

# VARIETY

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## CHICAGO SHUNS EARLY BUYS

### PACIFIC COAST 'SCANDAL SHEETS' ATTENDED TO BY PRESS AGENTS

"Screenland" and "Hollywood Confessions" Forced to Reform—Must Keep Clean of "Scandal Stuff" in Future

Los Angeles, Aug. 1.  
It is a case of score one on the victory side of the column for the picture press agents here who consult the Wampas. Their fight against Meyer & Zobel, publishers of "Screenland" and "Hollywood Confessions," has resulted in the discontinuance of the latter publication and the promise the former is to be kept clean of "scandal" of the industry.

Frederick James Smith has been appointed editor-in-chief of "Screenland." He has given his promise to the press agents he will use every effort to keep the pages of "Screenland" clear of scandal. He lately left the editorship of "Photoplay" to take over the "Screenland" desk.

The Wampas have notified their associates, the M. P. A., in the East, and both sections of the country are to work in accord in regard to "Screenland" in the future.

"Hollywood Confessions" was a straight out and out "Broadway Brevities" type of sheet, and deserved the fate that the press agents administered to it.

Frank Pope, formerly dramatic editor of "Journal of Commerce," New York, and more lately handling the publicity at the Criterion Theatre for "The Covered Wagon," has been appointed editor of "Photoplay," succeeding Frederick James Smith, who has gone to the coast.

### BROADWAY STAR MISSING

Young Actress Again Disappears—Knows Picture Actor

A Broadway star, quite well known and having played under several managements, was reported missing early this week.

Leaving her husband without notice has been a constant practice by the young woman since her marriage to him. He is not exactly in the show business.

The missing young actress is reported on friendly terms with a picture actor.

When previously disappearing it required some time for the husband to locate the lost one.

### COMMITTED AFTER 2 YEARS

Paris, Aug. 1.  
Following two years' investigation, an examining magistrate committed Andre Himmelfarb, on trial before the Paris Correctional Court, on a charge of embezzlement in connection with the Franco-American Cinematograph Co.

### TALKS THRU STOMACH; TONSIL SOUNDING BOARD

Geo. W. Lederer, Jr.'s Case of Interest to Specialists—Going on Road Again

George W. Lederer, Jr., who was successfully operated upon for cancer of the throat June 23, at the Jefferson Hospital, Philadelphia, returned to New York this week. After a few days in the city he is going to a Long Island resort for a few weeks' rest, and then intends to go on the road as a company manager.

Since the operation, performed by Dr. Fielding Lewis, Lederer has been learning to talk through the use of his stomach. This is accomplished by swallowing the air and then using the tonsil arch as a sounding board. The words are formed in the natural manner by the teeth, mouth and lips.

Early in October, at the request of Dr. Lewis, Lederer will attend a convention of ear, nose and throat surgeons in Washington, where the phases of his case and condition will be discussed.

### PICTURE MANAGER SEES ANIMALS AT NIGHT

C. E. Staples Says He Raced 20 Miles with Bull Moose, Then Dodged Lynx

St. John, N. B., Aug. 1.  
To have his motor car chased for 20 miles along a lonely road by a huge bull moose is the claim advanced by C. E. Staples, manager of a picture theatre in St. Stephen, N. B., directly on the Maine border. According to the story of the picture house manager, he started from St. Stephen for St. John, N. B., accompanied by his wife. The start was made at 11 at night, after he had closed the theatre. He intended to return to open it the following afternoon.

He heard a noise in the rear of the car. A mammoth bull moose darted out from the rear and raced (Continued on page 33)

### COUTHOUSE LOSS LAST YEAR IS WARNING

Expect Shuberts to Continue Practice of Raising Best Seats as Favor to Agent—But Cort and Grand Won't—Confusion as to Meaning of New Law—Situation Without Parallel in Years

### "SPECS" UP IN THE AIR

Chicago, Aug. 1.  
For the first time in years the Couthouse agency will not start off the new season with a box-office "buy" with which to contend. Losses suffered last season has checked the ambitious inclinations of the town's leading speculator to throw his united financial strength to any particular attraction.

Just what method of procedure the Couthouse agencies will adopt to meet the stringency of the new law governing theatre tickets sold away from the box-office window, isn't settled as yet. What system that will have a bearing on the attractions playing the Erlanger-Powers (Continued on page 34)

### TAXI FARE ADMISSION

Thomashefsky's Arrangement to Accelerate Trade

A free taxi with each ticket is a publicity stunt being promoted by the Thomashefsky Broadway Yiddish theatre when it opens its "Three Little Business Men" Labor Day. The management is in the process of closing a deal with Michael Marks, president of the 20th Century taxicab service, whereby each Thomashefsky patron, on showing his tickets for that night, will be transported via taxi and without charge to the theatre.

This arrangement will be tried for the first three weeks and will obtain only on Monday through Thursday nights. The week-ends are always heavily patronized evenings in the Yiddish theatre world.

The question of arriving at a flat rate per patron is being currently threshed out. It is obvious that the theatre would be bucking too heavy a proposition if they were to pay by the clock for every patron commuting from the Bronx or the lower east side.

### WEIGHTY ACT

Women, weighing respectively 235, 240 and 260 pounds, compose a new vaudeville act called the Three Black Diamonds.

### MAUDE ADAMS TELLS WOMEN OF FILM SUBSTITUTE RESEARCH

Present Legit Drama Ruined by Current Quality of Pictures—Speaks at Buffalo—Mute on Future Stage Plans for Herself

### HITCHY AND "OLD SOAK" ARE JOINTLY BOOKED

Comedian Famous "Wet," but Has Never Touched Liquor—Road Show Opens Labor Day

Arthur Hopkins, in association with George Nicolai and Lewis & Gordon, will present Raymond Hitchcock in a road tour of "The Old Soak," opening in Schenectady, N. Y., Labor Day. The proposition sounded so good to numerous Broadway speculators that offers to buy in came along in embarrassing profusion. The catch-line will be "Al's Here—and Hitchy, Too," combining the nifty associated with the comedy and a take-off on the one so long attached to the star.

Hitchcock is one of the most famous anti-prohibitionists in America, having for years featured speeches against Billy Sunday and blue laws. He is also a noted stage "stow."

Few people know Hitchcock has never tasted an alcoholic drink in his life, or even smoked a cigar or cigarette.

### REHEARSED 6 WEEKS; PLAYED 2; MONEY SHY

Equity's Representative Hung Around "Fashions" at Lyceum—Show Closed

The members of "Fashions of 1924," which quit suddenly at the Lyceum, New York, Saturday night, were entirely in the dark as far as the closing was concerned.

They didn't get any money when their salaries were due, but still were loyal enough over the weekend to stick out valiantly for the show and tried to disprove those that were telling the truth of the status of matters.

When the principals arrived at the theatre Monday afternoon in response to a call regarding an adjustment of salaries they came on the scene as the scenery of the show was being moved from the theatre. The principals and the chorus were informed back-stage at the (Continued on page 38)

Buffalo, Aug. 1.  
Maude Adams was the speaker at a meeting of the Associated Women's Clubs, motoring from Schenectady, N. Y., to present before the women congregated here her ideas with respect to the improvement of pictures for children.

The actress stated that the taste of the present generation for legitimate drama is being ruined by pictures, stating that much of her research work, in which she is engaged in Schenectady, is directed toward the substitution of artistic film productions in place of those current on the screen.

With extensive intimate knowledge of children gained during her experiences of "Peter Pan," Miss Adams has in mind the making of a number of films from Barrie's plays as well as from Kipling's, although she has no intention of personally appearing in pictures.

During a recent visit to England, Miss Adams discussed the possibilities of such films with Sir James M. Barrie, who was in accord with her ideas, both believing that the picture, by proper artistic treatment, can be made an aid rather than a detriment to the legitimate drama.

Although frequent inquiries were made of the star regarding the rumor that she might return to the stage shortly in a new Barrie play, Miss Adams left her admirers in the dark with respect to her future plans.

### SOCIETY'S MELON

Authors and Composers Dividing \$56,000

The division of \$56,000 royalties for the second quarter among the members of the American Society of Composers, Authors and Publishers, represents the largest dividend yet.

Checks have been mailed to the music men, the publishers' share exceeding \$1,000 each for Class A publishers.

### COSTUMES

Who will make your next ones? Those who have bought from us say—  
**BROOKS-MAHIEU**  
1437 B'way Tel. 5580 Penn. N. Y. City  
11,000 Costumes for Rental

# PERPETUAL HOME FOR AGED ACTORS BEQUEATHED BY PERCY G. WILLIAMS

**After Provision for Wife and Son During Life,  
Income Goes to Institution for Dramatic and  
Vaudeville Players—Estate Over \$5,000,000**

The will of Percy G. Williams, dated in June, 1917, and filed in the surrogate's court, Riverhead, Suffolk county, Long Island, yesterday, leaves half the income of his estate to his wife and son during their life and half for the creation of the "Percy Williams Home" for the care and maintenance of old and infirm players of the dramatic and vaudeville stage. The value of the estate is estimated at over \$5,000,000.

Specific bequests amount to about \$200,000, mostly in the form of trust funds for life, reverting to the home endowment at the death of the beneficiaries. The residue is divided into equal portions, half for the creation of the home and half for the use of the son and widow for their lives.

The will expresses a desire that the home be founded during the life of the son and widow, and that after their death it be located on the Williams estate, Pineacres, at East Islip.

The executors, without bond, are William Grossman, for years P. G.'s legal advisor; Fred A. Rosebush, his secretary, and the King's County Trust Co. of Brooklyn.

The specific bequests are as follows:

To Harold G. Williams, son, \$25,000 in trust for life, the testator's yacht and other boats.

To Reginald R. Williams, brother, \$5,000 (the brother having died in August, 1919, this bequest is changed, in a codicil dated January, 1921, to a legacy of \$25,000 to his widow to be held in trust during her life and to revert at her death to the trustees of the home).

To Fred A. Rosebush, secretary, \$10,000.

To Alwilda Richard, sister-in-law, \$5,000 (the same codicil substitutes \$100,000 for the original provision. The will also directs (Continued on page 29)

## LEHAR'S 'PAGANINI' HAS PAGANINI THEME

**World's Premiere at Vienna  
in Fall—Composer Dis-  
proved Bad Reports**

Vienna, Aug. 1.

Franz Lehar's newest operetta, which Wilhelm Karczag will produce at the local Theatre am Vienna this fall, is highly praised as a novelty musical production in addition to disproving the existent impression that Lehar's type of composition is passe.

The theme is written around Paganini, the great Italian violinist of the sixteenth century, said to be the greatest violinist of all time. The title is also "Paganini" and is based on the maestro's romantic career, as "Blossom Time" had the composer Schubert for a central motif.

The production calls for the playing of a beautiful violin serenade off-stage by the "Paganini" character, and an accomplished technician is therefore necessary. Bronislav Huberman will perform in the Vienna world's premiere and Jascha Heifetz is being negotiated for by Felix Meyer, Karczag's American representative, for the New York production.

It is generally believed in the Austrian capital that Lehar's "Blaua Mazurka" will never see production in the United States, although Henry S. Savage had the rights for over a year. Advices locally had it that Lehar is deemed out of fashion across the water. He disproved it completely by the success of "The Three Graces" and the "Yellow Jacket" musicals, composed by the author of the "Merry Widow."

## CHARGE DISCRIMINATION AGAINST COLORED BAND

**Cochran Protesting Labor  
Ministry's Decision on  
Vodery Band**

London, Aug. 1.

Charles B. Cochran is protesting vehemently against alleged discrimination by the Ministry of Labor, which refused to allow him to book Vodery's Band for private entertainments and cabarets. The protest is based on Whiteman's permission to play everything and Specht to play the Alhambra and Coliseum in conjunction with Lyons' Cornerhouse Restaurant.

No colored discrimination is alleged, with Cochran informed the refusal is based on the unemployment of British musicians. The producer threatens that unless he is granted the permit he will close "Dover Street to Dixie," as the show is too expensive to continue throughout the summer. There is not sufficient profit to chance a hot spell, when the receipts might drop below the expenses.

Cochran had planned to book the band and Florence Mills for private entertainments, which would have yielded him an additional profit of £400 to £500 weekly.

## "BECKET" FILM

London, August 1.

The Stoll Film Co. will produce Tennyson's "Becket" for the screen with Frank Benson, the famous Shakespearean producer, in the title role.

Pearl White in French-made film

London, Aug. 1.

Pearl White will reappear in the film, in a production to be made in Paris.



Yesterday, August 1st, was my mother's birthday, and I told my mother about Dave Chasen, who will soon be Chasen home from London. When he plays Chicago I can see him Chasen up to visit her with Harry Ashton and a pint of ginger ale.

August 5, Keith's, Portland, then back to Bob Murphy's farm, South Royalton, Vt., for two weeks; then Orpheum tour, then England, then Harry Van Hoven's brother,

**FRANK**

## SIR CHARLES HAWTREY DIES

London, Aug. 1.

Sir Charles Hawtreys, producer, and England's leading comedy actor, died July 30 at the age of 66. He recently underwent the Steinach treatment for prolonging life.

## Trying Out "Mary, Mary"

London, August 1.

Harold Nelson, in association with Lady Wyndham, will try out a new play next week by St. John Ervine entitled "Mary, Mary, Quite Contrary," at Eastbourne.

# SHUBERTS ACCUSED OF 2D 'LIFT' FROM CHARLOT'S LONDON REVUE

**Writer of "Rats" Appeals to English Authors' Society for Protection and Redress Through Shubert's "Lifting"**

London, Aug. 1.

Advices received here by Andre Charlott from the Selwyns in New York say that the Shuberts are rehearsing another scene taken from Charlott's revue, "Rats," being played here.

Charlott has accused the Shuberts of taking the "Seeing Double" bit from "Rats" for use in the current "Passing Show" at the Winter Garden, New York. The London producer has instructed his attorneys in New York to take the necessary steps to prevent the Shuberts continuing the "Seeing Double" bit or producing the other "lift" from "Rats."

Ronald Jeans, who wrote "Rats" has appealed to the Authors' Society of England for protection and redress from the Shuberts for his stolen material.

Variety last week reported the steps about to be taken by O'Brien, Malevinsky & Driscoll, New York attorneys, on behalf of Andre Charlott, to enjoin the Shuberts' show at the Winter Garden continuing the alleged infringement upon Charlott's stage bits.

Charlott is due to open a revue in New York on New Year's Eve under the direction of the Selwyns. Into it will be incorporated portions of the several successful reviews Charlott has produced in London.

Through Broadway producers showing the Charlott choice bits before the original producer can present his play in New York, the hardship for Charlott in making a successful presentation is increased.

It is reliably reported the Shuberts never applied to Charlott for permission to present any of his stage material over here nor did they offer to pay for the use of it.

# LONDON REHEARSAL-BUZZING FOR NEW SEASON'S OPENING

**Unemployables Among Actors Having Best Time—  
Managers Prefer September to August Bank  
Holiday as Season's Start**

London, July 24.

## \$75 NIGHT'S GROSS, BUT \$15 ALSO IN LONDON

**Five Legit Houses Stopped  
Saturday — "Reggie" Got  
\$75 Monday and "Tancred"  
\$15 Friday**

London, Aug. 1.

Five local legit houses closed Saturday, the productions terminating. The closings included "Oliver Cromwell," His Majesty's; "Secrets," Comedy; "Reckless Reggie," Globe; "Fanny's First Play," Everymans; "Tancred," Kingsway. Closing this Saturday are "Carnival," New; and "Success," at the Haymarket.

"Reckless Reggie," Monday of the final week grossed \$75, and "Tancred" secured \$15 Friday night.

"Enter Kiki," Now Named

London, Aug. 1.

"Kiki" opens tomorrow night under the title of "Enter Kiki," owing to the original title having been used for a touring farce originally named "Glad Eye."

## AUTHOR OF GRUMPY REPEATS

London, Aug. 1.

"Peace and Quiet," by Horace Hodges, author of "Grumpy," was enthusiastically received at the Comedy Monday.

It contains a trivial plot with the author, who is playing the star part, endeavoring to create another eccentric character role like Grumpy, in which he but partially succeeds.

Every stage and every rehearsal room is at the moment full on account of the preparations for the autumn season, which begins August Bank Holiday, although the more cautious managers nowadays wait until September before going out.

Despite this activity, the town seems fuller than ever of unemployed who are genuine players, and quite a distinct crowd from the unemployables who have been mooching around and telling hard luck stories from their youth up. This latter section of the community have a much better time and get more money "on the ear" than do most of their genuine brethren by hard work.

When "The Cabaret Girl" finishes at the Winter Garden it will be followed by "The First Prize," book by George Grossmith, lyrics by P. G. Wodehouse, music by Jerome Kern. The leading parts will be played by Leslie Henson, Heather Thatcher and Dorothy Dickson.

Joe Mackie, who has been posing as an agent, but who is really a laborer, has been sentenced, to 12 months at the Manchester Asizes. Advertising that he was a vaudeville proprietor, he got into touch with the stage-struck, from whom he obtained money for training.

Messages from South Africa announce the success of the Moscovitch repertory season. The actor will return to London at the end of the summer to prepare for his production of "King Lear," which is due in the early autumn.

Henry Lonsdale, a well-known leading man and for some years the star in the Melville's Lyceum productions, died during the week-end after an illness of several weeks. He was playing at Derby when he collapsed in the middle of a performance.

Clara Butterworth's part in "Idiac Time" is being played temporarily by Eve Lyn.

Ben Milton, an American Hebrew comedian, opened at the London Shoreditch July 15 and his experience consisted of one consecutive night. The audience of this hall is mainly Jewish and they failed to see the humor in his comedy.

According to present plans, Fred la Reine, Tex McLeod and Bobby Henshaw will sail for New York on the "Homeric" Aug. 15.

## "WHITE ROSE" AT TIVOLI

London, Aug. 1.

Hiram Abrams, who has been here in the interests of the United Artists, is believed to have closed a deal whereby D. W. Griffith's production of "The White Rose" will be the initial attraction at the new Tivoli.

At the Griffith offices in New York it was stated that they were not aware of any deal for the Tivoli. The only intimation of anything of that nature being a cable received on Tuesday by Albert Gray from Ivor Norvello, who appeared in the picture suggesting it.

## MORDKIN AND TROUPE

London, Aug. 1.

Mordkin has contracted to dance here with a troupe commencing in September.

## KERSHAW

GUARANTY TRUST CO. New York  
522 Fifth Avenue

## THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road  
LONDON

Director, JOHN TILLER

## DALY'S TO AMERICANS

London, Aug. 1.

It is reported here that Daly's theatre has been taken over by an American management. No confirmation could be obtained nor could the names of the American managers be ascertained.

## Ten Matinees for Dancers

Paris, Aug. 1.

Clothilde and Alexandre Sakharoff are to dance at ten special matinees at the Adelphi, London, during October.



## MME. L'ALLEMAND ALLEGES WEIRD TALE OF PERSECUTION

**Charges Seized with Son and Confined in Asylum—  
Robbed of \$200,000 in Jewels—Mentions Gov.  
Phillips of Wisconsin—Mme. Now in Want**

St. Louis, Aug. 1.

Mme. Louise L'Allemand, formerly a renowned opera star, who, during the height of her career, sang before and was received by the royalty of Europe, is living in want and seclusion in a most humble home at Beaver Creek, Ill., a village 45 miles east of St. Louis.

According to the Madame, unbelievable persecution paved the way for her decline to poverty and seclusion from the charged circles of wealth in which she once mingled.

Mme. L'Allemand related that she and her son were living on a farm near Black River Falls, Wis., in 1920. That one evening two men appeared at the house and forced them to accompany them to town, where they were placed in jail and held prisoners from Monday to the following Saturday, when they—without cause—were declared insane and ordered taken to the hospital for the insane in Mendota, Wis. They were held there for 16 months, Mme. L'Allemand charges.

Mme. L'Allemand charges they were not given a fair trial and it was the work of politicians. According to her, no evidence was introduced to indicate that either she or her son was insane. No one in her family was ever demented, she added.

During their imprisonment, Mme. (Continued on page 29)

### WHITEMAN'S FAREWELL

Party at Hippodrome—London's Band Imitation

London, Aug. 1.

Paul Whiteman's final performance at the Hippodrome occurred Saturday. It included a speech and the singing of "Auld Lang Syne" with English and American flags entwined. A party on the stage following the performance lasted until daybreak with the members of the band playing in relays.

Whiteman left Monday for Paris and will sail on the Leviathan Aug. 7, the band playing en route to New York.

The Whiteman organization was succeeded at the Hippodrome by London's Band Monday, which includes all native players. They gave a good imitation of their American predecessors.

Plans are formulating in New York for a big reception to be given Paul Whiteman when he arrives on the Leviathan Aug. 13 from England. The music publishers were the first to conceive the plan and have since been joined by the musical instrument manufacturers, Victor Talking Machine Co., and the songwriters. A committee of 28, including some of the most prominent men in these industries, has been formed and is working in conjunction with Hugh Ernst, manager of the United Orchestras.

The plans call for a dinner at the Waldorf-Astoria the night after his arrival, to be attended by about 400. The tickets are \$15 and the diners are to be addressed by leading members of musical and civic circles.

On the Leviathan's arrival a specially chartered steamboat carrying about 200 friends and officials is to sail down the harbor to greet it.

### VALENTINO EXPLAINS

London, Aug. 1.

Rodolph Valentino has entered a denial to Variety's statement he danced here in 1915 with Gaby Deslys.

Valentino says he never was in England before and that Variety's representative had mistaken him for Jules Raucourt, a Belgian, with a similar profile.

### EVEN IN PARIS

Paris, Aug. 1.

Elric Ferguson secured a divorce in the Paris courts July 26 from Thomas Benedict Clarke on charges of non-support and infidelity. Paul Francis, manager of the Olympia here, has married Germaine Renieau.

### "PLANTATIONS" ABROAD

Grafton Galleries, London, One of Them

Sam Salvin and Lew Leslie will extend their attraction and cabaret interests abroad, having secured cafe quarters in London and Paris for the establishment of "Plantations." They have leased a large room in the Rue de la Paix, Paris, for five years. It is now called the "Washington," but will be remodeled and renamed "Plantation." The current "Plantation" show on Broadway, with "Hamtree" Harrington and Cora Green, will open in Paris in October, and has been booked to double at the Ambassador.

The original "Plantation," with Florence Mills, will remain in London indefinitely. Before returning last week Leslie leased the Grafton Galleries, which will be renamed the "Plantation," the Mills show also doubling with a London theatre. Prior to sailing overseas in the fall, Leslie will produce a new "Plantation" show at the cabaret of that name in New York.

### DUSE'S BRONCHIAL ATTACK

Paris, Aug. 1.

Eleanora Duse, the Italian actress, has suspended her Swiss tour owing to an attack of bronchitis. She is at present in a nursing home in Lausanne.

The illness will not likely interfere with the tragedienne's American tour under the management of Morris Gest.

### MISS BANKHEAD IN "DANCER"

London, Aug. 1.

The management of "The Dancer" has decided to give Tallulah Bankhead the role taken since the opening of the hit by Dorothy Dix.

Miss Dix holds a run of the play contract for "The Dancer" at a weekly salary of 50 pounds.

## HALL CAINE DISSATISFIED WITH 'ETERNAL CITY' SCRIPT

**Author of Book Says Scenario Writer Altered Story  
Into Propaganda—Sam Goldwyn Office Replies  
Caine Approved Scenario**

London, Aug. 1.

Hall Caine has made the statement here that he has enjoined the Sam Goldwyn Company from proceeding with the production of "The Eternal City," which they were making in Rome.

The author's reason for stopping the production was that Ouida Bergere, the script writer, and wife of George Fitzmaurice, who is directing the picture, altered the script which was presented to him for approval, and which he O. K'd in London, and developed a Fascist propaganda story showing thousands of black-shirted followers of Mussolini and idealizing his regime.

It was stated in the New York office of Sam Goldwyn yesterday (Wednesday) that they had not been apprised of any action on the part of Hall Caine that would hold up the production. A cable received from Rome yesterday morning informed the office that all work on exteriors had been completed and that the company was leaving for London immediately. They are to sail for America Aug. 11, on the "Aquitania." Those that are in the featured roles in the production are Lionel Barrymore, Barbara LaMar, Richard Bennett, Montagu Love and Bert Lytell.

The Goldwyn people said they did not see how Caine could take steps to enjoin the continuance of the production activity because of the



CHARLES ALTHOFF

"In the evening is the time to get 'em," says CHARLES ALTHOFF, who is fishing during the summer on the Tippecanoe River in Indiana. When the bass begin to feed along in the cool of the evening you can find Charley and his family looting down this picturesque stream.

Direction EDW. S. KELLER.

### "CATHERINE" OPENS

Tchaikowsky's Opera With Jose Collins

London, Aug. 1.

"Catherine," a romantic opera with music by the world-famous Russian composer, Tchaikowsky, book by Reginald Arkell and Fred de Gresac, was produced for the first time at Birmingham Monday.

The story is founded on the life of Catherine of Russia, and in the title role Jose Collins is said to have the greatest part that she has ever had in her entire career.

### BUGG TO BOURGEOIS

Paris, Aug. 1.

Madame Bugg, a singer at the opera, being engaged for London has decided for the sake of the English language to use the pseudonym of Bourgeois during her sojourn in England.

### TWO LONDON HITS

London, Aug. 1.

Helen Stover, opening at the Palladium this week, was forced to a speech after four numbers. Kerr and Weston were a success at the Victoria.

## GOV'T FIGURES SHOW HIGH RATE OF EMPLOYMENT IN U. S.

**Big Earnings Promise Prosperity at Box Office—  
Nat'l City Bank of N. Y. Predicts Building Will  
Support Business Through Rest of Year**

Washington, July 31.

Interesting figures on employment have just been released by the Department of Commerce showing the high rate of employment in the nation, particularly in the factory districts such as Detroit, Cleveland, etc. The report, as issued by the department, although only dealing with the situation generally, discloses the country to be in a good condition, which should be reflected in the box offices of picture theatres.

According to the report, there were 2,041,000 persons employed in 1,428 representative factories on June 30, which was a slight decrease from the previous month, when this same number of factories had on their payroll 2,048,000. This, however, is but a slight fluctuation and has no bearing on the situation in general. On June 30, 1922, there were but 1,732,000 employed, showing a substantial increase throughout the country for the year reviewed by the department.

The only state mentioned as to the number of involuntary unemployed was Pennsylvania, where, on June 30, there were 8,957 out of work against 9,465 on same date in 1922.

The monthly survey of economic conditions by the National City Bank of New York, out yesterday (Wednesday), has this to say of the employment and wage situation:

"Employment is well maintained throughout, the industries, but wage increases have about ceased, except for announcements by the railroads from time to time. The roads are under pressure and anxious to deal with their men direct instead of through the railroad labor board. The hearings and arguments of a formal case seem to intensify antagonism and produce a state of feeling between employers and employees which it is desirable to avoid.

Except for the well known fact that farm products are low in comparison with other commodities, and that the foreign situation is in some aspects more critical, the outlook for trade is very good. These exceptions are not new developments; we have been facing both now for about three years, and the revival of the past year has been despite their influence.

"Construction work more than anything else has given us the revival of the past year, and it is upon construction work mainly that we must depend for the maintenance of industrial activity and good times through the remainder of this year and beyond."

The bank observer places responsibility for the stock market slump upon the rise in wages, and the spurt of buying last spring which forced all prices up. He forecasts a slackening of industry and a lessened buying demand which will precede a readjustment of prices and wages, but does not undertake to set a date. He does believe, however, that the construction program now in force will carry employment and prices through this year.

### REFERENDUM OF NO EFFECT

Austin, Tex., Aug. 1.

The City Council has decided to put the question of Sunday shows to a referendum as the only fitting solution for the enforcement of the Sunday Closing Law.

Mayor Yett has declared such a vote could not be legally taken, as it would be ridiculous for the city to pass on the question of violating a state law.

### DENMARK SHOW HUNGRY

Act Returned Says Danes Well Understand English

Jennings and Melba, returned from Denmark, where they headed a five-act show which toured that country for six weeks, say that Denmark, and particularly the capital, Copenhagen, is show hungry. The Danes have been fed up on English pantos: 'noes, and want something different.

It surprised the Americans how fluent was the natives' understanding of English, and most of the talking comedy got over. The Copenhagen show people were so badly in want of American acts they cabled to a Chicago booker to send a show over. Jennings and Melba were booked out of Chicago, jumping from Cleveland to Copenhagen. One theatre, Lorenbergsteatern, at Gotbord, Denmark, had been closed two years until the Americans came over.

### ODD DANCE SERIES

Mme. Tera Guinos' Arrangement Has Chance With Weather Break

Paris, Aug. 1.

A series of dancing acts presented by Mme. Tera Guinos was received with favor at the Theatre Michel despite the heat and absence of critics.

The acts were billed as "Ballets Humoristiques." They resembled "Chauve Souris" numbers, although only including dancing with French artists. Mlle. Daisy Deslys does the introducing, amusingly following the Ballet style.

Esteben Marti and Victor Larbey supplied the scenarios, which Horan and Zoiga and Morris and Mme. Guinch ably present in dances with only piano accompaniment and without scenery.

The entertainment is bound to attract if favored with satisfactory weather.

### ONE-HEADED THEA. LICENSING

London, Aug. 1.

An inquiry into all matters concerning the licensing of theatres, music halls, cinemas, and drinking places was opened Tuesday by the London County Council.

Legislation to have all licenses placed under the control of one body will probably be placed in effect.

### ABBE REMAINS ABROAD

Paris, Aug. 1.

James Abbe, the American photographer who came over with the Lillian Gish retinue to advise on the technical points of "The White Sister," which was made in Rome, has established a camera bureau here. He intends remaining at least two years.

### CHEVALIER OPERATED UPON

Paris, Aug. 1.

Maurice Chevallier, operated upon for appendicitis July 29, is progressing favorably, and it is believed his departure for America will be postponed but slightly.

### To Control French Empire

Paris, Aug. 1.

Oscar Dufrenne and his collaborator, Henri Varna, will manage the Empire music hall (formerly Etoile Palace) when it is reconstructed next year.

Building is now in hand.

### Hayakawa in "La Bataille"

Paris, Aug. 1.

Sessue Hayakawa and his wife have arrived in France, to appear in the film version of Claude Farreres' naval drama, "La Bataille," for Delac and Vandal.

### Hackett Recovering From Break

Paris, Aug. 1.

James K. Hackett, who broke his arm July 24 while playing golf near Fontainebleau, is progressing favorably.

### "Katinka" at Shaftesbury

London, Aug. 1.

"Katinka" will play at the Shaftesbury, instead of the Strand. Joe Coyne and Binnie Hulse will be in the leads.

The best obtainable instruction at

NED WAYBURN

STUDIOS OF

STAGE DANCING

1841 Broadway

NORTHWEST COR. 90th St.

# PUBLIC INVITED TO DANCE ON STAGE BY BURLESQUE SHOW

Mollie Williams' Invitation on Columbia Wheel  
Next Season—Laymen May Dance With Chorus  
Girls After Each Performance

Mollie Williams will introduce a novelty for burlesque in her Columbia wheel show next season that marks one of the most unusual departures ever attempted in the 70 odd years that burlesque has existed as a branch of American amusements.

About 15 minutes before the conclusion of the Williams' performance, male members of the audience will be invited on the stage to dance with the chorus girls and female principals of the company. Female members of the audience likewise may dance with the male principals, or if they care to men and women in the audience may come on the stage and dance together.

The innovation will be worked into the show naturally, through the final scene being a carnival setting, with a suggestion of the block parties familiar in the large cities. Miss Williams has secured permission of the executives of the Columbia Amusement Co. to have the audience take part in the public dancing in each of the Columbia theatres.

One of the angles of Miss Williams' audience dancing plan is that it will be expected to counteract in a measure the competition of the numerous ball rooms and dancing palaces that have sprung up all over the country, and especially in the larger cities in which the Columbia wheel operates.

Miss Williams tried out the idea for one performance at the Gayety, St. Louis, last April, and it proved successful.

Stock companies of the dramatic type have had audience receptions on the stage after a week-day matinee, with dancing as part of the reception, once in a while. The stock companies never had dancing after every performance, however, nor did any burlesque show, within memory of organized burlesque, or even in the wild-cat days preceding.

The most obvious question arising as to the matter of inviting a miscellaneous audience on the stage in a burlesque house and permitting the men, for instance, to dance with the choristers was that of the possibility of any of the male dancing partners from the audience becoming "fresh" or disorderly.

Miss Williams, in discussing her public dancing plan, stated that angle had been thought out and ample means of handling any emergency that might arise through those invited to dance over-stepping bounds would be met readily. There would be thorough protection in case it was needed to keep the proceedings on an orderly basis, Miss Williams said.

The public dancing will be given with the Williams show, both at matinee and night performances in every stand.

If successful it may be adopted by other Columbia shows, although Miss Williams would naturally claim exclusive rights, through being a pioneer.

## MARRIES AND RETIRES

Georgette De Wolf (De Wolf Sisters), to Harry Schimmel (cotton merchant), in New York, July 25.

Miss De Wolf, and her sister, Kappy, are retiring from show business.

## THEFT OF \$5 CHARGED; RATHBURN DISCHARGED

Mrs. A. H. Cole Complainant  
—Both in Acts at Davenport, Iowa, Last Week

Davenport, Ia., Aug. 1.  
Two acts at the local Capitol were represented in police court last week when Magistrate Metcalf dismissed a complaint of stealing \$5, lodged against Floyd H. Rathburn, of the Four Pearls, by Mrs. A. H. Cole.

Mrs. Cole alleged Rathburn had crept into her room and taken the money from beneath her pillow while she was sleeping. She stated that, awakening as he was leaving the room, she screamed, when he threw the money back at her. Mrs. Cole said she called the hotel clerk and he called upon the police to arrest Rathburn.

Rathburn denied ever having been in Mrs. Cole's room. His three partners in the Four Pearls, dancing act, corroborated him, stating, at the time Mrs. Cole mentioned, Rathburn had been, with them packing up. Rathburn's partners are Pearl Washburn, May Johnson and William Washburn.

Rathburn had been held in jail one day and a night awaiting hearing. The court observed that was punishment enough in view of the lack of corroboration of Mrs. Cole's testimony.

Upon discharging Rathburn, Mrs. Rathburn rushed to the bench and implanted a kiss upon the mouth of the magistrate, to the amusement of the audience.

## AMERICAN SOCIETY VOTES 3 SALARIES

E. C. Mills and Silvia Hein,  
\$10,000 Each—J. C.  
Rosenthal, \$13,000

At a meeting held July 26, the board of directors of the American Society, acting upon a suggestion given by a special committee of enlargement, appointed E. C. Mills, executive secretary of the Music Publishers' Protective Association, advisory director of the society at a salary of \$10,000 additional to the \$20,000 he receives in his other executive capacity. J. C. Rosenthal was retained as general manager of the society and was voted an extra \$3,000 to the \$10,000 a year received now.

After a heated argument and much discussion from both sides, Silvio Hein, composer, was appointed travelling director at a salary of \$10,000. His supporters emphasized he has been John Golden's right-hand man for three years and has, they claimed, showed considerable business ability.

The new arrangement was in effect Aug. 1, and will be on a month-to-month basis.

## LICENSE REPORT DUE

Survey of Year, Including Amusements in Mayor's Hands

The annual report of the New York License Commissioner will be ready for publication in about three weeks. It has been transmitted to Mayor Hylan in manuscript form and bids have been invited for the printing of the document.

The current report is signed by Commissioner Gilchrist, who acted as head of the department until late in January when he was succeeded by the present, August W. Glatzmeyer. The report is said to contain much material covering the theatrical field and recommended some of the regulations which have been recently enacted into ordinances.

## TOM GRAY HERE AND THERE

Broadway got a glimpse once in a while last week of Tommy Gray during the four days he raced back to New York from Hollywood.

Mr. Gray said he came East to consult with the Universal headquarters concerning the release of some of the two reel comics Mr. Gray has been directing, also writing, on the coast.

The ostensible object of Tommy's New York drop in was to see his mother and family. He may return East during September for a longer stay.

## JULIET DIKA'S ACCIDENT

Los Angeles, Aug. 1.

Juliette Dika broke her foot while stepping from a Pullman car at San Diego, last week.

It will probably be two or three weeks before she will be able to resume her Pantages tour.

## SARANAC "CHORUSPONDENCE"

By WALTER C. PERCIVAL

Camp "Next-T-Closing" in the Aderondaks  
Saranac Lake, N. Y., July 30.

Editor Variety:

I had 1/2 a notion to wire you I was indissposed this wk. due to my being took to Montreal by a agent and a dancer I wont mention the agents name as if I do the revenue officers wood get the richest hail of there oureers and if I went into detail of all that haplned in Montreal the agent wood lose the komission for the root he had booked for the akter and the akter wood have to look up a new partner—break in a new act—show the act—and the agent wood hav to battle the mgrs. to get a root for the akter.

Then aggin I no that our sheet wood sufer if I was to disapoint my legion of readers so I shall disregard my feelin of en-nul and detail with honest efort of those who are "among those present" in the glorious Aderondaks, as I sed in my oppen paragraff I was took to Montreal and I distinkly remember arrivin and I have only a vag rekolection of what followed. I only remember a lot of gorgias subjects for follies talkin French and Farnum sayin hav another—I also remember Harry Delmar saying his konsheuce hurt him the next mornin—next thing of impotence was I was bein helped offn the train at Saranac Lake. What become of Eddie Kellers right hand man his brand new buick car and his konsheuce strikin akter I dont no—but if Ralph gets back to the U.S.A. of america with all the bottels I saw on his dresser and Delmar gets over his konsheuce pain they kan consider they are in luck.

Edgar Mayer m.d. the official m.d. for the n.v.a. here in the mts. has forbidin me to take enymore trips with agents on acct. the Mrs. and me havin a root booked for our new komidy akt with Jules Delmar and it wood not do for him to get wind that I was the type to go onffon trips to Montreal with agents and dancers.

News Is—To-Wit:

Now the news is—To-Wit:

In a diskushon with Wm. Morris and Dave Seymour who is the mgr. of the lokal theatre as to Freeport, L. I. and Muskegon michigans klaim to beln the real summerin place of the Proff. the lokal mgr. Seymour who was trained by Harry Frazee in the art of foldin 1\$ bills at a tiket window has submitted the followin list of members of the Proff. who resid here to refute the afoursaid summerin places klaim to distinkshion.

the list is—To-Wit:

Mr. and Mrs. Wm. Morris, their son Wm. Jr. and daughter Ruth. Jacob Adler, one of the most beloved of the Jewish stars. His wife Sarah Adler, for many years his leading lady at the Second Ave. theatre in New York, their son Luther who played the juvenile lead in Laurette Taylor's production of "Humoresque," Julia Adler, late of David Warfield's "Merchant of Venice," Lola, a principal of "The World We Live In" at the Jolson theatre in New York, the past season, and another son, Jack Adler, of the "God of Vengeance." Then there is William McGuire of the legitimate, Paul Pyrex, a publicity man for the Feature Players, John Oliver of the concert stage, Edna Rochelle of the Winter Garden, Mule Lindeman, the D. W. Griffith Repr. at Cleveland.

Vaudeville is represented by Noel and Percival, Fallon and Shirley, Williams and Deardorff, Ames and Winthrop, Mr. and Mrs. Jack Port, Reese and Edwards, Holoua, the Hawaiian Musician, the Lamy Bros. a skating act feature at The Hippodrome for several seasons.

Then there are several who write for both the stage and pictures. Larry Evans, the Mgr. of the fiction screened by The Preferred Pictures Corp. and Chandos Brennan the brother of Herbert Brennan the picture director. Percy Pollock who has taken the late Frank Bacon's place in the part of Lightin, in the play of that title. His sister Emma PoHock of the vaudeville team of Kelley and Pollock, also Robert Hilliard are at The Stevens House in Lake Placid. Over at Loon Lake, Eddie Buzzell, of "The Gingham Girl" Mr. and Mrs. Jimmy Powers, of musical comedy, and the legitimate star David Warfield, are spending August.

Suppling the dance music for the entire resort region, with headquarters at The Stevens House in Lake Placid, is about the hottest of all the Jazz organizations, Dave Bernie and Band.

Befor everything becam a blank at Montreal for the undersigned I was informed that the special co. playing the Orpheum Theatre there with Anne Nichols play "Able's Irish Rose" has been packin them in and were selling wks. in advance, the only other attraction that is gettin a run atall is "The Canadian Liquor Stores" Co. Johnny Walker, John Dewar, and the teams konsistin of Haig and Haig, and Black and White are playing the prominent rolls.

Ralph Farnum has offered to book the entire cast for Broadway if they can get the necessary passports, trustin that this finds you feelin much better than your new ritter—I will again sighn miself.

Your Aderondak Ritter

WALTER C. PERCIVAL (of Noel and Percival):  
P. S. The morel of this wks. letter is—dont associate with your agent, W. C. P.

P. S. again &—I have just ben informed that the canadian customs made Harry Delmar pay a duty on his konsheuce on his re-enntirn the U.S.A. as they klaim he did not hav it among his baggage when he went into canada. W. C. P.

## THIELEN CIRCUS INCREASES

Chicago, Aug. 1.

The Thielen Circuit, through Illinois, playing three acts of vaudeville and pictures in the majority of the houses, will have bigger bills next season. Charles Nathan, of Peoria, Ill.; W. C. Olson, of Galesburg, and Frank Thielen, of Aurora, were in Chicago for a conference with C. E. Bray, head of the W. V. M. A., which led to this announcement.

The circuit expects to spend from \$250 to \$500 more a week for its bills the coming season than in the past.

## PRESIDENT HEIMAN BACK

Marcus Heimman, president of the Orpheum Circuit, returned to New York Wednesday (yesterday) on the "Majestic" after a month's sojourn in Europe.

Asher Levy, of the Orpheum Circuit, accompanied him.

## Tom Kennedy Has Lykens' Acts

Tom Kennedy, formerly an independent agent, has been placed in charge of the acts formerly booked in the Keith exchange by Bill Lykens, who is seriously ill.

## CABARETS, DANCE HALLS BAR SONG PLUGGERS

Several Make Order General—  
Caused by Few Boisterous Ones

Several dance halls and cabarets in New York have barred out all song-pluggers as the result of the abuse of privilege by some. Several song-pluggers or orchestra men, either through ignorance or carelessness, were in the habit of visiting these places, holding on to their hats, conducting themselves in a boisterous manner and attracting attention to themselves. To get this type of man out, the management found it necessary to make a rule barring all pluggers and singers in order that no publishing firm should feel it was being discriminated against.

One of the larger dance halls has issued passes to recognized pluggers, on the back of which are a definite set of rules of conduct, the violation of any of which will cause the revocation of the privilege.



DAINTY MARIE  
(MARIE MEEKER)

The world's greatest aerial classic at Riverside, Nev. York, next week (August 6).

The Versatile Venus, who in addition to being an accomplished gymnast, can sing, dance and handle lines with the best of them.

Direction PAT CASEY

## DIVING OFF ELEPHANTS AS PUBLICITY STUNT

G. M. Young, Keith's Manager,  
and Geo. Powers Attract  
Thousands

Atlantic City, Aug. 1.

One of the biggest publicity stunts ever turned off in this city if not anywhere occurred last week when George M. Young, manager of the local Keith's, and George Powers, trainer of the Powers Elephants, turned somersaults from the backs of the animals into the ocean. Thousands were attracted by the

spectacle, with the men performing it four times during the week.

Young and Powers rode Jessie and Lena, the two biggest mammoths of the herd, into the ocean. Besides the somersaults, Young and Powers used the animals as platforms for fancy diving.

Moving pictures were taken by the Stanley company and exhibited at the Gloce.



# COLORED SINGERS AND PLAYERS TO FAME AND FORTUNE BY DISCS

Have Call on "Blues" Records—Colored Publishers  
Riding Along—All Record Makers Have Colored  
Recording Artists

Colored singing and playing artists are riding to fame and fortune with the current popular demand for "blues" disk recordings and because of the recognized fact that only a Negro can do justice to the native indigo ditties such artists are in great demand.

Mamie Smith is generally credited with having started this demand on the Okeh records. Not only do these disks enjoy wide sales among the colored race, but have caught on with the Caucasians. As a result, practically every record making firm from the Victor down has augmented its catalog with special "blues" recordings by colored artists.

Victor created a special catalog with such artists as Moss and Frye; Sissie and Blake; Lena Wilson, Eubie Blake, and Shuffle Along orchestra, Edna Hicks, Lizzie Miller, Rosa Henderson, Arthur Gibbs, and his colored jazzers.

Columbia was among the first to follow the Okeh's precedent by featuring Edna Wilson, Johnny Dunn's Jazz Band, and Bessie Smith among others. The Vocalion records, marketed by the conservative Aeolian Co., has also started a special colored catalog with Ethel Waters, Viola McCoy, Fletcher Anderson and orchestra, and Lena Wilson among the artists.

Okeh, in addition to Miss Smith, has a galaxy of colored performers in Sara Martin, Clarence Williams, Eva Taylor (Mrs. Clarence Williams), Thomas Morris and jazz band, Alice Carter, Shelton Brooks et al.

The minor companies also utilize these and other colored artists' services now more than ever with the Brunswick practically the only important company still passing up this field of endeavor.

As a result of this "blues" boom and demand, various colored publishers are prospering. Perry Bradford and the Clarence Williams Music Co. are among the representative negro music men cleaning up from mechanical royalties with the sheet music angle almost negligible and practically incidental. No attention to professional plugging is made, these publishers concentrating on the disk artists. Both have some of the colored song-writers under contract and it is only natural that they record certain favored numbers.

The white publishers are getting on to this and also entering many, many "blues" in the market, one already having cashed in on the idea because of getting the jump on the proposition several months in advance with a strong "blues" catalog.

There are a few good white exponents of "blues" and, novelty numbers like Sophie Tucker and Miss Patricola and they figure importantly. Miss Patricola has been signed by Vocalion after doing some exclusive work for Victor.

## AGENT IS NOMINEE

Jos. R. Smith Designated as Alderman in New York by Democrats

The regular Democratic organization (Minqua Club-Tammany Hall) of the 23rd aldermanic district has designated (at the primaries) for alderman Joseph R. Smith, a vaudeville agent.

Mr. Smith lives at 511 West 181st, with his district taking in the upper west side from 162nd street.

It is now represented by Jacob W. Friedman, Republican.

## 37 ACTS IN LIGHTS' SHOW

The Lights' Club is advertising 37 acts to appear on the program of its cruise dates at Moss' Columbia, Far Rockaway, Aug. 18, and Moss' Castle, Long Beach, Aug. 19.

The Lights Club has cut down the length of its cruise to but four dates, after having originally planned to tour for two or three weeks. These four will be played in the Lynbrook Theatre, Aug. 15; Hempstead, Aug. 16; Moss' Castle, Long Beach, Aug. 17; and the Columbia, Far Rockaway, Aug. 18. The regular house price seats will prevail at each stand.

## HILLEBRAND-MICHELENA REDUCE MATERIAL

Retained Matter for Tuesday  
Performance—Conference  
with Keith's Head

Fred Hillebrand and Vera Michelena eliminated some material from their act following a controversy with the Keith people.

The act was ready to leave the theatre following objections against the bit from I. R. Samuels, booker of the house, and Elmer Rogers, manager of the Palace, New York.

The piece objected to was the interruption by Miss Michelena of a speech by Hillebrand, by whispering in his ear and raising her hand, to which he would answer, "Not now. Wait a while." After several repetitions of this, he finally hands her a lollipop. Another bit censored out was the hiding of Hillebrand's mouth with a helmet.

Hillebrand claimed the material objected to as in the act when it played the Fordham and Coliseum. He claimed a production manager was to see the act at the Palace, to catch the bits objected to, with a view to a production engagement. Hillebrand claimed he went into the Palace at a cut salary in order to show the producer the bit censored out.

After the act was notified to remove the material Monday, it remained in Tuesday afternoon. Hillebrand was summoned by E. F. Albee, following which he agreed to eliminate the material objected to. That was done Tuesday night.

Hillebrand and Michelena were a Shubert unit feature turn last season. They returned to the Keith Circuit a few weeks ago, and have been booking from week to week.

## IN GOSPEL MISSION

Mildred Gray, With Husband, in  
Washington

Washington, Aug. 1.

A former actress, Mildred Gray, with her husband, Karl E. Gooseman, having taken over the direction of the Gospel Mission here, succeeding G. W. Corey, who resigned several months ago. Mrs. Gooseman, who left the stage nine years ago, comes here from Parkersburg, W. V., where she met and married her husband.

Mrs. Gooseman throughout practically the entire time she spent in the profession was under the management of John D. Hymer, appearing in his vaudeville musical sketches, the last appearances of the actress before leaving the stage permanently being with "Mermid and Man," which played all of the eastern big time houses and through the west on the old Sullivan-Considine circuit.

Mrs. Gooseman was converted and retired from the stage in Pittsburgh, she having returned to the stage the first year and one-half of married life. While in Pittsburgh she took up evangelistic work, studying extensively, was re-united with Mr. Gooseman and now together they are directing the local Gospel Mission, one of the most complete charitable institutions of its kind in the country.

## FRANCES CLARE ILL

Frances Clare (Mrs. Guy Rawson) came to New York Monday from the Fairhaven, N. J., home of Rawson and Clare, to visit a physician as to an ailment that has worried Mr. and Mrs. Rawson for some time.

The doctors, so far, have failed to agree. Meantime Frances has lost her appetite, greatly reducing, which under other conditions, would have mightily pleased her.

Miss Clare may remain in New York until the doctors reach a decision.



—WILLIAM  
HENRIETTA and WARRINER  
(SCINTILLATING SONG STARS)  
The astrologer of New York City reports these stars moving toward the great Broadway.  
Direction PAT CASEY AGENCY.  
Personal representative  
KENNETH RYAN

## TOWLE MORTGAGED HIS HOME VIA UNIT CIRCUIT

Vaudevillian Routed by Orpheum After Distressing Shubert Experience

Joe Towle was routed by the Orpheum Circuit this week. Towle left the Keith Circuit when the Shubert unit circuit was organized and was interested in "Mulligan's Follies," produced by Towle, De Haven and Nice and George Gallagher. The venture cleaned Towle financially, he having mortgaged his home to meet obligations accrued in the meantime.

## Bartram and Saxton Reunite

Chicago, Aug. 1.

Bartram and Saxton, announced as dissolving, will be together next season.

The team was to have separated, as Gus Bartram had inherited a one-half interest in a jewelry store at Lexington. He sold the mercantile holdings and will continue in vaudeville and picture houses.

## HOBGING VIA AUTO TRUCK BY CAPT. O'HAY AND ERNIE CARR

Two Soldiers of Fortune and Former Actors Having  
Time of Their Lives—Hit Manchester, Vt., with  
75 Cents—O'Hay Got \$50 for Speech on Hotel  
Lawn

Captain Irving O'Hay returned to New York last Friday, having an engagement entered for him by Thomas Brady to speak at Long Beach Saturday night. The captain's pal, Ernie Carr, remained with their one-ton hobbing auto truck at White River Junction, Vt. With Ernie, O'Hay left 90 cents in cash, 10 boxes of cigars and provisions for 12 days.

Auto-hobbing, says Capt. O'Hay, is giving Ernie and himself the time of their lives. After fighting together in seven or eight wars, undergoing more dangers and hardships than could be pressed into one book, the two campaigners think it is a lark to go about the country, broke, driving their flivver and averaging 40 miles a day, happy when they strike a green spot beside a babbling brook to spend the night.

## Ernie Loses 28 Pounds

Ernie Carr is peculiarly jubilant over the success of the trip so far. Ernie has lost 28 pounds. The two men sleep in the car which is nine feet long, six feet high and wide. There are no signs on the truck such as showmen might believe worth while. It's perfectly plain, as Capt. O'Hay says they are traveling on their own without any desire to attract special attention.

(Continued on page 29)

## "SUNDAY VIOLATION" CHARGE DISMISSED BY MAGISTRATE

"Bill Sykes," Protean Playlet, Subject of Complaint  
by Lord's Day Alliance—Reformers Considered  
It Perfect Test

## ROLLIE COY ARRESTED AS HOLD-UP MAN

Held Under \$40,000 Bail in  
K. C.—Robbery of Drug  
Store and Customers

Kansas City, Aug. 1.  
Rollie Coy, vaudeville performer, 34 years of age, who has been appearing at the Gayoso theatre, a vaudeville house, was arrested, charged with holding up two people in a downtown drug store.

It is claimed that, armed with an automatic gun, he entered the store, and, after taking \$35 from the cash register, compelled two of the customers to hand over some \$20. He was followed, and arrested when entering another drug store.

Coy has a wife and two children. He came here from Omaha. The police state Coy admitted the hold-up. His bond has been fixed at \$40,000, and his preliminary trial set for Aug. 8.

## NONETTE BACK

Spiegel's "Success" Sent Violinists  
Into Picture Houses

Nonette opened a tour of the Orpheum circuit last Sunday at the Hennepin, Minneapolis. The violinists jumped to Minneapolis from Loew's State, New York, where she had been playing a full week engagement.

Nonette was one of the Keith acts who cast her lot with the Shuberts. Last season she was featured with Max Spiegel's "Success," the misnamed unit disbanding, following which she played the large picture houses and independent vaudeville. Prior to that she worked for the Keith office continually except during the run of "Somebody's Sweetheart" since 14 years of age.

The complaint of the Lord's Day Alliance against the Orpheum, Brooklyn, for violating the Sunday law was dismissed by Judge Fowell Tuesday in Brooklyn, after a trial in which Maurice Goodman represented the Keith Circuit and Owen McGivney, the defendant.

McGivney was arrested Sunday, July 1, while playing at the Orpheum, Brooklyn, a Keith house. He was charged with exhibiting a dramatic sketch and violating the Sunday law.

After two postponements the case was tried and dismissed by the Brooklyn Magistrate, following arguments from both sides.

The reformers contended McGivney's protean playlet, "Bill Sykes," constituted a dramatic sketch as it employed costumes. The Keith legal forces argued that the one-man protean act was a monolog. Mr. Goodman also, referred to the far-reaching effect a conviction would have upon other Sunday vaudeville houses, contending that McGivney's arrest would pave the way for ultimate Sunday closing if convicted.

McGivney, in addition to his protean playlet, has been a principal in "The Wager," a travesty on his own act in which other artists on the bill played several of McGivney's protean roles. "The Wager" disbanded several weeks ago.

The Sunday bookings in Greater New York have been carefully watched and acts that might be regarded as dramatic sketches eliminated. The McGivney act for this reason was considered a good "test" case by the reformers for from a lay view it appears to be a dramatic playlet.

Judge Fowell dismissed the complaint without an opinion.

## LEADER ASSAULTED

Clarke, of Keith's, Washington, Hit  
by Block Thrown by Neighbor

Washington, Aug. 2.

