.....	2	Song, Dance.....	4	4	Fast	Great	5	7
Bert Hughes Co.....	1	Bicycle	5	0	Good	Big	5	8

Two dark horses named Fenton and Fields were the popular favorites at this track this week, and, judging by the speed they exhibited, will be popular everywhere they perform. Fenton's name is Fred and Field's is Sammy, and they both work in blackface. They do a lot of fancy stepping, some songs, and have a lot of gags that struck the fans so well that they instantly made them favorites of the program on Monday night, despite the fact that there were a lot of other big names on the bill. Blackface entries do not usually do this sort of thing, but the stuff that this one put over was so well handled, the dances were so well done, and the whole offering was so well routine, that the patrons just had to put the act in first place. Someone once said that "If you wish to see the sun you should look at the moon."

NEW YORK "STAR"

Fenton and Fields could not have selected a better spot for themselves had they been able to dictate their own position on the bill. Following the Russian turn the pair of blackface comedians have things pretty well their own way this week. The spot is just made to order for them. They are pulling down some big laughs on some stuff they have been doing for years, and we have never been present at any theatre when they went as big as they are going here this week. The audience was just then in a mood to laugh, and it was an act like Fenton and Fields that was needed to put the laughs into the proceedings just about this time. The comedians rely more upon their business than their talk, and all of their "hokum" bits are screams here this week. The boys go through some dancing that the audience applauds and they "hoke" it up well, but their big asset is that they know how to sell their stuff, and they have a lot of buyers at the Palace this week.

"VARIETY"

Fenton and Fields, fourth, and Dooley and Morton, next to closing, were the other hits. The first pair got an immediate response with their hoke blackface comedy. The Palace laughed louder at the old gags than any of the other New York audiences have, proving that the Palace is "soft" for the hoke. Con.

Earle, his wife, has been here for several months and is residing with relatives in Hollywood. Mr. Earle is at the Alexandria hotel.

The Monte Carter show returned from Honolulu Tuesday. The company played a stock engagement in the islands for ten weeks.

Sophie Tucker, vaudevillian, had a film test here. She may do a picture while vacationing in the west.

The Mission Play, which has been running at San Gabriel since New Year's Day, closes Aug. 6.

Edward Martindel, film actor, is building a house on the highest hill.

WANTED, GIRLS

Good Dancers for troupe work in vaudeville; immediate engagement if suitable. Cinema Club, 134 W. 46th St., New York City, Friday, July 27th, at 11:30 A. M.

Apply IRENE VANCE

top in Hollywood. On a clear day, according to Martindel, he will be able to see the beach cities and Catalina.

Edith Clifford and Zella Ingraham are temporarily in pictures at the Lasky studio. They are scheduled to leave for Europe in October to resume vaudeville contracts.

You Cannot Go Wrong
When You Depend On

The TAYLOR XX

WARDROBE TRUNK

\$75

TAYLOR'S

28 E. Randolph St., CHICAGO
210 W. 44th St., NEW YORK

SUBSCRIBE

FOR

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

GET ALL OF THE NEWS OF

OUTDOOR AMUSEMENTS

SUBSCRIPTION: \$5 annually; foreign (including Canada) \$6. Six and three months, pro rata. Single copies, 15c.

154 West 46th Street, New York City

Extraordinary Annual Sale

\$6.85

Formerly to \$12

The regular Winkelman models created for the stage or street, offered at prices far below their actual value.

Winkelman

Style in Quality Footwear

21 West 42nd St.

Philadelphia

New York

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

OUT THIS WEEK

Ask Any Newsdealer For It—Price 15 Cents

THE CLIPPER IS NOW THE SAME SIZE AS "VARIETY"
WITH A NEWS FIRST PAGE



ENTIRELY DEVOTED TO
OUTDOOR AMUSEMENTS



IS THE ONLY AMERICAN THEATRICAL PAPER SOLELY AND
EXCLUSIVELY DEVOTED TO

OUTDOOR AMUSEMENTS

OFFICES LOFTS

New Building—Elevator Service

In the Heart of the Theatrical Section

148-150 West 46th St., New York
Near Broadway

Opportunity for Theatrical Businesses

Renting Agent on Premises, or

LAZARUS

741 LEXINGTON AVE.

Plaza 1621

BALTIMORE

By ROBERT F. SISK

CARLIN'S ARENA — DeWolf Hopper company in "Firefly."

CENTURY — "Circeline and Romance."

NEW — "Atysmal Brute."

GARDEN — Pop vaudeville and "Davy."

PARKWAY — "Her Accidental Husband."

WIZARD — "Salome," 2d week.

RIVERVIEW PARK — Cola-Santo Grand Opera troupe in tabloid opera.

With the production of "Robin Hood" last week at Carlin's Park and with DeWolf Hopper as the Sheriff of Nottingham, the first real money of the season was picked up by the company, the first two weeks with "Mikado" and "H. M. S. Pinafore" drawing moderately. The latter part of the first two weeks held big houses, but inclement weather interfered with the crowds on other nights. At \$1 top, "Robin Hood" went to between \$7,000 and \$8,000, and "Firefly" this week has a good advance sale.

Next comes "The Prince of Pilsen" and then the Herbert opera, "Sweetheart." "Wang" is reported to be hovering around for a revival in the future, and several more recent successes are being talked of to fill out the 10-week season, which now seems certain.

This will bring the company up to near Labor Day, and at that time the downtown legit houses will open.

The Auditorium, it is understood, has "Shuffle Along" lined up as its initial card, and it is going to be interesting to see how the folks of this Southern city take to paying out money to see colored performers in action.

Bill Robinson (vaudeville) received a hissing from women in the Maryland some months ago, while, on the other hand, his racial colleague Dotson always goes over with a bang at the same house.

Leonard B. McLaughlin, manager of the Auditorium, has returned to Baltimore after a visit to the Provincetown, Mass., home of Frederic McKay, manager of the Empire theatre in New York.

The Maryland, after running a 10-act bill last week, nearly repeats this week with nine acts, topped by Lowell Sherman in his condensed "Lawful Larceny." The regular number recently has been eight acts, with a jazz band on the bill taking up the time of two acts.

Local critics are on their summer pilgrims to the theatrical capital of the world. T. Morris Cushing, of the Sun, and Robert Garland, of the American, both made trips to New York last week to collect data for the Sunday columns and gave most of their space to Cyril Maude's "Aren't We All," current at the Gaiety (matinees Wednesday and Saturday). Garland made the trip to be taken through the Cosmopolitan film studios, as this is now one of the duties of the critics on the Hearst papers.

CLEVELAND

By J. WILSON ROY

"Hagymoon House," the new comedy by Herbert Hall Winslow and Emil Nyitray, is now in its second week at the Hanna. Jack Norworth takes the leading role, assisted by the Fay Courteney stock players. The new piece will probably serve Norworth as a vehicle next season. Good business is being done and Norworth will stay over several weeks.

"Six Cylinder Love" is offered at the Ohio this week, with Lora Raker in the lead. Minna Gombel, Carlton Brickert, Wallace Ford and Burke Clarke are conspicuous, while Raker's work equals Ernest Truex's who was here with the road show last January. Big business.

Next week at Ohio, "The Demi-Virgin"; at Hanna, "To the Ladies."