Charles F. Clarke, leader of the orchestra at Keith's vaudeville house here, was assaulted by his neighbor, Mrs. Susie G. Behrend, who lives next door to Clarke at 1309 Longfellow street, northwest. Mrs. Behrend was convicted of the assault before Judge John P. McMahon in the Police Court, the Judge releasing the lady on her personal bonds.

The way the story has it, Clarke is declared to have stated that he returned to his home after a matinee performance and went into his back yard for a romp with his dog. Clarke is said to have declared that Mrs. Behrend was talking to herself on her back porch in a very loud voice. Clarke didn't like this and asked her to cease. A wordy argument followed, ending with a block of wood hitting Clarke on his directing arm and dropping to his foot, the testimony stating that Mrs. Behrend supplied the motive power that carried the block of wood to the director's arm.

Mrs. Behrend declared that Clarke became so angry that he placed his thumbs to his temples and wiggled his fingers, a gesture no lady could stand for. The neighborly row now stands as a court victory for Mr. Clarke, but still Mrs. Behrend has the satisfaction of the block of wood episode.

## "BLUES" WIN DISC JOB

Washington, Aug. 1.

Mae Scott, Washington colored girl, through a contest conducted by "The Bee," a colored publication of Washington, has received a year's contract with Paramount records (handled by The Plaza Music Co.) and has released her first song. She is a "blues" singer and has proved a big success locally. She appeared here at the Lincoln theatre, a colored picture house. Lewis Thoner, a band leader and composer, has written a number of special songs for the singer which she will use for the records.

## \$25,000 FROM R. R.

Babe Payne Suing Chicago & Alton

Chicago, Aug. 1.

Babe Payne, of Babe and Tommy Payne, whose real name is Pearl, is suing the Chicago & Alton railroad for \$25,000, alleging that her career was blighted by an accident which occurred Oct. 6 last while riding from Chicago to St. Louis, when her right foot was caught in a defective rest because of a sudden jolt due to violent coupling operations.

It is stated in a praecipe filed she returned to her home at 239 Rush street, following the accident, had since been under the care of a physician.

Recently Miss Payne attempted to resume her stage career with her foot supported in braces and bandages, but fell flat on the stage.

## DOOLEY AND STORY REJOIN

The matrimonial troubles of Bill Dooley and Helen Story have apparently been patched up, and the pair have reunited in their former act.

Bill Dooley, after separating from his wife, appeared with a Helen Veronica up to last week, dissolving Sunday night.

Miss Veronica joined Helen of Texas, N. Y., this week.

# V. M. P. A. WARNS ONCE MORE OF IRRESPONSIBLE AGENTS

Pat Casey Advises Acts to Be Certain V. M. P. A. Form of Contract Is for V. M. P. A. House—Ask, When Not Certain, Says Pat

The Vaudeville Managers' Protective Association continues to receive numerous complaints weekly regarding the "coarse work" of "wild-cat" agents.

In many instances the regulation V. M. P. A. contract has been given an act to play a particular house, and the act, when trouble arises, figured everything must be all right through the V. M. P. A. agreement.

The point generally overlooked by the acts is the frequent use of a V. M. P. A. contract by an agent for an engagement in a house that does not hold membership in the Vaudeville Managers' Association.

Pat Casey has asked that Variety repeat the oft-repeated suggestion that acts effecting engagements with agents who might be classed as irresponsible, ask the agent whether the house the act is booked in is a member of the V. M. P. A. Or the act, to protect itself in the event of difficulties arising during the engagement, can secure any needed information from the V. M. P. A.

Not all of the complaints received by the V. M. P. A. from acts arise through difficulties with houses outside the V. M. P. A., but a very considerable number of complaints do.

After an engagement has been filled and the act complains to the V. M. P. A., if the complaint refers to a house not holding V. M. P. A. membership, the association is handicapped in securing relief, as it has no jurisdiction over houses outside of its organization.

Many of the independent agents booking V. M. P. A. houses also book outside houses. Acts accept for granted a V. M. P. A. contract necessarily means a V. M. P. A. house.

## SMALL TIME SHUTS DOWN ON BANDS

Lost Pulling Power — Too Much Money for Value Returned

Orchestra acts have lost their pulling power as small-time attractions, and the coming season will see practically no orchestra acts at all in the smaller houses.

Last season, when the band craze in vaudeville was at its height on the big time, these acts failed to be a draw in the small-time houses, unless a "name" attraction was offered.

Word has gone out to the bookers on the Loew Circuit to lay off orchestra acts, and it is probable that not a single act of this stamp will be seen on the Loew time during the coming season. Also Hyde, who was the feature orchestra act of the circuit last season, has been booked on the Keith time. Charlie Strickland may possibly have his six piece combination working in vaudeville, but this is more in the nature of a versatile entertaining combination than as an orchestra act.

The managers found that the larger orchestras, unless of exceptional drawing power, needed too much money for the entertainment value they provided. An orchestra act could not work for less than seven hundred, and in most cases, unless the combination was a top-notch, it failed to go as big with the small time audiences as a low comedy double or sister team getting half that sum. Audiences had a habit of walking out on some of the lesser known combinations, which gave the managers a tip-off on what the public didn't want, and these reports resulted in the orchestra acts being called off in the small time houses.

### JONES BAND'S KEITH TOUR

Isham Jones and band have been signed by Keith's for 20 weeks, commencing at the Palace, New York, Aug. 6 or 20. Jones is said to be getting \$2,000 weekly for the Keith tour.

## 38 WEEKS ROUTED ON PANTAGE'S TIME

Possibility of 40—Four New Ones Opening During Month

The Pantages Circuit will total 38 weeks for the season of 1923-24 with a possibility of the bookings extending to 40 weeks. From Chicago to the coast and back to Chicago routes will call for 21 weeks with the mid-western and Canadian stands completing the Pan time.

Four new houses have been added and will be opened within three weeks, starting Monday, at which time the newly built Pantages theatre will debut in Winnipeg. The house is located in the center of the business section on Portage street and is close to the Orpheum. The former Pan house at Winnipeg will adopt a picture policy.

Two of other new Pantages houses are spotted in the Canadian northwest in the cities of Regina and Calgary. The old Pan house in the latter town will be the site of an office building while that in Regina will be closed and will also probably be used for mercantile purterritory.

Two years ago Pantages started supplying bills for the Empress, formerly a Sullivan-Considine house which abruptly closed when the manager is alleged to have deposed. Des Moines will be regularly on the circuit starting late this month and it counted as new camped with funds. The house was not under Pantages direction, being operated by local men under an incorporation.

Los Angeles, Aug. 1.

Alexander Pantages informed a Variety's representative here he has taken over the Capitol, Des Moines, also a theatre in Louisville. He did not give the name of the latter house. Both of these cities, according to Mr. Pantages, will commence with his vaudeville within 30 days.

Al Shayne, Husband, No Longer Mrs. Ella Shayne was granted a divorce June 29 in Cook county, Ill., from Al Shayne, the vaudeville actor, on desertion grounds.

# PLIMMER'S "I DIDN'T KNOW" AGAIN SET UP IN DEFENSE

Irregular Bookings by Plimmer Agency Brought Before V. M. P. A.—Two Acts Complain—One Was Paid \$77.50 Short on an Engagement

## GUS SUN WILL HAVE 16 WEEKS OR MORE

All Opening by Labor Day—Four Full Week Stands

The Gus Sun Circuit will regularly book 16 weeks next season with additional time prospective, number of houses on the books being about the same as last season. All houses supplied will be open by early September.

The New York exchange will be a larger booking center than last season. That office will contract for most of the acts, but the routing will be handled by the Springfield, O., headquarters.

The Sun time will include four full week stands, according to present plans. They are Buffalo, Hamilton, Can.; Detroit and Erie, Pa. The full week bookings for the latter point, however, are not certain and it may split with Jamestown, N. Y. A new theatre has been secured by Sun at Hamilton, which will again give the city two vaudeville houses. Last season the opposed bills of the Loew and Pantages houses were eliminated through an arrangement whereby Loew switched to pictures.

Full week bookings for picture theatres in six city stands have been contracted for by Sun feature acts to be used. Springfield, O., is to have some turns booked in for a full week also. Sun's exchange in New York will book 10 weeks with the Chicago and Springfield offices handling the balance.

Complaint has been filed with the Vaudeville Managers' Protective Association by McCormick Sisters and Bliss against Jules Larvett and the Walter Plimmer Agency, in which the act claims it was paid \$77.50 short on an engagement at Electric Park, Buchanan, N. Y., near Peekskill. The date played was week of July 2.

Bob Martini who makes his office in the Plimmer agency arranged the engagement according to the act's complaint, and Jules Larvett signed the contract, which was the regulation Plimmer Agency contract.

Upon informing Walter J. Plimmer of having been paid short on the park engagement Plimmer told the act he knew nothing of the matter and that Martini had no authority to use the Plimmer Agency contract.

The Plimmer Agency was also the subject of another complaint this week, the Criterion Four, a male quartet alleging they had been booked at the Lafayette, New York, this week, but had received word from Plimmer the date was off. Plimmer's contention was that he had not known the act had played the house recently. The Plimmer Agency contract held by the Criterion Four contains a play or pay clause, and in general closely resembles the V. M. P. A. standard agreement.

The V. M. P. A. is investigating both complaints.

Some months ago when a similar complaint of irregular bookings was made by a shooting act and Martini attacked by a member of the act, Walter Plimmer advanced as his excuse he knew nothing of it.

## LEVY'S CIRCUIT REP; CALLS ON LABOR COM.

Explains Unknown Conditions on Coast—Cecil Jefferson vs. Tod Brown

Los Angeles, Aug. 1.

After an interview with Labor Commissioner W. A. Steineck, Sam Kramer was leaving the commissioner's office when he noticed Miss Cecil Jefferson (Brown, Jefferson and Hunt) waiting in the reception room. Kramer escorted Miss Jefferson to Steineck's private office.

To the surprise of the commissioner, who expected a complaint against the Bert Levey Circuit, Miss Jefferson told her tale. She explained the object of her visit was to compel Tod Brown to provide her with transportation to Chicago, where, Miss Jefferson said, she joined the act.

Tod Brown is known to the commissioner through having recently registered a complaint against the Bert Levey office. Kramer, who is Levey's general manager in this city, called at the labor bureau voluntarily, after having been advised that an act had complained about the circuit. His visit had a most favorable effect for the Levey circuit, as Kramer gave the officials some "inside stuff on vaudeville," and explained to their satisfaction the fault is principally with actors themselves, who, Kramer stated, remained in Los Angeles long after their contracts have been played out.

In fact, it was almost impossible to get acts to continue on the circuit when Salt Lake City was included in the route. In that way, he said, they become stranded in the city.

### ROTH KIDDIES STOPPED

St. Louis, Aug. 1.

The Roth Kiddies were stopped yesterday from further performances at the Grand by Mrs. Wing, head of the Industrial Commission.

The children, said to be 6 and 10 years of age, are a vaudeville act. They appeared last week in a Kansas City theatre without interference.

## DECLARED 'OPPOSITION' B. & K'S CHICAGO THEA.

Orpheum Circuit Issues Ukase—Acts "Undesirable" That Play House

Chicago, Aug. 1.

The Orpheum circuit has declared all acts that play the Balaban & Katz picture theatres in Chicago as "undesirable" for that circuit.

Heretofore the Chicago and associated theatres have had the run of acts available from the books in the State-Lake building. It is felt that this action will seriously interfere with their supply of material.

### AGENT STRUCK

Alex. Gerber Punched Harry Ward

Harry Ward of the Rose & Curtis agency is wearing a black eye as the result of an altercation with Alex. Gerber, song writer, which occurred in the Churchill building, Thursday last. Ward remonstrated with Gerber, alleging Gerber had sent an act to another agent, emphasizing Rose & Curtis had always given Gerber a plug when they could and expecting a little reciprocity.

Murray Ritter of the Berlin staff, seeing a fight brewing, grabbed Ward. Gerber, incensed at Ward's attitude, then punched Ward in the eye, but was prevented from doing further damage by bystanders who rushed in and parted the belligerents.



IRVING FISHER

AMERICA'S FAVORITE SINGING JUVENILE

Starting a tour of the Orpheum Coast theatres at Los Angeles August 12.

After 31 weeks with the original "SALLY" Co., playing the New York, Boston and Philadelphia runs, played the PALACE, NEW YORK, June 28, when "Con" of VARIETY said: "After intermission, Irving Fisher sang his way to favor in a well-selected routine of songs that didn't include a familiar. Fisher is an extremely likable juvenile with a resonant sympathetic voice and an appealing personality—a 14-minute routine of delightful entertainment."

IRVING FISHER in "SONGS DE LUXE," with DON PROSSER at the piano. Aug. 12, Los Angeles; Aug. 26, San Francisco; Sept. 2, Oakland; Sept. 16, Denver; Sept. 23, Minneapolis; Sept. 30, Omaha; Oct. 7, Chicago.



# MONUMENT FROM VAUDEVILLE SUGGESTED FOR P. G. WILLIAMS

Artists Write Letter Advocating Some Remembrance to Passed Showman, Who Remembered Vaudeville in His Will

New York, Aug. 1.

Editor Variety:

Having read this morning of the contents of the will in which the late Percy G. Williams makes provision for a home for aged players of the profession, including those of vaudeville, the undersigned wish to take the liberty of making a suggestion to the vaudeville profession at large.

As this is the first time that, on the passing of any of the wealthy managers who have accumulated a fortune in vaudeville, a thought has been given to the vaudeville actor in the making of bequests, we deem it timely that the vaudeville actor should turn to the task of commemorating the memory of Mr. Williams in some form that will be a lasting expression through the years to come of the love that they bore for him and the honor in which they esteemed him.

We realize that the greatest monument to Mr. Williams' memory will be the home that he has endowed, but we feel that the actors who are to be welcome there as guests should express themselves in some form of appreciation, not alone for the fact that Mr. Williams remembered them in death, but for the things that he did for the vaudeville profession in general during his lifetime.

In this connection we would propose to start a fund for a lasting monument to Mr. Williams' memory.

We know that we as individuals mean naught to the world in general, therefore we would like to pass this suggestion on to Mr. E. F. Albee and ask that he head an organization which is to receive the contributions of the vaudeville profession toward the building of the monument; also that Miss Nellie Reveli, who for many years was associated with Mr. Williams in his business activities, become the honorary head of a publicity department to carry forward the work of the monument fund.

All vaudeville owes a debt of thanks to the late Percy G. Williams and it is our belief that they can express this feeling in the manner proposed herewith.

(Signed)  
EDDIE ROSS  
BRADY AND MAHONEY  
BOB AND TIP  
INGLIS AND WINCHESTER

## OH, YOU "BANANAS!"

Price Up in Washington for Fruit—Woman Pinched for Singing It

Washington, Aug. 1.

The price of bananas is soaring upward in the District markets, all due to the popularity of "Yes, We Have No Bananas."

"Since they started singing that song," says Salvatore Scalco, local wholesale fruit dealer, "they have been eating so many bananas that they have made them scarce. We can't meet the demand, and, like everything that's short, the price stays high."

Another bit in connection with this song was the recent arrest of a woman whose neighbors took court action to stop her from singing the song at all hours of the day and night in such loud tones as to disturb them. The court placed her under bonds to keep the peace.

The New York dailies reported this week the London papers are complaining through the title becoming a catch word over there, they dissecting the line and describing it as "silly."

Up to date, in its first three months, the song has sold over three million copies of sheet music, besides leading all record (disc) sales.

A patrilal situation to the Washington episode was reported last week when one man punched another in the nose for singing the ditty. In court the assailant explained the song has annoyed him he couldn't help it and the presiding judge decided that both parties weren't responsible and dismissed the matter.

## MUST PAY AUTHOR

Decision in O'Connor-Benton Playlet

The joint complaint bureau awarded Mrs. Freemont Benton a clear title to "She Takes Tea," the former Sarah Padden sketch by Johnny O'Connor, upon paying the author royalty due.

O'Connor had filed a complaint against the act with the Loew Circuit and the V. M. P. A., alleging unpaid royalties. The author intimated he was going to produce another version, featuring Mark Sullivan. Sullivan left the Benton act shortly before O'Connor's complaint was filed.

The Loew Circuit cancelled the turn because Sullivan's successor was not satisfactory.

The investigation disclosed that royalties amounting to \$80 were due O'Connor and that Mrs. Benton held a contract from O'Connor giving her exclusive use to the act in vaudeville.

Upon collection of the royalties due him the author agreed to allow her to continue to play the sketch.

## PAUL ALLEN AGAIN

In Trouble—Accused of Mutilating Three Acts with Phony Contracts

Further offenses in obtaining money by false pretence, and this time coupled with alleged forgery, by Paul Allen, came to light last week. He is accused of mutilating two acts by means of phony contracts for Shedy-booked houses. In some manner he secured blank contracts from that agency and "delivered" about seven weeks' "booking" to the Neapolitan Duo and the Seven Lucastillions. Allen is said to have secured \$135 as advance commission from the Neapolitans and an equal sum from the musical turn, saying Mike Shedy needed the money.

Allen's activity was disclosed when one of the acts called at the Shedy office to have a date set back. Examining the contract, Shedy declared the signature was not his. Prosecution of the forgery charge is up to Shedy.

Allen is out on bail under an indictment in the matter of alleged grand larceny of \$200 from Abraham Bush, whose act Allen promised to book for 4½ weeks. Allen has been seen around the race tracks recently.

The Neapolitans complained first to Edgar Allen, brother of Paul. The former asked the artists if they had not read about Paul's illegal operations in Variety. They replied they had, but thought he was "all right now."

Cy and Cy, an acrobatic team, turned up this week, also claiming to have been victimized by Allen. The agent booked the act at Frankford, Pa., last week through the Eccles office and "supplied" further time in Shedy houses. They say that while in Frankford a telegram from Allen stated their engagement dated for Providence this week was postponed and when calling at the Shedy office found that office unaware of the booking. The men say they pawned a Masonic ring to raise \$100 advance commission demanded by Allen.

## "L" PASSES AS COUPONS

Chicago Aug. 1.

Passes are issued on the elevated railroads of Chicago at \$1.25 a week, and for quite a time the loop theatres have been playing up the fact that transportation costs nothing to visit that particular theatre, provided one used a loop pass.

Now the Shubert Central is announcing that "elevated passes" entitle the people who visit that theatre to buy seats at half price.

The Family, Rochester, will return to vaudeville and pictures next month, the shows being supplied by the Sun office. Last season the policy was musical stock.

## CABARET BEHIND

Atlantic City Cafe Holding Arbuckle Did Not Pay Salary

That the Palais Royale, Atlantic City, despite the engagement of Fatty Arbuckle, is not doing as much business as it might, is evidenced by the fact that at least one and probably more acts had their salaries held back last week. The Three Little Maids, a dancing and singing turn of very young girls under the direction of A. E. Seymour, New York vaudeville agent, claimed they had due a week and a half salary, or approximately \$275. Seymour got in touch with B. D. Berg, manager of the show, who had booked the girls under contract to himself. Berg, Seymour says, told him that he was over \$3,000 behind, and had decided over to Max A. Williams, owner of the Palais Royale, and Hotel Martinique, his liabilities of \$1,200 in return for giving him the Arbuckle contract. It is not stated what made up the liabilities, but Seymour assumes that it was mostly back salaries. When the girls applied to Williams for their money, he denied all knowledge of the alleged transfer and referred them back to Berg.

They quit the show last week and returned to New York, conferring with Seymour, who is preparing to fight what he believes to be a suspicious, looking attempt to side-step paying the girls.

Besides Arbuckle, the other acts in the revue were Medrano and Delario, Barr, Twins, Althoff, Slaters, Mazzetti and Lewis, Daisy Byron, De Haven and Nice.

## DOWS NOT GUILTY

License Commissioner Absolves Independent Agency

The A. & B. Dow vaudeville agency in New York was absolved by Deputy License Commissioner Griffin following his investigation of Marie Ford's complaint against the Dows. Miss Ford, a member of the Tiller Girls act in which Violet Tanol was her partner, played the Lafayette theatre, New York, as a break-in. The act is owned by Swan Wood and the latter was paid for the act by the management. Miss Wood agreed to settle with the girls by paying each \$5.

The team was to get \$50 for three days but was cancelled by the management after the matinee. Miss Wood compromised by accepting \$30, figuring the performance before an audience was worth two weeks of rehearsal hall training. Dow collected the money and paid it to Miss Wood and the latter agreed to settle with Miss Ford.

## POLI'S MORTGAGE

Given Loan of \$500,000 by Travelers Insurance Co.—Building in Pa.

Hartford, Conn., Aug. 1.

A mortgage deed was filed here Monday evidencing that S. Z. Poli had obtained a loan of \$500,000 from the Travelers Insurance Co. The Capitol theatre is the security.

It is understood part of the loan will be employed in financing new theatres Poli contemplates in Pennsylvania.

An outlay of over \$2,000,000 is said to be planned by Poli it was announced yesterday, in building additional Poli houses at Harrisburg and Wilkesbarre. The announcement says Poli will take in other Pennsylvania towns.

## CLAIMS 'ARRY AS BROTHER

Western Vaudeville Act With a Mountford in It

Chicago, Aug. 1.

Mountford and Phillips, a vaudeville act with a man in it who claims to be a brother of Harry Mountford, was booked by Joe Erber, St. Louis representative of the Western Vaudeville Managers' Association, for the Lincoln, Belleville, Ill., after the question a to whether or not the act had played the city within a year had been answered satisfactorily.

But when the act opened, the manager claimed that I had played the Washington theatre, across the street, booked by Bentley, the week before.

The act was paid off, \$23.75 for the single day played.

## HOUSES OPENING

Loew's, Washington, will open with pictures and vaudeville Aug. 12. The house has been closed for the summer.

# SIX BEST SELLERS FOR JULY

## VICTOR RECORDS

"Louisville Lou" and "Beale Street Mamma." "Yes! We Have No Bananas" and "Morning Will Come." "Swinging Down the Lane" and "Beside a Babbling Brook." "Little Rover" and "Running Wild." "Sleepy Hills of Ten-Ten-Tennessee" and "Beside a Babbling Brook." "Barney Google" and "I Love Me."

## COLUMBIA RECORDS

"Yes! We Have No Bananas" and "Don't We Carry On." "Barney Google" and "Old King Tut." "Louisville Lou" and "Beale Street Mamma." "That Red Head Gal" and "Trot Along." "I Love Me" and "Ritzi Mitzi." "Stella" and "Bebe."

## BRUNSWICK RECORDS

"Beside a Babbling Brook" and "Dearest." "Bambalina" and "Wildflower."

"Dreamy Melody" and "A Kiss in the Dark." "Memphis Blues" and "Frankie and Johnnie." "Barney Google" and "I Love Me." "No One Loves You Better Than Mammy" and "You Know You Belong to Somebody Else."

## OKEH RECORDS

"Wonderful One" and "On a Moonlight Night." "Swinging Down the Lane" and "When You're Near." "Born and Bred in Brooklyn" and "When June Comes Along with a Song." "Down By the River" and "Vamping Sail." "Argentine" and "The Clinging Vine." "Farewell Blues" and "Gulf Coast Blues."

## Q. R. S. ROLLS

"Yes! We Have No Bananas." "That Red Head Gal." "Wonderful You." "Stella." "When Will the Sun Shine for Me?" "Barney Google."

NOTE.—At request of the phonograph companies, the six best sellers on these four makes will be regularly continued once monthly in Variety. The 15th of each month an estimated idea of what numbers are selling will be also mentioned as a regular department in "Clipper."

The jobbers reported that music sold pretty fair considering the month and season, July being a notoriously off month.

"Bananas," of course, topped with strong contenders, including "Beside a Babbling Brook," "Louisville Lou," "Ten-Ten-Tennessee," "Barney Google," "Dearest," "Somebody Else." Other sellers include "A Thousand Years from Now" (Bak's new ballad), "Dirty Hands," "That's My Baby," "Parade of Wooden Soldiers," "Andy Gump" (starting out west), "Just a Girl Men Forget," "Maggie! Yes, Ma'am!" "I Love Me," "Old King Tut," "On a Moonlight Night," "Tain't Nobody's Business Blues," "Gulf Coast Blues," "Beale Street Mamma," "Wonder," "Dreamy Melody," "Swinging Down the Lane," "Wonderful One," "Carolina Mamma," "Hot Roasted Peanuts," "Codfish," "Midnight Rose," "My Sweetie Went Away," "Waiting for Evening Mail," "When You Walked Out," "That Old Gang of Mine," "When Will the Sun Shine for Me?" "Stella," "Red Head Gal," "Little Rover."

Production music has several good sellers such as the "Kiss in the Dark" waltz; "Bambalina" and "Wildflower," from "Wildflower"; "Life of a Rose" and "Lo-La-Le," from "Scandals"; "Where the Ganges Flows," from "Adrienne"; "Morning Will Come"; "Look for the Happy Ending," from "Helen of Troy"; "Pretty Peggy," from "Vanities"; "At Dawning" (standard); "Born and Bred in Brooklyn" and "When June Comes Along," from "Rose of Rosalie Reilly" (not yet in New York but starting up all over); "Gold Digger" (production interpolation); "Argentine" and "Clinging Vine."

## STUNNED BY LIGHTNING

Asbury Park, Aug. 1.

During a severe thunderstorm here Saturday, the St. James Hotel was struck and Nina Tempest, an actress, was badly stunned.

She recovered, however, and suffered no bad consequences, save for the shock.

## PICTURES AT PAN'S K. C.

Kansas City, Aug. 1.

When the Pantages, closed for several weeks, reopens it will take a whirl at pictures it is reported without the accustomed vaudeville. It is stated that this policy will be tried out for a few weeks, possibly until Oct. 1.



DELL LAMPE

and His Orchestra

Under Direction J. BODEWALT LAMPE

Open from now until August 30. Wire quickly. This accomplished pianist and conductor is all ready with his competent organization to open September 2 at TRIANON BALL ROOM, CHICAGO, and is booked from then for two years. Until then, that is, from now until August 30, is open. Wire the Greater Novelty Orchestra, 219 West 46th Street, New York. Telephone 3642 Bryant.

# COLUMBIA WHEEL'S SHOWS, MANAGERS, CASTS NEXT SEASON

There Will Be 38 Attractions on the Columbia Circuit, the Same Number as Last Season—Five New Producers Will Operate Shows

Below are the titles, operators, casts and managers of next season's Columbia wheel shows. There will be 38 attractions on the Columbia circuit, the same number as last season. Shows that have changed their titles from last season have the 1922 titles noted in brackets.

Five new producers will operate on the Columbia next year. They are Clark and McCullough, with "Monkey Shines"; Seymour Felix, "All Aboard"; Hughey Bernard, "Happy Go Lucky"; Henry Dixon and James J. Lake, "Jig Time," and Charles Falke, who is producing "Chuckles of 1923" in conjunction with Tom Miner.

Other changes include the operation of the Al Reeves franchise by Barney Gerard under the title of "Vanities," and operation of Sam Scribner's "Keep Smiling" by Gerard as "All in Fun." "Keep Smiling" was produced for Scribner by the late James E. Cooper for a number of years.

"Big Jamboree," produced for Scribner previously by James E. Cooper, will be operated by Ed. Daley as "Runnin' Wild" next season.

Hughey Bernard is operating the individual franchise controlled by Mr. Cooper's estate, which played as "Folly Town" and which will be called "Happy-Go-Lucky."

Hurtig & Seamon will control four shows; Jacob & Jermon, three; Barney Bernard, three; R. K. Hynicka, three (operated respectively by Billy K. Wells, Jimmie Cooper and Lew Talbot); Irons & Clamage, two; Ed Daley, two, and George Rife, two (Mollie Williams' and Billy (Beef Trust) Watson's Show). The balance of the producers will operate one show each.

The people engaged appearing below are not listed according to importance, necessarily.

"All Aboard." Seymour Felix. Operated heretofore by Drew & Campbell.

Cast: Billy McDermott, Tom Senna, Gertrude Weber, Gertrude Parrish.

"Jimmy Cooper's Revue." Jimmie Cooper. (Operated on R. K. Hynicka franchise. Last season's title "Beauty Revue"). John Goldsmith, manager. George Levitt, advance agent.

Cast: Jimmie Cooper, Fred Harper, Lew Rice, Joe Barrett, Tarzan, Alice Balaine, Grace Goodale, Dolly Banfield, Snow Fisher, Hun and Hamtree, Plantation Trio, Brownie and Mitchell, Four Dancing Fools, Julia Arthurs Band, Bessie De Soto.

"Dancing Around." Cain & Davenport. (Leased franchise. Last season's title "Mimic World"). Arthur Phillips, manager; Dick Kirschbaum, advance agent.

Cast: Harry Stepp, Fred Fat Slater, Arthur Putnam, Billy Newkirk, George Walker, Buck and Bubbles, Lillian Smalley, Rose Duffin, Roger Sisters, Ethel Davenport, Edna Howard.

"Silk Stocking Revue." Harry Hastings. (Last season's title, "Knick Knacks"). Eddie Chafer, manager; Sam S. Clark, advance agent.

Cast: Arnold Grazer, Bob Carney, Frank X. Silk, Frank Martin, Rolletta Duo, Jean Carr, Myrtle Lawlor, Busch Sisters, Claire Rose, Billy Wallace, Sol Nathanson, Bob Larry.

"Bathing Beauties." Rube Bernstein. (Operated on Herman Fehr franchise. Last season's title "Broadway Flappers"). Irving Becker, manager.

Cast: Jack Hunt, Clyde J. Bates, Aaron and Kelly, Chas. Mason, Alice Lawlor, Catherine Adolph, Annie Phillips, Dottie Livingston, Rolando's Troupe of Female Boxers.

"Vanities." Barney Gerard. (Operated on Al Reeves' franchise. Last season's title, "Al Reeves' Show.") Jack McNamara, manager.

Cast: Joe Marks, Harry Seymour, Walter Johnson, Harry Kelly, Lew and George, Eli Dawson's Harmonists, James Trana, Ewie Mathews, Enke Clark, Mae Leonard.

"Record Breakers." Jack Reid. (Operated on leased franchise.) Jack Reid, manager.

Cast: Hy Jansen, Timothy Healy, Morris Perry, Billy Cumby, Bert

and Pauline Hall, Maude Firmin, Emily Keller, Daley Martin, Princess Doveer, Betty Delmonte.

"Radio Girls." Sim Williams. (Operated on Herman Fehr franchise.) Sim Williams, manager; Harry Finberg, advance agent.

Cast: Billy Gilbert, Tom Welch, Leonard and White, Bobby and Emma Wilson, Hazel Alger, Pauline Glenn Marr, Jimmy and Pinky Willour, Joe and Edith Ray, The Barkers, Daniel Hamilton, Ralph M. Smith.

"Wine, Woman and Song." Lew Talbot. (Operated on R. K. Hynicka franchise.) Lew Talbot, manager; Rube Benson, advance agent.

Cast: Bert Berland, Harry S. Le Van, Nate Busby, Jimmy Walters, Al Dupont, Otto Johnson, Gertrude Raleton, Betty Burroughs, Viola Spaeth, Alice Smith.

"Bubble Bubble." Billy K. Wells. (Operated on R. K. Hynicka franchise.) Billy Hexter, manager; Louis Franks, advance agent.

Cast: Abe Reynolds, William S. Browning, Joe Nelson, George Campbell, Three Texas Rangers, Betty Weber, Violet Buckley, Ruth Rosemond, Ann Clifton, Claire Nelson.

"Breezy Times." J. Herbert Mack. (Last season's title, "Maids of America"). Frank McAleer, manager; Jack Foye, advance agent. Cast: George Leon, Fred Reeb, Chas. Tramp McNally, Don Trent, Billy Creedon, Sidney Tave, Evelyn Cunningham, Edith Murray, Carrie Allen.

Mollie Williams' Show. (Operated on George Rife-Empire Circuit franchise.) A. R. Dittmas, manager; Harry Williams, advance agent.

Cast: Jack Walsh, Phil Adams, Frank Fanning, Wallace Jackson, Mollie Williams, Babe Almond, Klara Hendricks, Pliny Rutledge, Ella Corbett.

"Chuckles of 1923." Tom Miner and Chas. Falke. Chas. Falke, manager.

Cast: Cliff Bragdon, Howard Coe, Morrisey, Pat Kearney, Scott and Christy, Sterling Saxo Four, Chas. Permaine, Elaine Beasley.

"Bon Tons." Jacobs & Jermon. James Fulton, manager.

Cast: John Berry, Walter La Foye, Fred Falls Binder, Louise Wright, Bernice Le Barr, Lou Barry.

"All in Fun." Barney Gerard. (Operated for Sam Scribner. Last season's title, "Keep Smiling.") Al Lubin, manager.

Cast: Will H. Fox, Harry Koler, Jack McSorley, Murray and Irwin, Eddie Green, Anna Propp, Kalama, Ada Lum.

"Bostonians." Charles Waldron. (Last season's title, Frank Finney Show.) Jack Singer, manager.

Cast: Scotty Friedell, Ernie Mack, Gene Schuler, Jack Cameron, Abe Scher, Leo Lee, Cecil McCann, Mildred Cecil, Gertrude Lynch, Meta Pynes.

"Runnin' Wild." Ed Daley. (Operated for Sam Scribner. Last season's title, "Big Jamboree.")

Cast: Al Hiller, John O. Grant, Frank Harcourt, Hazard and Spellman, Hightower and Jones, Althea Barnes, Mae Janese, Babe Healy, Libby Hart.

"Hippity Hop." George Peck and Matt Kolb. (Leased franchise.) Matt Kolb, manager.

Cast: Harry Shannon, Sammy Renn, Gus Legert, Joe Forte, George Wright, Artie Leeming, Carmen Sisters, Alfaretta Simonds, Aileen Rogers, Nellie Nelson.

"Follies of the Day." Miner Gerard Co., Inc. Chas. Foreman, manager.

Cast: Tommy Bozo Snyder, Sam Green, John B. Williams, Bert Mathews, Hunter, Cole and Hunter, Bob Tolliver, Scotty Weston, Gertrude Hayes, Jr., Beatrice Tracy.

"Giggles." Joe Leavitt. (Leased franchise.) Joe Leavitt, manager.

Cast: Harry Evanston, Jack and Billie Carlson, Ray Clifford, Zoe North, Olive De Coveny, Belle Davis, Kincaid Marigold's Band.

Sliding Billy Watson's Show. Sliding Billy Watson and Bob Travers. (Leased franchise.) Bob Travers, manager.

Cast: Ben Howard Platt, Frank Mallahan, Oliver De Grant, Murray

(Continued on page 29)



SAM HERMAN

Premier Xylophonist at Earl Carroll Theatre, New York, Featured with "Vanities"

A novelty on Broadway. Facing the audience in the centre of the orchestra pit and playing the xylophone throughout the entire performance. Why? Because he is a master of the instrument. The Tribune and other dailies commended the idea and playing in the most glowing terms. Playing Columbia, Edison and other records.

## 20 SHOWS—18 WEEKS MUTUAL'S LINE-UP

Wheel's Official Opening Aug. 27—Mutual's New Producers

The Mutual Burlesque Association has 20 shows and 18 playing weeks listed for next season, with more shows and houses to be added. The season will start officially Aug. 27, with some preliminary time to be fixed upon next week for shows beginning a week or two earlier than the official opening date.

Last season, the first for the Mutual, it started with 16 shows and 16 playing weeks. Around January the playing weeks reached 22, later diminishing to 18.

New producers on the Mutual wheel next season will be William S. Clark, Sam Raymond, with two shows; Sam Kraus, George Jaffe, E. L. Spiro, Julius Michaels and Harry Bentley.

The guarantee given the producers of Mutual shows by the houses next season will be increased from \$200 to \$275. The producers, however, will return to the Mutual \$75 weekly in payment for the show's costumes and scenery, which are furnished by the Mutual. The production cost for each show will be \$3,000. The weekly instalments which pay for the production is based on a 40-week season. The shows go over the route twice, with a change of cast the second time around.

The Pennsylvania one-nighters mentioned in the route include Allentown, Reading, Williamsport, Co-

(Continued on page 29)

## CLOSING EDWARD HOTEL

Federal Proceedings May Be Instituted for Prohibition Violations.

Kansas City, August 1. If the announced plans of C. C. Madison, United States district attorney, to padlock the doors of the Edward Hotel, are carried out by court orders, there will be hundreds of visiting professionals, who will have to find new quarters here this season. The Hotel Edward has always catered to the professional trade.

Before prohibition the Edward grill was the brightest spot of night activity. The hotel is located in the same building as the old Century Theatre.

The application for an injunction against the place and a request that it be closed for a year is brought under the federal laws relative to the sale of liquor. The district attorney said the suit would be based upon the alleged violations of the prohibitory laws up to February 1, and many months previous.

The defendants in the injunction proceedings are named Forest P. Trailes and Edward L. Butler, executors and trustees of the Butler estate of St. Louis, Edward Miller and Sam Friedman, lessees of the hotel, who reside in St. Louis, and Joseph P. Donegan, former manager of the hotel. The defendants have until August 20 to file an answer.

# GUS HILL'S TRANSFER OF \$24,000 ORDERED TURNED BACK BY COURT

Placed Amount of Corporation's Credit to Private Account—Matter of Dealy's Verdict for \$25,000 Against Manager

## COLUMBIA'S OPENING AUG. 20

The Columbia, New York, starts its preliminary season Monday, Aug. 20, with "Chuckles of 1923." The official opening date for the Columbia will be Aug. 27, with "Nifties of 1923."

The Gerard show, "Follies of the Day," which opened at the Columbia July 14, remains there until Aug. 18.

Last week the "Follies" did around \$8,500 with 12 performances. This was considerably better than the opening week previously when the show did \$8,800 with 13 performances.

## DIXON BANKRUPT, FREED

Henry P. Dixon, former burlesque producer, and one of the Shubert unit entrepreneurs who was forced to file a voluntary petition in bankruptcy, was last week discharged from bankruptcy. Dixon's liabilities were rather small compared to some of the others, totaling \$21,312.50. His assets were negligible.

Dixon's home address is given as 528 West 111th street, New York, in the petition.

## BURLESQUE CHANGES

Nat C. Haines has cancelled his contract for "Whirl of Girls," owing to a nervous breakdown.

The New York Supreme Court has found that on Oct. 7, 1919, Gus Hill transferred \$24,124.17 from the Gus Hill's corporation to his private account. The court has ruled that Hill turn this sum over to Dorothy Strauss, appointed receiver in an action by James J. Dealy (Dealy and Kramer) against the Hill Co. Dealy was given a verdict for \$25,000 for damages as a result of an injury to his eye through the discharge of a faulty pistol which was a prop in one of Hill's "Mutt and Jeff" companies, in which Dealy and Kramer (Mrs. Dealy) were touring. The \$24,000 amount with interest now totals about \$29,000. Dealy's \$25,000 verdict with interest and costs totals about \$30,000.

For the purpose of ascertaining further assets to make up the approximate \$1,000 difference due Dealy on his verdict, the court has appointed John G. Saxe, referee.

The theatrical producer, who was also sued under his real name of Gustave Herz, disclaimed possession of any personal assets, averring he was merely an employe of various corporations under salary. The court's decision was to the effect he used the corporations as a cloak. David L. and J. J. Poden are acting for Dealy.

Ten days after the service of this order Hill is obliged to turn over this money.

# COLUMBIA'S OFFICIAL OPENINGS

The official opening dates of the 38 Columbia wheel shows for the coming season appear below in the order the shows will travel over the circuit.

There are four and a half split weeks in the route this season, and two and a half lay off weeks. The split weeks are Schenectady and Albany, N. Y.; Wheeling, W. Va., and Canton, O.; Auburn, Binghamton and Elmira, N. Y., each one night and matinee, and Utica, N. Y.; Waterbury and Bridgeport, Conn., and Trenton, N. J., the last three days, with Asbury Park, Perth Amboy and New Brunswick scheduled to fill in the last three days of the split. The latter arrangement will probably be effected before the season starts and will eliminate a half week of the two and a half weeks lay off. The other lay offs are between Boston and Schenectady in the east and between Kansas

City and Omaha in the west.

New houses on the Columbia next season are the Capital, Indianapolis, formerly the Park; Harmanus Bleecker Hall, Albany, N. Y.; Van Curler, Schenectady; Hyperion, N. H.; Columbia, Cleveland, formerly Miles; Court Wheeling, W. Va.; Grand Opera House, Canton, O.; Poli's, Waterbury; Majestic, Bridgeport, Conn. The shows will transfer from the Majestic to the other Poli house in Bridgeport, the Lyric, after four or five weeks. The Lyric has a stock season on and will not be available when the season opens. The Trent, Trenton, formerly playing a variety of policies is the other new one. A change at Dayton will shift the shows from the Empire to the Gayety.

In addition to the official opening dates there will be some preliminary time played by a few shows. This will be made up this week.

Show.	House.	City.
"Chuckles of '23"	Casino	Brooklyn
"Silk Stocking Revue"	Orpheum	Paterson
"Jig Time"	Empire	Newark
"All in Fun"	Hurtig and Seamon's	New York
"Monkey Shines"	Empire	Yorkville, N. Y.
Beeftrust Watson's	Empire	Providence
"Giggles"	Casino	Philadelphia
"Bathing Beauties"	Hyperion	New Haven
"Youthful Follies"	Poli's	Waterbury
"Breezy Times"	Majestic	Bridgeport
"Bubbles"	Bronx	New York
"Hippity Hop"	Empire	Brooklyn
"Wine, Woman and Song"	Casino	Philadelphia
"Record Breakers"	Palace	Baltimore
"Bostonians"	Gayety	Washington
"Queens of Paris"	Gayety	Pittsburgh
"Bon Tons"	Court	Wheeling, W. Va.
	G. O. H.	Canton, O.
"Whirl of Girls"	Columbia	Cleveland
"Let's Go"	Empire	Toledo
"Runnin' Wild"	Empire	Dayton
"Brevelites"	Olympic	Cincinnati
"Dancing Around"	Capital	Indianapolis
Jimmy Cooper's Revue	Gayety	St. Louis
Sliding Billy Watson's	Gayety	Kansas City
"Vanities"	lay-off	
"Follies of Day"	Gayety	Omaha
Dave Marion's	Olympic	Chicago
"Temptations of '23"	Empire	Chicago
"Town Scandals"	Star and Garter	Chicago
Mollie Williams	Gayety	Detroit
"Radio Girls"	Empire	Toronto
"All Aboard"	Gayety	Buffalo
"Happy Go Lucky"	Gayety	Rochester
"Step on It"	lay-off	
"Hollywood Follies"	lay-off	
"Happy Days"	Van Curler	Schenectady
"Talk of Town"	Gayety	Boston
"Nifties of '23"	Columbia	New York



## OBITUARY

M. H. Shultz, father of Harry Santley, artists' representative, died of leakage of the heart at his home in Chicago, and Mr. Santley was called from New York by his sudden ending. Mr. Shultz was widely known in the profession through his connection with the Jewish Consumptive Hospital in Denver, Col.

### MORRIS SCHNEIDER

Morris Schneider, music teacher and formerly a singer in the Metropolitan Opera Company, died July 25 at his home in Brooklyn. He was born in Moscow and came to this country 18 years ago. A widow and three children survive.

### BERT M. HUFFMAN

Bert M. Huffman, 50, for 30 years identified with the Fremont (O.) theatre, died at his home there following a brief illness from paralysis.

### SIR CHARLES HAWTREY

Sir Charles Hawtreys, famous British actor and manager, died July 30 at his London home after an illness of a week. He was born in 1853, the son of a minister, and was educated at Eton, Rugby and Oxford. He made his stage debut under an assumed name in 1881 at the Prince of Wales Theatre in "The Colonel." During the next ten years he appeared in more than 35 plays, creating many important roles. He then started to translate and produce foreign plays, winning his greatest success with "Where

## KEITH'S IN ATLANTA

Reports of Famous Players Building There

Atlanta, Aug. 1.

Rumors, and yet more rumors, that Atlanta is to get big-time Keith vaudeville this fall persist. It has been stated Famous Players has an option on a central piece of property that would form the best location for such a house in the city.

Rumors also have been rampant that the Howard, constructed at a cost of \$1,000,000, will be remodeled for the two-a-day, but Southern Enterprises officials pooh-pooh the idea.

Along in the shank of 1922, J. J. Murdock, of the Keith interests, made a trip to Atlanta with Harold B. Franklin, now in charge of the Southern Enterprises, and at that time outlined Keith plans as calling for the erection of a "million dollar" house for big-time stuff. In the event a new house is built, theatrical folk say it is likely that the Lyric, playing the Keith Delmar time, will close to throw patronage to the big-time house. However, Manager Marty Semon, of the Lyric, is dressing up his house for an opening early in September.

Atlanta has been howling for big-time vaudeville since the Forsythe theatre closed its doors to the two-a-day several years ago. "Wolf" has been shouted a number of times but the three-a-day in the Keith and Loew houses swing merrily along.

In New York it was stated this week that while a realty corporation in Atlanta had offered a site to Famous Players for a theatre, that the corporation was not interested. Famous Players now have five houses in Atlanta, the Howard, which is their big first run house and considered the finest theatre in the south; the Rialto, which is also a first run picture house; the Lyric, which plays vaudeville booked by Jules Delmar, of the Keith offices; the Forsythe, which is housing a stock company and the Vaudette, which is the second run picture melodrama house.

Those who proposed the building of a new theatre for first class vaudeville wanted Famous to finance the deal to a certain extent and this the picture people do not feel free to do at this time.

## MARRIAGES

Henry K. Dunn, secretary to William Fox, will be married to Melvinia Fox, a sister of the latter, Saturday. The wedding will be private, and at the home of Fox on Long Island.

Irving Cohn, musician in the orchestra at the Pelham Heath Inn, and one of the writers of "Yes, We Have No Bananas," and Helen E. Goldberg of Spring Valley, N. Y., have announced their approaching marriage.

It is reported Ted Shapiro and Thelma O'Connor intend to marry in September. Shapiro is Sophie Tucker's accompanist and Miss O'Connor is also in vaudeville.

Sidney Nelson, a "Chandler Girl" in the "Passing Show," and Max L. Sadowsky, manufacturer, July 27 in New York City.

Ethel Smith Dorrance, writer of plays and stories, and James H. Hickey, lawyer, last week in New York City.

James Kirkwood and Lila Lee, July 25, in Los Angeles. Kirkwood's third marriage.

Pauline Starke, films, and Jack White, producer, have announced they expect to marry in December.

Gouverneur Morris, author and playwright, and his secretary, Ruth Wrightman, have announced their engagement. Morris was recently divorced.

Charles Raymond, Chicago song writer, and Emily Novak, non-professional, recently in Chicago.

Dorothy Clair to Wm. Fitzpatrick, non-professional, in Los Angeles. The bride is of Clair and Bergman.

Paul Hamlin, 65-year-old actor, and Ida Siddons Wright, the same age, July 31, in the Municipal Building, New York City.

Arthur Hoenblaw, Jr., lawyer, playwright and dramatic producer and editor, and Juliette Crosby, society girl and actress, are to be married Sept. 1, at the home of the bride's parents, in Warrentown, Va.

Lucille Adams and Capt. Morris W. Reynolds, U. S. N., July 29, at the Little Church Around the Corner, New York City. The bride is a well known stock and bond.

## 3 HOUSES CHANGE BOOKINGS

Three houses passed from the books of Fally Markus and one from Jack Linder last week to Al Dow. The Markus houses were the Cohen theatres in Newburgh and Poughkeepsie, each playing five acts on a split week policy, and the Strand theatre, Lakewood, N. J., playing six acts, changing Monday- and Thursday.

The house from Linder is the State, Beacon, N. Y., which will open Labor Day with five acts, changing semi-weekly.

## EDDIE MACK'S ONE STORE

After Sept. 1 Eddie Mack, the clothier, will have but one store, in the Mack building, at 166 West 46th street.

The Mack store at 1582-4 Broadway will be vacated at that time, with the clothier joining his business at the 46th street address.

An attempt to double the present rent on the expiration of his lease for the Broadway stand caused Eddie to make the change.

## PAN'S EASTERN INVASION

Chicago, Aug. 1.

The Pantages invasion of the east under the generalship of Charles E. Hodkins, personal representative, promises to take on a wide scope. Mr. Hodkins recently closed with A. H. Blank to book the new theatre the Blank enterprises are to have in Des Moines, and negotiations for the Lafayette in Buffalo are said to be well under way.

## SAMUELS ON TRIP ABROAD

I. R. Samuels, Keith booking man, sailed Saturday on the "Aquitania" to be gone several weeks in Europe. Mr. Samuels is taking his wife for an ocean voyage upon advice of his physician. During his absence the Palace bookings will be looked after by his assistant, pending the return of Eddie Darling.

## SAM HARRIS COMING EAST

San Francisco, Aug. 1.

Sam Harris is due to leave here the end of this or the early part of next week, on his way east, stopping at Chicago and New York. S. W. Ratcliffe has been engaged by Ackerman & Harris as a field man, for the firm's vaudeville interests.

## ILL AND INJURED

Kenneth Harlan, film actor, accidentally shot himself July 30 while filming a scene in "The Virginia," near Los Angeles. While he was endeavoring to make a quick draw, his pistol caught in the holster and exploded. The wound in his thigh is not considered severe, but his physician fears that blood poisoning may set in.

Peggy Udell, formerly of Ziegfeld "Follies," was seriously injured in an automobile accident at Milwaukee when the car in which she was riding struck another and was overturned.

Mlle Renova (Ranoff and Renova, the dancers with Carroll's "Vanities") was injured by a fall from the big staircase at the conclusion of the first act last Thursday night and was taken to the Flower Hospital suffering from abrasions and a sprained shoulder. The team had to miss the Friday night show. Relkoma, the equilibrist, replaced them for that performance. They were back Saturday, Miss Renova working with difficulty but getting through on her gameness. She is now fully recovered.

## BIRTHS

Mr. and Mrs. Herman Paley, July 25, a son, Mr. Paley is a song writer, formerly of Kendis & Paley.

Mr. and Mrs. Sam Kahl, July 26, son, second boy and second child. Mr. Kahl is prominent in connection with the Orpheum bookings, being Western Booking Manager.

Mr. and Mrs. Al Williams (vaudeville), July 30, daughter, in Philadelphia.

## IN AND OUT

George White took Johnny Doolley's part in the "Scandals" for two performances last week, because of the latter's illness.

Dorothy Knapp has returned to "Vanities" after having been out since the opening performance, due to throat trouble.

## ROMM & WALTERS ACTIVE

One Partner in New York—Other Going on Road

Louis E. Walters, of the newly formed Romm & Walters independent vaudeville booking agency, arrived in New York this week and will temporarily take over the bookings in the New York office handled by Harry Romm.

Walters will regularly manage the firm's Boston office.

Romm will take a road trip through New York and Pennsylvania for the purpose of adding new houses to be linked with their present New England chain.

## BRYAN FOY NOW DIRECTING

Los Angeles, Aug. 1.

Bryan Foy, gag man for Fox for the past year or more, started as a director this week at the same studios. This is Foy's first effort in this department.

## RUGGERI AT GYMNASSE

Paris, Aug. 1.

Henry Bernstein, the French playwright managing the Theatre du Gymnase, has engaged Ruggero Ruggeri, an Italian actor, to create his next play.

## Better Weather in Paris

Paris, Aug. 1.

Milder and rainy weather this week encouraged better theatre patronage.

## Open and Shut

Paris, Aug. 1.

The Theatre Sarah Bernhardt closed Sunday until Sept. 1. The Theatre Chatelet reopens Saturday.

## CANTOR OUT OF "FOLLIES"

Jimmy Huxsey Tuesday signed contracts with Flo Ziegfeld to replace Eddie Cantor in the "Follies" at the New Amsterdam theatre for the balance of the season, beginning Monday.

Cantor, it is said, will be absent from the Ziegfeld fold for six weeks, when he is to return and begin rehearsals in a musical comedy for which William Anthony McGuire is writing the book and Harry Jerney and Jo McCarthy the lyrics and music.

Next week Cantor is to appear at the Keith theatre, Atlantic City, to play a date set back on two different occasions.

## WASHINGTON SCALE

Washington, Aug. 1.

That the musicians of Washington want an increase of 20 per cent. in the present scale for the coming season is disclosed. The present scale is \$50 weekly, with an additional \$2 paid when tuxedos are required.

The stage hands and operators have not as yet set forth what they hope will be their pay for the coming year, and no meetings of the local managers' association has been held.

## FRITZI RIDGEWAY IN SPECIAL

Fritzi Ridgeway, picture actress, will open a tour of the Orpheum Circuit at Denver next week in an act produced by Harry Singer. Miss Ridgeway will play six weeks for the Orpheum.

IN MEMORIAM  
**OSCAR HAMMERSTEIN**  
Who Died August 1st, 1919  
**ARTHUR HAMMERSTEIN**

the Rainbow Ends," which is revived constantly even now after 12 years. He made three trips to the United States, in 1901, 1903 and 1912, staying here for some time on each occasion and becoming almost as well known and liked as in his native land. Since 1912 he has appeared in several American plays in London, including "Seven Keys to Baldpate," "His Wedding Night," and "Up in Mabel's Room." He has also produced and appeared in many English pieces, the last of which was "Ambrose Applejohn's Adventure," known over here as the successful "Captain Applejack." He was particularly noted for his whimsical characterizations, something distinctive always being noticeable in his work. He was twice married, first to Madeline Sherifin and then to Mrs. Elsie Petro.

The King knighted Hawtreys on New Year's, 1922, in recognition of his artistic work for the theatre.

Herman Shayer, brother-in-law of Andy Rice, the vaudeville author, and of the Rice Brothers, died July 27, in New York, of acute indigestion. A native of Chicago, where he was well known to the professional fraternity, although in commercial pursuits, Mr. Shayer accepted Rice's invitation to celebrate his (Shayer's) 56th birthday in the metropolis, this being his first time East. Following a visit to Coney Island, acute indigestion set in and resulted fatally.

### LEON LASKI

Leon Laski, a director of and attorney for the Columbia Amusement Co. and a theatrical lawyer of prominence for a number of years, died in the Flower Hospital, New York, July 31, from apoplexy.

The deceased was 49 years old and was born in New York City. Mr. Laski was stricken July 23, while conferring with a client at the latter's home. Removed immediately to Flower Hospital he rallied slightly during the week, but failed to survive a second attack.

Mr. Laski was interested in many of the Columbia's subsidiary enterprises, theatres, etc. He was a bachelor. Four brothers survive.

### Elisabeth Weber Reported Engaged

Paris, Aug. 1.

Elisabeth Rivers, film star, is reported engaged to marry Delatree, a French capitalist whom she met in New York.



BROADWAY'S POPULAR MELODY DELINEATOR

## RITA GOULD

THE ARISTOCRAT OF SONG

At Keith's PALACE, NEW YORK, next week (Aug. 6) the popular songstress in a new routine by Jack Baxley and Frances Nordstrom. Delightful, fresh numbers, well suited to this dashing, vivacious and spirited RITA GOULD, with gorgeous, original costumes.

At the piano, REX MCGAUGH. Direction HARRY WEBER.

## NEW ACTS

Chas. Judels and Co. in sketch. Edmond Rogers.

Paul Mercuro and Co., Argentine dancing act, three people.

Katherine Parnel (Chicago Opera Company), single.

Sophie Minsfield and Co. in a miniature musical comedy, four people.

Clarinet Sextet, all men, instrumental.

Warren Jackson and Sidney Hawkins, musical.

B. C. Hilliam and Co. (9), revue (S. R. Maddock).

Herbert Ashley and Jack Gould (Sam and Jack Gould), skit.

Dorothy Gish may take a flyer in vaudeville, negotiations being on with the Keith people for her appearance in a sketch by John Russell.

Charles Coghlan in a sketch with three people.

Rosita and George, two-act.

Shenan and Phillips (recently with Oua Munson), dancing.

Charles Judels in sketch.

Arthur Hart and Co., three people, dramatic playlet.

Frank Williams and Jimmie Bates, two-act.

Edna Bennett and Marty Shen, two-act.

O'Gorman and Carpy, skit.

Billy Adams, revue. Keith and Dunbar, two act. Rupert and Henshaw, skit. Florrie Kissam, with three people, skit.

Vaughn and Hastings, skit.

Norma and Madeline Harry, sister act.

Arthur and Morton Havel and Co. (3), revue.

Irving Edwards (single), assisted by Helen Birmingham.

Sammy Ward and three, songs and comedy.

Joe Stanley and Co. (3), revue.

Charles Glass and Lucille Gray, rural novelty, by Charles Horwitz.

Billy Wilson (Bond and Wilson) and Duke Rogers.

Dean Rothney and Viola Beechwood in skit by Evelyn Blanchard.

Joseph B. Stanley and a company of four in sketch.

Bonnie Beck, Warren Warren, Clifford Mack and Anita Pam in skit.

Mae Stanley will reunite professionally with Stan Stanley Oct. 1, after a two-year absence from the stage. She is Mrs. Stanley and retired, due to ill-health. Stanley has continued with different substitutes.

Jilly Shone and company in "Alarmed," by Paul Gerard Smith.

Helen Klein and Henry Marcello, two-act.

Kathleen Mahoney and Helen Hobbs, sister act.

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VOL. LXXIX No. 11

The Orpheum, Freehold, N. J., the first of five new houses being built by George B. Ten Eyck, opened July 28, with pictures and four acts. The others are in Lambertville, Trenton, Wilbur and Chambersburg, Pa., opening in October.

Frank Leavitt opened the Casino, Fleischman's, N. Y., July 28, with pop vaudeville on Saturday only, and films weeks days.

When the Monte Carter Musical Comedy Co. of 30 people reached Honolulu from San Francisco they found the island would allow no Sunday performance. Transportation cost, \$6,000, and with these things against it Carter didn't have a chance. The company returned to Frisco after playing 10 weeks in the Hawaiian capital.

The father of Max and the late Cliff Gordon, suffered an apoplectic stroke this week and was in a state of coma since Sunday. He is 78 years of age. Max Gordon is on the ocean, New York bound.

Ray Cox has permanently retired from the stage. She is a Christian Science practitioner and resides in Providence.

Geraldine Farrar is reported the purchaser of the Mansion house on the Speedwell farms at Lyndon Centre, Vt., formerly the property of Theodore E. Vall. It is surmised Miss Farrar intends making the place her summer home.

Richard M. Dolliver and Daisy Smyth have incorporated as the Dolliver-Smyth Producing Co. to produce vaudeville acts. Cissie Hayden (Mrs. Dolliver) will also be starred in a production later.

A. Davidson, of Norwich, has purchased a lot on Main street, Winsted, Conn., on which he will erect a modern theatre with a capacity of 1,200.

## CABARET

Monte Carlo, which was originally opened in the basement of the Roseland Building at 41st street and Broadway, New York, over a year ago by the Salvin interests and later closed, has been reopened by Wm. J. Gallagher and John Kennedy. With the reopening they presented one of those rarities in New York at present in the form of a floor show. It is entitled "The House That Love Built" and is a novelty in the form of cabaret entertainment.

The reopening of Monte Carlo in mid-summer in an effort to get the resort established with the public by the time the fall got under way does not seem to have been highly successful, but there is a nice business being done. One feature of the place is that it is about as cool and well ventilated as any of the cabarets about town, in fact cooler than the most.

Two shows of "The House That Love Built" are given nightly, at dinner and supper. There are 12 principals and eight chorus girls in the company. A special set of a trick nature that is being used gives the show more or less unusual novelty. There is a small stage set at one end of the dance floor on which three flats are snapped into place representing a bungalow in construction. There is a practical center door and the chorus at the opening are the laborers working on the structure. There are some props used in one number which complete the floral decorations. The house party idea is used for the balance of the show.

The story is used in the opening only from that time on the show resolves itself into a series of specialties and ensemble numbers.

In the company are the Osborne Sisters, Ora, Carrie and Daisy, with Carrie carrying the comedy for the trio. These girls who have been favorites in floor shows around New York for some little time run away with practically all of the comedy in this presentation. Carrie has an engaging smile and a cocky gamine sort of mannerism that

(Continued on page 29)

# INSIDE STUFF

ON VAUDEVILLE

The story of the opening week of Will Morrissey's "Newcomers" at Atlantic City was so full of incident that much was lost sight of in the frenzy of trying to raise dough. The premiere was given a bad break through the lapse of one of the male leads.

Joe Borrowes the flyweight designer and composer was in the first night show in a barber-pole bit that went out forthwith. At Morrissey's direction Joe had his head shaved and the bald dome was swatted with a newspaper during the bit. The fourth wall brought a remonstrance from Borrowes who cried out it hurt. Morrissey who was "doing a Hitchcock" in an aisle sat down laughing. Borrowes complained of the bit being taken out when he had endured the head shaving, but Morrissey told him to rub raw eggs on his dome and the hair would quickly return. That explains Borrowes on the boardwalk with the egg effect on his head.

By the time Saturday rolled around something like 15 non-cashable checks were distributed to the cast by one of those interested in the show. The check-maker blew town before night. The "Newcomers" finally managed to get to Asbury Park by virtue of Walter Reade advancing the fares. That was a life-saver both ways, otherwise Reade would have been without an attraction.

"Yes! We Have No Bananas" is now reported to be the biggest American ditty in England and on the continent. It is catching on just as strong on the other side as locally.

"Bananas" has exceeded the million copy mark and is still booming with the likelihood that its following-up, "Banana Blues" will also click considerably. The "blues" is credited to the authorship of Lew Brown, James F. Hanley and Robert King with Frank Silver and Irving Cohen, authors of the original "Bananas" "in" on it. The song is said to be a composite contribution from practically every writer of the Shapiro-Bernstein staff, each man contributing a line or idea.

The Martin Beck new theatre on West 45th street, just west of Eighth avenue, is looked upon as a real bargain by the legit theatre managers. It has a 45th street front of 137 feet with a realty value of \$115 a front foot. The house, when completed, will seat around 1,200, and the total cost approximately not exceed \$600,000. At the usual investment percentage this will mean a very low rental for what must be classed as a "Broadway house," despite its location. The majority of Broadway showmen seem to believe the location and its side step from the traffic maze will work to its advantage.

All the conjectures and investigations of the affairs of Max Spiegel have failed to disclose what Spiegel could have done with all of the money he got illegitimately. It is said that within eight months of the time he decided to locate in a sanitarium, Spiegel must have gotten \$600,000 in cash. Previously he didn't secure less than \$250,000, making about \$350,000 in all, as against around \$1,500,000 of everything standing out, including forgeries, spurious stock and money obtained by defalcation.

No one has been able to trace any of the amount. One person pretty close figured that Spiegel must have been paying about \$100,000 in interest annually to carry along his many deals that could have accumulated through bonuses until the additional amounts were merely required for Spiegel to float himself until detection.

It is suspected that he paid large bonuses. He also committed wholesale forgery. Some of the spurious stock outstanding has three forged signatures.

It is reported that a friend called upon Spiegel in the Stamford, Conn., asylum where he had himself committed on the ground he was insane, and asked Spiegel how he liked it.

"It's terrible," said Spiegel; "if I don't get out of here pretty soon, I'll go crazy."

Many wonder why Spiegel hung around when he knew exposure was certain. It would have been easier for his family to have settled, with Spiegel out of the country. With the culprit lodged so near New York, it's unlikely the Bankers' Association will want to let up on him, using him as another horrible example to teach the general public not to try to swindle banks.

A New York stranger, looking through his accumulated miscellaneous library of musical compositions, came across a German student's drinking song entitled "Krambambuli." The similarity in title to the sensational "Bambalina" was further borne out by a marked melody resemblance, being identical in spots.

Following the appearance of the story in Variety about the band instrument dealers agreeing to curtail any further tendency to "graft" musical instruments and the like, a number of instances have been confided on how the evil developed. One of the popular dance maestros accepted a complete set of gold instruments for his band in exchange for a testimonial. In addition, anybody out of his office had the privilege of a 40 per cent. discount on any instruments desired. Also, any of the musicians could have the "loan" of an instrument for any length of time desired on condition it was kept in good condition.

Another instance is cited of a foremost bandmaster having used a certain brand instrument for years and at one time having admitted that he built his reputation on that instrument. Last year he was "propositioned" to change his affections to another firm, the firm agreeing to put him on an annual salary retainer, in addition to supplying his instruments gratis. The bandmaster consulted the officials of the company he was genuinely confident in, and stated that unless they met the rival concern's proposition, his testimonials for the benefit of amateurs would become allied with the rival company. He accepted the new offer, although, curiously, he continued using the old brand instruments.

Liane D'Eve, the French "Artiste Lyrique," who arrived in New York on Friday on the "Berengaria," spent a month in Paris buying dresses and hats before sailing. She had 15 big trunks and innumerable hat boxes. Her baggage fees are likely to be very heavy for a one-person show.

Liane has not been to the States since before the war, when she came with only a few months' theatrical experience and no knowledge of the English language. She since has been three times in South Africa, and has had continuous contracts in the British Isles. Her contracts now allow her six months' stay in this country. She can sing in four languages.

Liane's turn is described as "artistic, dainty and saucy." She does some "Frenchy" capers. In one song, "Come on and Play With Me," sung in "Pidgin" English, she moves among the audience, making the request in the song to men of all ages.

The 12-year-old daughter of a mid-West hotel proprietor, having expressed a desire to become a wire walker, the father has placed her in charge of a trio playing in vaudeville. The trio, mother, father and daughter, are teaching the youngster all styles in wire walking, with the hotel man paying the act \$25 weekly to cover his daughter's expenses and for instruction.

Indications are that "old timers" acts will be in little demand next season. Of the many playing the past year, only the "Minstrel Monarchs" have been routed, on the Orpheum time. The bookers are of the opinion that the public's demand for these turns has been substantially reduced. Many stressed the sympathy angle. Among last year's offerings of old-timer turns were the "Veterans of Variety," "The Come-Backs," "Stars of Yesterday," "Phenomenal Players" and "Boys of Long Ago."

# THE STYLISH SIDE

BY PAM

Another Russian act ("Yarmark") this week at the Palace and the best of all so far, Theodor Stepanoff in it is a whirling wonder. His black velvet and scarlet costume with black boots is striking.

This act is replete with atmospheric comedy, and, the "Shtuta-Shtuta" number so cleverly danced by Mme. Vesouli and Mme. Vodanov demonstrates the vivid and primitive artistry of the Russian peasant.

It seems to be a trait of the Russian dancer to adhere closely to the national dance in all its detail. The national headdress is very fetching on the women of the company.

Tom Smith, a study in "Paris Green," followed "Yarmark." Though he had to break in on a veritable innovation, Smith scored immediately. Mr. Smith has a remarkable personality and revived the old ventriloquial act to new and good results.

Pauline Price (Ford and Price) is artistically dressed in black and silver. It is an exceptional wire act.

The gown Irma Bertrand wears in the Louis Mann sketch is very mediocre, of white embroidered net over pink. The skirt is finished with gray fur, and may have had a chance were it not for the rhinestone shoulder straps. Miss Bertrand is convincing in her acting, but her bobbed hair distracts one. It is fast approaching the "Zulu" stage.

Ruby Haller, as the mother, applies far too much rouge, and is not dressed as one would picture the mother of a man that dictates to Kuhn, Loeb & Co., and refuses to talk to J. P. Morgan's secretary, should be dressed.

Mr. Mann introduces us to a new species, "The Yankee Kike"—why not the "German Harp" or the "French Mick"?

Olga Cook has returned to the almost obsolete practice of changing costume for every number. Her first was the least attractive, an over-trimmed ecru lace. "A Bouquet of Roses" medley done by Lopez the previous two weeks disclosed Miss Cook in changeable silver and rose taffeta cut in petal shaped flounces and edged with a darker shade of net. A really stunning model is the last, of white satin with clusters of rhinestones. The back is made with the latest pouch. Whatever the girdle worn beneath it made an unbecoming line across the abdomen. The piano drape should be changed or pressed. Miss Cook has a most unpleasant habit of smacking her lips before taking a breath when singing.

A charming and diminutive atom is Marie Callahan. There certainly has never been a prettier pair of legs on the Palace stage, because there can't be any prettier legs anywhere. Harland Dixon has a happy assistant in this clever little artist. "The Sunshine Girls" dance as one girl at all times, wear their clothes well and rival the "London Palace Girls," "The Pony Ballet" and all the other sets of "Tiller" girls. A pretty idea. The hair worn a la Mary Pickford. Gray and beige is their first costume. Very odd and fresh looking. The blue and pale violet of chiffon are airy and adaptable to dancing. Miss Callahan would make a dandy ad for silk stockings. About 30 bars of Wayburn's famous routine makes a snappy exit for the girls.

The first part of the Palace bill is so fast, it makes the second half seem slow, but only in contrast.

Why should Carl Eduardo, leader of the Strand orchestra, give Liszt, Tschalkowsky, Glinka and various others credit on the program for their music and not mention just as fine a composer, when his music is used as incidental to the "Tribby" picture? The composer is the late Ludwig Engländer, responsible for the score of "The Strollers," "Casino Girl," "The Wild Rose" and chief among his successes, the "Jewel of Asia," from which opera Mr. Eduardo played the "pizzicato" number Monday night?

"Tribby" might be an entertaining picture to any one who has seen the play or the former picture, but to the entertainment seeking public it is disconnected and puzzling.

A valiant attempt was obviously made to eliminate titles without marked success.

Andree Lafayette is of the svelte type, and wears such clothes as the picture allows charmingly. Her eyes are too light or is it the photography?

The big theatre scene where Tribby thrills her audience and afterward disappoints them looks as though some local circus were enlisted. Wilfred Lucas, as "the Laird," gives the best performance of the picture. Off-hand one can realize that this picture suffers because the author who presents the picture is too conversant with the story. He also made the scenario.

Too bad "Hollywood" aspired to be a feature picture. What a great news reel it would have made. Better yet, a co-operative way of advertising. Though the stentorian tones of the porter in front of the Rialto box office insisted there was standing room only, two comfortable seats were found mid-center. The only literate thought carried from the theatre is of Jack Gardner. He, as far as in his power, endeavors to act.

Tommy Meighan, Lila Lee and all the rest are not any better exponents of dramatic art in "Hollywood" than Dan Frohman is in showing Cyril Maude the beauties of the "Actors' Home."

The women of the cast may have had some nice clothes, but footage defies description. 'Tis the wicked title draws.

What a success a film dubbed "Freeport" might be!

Madame Kahn, the theatrical modiste, returned yesterday (Wednesday) on the "Majestic," after spending six weeks touring the fashion centers of Europe. Madame Kahn brought back a collection of the finest laces and materials, that promise to be the rage this fall and which will be developed in her costumes for the stage and screen along her own original ideas.

The Fifth Avenue looks especially attractive this week with new drop wings and borders in heavy gold brocade. Frank Mullane sings the very latest of "Mother" songs, with dandy results, but one cannot help wishing he would wear a blue suit instead of the present neutral shade. Mr. Mullane has a Thorntonesque method of delivering his monologue.

Without any exception the best acrobatic dancing and comedy act combined is the one done by Franklin and Charles and Co. The patch work drop introducing the act is striking. The woman otherwise & Co. is very pretty in a mauve gown of georgette with all over checked beaded design. Their travesty on the Apache is ever so much better than lots of the prize fights one sees.

Miss Glass (Morton and Glass) is wearing her hair too long for a bob. If intended to be long a few hairpins would be advisable. Mr. Morton upholds the Mortonian talent, although he does indulge in an old line about "Little things running around the hedge," "An Old Bon Not," and akin to the "Little house all covered with vines and mortgages." They are doing the old porch step clog as heretofore. A becoming little dress in the red and white checked silk Miss Glass wears. She is surely increasing her measurements. The lavender chiffon trimmed with fur is not a new model but the color suits Miss Glass. This team produces really good harmony when singing together. Miss Glass should avoid singing solos.

The mind is a storage house. Things heard and not noticed are still in our knowledge and come to our recollection when least expected. Therefore always listen.

The act arriving at the theatre late on opening day and failing to get clothes pressed in time for the performance may find this helpful. Put the suit or dress on a hanger in the bath and turn on full force the hot water faucet. Take care to close windows and have the bath-stopper out. The steam will remove all wrinkles in a short time.



George H. Nicolai, secretary of the Producing Managers' Association has procured the rights to send an "Old Soak" company on tour over the one night stands, from Arthur Hopkins, next season.

## HOME OF MALCOLM WILLIAMSES SEIZED BY CITY OF PORTLAND

Their Residence for 17 Years—Williams Bathed in Adjoining Lake, Part of Portland's Reservoir—

Portland, Me., Aug. 1.

Malcolm Williams and his wife, Florence Reed, are playing the leading roles in "Dispossessed," a drama of real life.

The whole estate of Mr. and Mrs. Williams, which has been their legal residence for 17 years, has been seized by the Portland Water Commission, because Williams refused to heed an order of the commission and insisted on going bathing in the lake adjoining their estate, the water of which is used for drinking purposes by Portland residents.

Mr. and Mrs. Williams are scheduled to start stage rehearsals in New York this week. They are also scheduled to be dispossessed of their property this week, although Williams declares he will take the matter into the courts to retain his property.

### NEW TITLE

"The Dancing Honeymoon," new "Batting Butler"—Ruggles in Lead

Plunging into the production of a legitimate piece for metropolitan consumption in conjunction with the Selwyns, and taking on the burden of casting, George Choos this week decided that "Batting Butler" (London hit) was a bit too rough for his trade. "The Dancing Honeymoon" struck Mr. Choos as softer and stronger for the box office.

Meantime Mr. Choos engaged Charles Ruggles for the lead, causing Mr. Ruggles to return from the coast, and added Frances Halliday, also Helen Eley, to the cast.

Pending which Mr. Choos is wondering if the changed title will have William Kent under it when opening. Mr. Kent was still a member up to Wednesday.

Additional numbers have been written for the show with music by Joseph Meyer.

## SYRACUSE INSISTS ON WEITING O. H. CHANGES

Refuses to Allow Shubert House to Open Until They Are Attended To

Syracuse, N. Y., Aug. 1.

The Weiting will reopen Aug. 9 provided the owner, Mrs. Weiting-Johnson, and the lessees have made improvements and changes demanded by the Department of Public Safety. Attorney William Rubin, local counsel for the Shuberts, answering an announcement to that effect from Commissioner of Public Safety James P. Spencer, declared that the changes had either been made already or had been ordered.

This spells a showdown in a controversy that has waged for almost a year. The squabble between the city and the Weiting really dates back longer than that and had its real start when strengthening of the entresol of the theatre was directed. This brought a cancellation of a local rental, and resulted in a suit against the Shuberts by the Morning Musicals, Inc., of this city.

Last season the Weiting, it is said, was unable to secure a license for weeks, although the playhouse was open. When spring came the Department of Public Safety served a notice that changes it specified must be made or the house would be closed by a city order. With the exception of some electrical changes, nothing has been done.

The city, it is said, wants automatic sprinklers installed and improvements backstage. The Weiting is the oldest playhouse in the city and is the only local medium for road attractions, since the burning of the Bastable and the passing of the Empire to pictures.

## THOMASHEFSKY LEAVES EAST SIDE FOR B'WAY

Yiddish Populace and Press Opposed—Opening at Bayes

"The Three Little Business Men" by Oscar M. Carter with music by Joseph Cherniasky is the first production with which Boris Thomashefsky will inaugurate the renamed Bayes theatre, now the Thomashefsky, the only Yiddish playhouse on Broadway. The Yiddish impresario has decided to permanently abandon his theatre on Second avenue and Houston street in the heart of the East Side's ghetto and locate on Broadway.

There is considerable inside stuff in connection with this decision. It is a challenge by Thomashefsky against some of his fellowmen. The downtown element, feathered by the Yiddish press, is understood to be opposed to such radical departure from tradition as deserting the East Side for Broadway. The Yiddish dailies are said to be hammering and criticizing the idea.

Rehearsals of the new piece started Monday with the following cast: Rudolph Schildkraut, Ludwig Satz, Regina Zuckerman, Garson Rubin, Louis Hyman and Irving Grossman, a Los Angeles boy touted as an unusual tenor. The play will open Labor Day.

The composer, Cherniasky, is called the "Yiddish Zehar."

### TORONTO POOL

Whitney and Solomon Reach an Understanding

Bert C. Whitney and Lawrence Solomon this week signed papers whereby they pooled their interests in two Toronto theatres. Whitney, who owns and operates the Princess theatre there, has sold an interest in the house to Solomon, who, with the Shuberts, controls the Royal Alexandra.

Solomon in turn has sold a similar interest to Whitney in his project. The Whitney house is booked by the Erlanger office and the other by the Shubert booking office.

According to the terms of the pool agreement one of the houses during the coming season will be used for dramatic and musical attractions and the other will be turned into a dramatic stock house. The revenue and operating expenses of the theatres are to be pooled.

Whitney is to have charge of the New York bookings and business affairs of both houses while Solomon will be the local head, with A. C. Loudon remaining as manager of the Princess, as Whitney's representative.

The Grand opera house, controlled by the Trans-Canadian Theatres, Ltd., it is said, will be used to play \$1 top attractions and the Regent and Loew's Young Street theatre are to house permanent stock companies.

### MANN TURNS BACK CONTRACT

Louis Mann has returned, unsigned, a contract for next season to tour in "Give and Take," in which he appeared this year in New York.

Mann was dissatisfied with the terms. He worked all season on a percentage and accepted potluck with the receipts, expecting a guarantee for the road, but the proposition offered was a continuance of the New York arrangement.

Mann will play vaudeville in the sketch at the Palace this week, if agreeing upon a route.

### WILLARD MACK'S PLEDGE

Los Angeles, Aug. 1.

Willard Mack is through with acting, according to his own statement made here. Whether the pledge also includes any detail of that art that might lead to further matrimonial alliances is not stated.

Mack says that in the future he is going to devote his life to writing. At present he is associated with Joseph Schenck and is selecting the story material for the Norma and Constance Talmadge productions.

### Rewriting "Children of the Moon"

"Children of the Moon," a comedy drama by Myron Fagen, in which Henrietta Crossman is starred, completed a one week tryout engagement Saturday and is now having the first and third act rewritten.

## NATHAN WRITES TO ED. B. LOOM, TELLING ALL ABOUT "SPICE"

By NAT PHILLIPS

Butte, Mont., July 15.

Mr. Ed B. Loom,  
New York City.

Dear Eddie:—We done a little better this week. Gott Zei Dank! You know its all account the terrible rains they have been getting in this part of the country. We played Fargo, N. Dakota, Monday, we got in Sunday and Monday it rained all day. They had a fair in Fargo, you know, Eddie, one of those things, half carnival and a half fair. This one ain't so bad yet, of course I wouldn't let that gang in a church and let the hat pass around with a blind man leading it, still they were a pretty decent bunch, their business was rotten account the rain, y'understand, which made our business a little better than that.

### How Fargo is Run

Fargo is run, Eddie, by a couple of Irish boys by the name of McCarthy, and they got the whole show business in Fargo sewed up. Mrs. McCarthy, who is the wife of one of the McCarthy boys, by marriage, sells the tickets—she's a nice little lady too, Eddie, we had a nice visit. She's got a great system to sell tickets—which I know you can give to the treasurers in New York or even Le Blang could make good use of it.

You see when anybody comes up to the window to buy seats, they ask for a location, and she shows them the location on a blue print which was made by the best architect in the town, on the blue print is little boxes each one means that there is the seat you get, when you get it, if you get it. Every customer which comes up and asks for a seat is good and suspicious because they have been fooled by the blue print before, so Mrs. McCarthy, the wife of one of the McCarthy boys, by marriage, out of her own little head thought out a scheme—this is the scheme, and you got to admit Eddie, it's a good one. She bought a lot of small flashlights—smallish lamps that you use for trouble when you are driving out to Long Island in your automobile (if you still got your automobile, I don't know another week and I won't be so sure you got a HOME).

### Customers Pick Their Own Seats

Now when a customer becomes suspicious and won't buy a ticket for the show she gives them a lamp and tells them to go in the theatre and pick out the seat they want, and they even write their name down on the seat so they know nobody else is going to sit in that seat. It's a good scheme if it would work.

Monday night there was a lot of excitement, people claiming other peoples seats and one man came down dragging one feller by the neck because he had his wife's name marked on his pants. We got \$1,233—middle gross—which means that we sold out in the middle of the house—nobody would write their names on the side seats. But that wasn't bad for Fargo, after what we done in Milwaukee and St. Paul—Fargo was already a big sell-out. Tuesday, Mr. Murry wished us in Jamestown—Feb! Jamestown y'understand is in N. Dakota, too, who knows why? But there it is. Just before us they had a big night with a feature picture—Elsie Ferguson in "Trouble," which was too much competition for us already. Gross \$371.50.

Wednesday night we give a jump into Bismark, that's also in N. D. It's a nice city, with about 12,000 people, counting the, what they call out here, mongrels—that's what you call in the east a—"lounge lizard" only the mongrel sits on a horse. In Bismark they got a fine theatre, built by the city. The old opera house, which I was in already a long time ago, was burned down and the manager didn't have the money to build a new one so the new manager, who is also the guy what sends out all the messages for Mr. Western Union went to the city and told them they got to give amusements to the people, so the mayor made it an issue in the election and they elected the mayor and the new theatre.

### North Dakota Serious

"You see out here, Eddie, the people take their amusements seriously. God help Rubs Bernstein if he ever brings a show out here. You know Eddie it's not a bad scheme for Shubert or Erlanger—if they could only go down to the city hall and say to the mayor—"Build me a new theatre on 16th and Broadway!" Can you imagine, Eddie, what would happen if they could do that and get away with it?

Anyhow, we got \$1127.25 gross, after deducting the passes for the city's officers and their wives and their friends. Thursday, we would have played Glendive, already in Montana. The manager couldn't cancel the regular Thursday picture so we had to go right on. It's tough when you have to lay off 57 people, Eddie, for a can of condensed drama.

We passed through Glendive like the cyclone, that went through there a few days before us and landed right in Billings, Mont. That's a town—it's already 18 years since I was here last with "Ma's New Husband" you don't remember that show, Eddie.

Billings was then a wild, woolly town with nothing but a few small hotels, saloons—plenty, and little other things, more yet—today it's got a hotel like the Biltmore in New York, and streets like Washington by the Capitol, and a theatre that wouldn't blush even on Broadway. The manager is a nice fellow who took the whole company out to swim in the biggest pool in town and while we were on the way out there, he told me we would sell out, so I didn't care and went in for a swim myself. His partner is just been appointed marshal for the whole state of Montana, and when the house looks bad, he goes out and pinches a crowd and brings them in the theatre. His name is Duncan, Eddie. Watch out for him if you come west, he's got good liquor—and if he likes you he'll go out and make a raid anyway and bring you some liquor if he ain't got it. They counted up \$1,970 for us in Billings, which is more than I seen on the week in other towns.

### Not Bad for Butte

Saturday in Butte, we opened to \$1,807.50—say that's not bad for Butte—you know that town shrunk from a city of 100,000 people in a few years back to less than 40,000 now, and that shrinkage would hurt anybody's feelings. The mines are still here, Eddie, they are still digging for copper, but it's tough—and from what they tell me, the whole mining business is liable to close up anyway, and then again somebody might find another vein with something in it and bring the hundred thousand right back. But right now it's tough. We should have gone on; but you said we should stay here two days—so we stayed, on Sunday matinee—we only got \$423 and Merle Davis, the manager, said it would hurt us at night—which we got \$1,503.41.

### Only Lost \$502 on Week

This makes our gross for the week \$8,935.66 and \$6,761.95 net—our expenses was \$7,203.98 which only makes us lose \$502.03—I know—though that we can come back next season and not lose as much as this. The first week we have a profit, I am going to get a couple of bottles of good rye which you can get here already and I'll bring it in to you. The scenery in the Rocky Mountains is beautiful, it must have taken a long time to build them.

Oh yee—Sam Hearn sends his love—and so does Miss Downing—she does nothing but talk about you, Eddie, maybe you can make something of that kid—she's got talent.

Love and kisses,

Nathan



## JOE LEBLANG and MANNY STRAUSS

Joe Leblang was host Tuesday at the Fenimore Country Club, White Plains, at a dinner to inaugurate the campaign of the Jewish Education Association to place 10,000 Jewish children in religious schools this fall.

The speakers were Judge Otto A. Rosasky, Samuel C. Lempert, Bernard Semel and Samuel Rottenberg. The picture is of Mr. Leblang (left) and Manny Strauss (right) as Leblang agreed to personally assume the education of 100 Jewish children.

### GIRLS' TRAMP LIFE

Dixie Twins Taken Into Custody on Coast

Los Angeles, July 28.

The Dixie Twins, two girls who claim to be vaudeville players, have been lodged in Juvenile Hall here after hiking from Florida.

The parents of the girls objected to the local authorities, because of the tramp life the girls were following.

On their walk from the east coast they played small time vaudeville in the south.

### "PASSING SHOWS" LAY-OFF

Chicago, Aug. 1.

Members of "The Passing Show" have been notified that the company lays off four weeks in Chicago and two weeks in Detroit, instead of the original announcement, which indicated a shorter vacation period.

### "ANGEL FOOD" INSTEAD

"Angel Food," by F. Dana Burnet, will be the initial production made by Mindlin & Goldreyer instead of "The Respectable Miss Pansy," by Herbert Hull Winslow, as originally intended. The Winslow play has been turned over to Wm. Anthony McGuire to be rewritten and will probably be produced in December. "Angel Food" will have Roberta Arnold, who was to have appeared in "Pansy," at the head of its cast, and will go in rehearsal on Aug. 30, scheduled to open in Stamford, Conn., Sept. 22.

### CROY'S NOVEL TWO WAYS

Homer Croy's novel, "West of the Water Tower," may see successive production in pictures and legit this fall.

Famous Players will produce a screen version shortly and Croy is also adapting it for the stage.



# FIVE NEW PLAYS NEXT WEEK BUT PRODUCTION AT LOW EBB

Scenic Studios Give True Line on Prospects—Buyers in New York Patronizing Theatres—August's New Shows

Broadway's summer trade last week and the first half of the current week reached unexpected heights by virtue of an almost perfect break in the weather. Cool evenings tempered the closing days of July, and a rainy week-end topped off the best general business since the first heat wave in June. Threatening skies continued Monday, Tuesday and Wednesday, and close to capacity was registered over by those attractions which were dying.

Box office activity saw a reaction in the naming of definite dates for August's crop of new season productions. There are 16 new shows due in the next four weeks, 13 being non-musicals.

The current total is 19 attractions for Broadway and one in Greenwich Village. Next month's quota of new plays must equal August's before the season can be regarded as having fully opened.

Something like 150 attractions have been compiled as possible productions for 1923-24, but scenic studios report new production at the lowest ebb for this time of the season. It is unlikely that the presentation program will be much speeded as a return of hot weather is feared by showmen, and an exceptional number of theatres have been committed to picture showings.

## Buyers Jumped Business

The influx to New York of buyers and mercantile people for the National Merchandise Fair had been counted on to jump theatre attendance, and did. In combination with the weather, an excellent break resulted. The exposition at Grand Central Palace, and the several style shows are not open at night, and that is leaving the visitors open to recreational selections.

The music! attractions got the bulk of the out-of-town trade, as is always true in summer. "Follies" went to over \$36,000 last week, making up the drop of the week previous. "Scandals" bettered \$27,000. "The Passing Show" was quoted about the same, though that is considerably under capacity. That attraction jumped again this week. "Vanities of 1923" was among the leaders in demand, getting over \$19,000 last week, and hitting capacity Monday and Tuesday. The biggest actual business jump last week went to "Wildflower," which beat \$19,000, the gross having ascended nearly \$5,000. "Merton of the Movies" improved more than \$3,000, and went to over \$11,000. "Rain" moved upward and held its spot in command of the non-musical by touching \$14,300. "Seventh Heaven" got \$2,000 more for a gross of \$11,800. "Aren't We All" stayed with the leaders, and topped \$12,800. "Adrienne" keeps moving at a money-making pace, and last week played to \$16,000. "Able's Irish Rose," the run leader, got its full share, and easily topped \$9,000.

## Cohan Show Did \$12,000

"Two Fellows and a Girl" lived up to predictions, the new Cohan comedy grossing nearly \$12,000 at the Vanderbilt for its first full week. "Fashions of 1924," however, suddenly disappeared. It had a week and a half at the Lyceum and when no cast salaries were forthcoming the attraction was forced to halt, although it appeared to have drawn fairly good business.

"The Music Box Revue," which is the second of the series, will be withdrawn Saturday at the conclusion of its 41st week. Business last week jumped several thousand for a total of over \$15,500 and this week started off to big takings. It was decided, however, to advance the premiere of the third "Music Box" to early September and the house is needed to stage the new revue. The present show was a loser during July, but indications were it could have run through August to fresh profits. Its road season begins in October. "Not So Fast" announced to close at the Morosco last week is still playing. Business went to over \$4,500 and a small profit was claimed. Starting this week "Rain" goes

on a six performance basis both Saturday performances being cut in order to afford week end vacations to the star, Joanne Egels, during the month. That the Harris hit will be a fixture at Maxine Elliott's through the major part of next season is fully expected.

## Five Premieres

Five premieres are carded for the coming week, they being "The Mad Honeymoon" (W. A. Brady) Playhouse; "Thumbs Down," (Charles Wammamker) 49th street; "In Love with Love," (William Harris Jr.) Ritz; "Good Old Days," (A. H. Woods) Broadhurst, and "Newcomers," (Will Morrissey-Shuberts) 39th street.

The total list will be 24 attractions if the new plays arrive as scheduled. Four more fresh shows are listed for the week of Aug. 13: "Tweedles," (Robert McLaughlin) Frazee; "Zeno," (Joseph Rinn) 48th St.; "Little Jesse James," (Lawrence Weber and Wm. Friedlander) Longacre; "The Breaking Point," (Wagenhals & Kemper) Klaw. The schedule for the week of the 20th has but two attractions listed to date: "Red Light Annie," Morosco, and "The Whole Town's Talking," (Continued on page 15)

## VIVIENNE SEGAL'S NOTICE

Leaving "Adrienne" This Week—Just Married

Vivienne Segal, singing the prima donna role in "Adrienne," at the Cohan, has handed in her notice and will leave the piece Saturday.

Miss Segal was quite plucked the early part of the week over a notice sent out by the press department of the show she was to remain in the cast. In her denial she intimated a break between herself and the management had precipitated her withdrawal from the piece and not her recent marriage.

Although neither side would discuss the controversy, it was learned the failure of the show management to live up to certain concessions they had promised Miss Segal was the real fly in the ointment.

Miss Segal and Robert Ames, who is to be featured in the new comedy, "We've Got to Have Money," were married by Mayor Breidenbach in Newark last week. Mrs. Ames may accompany her husband on his out-of-town tour in the new play.

## "CHAINS" WITHOUT HEGGIE

Chicago, August 1.

"Chains" will end its stay at the Playhouse this week, and will have a vacation of about a month before opening in New York. O. P. Heggie, in the cast here, will not be in the New York company.

There is talk of a second "Chains" to tour the country around Chicago.

## COHAN WRITES FOR BROWN

The offer of Heywood Brown to allow George M. Cohan 800 words to review his own show "Two Fellows and a Girl" in Brown's column in the "World" following a controversy between the two on the relative merits of the production brought forth the following from the producer:

"Not being a constant reader of your column," writes George M. Cohan ("not having been pleased with same since you left baseball flat—like Pete the bill poster left the Barnum show), my attention was called to an article of yours written in to-day's World in which you limit me to 800 words (without music) and challenge me to scribble a review.

"Now listen, dear old comrade, 'tis you yourself who know only too well that the only sort of review I can write is one in which the chorus girls dash madly on every now and again and then hurry off to make room for the funny fellow with the red nose. However, you must admit, dear old companion, that were I to produce plays which you and I alone would like, the chances are I should be broke down to my last pair of dancing shoes. Perhaps you don't know it, but I studied the great American theatre-going public for over ten minutes one night through a peek-hole in the drop curtain at Zipp's Casino in Brooklyn over thirty years ago and discovered immediately that I could outguess them nine times out of ten. My system of playwriting and producing is to keep at least two pages of manuscript ahead of the audience at all times. In other words, never let them know what it's all about until they read the notices.

"Now listen, dear old college chum, you and I have disagreed regularly for several seasons, but after all it has only been on paper, because, on the square, I thought 'The Tavern' (which was written in the dining room of an Atlantic City hotel during lunch hour) was about three times as bad a play as you said it was. It didn't start anywhere, it didn't arrive anywhere and was absolutely without rhyme, reason or subject. But you must admit that when the folks in front got onto the fact that they were being bilked (about 10 o'clock each night) they started to laugh at themselves and never stopped screaming till the final curtain. But believe me, dear old colleague, they didn't laugh half as loud as I did during the forty-odd weeks it ran at the Cohan theatre.

"As for 'So This Is London' (which was 'cooked up' on the back of a Copley Plaza envelope between here and Boston), I honestly thought that the entire company, author and producer should have been sentenced to life imprisonment for stealing that kind of money.

"And now that brings us down to the current riot, 'Two Fellows and a Girl.' Listen, Hey!—(I hope you won't mind if I call you Hey. I always call Hopkins 'Hop' and Hitchcock 'Hitch')—listen, Hey, you know darned well that I can't afford to go on record right now and tell the truth about 'Two Fellows and a Girl,' but on the square, old side kick, the heartiest laugh I've had in six months was last evening (Monday) about 5 minutes of 8. I stood on the uptown side of West 48th street, between Sixth and Seventh avenues, and watched the great American theatre-going folks fighting their way to a box office. I laughed till I fainted; was carried into the Friars' Club; brought to and finally driven to the Yankee Stadium, where I saw Leonard retain his championship before an audience of 75,000 American citizens who absolutely want what they want in the way of entertainment.

"Believe me, dear old Hey (again I apologize for getting familiar. Can you imagine what Erlanger would say if ever I called him Abe?), believe me, dear old Hey, the only way to outguess the great American theatre-going folks is to give them their own way about things. Remember, I gave up over ten minutes of my valuable time studying them when I should have been practising 'buck steps.' Listen, Hey, I usually get 10 per cent. of the gross for this much stuff, but I guess maybe Pulitzer wouldn't understand, so perhaps it's just as well not to ask for it at all. Any time you want to get a hack and drive down to Coney Island for a rare old time, I'm with you, old crony. My idea of good fun is sawdust on the floor.

"P. S.—Remember, old scout, all I've said to you is strictly confidential, so keep it in your own column."

## I. T. ASSN. CRITICS BELONG TO P. M. A.

Critics Secured Favors From I. T. A.—Latter Has Handled 1,000 Cases

Criticism of the International Theatrical Association, which is an organization of theatre managers, has recently been made by several members of the Producing Managers' Association. While the I. T. A. made no official comment on the remarks of the producers, inquiry proved that one of the critics had enjoyed 18 points of service in the two years it has been organized and had saved that member many times the amount of his dues in the I. T. A. Another objector has recently called in the I. T. A. several times to aid in labor difficulties attending a new musical show being primed for Broadway.

An executive stated the I. T. A. would be quite willing to accept, in lieu of dues, one-fifth of the amount the new insurance rates will save managers, and if members accepted that offer the International would amass a substantial surplus.

The reduction of fire insurance rates is the most important achievement resulting in direct reduction of theatre operation costs. The first inspections by the board of underwriters has shown a saving of 33 per cent. over last year's schedules instead of the 25 per cent. reduction anticipated.

The International has handled 1,000 cases placed before it by members in New York and out of town since the musicians and stage hands conventions early in the summer. All are concerned with theatrical labor difficulties.

There have been no new scales fixed as yet, however, though negotiations are proceeding, including some disputes where the local unions refused to negotiate. Cases of the latter class when called to the attention of the national controlling unions by the I. T. A. has resulted in orders to the local unions to arbitrate the disputes.

The I. T. A. points out that labor troubles are not confined to theatricals but are present in almost every other industry at this time. It is not expected to iron out theatrical labor problems before the season begins and agreements may not be reached until October.

## WHITE PHILANTHROPIC

"Wants to Help"—"Shuffle Along" Argument Adjourned

The injunction proceedings instituted by Gross & April on behalf of Shuffle Along, Inc., designed to prevent the use of the title in "Miller and Lyle's Shuffle Along of 1923-24," was postponed from Monday until Wednesday. Decision was reserved following the argument on Wednesday. It is contended by the complainants that the rights to the title belong to the show as long as it continues to play and that Miller and Lyle are under contract to appear in the show for an equal period.

Answer was interposed by O'Brien, Malevinsky & Driscoll on behalf of George White, Flourney Miller and Aubrey Lyle. White, in his affidavit, stated he "would like to see the colored folks have a chance to make good." White further avers he was informed Miller and Lyle were mis-treated and that charges were made that not all the money secured from the road rights to "Shuffle Along" were turned into the corporation's funds. White's answer explains that while he will not purchase stock he is ready to assist Miller and Lyle, his "only purpose being to help these colored people if I can."

The original "Shuffle Along" is controlled by John J. Scholl, Al Mayer, and Sissie and Blake, who wrote the score. Miller and Lyle also have an interest, although their status is uncertain at present. John and Harry Cort were formerly in control of the colored attraction and, although still said to have stock, are not on the board of directors.

On Tuesday a charter was granted to Miller and Lyle's Shuffle Along 1923-24, Inc., with Al Lee, Harry Bestry and Clarence Gray comprising the directorate.

## Catlett Out of Direction

Walter Catlett left the staging of "The Dancing Honeymoon" ("Battling Butler") this week.

## COL. SAVAGE REMAINS IN ACTIVE DIRECTION

Plans by Savage Office for Next Season—Stock Issue

Col. Henry W. Savage will continue in the active direction of his producing office, which will double the number of attractions it has presented within the past few seasons.

A number of out of town managers have become interested in the Savage productions through purchase of stock, but there has been no public promotion of the stock which was subscribed to privately.

The Savage office has always been incorporated, it having a capital stock of \$500,000. Of that, there had been but \$100,000 issued, the sole stockholder being the colonel himself.

Recently Lou Wiswell, his general manager, pointed out that the Savage name counted importantly out of town, particularly in the one-nighters and advocated the annual presentation of a dozen attractions as against the small number programmed. Wiswell said if the one night managers were permitted to buy stock it would give them a special interest to work harder for Savage shows when playing their stands.

Col. Savage then agreed that \$150,000 stock be issued for such subscription, the manager holding his original \$100,000, which, while the largest individual holding, is not a majority of the total issue. No general selling in Wall Street or otherwise was ever contemplated. Offers to out of town managers met quick response. The average subscription was \$5,000 and ran as high as \$20,000, the smallest block sold being \$2,500. It is understood the issue has been entirely subscribed for and no further stock can be issued unless so decided on by the present stockholders. There remains \$250,000 of treasury stock.

There will be four attractions to start off the season, Mitzel in "Minnle and Me," two companies of "The Clinging Vine," and a new musical comedy featuring Ada Mae Weeks. There are also two dramatic plays listed for production in November. Mr. Savage remains as president of the corporation and Lou Wiswell, general manager.

The Ada Mae Weeks' piece is titled "The Left-Over" and is of the Cinderella libretto school. Zelda Sears is the book author and George Youmans composed the score.

The piece goes into rehearsal Aug. 13 and opens out of town Sept. 16. Addison Fowler and Florens Tamara will be featured dancers with the show.

## ATTORNEY FOR ASSEMBLY

Another theatrical attorney nominated for public office is Nelson Ruttenberg, associated with J. Robert Rubin in a general theatrical and picture practice. Mr. Ruttenberg, like Frederick E. Goldsmith, is a regular Democratic nominee. He is being boosted for the assembly from the 23d assembly district (Washington Heights), where Ruttenberg is well known.

Governor Smith and Mayor Hylan are understood backing Ruttenberg in opposition to the present assemblyman from that district, a Republican, George M. Jesse.

Ruttenberg has been president of the Young Folks' Democratic League in the Heights section for some time.

## 802'S SCHEDULE THIS WEEK

Local 802 of the American Federation of Musicians is expected to present a schedule calling for an advance in wages in the theatres of Greater New York to the International Theatrical Association late this week.

The schedule, it is said, will call for the establishment of new working conditions and will probably ask for an average increase of 35 per cent. in the wages of the men and contractors.

## MARGUERITE SILVA'S PLAY

After appearing in concerts in the fall Marguerite Silva will be starred in a new play by Andre Picard, the author of "Kiki."

The production is listed by Harry Frazee, who presented Miss Silva in "The Songbird" two years ago.



# INSIDE STUFF

ON LEGIT

A hotel in Times square that has borne a somewhat unsavory rep among the knowing through the characters of many of its guests and the carelessness of the management as to what happened above stairs in the lobby, is reported to have lately taken a sharp tumble to itself.

No one believed the hotel management was blind to what has been going on nor to the things apparently officially countenanced all over the hotel, even in its grill room, the most notorious of all New York. In fact, the hotel in Times square was an example of what is worst in Greenwich village. The hotel was led into the mess through catering to a certain clique that used the management to further its own aims in reaching some of the hotel's patrons who made it a daily habit of eating there. For a time the clique accomplished its purpose it appeared as the clique's propaganda became plainly visible.

The outburst happened the other day, however, when someone who had been nonchalantly gazing out of an open window opposite the rear of the hotel, caught a stray flash of two women in one of the hotel's rooms.

The observer phoned to the hotel manager, detailing what he had seen and notifying the hotel if it did not do something the police would.

The threat of the police brought a realization of the possibilities the hotel had been standing for. The two women are said to have received notice to vacate immediately with the hotel starting an undesirable list amongst its other guests. If the hotel goes through with it according to accounts, it will have to erect nearly an all new clientele.

"In Love With Love," a Vincent Lawrence comedy, which will be brought to the Ritz next week by William Harris, Jr., has been tried out at least four times. It was first shown in stock, after which the Selwyns put it on, but relinquished the rights. George M. Cohan next tried the piece out of town, with Wallace Eddinger and Ruth Shepley, about two years ago under the name of "Live and Learn." Last season Sam H. Harris had the rights, and Thomas Wilkes put it on with one of his coast companies.

Cohan produced Lawrence's "Two Fellows and a Girl," which has got off to an excellent start at the Vanderbilt. Still another of the same author's works has been taken over from Sam H. Harris by Cohan. It is understood the latter is rewriting it in part, and will soon produce it under the title "The Little White Ball."

Jerome Kern and Guy Bolton are teaming on the writing of shows which Robert Milton will produce in his repertory theatre, expected to open the coming season. Milton staged the Kern, Bolton and Woodhouse musical successes several years ago at the Princess, the attractions including "Oh! Boy," "Lady, Lady" and "Very Good, Eddie." Pending the opening of the repertory theatre, Milton will continue directing for Broadway producers.

"The Fool" is the only Broadway attraction represented at the National Merchandise Exposition at Grand Central Palace. Through Channing Pollock space was allotted the show without cost, other than for booth decorations. A slight concession in rate is given patrons purchasing tickets at the booth. The sale is claimed satisfactory, though it was contended that as the buyers were here on the firm's money they would buy theatre tickets at the agencies as heretofore.

A. A. Milne, in London, is completing the dramatization of "The Wind in the Willows," planned for use as a Christmas pantomime. He is also to adapt his novel, "Once Upon a Time," into a play. Milne is due to sail soon for New York, where his "Success" is to be presented.

Abraham Potash, for 40 years has answered to his cognomen of Abe Potash; but now, through Attorney Eli Johnson, petitions to the court to change his name to Harry Gilbert, blaming the wide success of the "Potash and Perlmutter" comedies as the cause for desiring the change. Potash, or the would-be Gilbert, avers over his sworn statement that the mere mention of "Abe Potash" evinces huge guffaws of merriment, much to his discomfort and embarrassment, necessitating continuous denial of being any relation to Montague Glass' cloak and suit creation. Gilbert (nee Potash) incidentally says he hopes to enter the cloak and suit business.

Carle E. Carlton's fall entry will be a musical production, "Javanese Doll," composed by a Budapest composer, now in this country, Adorian Otvos. The same composer is also contributing prolifically to the scores of several shows, and an interpolation in the Selwyn-Choses "Dancing Honeymoon" may be another "Bambalina" in novelty. "Javanese Doll" has been adapted by Clare Kummer from a German piece. It goes into rehearsal Sept. 10.

Realism plus evidently is the intent of the Bohemians, Inc., sponsors of Edward Laaska's new comedy, "We've Got to Have Money," which opens in Long Branch, July 6. The action takes place in a promoter's office, and because Laaska, the playwright, secured his idea for the piece as witness to a financial transaction in the law offices of Podell, Ansorge & Podell, in the Woolworth building, the producers sent their scenic artist downtown to produce a replica of the law office.

H. I. Phillips, the humorist, was enjoined by the "Sun and Globe" from contributing to any other publication, and his column is temporarily discontinued from the "Evening World." The latter secured Phillips when Frank Munsey recently took over the "Globe" and combined it with the "Sun." It is alleged that columnist made a verbal agreement to the effect he would be at the disposal of the new owner. Phillips sailed for Europe this week, as the case will not reach trial until October. The "Evening World" will continue to pay his salary in the interim.

Elsie Hitz, regarded as a "comer," but who retired several years ago after marrying a wealthy resident of Buffalo, has returned to the stage. She will take the feminine lead in the coast company of "The Cat and Canary." There will be four companies of the mystery play on tour during the coming season.

The "Sunday Sun" of Baltimore last week featured the original press copy on "The Prince of Pilsen," at Carlin's Park, following copy on the matter which Harry Van Hoven had written. His stuff is always with free use of capitals and imitation headlines, and the story last week apparently caught the eye of Warfield Hobbs, the Sunday editor. A two column italic precede to the press matter told the story. It was as follows:

"Invariably, Sunday morning finds the press agents who have visited The Sun office during the week alternately walking the floor and tearing their hair. Not a word of the flights of fancy which they have composed on the absorbing merits of their shows appears in the paper. Life is a dreary waste and editors are born without hearts. But this week the Hon. Harry Van Hoven has assaulted our desk with a prose poem so unique that we dare not consign it to the waste basket. The bare facts are that 'The Prince of Pilsen' will be offered at Carlin's this week. But thus Harry:"

His "prose poem" follows in two column measure, for half a column.

Frederick Lonsdale, the English playwright, whose "Aren't We All" is a current hit and whose newest opus, "But for the Grace of God," will

be produced by the Selwyns, is to select a new title. The piece is to open at the Adelphi, Chicago, where it is understood there is objection to the presence of the term God in the name. Lonsdale suggested "Respectable Prostitutes" as a new title, and stated he did not believe in mingling words. The suggestion was held in abeyance, as it is believed such a label would nullify the play's picture value.

Lonsdale sailed for Europe Wednesday, but will return in four weeks to aid in the presentation.

Laurette Taylor, who has gone to the coast to star in "Happiness" and "One Night in Rome" for Metro, is due back on Broadway about the first of the year. A new play by Hartley Manners is scheduled for her at that time.

"Not So Fast," has been kept going at the Morosco, New York, at the insistence of the author, Lieutenant Westervelt, a naval officer. The piece, which was first known as "The Blimp," was rated good entertainment, but if it ever had a chance its late arrival on Broadway was too much of a handicap.

In Chicago the piece also failed to draw. During July it was a steady loser, with the gross reported around \$3,000, all of which went to the theatre. Salaries and other costs were defrayed by the show management, of which John Henry Mears is the head.

Last week, when the weather was cooler, the gross went to between \$4,500 and \$5,000. It is claimed the attraction made a small profit for the first time since its early weeks. It had been announced to stop Saturday, but the management has elected to stay at least one week more.

C. M. Riche, receiver for the Morosco, is stated to have ordered the show to vacate, as the house is to be redecorated prior to its receiving "Red Light Annie," one of A. H. Wood's crop for the new season.

The new "Follies" by Ziegfeld is starting. It will probably bloom forth around Oct. 1, and may succeed the present one at the Amsterdam, New York. The current "Music Box Revue" seems set for the "Follies" route or the one it would have got had it started out early enough. It is also unlikely the new "Music Box" show will be as costly as either of its predecessors.

As Fred Stone with his daughter, Dorothy, in "Stepping Stones," is due at the Globe, New York, around Oct. 1, "Scandals" will have to vacate by that time at the latest, with "Scandals" possibly believing it can venture into another Broadway theatre when turned out of its present home.

A report along Broadway of the clause usually in a Shubert Broadway legit booking contract that calls for the booking in the Shubert house to continue during the season on the road from the Shubert booking office seemed to say that the impending split of Erlanger and Shubert has actually arrived or is expected.

The report was that a theatre independently operated, but affiliated with the Shuberts, having booked a foreign (New York) attraction into it for the opening of the season and a show not connected with the Shuberts, received a call from a Shubert representative to inquire if the "Shubert booking clause" had been inserted into the contract.

Assured the clause was there, the Shubert representative is said to have insisted that the booking contract be produced in order that he might personally note the clause.

While the Erlanger-Shubert luncheon fest was on, nothing, apparently was thought of about the clause and no questions ever asked concerning it.

The Barrymores are somewhat indefinite as to their next season's plays. Ethel Barrymore may appear in a new Zoe Akins piece if "it proves acceptable to her manager, Arthur Hopkins, and Miss Barrymore, otherwise Miss Barrymore's best play of last season will carry her to the road. John Barrymore, under the same manager's direction, will take to the wilds with his "Hamlet" if returning to this side in due time. At present Mr. Barrymore is ill in France. Just were Lionel Barrymore will stage-land seems problematical. He does not appear to be longer under the Hopkins banner, while the strong and repeated report Lionel is now a Belasco star is as often refuted by the Belasco office; although David Belasco himself is said to have privately confirmed it.