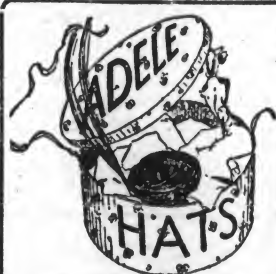
Improved business is reported at Keith's 105th street and Hippodrome. The latter is the only downtown house running vaudeville.

Keith's Palace, which has been closed for three weeks, is undergoing some internal changes, among which is new flooring in the auditorium, estimated at \$35,000.

At the Star, "Beach Suds"; at the Bandbox, "Musigirl Revue."

Good business at Luna Park, where musical comedy, vaudeville and outdoor amusements are drawing big crowds.

At the picture houses—Stillman, revival of former screen favorites; State, "The Woman with Four Faces"; Mall, "A Man of Action."



NOW ON DISPLAY
A WONDERFUL COLLECTION OF
**MID-SUMMER
HATS**

Something Different.

160 W. 45th St., New York City
Two Doors East of Broadway
10% Discount to N. Y. A. S. from an N. Y. A.
ALSO TO PROFESSIONALS

EDDIE MACK TALKS:

No. 144

ATTENTION

MANAGERS PRODUCERS ARTISTS

Your wardrobe plays an important part in your productions.

Give it the attention it needs for the coming season now. Mack's Clothes Shop can outfit from one person to an entire production in either straight clothes, comedy, make-up or uniforms. We are in the position to give you the latest up-to-the-minute styles or novel comedy creations of the finest material with that famous Mack workmanship.

MACK'S CLOTHES SHOP
MACK BUILDING

Just a step West of Broadway on 46th Street
BERT IS AT THE FORTY-SIXTH STREET STORE

RITZI MITZI

(Something very snappy)

Words by
HOWARD JOHNSON

Musio by
CON CONRAD &
IRVING M. BIBO

Moderato

mf *p*

Mit-zi was "Rit-zi" And so po - lite, She used to
Mit-zi stayed "Rit-zi" Un - til one day, She mar-ried

put on the swell, But when her sweet-heart would call each
like girl-ies do. She spent the mon-ey he'd laid a -

night. You'd hear him start in to yell and tell her:
- way. Then when the bank roll was thru he told her:

CHORUS

Mit - zi, what makes you "Ritz" me so? Mit - zi, you know it
hits me so, Mit - zi, I'm on the "Rit - zy"

Kiss me and say you love me just a lit-tle bit-zy Mit - zi
Kiss me I feel so hot-sy tot-sy, ipp-sy, pipp-sy Mit - zi

Turn all the lights down low, I crave your com-pan-y;
Why not come down to earth? I know your ped-i - gree;

Why should we be for-mal? Let's get back to nor-mal, "Rit-zi"
Your right name was Sal-ly, Down in Ho-gan's Al-ley

Mit - zi, Why "Ritz" me me?

Copyright MCMXXIII by LEO FEIST, INC. Feist Bldg, New York, U.S.A.

**A REAL
HOT
NOVELTY
SONG
WITH A
GREAT
MELODY**

CAROLINA MAMMY

THE GREAT GRAND MAMMY OF ALL MAMMY SONGS—BY BILLY JAMES

A REAL CLASSY SONG NOW SWEEPING THE COUNTRY

SWINGIN' DOWN THE LANE

By ISHAM JONES and GUS KAHN

THE DISTINCTIVE HIGH-CLASS BALLAD

WONDERFUL ONE

By PAUL WHITEMAN, FERDIE GROFE and DOROTHY TERRISS

SAN FRANCISCO
Fantasy Theatre Building
BOSTON
181 Tremont St.
DETROIT
144 West Larned St.
CINCINNATI
707-8 Lyric Theatre Bldg.
TORONTO—193 Yonge St.

LEO FEIST, Inc.

711 Seventh Ave., New York

LONDON, W. C. 2, ENGLAND—134 Charing Cross Rd. AUSTRALIA, MELBOURNE—276 Collins St.

CHICAGO
167 No. Clark St.
MINNEAPOLIS
235 Loeb Arcade
PHILADELPHIA
1226 Market St.
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Street

"You can't go wrong with any 'FEIST' song"

"KISS ME WITH YOUR EYES"

Lyric by FLETA JAN BROWN

Music by HERBERT SPENCER

AN ENTHRALLING SURE-FIRE WALTZ SONG HIT
BY THE WRITERS OF THE FAMOUS INTERNATIONAL HIT "UNDERNEATH THE STARS"
A BEAUTIFUL SOLO, DUO, TRIO AND QUARTETTE NUMBER

(RECOGNIZED ARTISTS FREE; ALL OTHERS 25c)
PROFESSIONAL COPIES AND ORCHESTRATIONS NOW READY IN ALL KEYS
MR. HERBERT SPENCER WILL DEMONSTRATE HIS NEW SONG DAILY AT OUR OFFICES

EDW. B. MARKS MUSIC CO.

223-225 West 46th Street

NEXT TO THE N. Y. A.

NEW YORK CITY

LETTERS

When Sending for Mail to
VARIETY, address Mail Clerk.
POSTAGE, ADVERTISING or
CIRCULAR LETTERS WILL NOT
BE ADVERTISED
LETTERS ADVERTISED IN
ONE ISSUE ONLY.

Alexander Gus
Astor Sisters
Baker Evelyn
Barry Mabel
Bennett Sydney
Chadwick Mme.
Clark Nellie
Cooper & Seamon
Croake John
Culver O H
DuBois Josephine
Dutton Chas
Ford Dolly
Garner Ruth
Gaylord Bonnie
Hayes Francis
Healey H
Healy John
Heath Margary
Hilbert Gene
Hurley Ed
Hymack Mr
Jane Irma
Jessen Chauncey
Joseph Martin
Kelly William
Kennedy Helen
King Florence
Kirby Alvin
La Clair John
Lawrence Jean
Leavitt B
Lester F G
Lester Nellie
Lockhart W F
Long Jack
Lucas Geo
McAlpine Nizza
Mack J C
Marby Louis
Mande & Mc
Meredith Mrs
Messerau Violet
Miller & Lyles
Mowatt & Muller
Murphy Gene
Parker Eddie
Phillips Phillipa
Riley Lester
Robinson Charles
Rose Robert
Russell Bobby

Sands Ordella
Sanov Bee
Smith Jack
Smith Oscar
Washburn J M

CHICAGO OFFICE

Athenia Miss
Arnold Katherine
Anderson Lucille
Allen Edna

Broderick & Wynn
Bennett Chas
Button Ida
Bird Wm
Berry Irene
Blackwell Rita

Currier Carl
Cohan George L
Conard Grace
Carling Hilda
Dunbar Charlie
Douglas Tom
Blaine Mabel

Florence Pesene
Fair Polly
Friborg Mrs J
George Effie
Glencoe Sils
Gibson Harry
Guilfoyle J & G
Gordon & Day

Harris Jack
Hyde Marian
Hulbert Gene
Hollins Kitty
Helvey Neal
Howland Lou

Weber Henri
Wilson Anita
Wilson Phyllis
Wilson George
Wincherman Wm
Wood Russ

Iverson Fritzle
Johnson Bros & J

Kerwin Pat
Khaym
Kerville Geo
King Sils

Left Nathan
Lloyd Mrs A
Leonard Mrs A F

McGowan Faber
Mason H B Mrs
Marsh Niles
Mason Smilg Billy

Ohrman Miss C
Overlach Miss A
O'Donnell Connie

Patti Male Steward
Rosa Wynn Co
Riley Joseph
Redell Harry

Shelley Miss F
Southern Jean
Smith Howard
Simmons James D
Smith Oliver Co
Santry Norton & B

White Francis
Weinstein W H
Warden Harry

LOUISVILLE

By SAMUEL E. HYMAN

MACAULEY'S—"Captain Applejack (Malcolm Fassett stock).
FONTAINE FERRY—"The Candy Shop" (Dunbar musical stock).
B. F. KEITH'S NATIONAL—Pop vaudeville.
RIALTO—"Law of the Lawless."
ALAMO—"Little Red Schoolhouse."
MAJESTIC—"Woman's Hate."
MARY ANDERSON—"Penrod and Sam."
WALNUT—"Human Wreckage."
KENTUCKY—"Three Who Paid."