A line or two in "Clean Up," the new Hazel Dawn show, caused some comment around Long Branch, N. J., last week when Col. George Harvey, ambassador to England, was there as the guest of honor at the opening of the Horse Show.

In the script the remark is made to Miss Dawn: "Col. Harvey said, 'Women have no souls.'"

"Some day," Miss Dawn replies, "some one will sprinkle insect powder on Col. Harvey!"

Side windows of taxicabs in New York are becoming advertising mediums. Many of the taxis are carrying cards mentioning any number of subjects and some theatres amongst them.

Al Jolson will make southern cities for the first time next season as the star of his own company. New Orleans and Texas will see him. The road tour of "Bombo" will commence in New England, then work south and westward to the coast, with a couple of weeks or more each in Los Angeles and San Francisco, the longest stops on the route.

When Jolson returned on the last voyage of the "Leviathan," \$1,500 was collected at the concert aboard. Jolson would not entertain until it was agreed that \$500 of the amount be donated to the Actor's Fund.

## LEGIT ITEMS

The "Cat and Canary" is starting for the coast tomorrow. The first stand that the company will make will be at Colorado Springs, Col., opening Aug. 10 and playing two days. The show jumps to Denver for a week, playing a week of one and two night stands with three days in Salt Lake City, opening in San Francisco at the Curran, for three weeks on September 2. Frank Perley is back with the show while John L. Peitret is doing the advance.

"The Crimson Glow," a melodrama in three acts by Joseph Ross, is in rehearsal under the direction of the author. It will be sent out as a road attraction. The cast includes Mr. Ross, Helen Sheehan, Arthur Grayce, Lewis Tappan, Hal Thomson, Dora Green, Maybelle Ferguson.

"Tweedles," the new comedy by Booth Tarkington and Harry Leon Wilson, scheduled to open at the Frazee, New York, Aug. 13, went into rehearsal this week. Gregory

Kelly and Ruth Gordon head the cast. Robert McLaughlin, Cleveland stock impresario, is sponsoring the production.

"Papa Joe" has been retitle "The Law of the Heart" and will be sent out by R. G. Kemmet in the early autumn with William Ricciardi in his original role.

Edgar Wallace, who has been an advance agent for a number of years, has entered the mercantile field. He is a brother of Mrs. H. B. Harris and Sam Wallace.

"Partners Again" will begin its second season on the road at the Davidson theatre, Milwaukee, on Sept. 9.

The fourth annual edition of "Greenwich Village Follies," which played New York, Boston and Philadelphia last season, will begin its second season in Toronto, Labor Day. Karyl Norman will be in the cast.

Nikita Balleff and his "Chaue Souris" will return to New York for four weeks opening at the Jolson Aug. 27, prior to beginning a road tour.

## ATTEMPT TO CONTROL

(Continued from page 11)

of forcing members who might withdraw into making some sort of deal with Equity.

### Erlanger's Views

Erlanger's views on the Equity situation have been clearly set forth in managerial meetings several times: "A closed shop means a closed theatre." He is said to have added that if closed shops were to come in two years, it might as well come now. The P. M. A. takes the position that Erlanger will not produce on his own account for the coming season and after that the Equity matter will be forced to be considered by all managers, anyhow.

### Leblang's Guarantee

Leblang, in presenting his plan some weeks ago, guaranteed each theatre a minimum profit of \$5,000 annually. He is also said to have guaranteed Erlanger and the Shuberts not less than \$100,000 per year, perhaps because they have more houses than others. There has been no set percentage yet announced for the ticket sale in the central office, although it will not be over 50 cents and will probably be less. When the ticket plan was first proposed the minority of individual theatre owners never figured on profits, but regarded the central office as just what it was pretended to be, for the protection of the public.

The idea of changing the P. M. A. rules so that a manager resigning would immediately sever connections with the association is regarded by some as a "reprisal." That the proposed change threatens the right of an individual to resign is even more seriously regarded as it would tend to show the injection of personalities into the bubbling situation.

The P. M. A. attitude early this week was that if there will be a number of theatres not in the central office and that agency proves to be a practical system and one really furnishing better service and protection to the public, it will be up to the "outlaws" to explain to theatre-goers why they remained outside.

### Shuberts Not Alone

It was stated that the Shuberts are not the only managers who have and are profiting by the present system of ticket sale and distribution. W. A. Brady was expected to make a statement this week to that effect, probably naming the managers. Erlanger, however, stated he has never taken a dollar from ticket profits and never will, also that he is concerned in the business of "producing" shows and managing theatres, not in ticket trafficking.

The ticket committee is holding almost daily meetings. No site for the central office has been decided on although an offer was made one of the leading brokers. The proffer came from Lee Shubert, who asked William J. Fallon to dispose of his holdings, which control the Tyson Co. office on 42d street, and a number of hotel stands. That was figured suitable to start the proposed office. Fallon is reported to have refused in short and sharp words and also to have reminded Shubert a contract held by him was in the hands of his attorneys who advised it could not be broken. The ticket broker is said to have included in his answer to the manager that he would "hold you to the letter of the agreement." The contract calls for a stipulated number of tickets for all Shubert attractions.

### Bickerton Resigns

Joseph Bickerton, attorney for Erlanger, resigned from the P. M. A. ticket committee last week. His letter of resignation pointed out that he was acting as an alternate for F. Zeigfeld and William Harris, Jr., and as both managers were opposed to the accepted plan there was no reason why he should continue to act.

### "FOOLS" 10 WEEKS IN CHI

Chicago, Aug. 1. The Selwyns are limiting the loop engagement of "The Fool" to 10 weeks, opening Aug. 31 instead of Sept. 2.

Alexandria Carlisle and Charles Waldron will have the leading roles, with Sara Southern playing the child role.

### Salisbury, Carleton's Gen. Mgr.

Charles Salisbury has been engaged as general manager of the Carle Carleton enterprises.



# PRINCIPALS IN ATLANTA ROW HAVE PROCURED AFFIDAVITS

**Belle Bennett and John Litel Going Before Equity—  
Charges and Counter Allegations—Respective  
Counsel Collecting Evidence**

Atlanta, Aug. 1.

The Belle Bennett-John Litel row with the Forsyth Players reached the lawyers last week when local attorneys for Miss Bennett (now in New Orleans) started to collect affidavits in Atlanta from members of the stock, to be presented to Equity in New York, where complaints were lodged.

Symona Boniface and Ruth Mero are said to have made affidavits for Miss Bennett, while Litel is reported to have procured affidavits from Gus Forbes, Rankin Mansfield, and other members of the company.

Litel charges Miss Bennett seized her last week as leading lady with the Forsyth Players to disparage him and seriously damaged his professional standing by addressing him personally on the stage during a performance.

Miss Bennett alleges Litel did all he possibly could to hamper her stage work, besides making general allegations of unprofessional conduct against him.

## STOCKS

Arthur Howard, leading man with the Poli stock at the Palace, Hartford, Conn., left the company Saturday, due to the illness of his mother in California. The principal male role in "The Girl in the Limousine," this week's vehicle, was assumed by Frank McHugh, the juvenile. William Riccardi, the Italian comedian and emotional actor, will appear in his own play, "Papa Joe." The supporting company will include Mary Ann Dentler, Frances Williams, Ruth Thomas, Victoria Montgomery, William E. Blake, Frank McHugh, Harold Kennedy. New additions are Richard S. Bishop, Albert Rowland and James Coots. Edwin Vail is director and Jay Ray stage manager. Barton Miner and Frank Ambrose are the scenic artists and James Cerasimo property man.

The Broadway Strand Players, San Diego, Cal., after a season of some ten months in stock, have closed for a summer vacation. The date of reopening is tentatively fixed for Sept. 15. The Lyceum, during a part of the summer season, has a series of comic operas, all in the Spanish tongue. Adelina Vehl is the prima donna, with Romualdo Tirado as the leading male singer. Matilde Linan is another member of the company, which played in Los Angeles for three months. Arturo Vazquez is the general manager.

The Orpheum, Montreal, will open on September 3 as the home of French drama and comedy in Montreal. J. A. Gauvin, responsible for the establishment of a French production, has appointed Hector Dutrasac, formerly treasurer of the Orpheum when that house was playing Keith vaudeville, as manager. The company includes Andre Calmettes, Mlle. Didier, Mlle. Helene Duries and M. Champdor, all from Paris.

James Thatcher, manager for the Poli stock department, returned to New York last week from Germany, where he underwent two operations on his ears. Thatcher suddenly became deaf last year, and could get no relief from American specialists. The two German operations have resulted in bringing back his hearing to some extent, and will be normal within six months.

Julia Hoyt Lydig, New York society woman, temporarily has been transferred from the Stuart Walker stock company in Indianapolis, to Walker's in Cincinnati. She is making her first local appearance this week in Du Maurier's "Peter Ibbotson," under her stage name of Julia Hoyt.

The Mamarank Players failed to attract sufficient patronage to warrant a lengthy summer run at the Regent, a Butterfield house, in Lanes-

ing, Mich., although good plays were presented by a satisfactory company.

Blaney stock companies will be opened on Labor Day in the Prospect, Bronx, Gotham and Fifth Avenue, Brooklyn; Nesbit, Wilkes-Barre and Newark.

Isabel Prentiss, the stock agent, broke her arm this week as a result of a fall in the office. Miss Prentiss tripped over a carpet.

The Bay City Opera Co. opened last week at the Auditorium, Oakland, Cal., in "Gypsy Love." New members are Perqueta Courtney, Verna Mesereau, Ernest Young and Joe Kemper, all recently of the Ed. Redmond Players.

Evelyn Nichols and Harold Shubert, who left "Able's Irish Rose" at the Republic, New York, to appear with the company at the Orpheum Theatre, Montreal, returned to the New York company Monday night.

The Grand Players ended the season at English's, Indianapolis, Saturday. They will return next summer. Jean Oliver, leading woman, is under contract to return also.

Edward Waldman, Shakespearean actor, has begun negotiations with stock company managers to appear as a guest member of their companies in a group of Shakespearean plays during the coming season.

B. F. Elbert will resume the presentation of stock plays at the Princess, Des Moines, in September. The house was badly damaged by fire last summer.

Robert Sherman, Chicago, is negotiating for the lease of a theatre in Milwaukee to present a dramatic stock company this season.

Al. Jackson will present the Dorothy La Vern dramatic stock at the Grand, Evansville, Ind., opening Sept. 1.

Clyde McArdie, manager of the Somerville (Mass.) theatre, will open stock Aug. 27.

Edna Park Players will inaugurate their new season at the Royal, San Antonio, Sept. 2.

The Lyceum Players at Rochester, N. Y., will close next week.

Ruby Blackburn has joined the Proctor Players in Troy.

## BROADWAY STORY

(Continued from page 13)

Bijou. The latter was carded for next week but is still rehearsing.

The final week of the month has five shows scheduled: "Magnolia," Liberty; "The Black Flag," National; "Poppy," Apollo; "Little Miss Bluebeard," Lyceum, and "Artists and Models," Shubert. The latter is a musical which may come in sooner.

A. H. Wood's, "The Next Corner," has been spotted in the Plymouth opening there in September. It was originally carded for the Empire, but the latter house will get "Casanova" instead of the Selwyn, which can continue to house Helen of Troy indefinitely.

## Yes, We Have No Cut Rates

The most terrific wallow of the week was apparent on Wednesday when at 5:30 o'clock of that evening there wasn't a single seat to be had at cut rates. There were six attractions listed on the cut rate board on Tuesday, but the terrific business that poured into the theatres because of the visiting buyers and the turn in the weather made three of the attractions withdraw their seats for Wednesday night.

The six shows that were being offered at cut rate prices were "Dew Drop Inn" (Astor), "Zander the

## LOW EBB NEXT WEEK FOR PLAYING STOCKS

**Only 58 Companies in Sight—  
Smallest Number  
Since 1914**

Low ebb will be struck next week for stock company productions, according to advices received by the New York stock agents and play brokers. Only 58 companies, of which four are in Canada, are listed to play during the coming week. This is said to be the smallest number since 1914.

The stock season generally starts the last week in August, with the operation of permanent stock companies, and usually has about 85 companies operating by Labor Day. In October this number is increased and by the beginning of November about 100 theatres in the United States and Canada are housing stock organizations.

Prior to the Christmas holidays last year several companies closed, bringing the number to 88. Early in January several started again, and by the end of February 106 companies were operating. In March this number was raised to 114. In April many of the permanent companies closed, with several summer companies starting, which showed 98 companies playing.

In May the number had been reduced to 84, with June having only 75 running. On July 5 there were 66 companies listed.



## ACE

**Dramatic Critic, Kansas City "Post-Journal"**

ACE are the mysterious initials that appear together with all dramatic criticism that is published in the Kansas City "Post-Journal," likewise on the column "Lobbying," a widely read chronicle of theatrical events in the vicinity of K. C. Above these lines a photograph of ACE appears, his name other than whatever the mysterious initials may imply is a secret.

This much, however, is known. ACE was born in Kansas City. He has been five years on the "Post-Journal," and started on the dramatic desk. He is outspoken and frank in his criticism, but fair. The reading public of Kansas City has been greatly guided in its theatre-going by his comment on plays and his "Lobbying" column. His frankness made them rely on him to steer them right in the matter of patronage of the theatres and he has become an invaluable asset to the reading public of the city.

(This is the twenty-sixth of the series of photographs and brief sketches of the dramatic critics of the country.)

Great" (Empire), "The Devil's Disciple" (Garrick), "Not So Fast" (Morosco), "Able's Irish Rose" (Republic) and "The Fool" (Times Sq.).

The buys remained at 12 in number, with the Music Box closing this week to reduce it by one on Saturday night. The shows which the brokers are holding outright are "Seventh Heaven" (Booth), "Vani-ties" (Carroll), "Wildflower" (Casino), "Adrienne" (Cohan), "Merton of the Movies" (Cort), "Rain" (El-lott), "Aren't We All" (Gaiety), "Scandals" (Globe), "Music Box Revue" (Music Box), "Follies" (New Amsterdam), "Two Fellows and a Girl" (Vanderbilt) and "The Passing Show" (Winter Garden).

## LITTLE THEATRES

The Auditorium, Lynn, Mass., which closed in May following the filing of a suit by Guy Caldwell, one of the lessees, against his partner, Charles Bickford, presenting the Arlington Players in stock productions, charging misappropriation of the partnership funds, will reopen Labor Day evening under the management of the Century Amusement Co.

John B. Mack is general manager of the new company, and also will be stage manager. Guy Caldwell will be general business manager, and Louis Wolford stage manager. George Clark, who was business man and publicity director last season, will continue in this capacity under the new management. Hazel Ball is in charge of the box office.

The new leading woman of the Century Players will be Miami Campbell, and the leading man Donald Kirke. The only member of the company with the Arlington Players last year, is Hugh Banks, juvenile. Other members are Ida Moulton, Miss Lorna Carroll, Priscilla Knowles, David Baker.

John A. Thompson has been engaged as scenic artist, and Henry Mason will be in charge of the stage mechanics.

The Community Players, a new organization, is to open for a season of Little theatre productions Oct. 1 at the Academy of Arts and Sciences, St. George, Staten Island.

Hamilton Ward is the director, and others on the governing committee are Clara Whitmore and Raymond Burrows. More than 200 subscribers have been signed already. The opening presentation will be "The Soul of Brennan," by George Dam-roth. This will be followed by various works of Shaw, Dunsany, Ibsen and others, changing every three weeks.

The Columbus (O.) center of the Drama League of America has mapped out a program for the coming season, the success of which is assured by an increased membership and the satisfactory results of the work last year. Under the leadership of the new president, Gertrude Kellogg, of the university library, and her staff of workers, studies will be presented in the drama of other countries, as well as our own.

"Abraham Lincoln" was played at the Crouse gymnasium, Municipal University of Akron, Ohio, July 17, by Hortense Nielson for students of the University Summer school. On Monday, Tuesday and Wednesday evenings at the Crouse gymnasium Miss Nielson presented Ibsen's "A Doll's House," "Ghosts" and Shakespeare's "As You Like It."

Oliver Hinsdell, director of The Little Theatre group in New Orleans, has been elected director of the Little Theatre, Inc., at Dallas, Texas. Mr. Hinsdell will arrive in Dallas Sept. 15. He succeeds Alexander Dean, who has accepted the directorship of a Chicago theatrical group.

The recently organized Musical Comedy Guild's first production will be "Paprika" in two acts. The book and lyrics are by Harold Harvey and Charles Shaw and the music by George Spink and Edward L. Helmes. The show goes into rehearsal next week.

Alexander Bean, dramatic director at Northwestern University, plunged into Lake Michigan at Evanston Beach and went to the rescue of a girl in difficulties a quarter of a mile from the shore.

"The Piper" will be offered by the Community Players of Massillon, Ohio, July 31, for the benefit of the Massillon City hospital.

Eric S. Snowden has been engaged as director of the Buffalo Players for next season, succeeding Frederick K. Cowley.

The Little Theatre Society of Indiana is making a movie in Marion county settings. Proceeds go to the Little Theatre building fund.

## CHI'S MANAGERIAL LINE-UP

Chicago, Aug. 1. Personnel of the managers of the loop theatres will remain the same as last year, when the official opening comes, Labor Day, with the exception of George Wharton at the Olympia. Because of the transfer of policies at the Olympia, now booked by burlesque, Wharton goes to the American on the west side. Jake Isaac will manage the Olympia for the burlesque regime. There will be several changes in the box office staffs around town.

## THOUSANDS OF "WAYFARERS"

Los Angeles, Aug. 1. J. V. Petrie, assistant manager of the Auditorium, will handle the secretary and treasurer of the "Wayfarers" during the run of the production scheduled for the Coliseum next month. The "Wayfarers" promises to be the largest pageant of its kind ever attempted here. Thousands are rehearsing for the attraction.

## COLORED SHOW IN CHI

Chicago, August 1. I. Weingarten's colored show, "Let's Go" will open at the Grand in Chicago, Aug. 6. The costumes and equipment were purchased of the Moss and Frye show and will be used for the opening here. Maurice Greenwald's "Plantation Days" opened Sunday at the Avenue.

## RAFTERY, HIP'S PRESS HEAD

John H. Raftery, acting as assistant to Mark Leuschner in the Keith special publicity department, is to head the publicity bureau at the Hippodrome when it opens in September under the Keith management.

## ELSIE FERGUSON'S PLAY

Rushing back to New York after having obtained a divorce in Paris from Thomas B. Clark, vice-president of the Harriman National Bank, New York, Elsie Ferguson will shortly begin rehearsals of "The Wheels of Life," the play in which she appeared last season on the road, under the Marc Klaw direction. It is scheduled to come to Broadway shortly after Labor Day.

## CHICAGO SEASON OPENS

Chicago, August 1. The season opens Sunday when "Whispering Wires" starts at the Princes.



# LOOP'S LEANEST SUMMER SEASON MAY HELP NEW FALL CROP

Four Shows Left on Chi's Stages—Open-Air Outlying Places Getting the Trade—Season Starting in Full Force Around Labor Day

Chicago, Aug. 1.

Summer patronage for the loop's legit theatres is now at its low. Taking the happenings of this summer, no longer can Chicago hold claim to being a good summer town. Perhaps the change has come because of the failure of the managers to offer a "summer smash hit." There may be other reasons.

It's a certainty that Chicago is over-growing loop entertainment. Chicago will always boast of her loop, but it's not the loop of other summers. Now it's quiet and to observe merry-makers one has to proceed to the outlying districts where folks are spending summer money lavishly.

Open-air restaurants with their cabarets are drawing heavily. The mammoth outlying movie and dance palaces are nightly jammed. The dance craze is even more furious this summer than it was during the winter when there isn't a question of doubt but that it affected loop theatrical trade. What few shows have catered for summer trade in the loop legit theatres have been left decided flat.

For a number of weeks the summer shows numbered seven. They remained at this number because at least four functioned at reduced expenses. These arrangements were noticeable through the lack of strength in certain casts. Nothing has been done to build up summer legit business; nothing unusual has been offered the playgoers in a whirlwind summer attraction. It's been a case of gambling with the weather.

Chicago playgoers are still sitting back, determined not to throw the full force of their theatrical enthusiasm and pocket-books to the box offices until they are given something they really want. That's all that troubles the loop situation, making it quite clear that it's up to the producers to ignite the enthusiasm, which awaits the right summer production.

## Two More Leaving

Two more shows will end their ambitious summer efforts Saturday night—"Chains" at the Playhouse, and "Steve" at the Princess. The booking of "Whispering Wires" for Sunday night's premiere at the Princess will keep lighted that theatre and hold the shows in town to four. There's a strong possibility of the number slipping to three before another fortnight. What shows do remain via the ultra-meager expense attached to them ("Dangerous People" at the Cort and "Up the Ladder" at the Central) will help to keep the local legit calendar from falling to zero.

To many of the managers the prevailing situation is gratifying for there's every prospect that the huge array of new attractions which will swoop down on the loop around Labor Day will find the playgoers really hungry for first-class entertainment. This summer is proving to be the longest rest the typical playgoer has ever had from steady theatre-going in the history of the loop legit theatres. What result this situation will have will be sharply observed.

## Optimism for New Season

Optimism for the new season exists in the ranks of the more enthusiastic loop legit managers, but careful study proves that nothing substantial supports this optimism. With stage hands seeking higher contract salaries, with the musicians dabbling for further pay increase regards rehearsals and with the speculators up in the air since the passing of the new law at Springfield forbidding them to charge more for tickets than the printed price on the tickets, the legit managers have their hands full in preparing for the new season.

There are some managers who are not bothered with the preceding questions as much as they are over the quandary as to how to plug the fast-flowing patronage into the outlying theatres. Shrewd showmen still maintain that the loop houses holding attractions that Chicago really want will not lack in loop patronage. It is advanced that mediocre shows will die a quicker death in the loop than they did last season, when plenty of records for rapid closings were recorded. Shorter are going to be the runs of New York "hits," and instead of marking them for 15 to 20 weeks in Chicago the wise managers are found to be booking in "hits" for much lesser periods, thereby protecting their whole season's bookings. This point is already sighted in many of the early announcements. Through the execution of this fore-

sighted arrangement lesser will be the disappointments which came to many important attractions in the loop last season.

## \$2.50 for Dramatics

There's no sidestepping the price issue for Chicago this fall. It is planned to have \$2.50 the uniform scale for dramatic shows. There's a big tendency to place several of the musical shows in at \$2.50. There will be reasons to charge \$3 for certain musical shows, but the whole trend of early preparation points to downward prices, although it is hardly probable that any further agitation will be made for \$2 prices.

Prices will come in for important consideration for the theatre to receive the patronage established at the hotel stands. The new law recently passed at Springfield preventing speculators charging more for a ticket than the price printed on same is still undergoing much thought and speculation on the part of those interested. Let the law be properly fulfilled and the theatres will have to print tickets in excess of the box-office prices in order to distribute the speculators' supply. Some of the managers are against this, being wholly determined to cut away entirely from the speculators, who, if they do secure tickets, will run the risk of stacking up against the penalty of the law if they are caught selling them for more than the price printed on the ticket.

There will be managers who will print a certain stock of front row tickets 25 and 50 cents in excess of the price charged at the box office, thereby getting around the law, yet they will have to advertise their hotel price on the theatre lobby price list, which some managers think is understood by the uninitiated public when they spot the \$3 price when \$2.50 is advertised as the policy.

## Curb the "Specs"

Some are making light of the latest effort to "curb" the "specs," but the insiders are proceeding slowly, not eager to reveal their ideas or systems until a test is made of the new law as it now stands. The law was supposed to go into effect July 1, when it was signed, and while it is reported there is at present many infringements of the exact meaning of the law going on, it is claimed those responsible for the passing of it are theatre box-office wise, and are merely giving all concerned plenty of time to catch their breath and modify their high-handed methods in handling the public before the regular season starts Sept. 1.

It's the first time ever that the Chicago speculators have found themselves in a puzzled situation, resulting wholly from nobody being able to claim close relationship with the Devers administration, which is sparing no class when it comes to having the law obeyed in the strictest meaning of its reading.

"Whispering Wires" promises to be the only new attraction that will visit the loop prior to the regular season's openings. The Playhouse will keep dark until Labor Day, hinting being done that "You and I" will be Bryant's next attraction. "Dangerous People" at the Cort is sure of keeping the Dearborn street house open until the new attraction comes. "Seventh Heaven" is known to be headed for the Cort, but it is understood that some trouble will have to be straightened out as to what would constitute the personnel of the Chicago cast for the Booth hit before the engagement is positively certain.

The Selwyns are going to be busy at the start of the season in the loop. "The Fool" will have its premiere advanced, opening Friday night, Aug. 31, instead of Sept. 2. This will be done to have the attraction separated from the influx of Labor Day openings. "Batting Butler" (now renamed "The Dancing Honeycomb") will come to the Apollo Sept. 2 under the Selwyn management in co-operation with George Choo. When the new Adelphi is ready to be christened (Sept. 10 is marked off as the date) the Selwyns will direct the first attraction there—"But for the Grace of God," a foreign play.

In another week the unofficial mentioned attractions for fall premieres at the loop theatres will have their definite destinies decided.

One fact is known in that the loop will have a goodly share of musical attractions for the christening of the new season.

## Last week's estimates:

"Chains" (Playhouse, 10th week).—Cut rates life-saver. Quite an

achievement for house owners to keep going as long as they did. Closes Saturday. Hung around \$6,500.

"The Dancing Girl" (Colonial, 8th week).—Not drawing extra trade expected with exit of "The Passing Show." Final notice expected any time. Will keep around \$11,000.

"Steve" (Princess, 14th week).—Decided to close Saturday after successful engagement, helped wholly by matinee "draw." Averaging \$3,000 for closing weeks. "Whispering Wires" Sunday night.

"Dangerous People" (Cort, 4th week).—Between \$6,000 and \$7,000 awaiting arrival of new season. Theatre's established policy makes this business possible.

"Up the Ladder" (Central, 18th week).—Could run for year by way owners have it arranged, affording satisfactory profit averaging \$300 per week on \$5,000 gross.

## BOSTON STARTING

Two Shows Coming in, With "Rosie" Keeping On

Boston, Aug. 1.

The first signs of a definite opposition to the Cohan "O'Reilly" show, which has had the town alone now for almost three months, is due Saturday, when the Ted Lewis "Frolie" opens at the Shubert. This show is rehearsing here and there doesn't seem to be any doubt but that it will have a good break, if the weather don't swing against it, for it is built along totally different lines, as far as surface indications go, than the Cohan show playing at the Tremont.

Added to this will be "Sally, Irene and Mary," due to open the Wilbur Aug. 6. It is known more or less by reputation.

At the time, however, "The Rise of Rosie O'Reilly" is running along with business going from good to splendid. Last week was one of its biggest, with several days of regular fall weather and the box office well over \$20,000. It started off strong again this week.

## "LADY DEDLOCK" OFF

Unsatisfactory All Around Business in Frisco

San Francisco, Aug. 1.

Business in the legitimate houses has been anything but satisfactory, with the single exception of the Duncan Sisters at the Alcazar, where their third week of "Topsy and Eva" still holds up.

Margaret Anglin at the Curran, in a really fine first production of "The Great Lady Dedlock," was taken off after but two weeks. Receipts were not good. The play ended with a tragedy and a good part of it was pretty gloomy in treatment.

"The Goldfish," with Majorie Rameau, at the Capital, was only fair the first week, but picked up a little on the second. This attraction should have scored big, as it was well done and well liked. Miss Rameau is a favorite in San Francisco.

## "ARTISTS AND MODELS" OPEN

New Haven, Aug. 1.

"Artists and Models," a new musical show, was opened here Monday by the Shuberts. The premiere lasted until 12:30 and needs, much cutting. After the opening a hurry call was sent to New York for a comedy act in "one."

The attraction is reported aimed for the Shubert, New York. It was originally the Illustrators Show given by amateurs on the Century Roof.

## Everything's All Right—But!

Los Angeles, August 1.

Henry Duffy is sponsoring the "Dust of Erin," which opened at the Mason, with Tom Moore, from the screen, as star. Bessie Eyon, who has been playing leads at the Morosco, is chief support.

The play was rehearsed at the Egan theatre. The critics didn't rave much; neither did they roast. The production isn't at all bad and the playing is reasonably good.

It will not make money, however.

# 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 (43d week). Run leader enjoyed best week since early summer, and easily beat \$9,000. Comparatively cool nights and inrush of buyers jumped business for everything on list, with musicals getting bulk of trade, as before.

"Adrienne," Cohan (10th week). This liked musical moved up, and always seems to get share when weather is right. Takings last week nearly \$10,000.

"Aren't We All," Gaiety (11th week). Smart English piece hit here despite failure in England. Jumped several thousand last week, being second in high gross among non-musicals to "Rain," gross \$12,500.

"Dew Drop Inn," Astor (1st week). Resumed Monday after closing when first heat wave in June cut business in half. Was not money maker, but may do something on the road. Will continue four weeks, house going over to special picture showings Labor Day.

"Fashion of 1924," Lyceum. Stopped Saturday after playing week and a half. Fashionable shops refused to lend financial assistance and cast salaries unpaid.

"Follies," New Amsterdam (61st week). Longest staying "Follies" on record traveled to capacity business last week, making up drop of previous week and hitting a mark better than \$34,000. Halves demand in ticket agencies with "Spirals."

"Helen of Troy, N. Y.," Selwyn (7th week). Picked up last week. Recovery from hot weather wallow not so great as some others, but gross bettered even break by beating \$13,000. With good weather "Helen" ought to land for good run.

"Merton of the Movies," Cort (38th week). Business improved nicely here. Tyler comedy sketch broke call from visitors. Moved upward \$3,000 over previous week and quoted at \$11,500.

"Music Box Revue," Music Box (41st week). Final week. Buyers invasion and cooler going jumped pace several thousand, gross hitting little under \$16,000. Management decided on closing, as stage needed for changes for third "Music Box Revue," due to open next month.

"Not So Fast," Morosco (11th week). Announced to close last Saturday, but business went to better than \$4,500 and narrow profit was made, with management electing to continue. May be withdrawn at any time, however.

"Passing Show," Winter Garden (8th week). Doing comparatively good business, though not what was expected. Buyers asking for "Follies" and "Scandals" ahead of "Passing Show." Approximately \$25,000.

"Rain," Maxine Elliott (39th week). Goes on six performance basis this week to provide week-end vacations for Jeanne Eagels, star. Both Saturday performances cut. Jumped again last week and held its leadership, the gross being over \$14,300.

"Seventh Heaven," Booth (40th week). Increase in trade here proved dramatic strength; business leaped \$2,000 and gross went to \$11,800. That is close to capacity now, as scale for balcony modified for summer.

"Scandals," Globe (7th week). Like "Follies," 7th week's business was capacity all way and takings went over \$27,000. If pace of White show holds up road route dated for late September may be set back indefinitely.

"The Devil's Disciple," Garrick (15th week). Theatre Guild's plan of running Shaw revival through summer virtually attained now. Attraction geared to operate at small gross.

"The Fool," Times Square (41st week). Another four weeks for Selwyn's big dramatic winner by Channing Pollock. House will go into pictures Labor Day with "If Winter Comes." House rented to Fox until first of year. Last week saw 50 per cent. jump; \$8,000 for "Fool."

"Two Fellows and a Girl," Vanderbilt (3d week). First of new comedies, which arrived in advance of new season, has drawn excellent business, and indications are will run through fall season. Takings last week went to \$12,000; looks like a hit.

"Vanities," Earl Carroll (5th week). Cut jumped in good proportion last week, business going to \$19,000. Started at capacity this week, which should prove best to date.

"Wildflower," Casino (26th week). Took biggest jump of any show on list last week, when pace bettered nearly \$5,000. Gross slightly over \$19,000. Hammerstein musical looks like clinch through fall.

"Zander the Great," Empire (17th week). Went upward last week, like everything in town, increase being about \$1,500, and total nearly

\$6,500. Another three weeks, though it has made little money during summer going.

"Sun Up" has behaved as management expected. Now in 11th week in Village and will probably remain there, where small gross means a profit, until October. Planned to move it to Broadway then.

## PHILLY'S RUN

Gaites Revue in Ninth Week—Did \$12,000 Last Week

Philadelphia, Aug. 1.

"Til Say She Is," the Gaites revue now in its ninth week at the Walnut street, seems certain to continue to the opening of the regular season, Labor Day, and very likely later after that. It had two cast changes. Peggy McClure replaced Muriel Hudson as prima donna, and John Clark succeeded Arnold Gluck as leading man. Four Marx Brothers are still featured.

Last week, the eighth of the remarkable summer run of this revue, saw sell-outs Wednesday matinee and Saturday night, though the thermometer stood at 94 at the afternoon show. The gross again reached \$12,000, beating that figure due to a \$2,000 house Saturday night.

## "NEWCOMERS" REOPENING

Will Morrissey's "Newcomers," taken over by Lee Shubert and listed for the 39th Street, New York, this week, is reported being ready for debut in that house next week. Al Fields has returned to the cast, as reported.

## CHICAGO'S SCALE

Union Presents It to Local Management Association

Chicago, Aug. 1.

Local Union No. 2 of the I. A. T. S. E. has presented to the local managerial association a new wage scale for next season that asks a general wage increase of from 10 to 20 per cent over last season. In addition to the wage increases, which cover every field of amusement except outdoor shows, the stage hands ask for numerous changes in working conditions.

The scale asked for two-a-day vaudeville houses for carpenter, electrician and property man is \$70. For burlesque giving two shows daily the three department heads are asking \$70 also.

Vaudeville houses giving not less than seven shows and not more than eleven, with one change of bill a week, carpenter, electrician and preps are asking \$62.50.

Combination houses playing 10 performances weekly, with musical or dramatic show policy, according to the current attraction, the three classes mentioned ask \$60 weekly. Stock and rep houses, the scale for the three asked is \$45 (houses giving seven and not more than eleven performances). Houses of the stock and rep class giving not less than 12 performances, \$75 is asked.

De luxe picture house carpenters, electricians and property men want \$85 next season.

The conditions requested changed include a shortening of working hours and also call for a general uplift in the overtime scale of about 10 to 15 per cent.

## CAST FOR "MONEY"

"We've Got to Have Money," the new comedy by Edward Laska, produced by A. L. Jones and Morris Green, will bow in at the Broadway, Long Branch, N. J., next Monday and will be brought to a New York theatre two weeks later for a run. The cast, headed by Robert Ames and Vivian Tobin, includes Stewart Kemp, Jerome Cowan, Leo Donnelly, William T. Hayes, Louis Mountjoy, Harry Sothern, James Lash, Alex Derman, Joseph Granby, Milton Nobles, Jr., Manuel Alexander, J. D. Walsh, Richard Warren, Fletcher Harvey, R. D'Angelo, Henry Fletcher, Doris Marquette, Marie Louise Walker, Eden Gray, Louise Segal and Flora Finch.



The production has its "moments," and many seemed to like it even if they did not get the idea with the clarity the author intended.

Sue MacManamy as Florence left something to be desired. She rose to certain heights and then assumed the conventional mostly due to the role. Purnell Prat as the District Attorney was splendid, and Howard Lang gave sufficient viciousness and villainy to the part of Sheridan. The play is sponsored by the Wana-



## McVICKER'S AND CHICAGO GOING FORWARD FOR FIGHT

Famous Players Now Really Against First Nat'l for Dominance—"Chicago Theatre" Made Much Of by First Nat'l Change at McVicker's Next Week

Chicago, Aug. 1.

Chicago is going to be the scene of a supreme picture theatre exploitation battle in the near future, when the Famous Players take over the active management of McVicker's next week and line up their forces against those of Balaban & Katz' Chicago theatre, Edward Olmstead, lately identified with the Missouri, St. Louis, has arrived and taken over the publicity for Famous Players.

The Chicago, it is believed, has caused the Famous Players people to come into this territory and make a bid for mid-west exploitation through presentations at McVicker's that will outrank those of the B. & K. house is offering in conjunction with First National productions.

Aug. 6 is the date set for the change in the management of McVicker's. When Olmstead arrived here a wire preceded him which stated he would assist in the publicity for the house until the date for the general change arrived. When he got here the McVicker's staff was ready to have him take over the reins immediately. Olmstead stated that he was here "to concentrate on Paramount pictures" and that the bookings for McVicker's in the immediate future "were worthy of the utmost exploitation and publicity."

Back of this statement the local picture folk see the beginning of a determined battle on the part of Famous Players to supersede the Chicago in the matter of interest as a picture theatre. Seemingly the Chicago has been utilized to such an extent by First National not only in Chicago, but throughout the middle west to make Famous envious of the attention the house and the First National releases were receiving.

It is current gossip First National salesmen working out of Chicago and in a dozen states surrounding had the instructions to talk "Chicago theatre" to the exhibitors and everyone else that they came into contact with, thus building up a desire of possible visitors to Chicago to see the playhouse, a curiosity aroused regarding the theatre much the same as that which was evidenced on the part of visitors to New York during the first years of the Hippodrome.

At present Famous is presenting "The Covered Wagon" at the Woods, and "Hollywood" at the Orpheum has put that house on the map again as far as the Loop is concerned. Now with the whipping of McVicker's into the forefront the Paramount people feel they will be able to not only crimp but discourage the opposition.

Although Famous Players is in the open as regards the taking over of the directing of McVicker's it is not going to wholly install its own staff. As far as is known Aaron Jones will nominally continue as manager for a year and Jack Burch and others will remain in their present capacities. Ralph Ketterling, with Jones, Linick & Schaeffer for 12 years, will remain with the organization, but has voluntarily resigned from his duties as far as McVicker's is concerned. But one of the local papers, "Journal," made mention of the change of operating management for the house.

Whether or not Famous Players will succeed in its desire to have McVicker's outstrip the Chicago is the sole topic along the local picture rialto. McVicker's is but one half the size of the Chicago, and, while splendidly appointed in every respect, hasn't the dazzling splendor of the Chicago in the eyes of the visitors.

The Chicago thus far has had the advantage of knowing its future booking weeks in advance, while McVicker's was prone to receive information at the last minute as to what the next week's attraction was to be. Up to last Saturday it was not aware of the feature for Aug. 13, although stated it might possibly be Pola Negri in "The Cheat."

This has been the greatest handicap to adequate exploitation. The limited staff handling the presenta-

## SAME FILM ON THREE SCREENS AT ONCE

Andrew Karsas' Scheme for New Chicago Theatre—So. Side Pioneer

Chicago, Aug. 1.

Balaban & Katz have a theatre on the south side called the Tivoli, but Andrew Karsas, who operates the Woodlawn and recently opened the Trianon Dance Palace, thinks that that neighborhood will support two theatres. He will erect a theatre in the block from 63d street to 63d place. Karsas, who has spent five years in buying the land, has roamed over Europe in the meantime to get ideas for his new house, which he promises will outshine that of Balaban & Katz, a block west.

Twenty-five years ago Karsas came to Chicago and got a job in a street stand at the corner of 63d street and Cottage grove. He was the pioneer in amusements down that way by renting a storeroom and operating the first picture show on the south side. Next he and his brother bought the old Drexel Theatre. Then they built the Woodlawn. The nightly overflow of the latter was the inspiration of Balaban & Katz for the Rivoli.

"The Trianon ball room is the finest in the world," boasts Karsas. "The new theatre will be finer."

He plans to build three screens on three sides of a triangle in the center of the building, with picture machines synchronized by electricity to show the same films on the three at once. The audience would entirely surround the screens, as in a stadium. He may decide to put orchestra and organ inside the triangle.

"The cost?" says Karsas. "I have no idea. When will I start to build? Within two years, if building conditions get no worse. And you might add that I am open for new ideas."

## PICTURE PROMOTER IN TEXAS

El Paso, Tex., Aug. 1.

Elsier La Male, picture director, is in El Paso with the idea of organizing a company here. La Male comes here from Dallas, where he directed the "Durbar of Flowers." La Male has already made arrangements for producing films and says he is expecting to feature Eva Novak and will have Bill Hart in his first film here. The El Paso "Times" has taken up with La Male and is boosting all his statements. El Paso people may appear in the expected picture series.

## MARIE ROTEL'S LIFE JOB

Los Angeles, Aug. 1.

Marie Rotel announces that she is deserting filmdom for matrimony. She is to marry L. L. McKay, a business man. The marriage will take place in October.

tions have found themselves inadequate to cope with the opposition at the Chicago, which house staff had carte blanche to spend as it pleased in the matter of added attractions. At McVicker's there was a limit on everything.

The "cooling systems" of the two houses also gave the Chicago an edge and this was made the most of in local advertising. As far as scenic effects were concerned McVicker's equalled anything that the Chicago showed, but they could not cope with the latter house in the matter of lightings.

In the matter of orchestras it is possible that McVicker's is better than at the Chicago, but at the former house there were too many classical dance diversifications, vocalists and instrumental attractions offered. Chicago's public are not over strong for the classical either in music or dancing and lean rather to the popular appeal of the jazz melody and stepping of the day.

## COLISEUM STAGE FILMED IN SHORT PICTURE

Workings of London's Big Vaudeville Theatre, Backstage, Are Interesting

London, July 31.

Pathe recently made a short film of the working of the Coliseum stage. T. Sutton Page, publicity manager of the house, showed the picture to the press and a few friends.

The film, although short, is of great interest and will give the public their first real idea of life behind the scenes.

The switchboard with its giant resistances, the revolving stage with its underground mechanism, the flies, and an actual change are the main features of the pictures. The change is particularly good, as it shows the handling of a big crowd immediately after the "tabs" have fallen.

## NO JOLSON SETTLEMENT

Griffith Waiting for Proffer From Comedian Before Starting Suit

The Griffith-Jolson dispute is approaching a situation where the producer will go to court in an effort to repair the loss caused by Jolson walking out of a picture in process of filming. Griffith places his loss at about \$125,000.

Griffith waited all last week without making any direct effort to force the comedian's hand, choosing to allow him to advance a proffer of compromise.

Griffith himself is getting ready to make a new picture and has abandoned the Jolson vehicle as far as he is personally concerned. The project has been turned over to Griffith, Inc., which will rent the Marmaroneck studio and complete the picture with Lloyd Hamilton in the blackface role. Hamilton has been doing two-reelers for E. W. Hammond and Educational. Jack Noble will direct the new venture, assisted by Lloyd Bacon, son of the late Frank Bacon and Hugh Fay as "gag men."

## Lynch-Kane Delay Sailing

S. V. Lynch and Bob Kane did not sail Saturday on the Leviathan owing to the sudden illness of Mr. Lynch's mother.

The two picture men expected to depart this Wednesday instead.

## LOEW'S METRO'S EXTENSIVE DEALS MAY INCLUDE BROOKLYN HOUSES

\$12,000,000 Tied Up by Metro in Pictures Ready for Market Without Concern Owing a Dollar—Famous Players' Deal

## MRS. WALLY REID WILL MAKE NEW INCE FILM

Next "Mother" Story—"Human Wreckage" Lost \$18,000 in New York

Mrs. Wallace Reid is to start in September another Tom Ince picture as its star. It will be along a "Mother" subject, according to report.

Mrs. Reid continues to make personal appearances with "Human Wreckage," her present Ince "drug film," receiving \$500 weekly for her services. It is said Mrs. Reid received \$500 a week while making the picture with an agreement she should be paid a percentage of the net profit.

"Human Wreckage" closed at the Lyric (Shuberts), New York, Saturday, after four weeks there, to a net loss of \$18,000 on the engagement. Out of town the picture has been doing business. Last week at the Royal, Kansas City, it is reported in New York to have taken the house record at \$22,000 for the week. Mrs. Reid made a personal appearance.

In Detroit (at the Adams), where the picture opened a couple of weeks ago, with Mrs. Reid in person for the first week, it did \$14,000 the week she was with it and \$13,000 last week, without her.

The New York engagement was at \$1.65 top, which the Lyric charged. The F. B. O. rented the house at \$4,000 weekly flat, for the walls. It did not do over \$5,000 any week after the first, when the gross was \$6,500.

F. B. O. is handling the "Wreckage" film on a 65-35 basis without having made an advance, but with Ince guaranteeing an advertising campaign of at least \$60,000.

The rumors that Marcus Loew, before sailing for Europe, had completed a deal for four additional theatres in Brooklyn, which go a considerable length toward his sewing up practically all of the borough across the bridge, were denied by an executive member of the Loew legal department this week. The rumor was to the effect Loew had secured the Ridgewood and Bedford theatres, which were the property of the Levy Bros., who had lately disposed of their Boro Park theatre to him, as well as the Supreme, owned by Renzler & Rachmall, and the Premier, owned by Lessebaum.

Instead, the condition is that Lessebaum has entered into an agreement with Renzler & Rachmall whereby his theatre will be booked in conjunction with their four houses, Stadium, Sheffield, Stone and Supreme. Lessebaum will hold an interest in the latter house, and the partners in that will be his partners in the Premier.

The Premier is a house the Loew interests could use to advantage in the section. It is quite possible a deal may be in negotiation regarding it that might swing the R. & R. houses with it.

Had Loew closed for the four houses mentioned he would have increased his booking days in Greater New York to a total of 190. The Keith and affiliated bookings for pictures are about 118 days in the territory.

The tie-up by Loew of the Famous Players-Lasky product for the first three months after Sept. 1, with a 100 percent option on the releases for the balance of the season, includes not only the Greater New York territory, but Newark, N. J., where the Loew theatre will have first run over Fabian.

In the Boro Park section of Brooklyn, Loew has closed the West End theatre, lately bought from Friedlander and Harry Brandt, and will turn the house to other usage, possibly a garage.

Loew's tie-up with Famous is reported as being on a reciprocal basis with Loew's Metro pictures to get first run in a number of key cities where the Famous control the houses, and where they will be unable to fill all of their time because of cutting their production output from 104 to 52 pictures for the coming year. It will also mean that Loew will have the Metro pictures sold in the Famous Players southern houses, the Jones, Linick & Schaeffer string in Chicago, and the Black theatres in New England.

The first-run dates will give the Metro product great exploitation as far as the exhibitor is concerned, and it will make it possible for the Metro to clean up its slate to a great extent.

Metro is ready to place \$12,000,000 worth of picture product on the market during the coming season, under a financial agreement that leaves it free and clear. Metro has no loans outstanding, even with banks, according to reliable information.

## NEW TRIALS ORDERED

Widows of Men Killed in American Theatre Granted New Trials

The widows of two men killed in the American picture theatre disaster in Brooklyn, N. Y., Nov. 29, 1921, have been granted new trials in their suits for \$50,000 damages each against the owners. Mrs. Mary Sheridan and Mrs. Mary Briney are suing Sylvester Rosenthal, Samuel Moscovitz and the Gaydica Iron Works, the first two the owners of the theatre, and the corporation being responsible for the steel construction.

The Appellate Division reversed Justice Callaghan of the Kings County Supreme Court, opining that it is up to a jury to decide whether the two victims were negligent and thusly responsible.

Rosenthal, Moscovitz and Joseph Gaydica, are under indictment for manslaughter as a result of the collapse.

## AUTUMN FILM JAM FORECAST; DUE TO MANY "\$2 PICTURES"

Specials Piled on Top of Regular Program List—Broadway Theatre Costs Call for High Exhibitor Rentals Later—Competition Keen

Picture sellers are looking forward to the autumn with a good deal of anxiety. Already more than a dozen pictures are listed for showing in legitimate houses at the \$1.50 scale during August and September, many of them going on Broadway more for the prestige to be gained by that kind of exploitation than with any expectation of large profits.

The vogue for Broadway showings has developed into a race to get the early start, and on the strength of the metropolitan engagement to engineer a swift-selling campaign among the regular picture houses at high rentals.

The list of specials is growing daily. This week, "The White Sister," made by Inspiration Pictures, in Rome, and starring Lillian Gish, was set for the 44th Street.

With the total already approaching 15 and with theatre owners increasing rents up to \$4,500 a week as the number of available houses diminishes, the prospect of some of the ventures being short lived becomes more immediate. These brief runs would probably throw a number of specials into the regular releasing channels just about the time the big distributors are making their sales drives on program material, with the probable result the supply of material will be top heavy.

## FUND FOR LUBIN

Once Rich Producer Again in Need—Coast Studio People Contribute

Los Angeles, Aug. 1.

The studio people in this city have been asked to contribute to a fund for the relief of Sigmund Lubin, of Philadelphia, known as "Pop" Lubin, and at one time reputed to be a man of great wealth.

H. O. Schwalbe, secretary of First National, is trustee for the fund, and the appeal comes from New York. Lubin is understood to be in Atlantic City, Ill, and sorely in need of help.

This is the second appeal for "Pop" Lubin. Three years ago his old business associates were asked to contribute in his behalf, and a fund of \$3,500 was raised. With this Lubin was sent to Europe, and returned much improved. Several months ago he was taken ill again, and was under medical care in Atlantic City.

"Pop" Lubin was one of the five original licensed picture producers under the royalty system of the Patents Co. and the General Film Co. He was understood to be immensely wealthy, but his old friends profess to be mystified at his present situation. They say they do not know what became of his fortune.



## R. H. BURNSIDE MAY GO OVER TO PICTURES

Hip's Founder Producing Director Doesn't Believe in Close-Ups

R. H. Burnside, producing director for the New York Hippodrome during the period that the house was under the management of Charles Dillingham, may desert the stage and turn to the direction of pictures. Two of the larger releasing organizations have made offers for his services, and although he will not state who they are, it is believed that First National made one of the offers.

Burnside stated this week that he had not made up his mind fully whether or not he would undertake the direction of production for the silent drama.

Some time ago in a discussion regarding the silent drama Burnside stated that he did not believe in the "close-up" as employed on the screen as a method of true expression, and that if at any time he undertook to direct a picture he would certainly wipe out any close-ups that the script called for.

According to the stage director, the close-up was merely a distortion that was evolved in the earlier days of picture production to put over the punch, but that with the advance of pictures the time has come when this method need not be resorted to to arrive at the desired effect. More legitimate means, either in story or direction, can achieve the same result, according to his idea.

## WOMAN MANAGER IN FRISCO

San Francisco, Aug. 1. Ann McCabe has succeeded Henry Pincus as manager of the Portola theatre here.

Miss McCabe is the first woman to occupy a local managerial berth.

## Marie Mayer Comes Over

Marie Mayer, a German actress, who personated the Magdalene in the Oberammergau Passion Play, arrived in New York last week, and will attempt pictures.

# SEVERAL QUESTIONS COMING UP IN CHAMBER MEETING TODAY

Six Problems for Exhibitors to Pass Upon—Subsidized Trade Papers Amongst Them—Admission Tax in Discussion

Today (Thursday) is the day for a lot of fireworks to be exploded at the meeting of the Theatre Owners' Chamber of Commerce scheduled for the Hotel Astor at noon. The meeting, while not an open one, has been opened to the representatives of the trade press, who have been invited to be present for the purpose of listening in on the discussions over six questions which are to be discussed by the exhibitor body.

The questions that are to come up for discussion are:

1. Purchasing of pictures in Block Form.
2. Compulsory furnishing of play dates upon the signing of contracts for future productions extending over a period of months.
3. The purchase of pictures only when the right to see them is given before purchase.
4. The situation regarding Motion Picture Operators' Union.
5. The new proposed Wage Scale of Local 306.
6. The elimination of Admission Tax.

Question three seems to be the one on which the biggest fireworks threaten to be exploded.

Charles O'Reilly, president of the T. O. C. C., stated that he felt certain that the exhibitor has the right to "seeing before buying" and that he intended to fight for that right for the exhibitor members of the organization, no matter how bitter the fight became.

In the present market the exhibitor organization has the chance to make any fight it might have in

mind against the producer and distributor. Producers and distributors are overloaded with product for the coming year and the exhibitor is in a position where he can sit back and pick and choose.

At today's meeting it is barely possible a new slogan for the exhibitor end of the industry may be evolved that will vie with Will H. Hays' famous "cause with a capital C" and "confidence and co-operation." It is possible that the exhibitor feels that all he can point to is "result" up to the present and that there must be a "cause" for the "result," likewise where there is a "cause" there must be a "cure." The latter is what the exhibitor is going to go after.

## Expects to Find Cure

Possibly he expects to find the "cure" in breaking down the present system of block booking, and the obtaining of the right to pick and choose the pictures that he wants to play after he has looked at them.

The exhibitor isn't going to allow the distributor talk him into percentage booking any more than he was willing to do so three or four years ago. The exhibitor takes the angle that the percentage plan of playing has been successful in the legitimate theatre as far as plays are concerned because of the fact that the failures are weeded out and thrown into the discard. He does not feel, however, the picture producer and distributor will be willing to take the same drastic measures with a picture "flop" that he may have on his hands. That will mean that the public of the

country is going to be still made the goat and forced to see the majority of bad pictures together with the few good ones and be further alienated from the motion picture theatre.

## Grade Hits and Flops

Percentage playing of pictures will be a mighty good thing providing the producers will grade their hits and their flops and give the exhibitor the choice of playing or leaving as he pleases on the question of terms that pictures are to be played at.

## Subsidized Trade Papers

Another phase the exhibitor is going after at today's meeting is a pulse on which of the trade papers are and which are not subsidized by the producers and distributors, while appearing to be the service medium to the exhibitor, and that the question of the necessity of a nation-wide get-together on the part of all the existing factions in exhibitor organization with a view to bringing them all together in a general fight against the admission tax in the next session of Congress.

Sydney S. Cohen, who is an honorary member of the T. O. C. C., will probably be present because of this feature of the discussion that is to be indulged in. Cohen, it is understood, called on Will H. Hays within the last week, accompanied by his board of directors, for the purpose of enlisting the aid of Hays in the forthcoming country-wide campaign which the M. P. T. O. A. national organization is to make to obtain the support of legislators in the fight to repeal the admission tax.

Hays, it is understood, stated that he could not throw his assistance to any one faction of the exhibitors, but that he would be glad to co-operate with them providing that they could come to an understanding between themselves to act in concert on this vital exhibitor issue.

## 4 DIRECTORS ENTER INDEPENDENT FIELD

Backed by Capital Through Selznick—Better for Eastern Independent Field

Four directors of pictures are to enter the independent producing field within the next few months backed by capital subscribed by one set of banking interests in New York. The pictures are to be released by the Selznick organization, now being conducted practically by Utica and Los Angeles banking interests.

The directors are Charles Giblyn, J. Searle Dawley, Maurice Campbell and Burton King. They are to make approximately four pictures annually each. None of the productions is to cost over \$75,000 to produce and under the contract the Selznick organization is making this amount is guaranteed to be returned to the producer within nine months after the time that the first release is made.

The independent producing field is seemingly looking up in the vicinity of New York, with the independent releasing companies undertaking to contract for four productions in a group for release in the states rights market, with no picture to cost over \$20,000 to produce. That form of contract is now being issued to director-producers in the independent field.

## PETERS REPUDIATES BAUMAN

Los Angeles, Aug. 1.

Through Philip Cohen, his attorney, House Peters announces that there is no contract now in force between himself and Charles O. Bauman for the making of any pictures to be distributed by the House Peters Production.