Don't Worry About Troubles
Difficulties, etc. For advice and prompt action regarding all legal matters or money due, consult LAWYER WALLACE, 2204 Michigan Ave., Chicago, Illinois.

Oppressive heat hasn't been conducive to happy patronage at the picture houses, but good houses continue to greet the Malcolm Fassett dramatic stock at Macauley's, the Dunbar musical stock at Fontaine Ferry theatre and vaudeville bills at Keith's National.

A new member of the Fassett stock is Virginia Springer.

Walnut reopened Sunday with the Reid film.

P. S. Durham has announced for 1923-24 Artists Series, Rosa Pon-selle, Oct. 16; Tito Schipa, Feb. 13; Paul Kochanski, Dec. 12; Louise Homer, Jan. 16. Paderewski and Denishawn dancers also booked. All concerts will be in the new Woman's Club auditorium, where seating capacity allows; the others at Macauley's Theatre.

CABARET

(Continued from page 10)
wich Village Orchestra are at the Merrimack Park, Lawrence, Mass. This ten-piece combination was last at the Palais Royal, Hartford. The bass player, reported to be a millionaire who, independently wealthy, plays just for a hobby.

The Tent, New York, will reopen Sept. 20 after redecoration, following its fire. On the opening the Coleman Band from the Montmartre and practically the entire Montmartre crew will move to the Tent. It is said Coleman will receive \$1,200 a week and a percentage of the gross.

Beefsteak Charlie's on upper Broadway (in the 30's) has been reported sold to Freeman, the restaurant man who opened "Freeman's" on Seventh avenue some years ago.

The Donald Borden Orchestra is at the Cedars restaurant on the Fall River-New Bedford (Mass.) road.

Al Burt and his orchestra opened last week at the Cafe des Beaux Arts, Atlantic City. Burt had been originally slated to open the new Bluebird Dance Hall in Coney Island, supposed to be ready early in June. It is doubtful whether it can be finished by the end of the season.

The Ross Fenton Farms, Asbury Park, N. J., is reversing the ordinary procedure and has raised instead of lowered its cover charges. The management now charges \$2.50 Saturdays and Sundays instead of the maximum of \$2 by most of the other cafes in the vicinity. Johnny Johnson and his 10-piece orchestra, formerly of Murray's, Philadelphia, is furnishing the dance music.

Paul Specht, playing at the Corner House, London, has replaced Russell Morgan, his trombone player, with Archie Jones. Jones sailed from this side and joined the orchestra last week. Morgan was released by Specht and sent back to this country.

The Southland Entertainers opened

ADELAIDE & HUGHES

Studio of Dance

45 West 57th Street, New York
Phone Plaza 7635

last week at the Delenne Inn, Cedarhurst, L. I. The combination is under the direction of Frank Campe.

Frank Silvers and his orchestra opened Saturday at the Pelham Heath Inn, New York.

Jack Beck's orchestra, seven pieces, opened last week at the Blossom Heath Inn, Lynbrook, L. I.

The Specht office has a contract to furnish a 10-piece orchestra at the new Trion dance hall, Newark, N. J., to begin about Sept. 5. The Trion, owned by the Capitol Amusement Co., of which Anthony LaManna is the leading figure, is about five years old and was formerly known as the Capitol dance hall, under the same management. Modern competition has caused the management to change its policy and look about for a "name" attraction in the way of an orchestra. The contract is for nine months with an option.

The Kentucky Selenaders, now at the Hotel Ambassador, Atlantic City, will close there Sept. 15 and open two days later at the Hotel Sinton, Cincinnati.

The James Boys, an orchestra furnished "Little James," the show starring Nan Halperin, by the United Orchestras, Inc., will try out an effect for pit orchestras when the show hits New York. The orchestra will be raised to the level of the audience and spots from overhead will play on the men. It is a modern dance combination, under the direction of Ernie Cutting, of the United offices, and plays the music for the entire show. During the in-

termission special numbers are played including several solo and comedy pieces.

The indictment of William H. Anderson, head of the Anti-Saloon League in New York State, for bribery, forgery and extortion by a special New York Grand Jury was reported in New York this and last week.

Mike Lyman, of the Wintergarden Inc., controlling several large cafes on the coast, seriously ill for some time has been pronounced okay by his physicians.

The Collegians, the orchestra which Bob Causer directs, and which has been playing at Rocky Glen Park, Scranton, Pa., will close there this week and will open at the United States Hotel, Saratoga Springs, during the racing season, beginning Aug. 31.

The Valentino Orchestra, a seven-piece combination, that has been appearing in vaudeville through New England, will open Saturday at Onset, Mass., one of the summer resorts on Buzzards Bay, for Thomas Carey, who owns a chain of six dance pavilions in and around Onset.

Al Davis has opened the second edition of the "Boardwalk Follies" at the College Inn, Coney Island. Two new principals have been added this year, Sammy Mann and Betty Bowhan. The rest of the cast includes Eddie Jackson, Marcelle, Irving Gluck, Anna Williams and eight show girls.

MENTHINE OINTMENT
FOR CLEARING THE HEAD AND
BRINGING OUT THE VOICE
SEND FOR SAMPLE
CASIMINE CO. 6 E. 137th ST. NEW YORK

WANTED

Musicians, male and female; also all types of specialty dancers.
JOHN HENRY
Suite 417, 245 West 47th St., New York.
Phone Bryant 0494.

\$7.75 Black, White, Pink Satin, Patent or Viol Kid. Resoled or Polished Too Regular \$10

GLASSBERG
SHORT VAMP SHOES

For STAGE and STREET
225 W. 42d St., New York
CLOGS & JINGLE SHOES

\$4.75 Box Too, Hand-Made, Kid or Satin. Mail Orders. Catalog Y Regular Price \$5.50

LEW GOULD'S

JOLLY JESTERS

AN INSTRUMENTAL EXTRAVAGANZA

Direction ALEX HANLON

MITZI Presents

THREE MADCAPS

IN A

WHIRL OF NOVELTY DANCES

WITH SPECIAL SETTINGS AND APPROPRIATE COSTUMES

Direction BILLY JACKSON

Loop End Building, CHICAGO

H & M PROFESSIONAL TRUNKS

Back to Pre-War Prices

Mail Orders Filled F. O. B., N. Y. City. Send for Catalogue.
Used trunks and shopworn samples of all standard makes always on hand
SAMUEL NATHANS SOLE AGENT FOR H & M TRUNKS IN THE EAST
529-531 Seventh Ave., New York City
Phone: Fitz Roy 0620 Between 38th and 39th Str-ets

THEATRE MANAGER AT LIBERTY

Well known, successful, long experienced theatre manager seeks an engagement in any city of the United States or Canada. Familiar with every detail of theatre management—legitimate, vaudeville or pictures. Understands booking conditions; intimately associated with producing managers; recognized press man. One who is able to handle a high-class theatre in a dignified manner and make it a paying proposition. Unquestionable reference and bond furnished. Am not unemployed, but seek desirable location.
Address Box 332, Variety, New York

4 Times B. F. Keith's Palace, New York, This Season
This Week (July 23)

4 the

RUNAWAY 4

"The 4 Horsemen from East New York"

With 4 Cars 4 Suits and 4 Dollars

Working 4 LEWIS & GORDON

ROCHESTER, N. Y.

By L. B. SKEFFINGTON
 LYCEUM—Lyceum Players in "Lawful Larceny."
 FAY'S—Naomi and Brazilian Nuts, Walter Newman and Co., Dillon and Place, Granville and Mack, the Pickfords; "Dead Game," feature.
 EASTMAN—Moscow Artists' Ensemble, Harry Freeman in trumpet solo; "The Bright Shawl," feature film, first half; "Tribby," second half.

Regent reopened. Piccadilly closed this week and next.

The Moscow Artists' Ensemble at the Eastman this week is the most pretentious act presented in connection with the picture program at that house. There are 11 people and five scenes in the act. The house is splitting the week on picture. Sousa band, Aug. 1, only break in the summer picture season.

Announcement is made that Mickey Finn will be retained as manager of the Temple.

ST. LOUIS

By JOHN ROSS

Completely renovated, the Columbia opens Aug. 19 with six acts, feature picture, comedy and news weekly. David E. Russell, who has been managing municipal opera

during summer, will be manager at the Columbia.

Ed. Olmstead, publicity agent at Missouri, has been made director of publicity at McVicker's, Chicago. Olmstead will leave St. Louis about July 30.

The temporary lobby in the Missouri is completed and is rated as the most beautiful in the Mississippi Valley.

Oscar Dane, manager of the Gayety (Columbia burlesque), has returned after vacationing in the north, and is getting the house ready for opening early in August.

H. H. Maloney is house manager at the Missouri.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Keith's—Vaudeville.
 STRAND—Jack Hole in "A Gentleman of Leisure."
 EMPIRE—"Daughters of the Rich."

ROBBINS - ECKEL — "Youthful Cheaters."
 CRESCENT—"The Exciters."

Lyceum, Elmira's oldest theatre, eighth theatre to be added to the chain operated by William Berinstein, Albany theatrical operator. The deal for the sale of the house to Berinstein was closed last week. O. S. Hathaway was the former owner. This is the third playhouse in Elmira to pass to the Albany man. He already had the Majestic and the Strand, the latter the old Mozart, now being remodeled.

Pending the appointment of a permanent manager for the Lyceum, that house will be in charge of George Roberts, general manager for the Berinstein circuit. No change in policy is planned, and the house will play road shows in the fall.

Two members of the Berinstein family will be in charge of Elmira houses in the coming new season. Harry Berinstein will manage the Majestic, playing vaudeville, and

Benjamin Berinstein will have the Strand, devoted to pictures.

The Lyceum at one time was owned by the Onondaga County Bank of Syracuse.

The Berinstein chain, in addition to the Elmira theatres, includes the Colonial and Hudson, Albany; the Palace at Troy, the Strand in Newburgh, and the Strand, under construction in Little Falls.

Myron J. Kallet, lessee of the Madison Theatre, Oneida, has formed a new company which has taken title to the Oleo Theatre site, the American Hotel, the Odd Fellows' Temple and the Valincourt Bakery in Oneida. The combined site will be used for a new theatre, hotel and business block, the theatre to seat 1,500. The new building will cost \$300,000. The projected theatre will be devoted to pictures, road shows playing the present Madison exclusively.

The City Opera House, Carthage, will be used temporarily for school purposes in September, pending completion of the new grade school.

Mrs. Edwin L. Hulett of Canton has been named chairman of the Fourth District on the moving picture censorship committee of the State Federation of Women's Clubs.

Syracuse's new theatrical year will be ushered in Aug. 9, when Al G. Field's Minstrels make their annual bow at the Wieting. The Wieting's real fall schedule starts about Sept. 10, coincidentally with State Fair Week here. Early bookings include "The Fool," "Up She Goes" and "Loyalties." Incidentally, Syracuse will see not a few shows this year that will pass up Rochester, which heretofore has been favored. Rochester is the scene of a dispute over percentages that will cause not a few attractions to cut that city.

A total of 11 cents, stolen from a pocketbook lost in the Liberty, Corning, was the only loot yeggs obtained when they attempted to blow the theatre safe, which contained \$600. The blast, however, failed to tear the door of the safe from its fastenings. The theatre is located half a block from police headquarters.

"I've been thrown out of better places than this," remarked John Serio, 16, when he was escorted under arrest, from the Rivoli theatre here after turning out the lights in the house. In police court Tuesday he drew a \$25 fine.

The fire that wiped out a million dollars worth of property at Salamanca brought a bride to Ralph J. Millard, of Hornell. She was Ruth Mosher, pianist in the orchestra of the Andrews theatre there. The theatre was damaged by the blaze and forced to close. Miss Mosher, visiting in Hornell, and Millard were planning to wed in the fall. With her position at the theatre gone she agreed to wed at once.

JAMES MADISON

1493 Broadway, N. Y.
 Writer of Laughs, for Stage and Screen

Variety's Regular Vaudeville Number

IS NOW PREPARING

Only one kind of vaudeville in America that may be relied upon—it's Regular Vaudeville.

Variety's Regular Vaudeville Number will tell why.

Place an announcement in it—let the show business know you are connected with Regular Vaudeville; or place an advertisement in Variety's Special Regular Vaudeville Number if you would like to be in or be back in Regular Vaudeville.

The Guardian of a Good Complexion



Holds the Centre of the Stage

GROPPER'S

FINE LUGGAGE

SOLE AGENT FOR BAL

THEATRICAL TRUNK

HOTEL NORMANDIE BLDG., 1 E. 35th & B'way, N. Y. C. PHONE: FITZROY 5549

WANTED! FORTY CHORUS GIRLS

For Irons & Clamage's Columbia Circuit Shows
 SALARY \$30—EVERYTHING FURNISHED—SLEEPERS PAID
 Girls in Chicago and West, Why Go to New York?

WE REHEARSE, OPEN AND CLOSE IN CHICAGO
 Can place Female Musical Act, Prima Donna, Juvenile
 Rehearsals August 6th

Apply BEN HOLMES

HAYMARKET THEATRE, CHICAGO, ILL.

CHORUS GIRLS WANTED

For America's Finest and Largest

MUSICAL BURLESQUE STOCK COMPANY

Salary \$35 and \$40 per week. Everything furnished. Long Season.

Write, call or wire.