There was a contract entered into between Peters and Bauman in March which required Mr. Bauman to finance the production and to deposit a sum of money in a local bank on or before May 15. This Bauman failed to do, Peters says.

## EASTMAN CLAIMS "COVERED WAGON"; M'CARTHY IN DARK

Rochester "Laboratory" Promises Feature at Popular Scale, Although It Is Booked at Lyceum There at Higher Prices

Rochester, Aug. 1.

An announcement here by the Eastman Theatre states that institution will be the only picture theatre in the country to play Paramount's "The Covered Wagon" outside of the legitimate theaters. The announcement states that the house was able to secure the picture because the Eastman Theatre is operated in conjunction with the Eastman Institute and is an educational project.

The picture is to be played at the prices the theatre charges, and it will be the only picture theatre in the country that will be permitted to present the picture at this time at its regular scale.

The booking is set for some time in October, according to the announcement. The playing of "The Covered Wagon" at regular motion picture prices is going to hurt the engagement of the road shows.

For the anniversary week of the theatre the feature production to be shown is Harold Lloyd's "Why Worry?" which is to have its premiere on that occasion, week of September 2.

In New York this week it was stated that as far as the office of J. J. McCarthy and Theo. Mitchell, where the routing of "The Covered Wagon" road shows is being handled, knew, there was no arrangement made to play the picture at the Eastman, but that, on the contrary, a contract had been entered into for the showing of the picture at the Lyceum in Rochester during the latter part of October at

the regular legitimate scale in force at the house.

At the Paramount offices it was impossible to get into touch with Adolph Zukor, who is spending a week's vacation at his summer home, where the annual jubilee and golf tournament is to be held today.

## MRS. SHERWIN EVICTED

Former Wife of Critic Loses Home in Old Oyster Bay Mill

Mrs. Louis A. Sherwin, divorced wife of Louis Sherwin, former dramatic critic of "The Globe," who has for a number of years been identified with scenario writing, was evicted from the old mill, in Oyster Bay, Long Island, which she occupied with her three children. The Beckman estate, owner of the property, secured the dispossession order. The Beckman estate alleges Mrs. Sherwin failed to pay rent.

Mr. and Mrs. Sherwin were separated several years ago, and within the last six months rumors from Los Angeles were to the effect that the writer was to marry Mary Miles Minter. Sherwin was a recent arrival in New York, coming to prepare the script for the Gallagher and Shean picture which the Fox organization is making.

Virginia Goldsmith Tries Suicide  
Los Angeles, Aug. 1.

Virginia Lee Goldsmith who has been appearing in pictures here, attempted suicide here today. She will recover.

## FINED FOR LEASING UNLICENSED FILMS

W. G. Kendall and Eugene A. Westcott Run Afoul of N. Y. Censorship Law

Syracuse, Aug. 1.

W. G. Kendall, of Newark, N. J., was fined \$100 and Eugene A. Westcott \$50 following their arrest on a charge of having leased films unlicensed by the New York State Board of Censorship.

Westcott paid his fine and Kendall's son paid Kendall's. The payment of Kendall's fine by his son was made just in the nick of time to prevent Kendall's incarceration in the penitentiary.

The unlicensed films that caused the trouble were "Life in Chinatown," "Life in the Underworld" and "Three Brothers."

## PICTURE ON FENCE

Two-Reel on Doyle's Belief Takes Both Sides

"Is Conan Doyle Right" is the title of a two-reel screen production to be handled in the Keith houses. The picture was made at the Eitzwood studios, Philadelphia, under the direction of Jack Harvey. It is an expose of the fake methods of the general run of spiritualists and at the same time an argument that there may be something in Sir Arthur's preachment.

## RUSSELL ALSO FOR 'CHRISTIE'

Los Angeles, Aug. 1.

Thomas Ince has signed William Russell, the Fox star, for the lead in the screen production of "Anna Christie."

This acts the three important characters in the cast, with Blanche Sweet and George Marion for the roles of the father and the daughter.

John Brennan, who operates the Orpheum, Jersey City, (pictures) acquired the Monticello in that city this week.

## FAMOUS BOOKING DEALS HINT AT SEGREGATION OF THEATRES

Understandings to Play Vitaphone, Metro and Warner Bros. Releases Reported—Also Booking from Independents Elsewhere

The Famous Players Theatre Department, according to report this week, had entered into arrangements with Metro, Vitaphone, and the Warner Bros. for the booking of the productions of those companies in the various theatres controlled by Famous Players. The understandings existing between the Famous Players and these various organizations is reported to virtually amount to a contract.

The deal with the Vitaphone hinged on the settlement of the Federal suit which Vitaphone had pending against Famous Players, and which was withdrawn shortly prior to the active starting of hearings by the Federal Trade Commission. Vitaphone productions will play the Rialto and Rivoli theatres in New York, as well as the Famous houses in other parts of the country.

With Metro it means that the deal is practically a reciprocal one, with Famous Players playing the Metro product, and Leew getting the exclusive first-run dates after the pre-release showings.

Warner Bros. must of necessity look for pre-release butts for their productions for the coming year in order to get out their exhibition quotas on the pictures, and to them a deal with Famous whereby the latter are undoubtedly to get the pictures at a price, will give them a decided exploitation value in all parts of the country through the prestige of playing the Famous houses and not going on the outside making guarantees of gross business to get an opportunity to show their pictures in the pre-release run houses. According to one authority, the assistance of outside product is

Famous Players theatre properties foreshadows the segregation of the exhibitor end of the business from the producer-distributor wrangle, and is a development of the Federal Trade Commission's investigation into the trade. While nothing has been brought out by the testimony before the Trade Commission's examiner to support the charges of monopoly on Famous Players, the company is said to have revised its policy toward outside producers. The first move was to cut its production list from 104 to 52 productions annually, although its ownership of houses increased materially.

## WOODS WANTS "P. & P."

Decision to Be Made for Picture's First Run

Samuel Goldwyn's picturization of "Potash and Perlmutter" may go into one of A. H. Woods' New York houses for a run, instead of being shown through the picture houses. Woods has a considerable interest in the picture and would like to place it in the Eltinge or the Apollo.

The picture is distributed by First National, with a decision to be made as to how it will be shown. A check-up by the First National is now on to ascertain whether the Broadway thing or film houses would return the most money, with the First National inclined toward the film houses.

Woods' contract, it is said, gives him the first say in the matter of how the picture will be exhibited as far as the first run is concerned.

## 'COMMON LAW' TOPPED FRISCO; TIVOLI CLOSING TO PICTURES

**Second Run Houses Dying—Portola Playing Second Runs at First Run Prices, with Business Dwindling**

San Francisco, Aug. 1. Business at the picture houses here last week was very spotty and uncertain. The Warfield led the field with \$16,000 showing. "The Common Law," boosted with a heavy advertising campaign. At the Granada the special appearance of John Steel, the tenor, may have helped the box office, the house getting \$15,000. Steel is drawing down a heavy salary.

The second run houses here seem in a precarious position. The West Coast Theatre, which control the Tivoli, lately changed the policy of that house to a second run theatre playing the features the week after the Warfield. The pictures didn't prove strong enough to attract second week business, and as a result the Tivoli is to be closed permanently Aug. 10. The West Coast lease runs out a short time later.

The Portola has developed into an out-and-out second run house at first run prices, and consequently the business there is dwindling away to practically nothing. At the Imperial the run of "The Merry-Go-Round" proved a disappointment. The general reports on the picture indicated the run would hold up to expectations, but the second week opened very light in comparison to what it should have been, and it doesn't appear as though the third week will witness a revival of interest in the feature.

**Estimates for last week:**  
**California—"Circus Days"** (First National), starring Jackie Coogan. (Seats 2,700; scale, 55-90.) Started with big matinee play. Nights fair. Several novel press publicity stunts helped, especially a clown parade, in which the kids were invited to compete for a \$20 prize. Got \$13,000.

**Granada—"The Law of the Lawless"** (Paramount), Dorothy Dalton featured. (Seats 2,846; scale, 55-90.) Picture not so much, but the appearance of John Steel, the tenor, in conjunction with film, proved a big draw. Business very heavy for opening; \$15,000 on week.

**Imperial—"Merry-Go-Round"** (Universal). (Second week. Seats 1,400; scale, 55-75.) Business not up to expectations in face of favorable comment. Second week started off only fair. Doesn't look like it will jump any; \$10,000.

**Warfield—"The Common Law"** (Selznick), featuring Corinne Griffith. (Seats 2,800; scale, 55-75.) Business started off fair, but ran above average; \$16,000.

**Tivoli—"The Three Ages"** (Metro), starring Buster Keaton. (Seats 1,800; scale, 40-75.) Week not very promising. Film was moved over from the Warfield, where the cream of business was skimmed off. Got \$4,000.

**Portola—"Lying Lips"** (Thomas H. Ince). (Seats 1,100; scale, 50-75.) Business practically nothing. Very old feature; \$2,500.

**Strand—"Arabia"** (Fox), in conjunction with Fanchon & Marcors musical revue, "Cabaret Queens." (Seats 1,700; scale, 50-75.) The musical show has been the draw at this house, but this week dropped a little at the beginning and in comparison to what show has been getting recently. Average but fair; \$10,000.

### BRIDGEPORT STRICT

**State Police Demands Observance of Sunday Law**

Bridgeport, Conn., Aug. 1. Every picture theatre in the city was under police surveillance (Sunday) to insure enforcement of the strict of police authorities that the Sunday state theatre law, governing hours of performance, must be observed.

For the past several years the theatres have been starting their performances at 6. The state law sets 7, standard time.

Local enforcement was prompted by a letter from the state police department. Theatre managers did not hesitate to regulate their exhibits in conformance with the law and declined to say what action they would take.

Superintendent of State Police Hurley denied that he was discriminating solely against Bridgeport.

**Keaton and Cook Leave Sanitarium** Los Angeles, Aug. 1.

Buster Keaton and Clyde Cook have both left the sanitarium, where they were patients for a week.

The comedians have returned to work on the respective lots, where they were making pictures.

### HAYAKAWA'S \$92,000 ACTION

Los Angeles, Aug. 1. Sessue Hayakawa, the Japanese picture star, has started suit against Robertson-Cole for \$92,000 which, he alleges, is due him as salary. Hayakawa and his wife are in Paris.

**Mrs. Drew Buys In on Cartoon** Mrs. Sydney Drew has purchased one-half of the "Mr. and Mrs. Briggs" cartoon.

civic organization. The picture has been held for the second week.

At the other houses things were not so good, neither "Wandering Daughters" at the Liberty nor "Children of Dust," the Newman's offering, creating any extra interest. Although these two houses are the Newman and Harding managements' principal opposition, both pictures were First Nationals.

At the Mainstreet the feature was "Wonders of the Sea" and created considerable interest.

**Last week's estimates:**  
**Newman—"Children of Dust"** (First National). Seats, 1,980; 50-75. Ruth Oswald and Donald Carroll, Wagner's Band, couple of comedy and news films, organ solos and orchestra. Around \$11,000; somewhat off.

**Liberty—"Wandering Daughters"** (First National). Seats, 1,100; 35-50. Also Turpin comedy. Double bill real entertainment, but failed to appeal. Around \$5,000.

**Twelfth Street—"A Man's Man"** and a Chaplin revival.

**Royal—"Human Wreckage"** Seats, 890; scale, 50-75. Mrs. Wallace Reid. Added vaudeville turns. Capacity inadequate in spite of seven shows daily. Many attended simply out of curiosity. Management announced house record for a single week's attendance broken. Gross close to \$18,500.

**First runs at the vaudeville houses**—"Wonders of the Sea," Mainstreet; "Calvert's Valley," Globe.

### REID DRUG FILM BREAKS KANSAS CITY RECORD

**"Human Wreckage" Did \$18,500 at Royal Last Week—7 Shows Daily**

Kansas City, Aug. 1.

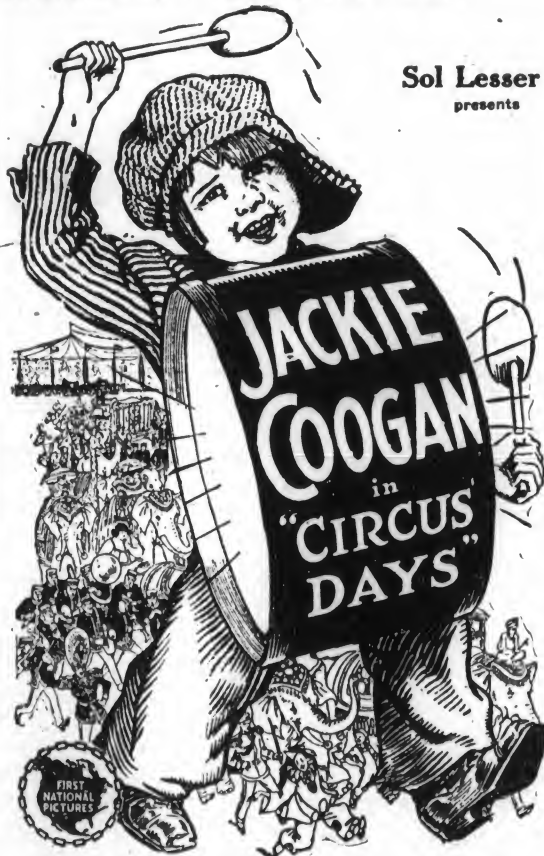
Mrs. Wallace Reid in person and her picture, "Human Wreckage," last week at the Royal broke the house record held by "Robin Hood." Although this house seats but 890, seven showings of the film were given daily, with Mrs. Reid appearing at the 1:45, 3:30 and 7:30 shows. The prices were advanced from the regular 35-50 scale to 50-75, but the advance did not seem to stop a single prospective customer.

Lines were in front of the house at all times and an extra ticket office was set up on the curb to aid in relieving the congestion.

The picture and Mrs. Reid were given columns of publicity, and when not at the theatre Mrs. Reid was appearing at some social or

## It's Jackie's GREATEST SHOW ON EARTH.

A five-ring circus all in one wonderful picture, with clowns, freaks, elephants, acrobats, jugglers, magicians, tumblers, roaring lions—a mammoth aggregation. Adapted from "TOBY TYLER," James Otis' celebrated story of ten weeks with a circus.



Beginning Sunday, August 5, at the

# MARK STRAND

Broadway at 47th Street

A First National Picture

## LOEW'S COLUMBIA, WASH., DAILY CHANGE, \$10,000 GROSS

**Manager Lawrence Beatus Forces Business in Torrid Mid-summer Week—Seven Revivals of Features—Daily Gross for Each**

### REPEATS AND REVIVALS RULE IN LOS ANGELES

**Lack of First-Run Features Apparent—Public Refusing To Attend Theatres**

Los Angeles, Aug. 1. The week was quiet and the box offices running up no records that would startle anybody. Just at present the screens seem to be loaded with repeats, revivals and re-runs. Whether this is due to a lack of good first-run features or just the natural tendency on the part of the managers to curtail during the "dog days" is a matter of conjecture. The latter explanation is probably the nearest the truth. The estimates:

**California—"The Call of the Wild"** (Roach). (Seats 2,000; 25-75.) Featuring "Buck," the movie dog. Story taken from Jack London's famous fiction yarn. Musical features also listed. Took \$12,600.

**Kinema—"Daddy Long-Legs"** (Pickford). (Seats 1,800; 25-75.) Revival of early Pickford success. Milton Sills mentioned in billing. Usual films. Estimated at \$5,250.

**Grauman's—"East Side, West Side"** (Lesser). (Seats 2,200; 25-55.) Kenneth Harlan and Eileen Percy co-featured. Sid Grauman's prolog revealing New York life a hit. Grossed \$11,200.

**Metropolitan—"The Purple Highway"** (Paramount). (Seats 3,700; 55-65.) Madge Kennedy in spot. Carlos Sebastian, dancer and singer, added attraction, with Elsie and Paulsen, ice skaters, held over. About \$24,500.

**Grauman's Rialto—"Human Wreckage"** (Ince). (Seats 800; 35-85.) Narcotic Day, in which state and city officials celebrated stamping out of drug evil, or fight to do so, stimulated business. Extra publicity campaign helping box. May run two weeks or more longer. Approximately \$2,400.

**Grauman's Hollywood—"The Covered Wagon"** (Paramount). (Seats 1,800; 50-110.) Going strong as ever. Estimated 3,500 people see film daily. Got \$19,000.

**Mission—"Robin Hood"** (Fairbanks). (Seats 900; 35-110.) Business very bad. Showing in Hollywood, where marathon record was broken, took cream away from downtown run. "Merry Go Round" announced for Monday. Grossed \$9,400.

**Loew's State—"Her Fatal Millions"** (Metro). (Seats 2,400; 35-65.) Viola Dana starred. Business not up to standard. Jack White comedy, "Backfire," served as relief. Robert K. Heen, Hawaiian baritone, in special number. Took \$4,420.

**Ordinary Pictures; Ordinary Balto. Biz**

**Summer Fare and Some of It Cheap—Rain Hurt Last Week**

Baltimore, Aug. 1. Rainy weather hurt the movie business like everything else in town last week.

The Century had "Crinoline and Romance," but the film didn't draw any particular attention. At the New "The Abyssal Brute" got some notice from the critics, while "Her Accidental Husband" had fair luck in that direction at the Parkway. The public here seems rather apathetic toward films at the present time. They haven't been fed any great big fare during the summer, mostly straight program stuff and some of it's pretty cheap at that. The Century and the New have held to a fairly high standard. The Rivoli has been closed, and the Metropolitan has run some of the rottenest films imaginable in with some of the best. A film there several weeks ago, "Are You a Failure," got a big howl among the fans of the city when a double exposure showed the hero being enveloped by a log jam in a river. In the next scene he was hauled from the river with nary a scratch to grace his fair body.

Even the Century, which showed some big films during the winter as first runs, has been shooting pretty tame stuff across the screen lately. It may be that business hasn't justified any big films and it may be that they were unobtainable, but

Washington, Aug. 1.

Lawrence Beatus demonstrated in a practical manner at the box office his belief that "a real picture never dies" and during the past week put over in the local Loew house, the Columbia, a series of seven revivals, a new one each day that grossed on the week the biggest business of any of the four downtown first run houses. This revival of films has never been done here with the exception of one week with "The Four Horsemen." That picture was run for the full week.

The business done can be considered remarkable when weather conditions are taken into consideration, the entire week being a mighty hot one with a big storm breaking Saturday night.

In addition to the re-showing of the features, the revival idea was carried throughout the entire program each day, there being shown a number of Harold Lloyd's, Buster Keaton's, "Our Gang," and "Hamlet" releases, with a current news weekly and scenic pictures.

**Estimates for last week:**

**Loew's Columbia—Seats 1,200; 35-50.** Revival week. Sunday "The Sheik," light matinee, good night, with \$1,200 on the day; Monday, DeMille's "Why Change Your Wife," consistent business all day getting another \$1,200; Tuesday, "On With the Dance," forcing up gross with possible \$1,500; Wednesday, DeMille's "Male and Female," real winner of the week, lockout of full lobby at 7:30 with day getting no less than \$1,750; Thursday, DeMille's "Don't Change Your Husband," dropped little to what looked like \$1,150; Friday, Milton Sills in "Behold My Wife," climbed upward a bit, looking to be another \$1,250; Saturday, DeMille's "Mammoth," with \$1,500 on day, giving estimated gross on week of about \$10,000.

**Moore's Rialto—Seats 1,900; 50-85.** "Three Wise Fools" (Goldwyn), liked and doing just summer's business, with possible \$6,500 on week.

**Grandall's Metropolitan—Seats 2,400; 35-50.** Dorothy Phillips, "Slander the Woman" (First National). On about par with Rialto with \$6,500 gross.

**Loew's Palace—Seats 2,500; 35-50.** "Trifling With Honor." Baseball story that would have done better in winter season. Got about same as other two houses listed above, \$6,500.

**The first announcement of the coming season's program for a downtown picture house was this coming today from Loew's Palace.**

The programs as outlined for both of the Loew houses here, Columbia and Palace is an elaborate one and covers practically all of the forthcoming bigger pictures. This season in order to kill the impression that the larger of the two houses, Palace, was presenting the usual program features while the Columbia got all the bigger features, the Loew interests have booked into the Palace an imposing array of "specials" that should put the two houses on a par in the minds of the local theatergoers.

The Palace bookings, carrying the house through the month of December, include "Salome Jane"; Buster Keaton in "Three Ages"; "Silent Partner"; "Spring Magic"; "Roughed Lips" and many others of equal importance while those of the Columbia has in the lost "Captain Applejack"; Griffith's "The White Rose"; "Hollywood"; "Bluebeard's Eighth Wife"; "The Cheat," with Pola Negri; Jackie Coogan in "Long Live the King"; "Ruggles of Red Gap"; "Man, Woman and Temptation" and "Zaza."

The latter house has heretofore played the pictures made by United Artists, and will undoubtedly do so this year, thus bring the Fairbanks and Chaplins to the Loew house.

An idea of how the people of Baltimore would eat up a super special at this point was given when the New Lyceum revived "The Birth of a Nation" some months ago and did big business on the week. On its opening night a line extended quite a distance into the street.

**Estimates for last week:**  
**Century—Capacity 3,300; Scale 25-50-75.** With "Crinoline and Romance" between \$41,000 and \$121,000, bit under normal. Blame can be laid to rain, which hurt every business. This week condensation of Verdi's "The Masked Ball."

**New—Capacity 1,800; Scale 25-50.** With "The Abyssal Brute," Jack London's famous yarn, this downtown shopping district house did about \$5,500, good.

**Parkway—Capacity 1,200; Scale 25-44.** With "Her Accidental Husband" uptown house did about \$2,500, only fair.



## BROADWAY HOUSES DID WELL WITH NEW FILMS LAST WEEK

**"Three Wise Fools" Ran to \$45,000 at Capitol and Held Over—Many Specials Due in Broadway Legit Houses**

Three of the Broadway houses showed a fairly strong return on the new pictures last week. They were the Capitol, with "Three Wise Fools," which grossed enough to hold it over; Strand, with "The Brass Bottle," and the Rivoli, with "Lawful Larceny." At the latter house it is conceded it wasn't the picture, but Gilda Gray who pulled the business. The week grossed around \$19,200, about \$7,000 better than the previous week, with the pictures on both weeks about equal in entertainment.

This week looks as though the houses record at the Rivoli is going to fall. Up to Tuesday night the first three days showed a gross business of almost \$14,300. Tuesday the house broke the record for any Tuesday since it has been opened, getting \$4,400 on the day. "Hollywood," which is the attraction there this week is certain to be held over for one if not two weeks and play the Rialto following that. The Cameo management is already making a bid for the picture to go into that house for a run at regular picture prices following its showing at the two big famous Broadway houses.

The Capitol's gross was around \$45,000, including the war tax, while the Strand played to \$23,000. At the Capitol it was not intended to hold "Three Wise Fools" over for a second week, but the business on the first four days of the first week revealed the picture had unusual box-office strength. The second Sunday topped the first by \$80 and by Wednesday of this week the picture was only running \$300 behind last week.

At the Criterion—"The Covered Wagon" bettered the week before by \$100 or so and this week it was

stated the picture would remain from six to eight months longer. Last week got \$10,407.

None of the other houses along the street did anything like a break. At the Rialto "The Purple Highway" gross was away off at \$11,760. The Cameo saw the passing of "Enemies of Women" last Saturday, with the final week showing \$3,100. It was its 15th week on Broadway, and due to the small capacity of the Cameo this showing is strong for the finish. "Broadway Gold" opened there this week.

"The Merry-Go-Round," which moved into the Central for a run under the management of Andrew Cobe, after having had two weeks at the Rivoli and one at the Rialto, did not quite hold up to expectations, and at the Lyric "Human Wreckage" seems to be a complete flop.

This week the center of interest was the opening last night (Wednesday) of the new Cosmopolitan (renamed Park) on Columbus circle, where the latest Marlon Davies starring feature, "Little Old New York," is the opening attraction.

Along the street the general talk is on the number of features to be placed into legitimate theatres, together with the question of dates when they are to be shown. Thus far it is settled "The White Sister," with Lillian Gish, opens the 44th Street, to be followed by Metro's "Scaramouche" after four weeks; "The Hunchback of Notre Dame" comes to the Astor Sept. 2; "If Winter Comes" goes to the Times Square; "The Shepherd King" to the Central; "Ashes of Vengeance" to the Apollo; "The Green Goddess" to the Sam H. Harris next week, and in addition "Miles Standish," a Charles Ray picture, and Chaplin's

"Public Opinion" are looking for houses.

Estimates for last week:  
Cameo—"Enemies of Women" (Cosmopolitan-Goldwyn). (Seats 549; scale 55-85.) Eighth week. Last week final one. Sunday Triumphant production "Broadway Gold" opened. Last week, "Enemies," \$2,100.

Capitol—"Three Wise Fools" (Goldwyn). (Seats 5,300; scale, 55-55-\$11.10.) Surprised Capitol management and Goldwyn executives by business attracted. Held for second week. Gross including war tax, first week, \$45,000.

Central—"The Merry-Go-Round" (Universal). (Seats 960; scale, 50-75.) Second week. Opened Sunday week ago after having played three weeks (Rivoli and Rialto) to big business. First week here, \$4,200.

Criterion—"The Covered Wagon" (Paramount). (Seats 608; scale, Mats, \$1 top; Eves, \$1.50.) Twentieth week. Rolling up box office gross that makes it look as though this picture were slated to stay here for another six to eight months. Last week, \$10,407.

Lyric—"Human Wreckage" (Ince-FBO). (Seats 1,400; scale, Mats, \$1 top, Eves, \$1.50.) Picture decided flop at this house. Last week, however, it had the distinction that no other picture has had in some time—that of calling the police reserves to keep those having passes for the house in line. Around \$3,500.

Rialto—"The Purple Highway" (Paramount). (Seats 1,960; scale, 30-55-55.) While released as Paramount, this is only outside-made production company is releasing this year. Failed to create anything like favorable impression as far as box office at Rialto was concerned last week. Gross, \$11,760.

Rivoli—"Lawful Larceny" (Paramount). (Seats 2,200; scale, 30-50-85.) Grossed \$19,200.

Strand—"The Brass Bottle" (First National). (Seats 2,900; scale, 35-50-55.) First of M. C. Levee-Maurice Tourneur productions released through First National. Failed to create any particular stir, although business of \$23,000 showed there must have been steady grind at box office.

### CROSLAND'S "3 WEEKS"

Los Angeles, Aug. 1.  
Alan Crosland has been placed under contract by Goldwyn to direct the production of Elinor Glyn's "Three Weeks."

This picture was originally produced in the east several years ago by B. S. Moss.

## CHICAGO HOUSES HAD GOOD FILMS AND WEEK

**"Wise Fools" and "Larceny" Opposed in Leading Houses**

Chicago, Aug. 1.

The Chicago and McVickers had good pictures last week and both had programs of worth for mid-summer.

"Three Wise Fools," at the Chicago and "Lawful Larceny" at McVickers. The former is just as good if not better than the latter, but the latter has the advantage of four names.

The Orpheum opened July 21 and concluded its first week with "Hollywood" July 27. The picture came in following "Sins of Hollywood," "Hazel from Hollywood" and "Souls for Sale." For this reason emphasis was placed on the fact that it was a world premiere. The opening day was good, the first Sunday brought \$2,400 and after that the business averaged \$1,200 a day. The second week opened auspiciously. The picture is in for a run and will be followed by Mrs. Wallace Reid in person in "Human Wreckage."

The weather last week was especially favorable to the picture theatres. There were several cool nights. "The Covered Wagon" continued its draw at Woods and "Safety Last" at Orchestra Hall, while the last week of "The Spoilers" made the house management wish it could be continued longer.

Chicago—"Three Wise Fools" (Goldwyn). (Seating capacity 4,200; 55.) \$48,000.

McVicker's—"Lawful Larceny" (Paramount). (Seating capacity 2,500; 55.) About \$25,000.

Roosevelt—"The Spoilers" (Goldwyn). (Seating 1,275; 55.) In excess of \$14,000.

Woods—"The Covered Wagon" (Paramount). (Seating 1,150; \$1.55.) Still making money with rent of \$5,000 and other expenses totalling \$8,000. In excess of \$10,000.

Orchestra Hall—"Safety Last" (Pathe). (Seating 1,500; 55.) Up to \$13,000.

Randolph—"Out of Luck" and "With the Navy in the Orient" (Universal). (Seats 636; 50.) All sorts of stunts by lads of navy. Neighborhood of \$5,500.

Orpheum—"Hollywood" (Para-

## BAD CHECKS' CASHING HABIT

San Francisco, Aug. 1.  
Alleging that her husband had a penchant for cashing bad checks, and that he is now a fugitive from justice, Mrs. Helen I. Goin, known on the stage as Helene Irene Zaruba, obtained an annulment of her marriage in the Superior Court here last week.

Mrs. Zaruba at one time was in the films, and is at present preparing to go in vaudeville.

Her husband was William V. Goin, former vice-president and general manager of the Argonaut Film Co.

### MORENO GETS \$22,500

Los Angeles, Aug. 1.  
Antonio Moreno, who is at present appearing under contract to Famous Players-Lasky, settled a suit for \$129,000 that he had instituted against Vitagraph, out of court for \$22,500 cash.

The suit was based on a claim for the balance of the time that his contract had to run with the company, he having left because of unsuitable roles that were assigned to him in various productions.

### Lesser Bound for Europe

Los Angeles, Aug. 1.  
Sol Lesser is leaving for New York next week. After a short time in the east he will start for Europe to arrange for the distribution abroad of the product of Principal Pictures Corp., of which he is the head.

mount.) (Seats 799; 50.) First week, gross of \$11,340.

The Chicago has "Penrod and Sam" this week, Sennett comedy "Bow Wow," and Art Landry's orchestra again. McVicker's has George Melford's "Salomy Jane," an "Our Gang" comedy, and Edith Thayer.

The Roosevelt opened Monday with "Down to the Sea in Ships." The State-Lake has "The Heart Raider" with its vaudeville, and the Rialto, "Bluebird's Eighth Wife." First time a feature has gone from McVicker's to this other Jones.

Linick & Schaefer house. The Tivoli and Riviera, outlying houses, have "Scars of Jealousy" and the Stratford, Woodlawn and Pantheon have "Children of Jazz."

Francis X. Bushman is at the Windsor in "A Modern Marriage." The Castie, an unimportant loop houses has Douglas Fairbanks in "The Americano."

# WALTER F. KEEFFE BOOKING AGENCY INC.

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## INSIDE STUFF ON PICTURES

The illness of President Harding in San Francisco and the sudden postponement of his trip to Los Angeles to visit the Monroe Centennial and Motion Picture Exposition brought a cloud of gloom over the city. For a time it threatened to bring about an abrupt closing of the Expo.

The concessionaires were counting on this visit of the President to get them partially off the nut, and when the news came that he would be detained for at least two weeks in San Francisco before he would be sufficiently recovered to proceed east there was a wall from the concessions.

The show, however, will be kept open one day longer than was originally scheduled, and will not close until Sunday night, the extra day being added in the hope that a little more coin can be gathered.

Right at this time there is the biggest group of disgusted showmen in Los Angeles that have ever been gathered in one spot in history and the Exposition here will go down in history as one of the grandest flops ever.

The simplicity of the picture-struck girl is almost pathetic. Monday night a taxicab driver brought a young girl from the Pennsylvania station to Variety's office in New York. He said the girl had asked him to take her to Hope Hampton's home. The driver said the only thing he knew about the show business was Variety.

When informed Miss Hampton was on the coast the girl expressed her regrets. Then she was asked if she knew Miss Hampton and if so why she did not know the actress was in Hollywood or where she lived? The girl replied she had written Miss Hampton and received an acknowledgment, so, as she wanted to ask her just one question, she had come on from Baltimore for that purpose. Her question, she confessed, was for Miss Hampton to answer if she would be successful in the movies.

It was 10 o'clock when the taxi driver reached Variety's office. He said he would take the young woman to the Martha Washington Hotel for the night. A member of Variety's staff advised her to go there and to go back home in the morning.

Pat Powers is ill at his Kingsbridge, New York City, home. It's just a case of nerves, according to report, which also says Mr. Powers has about decided to discontinue active work along picture lines in the future.

### "WHITE ROSE" AT STAND

D. W. Griffith's "White Rose," with Mae Marsh and Ivor Novello will be at the New York Strand August 12 for pre-release showing. It goes into general release in the metropolitan territory two weeks later.

### HEIR TO \$54,000

Los Angeles, Aug. 1. Alexander Phillips has been left \$54,000 by a deceased uncle. The heir is with the Christie film players.

### JUANITA HANSEN IN CHICAGO

Chicago, Aug. 1. Aaron Jones has returned from a fortnight on Adolph Zukor's private golf links, and announces that while east he engaged Juanita Hansen, movie star, to top the bill at the Rialto in the near future.

### WELLS HAWKS' PUBLICITY

Wells Hawks has been engaged to do the publicity for the Distinctive Picture Corporation's picture, "The Green Goddess," which will begin a four-week engagement at the Sam H. Harris, New York, Aug. 12.

### Cafe Man Wants Release

Los Angeles, Aug. 1. A Boston cafe man, Byron Wilcox, has started a divorce suit against his film acting wife, Harriet Laurel.

## PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

### NOT MARIE ANDRE

Three weeks ago "Marie Andre" was reviewed as a new turn among the "Presentations" at the Rialto, New York. Miss Andre explains that although she was booked for the house, a last minute difference necessitated a cancellation. It was too late to change the program, already off the presses, and another soloist appeared in Miss Andre's position under her name.

Variety's critic mentioned several uncomplimentary things about "Marie Andre," and the real Miss Andre asks for this explanation.

### "MARCH OF WOODEN SOLDIERS"

5 Mins. Rialto; New York

This freak presentation of "The March of the Wooden Soldiers" proved easily the hit of the Rialto program this week. This includes the pictures offered as well as the surrounding entertainment. Best of all it was a most inexpensive little offering. With the playing of the number the first unique touch came with the flashing of the spot on the tympanum with the drummer working with smashing blows.

Then the utilization of the four divisions of the strings in the orchestra popping up and down as though they were manikins and then as a final touch, the appearance of the six colored pages from the front of the house appearing at the entrance to the orchestra pit with their little Tommy Atkins caps and swagger sticks and doing a jazz walk to the strains of the Russian number between the orchestra and the audience.

Monday night the number scored so heavily and received so much applause that an encore was necessary before the audience would quiet down. This is most unusual for an audience at one of these houses.

### HERTA VAN TURK-ROHN

Soprano 3 Mins.; Full Rialto; New York

This artist failed to impress for the first minute that she occupied the platform, but as she continued her voice began to stir the audience and, at the conclusion, after she had unloosed several remarkable high notes, there was sufficient applause to have satisfied almost any operatic prima donna. Her offering was "Oh, Come With Me," a classical effort, that gave her full opportunity to display the top notes that she possesses.

### ISADORE COHEN and ORCHESTRA

15 Mins.; Pit (Special Stage Set) Missouri, St. Louis

St. Louis, Aug. 1. One of the principal reasons for the Missouri's popularity is Isadore Cohen and the excellent orchestra he has developed. Although very young, Cohen is an accomplished violinist, and was for several years concert master of the Symphony Orchestra. He is leaving St. Louis next week to take a similar position at the Rivoli, New York.

This week he is offering a special "Medley of Rose Songs," and registered a tremendous hit.

The orchestra played the chorus of the songs follow: "Garden of Roses," "Rose of My Heart," "My Wild Irish Rose," "Rose of Washington Square," "Rose of Picardy," "Rose," then curtains part and reveal a cottage covered with rose vines; there is one window transparent. Lights fade to blue and a woman is seen through the window rocking a baby. By this time the orchestra has "Mighty Lak" a Rose well under way, and when they reach the chorus the woman sings. The lights fade away and curtains are brought to a close as the orchestra finishes.

All in all, it is a very simple, yet charming, little novelty in the way of overtures, and Cohen is deserving of enthusiastic praise. The audience liked it well enough to applaud for one minute at finish.

### "DOCTOR FAUST" (2)

From Opera 7 Mins.; Full Stage; Special Chicago, Chicago

Chicago, Aug. 1. "Doctor Faust" introduced Ivan Steschenko, Russian opera basso, to a picture audience. The crowd Wednesday night did not welcome his name when flashed on the screen or the singer in person when he appeared, but when he had concluded there was applause which made it plain the audience recognized the art of the singer.

The set was the library of Dr. Faust, with a book case and table. W. Pontius, tenor, sang the title role and after his solo sat at the table and scratched out his name to the contract by which he trades his soul for jazz. The voice of Mephistopheles is heard in the wings and on comes Steschenko made up for the part in black tights and while he does not look like 'he character as it has been handed down by Lewis Morrison and others, he sang splendidly. He has a trick of whistling a finish to certain strains which is a novelty. The tenor sang nicely; Steschenko has a remarkable voice.

### HANS HANKE

Pianist 10 Mins.; Full Stage McVickers, Chicago

Chicago, Aug. 1. Hans Hanke at a grand piano rendered the Second Hungarian Rhapsody in 10 minutes. Although this is twice the time generally allotted to such a presentation he held the closest attention and finished with an outburst of applause which had a genuineness, unusual. Hanke is a splendid pianist. He simply plays the piano and lets it go at that. There is no effort to attract attention to himself except as an artist at the instrument.

### COAST FILM NEWS

By EDWARD C. KRIEG

Los Angeles, July 28. Eric von Stroheim has brought his "Green" players back from San Francisco.

John Bowers is being wheeled around. He broke his leg a few weeks ago.

Jack Howard has taken a publicity job with Metro.

Hal E. Roach took the dramatic reviewers of the Los Angeles papers for a day's outing on his yacht, Gypsy.

Bradley King's contract with Thomas H. Ince expires in September. The scenario editor is not likely to re-sign.

It is the fashion now for film stars to donate silver cups at dancing contests in the beach cafes. The cafes buy the cups and give them away in the name of the players.

Variety's exhibit at the picture exposition was the only trade paper patronizing the show. Many comments have been heard on Variety's support.

The Script, official organ of The Writers, has resumed publication. Tom Miranda is editor and Marion F. Lee associate.

Lincoln J. Carter is here writing for Fox.

Jack Cunningham, who went east to do one continuity for Famous Players-Lasky, has decided to remain in New York.

Louis B. Mayer will make his monthly junket to New York.

H. C. Witwer, the fiction and film author, is in Coronado with his family for a month.

Universal City is back to normalcy after a brief lay-off.

King Baggot is directing Julius Laemmle, relative of the president of Universal Film Co.

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MICHIGAN FILM REVIEW  
JACOB SMITH, Publisher  
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# So THIS Is "Hollywood"!

Opening at the Rivoli last Sunday, a HOT JULY DAY, "Hollywood" equaled the box-office record, held by "Blood and Sand," and smashed the record of "Manslaughter," the next highest.

## And the Critics Say:

"'Hollywood' represents the turning point in the life of the silent drama—100 per cent. entertainment. A momentous production, and we sincerely trust none of our readers will fail to see it."—left us cold and bitter. "Hollywood" has restored us to a state of genial warmth."—Robert E. Sherwood in N. Y. Herald.

"A finely genuine picture and the best piece of story-telling that has yet come forth from the world's motion picture capital."—Carl Sandburg in Chicago News.

"It really is a most entertaining picture, and nothing in the least like it has ever been done before."—Harriette Underhill in N. Y. Tribune.

"The director has accomplished that which was attempted in 'Merton of the Movies.' This is a film which can be seen more than once and still enjoyed."—Fred Hall in N. Y. Times.

"The comedy in 'Hollywood' is as good as 'Merton of the Movies.' Lem's dream is one of the funniest episodes we have ever seen in the movies. A film everyone will enjoy."—New York Mail.

"Keenly and deftly satirical in its humor. Far superior to 'Merton of the Movies.'"—N. Y. Sun and Globe.

"Delightful entertainment."—Chicago Post.

"It is the real, wholesome, enterprising and amazingly successful Hollywood that is shown. Romance, yes. But that which is legitimate and fine. And the adventures of the Indiana family in the far West afford thrills, laughter and pathos at times."—Rob Reel in Chicago American.

"Really, here is a picture that we enjoyed from start to finish."—Quinn Martin in New York World.

"'Hollywood' is the best example of showmanship I have yet to see in a motion picture. It is intelligent entertainment. Don't miss it!"—Polly Wood in Chicago Herald and Examiner.

"A highly enjoyable picture, entertainingly presented and intelligently treated. Genuinely amusing situations."—Rose Felswick in New York American.

"'Hollywood' is sheer joy."—Dorothy Day in New York Telegraph.

"We doubt if there'll be a single soul at all interested in movies who will not revel in the display of reel talent that flits across the screen, for there are 80 honest-to-goodness stars, and, as real stars, they do their bits as though they liked it."—Don Allen in N. Y. Evening World.

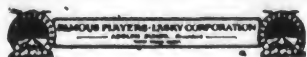
"'Hollywood' is very successful in getting chuckles when it wants them and not in the wrong places."—New York Sun and Globe.

"One of the greatest (if not the greatest) box-office successes in the history of the screen."

—William Johnston in Motion Picture News

By Frank Condon JAMES CRUZE PRODUCTION Adapted by Tom Geraghty

A Paramount Picture





## HOMEWARD BOUND

Paramount feature presented by Adolph Zukor. Thomas Meighan star. Story by Frank Crutcher and Paul Slovic from E. B. Krone's "The Light to the Leeward." Directed by Ralph Ince. Shown at the Rialto, New York, week July 29. Running time, 74 minutes.

Thomas Meighan.....Lila Lee  
 Mary Brent.....William T. Carleton  
 Harry Campbell.....Hugh Cameron  
 John J. Reilly.....Mary Turner Gordon  
 Mrs. Brennan.....Cyril Ring

This current starring vehicle for Thomas Meighan is far from comparing with the last three or four features turned out with this real box office star. Undoubtedly the story was selected because of its possibilities in a "Cappy Ricks" sense, but it doesn't touch that series by a long shot. It is just a fair program picture for Paramount that will undoubtedly pull because Meighan is a favorite, but that is about as far as it will go.

The action is laid in a small Maine seaport and the high seas. Meighan is the first mate of a transatlantic freighter, who saves the vessel in the midst of a storm when the captain, who is in his cups, turns yellow and wants to abandon ship. When the freighter gets in the captain is himself again and takes all the credit.

The ship owner has purchased a yacht for his daughter and has rewarded the captain to take her out on the first cruise. The mate, who has loved the girl since childhood, forces the captain to resign the assignment and replaces him. The love between the pair develops on the cruise, and when on their return to the home port the father threatens to make the girl take a trip abroad or remain and see her lover thrown into jail for piracy the two elope and marry.

Having purchased a half interest with his wife's father in an old schooner, the mate, now promoted to rank of captain on the schooner, starts on a cruise with the boat, not knowing that the wife has stowed away aboard. Her father gives chase in the yacht, and in a terrific storm at sea both boats are almost wrecked; the schooner, however, saving the yacht. This brings about a happy ending for all concerned.

There is nothing except the storm at sea that really counts, and there is so much of this that it slows up the action and makes the picture drag at times. Meighan gives his usual perfect performance and Lila Lee is a charming lead opposite him. The balance of the cast has Charles Abbe as the crabbe ship owner and Hugh Cameron in a cordial comedy character.

## BROADWAY GOLD

Independent comedy-mystery feature starring Elaine Hammerstein. Story by W. Carey Wonderly, adapted by Kathryn Harris. Directed by Edward Dillon and J. Gordon Cooper. Distributed by Triumf Film Corp. Projecting time, 75 minutes. At the Cameo, New York, July 29.

Sunny Duane.....Elaine Hammerstein  
 Jean Valjean.....Kathryn Williams  
 Eugene Durant.....Elliott Dexter  
 Elinor Calhoun.....Elois Goodale  
 Cornelius Feltlow.....Richard Wayne  
 Page Poole.....Harold Goodwin  
 Jerome Rogers.....Henry Barrows  
 The Driver.....Marshall Neilan

An interesting picture of many angles. Perhaps it has too much material in it and a clear story thread would make it easier to follow, but as it stands it holds attention with its well sustained suspense. In the first place the tale has the lure of backstage life and people, which always is an asset; it has a good love story and a mystery angle that is puzzling, and, finally, it gives the screen two bits of extraordinarily well played parts, those of Miss Hammerstein as the innocent chorus girl and Kathryn Williams as Jean, the hard-boiled, sophisticated gold digger.

Jean is a mine of screen laughs in a part played smoothly and with a good deal of subtlety instead of the crude burlesque that usually goes with the type. There are a few moments when the action threatens to become machine made and the mechanics of it creak, but it is so well done in the direction and staging that its defects do not count against it.

The photography by J. R. Diamond stands out as a perfect sample of the best modern technique and the backgrounds (art direction is credited to Cedric Gibbons) come nearer to creating an illusion of real places than any independent that has come to attention in a long time. They even do a bit of cabaret stuff that looks more real in its bizarre way than is commonly the case. The sets are all of pictorial beauty and there are a number of interiors that achieve an effect of magnificence without overdoing it all. The final scenes, supposed to be in a Long Island country home, are exquisite scenic settings with a house of fine colonial architectural lines and beautiful gardens.

Sunny Duane (Miss Hammer-

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stein) is the innocent newcomer to the chorus, while Jean is the disillusioned chorister who takes the "kid" under her wing. Sunny has a mild affair with a young man of no means, and Jean holds out his gifts of flowers and trinkets, to obtain which he commits forgery. But when the desirable Durant comes along, Jean schemes to throw the couple together.

They meet at a gaudy party, but become separated and a man about town takes Sunny home. They stop at his apartment en route, innocently enough, and while there the man about town is murdered in an adjoining room. Sunny escapes as the police enter the scene of the crime. Meanwhile Durant has been badly injured in an automobile accident. He is anxious that his fortune shall not fall to worthless relatives, and on what he supposes is his deathbed sends for Sunny, who has caught his amiable fancy. He proposes that they get married merely to cheat the objectionable heirs, and under the mercenary promptings of Jean the ceremony is performed.

The two girls go to Durant's country place, there to await his death and Sunny's prosperous widowhood; but, instead, Durant improves. The police have learned of Sunny's presence in the apartment of the man about town and are expected momentarily, when

Sunny's young suitor turns up and is revealed as the real criminal. Sunny is exonerated and the complete recovery of Durant paves the way for the romantic finale.

Rush.

## LEGALLY DEAD

Universal melodrama with Milton Sills starred. Story by Charles Furthman, script by Harvey Gates. Directed by William Parks. Shown at Loew's Circle, New York, on double feature bill with "The Fog," July 30. Running time, 68 minutes.

Will Campbell.....Milton Sills  
 Mrs. Campbell.....Margaret Campbell  
 Minnie O'Reilly.....Claire Adams  
 Jake Dorr.....Edwin Sturges  
 Jake's Sweetheart.....Faye O'Neill  
 Malcolm Steele.....Chas. A. Stevenson  
 District Attorney.....Joseph Grand  
 Anarchist.....Albert Prisco  
 Judge.....Herbert Fortler  
 Governor.....Charles Wellesley  
 Detective.....Robert Homans  
 Doctor.....Brandon Hurst

Milton Sills is about the only thing that is connected with this picture that will mean anything. It is intended as a melodramatic thriller. It could have easily been switched into a melodramatic farce, for the greater part of it is exactly that, at least as far as the story is concerned. At the Circle, New York, where the audience isn't too particular as long as they are entertained, they laughed at a great deal of the melodramatic action.

However, as the weak sister on a double feature bill it may get by in the cheaper neighborhood houses.

The story is the weakest point, while the work Sills offers is the best thing about the picture. The balance of the cast means nothing as far as the box office is concerned, and none of those included in the rather lengthy list of names will draw a nickle.

The basis of the tale is rather far-fetched. The hero is a reporter assigned to cover the criminal courts. He is of the belief that many innocent men are sent "up the river" because of the strenuous efforts of the average prosecutor. One morning after three men have been sentenced to the death penalty he voices his opinion that one was innocent, and it is suggested that he do a "stretch" himself to sound out his principles among those doing time. A few hours later when he reaches home and has a row with his wife he walks out and goes to another city. There a short time afterward the theory of spending time in a state prison as a regular inmate as an experiment decides him to commit a crime, for which he is sentenced. In the pen he is made a trusty, and later paroled for good behavior, and goes to a small town, following a girl who was also a prisoner, sentenced for shoplifting.

She helps him to a position in a bank, where in a short time he be-

comes receiving teller. An escaped convict hits the same town about a week later and decides to stick up the bank, but the detectives are on his trail, and when cornered he kills one. The new bank clerk is accused of the crime and convicted on his record and sentenced to be hung. His picture appearing in the papers is recognized by a former doctor friend, who has been experimenting in restoring life successfully on animals, but wants a human subject. At the prison he makes an attempt to have the warden promise to turn over the body of his dead friend, but is refused.

When the Governor telephones an order to stay the execution about 10 seconds after the hangman's trap has been sprung and the innocent victim of the law pronounced dead by the state's physicians, the warden readily consents to the doctor friend trying out his experiment on the dead body, with the result that life is returned.

There is a little romance through all this, with the girl convict and the man who was dead found finally in a clinch when he discovers that the wife he walked out on has divorced him.

Next to Sills, the only real actor in the cast was the warden, who, although unprogrammed, was easily recognized as Tom McGuire.

Fred.

# How's This for a Starter?



Don't forget, boys, this is the hot time of the year, too!

Aug.—Sept.—Oct.

THREE WISE FOOLS  
 a King Vidor production  
 THE SPOILERS  
 a Jesse D. Hampton production  
 ENEMIES OF WOMEN  
 a Cosmopolitan production  
 SIX DAYS  
 by Elinor Glyn  
 THE GREEN GODDESS  
 a Distinctive Picture  
 THE ETERNAL THREE  
 a Marshall Neilan production  
 RED LIGHTS  
 a Clarence Badger production  
 THE STEADFAST HEART  
 a Distinctive Picture  
 THE MAGIC SKIN  
 by Honore de Balzac  
 THE DAY OF FAITH  
 a Tod Browning production  
 IN THE PALACE of the KING  
 an Emmett J. Flynn production

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are saying—

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With any FEIST song"



**OLGA COOK (1)**  
 Songs  
 13 Mins.; One  
 Palace

The flaxen haired Olga Cook is not new to vaudeville, but she made her debut as a single in New York Monday night. For seven or eight seasons she was in Gus Edwards' annual revue. For the past two years Miss Cook was prima donna for "Blossom Time," and her scoring in that long running operetta, which played more than a year on Broadway, developed her into a name for either vaudeville or the legitimate. Edwards is presenting Miss Cook now. He was seated in the second row and signaled Miss Cook to encore, although her accompanist's piano had been rolled off. Gus, however, essayed to play "Red, Red Rose," from the pit piano, and at the same time prompted his protegee in the lyric. Stepping upon the stage afterwards he mentioned Miss Cook would be in his new show "Sunbonnet Sue."

Edwards doubtless fashioned and composed two of Miss Cook's three song numbers. The first was introductory with some mention of the operetta appearance. The tune was tinged with the operatic, but annexed to a prettier song. After a change she warbled a number typical of the Edwards style. Its probable title is "Hello Melody," with a line "good-bye tears" meant to convey her preference for the popular school of composition to that of the heavier trend of operatic scores. Another change had Miss Cook out for her song success "Song of Love" in "Blossom Time." It was rewarded with a volume of applause. She was sure of encoring and the disappearance of the piano may have been on orders of Edwards.

Miss Cook is attractive and possesses a splendid voice. She can stand up all along the line as a single and will if she does not enter the Edwards production. Her pianist was unprogrammed but deserved that credit for the selection of his numbers and playing. *Ibee.*

**TIERNEY and DONNELLY**  
 Dances  
 9 Mins.; One  
 Fifth Ave.

Two youths who appeared last season in support of Delyle Aida. They probably teamed prior to that, however, the routine impressing as having been worked out by them.

After opening with a Chink number, the boys stepped a strenuous double eccentric dance not only exceptional, but original. They continued to work throughout as a team, that going for several imitations announced. The teamwork for a Pat Rooney number was clever, and the steps some of the hard ones of Pat's repertory. Best results came with a dual impression of George Primrose in action. That was after a comedy bit supposed to furnish an idea of how two hoofers would act if, when entering a swell hotel, were told the rates were \$10 a day.

For a finishing they performed a burlesque Egyptian dance, changing from straw hats to derbies. What was explained when one poured water from his dicer into that of his partner's. The bit has been done before, but it got a sure laugh. Perhaps a finale along straight lines might improve the scoring chances of Tierney and Donnelly. They make a good No. 2 for this time. *Ibee.*

**MACK and MARION**  
 Comedy, Talk, Songs, Dance  
 14 Mins.; One  
 58th St.

Good two-man comedy team comprising straight and comic, the latter in loose fitting clothes and flat hat doing "Dutch." His dialect and tangled pronunciation betokened burlesque experience. The comic pulled laughs all through by moving the top of his head, causing his flat hat to wobble back and forth.

Opening with crossfire that sounded familiar, they got over through the delivery more than originality of material. After the straight had soloed a Mammy song to good results, they finished with a burlesque tango, the comic in exaggerated tight and costume. This was prologue by the straight's announcement of an imitation of Mr. and Mrs. Rodolph Valentino.

The act is a sure-fire spot holder for the intermediate bills. With the proper material they will hit the big time realms for a long sojourn. *Con.*

**DORIS DUNCAN**  
 Songs  
 15 Mins.; One  
 23d St.

It is unlikely Doris Duncan is totally new to vaudeville. She is too canny a saleswoman of her melodies and too unctuous an artiste, but Variety's files disclose no record either east or west. Miss Duncan is a pleasant surprise among prospective single women for the big time and bids fair to becoming one of the standards among the elect in reasonable time.

Working in "one," the sole props are a table, chair and phone. Her opening is a restricted ditty about "women are just as tame as can be," the idea being to disprove the fable about present day wild women. Besides being an altruistic plug for her sex, it is entertainingly developed with a "Samson and Delilah" motif, the operatic aria being engagingly syncopated to present day lyrics. Then further, the Cleopatra instance is incorporated for a final punch.

A second number started out like a familiar idea but pleasantly side-stepped it. It is about the amorous newlywedded pair with the mimicry of the bride bidding her husband adieu the first month of their wedded life. Six months later, the phone is employed for the sequel to the song-story. The routine encore was a fetching waltz number, "In Your Embrace," recalling, for a novelty, "Gall Curd Blues," a travesty on an operatic aspirant.

Miss Duncan is ingratiating, with oodles of personality and a svelte figure which is becomingly shown off in a clinging gray gown. The songstress has possibilities for regular company. *Abel.*

**CHANDON TRIO**  
 Aerial, Dancing  
 15 Mins.; Full Stage  
 State

A man and two classy girls, pretty wardrobe, well kept apparatus, sensational stunts easily and confidently executed, with a ballet toe dance, are shown by this clever trio.