LEO STEVENS, State-Congress Theatre, Chicago, Ill.

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. KEITH'S VAUDEVILLE EXCHANGE

(AGENCY)

(Palace Theatre Building, New York)

Founders

B. F. KEITH, EDWARD F. ALBEE, A. PAUL KEITH, F. F. PROCTOR

Artists can book direct addressing W. DAYTON WEGEFARTH

MARCUS LOEW'S BOOKING AGENCY**General Executive Offices
LOEW BUILDING ANNEX****160 WEST 46TH ST.
NEW YORK****J. H. LUBIN**

GENERAL MANAGER

CHICAGO OFFICE

1602 Capitol Bldg.**SIDNEY M. WEISMAN
IN CHARGE**

GUS SUN, President (Established 1905) HOMER NEER, Gen. Book'g Mgr.

THE GUS SUN BOOKING EXCHANGE CO.

New Regent Theatre Bldg. (MAIN OFFICE) Springfield, O.

THEATRE MANAGERSSECURE YOUR VAUDEVILLE ACTS THROUGH OUR OFFICES
WE GUARANTEE YOU FIRST CLASS SERVICE**VAUDEVILLE ACTS**

We Can Offer From Five to Thirty Weeks for First Class Acts

BRANCH OFFICES:

NEW YORK CITY BUFFALO, N. Y. DETROIT, MICH. CHICAGO
301 Putnam Bldg. 509 Lafayette Bldg. Columbia Theatre Bldg. 806 Delaware Bldg.
J. W. TODD, Rep. JENE JERGE, Rep. BILLY DIAMOND, Rep.

Affiliation: V. C. M. CIRCUIT, 801 FLAT IRON BLDG., ATLANTA, GA.

KANSAS CITY

By WILL R. HUGHES

MAINSTREET—Vaudeville.
GLOBE—Vaudeville.
ELECTRIC PARK—Follies of 1923.
NEWMAN—"Children of Dust," film.
ROYAL—"Human Wreckage" film.
LIBERTY—"Wandering Daughters" film.

It is announced Pantages closed for several weeks, will reopen Aug. 4. Vaudeville and a picture and perhaps a slight reduction in the prices, probably scaled just under those of the Mainstreet.

It has been announced that the Shubert, seemingly the city's only legitimate house, will open Aug. 26, for a three weeks' run of the "Cov-

ered Wagon" at \$1.50 top nights, and a \$1.00 top for the afternoon shows. This brings the opening of the regular season up to Sept. 16 at least, with no attraction announced for that time. For the other Shubert controlled house, the new Missouri, last season the Century, there has been nothing definitely proclaimed. There is a possibility that feature pictures, at \$1 top, will be given a trial, the pictures being sent in to fill open weeks.

The usual speculation regarding the policy of several of the other houses has brought forth many rumors, with none confirmed. The Garden, under lease to Loew, will quite probably be given a whirl with pictures, but on account of the location several blocks from the beaten path of the picture fans, it will take something unusual, and a large amount of publicity, to put the films over. The Grand will, it is understood, play independent attractions, when they can be secured, the same as last season. This house played colored aggregations, a number of weeks last year, to some satisfactory business.

The Empress, Bonfils & Tammeh house, across from Pantages, is the puzzle. Popular priced vaudeville, dramatic stock, feature pictures

**MINERS
MAKE UP**

Est. Henry C. Miner, Inc.

**The Orpheum Circuit
of
Vaudeville Theatres****BOOKING DEPARTMENT,
Palace Theatre Building
NEW YORK****EXECUTIVE OFFICES
State-Lake Building
CHICAGO****THE STANDARD INDEPENDENT
VAUDEVILLE AGENCY****FALLY MARKUS****1547 Broadway
NEW YORK**

Bryant 6060-6061

GAITY THEATRE BLDG.

**BERT LEVEY CIRCUITS
VAUDEVILLE THEATRES****ALCAZAR THEATRE BUILDING, SAN FRANCISCO
PAUL GOUDRON, CAPITOL BUILDING, CHICAGO
Detroit office, 206 Breitmeyer Bldg.****ACKERMAN & HARRIS**

EXECUTIVE OFFICES:

**THIRD FLOOR, PHELAN BLDG.
MARKET, GRANT AND O'FARRELL STREETS SAN FRANCISCO
ELLA HERBERT WESTON, Booking Manager
SEVEN TO TEN WEEK CONTRACTS NOW BEING ISSUED.**

have all been tried, without very much satisfaction. Rumors have had it that the house would be added to the Mutual burlesque string, and this may be done sometime. It has also been reported that it might be released by the Kansas City Theatre organization as a home for the local productions, but this has not been confirmed.

The Ralph Amusement Co., operating the Gillham theatre, one of the leading residents, has taken over the management of the Apollo, another outside house and will conduct it along the lines which have made a success of their first house; first run suburban pictures.

WASHINGTON, D. C.

By HARDIE MEAKIN

George Marshall continues to create practically the only interest in theatricals in Washington. This week he is offering in conjunction with A. H. Woods another new piece from the pen of Avery Hopwood, this also being an adaptation from the French, "The Alarm Clock." The piece is based on "La Sonnette D'Alarms," by Maurice Hennequin and Romain Coolus, and has been a big success on the other side. Woods has the piece in mind for Bruce McRae, who is here to portray the lead with Blanche Ring and Marion Cookley.

Lawrence Beatus and Mark Gates, directing the destinies of Marcus Loew's interests here, have made a departure from the usual this week at the Columbia inasmuch as seven picture revivals will be presented throughout the week, the pictures being those that made good impres-

sions at the box office. Sunday has Valentino in "The Sheik"; Monday, DeMille's "Why Change Your Wife?"; Tuesday, Mae Murray in "On with the Dance"; Wednesday, DeMille's "Male and Female"; Thursday, another DeMille picture, "Don't Change Your Husband"; Friday, Sir Gilbert Parker's "Behold My Wife"; while Saturday is given over to "Manslaughter," with Thomas Meighan.

The other Loew house, the Palace, has "Trifling with Honor," while Crandall's Metropolitan presents Dorothy Phillips in "Slander the Woman" and Tom Moore's Rialto is offering "Three Wise Fools."

"The Gingham Girl" is announced as one of the attractions for Poli's during the coming season by Manager L. S. Leavitt.

There is some question as to the policy of the Shuberts in the bookings of their three houses here during the 1923-1924 season. The Belasco, which housed Shubert vaudeville, is now occupied by George Marshall's stock company, with no definite announcement forthcoming as to what is to be done with the house this winter. The other house, the Garrick, had a couple of stock flutters this summer, with the closing of the final one bringing forth the statement that the Hecht company, owners of the theatre, were to tear it down, utilizing the ground for an addition to their store. Confirmation of this cannot be obtained from the manage-

GIRLS

New York's snappiest dancing school requires the services of young ladies who know something about dancing, to act as dancing partners. Such young ladies can earn \$30-\$40 weekly. Apply evenings Joyland Dancing, 60 E. 14th St., near B'way, New York City.

"SEE US WHEN IN CALIFORNIA"**MEIKLEJOHN and DUNN**Amusement Managers, Theatrical Agents,
Personal Representatives,
Vaudeville, Road Shows.
LOS ANGELES—Majestic Theatre Bldg., 9th
floor, 62816, Pico 5514.
SAN FRANCISCO—Pantages Theatre Bldg., 9th
floor, Douglas 8033.

ment of the store, and it now looks as if the Shuberts will have a case of too many houses in Washington, particularly now that all the war workers have left and the capital is fast returning to normal.

Alfred Lunt, after a week's appearance in conjunction with the film he is starred in, "Backbone," at the Rialto, left for Atlantic City to join his wife, Lynne Fontaine, where she opened Monday in her new play "In Love with Love," under the management of William Harris, Jr.

Harry Crandall, accompanied by his wife and family, left Friday for a three weeks' sojourn at Lake Hopatcong, N. J. Mr. Crandall joins his general manager, Joseph P. Morgan, and Mrs. Morgan, and the assistant general manager, John J. Payette, who have been vacationing there for a week. The party is to be completed later in the week by the arrival of Mr. and Mrs. Stefan Foradszewski, of the Polish Legation in this city.

VANCOUVER, B. C.

With fine weather and people flocking to the beaches and camping places, theatre business in Vancouver from all angles has been off for three weeks. The picture houses are barely holding their own.

A new directory just issued gives Greater Vancouver a total population of 250,554. Notwithstanding, this city has never experienced worse theatre business than the season present and past.

Orpheum played all last season on cut week and cut salaries, filling in with local attractions and occasional road shows, which for the most part appeared to give this city a wide berth. Pictures which showed the greatest box-office pullers in other big cities practically played to business of no great account here.

Unexpected changes were made in the management of the local Orpheum. W. A. Hartung will be transferred to the Omaha house and his place here taken by E. J. Lydiatt, formerly manager of the Calgary Grand theatre. The transfer of Hartung comes as a promotion.

**FOR SALE
or RENT****GRAND THEATRE
AUBURN, N. Y.**Population 37,000.
Downtown; centrally located.
Ideal stock and vaudeville house;
capacity 1,200.
Address communications**D. EDWIN FRENCH**

68 Genesee Street, Auburn, N. Y.

SUMMER SHOESWhite, colors and chic combinations in dainty designs
for all occasions.**ANDREW GELLER****1656 Broadway
NEW YORK CITY**

At 51st Street

**KENNARD'S
SUPPORTERS**249 W. 38th St., N. Y.
Phone Fite Box 5544
Send for Catalogue

BILLS NEXT WEEK

Continued from page 35)

AWA, CAN.
 Low
 & Grant
 & Howard
 & Long
 & McCabe
 & Mania
ALISADES P.K.
 & Drew & Partner
 Aerial Stars
PROVIDENCE
 Emery
 & Shields
 & Mack
 & Beasley 3

GUS SUN CIRCUIT

BUFFALO
 Lafayette
 & A Keely
 & Rogers Roy & R
 & Florence York Co
 & Miller & Girls
DETROIT, MICH.
 Columbia
 & Willish
 & Creedon & Schall

WESTERN VAUDEVILLE

CHICAGO
 Majestic
 & Paul Kirkland Co
 & Argo & Virginia
 & Capt Bett's Seals
 & Williams & Clark
 & Vermorel 5
 & Halmsey & K'ing
 & Three Helvins
 (One to fill)
 Academy
 & Doree Sisters
 & Stanley & W'n S
 & Crandall's Circus
 (Others to fill)
SO. BEND, IND.
 Palace
 & D'hagton's Animals
 & Kent & Allen
 (Three to fill)
 2d Half
 & Dona Darling Co
 (Others to fill)
ST. LOUIS
 Grand
 & Fleke & Fallon
 & Curtis' Best Friends
 & Wilson Aubrey 3
 & Fairman & Furman
 & Ray Conlin
 & Arthur Angel
 & Five Lelands
 (Two to fill)
 & Sladome
 & George & June
 & 4 Musical Lunds
 (Two to fill)
 2d Half
 & Walfrid & Lucille
 & Ann Ball & F

BERKELEY, S. D.
 Orpheum
 & La Lavall
 & 8 Hall
 (Two to fill)
ST. FORKS, N. D.
 Orpheum
 & Miners & Balcom
 & Mills & Duncan
 (Two to fill)
 2d Half
 & Johnny Wood
 & Wines-J'kins Rev
 (Two to fill)
ST. ISLAND, NEB.
 Majestic
 & Miners & Balcom
 (One to fill)
 2d Half
 & Walfrid & Lucille
 & Ann Ball & F

MAN, CITY, MO.
 Globe
 & Paul Shine Co

PANTAGES CIRCUIT

TORONTO
 Fantages
 (25-2)
 & Annie Clark Co
 & Carroll & Gorman
 & Hey & Rogers
 & Sedowland
 & & Wiley
 (Two to fill)

HAMILTON, CAN.
 Fantages
 (25-2)
 & Blondy
 & Ma Morati Co
 & Nelson Sis & S
 & Walton Co
 & Sedowland

MINNEAPOLIS
 Fantages
 (Sunday Opening)
 & & Nichols
 & Elton Sis & Mack
 & Broe & Cratton
 & Heather
 & El Bess 3

OMONTON, CAN.
 Fantages
 & General Pisano
 & Barry & O'Donnell
 & Willet & Elton
 & Hampton & Blake
 & Ellis Circus

WARD & WILSON
 (One to fill)
 2d Half
 & Collins & Dupbar
 & Alice Remsen
 & Primrose Seaman Co
 & Jimmy Sazo Co
 & J & K DeMaco
TORONTO
 Young St.
 The Pickfords
 Boland & Knight
 DeLotto & Richards
 Carl Smith
 Amoros & Jeanette
 Sig Newman & Or

CRYSTAL & ANDERSON
 Chas Martin
 9 Daffydills
 Gibney & Rogers
 Roder & Dean
ROCHESTER
 Victoria
 Musical Johnstons
 Three Crowds
 2d Half
 & E Pearce Co
 & Davis & Davis

WRIGHT & GAYMAN
 Ramsdell & Deyo
 Speaker Lewis
 2d Half
 & Hill & Amerson
 & Edna Deal
 & Prevost & Zarrow
 (One to fill)
MILWAUKEE
 Majestic
 & S Mora & R'kies 2
 & Doree Sisters
 & Stanley & W'n S
 & Crandall's Circus
 (Others to fill)
SO. BEND, IND.
 Palace
 & D'hagton's Animals
 & Kent & Allen
 (Three to fill)
 2d Half
 & Dona Darling Co
 (Others to fill)
ST. LOUIS
 Grand
 & Fleke & Fallon
 & Curtis' Best Friends
 & Wilson Aubrey 3
 & Fairman & Furman
 & Ray Conlin
 & Arthur Angel
 & Five Lelands
 (Two to fill)
 & Sladome
 & George & June
 & 4 Musical Lunds
 (Two to fill)
 2d Half
 & Walfrid & Lucille
 & Ann Ball & F

BERKELEY, S. D.
 Orpheum
 & La Lavall
 & 8 Hall
 (Two to fill)
ST. FORKS, N. D.
 Orpheum
 & Miners & Balcom
 & Mills & Duncan
 (Two to fill)
 2d Half
 & Johnny Wood
 & Wines-J'kins Rev
 (Two to fill)
ST. ISLAND, NEB.
 Majestic
 & Miners & Balcom
 (One to fill)
 2d Half
 & Walfrid & Lucille
 & Ann Ball & F