The dancer is an artist in that line, and also doubles in the aerial work. The other woman does all the bearing from a cradle about 15 feet in the air, and does it well.

The man appears to take desperate chances in his flying trapeze work, done in a large hoop, balancing in full flight, hanging by his toes, etc., with easy confidence for himself but thrilling to the audience.

Then the bearer, hanging by her legs from the cradle with a belt around her neck, sustains the man who hangs in another belt and in turn sustains the other girl who hangs by her teeth from a grip attached to his belt, and the pair are revolved swiftly, the entire weight being on the neck of the bearer.

Routine of one-arm planges by the dancing girl are so spectacular as to earn her a tremendous round of applause, and the closing trick with both doing "flying angels" and two-arm planges on a long bar, the whole being whirled by the bearer, is sensational in the extreme.

Big time act.

**RIDICULOUS RECCO**  
 Comedy Acrobats  
 10 Mins.; Full Stage  
 Fifth Ave.

Recco is an Englishman, his origin distinctly shown by his dialect. He opens in "one" with comedy nonsense, including the burning of a prop mustache, then sneezes the fire out, but retains the sneeze for occasional use later. Another bit, frequently employed, is a "winking ear," worked by a string. Eccentric or dilapidated dressing is a part of Recco's comedy.

The acrobatic routine in full is a varied selection of knockabout bits, an extension table and several chairs being the main props. Some of the falls managed to find a laugh target, while a rope bit was worked up to a finale. Opening for three a day. Hardly has chance to make better time. *Ibee.*

**SANDISER and VENABLES**  
 Comedy, Song, Talk, Dance  
 13 Mins.; One  
 23d St. (July 30)

Mixed colored team under cork. The crosstalk proved fair, although generally mild, and the stepping was a little better. Both work hard for results and pleased generally as the second of the try-out turns.

The routine is familiar and conventional in presentation. Small time early spotters. *Abel.*

**HEGEDUS and REYES**  
 Piano and Violin  
 14 Mins.; One  
 Riverside

Herma Hegedus was formerly of the Hegedus Sisters act. Juan Reyes, the pianist, essayed a "single" some months ago, but is now partnered with one of the sisters in a turn that should be a welcome addition to any big time bill.

Opening with a violin and piano duet, Miss Hegedus played "Nocturne," by Chopin; a "Gavotte," by Cosse, next was light and played with excellent technique followed by Reyes acts stopping piano solo Strauss' "Blue Danube." The right hand playing was featured here, the number drawing four or five bows and stopping the act temporarily.

"Polonaise," by Wieniawsky, another violin number, with Reyes accompanying on the piano was the concluding offering of a 14-minute turn that is routine just right. No stalling for bows or an attempt to string the turn out was one of the novelties.

The act will go anywhere. It is a touch of class for the big or semi-big bills and can hold a spot. *Con.*

**"STEPPIN' FOOLS" (5)**  
 Dancing  
 15 Mins.; One, Full (Special)  
 Broadway.

Helen Morgan, a pleasant appearing blonde assisted by two men and two women constitute this act, which is billed as "Taps, Twists and Turns."

Appearing before a drop in "one" Miss Morgan chants in a lisping manner she and her aids specialize in terpsichore. Then the drapes part and reveal a full stage set with a transparent background and bring forth a thin and plump brunet and two youths in tuxedos. All five participate in an eccentric novelty jazz dance.

Following come doubles by the boys; a trio song and dance by the girls, some more doubles and then a quintet number, with the steps being of the buck and wing and clog variety with a few intricate twists here and there. The girls make several changes of costume while the men make none. The wardrobe of the women is attractive and well selected.

All five are good "hoofers," but the turn as arranged at present does not appear to be one which will pass muster in the big time houses.

**THE TWO IMMIGRANTS**  
 Singing Skit  
 18 Mins.; One (Special)  
 City

Man and woman in Italian character costumes, with a special drop in "one," scene supposed to be in Italy. The couple talk of emigrating to America, with conversational stuff entering that brings plenty of laughs. Man has excellent tenor voice that suggests he may have been an operatic singer previously. Woman sings pleasantly.

A duet in Italian, the always popular "O Marie," and some tuneful duetting of an operatic type all landed applause returns. The act brought back for a speech at the City at the finish. It's sure for the pop houses and intermediates. *Bel.*

**WAINRIGHT SISTERS (3)**  
 Singing and Dancing  
 15 Mins.; One  
 American Roof

Three girls, pony size and nifty of appearance, with youth and vivaciousness, as added assets. The trio start with a harmonized song done with orchestra. Three ukes used for the next trio harmony. For third number, change of costume made. "Wooden Soldier" song, from "Chauve-Souris" for finish, with a little light comedy interpolated.

All five numbers are done as trios. No singles. The girls dance a few steps in one of numbers. Average voices. Turn classes nicely for pop houses now. Should develop as it goes along. *Bel.*

**TONY CORNETTA TRIO**  
 Talk, Songs and Dances  
 12 Mins.; One  
 58th St.

Cornetta, who has been doing a wop comic of the "flashy sport" type in burlesque, offers a fairly diverting three act, assisted by a mixed team that handles most of the songs and dances, and serve as feeders for him. Most of the comedy bits are typically of burlesque.

Cornetta has the sort of hoke comedy small-time audiences like, and will do well on any of the medium grade bills. *Abel.*

**HARMON and SANDS**  
 Song, Talk, Piano.  
 15 Mins.; One.  
 23d St.

Josephine Harmon is a standard as a single woman. Georgia Sands was last with Lou and Jean Archer as a piano accompanist. Here Miss Sands qualifies more fully as a demure and likeable straight for the formidable Josephine.

They introduce conventionally with a "mammy" number, and disparagingly laugh it off as "being glad that's over with." Discovering the absence of a piano for Miss Sands, props rebels with "What does youse canaries want?" with the result Miss Harmon drags the upright on herself. Her partner assists through the medium of a verbal barrage, but that's all.

With Miss Sands at the piano and the songstress up front, the song routine is interestingly interspersed with chatter and airy persiflage, that clicked. A ballad and a comedy satirical number about love was cleverly broken up with cross talk. The closer was "Maggie! Yes, Ma'am," which recalled for an encore, with the heroine's name ritzed up as "Margaret" in keeping with the theme of the sudden acquisition of affluence.

Miss Harmon is a capable and canny saleswoman of songs and Miss Sands winsomely accompanies and "straights" to good effect. With a little more heft to the routine, nothing will stop the duo. *Abel.*

**RAYNOR and BUTLER**  
 Comedy  
 15 Mins.; One  
 American Roof

Although a new combination, these men are using old material. They scored in this house as both are capable artists and get laughs with their showmanship.

The team includes the regulation straight and comedian, the straight wearing blue coat and white flannels, and the comedian, misfit clothes and red nose. The latter's material is more original than his make-up.

The straight man displays a good voice. They kept the audience laughing here, and probably can repeat in other small time houses. With better material the bigger houses are within reach.

**JENNIER BROTHERS**  
 Acrobatics  
 6 Mins.; Full  
 58th St.

Two clean-cut chaps offering a zippy routine of hand balancing and acrobatics, who dispense with the usual stalling and crowd any number of good stunts into their brief-running time. They come on in golfing togs, do a bit of golf pantomime, and then go into the other work, do some on the floor, but most on an aerial trapeze. The aerial stunts are the best and combine artistry and thrills. They have speed and are sufficiently difficult to warrant applause, especially the clever toe catch.

Did nicely in opening spot; here, and can hold their own on any bill.

**LOMAS TROUPE (10)**  
 Pantomime and Stilt Walking  
 14 Mins.; Full Stage (Special Set)  
 State

Two rubes and two English Johnnies open with a little inconsequential conversation of the hurrah kind which leads up to some bumping and good comedy falls by the Johnnies. The rubes get into a comedy horse make-up and go through some funny antics, especially when the Johnnies harness the horse to a breakaway cart and he bolts, spilling the Englishmen all over the neighborhood.

While the debris is being removed, a little fellow in a toy doll make-up (with mask) enters to the music of "Wooden Soldiers" and does a walk around. He is followed by a slightly larger chap, also followed by one still larger, and this continued until the graduated family of ten (four largest on stilts) are marching around the stage.

The tallest is probably 12 feet high and the effect with the masks is very funny.

The climax comes with an apparently normal sized doll-man who by some mechanical arrangement grows to about 10 feet before the audience. It is a comedy novelty and also a big act flash qualified to close big time programs.

The act would also be a novelty attraction for any of the big houses, especially the stunt on stilts and the comedy horse. *Abel.*

**MAXIMO**  
 Wire Walker  
 10 Mins.; Center Ring  
 Walter L. Main Circus

Chicago, Aug. 1.  
 Maximo, who is making his first American appearance with the Walter L. Main Circus, is an importation from Spain brought over by Frank Wirth. He opened with the circus at Gary, Ind., recently. Maximo is doing some new stunts in this country, and is presenting features seen before in a way which has not been excelled, if they have been equalled. His extraordinary ability is certain to create a new interest in this line of endeavor.

Maximo dresses in a light summer suit, wearing straw hat, and does a cakewalk on the wire, which would be remarkable if the steps were executed where he had a solid footing. He introduces movements which are interesting in themselves and which are remarkable on the wire. He runs to and fro with abandon, performs a striking knee balance, wiggles from side to side until it seems impossible for him to maintain his balance and, one of his new features, is a balance on a board, which is, perhaps, thirty inches long. He makes this saw, with one foot on each end, until it is almost perpendicular. Maximo's "drunk," which is a feat that has established many wire walkers, is very well done and at least equals, if it does not excel, those seen before.

**O'NEILL SISTERS and CO. (1)**  
 Songs and Piano  
 10 Mins.; One  
 23d St.

The O'Neill Sisters are new locally, although they have played around the Mid-Western time considerably. One of the girls is the daughter of Jimmy O'Neill. The "Co." is Hal Dyson, who presides at the piano and plugs a wait with a solo, doing his own composition, "Waltz of Love." The girls are understood to be preparing to join Harry Carroll's new vaudeville production, which goes into rehearsal in a fortnight.

As an independent two-act the girls have possibilities. Dressed up with a special backing and a couple of restricted numbers written just for them, they couldn't miss. They have charm and personality and their "kiddishness" is winning in every respect. They do remind of any of the other close-harmony, juvenile-affecting sister acts, but that is merely because of the same general style.

They work solely to piano accompaniment. Spotted next-to-closing, they clicked following a strong comedy act which had milked audience of most of its response. *Abel.*

**STONE and HALLO**  
 Song and Dance  
 9 Mins.; One  
 23d St.

Man and woman. He introduces with a special lyric about the usual "try to please you" routine, which could be safely dropped. Miss Hallo then is heralded. Nicely costumed, the effect is spoiled by an unbecoming turban, which Pam will probably corroborate, could be replaced by a more fetching picture hat.

The routine is straight double soft shoe stepping thereafter, no better nor worse than the average small time No. 2 combos seen before. Stone in his solo tried hard to impress with the novelty of his efforts, but the audience couldn't see it. It is safer not to strive too hard for effect.

Fared passably No. 2 at the 23d Street. *Abel.*

**MERRIGAN and HOWARD**  
 Comedy  
 12 Mins.; One  
 Greeley Sq.

This couple might be able to do a really good comedy act, built on the contrast of their sizes, if they get away from their anxiety to use suggestive material which isn't at all clever or funny. The man is a short chap and the woman towers head and shoulders above him.

They start by the girl explaining that she has been laughing for 20 years about a gag that commenced, "A bride and groom went to a hotel," and she never tells the gag, but repeats the line several times, until the man says, "Never mind. I can use my imagination."

Some dialog directed at their respective builds get a few laughs, and they do have one or two really funny lines, which would be even more effective if both didn't keep laughing while they tell them.

Cleaner material and less laughter by themselves will make them a good offering for the pop houses.



## PALACE

No better example of the Palace's out-of-town draw could be had than Monday night, when every seat was sold and virtually in advance of the curtain. The weather was threatening but comfortable for midsummer, and the orange arcade did not get its usual play at intermission. Another indication of the weight of visitors was the high scoring of the bill. Nothing failed to land, and the several standard comedy turns in particular went over amid prodigious plaudits.

The going was perfect for Tom Smith, aided by the smiling pianist and straight, Harry Newman, on fourth. Before he eased himself off, Smith nearly stopped the wheels. For a speech he said: "I going tired; think I'll go to the flat and lay down." Even then the curtain for Louis Mann act was delayed. Two unacquainted persons in the same box remarked separately that Smith, who modestly bills himself as "an artist, gentleman and a scholar," is a dead ringer for Harry Ennis (Bell). Smith's assortment of hokum, falls, nearly nips-ups and hootings carried him along until the dumpty bit, which caught the house, followed by the mind-reading routine, which is entirely comedy, the result was an applause hit from the customers.

Marvelous is the term fitting the success of Ben Welch, next to closing, with his pal, Frank P. Murphy. For 29 minutes the battle-scarred comedian held the house, which rocked in laughter. The act have been that many out front were unacquainted with Welch, and no suspicion of that was given, for the curtain rose to disclose the men on a bench, and the bows were taken when the pair seated. That is much better than the first method, having Murphy lead Welch on and off. When last caught, Welch wavered when on his feet. The new way detracts nothing from the man's great sense of humor—that is undimmed. He pulled a travesty bit on the Mann act, and it was a yell. So was "Ain't it funny how I fool people?" his reply in the Christian name gag. Welch explained his song was an imitation of Max Jolson, Al's father. Added recently, perhaps, was the bit about brandy manufactured not by Hennessy but by people who used to make beaded bags but business was bad.

Samuel Shipman, for the second time counted as author in the Palace's name feature. With Clara Lipman he wrote Louis Mann's vehicle, "The Good for Nothing," the sketch being used by Mann in vaudeville originally in 1917 and played by him at the Palace several seasons ago. Shipman also is author of "Lawful Lenny," the condensed version of which was employed by Lowell Sherman at the Palace two weeks ago. Both Sherman and Mann were booked in a campaign for big names at the house. At the matinee the Mann turn didn't get far, but at night secured four or five curtains. It is far too much drawn out and seems old fashioned. The blustering and ego of Marcovitch become a stale before the final curtain. It was not funny when the Ritzy brother exited with the old mother and Marcovitch went out with Irving's wife. But it was when Ben Welch pointed out the situation later.

Harland Dixon, Marie Callahan and the 16 Sunshine Girls took the spot just ahead of Welch, the feature turning, tearing off a real hit; in fact, scoring surer and better than they did earlier in the summer. The dancers held close to the original routine, although frames in the lobby held photos of "Hell's Bells," a Chinese scene in a Charles Dillingham show in which the English steps were formerly used. Dixon used a brief monolog anent dancing keeping them in physical trim. He, too, had a new number, "Bughouse Fables," probably inspired by the cartoon of that name. Dixon scored best with his second single dance number and repeated at once with the miniature Miss Callahan. The latter's left ankle held a tight bandage which showed through her sheer stocking, but the injury failed to interfere with the chateleine going through all the way. The Sunshines landed with the circle evolution. If they are to remain in vaudeville past the summer season the girls should be treated to new costumes.

Oiga Cook (New Acts) made her vaudeville debut as a single under the direction of Gus Edwards, whose guidance she developed and supplied a melodious interlude after intermission.

"Yarmark," the vaudeville mixture of Russian that had borrowed quite a bit of "Chaou-Souris," concluded to a rain of hand-clapping. That came in response to the speedy hock-stepping of Theodor Stepanoff. So hard did that stepper hit the house the returns continued until each of the troupe skipped across the apron. Vodianoy's copy of Balieff's announcing style is rather good. So was the dialect goes it is no imitation.

Harry and Denis Du For had no trouble in repeating their former success at the Palace, on No. 2. The blond brothers' dancing counted strongly in the score. A non-dancing section was built around a lyric, "So This Is London!" They worked in mention of the Singer building being large for a lot of midgets, which has been published. A line which has been going the rounds to

the effect that "Yes, We Have No Bananas" is the American national anthem got something.

Bert Ford and Pauline Price supplied a capital opener. The tight-wire "dancing" is cleverly paced to the music and performed with good showmanship. Ford, with both his waltz and jazz steps, was well rewarded, while his high jump at the close was sure fire. "An Artistic Treat" closed prettily. So rapidly were the poses accomplished that very few walked. A great deal of the posing is done with one or all artists on their toes, and when such positions were atop a globe they looked especially well.

Idee.

## RIVERSIDE

A very good bill at the Riverside this week was generously attended Monday night with the house getting a break on the cool weather. The lower floor was about three-quarters full with the balance of the house in like proportions.

The comedy hits were Blackface Eddie Ross and Four Mortons. Ross is one of the surviving monologists from the old school and an artist. Without sticking out his tongue, nutting or pulling any of the other seemingly essentials for the present-day "single" blackface, Ross, through delivery and dialect, slammed over a monolog that was a continuous series of laughs. He topped it off with some excellent banjo playing and finished a big hit. He wisely refrained from prancing it and ducked the inevitable speech.

The Four Mortons are doing the best act the family ever assembled. Clara, the recently returned member, has worked into the style that made her one of vaudeville's cleverest entertainers some years ago, and she is holding up her end of the combination in great style. Her single, singing three songs, then dancing to piano and harmonica in addition to playing other instruments, was a marvel of versatility. How she can hoof! Sam and Joe have some new talk in the encore in "one," and altogether the turn is hitting on all six and one of the most delightful diversions in vaudeville. The Mortons are an institution and could pass on histrionic ability, but they prefer to give full value received. They were next to shut, and rightly.

The artistic hit of the bill went to Hegedus and Reyes (New Acts), opening after intermission. The pianist and girl violinist mopped up huge hit with their classical playing.

After Ross, William Seabury, assisted by six girls, danced his way to favor in the latest edition of "Frisco." One little soubrette stands out, also a jazz eccentric dancer, who flashes a single of splits and contortions. The blonde girl leading the numbers is shy on voice or tone-deaf, for she was consistently flat.

A decided hit in an early spot went to Rome and Dunn, second, in pop songs sung with soft, double harmonizing. This pair make an immediate impression on appearance and have a different delivery that is away from most of the two men singing turns. Their best and biggest number was an encore, probably titled "My Sweetheart Went Away." It is a pip of a lyric and was in capable hands.

Homer Romaine opened on flying trapeze and Roman rings. Romaine has a flashy routine, including several falls to an ankle catch. He monologs all through while swinging on the bar or rings. His last trick is a grip switch followed by a long drop to the stage carpet. A corking opener for anywhere.

Ray Raymond and Dorothy McKaye, third, went better here than at any of the other New York houses caught. The pair are putting everything possible out of an indifferent vehicle. McKaye is a sweet, personable girl, and Raymond a high-class light comedian. The present act doesn't allow either one much scope. The act holds one or two solid laughs, then lets down for minutes at a time. A double song, "Sitting Pretty," picked it up, but the closing double, "Day by Day," has no particular merit.

Kay and Lorene Sterling closed in their dances on skates and held nearly every one with their well-routined and prettily produced act. The pair do more on the rollers in a dancing way than any one seen recently. Both are graceful stepers and away from the beaten track. A couple of dangerous looking ewings received individual applause.

Con.

## BROADWAY

The Leonard and Tender flight pictures were the draw Monday night and not the show, as it was a typical standard offering. Two people comedy teams seemed to predominate, with the Nos. 1 and 2, both men, providing comedy talk, dialogue and gags, modeled along similar lines, with the low comedy or hokum talk scoring.

The Lumarases, man and woman, clad in riding habits, opened the show with tumbling, table balancing and aerial balancing, with the woman doing all of the hazardous feats while the man stood by handing her the props. The finale has the woman balancing herself on a perch placed on a three-high table. After con-

vincing the audience of her nerve she concludes the turn by balancing herself on chairs and poles. The finish went big and paved the way easily for Baker and Rogers in their comedy singing and talking skit. They have discarded the tramp makeup and are now using trick mustaches and moustache clothes. The opening is a parody on a popular song, after which they go into an other parody of topical songs. It awakened the audience. The balance had hokum cross-fire gags, more parodies and an eccentric dance by Baker. A ballad by Rogers, a pleasing tenor, serves as a prelude to a medley parody of old-time songs which carried them off to a good reception.

Dave Ferguson and Co., two men and a woman, in "The Rounder of Old Brandy," had a drop in "two" as a transparent effect. With the taking over of the act by Ferguson the man playing the cop comes in for a chance, with comedy talk and situations, as does the snowbird. The routine for the girl remains the same. The turn caught on from the start and held the audience throughout.

Frank Hurst and Eddie Vogt, with their comedy talking and chanting skit, had a rather hard time at the beginning. Their gags and dialog are almost similar line to that of Rogers and Baker, which made it hard to register. When they reached their encore they practically stopped the show. This is a clever combination. If the boys could get rid of the old-line hokum wheezes and procure more substantial talk they would easily rank with the best of them in the bigger houses.

"Steppin' Pools," with Helen Morgan, two men and two women, is a dancing turn in which eccentric stepping predominates (New Acts). Next to closing were Marie and Ann Clark with their comedy skit, fitting in the position ideally and giving the audience a number of laughs.

Closing were the Santiago Trio, two men and a woman, who opened the turn with the woman doing a Spanish dance while the men were beating tambourines. Then followed hand-lifting stunts by the men, with conventional tricks. The woman entered into the gymnastic portion of the turn when she serves as a support to hold the two men, and then follows this up by holding one of them while her feet are on a table and her hands resting on a pedestal.

## 5TH AVE.

Something about this entire show the first half that bore the flavor of Tony Pastor's. In 1923, with Broadway buzzing and sizzling and every side street groaning and straining with ambitious youngsters dying to break in and worried old-timers stewing about new material, it seemed strange to see not one new turn, not one novelty, everything the routinized sequence of "old reliables" strung along the old formula as a summertime bill.

A dumb three-act to open; two "rathskeller" boys dueling; a sketch in the troy spot; a seasoned, male single with mother songs and tad gags, fourth; tumbler with Ritzy cyclorama and fancy front-curtain; next; then an established man-and-woman team; a sketch and a single, the next to closing spot—but no closing act. That final omission was the only departure. Moody and Duncan, underlined last week, did not appear, which may account for the void. More likely Franklyn, Charles and Co. refused to close; but that is only a guess, as Bill Quald was off honeymooning.

Parisian Trio opened, and didn't miss much of being the best turn on the bill. It started unpromising, but it did not stay there. The blonde to perform lifting and balancing capers up and down a steep ladder, when some momentum was achieved. But when the clown, who hadn't got very far with his pantomime comedy, piled up a sofa, three chairs and a table, and chin-balanced them up, over and down, meanwhile cutting up didos and making a joke of it, the house came down. This is a big-time opener.

Bigelow and Lee, with the usual dark coats, light trousers and sport shoes, sang the usual type of two-man songs and did the usual business with the customers. George Chooser "A Ring Tangle" followed, revealing nothing as strikingly as a good opportunity gone wrong. Jack Henry and Edythe May, a mighty acceptable couple in light comedy and song, got it over pretty well, but the girl's youth and her sweet dancing, as well as Jack's unaffected way of shooting jokes. But the man and woman straight were only folls, and some of the jests were very "Through Arkansas on a Mule." The result was a neat No. 3 small-timer, whereas Henry and May could grace the highest type of act with material and support in accord. A blue velvet groundcover for a garden set in the next act either.

Frank Mullane warbled at the top of his voice, told several gags, then got off with two mother songs that raised the roof, as mother songs always do when delivered loudly enough.

Franklyn, Charles and Co., with their uncanny knockabout between the two men, and their excellent tossing and difficult lifting, finished sweating and happy. Just where a silk cyclorama with a formally attired lady playing a grand piano is

hard to conjecture. They would do better before a Paris night scene in "one" or a full-stage interior, with the woman also in character. Their rough tactics, brilliantly executed, got them great recognition, and their powerful encore stunts landed them solidly. A smart producer could surround them with atmosphere and greatly enhance their value for the best houses. Morton and Glass, on the "April" act, breezed along without a dull spot and finished warmly.

Dolly Kay started off with one weak song, and followed with one great song only fairly well done. When she began her shadow-boxing technique, waving her arms and whalloping the last three ditties across the lights, she came back into her own and stopped the show. She sings two of the songs used by Win Light in "See, I'm a Girl," one not so well and one better, that was even. Dolly shouldn't dress quite so sedately; it doesn't seem to go with her smashing style, and that slows up her start, because those who don't know her aren't ready for her pyrotechnics until she cuts loose, whereas it is scarcely likely that she wants to qualify as a "surprise" act. Any girl who can close so powerfully should not open tamely. A bizarre costume might give the needed springboard start by way of suggestion.

Lail.

## STATE

An excellent show rewarded the attendance of an almost capacity audience Tuesday night, and every act on the bill was the recipient of generous applause. How the big-time scouts ever missed the Chandon Trio (New Acts) that opened the show is unexplainable. They are the first really sensational novelty act that has been seen around these parts in a long while.

Peggy Brooks, No. 2, is a singing comedienne who has a voice and can comedize. She sang five different types of song before they let her go. She kicked a goal.

Monte and Lyons, two men, opened with some funny dialog around a love letter one had received, and the explanations in Italian dialect were genuinely funny. At a prop song relative to the letter disclosed that both have splendid voices. Not good but great is the classification of the guitar solos played by one of the men, who next accompanied his partner, who sang a love song in a soprano falsetto, a riot for the team. Their closing number, a duet with some capital clowning not overdone, the men playing guitar and mandolin accompaniment, was another big hit for them. A sure-fire comedy act.

Morgan and Gray in a divided apartment act (showing a bedroom and living-dining room) have a dandy sketch on the married couple quarrel order, everything the gamut, with two climaxes (a curtain for each), both of which are consistent and effective. The parts are very well handled by both players, and the action is made fast and snappy, with one laugh after the other. It is a very natural story which the audience seemed to appreciate personally, and the clever team were well rewarded.

Frank Ong and Ann Cody (Mile Ann Codes) were (New Acts). The Lomas Troupe (New Acts) closed a splendid bill, every act of which could step out in the best houses and repeat the hit they scored in this theatre.

A decidedly good picture, "The Exciters," with Bebe Daniels and Tony Moreno, held the audience till the last flash.

## 23D STREET

Extra acts Monday night because of the try-outs, the show being run through with dispatch and in time for the usual 11th hour closing feature film. Richardson's Canine Marvels is not strictly a new act, having been reviewed back in 1911 as Richardson's Dogs. The same general idea of posing the animals is adhered to and is fairly interesting for an opener. It is by no means fast and flashy, and therefore does not qualify as an outdoor possibility. The canines' poses call for occasional dislocation of their limbs—or so it seems—and this may give rise to comment. Sandiser and Venables (New Acts).

The Fayne opened, the man's con-tortive specialty standing out. The woman balances nicely with the sing and "straights" aptly. Doris Duncan (New Acts).

Lyttel and Fant, the chocolate cake-eaters, were an unqualified wow, forcing an encore following the flashy ankle to knee stepping. Four Loust Sisters are a nice female quartet, sponsored by Gus Edwards. The claim to relationship is belied at first glance, but that doesn't matter much. The girls are strongly given to pop numbers of the sure-fire vintage, practically all overly familiar. The young girl's piano technique is flawless even if a bit too pedantic for vaudeville.

Pinto and Boyle, toplineing, were another panic. Pinto's instrumental specialties impressed decidedly. They stopped the show and begged off with a comedy sketch. Carson and Kane, mixed tenor, flashed some snappy stepping. Miss Kane, announced as a former "Follies" girl, is a shapely miss and showed off her charms to advantage. Carson's leg-

mania was strenuous but productive of results.

Katherine MacDonald in "Refuge" reviewed in picture department.

Abel.

## JEFFERSON

Business pretty good Monday night. On account of the set for "For Pity's Sake" coming so far down front it was impossible for Gordon and Kenney to set up their trampoline in "one" and they retired from the bill, Massart Sisters substituting.

After a lively overture the program was opened by DeWitt and Meyers, a man and woman gymnasts. Their attractive apparatus consists of two ladder supports carrying a cradle about ten feet high, some bars and a triangle on which the man does some clever stunts usually accomplished by trapeze artists. The woman is a good looker and flashes a figure in tights. The work is fast and snappy and the act can hold this position on any bill.

Stone and Halle with single and double dancing routines, not by nicely, second. Greenwald and Nace, the man doing a Barney Bernard character, the woman feeding excellently considering the poor material, started off very quietly, but a song by the woman in a dandy deep contralto voice woke up the audience. With a well chosen program of con songs, this woman, but go on alone in the best company and bat out a home run any time. Besides her voice she has a compelling personality. The present offering is a handicap to her and the man also.

Harrison and Dakin are assisted by a young fellow who is not billed, but works continually, singing, talking and playing the piano so well he deserves recognition. A nice appearing trio, they put over a lot of fly dialog, songs, dances and pleasing comedy that brought them prolonged applause which necessitated an encore, in which they clowned through an imitation of a village band.

Patricola landed her usual solid hit with songs and her violin. She tried to get away after four songs, but good naturedly responded to two additional encores. Great entertainer. Charles Withers with his never failing "For Pity's Sake" dirtied up the stage, but cleaned up on the audience whom he had rolling in their seats. George Lyons with his harp and pleasing voice has a well selected routine. His neat brown corduroy suit is becoming and fits the part. His suggestion of the harp, especially in the obligato passages, makes apparent his mastery of the beautiful instrument, while his well chosen songs made him a big hit in a difficult spot (next to closing on a good bill).

The Massart Sisters, acrobatic and fancy dancers, were next and used an opening showing one of the sisters made to the other. It could be dispensed with without hurting the act, in fact improving it as its elimination would allow of the girls getting to their best work (the dancing) in "one" quickly and would save them the trouble and expense of carrying the special drop. Their dancing and appearance, plus pretty wardrobe are their principal assets and should be the most of to the exclusion of all extraneous efforts which may detract from the good things. At the end of this good bill the girls did excellently, although it was a hard task to impose on any sister team.

An interesting picture, "None so Blind," closed.

## AMERICAN ROOF

A cool, damp mid-summer night like Monday should have been perfect for the American Roof. It wasn't, though. The show averaged as a small-time entertainment—eight acts and "The Exciters" as the feature picture. Jack Hanley scored it off with comedy juggling. Hanley, played Keith's Orpheum, Brooklyn, last week.

Wainwright Sisters (New Acts), with singing, and Nick and Gladys Verga third. It's a mixed team, man doing wop. Conventional of its kind, but holding pleasing entertainment.

Jughes, Merritt and Co. closed the first half with dancing. A man and woman combination, with male pianist assisting. Jughes has developed into an excellent acrobatic dancer, the ground tumbling interpolated by him, making the house sit up. Miss Merritt does a neat toe dance and the pair have a couple of good doubles.

Johnson Brothers and Johnson, minstrel trio, restarted it in the second half. The two end men are good singers and dancers. It's unusual for a singer to have ability as a dancer, and vice versa, but the Johnsons got away with both. The gags used are pretty terrible, though, even for a minstrel act that can alibi itself through doing a minstrel turn. Old gags, yes—but there are plenty of funnier ones than the awful wheezes pulled by the Johnsons. There is the basis of a standard turn that could easily hold a spot in the big timers in this act. A little common sense revision will accomplish what's needed.

Haslam and Wilson next with a conversational sketch that showed both players to be blessed with acting ability. There aren't many



doing sketches on the small time that can qualify on that acting ability thing. The act is o. k. for the pop houses, but the couple are worthy of a better venue. It's a pleasure to watch them even in the tridling skit used. Not a badly written act, but a bit light.

Renard and West, next to closing and a laugh from the moment the comedian of the duo uttered the line, "I'll tell the king on you." Good catchline that. The dialog has considerable familiar material, but it works into the routine naturally in most instances. The team had to come back for a bow after the lights had been doused, which means they killed 'em, and they're pretty tough on the roof.

Adroit Brothers closed with hand-balancing and music. The team play violin and guitar and violin and piano in conjunction with head-to-head balancing. A one-handed balance of the mounter by the first stander who was playing the piano and under the piano is among the several excellent tricks performed. The turn held the house in.

## CITY

An in-and-out sort of show the first half at the City, with high and low spots that lifted and dropped it alternately. Closed windows Tuesday night permitted by cool weather gave the talking and singing turns a break by eliminating the distracting street noises abounding in the neighborhood.

According with the City's summer policy, most of the acts were in "one act," six working before the drop, one act in "two" and one in full stage. Business was just about average for the time of year, the weather not helping to any extent, apparently.

Gene Martini, accordionist, opened and did nicely. Good musician, who understands the accordion's limitations and gauges his rep accordingly. Pop stuff and the contrasting higher class standards, and all well done.

Raynor and Butler (New Acts) second and the Two Immigrants (New Acts) third. George P. Wilson and Co. fourth and going quietly until the plant in the balcony box got into action. This woman plant working in the Wilson turn is unusual in that she's so natural while talking and cross-firing with Wilson the audience is apparently really deceived into believing her interruption to be genuine. And in being just natural as a plant in the audience she's one in a thousand. Wilson is an ordinary pianist, but sells his limited musical ability well. The turn secured plenty of laughs.

Silverstone Four, a colored male quartet, did songs that held ordinary humor generally and in one or two instances harmony that could hardly be called that. A "spiritual" or camp-meeting number was nicely put over. A trainer in harmony (there are plenty of 'em around the different music publishers) could find plenty of places to patch up uneven chording.

Leo Hennings and Lillian Akers and a pianist were next with a dancing and singing turn notable for class and production. The lighting is on a par with a Broadway musical show. Mr. Hennings is shy voice, but a good dancer. He sells a song well, however. Miss Akers exudes heavily on appearance and is a graceful stepper. Good material in the way of songs helps the turn.

Sidney Landfield next to closing sang a woe with wise-cracking and a pianist that is the best seen around in years. Personality, ability as a comedian and likewise as a song-reader are a few of Landfield's handy attributes as a vaudeville single. But that is no reason why he should follow an opening style identified with Al Herman and a hundred others before him in "talking of the other actors"; nor is it a good reason why Landfield should be using the gag about the London church bells which Frank Fogarty used so effectively for years. With a wealth of excellent material, the considerable familiar stuff used by Landfield wouldn't be missed by its absence, and the turn would benefit proportionately.

Al Libby and Co. closed with a comedy bicycle turn that was there on comedy.

"What Am I Bid?" was the feature picture.

## 81ST ST.

For a five-act bill good entertainment, attended Monday night by good-sized audience.

Adelaide Bell was responsible for the good beginning, her dance work meeting with sufficient favor to bring her back for an encore in the opening spot.

Jessie Reed has improved in the past few seasons, and can hit even a better spot than the deuce on her bills. She is doing a cycle of published and special numbers, those of the "blues" variety being her forte. Miss Reed, like a great many other women in vaudeville, has fallen for the bare leg gag, which, while economical, doesn't quite suit every type of woman. Miss Reed being among them.

Gordon Dooley and Martha Morton tied the show in knots, coming back for a bow after the lights were out, and then being called back again. Miss Morton is doing a new number in place of the "exercise" bit. It is more effective for her.

Dooley's falls drew the usual shrieks.

The Yip Yip Yaphankers closed the vaudeville. The quartet might contribute something new in place of last season's published numbers which they are now using. The rest of the offering, especially Melino's comedy, remains the same as it has been for several seasons, and scored.

## GREELEY SQUARE

While Monday night's attendance could be rated fairly good for this time of the year, that it was great theatre weather made the business appear disappointing. The six-act bill played fast.

John S. Blundy and Co. got more than the customary single bow, due to an unusual routine of gymnastic stunts offered by the two men and the dog in the offering.

Helen Trevette, who formerly used the first name of Irene, was really being Spanish as she tries to impress on the audience. She does a cycle of published numbers after opening with a Spanish ballad, and singing the second chorus in English. Her voice is pleasing and most of the numbers adapted to her delivery. But the one for an encore is not.

Merrikan and Howard (New Acts) followed, and made way for Hal and Francis, who offered a likeable comedy skit with a bit of drama. The dramatic note is injected with the news that a baby is due. The girl does two vocal solos to good results.

Bryant and Stewart were evidently kidding the stagehands or some other acts through most of their offering. While it may have given themselves a few laughs it didn't mean a thing to the audience. These two boys do a clever nut routine, and if they'd lend their abilities toward entertaining the people out front and not those backstage they'll probably get some place while worth, for they've got the personalities and experience with which to do it.

The Four Dancing Demons, two colored couples, closed with some snappy acrobatic, tap, eccentric and any other kind of dancing except classical and toe work which one might think of. They hit solidly.

## 58TH ST.

It's even money the best small-time bill in New York city the first half was at the 58th Street, and it's 8 to 5 the same bill could have moved intact into any of the big-time houses.

Ted and Betty Healy were the comedy bit, sharing the honors with Mack and Marion (New Acts) two men with a sure-fire small-time or intermediate routine who held down the next to closing notch.

The writer wishes to call the attention of the bookers of the Keith houses to the fact that Ted and Betty Healy have never played the Palace, New York. Just why an act of this caliber should be overlooked by the bookers of the Palace, where there is an admitted shortage of comedy acts in "one," remains a mystery. Healy has improved much and swiftly in the past season. He is one of the niftiest of the ad lib comedians, with a well-rounded act that would make any assemblage laugh. His partner is a good-looking, well-proportioned girl, an excellent foil and a graceful dancer who can and does wear attractive wardrobe. Healy has the assurance that goes with ability, a keen sense of travesty and great material. They whammed them here No. 4 and can duplicate anywhere.

Another act that deserves brackets was Jeanette and Harry Shields. It is a man and woman full-stage dancing act, backgrounded by a cyclorama, etc. The girl is a ringer for Adelaide (Adelaide and Hughes) in appearance and the closest thing to Adelaide in ability vaudeville has seen since Adelaide broke in. Her conception of "The Dancing Swan" was an artistic treat. Her toe dancing is flawless, with perfect elevation and grace. Her back kicks and grace in the doubles were on a par with her other work. The boy is a pip of an acrobatic or eccentric style dancer, with front kicks unusual. The act needs direction at present, but despite that crudity it is audience proof on the dancing alone. They closed the show, losing no one.

Emma Frabelle and Bro. opened in their splendid wire turn. Emma is a nice-looking bob-haired brunet and there on the wire. Her brother does a Frisco that lands heavily, also other jazz stepping aloft. The turn is now all full stage, having formerly opened in "one" with the customary effort at disguise.

Doteon deuced and delivered. The colored chap is leaning heavily on talk lately and has a corksing routine which he delivers to an imaginary person in the first entrance who is accused of calling him "licorice." Doteon, among other things, claims his wife can fry chicken that smells as good the kids in his neighborhood wipe their bread on the Doteon door. His dancing was the usual sure-fire riot. Doteon is doomed to dancing, but could move down any time.

Nolan, Leary and Co. in "Buttons," an all-right sketch, is headed by a funny little comedian who is production bound. The skit is draped around a dissolute son who returns to find his late grandfather's business going to the dogs. His love for the stenographer spins him on to herculean business feats and

## NEWS OF DAILIES

The romance of Frank Auditory, millionaire stevedore, and Irene Wales, one of the many girls formerly in the "Follies," was apparently hit a snag. Auditory and the Leviahan, upon whom he showered \$100,000 worth of gems, which are now being held by customs officials, left together for Europe last April, intending to be married in London. This week they returned, but no longer together. Auditory on the Leviahan and his ex-wife on the Leviahan. It was reported the millionaire paid marked attention to Irene Hays, a florist on the boat. Seems to like the name Irene. Some of his diamonds were held by the customs.

Paul M. Trebitsch, personal representative to this country of Steininger, leading producer of Vienna, will make his American managerial debut with "Four-in-Hand," a comedy of character by Roy Bryant and E. L. Gersten. It will open on Broadway about Labor Day, staged by Victor Morley.

Charles Hackett, American tenor, who has been meeting with remarkable success in Europe recently, has signed to appear with the Chicago Civic Opera Company next season as guest artist.

Among the victims in the fatal railroad crossing accident at Rockville Center, L. I., Sunday were Gladys and Thelma Miller, sisters of 18 and 22, who, according to the dailies, were formerly on the stage.

Anna Lillian of the Irving Place Theatre Co. was saved from death in the \$75,000 fire that destroyed the Whittier Inn, Coney Island, Sunday, when two actors risked their lives to carry her to safety. She was sleeping in her room on the second floor, unaware of the flames, when Ludwig Saxx and Irving Honigman burst in the door and dragged the hysterical woman out.

Blaney Beach, wealthy Peoria department store owner, was killed July 26 by a deputy sheriff who had been summoned by a woman to capture a prowler. The shooting took place on the estate of Jane Remington, an actress, who lives in Morris, Ill.

Oliver Morosco is contemplating the construction of a theatre with a capacity of 1,200 in the Times square vicinity. Edward Margolies is to build it.

When Cyril Maude was manager of the Playhouse, London, more than ten years ago, he issued a pass to George L. Howard, of a London newspaper. He presented this to the British actor one night last week at the Gaiety theatre, and had the pleasure of seeing Mr. Maude persuade the Dillingham representative to honor it.

When Jack Pickford appeared to testify before the grand jury last week regarding the alleged Hollywood bootleg ring, a flat fight occurred between R. J. Bird, his press agent, and a photographer named Thompson, who had attempted to snap the film star. Pickford apologized for the attack and offered to pay for the camera which had been broken in the scuffle. He appeared in court with three attorneys and said that he would give the names of several bootleggers with whom he dealt, provided he was granted immunity from all prosecution.

Jeanne Eagels will give no performances of "Rain" at the Maxine Elliott theatre on either Saturday matinee or night during the month of August.

The Shakespeare Playhouse of Columbia University commences its summer series of plays in the Columbia gymnasium Aug. 6 with "Hamlet." Others of Shakespeare and the better known plays of Barrie, Shaw and others will be presented under the direction of Frank McEntee. Later in the summer the company will give several performances at various centers in the east and middle west.

Elsie Ferguson was granted a divorce from her husband, Thomas Benedict Clarke, Jr., New York banker, July 26 by the Seine Tribunal of Paris. The grounds were quoted as "extreme indifference." They were married in 1916, the actress's second marital attempt.

Artie Mehlinger, song writer and vaudevillian, was freed of the charge of biffing a process server outside the Riverside theatre, New York, where he was playing last week. Magistrate Levine in the (Continued on page 33)

salvation, all played in a delightful light comedy vein, which culminates in a speech to his imaginary workmen offstage. The act itself is an ordinary vaudeville vehicle that classifies as a good comedy act, but the leading player is a corksing prospect for someone needing a light comedian.

Business was heavy at the house Tuesday night, the lower floor carrying standees back of the rail all through the last show.

## 15 YEARS AGO

(Reprinted from Variety dated Aug. 1, 1908)

Merger talk was the leading topic. All the big theatrical interests were reported due for a conference Aug. 4 in New York, at which plans would be gone over to discourage sale of theatres already operated by the assembled interests, the too rapid expansion of theatre building and competitive bidding for stars and "names."

There were reports of dissension among the factions in the Western States Managers' Association, with an intimation that Alexander Panjagos might withdraw. The Orpheum in that territory had entered a deal to leave the smaller houses alone.

M. S. Benthall framed the Mike Donlin-Mabel Hite combination. Miss Hite left "The Merry Go Round," at the Casino, and Donlin was quitting the baseball diamond to start Oct. 19 at Hammerstein's Victoria.

E. F. Carruthers resigned as general manager of the Inter-State circuit through Texas and was succeeded by B. S. Muckenfuss, up to then Dallas manager for the circuit. Carruthers left the organization to attend to other interests, which turned out to be the development of an outdoor amusement business.

The Circle, New York, had been put on the William Morris independent books, but a deal had just been put through by which it would be replaced with the Lincoln Square, leased and operated by Charles E. Blaney and playing Stair & Havlin attractions. Blaney was in on a percentage arrangement, the policy to run to the expiration of his lease. It was regarded as opposition to Williams' Colonial, three blocks south on Broadway.

Pauline Hall was a vaudeville feature in Atlantic City and Sam Shannon was heading a "girl act." . . . Earle Reynolds and Nellie Donegan had been booked a year solid in their skating act. Mike Bernard and Blossom Seeley were also booked. . . . "Sheath gowns" were creating a sensation on the streets. One got into the paper when it was worn by Kathryn MacDonald, not the picture star, but Percy G. Williams' secretary.

Bert Leslie was engaged for a musical comedy called "Fluffy Ruffles," his slang sketch being incorporated into the action. . . . Cal Stewart, "Rube," story-teller, was engaged by the Edison phonograph people to make records. . . . Mrs. James E. (Lucia) Cooper and Mr. and Mrs. Sam Scribner took 140 hours to motor from Brookville, Pa., to New York, Scribner driving and making his own repairs.

Dave Kraus sold the Dewey and Gotham leases to William Fox, and it was forecast that Empire burlesque shows would play there by a deal with Fox. Fox was associated with "Big Tim" Sullivan, who was a member of the Sullivan & Kraus firm. Kraus had taken over Pastor's and the Gaiety in Hoboken and brought them into the Eastern burlesque (Columbia) and this was supposed to have something to do with the Empire transaction.

Rival burlesque managers claimed the services of Edmund Hayes, "The Wise Guy." Al Reeves had signed him, but J. B. Wimpenny of Philadelphia served notice he had first call on the comedian.

There were half a dozen or more stock burlesque companies doing continuous shows at Coney Island beer gardens. The regular burlesque managers had signed most of the desirable girls during the summer, and now that the wheel shows had called rehearsals, the beach shows were in a bad way.

The first whole-season route sheet for a burlesque wheel was issued by the Empire (Western) people. It was in blueprint form and laid out a schedule of 42 weeks, from Aug. 24 to June 7, although it was assumed that the last three or four weeks would be optional and probably wouldn't be played. The regular close of the wheel came around the first or second week in May.

There were enough "Salome" dancers scattered around the country to make a whole page of items. There were two "Salomes" at the Fifth Avenue, Eva Tanguay and La Sylphe, and the house was said to have grossed \$10,000 on the week, which represented maximum standing room. The box office suspended nearly every night at 8 o'clock, and the street was blocked with ticket speculators. London cabled that the craze was beginning to fade over there. Will Evans injected new life into it by staging a travesty of the dance. . . . And Variety asked "Where's Millie De Leon, 'The Girl in Blue'?" for whom the dance seemed to have been made to order. Bedini and Arthur were doing a burlesque over here.

Oswald Stoll was actively pressing the English music hall merger. De Frece had assembled 50 houses and Stoll was campaigning for a consolidation of 80 per cent. of the vaudeville halls of the country.

Paris was in the midst of a moral crusade against stage nudity backed by a member of the Senate. One manager was fined \$40 and jailed for three days, and two actresses arrested with him were fined \$10 and sentenced to 15 days.

Germany's chorus girls threatened to strike against oppression by the managers and low salaries. A good looking girl, said the Berlin correspondent, received \$25 a month if she had a good voice. If only pretty and without vocal talent she got as little as \$17.50. A lot of them wanted to come to America. A mark was worth about 24 cents in those days.

The Ringling circus proposed making a return to Chicago, playing under canvas Aug. 1-2, although playing the town for three weeks at the beginning of the season. The supposition was that they wanted to give Chicago plenty of circus and discourage Wallace-Hagenbeck from coming in during September.

Cole Bros' circus had trouble with the authorities in Canada when a body was found near the tracks after the train had pulled out. It was routed out of Canada into Vermont.

William Redmond joined "That" quartet, replacing Frank Morrell.

In the picture field the big news was the resignation of William E. Gilmour as president of the Edison Manufacturing Co., and the elevation of Frank L. Dyer to his position. Carl Wilson became general manager. Reports had been current of a falling out of Edison and Gilmour. The inventor was in California and Gilmour was in London when the resignation was accepted.

Cliff Gordon was doing his monolog and had an interest in several burlesque shows. He bought the equipment of Eddie Leonard's vaudeville minstrel act and proposed to use it in a wheel show.

M. E. Robinson was organizing a department in the United Booking Offices to handle acts for falls. He got started too late that year, but declared by the following spring he would be in a position to bid for all the fair time east of Chicago.



# \$60,000 PROFIT FOR ORPHEUM'S HALF YEAR

## Significant Improvement Over 1922 Deficit Is Being Disregarded

Orpheum Circuit issued a profit and loss account for the first half of 1923 Tuesday, showing profits after charges, but not including reserves for federal taxes, amounting to about \$60,000, amounting after payment of preferred dividends to around 60 cents a year on the common stock.

Although this is less than the annual rate of \$2, nevertheless it held encouragement for partisans of the issue as demonstrating great improvement in the situation as disclosed in the annual statement for 1922, which showed a net applicable to common stock dividends of almost nothing, and compared with an actual deficit for the same period last year.

It was characteristic of the current market that the favorable showing had no effect one way or the other. Orpheum did not come out on the tape at all yesterday, the previous close of 1 1/4, its low for the year, still standing. The figures came out on the ticker late Tuesday afternoon, and almost at the same time the stock eased to its low figure, with transactions totaling 400 shares. Apparently the market expected something better, basing its expectations on the brisk advance of Orpheum earlier in the year, when it was pushed up to 28, apparently in a move to discount important betterments.

Loew Motionless

Loew was motionless and trading appeared in extremely small volume. Nothing has been made known officially about dividend prospects, but those who follow the stock believe that constructive action on payments will be taken certainly around the first of the year, and probably in October.

Famous Players responded to strength in the entire list yesterday, moving up from around 70 to 72 1/2. Followers of Famous Players have been disappointed so many times lately that they look sceptically upon day-to-day improvements. It is possible that the insiders take the same attitude. Their efforts to stabilize prices have met with strong opposition by Wall street operators, and there is every likelihood that they have retired. As soon as the stock makes appreciable progress the bear crowd seems to go against it hard, apparently, as was pointed out in May, picking upon an issue supported by confident backers.

Confidential Tip

There was a confidential tip abroad around mid-week that the market had reached its level when U. S. Steel got within a fraction of \$6, that being the goal of the bear element. The persistent hammering of Steel, the market leader, has been the maneuver of the shorts right along. The stock reached its bottom at 8 1/2 Monday, and the whole list broke. The supposedly critical illness of President Harding furnished the bears with inspiration that day, and scores of speculative issues got into low ground for the year, including Steel.

Goldwyn was again absent from the ticker, remaining at its recent level of 16 1/2. The curb did not report a single sale of an amusement stock for the fifth or sixth week in a row.

The summary of transactions July 26 to Aug. 1, inclusive:

STOCK EXCHANGE			
Thursday—	Sales	High	Low
Fam. Play-L.	7,500	74 1/2	72 1/2
Loew, Inc.	300	10	15 1/2
Orpheum	200	17 1/2	17
No Boston sales of Orpheum.			
Friday—			
Fam. Play-L.	5,500	72 1/2	70 1/2
Loew, Inc.	100	8 1/2	8 1/2
Orpheum	300	17 1/2	17
No Boston sales of Orpheum.			
Saturday—			
Fam. Play-L.	3,900	70 1/2	70 1/2
Loew, Inc.	200	15 1/2	14 1/2
Orpheum	400	16 1/2	16 1/2
No Boston sales of Orpheum.			
Sunday—			
Fam. Play-L.	6,200	72 1/2	70 1/2
Loew, Inc.	100	8 1/2	8 1/2
Orpheum	200	17 1/2	17
No Boston sales of Orpheum.			
Tuesday—			
Fam. Play-L.	3,100	71 1/2	70 1/2
Loew, Inc.	200	15 1/2	14 1/2
Orpheum	400	16 1/2	16 1/2
No Boston sales of Orpheum.			
Wednesday—			
Fam. Play-L.	2,500	72 1/2	71 1/2
Loew, Inc.	200	15 1/2	14 1/2
Orpheum	200	17 1/2	17

# P. G. WILLIAMS' WILL

(Continued from page 2)

that suitable provisions be made for the sister-in-law at Pineacres).

To Capitola Masaud, sister-in-law, \$2,000.

To Major Wintch Seton, of England, cousin, \$1,000.

To each servant in the Williams home, one month's wages for each year of continuous employment.

To the Actors' Fund of America, outright \$10,000, and \$50 to each guest in the home at the time of Testator's death.

## Three Trust Funds

In addition to these outright bequests, three trust funds are provided, the income to be paid to the beneficiaries and the principal to revert to the home endowment upon their death. They are \$60,000 to Alwilda Richard, \$35,000 to Capitola Masaud and \$45,000 to Reginald Williams (as modified in the codicil).

The will directs that Mrs. Williams be provided for "in suitable and, luxurious fashion" and gives the use of the East Islip estate for her use during her life, providing that provision shall be made for Harold and Alwilda Richard. The executors shall control the property in Mrs. Williams' incapacity, but if "by some miracle" she should recover sufficiently, control shall go to her.

Half of the remaining estate in trust shall be devoted to the maintenance of "Pineacres" for use of the widow and son and half to the founding and conduct of the "Percy Williams home." The outline of the charity is given in these words:

"It is my intention in association with those in intimate and confidential relations with me and who are cognizant of my wishes to form or cause to be formed and incorporated a society to be known as the 'Percy Williams Home,' the purpose of which is the establishment and maintenance of a home for aged and indigent and infirm members of the dramatic and vaudeville professions, and also to endeavor to procure the legislature of New York State to pass a special act so increasing the corporate powers of said society as to authorize it to receive by gift, devise or otherwise named in the certificate or act of incorporation any money or property to be applied to the corporate purpose of said society, without being limited to the amount now limited by law for gifts to associations for benevolent or charitable purposes."

The will further specifies that the home shall be managed by twelve directors, six of whom are to be chosen by the Lambs' Club and six by the Actors' Fund of America. A desire is expressed that six directors be actively engaged in the dramatic and six in the vaudeville professions (a second codicil modifies this provision to one-third of the board from each of the two theatrical branches).

In his instructions that the home be transferred to Pineacres upon the death of the widow and son, it is specified that such works of art as are now in the establishment and as are unsuitable for use in the home be disposed of and the money realized by sale be applied to the home.

An inventory of the estate will be prepared by the executors and transmitted to the State Tax Bureau and an appraisal will be made. It is expected the appraisal will be completed in six or eight months as a basis for the transfer tax.

## JUDGMENTS

(The first name is judgment debtor; creditor and amount follow)

J. Tim Bryn; N. Y. Tel. Co.; \$62.82.	John Carter; N. F. Balleff; costs; \$429.47.
John F. Meader; N. Y. Tel. Co.; \$14.82.	Producers Feature Service Corp'n; People, etc.; \$50.
Same; same; \$50.	Tom Ennis; H. Snyder et al.; \$365.58.
Second Nat. Pictures Corp'n; H. Houdini; \$453.05.	N. Y. Hippodrome Corp'n; E. Marian; \$663.53.
Melvin Dalberg; Edward Thompson Co.; \$100.51.	Benjamin Glazer; R. W. Saunders; \$656.92.
Real Production Corp'n, Isaac Levy and Robert Levy; C. Kremer; \$327.40.	Satisfied Judgments
Charles Levin; United Artists Corp'n; \$602.02; Nov. 23, 1921.	George Pollack; Am. Photo Play; \$189.45; Jan. 13, 1919.