MAN, CITY, MO.
 Globe
 & Paul Shine Co

WRIGHT & GAYMAN
 Ramsdell & Deyo
 Speaker Lewis
 2d Half
 & Hill & Amerson
 & Edna Deal
 & Prevost & Zarrow
 (One to fill)
MILWAUKEE
 Majestic
 & S Mora & R'kies 2
 & Doree Sisters
 & Stanley & W'n S
 & Crandall's Circus
 (Others to fill)
SO. BEND, IND.
 Palace
 & D'hagton's Animals
 & Kent & Allen
 (Three to fill)
 2d Half
 & Dona Darling Co
 (Others to fill)
ST. LOUIS
 Grand
 & Fleke & Fallon
 & Curtis' Best Friends
 & Wilson Aubrey 3
 & Fairman & Furman
 & Ray Conlin
 & Arthur Angel
 & Five Lelands
 (Two to fill)
 & Sladome
 & George & June
 & 4 Musical Lunds
 (Two to fill)
 2d Half
 & Walfrid & Lucille
 & Ann Ball & F

WRIGHT & GAYMAN
 Ramsdell & Deyo
 Speaker Lewis
 2d Half
 & Hill & Amerson
 & Edna Deal
 & Prevost & Zarrow
 (One to fill)
MILWAUKEE
 Majestic
 & S Mora & R'kies 2
 & Doree Sisters
 & Stanley & W'n S
 & Crandall's Circus
 (Others to fill)
SO. BEND, IND.
 Palace
 & D'hagton's Animals
 & Kent & Allen
 (Three to fill)
 2d Half
 & Dona Darling Co
 (Others to fill)
ST. LOUIS
 Grand
 & Fleke & Fallon
 & Curtis' Best Friends
 & Wilson Aubrey 3
 & Fairman & Furman
 & Ray Conlin
 & Arthur Angel
 & Five Lelands
 (Two to fill)
 & Sladome
 & George & June
 & 4 Musical Lunds
 (Two to fill)
 2d Half
 & Walfrid & Lucille
 & Ann Ball & F

WRIGHT & GAYMAN
 Ramsdell & Deyo
 Speaker Lewis
 2d Half
 & Hill & Amerson
 & Edna Deal
 & Prevost & Zarrow
 (One to fill)
MILWAUKEE
 Majestic
 & S Mora & R'kies 2
 & Doree Sisters
 & Stanley & W'n S
 & Crandall's Circus
 (Others to fill)
SO. BEND, IND.
 Palace
 & D'hagton's Animals
 & Kent & Allen
 (Three to fill)
 2d Half
 & Dona Darling Co
 (Others to fill)
ST. LOUIS
 Grand
 & Fleke & Fallon
 & Curtis' Best Friends
 & Wilson Aubrey 3
 & Fairman & Furman
 & Ray Conlin
 & Arthur Angel
 & Five Lelands
 (Two to fill)
 & Sladome
 & George & June
 & 4 Musical Lunds
 (Two to fill)
 2d Half
 & Walfrid & Lucille
 & Ann Ball & F

WRIGHT & GAYMAN
 Ramsdell & Deyo
 Speaker Lewis
 2d Half
 & Hill & Amerson
 & Edna Deal
 & Prevost & Zarrow
 (One to fill)
MILWAUKEE
 Majestic
 & S Mora & R'kies 2
 & Doree Sisters
 & Stanley & W'n S
 & Crandall's Circus
 (Others to fill)
SO. BEND, IND.
 Palace
 & D'hagton's Animals
 & Kent & Allen
 (Three to fill)
 2d Half
 & Dona Darling Co
 (Others to fill)
ST. LOUIS
 Grand
 & Fleke & Fallon
 & Curtis' Best Friends
 & Wilson Aubrey 3
 & Fairman & Furman
 & Ray Conlin
 & Arthur Angel
 & Five Lelands
 (Two to fill)
 & Sladome
 & George & June
 & 4 Musical Lunds
 (Two to fill)
 2d Half
 & Walfrid & Lucille
 & Ann Ball & F

WRIGHT & GAYMAN
 Ramsdell & Deyo
 Speaker Lewis
 2d Half
 & Hill & Amerson
 & Edna Deal
 & Prevost & Zarrow
 (One to fill)
MILWAUKEE
 Majestic
 & S Mora & R'kies 2
 & Doree Sisters
 & Stanley & W'n S
 & Crandall's Circus
 (Others to fill)
SO. BEND, IND.
 Palace
 & D'hagton's Animals
 & Kent & Allen
 (Three to fill)
 2d Half
 & Dona Darling Co
 (Others to fill)
ST. LOUIS
 Grand
 & Fleke & Fallon
 & Curtis' Best Friends
 & Wilson Aubrey 3
 & Fairman & Furman
 & Ray Conlin
 & Arthur Angel
 & Five Lelands
 (Two to fill)
 & Sladome
 & George & June
 & 4 Musical Lunds
 (Two to fill)
 2d Half
 & Walfrid & Lucille
 & Ann Ball & F

WRIGHT & GAYMAN
 Ramsdell & Deyo
 Speaker Lewis
 2d Half
 & Hill & Amerson
 & Edna Deal
 & Prevost & Zarrow
 (One to fill)
MILWAUKEE
 Majestic
 & S Mora & R'kies 2
 & Doree Sisters
 & Stanley & W'n S
 & Crandall's Circus
 (Others to fill)
SO. BEND, IND.
 Palace
 & D'hagton's Animals
 & Kent & Allen
 (Three to fill)
 2d Half
 & Dona Darling Co
 (Others to fill)
ST. LOUIS
 Grand
 & Fleke & Fallon
 & Curtis' Best Friends
 & Wilson Aubrey 3
 & Fairman & Furman
 & Ray Conlin
 & Arthur Angel
 & Five Lelands
 (Two to fill)
 & Sladome
 & George & June
 & 4 Musical Lunds
 (Two to fill)
 2d Half
 & Walfrid & Lucille
 & Ann Ball & F

THE BEST PLACES TO STOP AT

Leonard Hicks, Operating Hotels
GRANT-AND-LORRAINE
CHICAGO

Special Rates to the Profession

417-419 S. Wabash Avenue

350 HOUSEKEEPING APARTMENTS

IRVINGTON HALL

355 West 51st Street
 6640 Circle

HENRI COURT

312 West 48th Street
 3830 Longacre

HILDONA COURT

341-347 West 45th Street. 3560 Longacre.

1-2-3-4-room apartments. Each apartment with private bath, phone, kitchen, kitchenette.
 \$18.00 UP WEEKLY—\$70.00 UP MONTHLY
 The largest maintainer of housekeeping furnished apartments directly under the supervision of the owner. Located in the center of the theatrical district. All fireproof buildings.
 Address all communications to

CHARLES TENENBAUM

Principal office, Hildona Court, 341 West 45th St., New York
 Apartments can be seen evenings. Office in each building.

Mansfield Hall

"Where a refined atmosphere prevails"

SUMMER RATES NOW IN EFFECT

Every room with running water, telephone; elevator service
 DOUBLE \$16.00 UP
 Several extra large cool rooms, suitable for parties of three, \$15.00 weekly
 "45 steps from Broadway"
 Phone 2097 Circle 226 West 50th St., New York

THE ADELAIDE

754-756 EIGHTH AVENUE

Between 46th and 47th Streets One Block West of Broadway
 Three, Four and Five-Room High-Class Furnished Apartments.
 Strictly Professional. MRS. GEORGE HIEGEL, Mgr. Phone: Bryant 8050-1

RUANO APARTMENTS

RUANO

800 Eighth Ave. (40th)

Bryant 3929

RUANO COURT

200 West 50th

Circle 6635

1-2 Room Housekeeping Apartments
 HOTEL SERVICE TELEPHONE ELEVATOR
 SUMMER RATES

TACOMA

Fantages
 & Prevost & Goulet
 & Cornell Leona & Z
 & Romeo & Dolls
 & Rinaldo
 & Corradini's Animals

PORTLAND, ORE.

Fantages
 & Winton Bros
 & Jones & Sylvester
 & La Tell & Vokes
 & J Powell 6
 & Foley & La Tour
 & Roy & Arthur

SALT LAKE CITY

Fantages
 (1-7)
 & McEanna
 & Conley & Frances
 & Telephone Tangle
 & Gallarini Sisters
 & Warren & O'Brien
 & Gaultier's Toyshop

OGDEN, UTAH

Orpheum
 (2-6)
 & Martnett
 & Early & Laight
 & Class & Brilliant
 & Geo Mayo
 & Francis Renault
 & Dance Evolutions

COLO. SPRINGS

Burns
 (30-31)
 (Same bill plays
 & Public 1-2)
 & Laura Devine
 & Frankie & Johnny
 & H Seymour Co
 & Chuck Haas
 & Callahan & Bliss
 & Whitehead & Band

LOS ANGELES

Fantages
 & Adonis & Dogs
 & O'Mearas & Landis
 & Melody Maids
 & Youth
 & D'ning & O'Rourke
 & LaFrance Bros
 & Grew & Bates

SAN DIEGO, CAL.

Fantages
 & Lewis & Brown
 & Knowles & White

BELLINGHAM

Vaudeville
 & Seibini & Nagel
 & Renetti & Gray
 & Aleko
 & Dorothy Lewis
 & Alexandria Opera
 & Dorothy Nielsen

SEATTLE

Fantages
 & Weber & Elliott
 & Wilfrid DeBois
 & Spectacular 7
 & El Cota
 & Dobbs Clark & D
 & B'way to Dixie

VANCOUVER, B. C.

Fantages
 & Weber & Elliott
 & Wilfrid DeBois
 & Spectacular 7
 & El Cota
 & Dobbs Clark & D
 & B'way to Dixie

SEATTLE

Fantages
 & Weber & Elliott
 & Wilfrid DeBois
 & Spectacular 7
 & El Cota
 & Dobbs Clark & D
 & B'way to Dixie

VANCOUVER, B. C.

Fantages
 & Weber & Elliott
 & Wilfrid DeBois
 & Spectacular 7
 & El Cota
 & Dobbs Clark & D
 & B'way to Dixie

SEATTLE

Fantages
 & Weber & Elliott
 & Wilfrid DeBois
 & Spectacular 7
 & El Cota
 & Dobbs Clark & D
 & B'way to Dixie

VANCOUVER, B. C.

Fantages
 & Weber & Elliott
 & Wilfrid DeBois
 & Spectacular 7
 & El Cota
 & Dobbs Clark & D
 & B'way to Dixie

SEATTLE

Fantages
 & Weber & Elliott
 & Wilfrid DeBois
 & Spectacular 7
 & El Cota
 & Dobbs Clark & D
 & B'way to Dixie

VANCOUVER, B. C.

Fantages
 & Weber & Elliott
 & Wilfrid DeBois
 & Spectacular 7
 & El Cota
 & Dobbs Clark & D
 & B'way to Dixie

SEATTLE

Fantages
 & Weber & Elliott
 & Wilfrid DeBois
 & Spectacular 7
 & El Cota
 & Dobbs Clark & D
 & B'way to Dixie

VANCOUVER, B. C.

Fantages
 & Weber & Elliott
 & Wilfrid DeBois
 & Spectacular 7
 & El Cota
 & Dobbs Clark & D
 & B'way to Dixie

HOUSEKEEPING FURNISHED APARTMENTS

OF THE BETTER KIND

YANDIS COURT

241-247 West 43rd Street, New York

BRYANT 7013

Just West of Broadway

One, three and four-room apartments with private bath, kitchenettes. Accommodate four or more adults.

\$17.00 UP WEEKLY

THE DUPLEX

330 West 43rd Street, New York

LONGACRE 7132

Three and four rooms with bath and complete kitchen. Modern in every particular.

\$12.00 UP WEEKLY

Refer communication to M. CLAYMAN, Yandis Court

Phone: Longacre 9444-6805

Geo. F. Schneider, Prop.

THE BERTHA FURNISHED APARTMENTS

COMPLETE FOR HOUSEKEEPING.

323-325 West 43rd Street

NEW YORK CITY

Private Bath, 3-4 Rooms, Catering to the comfort and convenience of the profession.

STEAM HEAT AND ELECTRIC LIGHT . . . \$15.00 UP

The Alamac in the Mountains on Lake Hopatcong, N.J.
 The Ideal and Economical Spot for
 The Performer to Spend a
 Week End
 Golf, Fishing, Tennis, Horse
 Canoeing, Motor Boating
 Dancing, Bathing.
 Amazingly Beautiful, Gorgeous Surroundings.
 47 MILES BY MOTOR
 75 MINUTES BY TRAIN
 SPECIAL RATES
 Telephone Hopatcong 1
 LATS OWNERSHIP MANAGEMENT

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 3766

will have a solo dance with the "Follies."

The Lyric will reopen Sept. 3 with Keith three-a-day, Marty Semon, manager.

Willard Patterson, manager of the Metropolitan, has reconsidered his resignation and decided to remain with Sig Samuels. Details of the resignation were not made public.

The bathing beauties taking part in the prolog revue at the Howard last week were forbidden to "beaut" by the local Better Films Committee. One look at the girls strutting in their scant raiment caused an outburst and a request for Howard Price Kingsmore, manager, to reduce their movements to a minimum. After the first performance the beauties sat motionless on the stage while Catherine Jones, a local girl, did a hula dance almost sans hula. All of the beauties were local.

Local movie managers report big business and little loss in attendance during the hot season.

BUFFALO

By SIDNEY BURTON

Rumors coursed up and down the local Hialto persistently last week. Albert Hay Mal

PALACE, NEW YORK, THIS WEEK (JULY 23)

FRED

HILLEBRAND

AND

VERA

MICHELENA

IN

“ALL FOR VERA”

New York Dailies UNANIMOUSLY Acclaim This Act a SUCCESS

ALBERT HURLEY

AT PIANO

DIRECTION

LEWIS & GORDON

Scanned from microfilm from the collections of
The Library of Congress
National Audio Visual Conservation Center
www.loc.gov/avconservation

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Sponsored by
 **Department of
Communication Arts**
University of Wisconsin-Madison
<http://commarts.wisc.edu/>

A search of the records of the United States Copyright Office has
determined that this work is in the public domain.