# BURLESQUE ROSTER

(Continued from page 3)

Bernard, Sliding Billy Watson, Inez De Verdier, Ethel De Veaux, Mlle. Cleora, Ruby Wallace.

"Happy Go Lucky." Hughey Bernard. (Operated for Sam Scribner. Last season's title "Folly Town"). Hughey Bernard, manager.

Cast: Kelso Brothers, Chester Rubbe Nelson, Billy De Lisle, Kean and Burns, Delmar's Lions, Flo Darley, Maude Hilton, Arlene Johnson.

"Watson's 'Beef Trust Beauties.'" Billy Beeftrust Watson. (Operated on George Rife-Empire Circuit franchise). Harry C. Diehl, manager.

Cast: Edgar Bixley, Clarence Wilbur, Billy Beeftrust Watson, Canazo, Russell Sisters, Eleanor Marshall, Moore and Edyth.

"Talk of the Town." Harry Strouse. (Leased franchise).

Cast: Eddie Hall, Jim Hobo Leonard, Jack Gibson, Paul West, Happy Clark, James Slim Parker, Patti Gibson, Nettie Knise, Fern La Roy, Franz Marie Texas.

"Whirl of Girls." Jacobs & Jermon. (Last season's title, "Hello Good Times"). Louis Oberwarth, manager.

Cast: Nat Chick Haines, Vic Platt, George West, June Le Veay, Flossie De Vere, Rose Hemley.

"Let's Go." Fred Clark. (Leased franchise). Fred Clark, manager.

Cast: Pat White, Manny King, Sonny Thompson's Entertainers with Mabel Kemp, Joseph Barrett, Burton Carr, Florence Kane, Kitty Madison, Alice Palon, Helen Flynn, Alice Hahn.

"Youthful Follies." William S. Campbell. Harry Thompson, manager.

Cast: Eddie Cole, Harry Morris, Harold Kennedy, Harvey Brooks, Al Grant, George C. Seymour, Helen De Vore, Myrtle Andrews, Dolly Davis, Kitty Garner.

"Brevities." Ed Daley. (Leased franchise. Last season's title, "Broadway Brevities").

Cast: Walter Brown, Harry Patterson, Jack Smoke Gray, Billy Gar, Victor Caplan, Lena Daley, Thelma Carlton, Alma Ariles.

"Queens of Paris." Jacobs & Jermon. (Last season's title, "Flashlights").

Cast: I. B. Hamp, Bob Starzman, Jack Callahan, Ann Meyers, Gertrude Beck, Six Rockets, Rosa Roelle.

"Monkey Shines." Clark & McCullough. (Leased franchise). Arthur Harris, manager; Walter Meyers, advance agent.

Cast: William A. Jones, Arthur Shelton, Al Hardy.

"Nitties of 1923." Hurtig & Seamon. (Last season's title, "Bowery Burlesques").

Cast: Willie Cohen, Billy Foster, Irene Leary.

Dave Marion's - Show. Dave Marion. Izzy Grodz, manager; Baron Golden, advance agent.

Cast: Dave Marion, Gordon Bennett, Mae Marvin, Agnes Hunter.

"Temptations of 1923." Irons & Clamage. (Leased franchise).

Cast: Danny Murphy, Freddy Hackett, Ben Holmes, Flossie Everett.

"Jig Time." Henry Dixon and James J. Lake. (Leased franchise).

Cast: James J. Lake, Moran and Wiser, Arthur Mayo, Claire Devine.

"Hollywood Follies." Hurtig & Seamon. (Last season's title "Greenwich Village Revue").

Cast: Collins and Pillard.

"Happy Days." Hurtig & Seamon. (Last season's title "Social Maids").

Cast: Lew Hilton.

"Step On It." Hurtig & Seamon. Cast: George Niblo, Helen Spencer.

"Town Scandals." Iron & Clamage. Cast: Harry Hickey Le Van.

## MUTUAL'S LINEUP

(Continued from page 2)

Lumbia, York, all in Pennsylvania Friday of the Penn week the Mutual shows will lay off until another one-nighter is secured.

The Cadillac, Niagara Falls, will be a split week, with the first half open. All of the other towns are full weeks. The following 13 shows, with name of operator, theatre and city, open August 27:

"Runin' Wild," Sam Kraus, Gayety, Brooklyn.

"Hello Jake Girl," Harry Fields, Empire, Hoboken.

"Oh Joy Girls," Sam Raymond, Majestic, Scranton.

"Folly Town," William S. Clark, Garden, Buffalo.

"London Gayety Girls," Griff Williams, Cadillac, Niagara Falls.

"Snappy Snaps," Fred Strauss, Bard Box, Cleveland.

"Dancing Fools," Tom Sullivan,

Gayety, Louisville.

"Broadway Belles," Joe Oppenheim, People's Cincinnati.

"Band Box Revue," S. W. Mannheim, Lyceum, Columbus.

"Joy Riders," George Jaffe, Academy, Pittsburgh.

"Fads and Follies," Matt Kolb, Lyric, Newark.

"Firts and Skirts," Lou Sidmar, Star, Brooklyn.

"Miss Venus," E. L. Spiro, Olympic, New York.

The following six shows will open Sept. 3:

"Step Lively Girls," Julius Michaels, Olympic, New York.

"Georgia Peaches," Ed Rush, Band Box, Cleveland.

"Bits of Hits," Tom Sullivan, Gayety, Louisville.

"Round the Town," Ed Ryan, Academy, Pittsburgh.

"Sassy Bits," Joe Howard, Folly, Baltimore.

"Make It Peppy," Frank Damsel, Pennsylvania one-nighters.

And on Sept. 10: "Step Along," Morris & Bernard, Academy, Pittsburgh.

## MME. L'ALLEMAND CASE

(Continued from page 3)

L'Allemand and her son, Edgar, charge that theatrical costumes and the Madame's jewels, valued at \$200,000, were stolen from her home.

Through two administrations of Wisconsin she has made a vain fight to regain her lost property. "It has been three years, and my property has not been returned to me, despite the assurance of Governor Phillips that we would have full State protection."

She is not backward in charging that she and her son have been made the victims of political persecution, and the whole affair is a plot to acquire possession of her land and property.

Her son, Edgar, 30, is an accomplished musician, but now is employed in a factory at Edwardsville. He sees his mother about twice a month, and is providing for her as best he can.

Even amid suffering the beautiful voice of Mme. L'Allemand is musical and very pleasing; her rich coloratura soprano retaining a great portion of its beauty, and she may yet retrieve her lost fortune and fame.

She was born in Syracuse, N. Y., and made her first stage appearance when five years old. Her first operatic engagement came when she was sixteen, as Zerlina in "Don Juan," before the royal family at Koenigsberg, East Prussia, after extensive study in France and Germany. She sang in the "Barber of Seville" at the Royal opera house in Vienna, and later in many cities of Europe, after which she made a tour of the principal cities of America. She appeared here many years ago with the American Opera Co. in "Lakme" and as a concert soloist.

## AUTO HOBOS

(Continued from page 5)

although neighboring farmers frequently ask them if they need anything besides inviting them to spend the night on their farms.

So far the trip has gone 564 miles with the couple having left New York with a full supply of gas and \$10. When they reached Manchester, Vt., they had 85 cents and no provisions.

W. S. Martin, proprietor of the Equinox Hotel, Manchester, recognized O'Hay, having heard him speak at a banquet in New York. Mr. Martin asked Irving if he would speak to his guests. Gathering them on the green grass in front of the hotel and facing the monument of Ethan Allen, Capt. O'Hay spoke for 64 minutes. He was rewarded with \$50 for the address.

His next scheduled speech was at the Newport House, Newport, N. H., Wednesday night, Aug. 1. Given Fishing License

Outside of Manchester while lolling about in the morning preparatory to making a start, he two hooches were informed not to fish in the stream as fishing in Vermont had to be licensed. Their informant, finding who they were, told them to remain there until hearing from him. Shortly after Judge Eggerton, of Manchester, came out in his car and presented them with a fishing license for the year in the state of Vermont. Capt. O'Hay thanked the judge but reminded him they had no fishing tackle. The judge answered he thought that could be taken care of and to remain there. About an hour later Mayor Griffith of Manchester came out, presenting Ernie and Irving with full fishing tackle and his best regards.

O'Hay says the treatment accorded both of them all along the line has been remarkable. Carr,

says Irving, is a master dialectician and answers a ruralite in the same lingo he is addressed. That has made a marked attentive attitude toward them, says the captain, as the natives believe the travellers are of their clan.

## Cheaper Than New York

Capt. O'Hay said Ernie and he figured it out; that it was healthier and cheaper to hobo it than to roast in a furnished room in New York over the summer. For the healthy part O'Hay vindicated his statement; he's the picture of perfect health and said he felt as good as he looked.

Capt. O'Hay left New York Sunday to rejoin his chum and continue on their way. Irving said they had no idea where they would eventually land, although his speechmaking engagements called for dates in the early fall.

## CABARET

(Continued from page 10)

gets any number of laughs. Corrine Muir is the prima donna, offering two solos and a duet during the course of the entertainment. She is rather an unusual type of woman for a floor show, being rather advanced beyond the squab and ingenue stage that one has long been in the habit of seeing in this sort of restaurant diversion. Vocally, however, she is unusually good for a cafe show.

In the specialty dance division there are two girls that stand out. The first is Jocelyn DeVellauf, who seems to have unusual personality, a corking kick and delivers an Oriental number in a manner that is sure to make her a favorite with those that dine and sup. With a little development this girl can step into production ranks and make good. The other dancer is Hazel Gladstone, a rather tall girl to go in for acrobatic stuff, which makes her a most unusual type. She has a double jointed manner of handling her limbs that evokes applause in a series of four touch flip flaps that she presents. This girl could work this up to greater strength than it now has, possibly the use of a motion picture flicker spot effect with her slowing up the trick a little more giving it the appearance of a slow motion picture would add somewhat to her effectiveness.

Burnley and Kiddon are the regulation dance team for the show. They offer a classical number early in the show and later appear for a semi-classical tango arrangement. The boy seemingly is the more graceful of the two, although the girl has one of the prettiest limbs in the show.

A sister act that do the usual close harmony kid stuff and a couple of men who offered the usual in sob salad stuff and juvenile and prima donna duets complete the roster of principals. The sister team is named Petite and Dalny, which means that they are a couple of girls doubling also in the chorus and the men are Gordon Bennett and Harry Stremel, both of whom possess good enough voices to get by in a musical comedy read company.

The chorus of eight work through the show with bare limbs and socks. They are a fast moving coterie of girls, longer on stepping than they are on voice, but at the Monte Carlo voice doesn't matter so much as it is a rather intimate resort. The girls have a "kidding" manner of working that gets over with the table audience in good shape and which should prove to be an asset in bringing "return" customers.

The show runs for almost an hour without any intermission for dancing. Incidentally Monte Carlo is one of the places that is holding entirely to the law inasmuch as the 1 o'clock stopping of dancing is concerned, although a number of other places in the district are battling the inspector on the question and remaining open until 2 a. m.

The Scranton Sirens, under the direction of William Lustig, will open next week at Rocky Glen Park, Scranton, Pa., following the Collegians.

"Apple Sauce" is the latest attraction at the Peck Inn on Broadway. This replaced the Arlo Deeming show last week. There are 14 in the cast, eight girls and the principals, Gerlie Dwyer, Pep Reilly, Beulah Heller, McLaughlin Sisters and Babe Wellington.

Harry Lutz, it is said will shortly commence the construction of the largest hotel in Atlantic City, representing a total investment when completed of over \$4,000,000. It will be located in the neighborhood of the Argossmoor and Ritz hotels.

# BILLS NEXT WEEK (AUGUST 6)

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.

An asterisk (\*) 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  
Santos & Hayes  
Adelaide & Hughes  
Bila Gould  
Clayton & Edwards  
50 Miles f'm B'way

Shaw & Lee  
Low Steps  
Higley & Lee  
Sonia & Wacotta  
(One to fill)  
1st half (6-8)  
Mack & Jones

## JACK POWELL SEXTETTE

HEADLINING PANTAGES CIRCUIT

Allyn Mann Co  
(Greenlee & Drayton)  
Herbert & Bars  
(One to fill)

Keith's Riverside  
Louis Mann Co  
McLellan & Carson  
Leedom & Stamper  
Dainty Marie  
Block & Dunlop  
Burns & Lynn  
Sewell Sisters  
Tanski Japs  
(One to fill)

Keith's 51st Street  
Oma Munson Co  
Griffin Twins  
H & H Scholder  
Moran & Mack  
Kings & Bailey

Moss' Broadway  
Jean Granezo Co  
Alice Morley  
Aaron & Kelly  
(Others to fill)

Moss' Coliseum  
Rene Mackey Co  
Yarmark  
Baker & Rogers  
(Others to fill)

2d half  
Grace Edler Co  
Harry Braden  
M & A Clark  
(Others to fill)

Keith's Fordham  
Fortunella & C  
John Davidson  
Harry Braden  
Grace Edler Co  
(Two to fill)

2d half  
Eldi Mackey Co  
Edith Clasper Co  
W & G Ahearn  
Boh Tati  
(Two to fill)

Moss' Franklin  
Dolly Ferguson Co  
Dolly Kay

## BOB MURPHY "and"

suggests for your summer vacation  
Biograph Beach, South Royalton, Vt.

M & A Clark  
"Edwards & Prest'n"  
(Two to fill)  
2d half  
Yarmark  
Felix & Anthony  
(Others to fill)

Keith's Hamilton  
Max Gagna Orch  
Pinto & Boyle  
Edith Clasper Co  
(Others to fill)

2d half  
Carnival of Venice  
Bill Dooley

"SIR" JAMES

## DWYER

John Davidson  
Baker & Rogers  
Keith's Jefferson  
Olcott & Mary Ann  
Bender & Armatt  
W & G Ahearn  
Carnival of Venice  
(Others to fill)

2d half  
Gilbert Wells  
Joan Flynn  
(Others to fill)

Bill Dooley  
Cavanaugh & Heat'n  
Freda & Anthony  
(Others to fill)

2d half  
Max Gagna's Orch  
Van & Vernon  
Dave Ferguson Co  
"Edwards & Prest'n"  
(Two to fill)

Proctor's 125th St.  
2d half (8-5)  
Hans Roberts Co  
Cliff Navarro Band  
Pinto & Boyle

Toto  
Homer Romaine Co  
Keith's Jefferson  
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W & G Ahearn  
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Low Steps  
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(Two to fill)

2d half (9-13)  
Lillian Shaw  
Roy Sedley  
(Others to fill)

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Van & Vernon  
Dave Ferguson Co  
"Edwards & Prest'n"  
(Two to fill)

1st half (6-8)  
Hawthorne & Cook  
Geo Lyons  
(Others to fill)  
2d half (9-13)  
F'klyn Charles Co  
Ross & Edwards  
(Others to fill)

**NEWARK, N. J.**  
Proctor's  
Adelaide & Hughes  
Stan Stanley Co  
Ingels & Winchester  
Rome & Dunn  
(Others to fill)

**NORFOLK**  
Academy  
(Richmond split)

## HUGH HERBERT

222 LEFFERTS AVENUE, NEW GARDENS, L. I.

1st half  
Alene Hart & Sis  
Harry Mayo  
Baxley & Porter  
Emma Carus  
Bohemian Life

**OCEAN CITY, N. J.**  
Hippodrome  
Russell & Marconi  
Ruby Trio  
Moore & Freed  
Marvelous Dogs  
(One to fill)

2d half  
Toshawa's Cats  
Kelly & Stone  
McCart & Marrone  
Jans & Whalen  
Willie Schenck Co

**PATERSON, N. J.**  
Majestic  
2d half (2-5)  
Ankles  
Mack & Marion  
1 Senators  
Rene Clifford  
(Two to fill)

1st half (6-8)  
T & B Healey  
Synopating Toes  
(Others to fill)

2d half (9-12)  
Donnan  
(Others to fill)

**PHILADELPHIA**  
B. F. Keith's  
Tosha's Cats  
Young Wang Bros  
Weston & Blinn  
Clinton & Rooney  
Fern & Marie  
Morris Roberts Rev  
Al Shayne  
Claremont Bros

2d half  
Kene Marionettes  
Gould & Thorne  
Frank Farron  
6 Pirates & a Maid  
(One to fill)

**PORTLAND**  
B. F. Keith's  
Van Hoven  
Goslar & Lusby  
Nathano Bros  
Low Wilson

## ARTHUR SILBER

BOOKING EXCLUSIVELY WITH PANTAGES CIRCUIT

606 FITZGERALD BLDG., NEW YORK

Phone BRANT 7976-4829

**PORTLAND**  
B. F. Keith's  
Van Hoven  
Goslar & Lusby  
Nathano Bros  
Low Wilson

**YONKERS, N. Y.**  
Proctor's  
2d half (2-5)  
D'nce Rev f'm Dixie  
Frank Mullane  
Catties Bros

**BRIGHTON BEACH, THIS WEEK (JULY 30)—Return Engagement**  
STEVE  
FREDA and ANTHONY  
"BARTCHA KALOOP"  
BOOKED SOLID UNTIL JUNE, 1934  
Direction: SMITH & FORKINS Associate: JACK WEINER

**JEANETTE CHILDS**  
As Ye Sow  
Capitol Revue  
(One to fill)

**SYRACUSE**  
B. F. Keith's  
Knapp & Cornelia  
Lowe & Stella  
Bert Levy  
George Morton  
D'Bytton's Revue

**TOLEDO**  
B. F. Keith's  
Bert Sloan  
Nash Traveling Co  
Lane & Freeman  
McCool Reilly & M  
Ward Bros

**WILMINGTON, DE.**  
Palace  
Wm A Kennedy  
Rosa Ryan Co  
Kessler & Morgan  
The Gaulters

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Geo Lyons  
(Others to fill)  
2d half (9-13)  
F'klyn Charles Co  
Ross & Edwards  
(Others to fill)

**NEWARK, N. J.**  
Proctor's  
Adelaide & Hughes  
Stan Stanley Co  
Ingels & Winchester  
Rome & Dunn  
(Others



# CALL TO ALL MEMBERS OF "SHUFFLE ALONG" CO.

1923-1924 SEASON — OPENS AUGUST 27th

*Including the all-around-the-world tour after the leading American and Canadian cities have been played*

Please report for rehearsal at 15th ARMORY HALL, 132nd Street and Seventh Avenue, New York, Monday, AUGUST 6th, 1923, at 11 A. M.

**P. S.—Anyone using "Shuffle Along" material will be prosecuted to the full extent of the law.**

GROSS & APRIL, Attorneys,  
114 West 44th Street, New York

(Signed) SHUFFLE ALONG, Inc.

NEW YORK OFFICES—Suite 910, Brōkaw Building, 1457 Broadway

Cable Address "Shufflong"

All matter in  
CORRESPONDENCE  
refers to current  
week unless  
otherwise  
indicated.

## CHICAGO

VARIETY'S  
CHICAGO  
OFFICE  
State-Lake  
Theatre Bldg.

There are no big names to headline on the State-Lake bill this week, but there is some very good vaudeville, with Harry Stoddard and his orchestra the hit of the bill, Clayton and Edwards dividing honors. Stoddard brings to local vaudeville not only a good orchestra with clever arrangements, but novelty effects and enough comedy to make a splendid turn.

There was one disappointment, owing to Max Welly, of Ten Eyck and Welly, unable to appear because of a sprained back. Miss Ten Eyck had to do two dance numbers alone. Max Dolin and Fredrick Cromweel filled in with violin and piano numbers, but the act cannot replace Welly's appearance, and, although doing well, Welly was missed.

The first three acts fell far short of getting any kind of applause from the patrons. Captain Betts' Seals opened the first show, but did not seem to get started. The monkeys refused to do their part, and it closed to little applause. On second was the Neopolitan Duo, man and woman, who aim to offer high-class singing numbers. The woman clowns a lot in the first duet, which is "Sola Mio," and continues these antics all through the act. They have only fair voices, and the offering as a whole seemed like "small time." They failed to get an encore, and surely were not deserving of one.

Gardell and Pryor were on third,

an early spot for an act of this kind, but the girls did not work well at the first show Sunday. Miss Marcelle White, who sings, was off key on her high notes. They forced two bows and got very little applause for their meagre efforts. After Margie Coate finished her second song, the audience were with her to the finish, and she was the first act on the bill to bring the

this act, but these two boys had everything their own way once they got to work, which required only a few seconds after they opened. Ten Eyck and Welly closed the first show. The absence of Max Welly was a great handicap for this act. Thomas J. Ryan and Espe and Dutton were not seen at this show.

Sol Wagner's band is the feature

this act has a dandy voice, both for singing and talking, and carries himself remarkably well. The comedian, who finishes in female apparel, is good.

Paul Kirkland and Co. had been seen at this house before, and the LeRays moved over from the Palace. The Versatile Quintet gave some body to the bill, and while there is nothing particularly good in the act, there is versatility displayed. A dancing couple is supported by a girl pianist, a girl violinist and a girl saxophone player. The pianist and saxophonist do a harmony song, and, with the man dancer, offer a vocal trio. The pianist and the man dancer both play banjos for one number. The man sings a swell as dances, and has a number introducing the girl dancer, who sticks to feet work throughout and takes the bow of the act.

Argo and Virginia, a singer and harpist, have a routine which gives the bulk of the opportunity to the girl singer.

Mohler and Eldridge finish well with a number in which the comedian does a "wife." Earlier in the act this comedian sang a ballad, and only two or three people applauded at this show. The early talk is only fair. De Bell and Walters in an act by Paul Gerard Smith show off well at times, but the act is not exactly framed right at yet.

The girl is seen to good advantage in a dance. Her comedy is not perfected yet. The keeping to one theme in the act is a good idea, and both members of the act give evidence of latent ability.

A well-balanced vaudeville bill at the Rialto this week with Richard Bartlett and Co. featured. Bartlett has a good vehicle, and with the assistance of four girls furnishes enough entertainment to satisfy any vaudeville fan.

Ecko and Kyo, Japs, open the show with balancing. The stunt of walking on his head up a stairway was a clever bit and proved a good closer.

On second were J. and Betty Page in a talking and singing act, with a lot of nonsense built around a camera. Following this were El-

## CORRESPONDENCE

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audience to life. She took only one encore, but could have taken more. She is a find and fast becoming a local favorite.

Harry Stoddard and his orchestra followed, and co. have remained on all afternoon. Clayton and Edwards had a hard spot following

attraction at the Majestic this week, replacing Husk O'Hare's Tent Orchestra, billed until a short time before the new week opened. The Wagner band has 10 men, with a leader, who plays violin, but as the pianist came out twice Sunday at the first show for bows it is presumed that he is Wagner. It is an organization neither above nor below the average. There were five numbers presented and an encore, which was enthusiastically demanded, making six. The bass player used both the big horn and a big sax in the third number, and in the fifth the lead cornet traveled to the other side of the stage to place his bell in the bell of the big bass and make some rackets by manipulation of the mute. In the last number the cornet and clarinet enjoyed the spotlight.

Preceding the band, sixth on an eight-act bill, Williams and Clark did a blackface turn, which was the applause hit of the bill. Three acts just ahead of this had been only ordinary, and it was interesting to note how quick the audience caught on that something worth while was before the curtain. The straight in

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bridge, Barlow and Eldridge, one man and two girls, in a rural comedy with a story placed around the grand opening of a moving picture theatre do luke. One of the girls in comedy makeup contributed many laughs with her attempts at singing and dancing. Her fall through the picture screen at the finish brought forth great laughter and big applause.

Brown and Elaine, man and girl,

offer a comedy talking and singing turn about marriage and pleased.

Hager and Goodwin, two men, sang several songs. One of the men accompanied at the piano. Their "take-off" of a "barker" at River-view was a good piece of business and went over well. Closing the show were the "Whirlwind Trio," three men, who do "hair-raising" stunts on roller skates.

It looked like capacity business Sunday afternoon with weather which was just as pleasant for outdoor entertainment as any there has been, so the big business was due to Ethel Barrymore's name.

There was a second headline feature, who, owing to this attraction, was forced up to fourth. It was Karyl Norman, who is putting in his ninth week in Chicago vaudeville in fifty-two and who is held over for next week. He came on from the east without Edwin Weber, his conductor, but that made no difference, for Dan Russo and his orchestra served splendidly. Norman took occasion to state this to the audience and reached out and shook the director's hand. The Palace audience is rather proud of Russo and the orchestra he directs and liked this. (It was a bill without the ordinary or garden variety of pianist playing accompaniment. "Oklahoma" Bob Albright had such a piano player, but hid him away behind one section of the curtain for his numbers and only permitted him to appear late in the act to do a dancing stunt.)

There are 19 people on the bill, of which 14 are men, but Norman does a female impersonation and Bob Albright sings in a high soprano falsetto at times. Albright took occasion to say that he meant to rival Norman before he struck a few high notes. The Albright act is red-hot vaudeville, with two colored boys—Dan Russell, pianist and dancer, and "Buttermilk" a star dancer. In "next to closing" position it served admirably, creating enthusiasm, which was marked.

The entire bill found cordial reception Sunday afternoon. Miss Barrymore was called back half a dozen times, Norman was forced to sing "Carolina Mammy" and "Nobody Lied," and was liberally applauded right along. Dennie O'Neill and "Cy" Flunkett kept hands going when opportunity afforded and so did Senator Francis Murphy, whose political speech is first-class material and perfectly presented. The chat about conditions and possible candidates for President is so timely it must have been written in the last month or great care is taken to keep it up to date. Murphy has a delivery which is ideal and his appearance is a point in his favor. Lane and Harper, although on second, took long and continued applause, having a couple of novelties in the talk over the phone, with the girl's voice sounding back from

central, and in the baseball scoreboard used to make jokes more than ordinarily interesting. Even the novelty acts which opened and closed won considerable applause—the Three Lordons starting the bill and Catherine Sinclair and Co. bringing it to a close.

A meeting of managers of vaudeville theatres of Central and Southern Indiana was held at Vincennes, Ind., with a view of arranging bookings for the coming season which would permit of a routing of acts by the agency which supplies the talent. Nothing was accomplished at this meeting, as all of the managers wanted certain days of the week and there was no general harmony in number of acts desired.

The Gifford repertoire company opens the season at the Al Ringling theatre at Baraboo, Wis., where it has been rehearsing. "The Al Ringling" theatre is one of the finest to be found in a small town any place in the country and plays pictures, traveling attractions and occasional vaudeville.

A judgment for \$200 obtained against Marie Doyle (vaudeville) was set aside through the efforts of Fred Lowenthal and Harry Munns. Michael Pettinichi brought suit for this amount of damages, alleging that Miss Doyle had run her auto into a pony cart driven by his child, causing this loss. The lawyers for Miss Doyle proved that she was not in the city at the time, that she had never been summoned and that the car was not driven by her nor with her consent. It is explained that the summons was served on her sister, Margaret McDonald, through some error, and that some one took her

car out in her absence. The papers in the original case stated that the driver of the car hurried on without asking any questions.

C. W. Spanuth has sold the New Lyceum theatre, one of the original Jones, Linick & Schaefer houses, located at 39th and Cottage Grove.

W. Remington Welch is back at the organ at McVicker's after a two week's vacation spent motoring. Albert Carney, the picture organist,

substituted, using the Welch scores. C. Sharpe Minor was to have substituted for Welch and was advertised. He was due to arrive, and the house found that he had had a room reserved at the Sherman hotel. On the Monday morning he was to have opened he wired from Hacken-

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 Aug. 13—York and Harrisburg, Pa.  
 Aug. 20—KEITH'S, PHILADELPHIA  
 Aug. 27—KEITH'S, COLUMBUS  
 Sept. 3—KEITH'S, DETROIT  
 Sept. 10—Colonial, Erie  
 Sept. 17—PALACE, CLEVELAND  
 Sept. 24—Lyceum, Canton  
 Sept. 31—KEITH'S, ROCHESTER  
 Oct. 8—KEITH'S, SYRACUSE  
 Oct. 15—Watertown and Utica

Oct. 22—Binghamton and Gloversville  
 Oct. 29—Albany and Troy  
 Nov. 5—COLONIAL, NEW YORK  
 Nov. 12—FLATBUSH, BROOKLYN  
 Nov. 19—Regent and Far Rockaway  
 Nov. 26—PROCTOR'S, NEWARK  
 Dec. 3—Passaic and Rivers, BROOKLYN  
 Dec. 10—Long Branch and Asbury Park  
 Dec. 17—Trenton and New Brunswick  
 Dec. 24—ORPHEUM, BROOKLYN  
 Dec. 31—Mt. Vernon and Yonkers  
 1924  
 Jan. 7—Maryland, Baltimore  
 Jan. 14—KEITH'S, WASHINGTON

Jan. 21 to March 30 inc., DELMAR CIRCUIT  
 Mar. 31—DAVIS, PITTSBURGH  
 Apr. 7—RIVERSIDE, NEW YORK  
 Apr. 14—ALHAMBRA, NEW YORK  
 Apr. 21—BUSHWICK, BROOKLYN  
 Apr. 28—AMSTERDAM and SCHENECTADY  
 May 5—SHEA'S, BUFFALO  
 May 12—SHEA'S, TORONTO  
 May 19—PRINCESS, MONTREAL  
 May 26—KEITH'S, BOSTON  
 June 2—KEITH'S, PORTLAND  
 June 9—New Bedford and Brockton  
 June 16—BOSTON, BOSTON  
 AND THEN SOME

Direction **MAX E. HAYES**

sack, N. J.: "Small injury on hand developed into blood poisoning; using every known remedy." Nothing more has been heard of him.

Sara Quirk obtained a judgment for \$45 against Wade Booth during his recent engagement at the State-Lake. The singer had failed to pay a board bill.

Harry Bryan will be manager of the Engelwood, Chicago.

Will Elliott, until recently manager of the Perry Field theatre in Detroit, is covering Toledo territory for Associated First National, traveling out of Cleveland.

The announcement that Bert Williams, of Detroit, is booking the Miles, Regent, Orpheum, La Salle Gardens, Tuxedo and Palace theatres for that city does not mean any change in their vaudeville bookings, although it is reported Charles H. Miles and the Pantages Circuit are near the breaking point. The Orpheum, a Miles house, now only runs three acts of vaudeville and a first-run picture has been added. The Palace, booked by Will Cunningham, of Chicago, is playing the Halton Powell tabloid, but will resume vaudeville Aug. 6. There

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was talk some time ago of combining the vaudeville bookings, but nothing has come out of that to date.

Charles Nieggenmeyer is now production director at the Granada theatre in San Francisco.

Boris Petroff has returned to Chicago and is expected to resume his dancing presentations at McVicker's.

A new theatre with 1,400 seating capacity at Sixteenth avenue and North avenue is expected to be ready to open by Jan. 1.

Thirty-six new seats will be added to the capacity of the Playhouse while it is dark. Boxes will be put in on each side, containing 16 seats each.

Horace Sistrere is being given credit in connection with the successful engagements of "Up the Ladder" at the Shubert Central and "Chains" at the Playhouse, having worked the cut-rate sale of tickets to the limit for these attractions through connection with the welfare departments of various important industries.

Will J. Harris, for many years a producer of vaudeville acts in Chicago, will produce out here again the coming season.

A party held up by a bandit while seeing "night life in the Windy City" consisted of Louis Firdan, music publisher; Frank Cornette,

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(Continued from page 1)

houses will be determined by the actions of the company agent.

The Shubert houses have in the past raised the front row seat prices for the benefit of the Couthoul of-

tenor in "The Dancing Girl"; Winnie Lister, of the chorus of that show; Jack Pearl, comedian, and Mrs. W. E. Balsinger, a doctor's wife and friend of show folks.

### MONTREAL

By JOHN GARDINER

Frank Priestland, now at the Royal Alexandra in Toronto, will return to Montreal as manager of the only legitimate house, His Majesty's. Abbie Wright, as of old, will handle the destinies of the Princess, vaudeville house, and B. M. Garfield, with the Columbia people, will look after the burlesque house; that is, if he can secure a suitable theatre in time for early season bookings.

Island Park, another outdoor amusement park, also ran into a slump, which ended in the liquidator's court.

The Venetian Gardens, cabaret, is doing great business with the American tourists, and Betty Compton, a little English dancer, is captivating the guests.

Pictures: Rex, "The Whip"; Papineau, "Modern Marriage"; Mt. Royal, "The Prince and the Pauper"; Crystal Palace, "Heliotope"; Plaza, "Down to the Sea in Ships"; Lord Nelson, "Bella Donna"; Belmont, "The Abyssmal Brute"; Strand, "The Go-Getter"; Regent, "Woman's Side"; Allen, "The Love Piker"; Capitol, "The Isle of Lost Ships"; Alexandra, "A Child for Sale."

"Able's Irish Rose" is now in its seventh week at the Orpheum. This constitutes the run record for Montreal.

### INDIANAPOLIS

By VOLNEY B. FOWLER

MURAT—"Enter Madame," Stuart Walker Co.  
 ENGLISH'S—Dark.

With filing by the Star Amusement Co. of notification of change of name to Market Circle Realty Co. and of increase in capital stock from \$100,000 to \$900,000, it became known that work on the new movie theatre of the Famous Players would start about Sept. 1. The City Trust Co. will underwrite \$600,000 of preferred stock in the capital. The theatre building will occupy the south half of the property upon which the Hotel English stands. The movie house will adjoin English's theatre, not affected by the new construction.

### 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.

nces and this system will probably be continued for it gets around the new law.

The "specs" are liable to have their troubles with the independent houses. The Cort has in the past sanctioned Couthoul phone orders, but to continue doing this the hotel stands would have to further the contention that it is within the Illinois law to charge 50 cents for service, by acting accordingly. It is known the Cort will not raise the price of orchestra seats for the hotel stands to gain their premium. Cohan's Grand will have a uniform policy of prices, not raising prices to benefit the "specs." No definite policy has been announced for either the Selwyn or the Harris,

but at the latter there will be a movie for the first six weeks.

Its trying days and nights for the Chicago "spec" (because it isn't known just how far the workings of the new law will go in the present uncertainty as to what it is all about.

Sharp politics will have to be resorted to before the "specs" crawl out of their present predicament.

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"2 A. M. BLUES"  
"LOG CABIN BLUES"  
"PAPA STRING BEAN"  
"MAMA! (Won't You Come and Ma-Ma-Me?)"  
"GEORGIA BLUES"  
"WHAT YOU WAS, YOU USED TO BE"  
"SUSAN'S GINGERBREAD"  
"BALTIMORE, M. D. (Only Doctor for Me)"  
"UNCLE JOE (The Hockshop Man)"

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Full Band "PARADE," Concert Size, \$1.  
Full Band "March of the Siamese," 50c  
Full Band "JUST FOR TONIGHT," 50c

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who performed a marvelous operation upon my eyes, thereby improving my appearance 100 per cent, and greatly aiding my sight.

### ATLANTA

By ERNIE ROGERS

HOWARD—"Salomy Jane," film.  
METROPOLITAN—"The Bright Shawl," film.  
RIALTO—"Third Alarm," film.  
ALAMO, No. 2—"To Have and to Hold."

With a possible view to hoking the w. k. public, Howard Price Kingsmore, manager of the Howard movie house, has put green bulbs in every socket in his house to give his patronage opportunity to "psych" themselves into a cool state. Kingsmore says the stunt is working fine, and the patrons admit that there is something cooling about it.

The Howard theatre has tied up with the George Muse Clothing Co., one of the largest ladies' furnishees in the city, for a fashion revue Sept. 3 in connection with the screening of "Hollywood." The clothing company will furnish the gowns and the Howard will furnish the girls. Ads in Atlanta papers call for "25 Tall, Beautiful Girls."

Charlie Keesnich, district manager of Metro, gathered his exchange managers and their sales forces from New Orleans and Dallas in Atlanta last week and held a rapid-fire sales convention. The 35 Metro fall releases received most of the gab.

Mrs. Anna Aiken Patterson, editor of the Weekly Film Review, is now in New York getting business for her paper. Mrs. Patterson enjoys the reputation in this section of being a live wire, and her paper, the only regional trade paper in the

southeast, carries considerable weight.

Atlanta movielacs have gone "pass" mad. At least four theatre managers report patrons, wishing to appear on the know in theatrical circles, have tried to buy slip-line rather than the conventional paper at the box office.

No Atlanta houses report any considerable slump in business by virtue of the heat. No slumps at all, if the managers are telling the truth.

### BUFFALO

By SIDNEY BURTON

C. Sharpe Minor comes to Shea's Hipp as organist on Aug. 5 for seven weeks. Malotte, who recently was married to Mary Jane, singer, leaves for a European honeymoon in France and Italy on that date. Martel continues at the Lafayette.

Carl Levy, of the New York Loew forces, is acting as relief manager for Al Beckerlich, who is spending August on Cape Cod.

The Garden, running stock burlesque, and closing suddenly a fortnight ago, will remain dark until September, when it reopens with Mutual burlesque. The successor to Harry Abbott as manager has not yet been named.

Frances Claire Rawson



My benefactress is at the Neurological Institute, 149 E. 67th St., New York. Just wrote her a letter. Why don't you?

OSWALD

**TICKETS** COUPON AND BOOK STRIP  
**WELDON, WILLIAMS & LICK**  
FORT SMITH, ARK.



Dear Editor:—

I am returning to the Keith and Orpheum circuits, opening on a tour of the Orpheum Circuit at Hennepin, Minneapolis, July 29th, after an absence of two seasons.

Prior to that I had worked continuously for the Keith-Orpheum Circuits ever since I was 14 years old, except for a period in the musical comedy, "Somebody's Sweetheart."

Last season I signed a contract with Max Spiegel to star in "Success," one of the Shubert Vaudeville units. My contract called for an engagement of 32 weeks to be played in 35. Other clauses provided that Mr. Spiegel had to pay my pianist, etc.

With "Success" I remained ten weeks and was paid for seven, losing several thousand dollars on the venture. In addition I had to pay my pianist three weeks' salary out of my own pocket.

I was, fortunately, able to finish out the season in large picture and independent vaudeville houses, where I have been since appearing.

I am taking this method of thanking the executives of the Keith and Orpheum Circuits for again booking my act.

Since 14 years of age I worked for the Keith Circuit, until 1920.

The less said about my last two seasons the better; it wasn't a pleasant experience—to put it mildly.

Sincerely,

# Nonette

**BOOKED SOLID ORPHEUM CIRCUIT**

## AN ORIGINAL NOVELTY.

HUGHIE

JACK

## KIRKE and COLLIER

in "ON THE ROOF"

WHAT THE BROOKLYN PRESS SAID DURING OUR ORPHEUM THEATRE ENGAGEMENT

BROOKLYN "TIMES," July 17

"Kirke and Collier, a pair of extraordinary wire walkers in a clever skit done on a radio antenna on a roof. This act, with some 'amplification,' or strictly speaking lengthening, ought to be entitled to a higher billing. There is lots of comedy in the act, and young Collier, among other things, dances gracefully on the wire and goes so far as to jump over his own leg, a feat which is remarkable enough on the floor."

BROOKLYN "EAGLE," July 17

"Kirke and Collier staged one of the most graceful tight-rope dances seen in a long time."

PROCTOR'S FIFTH AVENUE, NEW YORK, NEXT MONDAY (AUGUST 6)

Direction MORRIS &amp; FEIL

## NEWS OF DAILIES

(Continued from page 28)

West Side court told him that that kind of acting was bad, but that he would discharge him because there had been provocation. Mehlinger claimed that the process server, Martin Solotara, who was trying to serve a summons because the songster owed a haberdasher a bill of \$100, called him a cheap skate.

Charlie Chaplin and Pola Negri were seen one night last week in a Los Angeles public amusement place with different escorts. This seems to be further confirmation that their

alleged "engagement" is all off. The famous comedian was escorting Lenore Ulric, the actress, while the temperamental Polish beauty was with William T. Tilden and Manuel Alonso, tennis stars.

Corinne Griffith has signed to be a first National star under a contract calling for a series of pictures extending over three years. The first will be "Black Oxen" and the second "Lilies of the Field."

The Crescent in Brooklyn, has been sold by the Shuberts to Harold E. Wittman, who will convert it to commercial use.

When the El Prinkipo Cafe in Atlantic City was raided last Saturday, Evelyn Nesbitt, one of the proprietors, was held in \$1,000 bail for the Grand Jury. Considerable liquor was seized.

A resolution has been passed by the International Child Welfare Association at its annual meeting in Geneva which has as its aim the protection of children from undesirable moving pictures.

Federal agents who were waiting for Mrs. Louise Groody-McGee to see if she has any papers desired in the hearing of her broker husband, were disappointed Monday afternoon when she did not arrive on the "Lafayette," as expected.

Olga Samaroff, pianiste, has obtained a divorce from Leopold Stokowski, noted conductor of the Philadelphia Orchestra. Domestic differences caused by temperament were given as cause of the suit.

Ben Shyrk, formerly private secretary for Guy R. Bolton, writer and dramatist of Great Neck, L. I., has

surrendered on an indictment charging him with forgery in the second degree. It is charged that he received royalty checks while Bonon was in Europe and that he forged his employer's name on them and converted them into money for his own use.

Mrs. Lillian Sire, president of the Women's League of Democratic Clubs, has filed papers in the Supreme Court of New York asking an injunction to prevent her recent husband from "annoying" her. He is Clarence D. Sire, member of a once prominent theatrical family, whom she divorced in May. The trouble centers around a house on Fire Island, which is claimed by both. Mrs. Sire alleges that her ex-husband "called her vile and indecent names" and "humiliated and disgraced her" in various other ways.

Raquel Meller, Spanish tragedienne, has signed a contract with Edgar Selwyn and Charles Cochran to appear at the Selwyn theatre in a specially prepared play beginning Nov. 15.

Howard D. Barnum, head of the violin department of the De Pauw University, Bay View, Mich., is conducting the orchestra at the Bay View Assembly and Chautauqua.

Fay Marbe denies she has been engaged to appear in cabaret at the Garden Cafe, Chicago, in the Morrison hotel.

Gregory Coleman has been booked by his brother, Emil Coleman, leader of the Montmartre Orchestra, to open at the Ambassador Hotel grill early in September with a combination of six pieces.

## MANAGERS ADVENTURE

(Continued from page 1)

alongside of the machine. The animal attempted to butt the car, but Staples stepped on the accelerator, and the moose butted the air. The moose did succeed in damaging the side of the car and the cover somewhat with the points of his antlers. Evidently it was the intention of the forest giant to topple over the machine, being enraged at the sight of it. For 20 miles the race continued, Staples hitting 30 miles per hour, he says, although the road was bad and there was no moon. Eventually the moose began to tire, and after one supreme effort to reach the car gave up.

No sooner had Staples breathed a sigh of relief at shaking free of the bull moose than he came upon a lynx in the middle of the road. The lynx refused to move, and was set to pounce on the machine. Staples swerved his machine to one side, and the lynx was last seen still

crouched in the middle of the road.

The film house manager believes he had sufficient excitement for one night, and in future will endeavor to do as little night driving as possible on lonely roads. As for his wife, she will not recover from the double experience for some time.

## 6-WEEK REHEARSAL

(Continued from page 1)

Lyceum that they were to go to the front of the house and discuss the matter with an Equity representative. He took them into the box-office of the theatre one by one and had a talk with them.

Whatever the losses were, they fell on the members of the company which Equity failed to protect. The same Equity man was much in evidence about the stage door of the Lyceum more than a week before the show closed, but he failed to prevent the members being stung for an extra week's salary.

Little Edith Tallafarro, who was at the back of the house, was commiserating with Helen Horle, the press agent, who was complaining over the fact she had put in two weeks on the publicity without seeing any money. Miss Tallafarro stated in reply, "Well, what about us, rehearsing six weeks from 11 a. m. until 3 and 4 the next morning, and then playing two weeks more and not getting anything either?"

Others in the cast likewise voiced their disapproval of the manner in which the affairs of the company had been handled. It was said last night some of the principals had settled salary claims with the management but that others had received no money.

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**GEORGE BANCROFT**  
**JACK SQUIRES**  
**ROBERT PITKIN**  
**NANCY DECKER**  
**MARGARET WILSON**  
**CHESTER MORRIS**

With Battling Butler  
 " Up She Goes  
 " Adrienne  
 " Ted Lewis Frolics  
 " Wildflower  
 " So This Is London  
 " Little Nellie Kelly  
 " Go-Go  
 " Adrienne  
 " Rise of Rosie O'Reilly  
 " Battling Butler  
 " Little Nellie Kelly  
 " Ted Lewis Frolics  
 " Ted Lewis Frolics  
 " So This Is London

UNDER THE PERSONAL DIRECTION OF

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1540 Broadway, NEW YORK

## BILLS NEXT WEEK

(Continued from page 30)

**BALTIMORE**  
 Hippodrome  
 LaMont Trio

**BUFFALO**  
 State  
 Monroe & Grant

**BOSTON**  
 Orpheum  
 Musical Rowells  
 Mills & Kimball  
 Bana & Mallon  
 Primrose Samon Co  
 Al Raymond  
 Lamays

**LONDON, CAN.**  
 Loew  
 Harry White  
 Bradley & Stevens  
 2d Half  
 Orville Stamm  
 Fio Reynolds  
 Ed Blondell Co

**MILWAUKEE**  
 Majestic  
 Medley & Dupree  
 W C Dunsfield  
 Mme DuBarry Co  
 Five Lelands  
 (Four to fill)  
**NO. BEND, IND.**  
 Palace  
 Stanley Doyle & R

**ST. LOUIS**  
 Grand  
 D'hington's Anim's  
 Dave Evellen  
 Fluke & Fallon  
 Williams & Clark  
 Eckert & Francis  
 Jack Hedley 3

**SAN FRANCISCO**  
 Pantages  
 (Sunday Opening)  
 Pezanne  
 Nada Norraime  
 La France & Byron  
 Casson & Klem  
 Georgia Minstrels

**OGDEN, UTAH**  
 Orpheum  
 (9-13)  
 McBanns  
 Conley & Frances  
 Telephone Tangle  
 Gallarini Sisters  
 Warren & O'Brien  
 Gaupier's Toyshop

**CASTLETON & MACK**  
 Herts & Frisco  
 Olga Makhia  
 Speeders  
 Sheik of Araby

**WALTER WEAVER**  
 MEMPHIS  
 Pantages  
 Whirl of World

The cruise of the Lights Club of Freeport will take in the following houses and towns on Long Island: Aug. 13, Patchogue, Patchogue; 14, Freeport, Freeport; 15, Hempstead, Hempstead; 16, Lynbrook, Lynbrook; 17, Merrick, Jamaica; 18, Castle, Long Beach; 19, Columbia, Far Rockaway. The seven listed will comprise the itinerary.

The Children's Society last week caused the arrest of Harold Barnard, theatrical producer, for allowing a 15-year-old boy to appear in songs and dances at the 58th Street. Barnard claimed that he had believed the boy to be over 15. The case was adjourned for further hearing.

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**OTTAWA, CAN.**  
 Loew  
 Foris & West  
 Delbridge & Grem'r  
 Quinn Bros & S  
 Ethel Davis Co  
 Beatrice Morrell 6  
 Fairlades Park  
 4 Aerial Stars  
 Norman & Jeanette  
 3 Martells

**PROVIDENCE**  
 Emery  
 Eddie Colville  
 Gilmore & Lester  
 Douglas Flint Co  
 Weller M & W  
 (One to fill)  
 2d Half  
 Fraser & Bunce  
 Harry Anger Co  
 3 Wheeler Boys

**TORONTO**  
 Pantages  
 (3-5)  
 Nestor & Vincent  
 Steve Green  
 Howard Taylor & M  
 Kalalus Hawaiians  
 W & M Rogers  
 Olympia Desval Co

**SAN DIEGO, CAL.**  
 Pantages  
 Adonis & Dogs  
 O'Mearas & Landis  
 Melody Mads  
 Youth  
 D'ning & O'Rourke  
 LaFrance Bros  
 Grew & Bates  
**L/G BEACH, CAL.**  
 Hayt  
 Lewis & Brown  
 Knowles & White  
 Harry Downing  
 Marion Claire  
 Long Tack Sam  
 Les Gladdens

**SALT LAKE CITY**  
 Pantages  
 (8-14)  
 Peon & Mittie  
 Purcella & Ramsey

**OMAHA, NEB.**  
 World  
 (Saturday Opening)  
 Laura Devine  
 Frankie & Johnny  
 H Seymour Co  
 Chuck Haas  
 Callahan & Bliss  
 Whitehead & Band

**KANSAS CITY**  
 Pantages  
 (Saturday Opening)

**WESTERN VAUDEVILLE**  
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 Pantages  
 (Sunday Opening)  
 Bill & Blondy  
 Chas Morati Co  
 Carlson Sis & S  
 Ellen  
 Bert Walton Co  
 Mendozas  
**EDMONTON, CAN.**  
 Pantages  
 (6-1)  
 Olga & Nichols  
 Kyrilton Sis & M  
 Josie Heather  
 Milo  
 Paul Bliss 3  
**CALGARY, CAN.**  
 Pantages  
 (6-1)  
 General Plesano  
 Conroy & O'Donnell  
 Clark & Storey  
 Ruloff & Elton  
 Hampton & Blake  
 Hills Circus  
**SPOKANE**  
 Pantages  
 (Sunday Opening)  
 Gintaro

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# HARD LUCK!!!

## THEY WOULDN'T LET ME CONTINUE

### "THE STAGE"

"Two other American turns figure in the current bill, and, curiously enough, the Transatlantic items are presented in succession. Following the dancers comes Ed. Lowry, a funny comedian, who gets much capital from his unorthodox use of the clarinet and saxophone, and also from some particularly agile dancing. He could improve some of his patter—and extend it also—and he should do well when he has become more acclimatized, for he is a genuine humorist of the intimate type, and will get his fullest success when he and his audience understand each other better."

### "EVENING NEWS"

Miss Nora Bayes, the singer of syncopated songs, and Percy Honri are there, also Ed Lowry, comedian, who made his first appearance in London, yesterday, and received three calls before the curtain.

### ERNEST EDELSTEN

5 Lisle Street, Leicester Square,  
London, W. C. 2.  
July 19th, 1923.

Ed. Lowry, Esq.,  
Regent Palace, Piccadilly Circus, W.  
Dear Lowry:

I herewith enclose you copies of letters from the Ministry of Labour.

I am sorry they will not allow you to play over here, outside the one week they gave you permission for, owing to your not having a Labor Permit before you left America. However, I will be pleased to fix you up some time for next year here. I could have fixed you 4 or 5 weeks to follow the Palladium, which would have just made up the time before you started on your Keith tour.

Re. Australia: I think that can be arranged to suit your convenience.

Yours faithfully,

(Signed) E. EDELSTEN.

### "ENCORE"

"Ed. Lowry, a newcomer from away over, is a tall, healthy-looking man. He starts well, with a good stammering number and follows with some just-so (not Kipling's) stories and some fooling with clarinet and saxophone, which get him a modicum of laughs. But his strong suit is eccentric dancing, and he gets well away on that. A kind of turn that probably wants getting used to."

### WESTMINSTER "GAZETTE"

**PALLADIUM.**—Ed. Lowry, who made his first appearance in England, at the Palladium yesterday, is a comedian possessing a unique personality. He sings stuttering songs, but most of his act consists of eccentric dancing which is genuinely funny.



NEWLY IMPORTED—WE LIKE THEM.

### "WEEKLY DISPATCH"

"The most interesting item this week is Edward Lowry, an American comedian. Few will have heard him before, for this is his first appearance in England. But Broadway still echoes with the laughter which he creates merely by the twist of his eyebrows or the turn of his wrist."

### "DAILY TELEGRAPH"

"An American comedian, Edward Lowry, evoked much laughter by his eccentric dancing and amusing patter."

### "THE ERA"

"Another welcome American visitor is Mr. Ed. Lowry, whose motto is 'Keep Smiling,' and his aim to make others practice his preaching. He is successful, with his unostentatious style, opening with 'Tell Her I Stutter,' and carrying on with a little dance, some business with a clarinet and a saxophone, bursting into song again with 'They Call Him Maxey,' and his own version, distinctly, of 'Three O'Clock in the Morning.' He concludes with a dance which settles all enthusiasm in his favor."



Direction

RALPH G. FARNUM  
EDWARD S. KELLER

### BALTIMORE

By ROBERT F. SISK

CARLIN'S ARENA—DeWolf Hopper Company in "Prince of Pilsen." CENTURY—"Homeward Bound." NEW—"The Love Piker." METROPOLITAN—"The Hero." WIZARD—"The Woman Conquerors."

Business with the DeWolf Hopper Company at the Arena last week didn't amount to much. The inclement weather almost nightly is the cause. "Firefly" was given an elaborate production under the direction of Frank Shea. In this production Hopper played Jenkins, the social secretary, and descended to the wearing of a typical Ed Wynn hat, a departure for the elongated comedian.

The company is giving "Prince of Pilsen" this week and opened to good weather. More interest has been displayed in advance over this production than any of the others, and it is believed that it will be the peak of the current season. Lillian Glaser joined the company last

week as prima donna. She and Sallie Keith will alternate. The burden of rehearsing for one production while playing another is assigned for the presence of the two leads.

Nora Huster, prima donna of "Marry Me" act, is spending her August vacation in Baltimore—the home town. King Calder, also a native of this city and who will go out with one of "The Fool" companies in the fall, is spending some time here.

Winifred Anglin, subret of the De Wolf Hopper Company for 67 weeks, closed Saturday and returned to New York. She played the entire Gilbert and Sullivan repertoire with the company last year and participated in all their new productions this year.

Lowell Sherman, headlining the Maryland bill last week with his condensation of "Lawful Larceny," came in for especial notice, due to the fact that most of his days in stock were spent with the Poli aggregation in Baltimore at the Auditorium. Since that time he hasn't played here, "The Masked Woman" coming along this year with Fred Tilden in the role which Sherman created.

The "Music Box Revue," 2d edition, is booked for Ford's Oct. 1. Last year it waited until Easter before making its call, taking up at that time the week which is usually filled by "The Follies."

**THEATRICAL CUTS**  
THE STANDARD ENGRAVING CO. INC.  
225 West 39 St., NEW YORK.

### ROCHESTER, N. Y.

By L. B. SKEFFINGTON

Lyceum—"The Goldfish." Lyceum Players. "I Love You," next week, close of season.

Pay's—Dance De Luxe, Harry Scranton and Co., Mabel Harper, Cocla and Verdi, Holden & Graham, Stringing Comedy; "Garrison's Finish," film.

Eastman—"The Girl of the Golden West," film; Sousa's Band, 125. "The Brass Bottle," film feature, last half; "A Musical Evening," Jeanne Woolford, Lucy Lee Call, Charles Hedley and company of six from Eastman School of Music; Vladimir Dubinsky, cellist. Pictures—"Ebb Tide" and "The Woman of Bronze," Regent; "The First Degree" and "Trimmed in Scarlet," Victoria.

"The Shrine March" was featured on Sousa's program at the Eastman.

The Eastman orchestra of 76 pieces returns next week after a layoff of three weeks. Most of the members are engaged on 43-week contracts and the soloists on 52-week contracts.

Great interest is focussed on the suit being brought against the department of taxation and assessment of the city of Rochester to compel collection of taxes from the Eastman theatre. Julius Hoestery, local labor leader, is the plaintiff. The case is scheduled in Supreme Court before Justice John B. M. Stephens, but an adjournment has been taken because Corporation Counsel Pierce and James L. Brewer, counsel for Hoestery, cannot agree on a method of procedure. It is not expected that the case will go forward along the line suggested by Mr. Pierce, as follows: Whether or not an amendment to the charter of the university granted in 1913 to permit the creation of new departments and the affiliation of approved organizations in educational work covers the operation of the Eastman School of Music and Eastman theatre. The labor leader objects to the exemption of the theatre from

taxes on the ground that an unfair burden is placed on taxpayers. The Eastman school and theatre is named with the city, but it is planned to substitute the University of Rochester as the owner. Claim is made that no extra burden is placed on taxpayers because Mr. Eastman built, equipped and endowed the institution to the extent of \$7,000,000.

It has been suggested that in the event of the city losing the case Mr. Eastman might provide money to pay taxes, but he says that is beyond any possibility. "It would be too much like paying the city for the privilege of making it a gift," he says.

The endowment is available for work in the school of music, but not to make up operating deficits in the theatre. Since the opening of the theatre it has managed to pay expenses, but has not accumulated a surplus that would cover taxes on several millions of dollars if they were levied. It was the idea of Mr. Eastman that any surplus from receipts would be turned back to the enlarging of the orchestra and development of music. This has been done, and it is claimed that if the theatre must pay taxes it will be necessary to reduce the orchestra, as it now gets 43 per cent. of the gross receipts.

### AT LIBERTY

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15 years in the game; best of references; will go anywhere, road work included. An interview will convince the most exacting employer of my ability to handle responsible positions.  
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To either reduce the orchestra or increase admission prices, it is said, would result in smaller attendance and consequent decreased revenue. The possibilities in such an extreme, are that the university might have a white elephant on its hands and be compelled to lease it to outsiders, who would operate the theatre as a commercial enterprise. This, in brief, is the plea made by the university.

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\$300

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**TWYMAN AND VINCENT**

"Pancakes and Flapjacks"

Playing ACKERMAN & HARRIS CIRCUIT.

Sailing for Australia soon to play MUSGROVE CIRCUIT.  
Thanks to BERT CATLEY.



# CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

## OUT TOMORROW

Oldest Amusement Paper in America and the only  
theatrical journal in the world *Solely Devoted to*  
**OUTDOOR AMUSEMENTS**

Some of the news features in this week's CLIPPER:

Radio is feared by promoters of athletic events and daily newspapers as a fast-growing competitor; 8,000,000 listeners-in for metropolitan stations.

Of 6,000,000 people in Greater New York, 5,000,000 have never been through Central Park, the country's greatest recreation spot (with a review).

Insidious propaganda by picture exhibitors working against outdoor showmen.

An evening of radio entertainment as reviewed from the receiving end in the CLIPPER'S New York Office.

A judgment of \$7,500 given in Nebraska against a circus to the parents of a minor son, 15, who "had run away to join the circus."

California Frank advises show people how to protect themselves during engagements in Mexico.

A page of Radio news and information.

A page of Prohibition news and information, **THE FIRST NEWS-PAPER DEPARTMENT ON THE 18TH AMENDMENT CONTROVERSY EVER PUBLISHED.**

Investigation of Atlantic City's "auction rooms" discloses that their "gypping" tactics have influenced decreased attendance at the seashore.

Reviews of carnivals, circuses and summer parks throughout the country.

Reviews of Acts in Vaudeville suitable to outdoor playing.

Inside Stuff on the Outdoor business.

Comment on all Sports.

An Editorial on "Czars and Dictators,"

and lots of more

## NEWS

of the outdoors in

# CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

## THIS WEEK

# I WAS BORN IN PADUCAH, KY. BUT LISTEN!----

Mr. Arthur West,  
Hotel Shelburne,  
Brighton Beach, N. Y.

Dear friend Arthur:—

The song "Gold-Digger," which is now in the George White's "Scandals" and "The Passing Show," scoring effectively, has caused so much talk around town as to who originally introduced the song, and I am writing you in appreciation for pulling the song out of the waste basket, as I had very little faith in it as a commercial proposition.

Hope to be able to give you another good song in the very near future.

As ever, your friend,

*Jimmie Hauley*

Management, NED WAYBURN

Special material, gags, gestures, etc., written, illustrated and copyrighted by Ralph Spence

OVER SEVENTY YEARS OLD

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#### CLIPPER

154 West 46th Street, New York City

Enclosed find \$...for subscription to Clipper for...year

#### LOUISVILLE

By SAMUEL E. HYMAN  
MACAULEY'S—"Scandal," (Fassett Stock).  
FONTAINE FERRY—"Sweethearts," (Dunbar Stock).  
RIALTO—"Salome"; "Paddy-the-Next-Best-Thing."  
ALAMO—"Shattered Idols."  
WALNUT—"Human Wreckage."  
MARY ANDERSON—"Trailing African Wild Animals."  
MAJESTIC—"She Loves and Lies."  
KENTUCKY—"Pink Gods."

"Deadline," a play said to be melodramatic in flavor, is the title of winning play in the \$500 Play Contest which the "Courier-Journal" has been conducting, in conjunction with the Fassett company. Miss Wigginton, a draughtswoman, is the author, and the play will be presented by the Fassetts before the end of August.

Lack of the intense heat of the previous weeks was partially due to an increase among the movie houses. The Walnut could not have had a film of greater drawing power

for its reopening than the Reid film, which is now in its second week, and going strong. "Penrod and Sam" at the Mary Anderson, drew fairly good business, while the Rialto, with "Salome" as the headliner should do its most rushing business of the summer so far, judging from the patronage of the first two days.

As a medium of advertising the Reid film the Walnut management distributed a legend in capsule form.

Although the Dunbar Company at Fontaine Ferry is not the equal of the companies of the past two summers, this musical stock company has been enjoying far better business than its predecessors. This week "Sweethearts," which was the most popular production presented last year, is doing a particularly rushing business.

William Sams, of the Fassett company, will be the director of dramatics at the Alma Steedman School, which has a studio and workshop in the Louisville Art Colony.

#### SAN DIEGO, CAL.

By ALLEN H. WRIGHT

Dr. Louis L. Jacobs, on trial for the second time on the charge of murdering Fritzie Mann, oriental dancer, who came to her death, Jan. 14, was acquitted.

Mme. Ernestine Schumann-Heink has arrived here to spend the summer in her new home in Coronado.

Progressive Films is the name of a new producing concern at San Diego, Cal., with a capitalization of \$250,000. The incorporators include Lule Worthington, Rene Shute, Horstense Larent, Robert G. Alderman and Robert Hart.

**Velour or Plush Curtain  
Wanted**

Want to buy, to place permanently in theatre, slightly used velour or plush curtain of good quality. Must suit for stage opening of 26 feet high by 31 feet wide. Also ship with privilege of examination. Prefer one with drapery in front, of same material. Write HARRIS, GRAND THEATRE, Bloomington, Indiana.

#### WASHINGTON, D. C.

By HARDIE MEAKIN

The Belasco is continuing the new Avery Hopwood play, adapted from the French, "The Alarm Clock," for an additional week. The piece is going through the changing stage. Bruce McTae is to continue in the lead, with practically the entire cast having signed with Woods for the production. Blanche King and Marian Coakley are the two featured players in support of Bruce McTae.

One of the most interesting events locally in the past week for the followers of the theatres here was the return of Leonard Hall, dramatic critic of the "News." Hall, through his columns, tells of shows he saw away from home, and from his statements, Washington fares better as to casts and productions than even does Chicago, where, he stated, all big names were lacking from the attractions appearing there over the summer.

Norman N. Stenz, who owned the Hippodrome, a small downtown picture house here, and whose wife secured a divorce recently on the grounds of desertion, and is suing the mother of Stenz for \$100,000 for the alienation of her husband's affections, has asked that his wife's degree be set aside. The family has consumed considerable newspaper space lately, and the fight against the mother by the wife has brought out alleged interference on the part of the mother dating from the very second week of their married life. The wife is now operating the theatre.

Stenz was recently arrested in Virginia and brought back to the District, his mother supplying a bond of \$15,000 for his release following an indictment for non-support. He was living on a truck farm under an assumed name, and had his small son with him.

After a vacation that took them by automobile through the Maine woods, returning via Atlantic City, Bob Long is back on the job looking out for the destinies of Moore's Rialto. Mrs. Long went along with her husband.

In an endeavor to place the responsibility for the collapse of the

**KENNARD'S  
SUPPORTERS**  
249 W. 8TH ST., N. Y.  
Phone Flix Roy 0344  
Send for Catalogue



Knickbocker theatre roof, Jan. 22, 1922, nine of the special cases out of the 50 civil suits filed have been allowed by the Court of Appeals. The total asked in these suits exceeds \$500,000.

The Washington Herald, the local Hearst publication, recently carried the photograph of a partially clothed woman in a barrel with the caption under it stating same was Pauline Lord, who had scored such a success in London with "Anna Christie." The paper has admitted an error, stating it was not intended as any reflection on the talented actress.

## MINERS MAKE UP

Est. Henry C. Miner, Inc.

Since Earl Carroll gave up his bungalow atop an office building roof, Joseph Bernard Rethy, also a playwright, has erected one on the eighth floor of 114 West 48th street, New York.

#### SUMMER SHOES

White, colors and chic combinations in dainty designs for all occasions.

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NEW YORK CITY  
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142 Mason Street, SAN FRANCISCO

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Complexion



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Stage

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Now Presenting "Gaieties of 1923"



# **SENATOR MURPHY**

**THE PEOPLE'S CHOICE**  
ON CURRENT AND LOCAL TOPICS  
SPEECHES COMPILED  
BY  
DARBY AARONSON

**Announces  
His Platform for  
More Laughs and  
Comedy for  
Vaudeville**

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PALACE MUSIC HALL, CHICAGO**

**THIS WEEK (JULY 29th) AND THEN MAKING  
A CAMPAIGN TOUR OF THE ENTIRE  
ORPHEUM CIRCUIT; TERM EXPIRING 1925**

---

**THANKS TO MR. SAM KAHL  
AND MY CAMPAIGN MANAGERS, THE SIMON AGENCY**

# NELSON SNOW CHAS. COLUMBUS AND DOROTHY DILLEY

IN  
"PROMISE ME"

What  
TOM BASHAW  
of the CHICAGO  
"HERALD-EXAMINER"  
said of our offering on our  
return engagement at the  
PALACE, Chicago,  
Week July 22.

READ READ

There are three real headliners on the splendid vaudeville bill at the Palace this week—Miss Fannie Brice, who is packing in the crowds for the third week with her treats such as only Fannie Brice can supply; Harry Delf, the hard-working, clean-cut comedian de luxe, and a dainty young lady with two clever youths you will hear a mighty lot of hereafter—unless we are muchly mistaken.

The young lady, heretofore an "unknown." They tell us she's a Chicago girl, and that she's on her way to New York. We'll say she's ON HER WAY TO NEW YORK, in big letters! And she's on her way to fame, and on her way to a niche in the topmost roll of honor of dancing stars, and, who knows, perhaps she's on her way to—Ziegfeld. He doesn't miss 'em often, and if he misses the dancing Miss Dorothy Dilley—for that's her name, by the way—he'll do something Ziegfeld has never done before to our knowledge.

"I could watch her dance all night," said our first night partner as Miss Dilley toe-danced right into the hearts of the big crowd. And toe-dancing is only one of the branches of Terpsichore in which this little mite of a creature excels. Life itself, she seems, and grace and cuteness in the bargain. Perhaps we liked her best in the "Crimoline Days" dance duet—it's a task to try to say where one of her numbers is better than any other. But we must not forget that Nelson Snow and Charles Columbus, her partners in the pretty act, surely deserve a lot of credit for Miss Dilley's success. We've told you before in this column what delightful dancers Columbus and Snow are. Watch that girl go!

Direction HARRY WEBER

## CALL

ALL PEOPLE ENGAGED FOR  
"SLIDING"  
BILLY WATSON SHOW

Please Report for Rehearsals at  
Maennerchor Hall, 203 East 56th St., New York, Monday morning, Aug. 6th, at 10 o'clock.

Can use a few more good dancing ponies and mediums.  
Acknowledge call to BOB TRAVERS, Manager, Room 802,  
Columbia Theatre Bldg., 47th Street and 7th Ave., New York.

## CALL

ALL PRINCIPALS AND CHORUS GIRLS ENGAGED FOR

### "HIPPIITY HOP"

Report for Rehearsals at MAENNERCHOR HALL, 203  
East 56th St., New York, MONDAY, AUG. 6, AT 10:30  
A. M. Kindly Acknowledge Call at Once.

CAN USE SEVERAL REAL CHORUS GIRLS  
Everything Furnished and Real Treatment

PECK & KOLB, 804-806 Columbia Theatre  
Building, New York

## CALL CALL

All People Engaged for Season 1923-1924 at the  
NATIONAL WINTER GARDEN

PLEASE REPORT FOR REHEARSAL

Thursday, August 9, at 2 P. M. Sharp

WANTED Principals and Chorus Girls; 52 weeks' engagement. Salary no object for right talent. Write, wire or call

NATIONAL WINTER GARDEN

Houston Street and Second Avenue, New York City

Telephone ORCHARD 2772

JOE ROSE, Producing Manager

## CALL CALL

DAVE MARION'S  
OWN CO.

All people engaged for the above-named Company will kindly report for rehearsal

Thursday, August 9th, 10 A. M. Sharp, at Becker's Casino  
Hall, cor. 44th Street and Ninth Avenue

Acknowledge this call by letter to ISSY GRODZ, Room 319, Strand  
Theatre Building, 47th Street and Broadway, New York.

P. S.—Can use some good-looking experienced chorus girls; good  
salary; everything furnished.

## CALL

All People Engaged for

### Jake Polar's "French Models"

please report for rehearsals at

GENEVA HALL, 143 West 44th St., New York

WEDNESDAY Morning, AUGUST 8, at 10 A. M.

Can Use a Few More Good-Looking Girls for the Chorus  
JAKE POLAR, Manager

## CALL

### Fred Strauss' "Snappy Snaps"

MEMBERS TO REPORT FOR REHEARSALS

Lexington Hall, 111 East 116th St., New York

Thursday, August 9th, at 10 A. M.

Watch for "Smiles and Kisses" Call Later

CAN USE A FEW GIRLS

## BOSTON

By LEN LIBBEY

For the past 14 years Bostonians have known when the peak of the summer season for local vaudeville arrived by the booking into the Keith house here of the Meistersingers. This is a combination of quartets, the present company numbering 12 singers with one pianist, and those in the outfit are not a bit leery of the "13" jinx. They opened Monday afternoon with a program that runs 20 minutes, limited to songs built along lines to allow for solo and chorus voice work and not to appeal to an audience by popular hits or comedy work. The singers are all in tuxedos, and for this engagement have not been lavish in scenic effects. Full stage with an ordinary inside set, with a blue sea and sky backdrop, is the limit. The act has followers by the hundreds in this city, drawing into the house many who do not patronize vaudeville diet. It was well received and will stand up for the week. Nothing on the program indicates it is going to be held over until next week, although that has occurred in past seasons when the act played here before.

The balance of the bill, running strongly to singing and dancing, to the complete eclipse of novelty offerings, proved to be remarkably good summer entertainment. Next to the singers the most lavish offering was that of Frances Williams

and Miss Vaness in their dancing act. The dancing of both girls is above the average, although Miss Vaness at times seems to be sacrificing grace for suppleness. Miss Williams carries the singing end of the act very well, being there with the blue numbers.

Oscar Martin, with a company consisting of a woman and a youth, are openers. The act runs slowly—much slower than is necessary—with the principal work confined to hand-

## REHEARSAL CALL

Newest Sensation on Columbia Circuit

BARNEY GERARD'S

## "VANITIES"

CHORUS—Saturday, August 11, 10 A. M.

PRINCIPALS—Monday, August 13, 10 A. M.

MINER'S BRONX THEATRE, NEW YORK

Can use a few more good-looking Girls, not over 36 bust  
If you want a pleasant engagement, we can offer it

CALL IMMEDIATELY

BARNEY GERARD, Columbia Theatre Building, New York

Suite 306-07

P. S.—"ALL IN FUN" now rehearsing Castle Hall, 149th Street and Mott  
Avenue, New York. Can use few more good-looking girls. Call at hall.

WANTED—Team of male dancers and ingenue prima donna.

## JACK REID'S

### "RECORD BREAKERS"

will start rehearsals August 6, Gayety Theatre, St. Louis, Mo., 11 A. M.  
Princess Dover, Billy Cumby and Daisy Martin will be notified later  
when to report.

Kindly Acknowledge This Call to Gayety Theatre, St. Louis, Mo.

LEW  
TALBOT'S

New  
Edition

WOMAN  
"WINE,  
and  
SONG"

Principals gather Thursday, Aug. 2nd, at 10 A. M.  
Chorus assemble Monday, Aug. 6th, 10 A. M.

At LESLIE HALL, 83d St. and Broadway—260 W. 83d

REHEARSE TEN DAYS ONLY

Can use a few good chorus girls. Everything furnished. Railroad to  
opening and back to New York; sleepers. Highest salaries and  
no deductions or cuts. Just forty weeks work.

LEW TALBOT, Room 1010, Columbia Theatre Bldg.

## CALL

All Ladies and Gentlemen engaged for SIM WILLIAMS'

### "RADIO GIRLS"

Kindly report for REHEARSALS at BRYANT HALL, SIXTH AVE.,  
BET. 41st and 42d STREETS, New York City, MONDAY, AUG. 6,  
at 10 A. M.

Can use a few more good-looking chorus girls. Kindly acknowledge  
call to SIM WILLIAMS, Room 706, Columbia Theatre Building,  
Seventh Ave. and Forty-seventh Street. Ten days' rehearsal.

WANTED—A GOOD ACROBATIC DANCING ACT THAT CAN DO  
AN APACHE DANCE.

balancing and demonstrations of  
strength by Martin. Well set up,  
however, is this act; and it speeded  
up just a bit would be there from  
every angle.

Raymond and Schram are in the  
second position, and while the boys  
work fast they do not seem to have  
quite got the idea of getting the full-  
est value out of their act and lack  
sincerity in putting over their stuff.  
At the Monday afternoon show a  
gallery god yelled for them to "hurry  
up," and truly many downstairs were  
wishing for the same effect.

Bert Levey, in his usual finished  
style, was on next and got his work  
right up to date by bulletina about  
President Harding's condition,  
which he flashed on the screen. He  
answered questions that were in the  
minds of many in the audience during  
the matinee.

Hamilton and Barnes, using the  
sort of double act that will always  
appeal, followed, and after the Meis-  
tersingers came Olcott and Mary  
Ann. In a very tough spot for a  
couple who have to do piano and  
singing, with comedy. They pulled  
the house over with them and finished  
to a whale of a hand.

Lydia Barry, a single, who worked  
her way into the hearts of the audience  
although some of her stuff was  
too fast for them, was next to closing,  
and got one of the best hands of the  
evening. The Elroy Sisters, in their  
roller skating-dancing act, closed the  
show.

## MINNEAPOLIS

By FRANK W. BURKE

Rumor current is that deal for sale  
of Seventh Street, Orpheum house,  
did not go through, and that theatre  
will reopen with vaudeville about  
Aug. 12. It was recently announced  
by Clinton-Meyers interests of Du-  
luth that they had purchased the  
theatre with Joseph Friedman, St.  
Paul exhibitor.

No rush among those prominent  
in film industry here to buy state  
right for Dempsey-Gibbons fight  
pictures. It is said that distributors  
want \$20,000 for Minnesota; too  
much for this state, it is claimed.

George Sackett, manager Henne-  
pin-Orpheum, leaves here Aug. 6 for  
Los Angeles to become manager Or-  
pheum there. Frank N. Phelps, at  
Palace, St. Paul, will succeed Sackett  
here, according to reports.

The Minneapolis Film Board of  
Trade is now established in its own  
house. Quarters were recently  
leased in a new building on Western  
avenue.

J. E. Rosen, manager Minneapolis  
Universal exchange, announces a  
marked increase in amount of busi-  
ness done this summer compared  
with that during the same season  
last year. Predicts slow return of  
prosperity to northwest.

## CHORUS GIRLS WANTED

For America's Finest and Largest

## MUSICAL BURLESQUE STOCK COMPANY

Salary \$35 and \$40 per week. Everything furnished. Long Season.

REHEARSAL AUGUST 17, AT 2 P. M., OPENING AUGUST 25

Write, call or wire.

LEO STEVENS, State-Congress Theatre, Chicago, Ill.



— FROM —

# A Man Without a Country

(THEATRICALY)

Just one of the misguided multitude who listened to the blue-sky promises and honeyed talk of the sponsors of "Zig Zag," one of the Shubert vaudeville units of recent demise.

After the interment I was forced to jump abroad. Fortunately I "clicked" in England, where I have been starring since.

I had one of "those" 30-weeks-to-be-played-in-35-contracts. Oh, boy!

I actually worked five weeks, losing a lifetime of work in Regular Vaudeville through listening to "the lure of a production promise."

I am doing nicely here, but am inserting this advertisement just to purge my system of a grouch and to tip off the regular bunch to be satisfied with fair treatment from regular circuits in preference to paper profits and promises.

Best wishes to all of my friends.

**HARRY "ZOUPE" WELSH** (P. E. S.)

(Paid Every Saturday)

E. F. ALBEE, President

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WE GUARANTEE YOU FIRST CLASS SERVICE**VAUDEVILLE ACTS**  
We Can Offer From Five to Thirty Weeks for First Class ActsBRANCH OFFICES:  
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CHICAGO: 305 Delaware Bldg., BILLY DIAMOND, Rep.

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Brooks Miss M.  
Brooks & Barrie  
Buckley Jeanette

Caporal Trio  
Carrington Nell  
Conway & Leland  
Cooke O.  
Cooper Mr.  
Cornell Josie  
Culver Harry

Daly Arnold  
Daro Mae  
D'Argy Grace  
Davis Josephine

Davis Paulette  
Davies Dolly  
DeJewel Chas  
Douglas Dot  
Dover Princess  
Dunn Bernie  
Dunn Mary

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Gibson James M.  
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Godfrey Geo  
Golden Mrs.  
Greene Grace

Griffith Frank  
Haley Mable  
Halle Louis  
Hampton Lew  
Harrington H'mtree  
Harrison Eddie  
Hartley Frank  
Hayes Francis  
Healy John  
Hearne Lilly  
Heron Miss C.  
Hibbitt Billy  
Holden Marie  
Hollis Peggy

Jennings & Mack  
Jackson & Arnold

Kalane Ben  
Kennedy Maurice  
Long Jack  
Lundfield Sidney  
LaTroy Mrs A.  
Lind Flo  
Lloyd & Whitehouse  
Lucas Geo

McAlpine Nizza  
Major Louis  
Mach Chas  
Mack J.  
Major Mickey  
Meyers Alex  
Meyers Alex  
Millinda & Dare  
Montrose Geo  
Moore & Freed

Mora Maurice  
Morgan Ruth  
Morath & Mullen  
Murphy Pauline  
Murray Lola  
Museon Mrs J.

Nadeau Miss M.  
Nio Mrs T.  
Nordstrom Leroy

Parker Eddie  
Patricola Isabella  
Pursella Bros

Reynolds H.  
Rice Roy  
Roxe Madeline

Sanda Miss O.  
Santry Olga  
Savory Bee  
Savory Helen  
Sawyer Della  
Seed David  
Sheppard Mary  
Shugan Helen  
Spauld Bernice  
Stephens Harry  
Stetson S.  
Stevens Florence  
Strong Nellie  
Summers Marie  
Surratt Valaska  
Sutter Miss E.  
Swift Miss D.

Teague Vern  
Terrace Pearl  
Thorn Edna  
Thornton Miss M.

Vaughn Dolly  
Vernon Dorothy  
Vernon Irene  
Warning June

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Bennett Chas  
Berry Irene

Cunard Grace  
Carling Hilda  
Currier Carl  
Chan L George

Dunbar Charlie  
Demeter Nick  
Douglas Tom

Edwards Julia  
Eialne Mabel

Fowler Dolly  
Furman Hazel  
Fasone Flore  
Fair Polly  
Franklin Ben  
Friborg John

Gray Cecil  
Gibson Hardy  
Gullfoyle J & G

Weldon Marie  
Weston Celia  
Western Helen  
Wilson Mr G  
Wilton Belle

Southern Jean  
Shelly Patsy  
Simmons James D  
Smith Howard  
Sanitry & Norton  
Smith Olive

Iverson Fritzle  
Johnson Bros & J

King Sis  
Kerville George  
Khaym  
Kerwin Pat

Layman & Dunn

Morrow B M  
Marcell Dot  
MacQuarrie G Mrs  
Marbo Fay  
McGowan & Faber  
Mangan A Francis  
Mason H B Mrs  
Myers Betty & Tim  
Mason B Smiling

O'Donnell Connie  
Overlach A Miss  
Ohrman C Miss

Patti Male Steward

Redell Harry  
Rose Wyse Co  
Riley Joseph

Shelby Vera  
Tumb'g Demons

Vort Hazel  
Vann Vera

White Bob  
White Francis  
Weinstein W Henry

**KANSAS CITY**  
By WILL R. HUGHES

MAINSTREET—Vaudeville.  
GLOBE—Vaudeville.  
ELECTRIC PARK—"Follies of 1923."  
NEWMAN—"Bluebeard's Eighth Wife," film.  
LIBERTY—"Environment."  
TV/LFTH STREET—"Children of Jazz," film.

The big business last week again registered by the Mainstreet. Among the first run picture houses the Royal, with Mrs. Wallace Reid in person and "Human Wreckage" was the one best bet, customers standing in line to get tickets.

With a new stage and new roof and completely redecorated from top to bottom, the Gaety looks like a new house. Fred Waldmann,

**The Orpheum Circuit of Vaudeville Theatres**BOOKING DEPARTMENT,  
Palace Theatre Building  
NEW YORKEXECUTIVE OFFICES  
State-Lake Building  
CHICAGO**THE STANDARD INDEPENDENT VAUDEVILLE AGENCY****FALLY MARKUS**1547 Broadway,  
NEW YORK

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manager, has been busy this summer and has given personal attention to the many details of revamping.

The news of the arrest in Minneapolis of Lionel P. West on a charge of having ridden from Denver to Dallas on transportation furnished a vocational student, by the government, was of interest to a number of Kansas City business and professional men, who had been promoted to organize a picture company.

The company was called the Lionel West Photoplays, Inc. It was announced at the time (winter of 1921-22) that an attempt would be made to secure the rights of William DeMille's "Strongheart" for the screen. Before the organization reached the production stage West left for Georgia, where, according to a director of the company, he expected to secure additional funds, with which to put the enterprise over. The local men claim they lost but little cash in the deal.

**SYRACUSE, N. Y.**

By CHESTER B. BAHN  
WIETING—Reopens Aug. 9 with Field Minstrels.  
STRAND—"What a Wife Learned."  
EMPIRE—"Alice Adams."  
ROBBINS—ECKEL—"Queen of the Moulin Rouge."  
CRESCENT—"Ne'er Do Well."  
RIVOLI—"Down to the Sea."

The next general conference will not lift the ban on the theatre, dancing and cards. That's the consensus of opinion of local Methodist Episcopal clergy. It's significant, for in the past the staunchest advocates of such action have been the local delegates to the general conference of that denomination.

Fred Perry, who some months ago secured the Strand in Watertown, is planning to expand and is negotiating for other houses in the north country towns.

William Beebe, machine operator in the Van Etten, a Van Etten, N. Y., was painfully burned when film in his machine ignited and fired the playhouse. There was a near panic in the audience, but no one was injured in the rush for the exits. The Spencer fire department was called to aid the Van Etten firemen in fighting the blaze.

The Countess of Northesk, erstwhile Jessica Brown of the "Follies," has no desire to be presented at court. That's what she told newspapermen at Oswego while en route with her new husband, the Earl, to the Thousand Islands. The newlyweds plan to tour the Sandwich Islands and then go to England.



# LOS ANGELES VARIETY'S OFFICE

Metropolitan Theatre Bldg.,  
Suite 261, Hill St. Entrance

The former Pantages house, with its name changed to Dalton's Broadway theatre, seems to be running along on a profitable basis with pop musical comedy stock with a change of bill weekly. Short reels are inserted to fill in the running time for the 50c. admission scale on the lower floor.

Thursday nights, designated as "professional try-out night," five or more so-called acts are an added feature. Last Thursday night the acts announced and which appeared were T. Irwin, baritone, who forgot his lyrics and quit before he finished the first verse; Alma Swartz, dancing on her toes with much difficulty; Edward Bell, a cross between a tenor and baritone, got along fairly well and the house kidded him along for an encore; Walter and Irwin, with a violin and piano, disordered their way through.

The only act that has possibilities was little Jane Webb. This little mite of about 14 handled herself in professional style, offering several character numbers like a true little performer. A sister team, dancing and acrobatics, struggled through awkwardly as the final of the "try-out" brigade. The acts are supplied by Dick Parks for the Thursday night affair, and, judging from the type of acts, the expense to the house is not much increased for these special nights, if at all. Tuesday night is "amateur night."

The musical comedy show with its 16 chorus girls and a satisfactory lineup of principals, nice stage setting and pleasing costumes, gives full value. As is customary with this type of show, it's the girls that bring in most of the patrons, which is evident by the stag audiences.

"The Night Clerk" was the current attraction, with the program crediting Garrett H. Price as staging it. The cast:

Officer Quick ..... George Crump  
Dylan Dusk ..... Kenneth Kerner  
Jarvis Hunnington ..... Garrett H. Price  
Otto Schultz ..... Jack Miller  
Mamie Nickle ..... Dolly Daye  
Jesse Place ..... Maude Trimble  
Rafel De Vince ..... Garrett H. Price  
James Halsey ..... Ben Dix  
The Gloom ..... Fitzsimmons  
Betty Halsey ..... Irene Gray

"The Night Clerk" was fairly well done, with all the lines, business and plot as presented over the Orpheum Circuit several seasons ago. Careful perusal of the program failed to disclose the author of the piece (Wm. B. Friedlander).

Josephs.

The Orpheum with Theodore Roberts headlining and such features as Anatol Friedland, Jack Osterman and Pearl Regay, has a great bill. The box office value was further emphasized by the crowd downstairs despite the heat Monday afternoon. Robert's fine characterization of the German doctor in "The Man Higher Up," and Wilfred Lucas' creditable work made this excellent playlet exceptionally highly praised.

Anatol Friedland in "Anatol's Affairs of 1923" with its own stage set upon the stage, its sumptuous hangings and excellent principals presented the biggest revue that Friedland has ever brought here. Clever dancing and singing specialties offered by Viola Weller, Marie Gavonne, Arthur Ball, Maxine Arnold, Yabel Arnold, Claire Carroll, Rosalie Trego, Aubrey Vandewell and Sonya de Calve and W. Wanurans' Russian stepping got individual applause. The medley of his own compositions, novelty presented by the entire cast; won individual plaudits for the composer.

Jack Osterman, more dapper than ever and with reinforced material stopped the show. The little showman came back for a song encore and scored again. Pearl Regay, Lester Sheehan and Company, closing, held the house seated for the final number, taking several bows.

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Miss Regay's grace and wonderful  
backdrop were strong features. Joe  
Morris and Flo Campbell, returning  
after a brief absence, got their cus-  
tomary big results in their usual  
next-to-closing spot. Edward J.  
Lambert and Minnie Fish were a  
laughing success, second. Lambert's  
Yiddish dialect and funny expres-  
sions won howls. Miss Fish is a  
fine mate, qualifying the team for  
a later spot. Victoria and Dupree  
displayed unusual grace and fine  
appearance for acrobatic performers  
and scored nicely, opening.

Josephs.

Seven acts and Hoot Gibson in  
"Shootin' for Love" combined with  
short reels provided three hours of

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pleasing entertainment at Pantages  
this week. The vaudeville consumed  
almost two hours. Burt Earle and  
his California Girls Orchestra, head-  
lining, were big applause winners.  
The girls are good musicians and  
their sax and banjo numbers pro-  
vided novelty. Earle leads the nine  
girls and his banjo talk injects  
some laughs. Marcia Morrison, Eva  
De Vol and Al Pemberthy with a  
straight singing routine pleased  
second.

The La France Brothers closed  
with an interesting head balancing  
routine, holding much novelty.  
O'Meara and Landis with beach  
comedy gathered many laughs. The  
policeman bit was especially funny.  
"Youth" presented by Maude Dan-  
iels contains more talent and is  
presented with considerably more  
showmanship than the numerous  
juvenile acts seen lately. It scored  
accordingly. Downing and Burke  
had to come back for a speech after  
a big laugh with the talk and their  
fine voices had stopped the show.  
Adonis and Dog gave the opening  
spot pleasing novelty. Josephs.

The current bill at the Hillstreet,  
while not holding up to its prede-  
cessor on names nevertheless pro-  
vided good entertainment including  
solid comedy. Wellington Cross  
and Company headlined with a  
sketch entitled "Wives" for big  
laugh results.

William Le Maire and W. C.  
Hayes wowed them with their  
blackface skit next-to-closing. Le  
Maire's genuine dialect and true  
blackface characterization and good

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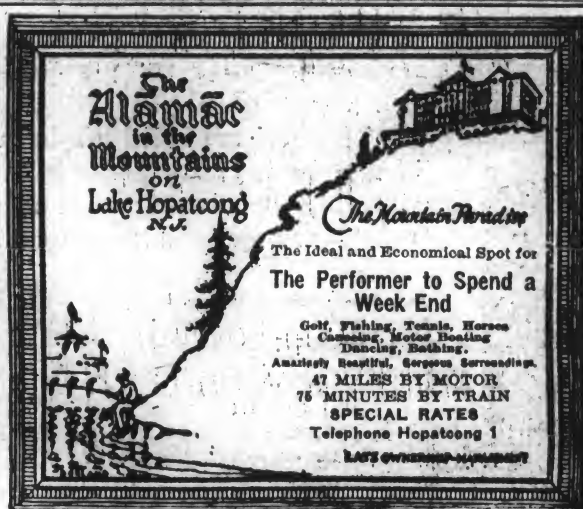
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material won laughs throughout.  
Joseph Regan and Alberia Curless  
scored solidly with their excellent  
voices, Regan's tenor being espe-  
cially convincing.

Alexandria added more comedy,  
third. Jewell's Manikens opened to  
good results.

Anderson and Yvel were enthusi-  
astically applauded for their speedy  
roller skating routine closing.

Josephs.

The Sun Drug Company, realty  
department, has taken a 20-year  
lease on the Dalton Broadway the-  
atre building. The change in the  
ownership of the property will not  
affect the present lessees of the  
house for the time being.

Charles Royal, who controlled the  
Empress and Royal theatres in Van-  
couver, B. C., has disposed of his  
interests in the Canadian city to lo-  
cate in Los Angeles.

Dr. J. E. Crowther, author of "The  
Wayfarer," the massive passion  
pageant which will be staged at the  
Coliseum here Sept. 8-15, is here  
from the east.

Oscar Apfel, the director, vaca-  
tioned at Coronado.

James Murray, assistant to Guy  
Price, drama editor of the Herald,  
was married last week.

Roy Miller, manager of Miller's

theatre, took a bride also last week.  
He honeymooned at Coronado.

The Mission Play withdrew from  
the San Gabriel Saturday.

Curran D. Swint, drama editor of  
the Call, San Francisco, motored  
down with his wife for a few days.  
The critic was kept busy seeing the  
film sights.

Charles Ruggles is here prepara-  
tory to starting his own company in  
pictures.

The hot spell of last week did  
considerable damage at the vaude-  
ville's box offices. The matinees, par-  
ticularly, fell off.

The Pilgrimage Play in Holly-  
wood is drawing well and a big ses-  
sion is predicted. It is expected that  
this season will outdistance last  
year for receipts and running time.

Henry Schroeder, manager of the  
Morosco, went to Yosemite by motor  
on his vacation.

## JOEL'S

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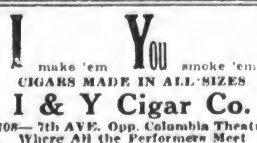
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By his contract, Florenz Ziegfeld, Jr., has first call on Ned Wayburn's time as an originator and stager of the Ziegfeld "Follies" and other of his productions. But when Ned Wayburn is not actually at work producing a Ziegfeld show, he is at liberty to offer all managers his services in the staging of complete shows.

Ned Wayburn Studios will undertake to realize and stage revues, musical comedies and vaudeville productions; also motion picture presentations, fashion exhibits, and commercial shows.

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# VARIETY

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NEW YORK CITY, THURSDAY, AUGUST 9, 1923

48 PAGES

## NATION-WIDE CLOSING

### MYSTIC SHRINE TEMPLES WITH REGULAR PLAYHOUSE

One in New York and Another in Missouri Open for Regular Engagements—Big Capacity of Each—Will Operate Exclusively with First-Class Shows

Following the lead of the Scottish Rite, which now owns the Manhattan Opera House, and rents it for concerts and grand opera, the revenue possibilities of booking attractions in temples of the Mystic Shrine in New York and other cities is being realized.

Mecca Temple of New York, which has the old Friars clubhouse on 45th street temporarily, is building a Temple on 55th street which will hold a theatre of 5,000 capacity and which will be open for attractions. The building will cost \$2,000,000, and the stage will be equipped with the most modern theatrical devices, so that all classes of shows can be accommodated.

Mecca's new Temple will not be completed until next year. The site is east of Seventh avenue, and extends through to 56th street. There are 12,000 members in the lodge, and about half a dozen meetings are held annually, which will permit considerable booking of attractions, recitals and other events.

The Abou Ben Adheim Shrine at Springfield, Mo., one of the largest Temples in the West, has sent out specifications of its mosque to New York managers announcing that attractions may be booked, starting Nov. 5. The building is fireproof, being valued at \$850,000. Capacity is quoted at 4,200. The stage is 40 by 80 feet, and fully equipped, there being 40 lines for scenery. The announcement states the local Shrine has a membership of 3,000, and will operate the building with first-class attractions only.

### SHUBERTS FIND TWO CHARLOT DEFENSES

Answer Londoners' Complaint of Infringement—Matter of Jurisdiction

The Winter Garden Co. and the Shuberts have interposed an answer to the infringement suit started last month in the U. S. District Court by Andre Charlot and Ronald Jeans of London. It sets forth a couple of defenses. Charlot and Jeans, respectively producer and author of "A Cabaret Drama," sketch, which was part of Charlot's London revue, "Rats," charge that the current "Seeling Double" scene in the Winter Garden revue ("Passing Show") is a copyright infringement of their property.

The first Shubert defense is a (Continued on page 9)

### MINISTER IN ADVANCE OF 'FOOL' COMPANIES

Very Elaborate System—Four Out Ahead of Each Company

What is claimed to be the most elaborate system of advance promotion for a dramatic attraction has been devised for "The Fool," which will have four men in advance of each company. Five companies will start rehearsing next week and will be opened early in September. Two additional companies are slated for later in the fall.

Each company will have a lecturer, who will make addresses two weeks in advance of the opening. Among the speakers will be several clergymen. Two have agreed to handle the work, but their names are not announced, since final arrangements securing them a leave of absence from their congregations are to be completed.

The first advance agent will be four weeks ahead of the show and the principal duties will be to arrange speaking dates. The agent three weeks ahead will plant the first stories and the speakers will appear the following week with the fourth agent regularly one week ahead.

### "VARIETY" DROP

Edith Clasper's new production act, which opened recently, is entitled "Variety," with music by James Hanley and lyrics by Jack Stanley. The settings are by Law Studios.

In the company appear Paul O'Neal and Paul Youcan, and the numbers include "Wanted," "Tango Moon," "Shadows" and "Win to Lose." The turn runs 14 minutes and includes singles, doubles and trios. Out-of-town reports are excellent.

One of the drops is a front-page of "Variety," through which Miss Clasper steps.

### JULIA SANDERSON TURN

Julia Sanderson, who closed in "Tangerine" in Chicago recently, will open in Keith vaudeville Aug. 27.

Miss Sanderson will do a special song cycle, assisted by a pianist.

### HARDING'S DEATH HALTS COUNTRY'S AMUSEMENTS

All Theatres in United States Observe Mourning Period Friday—Vaudeville, Burlesque and Picture Houses Omit Matinees—Legitimate Theatres Dark at Night

### STUDIOS ALSO STILL

A movement to close every theatre in the country Friday for the entire day was started Monday in immediate response to the proclamation of President Calvin Coolidge that Aug. 10 should be set aside as a national day of mourning in homage to Warren G. Harding, America's deceased Chief Executive, who died at San Francisco last Thursday night. To that end a conference was called by Augustus Thomas Monday afternoon, when E. F. Albee represented vaudeville, Will Hays pictures and Thomas the Producing Managers' Association, which takes in Broadway's theatres. It was regarded certain the International (Continued on page 3)

### DEWOLF HOPPER AT 65 PLAYING NEW ROLES

And Dancing as Alderman Wagner in "Prince of Pilsen"

Baltimore, Aug. 8. DeWolf Hopper, 65 years of age and still dancing as sprightly as ever, has made his debut as a German dialect comedian, donning whiskers similar to the set which Louis Mann is using in his new vaudeville sketch and a derby hat like the one which David Warfield used at one time when he amused the patrons of the burlesque theatres. Hopper, the stately and inimitable story teller, the master of the English language and symbol of much of the best in the world of light opera, is now playing the part of the Alderman Wagner from Cincinnati in "The Prince of Pilsen" in a two weeks' revival at Carlin's Arena theatre, Baltimore.

"Was you ever in Zinzinnatti?" is his great line. Other expressions characteristic of Sam Bernard follow in due course. To top it off, the elongated Hopper takes the same (Continued on page 9)

### CISSIE LOFTUS' "COME-BACK"; WILL PLAY FOR KEITH'S HERE

Theatre's Greatest Mimic Cured by Shock of Internment in Sanitarium—Opening at Keith's Palace, New York—Wilkie Bard Also Keith-Booked

### COLLEGE BOYS OPERATE COLLEGE TOWN'S HOUSE

Frank A. Beach's Non-Union Auditorium—Working Their Way

Emporia, Kan., Aug. 8. Frank A. Beach, who manages the Normal Auditorium here, has made his theatre strikeproof as far as stagehands and musicians are concerned. The theatre is owned and controlled by the Kansas State Teacher's Training College. It has been playing combination road attractions. Most of the patronage is from the students who form a good portion of the population of the town.

When Beach began directing the house the stage and orchestra were operated by men of the respective crafts. Beach found after a short time he was having trouble in keeping the ranks of his employees filled, so decided that he would break in students to fill the gap.

Each year when new students enroll they are given a questionnaire to ascertain if they desire to work to pay their way through the college. Those who declare their intentions in the affirmative are sent (Continued on page 4)

### CHAPLIN'S AT LYRIC, N. Y.

Los Angeles, Aug. 8. The new Charlie Chaplin picture that will star Edna Purviance "A Woman of Paris" is scheduled to follow Mary Pickford's "Rosita" in the Lyric, New York.

Chaplin who is the author and director of the piece does not appear in it.

### VERY GOOD, TOO

Newark, N. J., Aug. 8. Some of these Paul Whiteman bands sound as if they had been "dictated," but not read," by Paul Whiteman himself.

### Ruffo's Date for April

Paris, Aug. 8. Oscar Dufrenne, appointed director of the reconstructed Empire, has arranged to present Tita Ruffo and an Italian opera troupe there during April.

London, Aug. 8. Pleasure without stint is expressed generally among English and American professionals hereabouts over the news Cissie Loftus has accepted an engagement to reappear in Keith's vaudeville. She has contracted to start a tour of the Keith houses in the States, opening Jan. 27 at Keith's Palace, New York city. Previously Miss Loftus will spend six weeks visiting in New York, growing familiar with the theatre attractions current in New York and selecting the subjects for her impersonations. She will salt for the other side early in November.

Another booking of an English star reported for the same American circuit is Wilkie Bard, the character songster. He will commence a return Keith tour of 20 weeks in September.

Cissie Loftus is conceded to be the theatre's greatest mimic. A wave of indignation passed through all show circles when Miss Loftus was committed to a nursing home (sanitarium) here for one year. Worry and nervousness are said to have reduced Miss Loftus to a physical condition where her will could not overcome her desire to (Continued on page 5)

### PICTURES IN AIR

Government's ZR-1 Has Laboratory for Development

Washington, Aug. 8. Motion pictures taken on the government's new ZR-1 will be developed and printed right on the massive airship and will be ready for distribution immediately the airship lands. The ship is nearing completion at the naval air station, Lakehurst, N. J., and will have a complete photographic laboratory for developing and printing. Announcements were made today that the laboratory was being installed in the keel of the giant dirigible, where supplies and quarters for the crew are situated.

This is a new departure and will be of great value to the news weekly as Uncle Sam believes in publicity. Doubtless this laboratory will be open to the news reel camera men.

### COSTUMES

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

BROOKS-MAHIEU

1127 B'way Tel. 5580 Penn. N. Y. City 11,000 Costumes for Rental

# VARIETY ARTISTS' FEDERATION INTERFERES WITH AMERICANS

**Attempted to Stop Ed Lowry, Also Willie Solar—  
Labor Permit Necessary in England for Alien  
Artists**

London, July 27.  
Despite the numerous warnings published in Variety, it is necessary for alien artists visiting England to secure Ministry of Labor permission to work, every so often an American performer attempts to beat the barrier by coming over on a vacation and then accepting an engagement here—only to find he will not be permitted to appear.

Cable advices from here told of the recent difficulty encountered by Ed Lowry, who, so far as is known, made no serious effort to secure permission to appear until he was actually booked at the Palladium, where he scored so strongly he was offered a bunch of immediate dates to follow. Lowry then appealed to the Variety Artists' Federation, which is mainly responsible for the present ruling with regard to foreign artists. It does all in its power to carry out the enforcement. The V. A. F. people threw a monkey-wrench into the works by calling special attention to the application, but the government officials finally ruled that Lowry might work the one week at the Palladium, but must then decline all future work.

A few days later Willie Solar arrived in town en route to the continent, on vacation bent. Directly he arrived Willie contracted the fever and wanted to work a single week just to see if the natives remembered him after an absence of eight years. Willie was told the situation, but pooh-poohed the assertion, saying he was a former member of the V. A. F., and as such was entitled to their help and protection. Expecting to still further strengthen his contention, Willie mentioned he was a member of the N. V. A. in America and in good standing. Then most emphatically he was told there was "nothing doing," and besides, what had the N. V. A. to do with the matter in hand?—and, anyway, the V. A. F. is not affiliated with the N. V. A.

Just about this time the Novelty Clintons, who had been playing here, and had gone to Paris for a brief engagement, were returning to finish the remainder of the dates they had booked here. They had considerable difficulty in securing permission to land, and it is understood they only succeeded after making representation they had other business matters to transact than making stage appearances.

From unofficial sources comes the news of strict enforcement of alien employment regulations, to the extent that the prominent American jazz bands now playing in London will hereafter be debarred from accepting engagements to play at private affairs, confined strictly to the theatrical engagements for which they were originally booked here.

## MILE. SOREL'S LUCKY FALL

Paris, Aug. 8.  
Cecile Sorel attacked with a dizzy spell during the performance of "The Taming of the Shrew" at the Comedie Francaise Monday, fell over the footlights into the orchestra stalls but failed to suffer any injury.

The curtain was lowered after the mishap with the play continuing after Mile. Sorel had sufficiently recovered from the fall.

## MASCAGNI'S "VISTILA"

Paris, Aug. 8.  
A report from Rome states Mascagni has completed the opera "Vistila," which the Italian composer started before writing "Cavalleria Rusticana."

## KERSHAW

GUARANTY TRUST CO. New York  
622 Fifth Avenue

## THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road  
LONDON  
Director, JOHN TILLER

## LEE KIDS SCORE HUGE LONDON HIT

**Speech-making by Youngsters  
Forced—Likely Held Over  
at Palladium**

London, Aug. 8.  
The Lee Children, opening Monday at the Palladium, scored a terrific success. Both youngsters had to make a speech after each performance with that continuing.

This afternoon it looked as though the Lee Kids will be held over by the Palladium for next week. This is their first English appearance. Mrs. Irene Lee is with her children. Stuart Barnes opened nicely at the Coliseum this week. On the same bill were Bobby Leonard and Co. in "The Seventh Heaven," a sketch by Harry Vernon. It was written to order for Leonard and permits him to continuously shout under the belief he is acting.

## STRAUSS' OPERA

Herman Thimig in Cast at  
Vienna

Vienna, Aug. 8.  
Oscar Strauss' opera "Die toechte Jungfrau" ("The Foolish Virgin"), will be given at the Theatre in der Josefstadt under the management of Max Reinhardt. Herman Thimig is in the cast.

The only member of the Thimig family now away from Reinhardt's management is Hans Hugo, having severed his connection with the Burgtheatre and entered into an agreement with the Berlin producer to join the staff of the Theatre in der Josefstadt.

## "DANCING MAD" OPENS

London, Aug. 8.  
"Dancing Mad," a new revue produced by Wyllie and Tate, was well received in Birmingham at its Monday premier.

## "FATHER BROWN" STORIES

London, Aug. 8.  
George Tyler sailed July 28 after arranging with Gilbert Chesterton, the novelist, to dramatize his "Father Brown" detective stories.

## PHIL WHITE TOO SLOW

London, Aug. 8.  
Phil White, in the "Musio Box Revue," did not prove entirely acceptable. His work proved too slow for a musical show.

## "Four Walls' Rights Selwyns"

London, Aug. 8.  
The Selwyns have secured the American rights to "If Four Walls Told."

## Dillingham House Negotiating

London, Aug. 8.  
Charles Dillingham is negotiating to take over the Duke of York's for his productions. It is the same house in which Frohman London productions were made.

## Rosmer Has Everyman Theatre

London, Aug. 8.  
Milton Rosmer has taken the Everyman theatre for five weeks and an option for additional time to produce "Ancient Lights," by Edward Percy.

## Loew Leasing Palace, London

London, Aug. 8.  
Marcus Loew has arrived here for a ten-day stay, during which he may lease the Palace for Metro pictures.

## Grace Christie in Paris

Paris, Aug. 8.  
Grace Christie opened nicely in the Casino revue, following W. E. Ritchie, the cyclist, who completed a month's engagement.



I love to read the writings of great men. I'm crazy about Kipling. He has one line I think is a pip. The one where he says "If you can keep your head when all about you are losing theirs, and blaming it on you."

Next week at Bob Murphy's farm, So. Royalton, Vt.

## FRANK VAN HOVEN

## STOLL'S SECOND RUN FOR MORGAN DANCERS

**Going to Coliseum From Palladium—Exceptional  
Stoll Booking**

London, Aug. 8.  
An exceptional booking has been made by Sir Oswald Stoll in taking on the Morgan Dancers, an American act, for Stoll's Coliseum after the turn has been appearing for its first time over here at Gulliver's Palladium, also a vaudeville theatre. The Stoll booking and playing system has been that all novelties or new drawing cards playing for Stoll must first go into the Coliseum, London, a vaudeville house that ranks locally in its leadership with B. F. Keith's Palace, New York.

## IN CAPE TOWN

A Cape Town divorce case is causing a great deal of interest. C. Lowenthal is suing his wife for divorce, naming Mr. Knapp as co-respondent. Knapp denies the charge and counterclaims for £500 for alleged defamation. Mrs. Lowenthal states she was born in America 23 years ago. She carried on a dancing academy in New York, where she met her husband as one of her pupils. She eventually came to South Africa and married Lowenthal. Evidence was given that Mrs. Lowenthal posed as Mary Pickford's understudy. The case will likely carry on for a few days.

Under direction of African Theatres the 1923 Musical Comedy Company opened at the Opera House May 29 with the English revue, "Round in 60." The production is well staged and played. Seven scenes and some nice stage settings. Harry Brunning does the comedy. A clever comedian. (Miss) Billie Desmond and (Miss) Billie Bell showed talent and smart stage appearance. The rest of the company do well. The chorus help to insure success. Playing to excellent business.

TIVOLI—Good business. Vaudeville. May 16, Les Nosselas, clever specialty. Jack Stocks, comedian, week on her way from Australia to good songs and act. Lolita, violinist, talented. Cliff Barrett, good female impersonator. Jack Shields, amusing comedian. Ethel Hook, talented contralto, came into the bill for one England. Her second visit. Assisted by Arthur Argent, baritone, and Edith Pace, pianiste. Lydia Carue and Jack Kellaway, clever dancers. Miss Carue can dance.

Week May 23, Pollard and Whyte, vocal, good singing. "Kid" Lewis, boxer, in bill for one week, three-round exhibition with local man. Bert Maddison, English comedian, amusing. Megan Bros., clown comedians and dancers, fair. Week May 30, La Veen and Cross, comedy. Bob Mackay, Scotch comedian. A. C. Astor, ventriloquist. Bert Maddison, Megan Bros., Pollard and Whyte, Agnes Croxton, vocalist; Harold Walden—entertainer. Dudley and Stafford, comedy. Roxalline, comedienne. Bob Mackay, Pollard and Whyte, La Veen and Cross in comedy act.

Two members of the Yorke-Adams Co., playing the parts of Hattie and Dan in "Partners Again" in the persons of Eileen Lovat-Janison and Jack Livesey, realized the part of the lovers they were playing on the stage by marrying in reality May 15. The couple were married by special license.

## DRESSLER-LEVY REVUE

Actresses Financing Themselves—  
Under Charlot's Management.

London, Aug. 8.  
Marie Dressler and Ethel Levy are financing themselves in a big revue for the fall at the Prince of Wales under the management of Andre Charlot.

## GEST SAYS

London, Aug. 8.  
Morris Gest, who sailed on the "Olympic," today said: "I have engaged artists from different countries for 'The Miracle.'"

"Ballets sails Aug. 15 on the Homeric. Percy Burton sails early in October to handle the Moscow Art Theatre, Duse and other highbrow attractions for me. Reinhardt is giving a special performance in Salzburg Aug. 20, of 'The Imaginary Malady,' the performance limited to 60 guests of exceptional prominence and to be in the nature of a farewell performance."

## MME. RASIMI IN U. S.

Paris, Aug. 8.  
Cable messages say Madame Rasimi will return home via New York after her tour of South America. She expects to present her Parisian revues, conducted by Louis Hillier, with Mme. Mistinguett as star and Earl Leslie as dancer, in some of the cities of the United States en route to France.

Gabrielle Dorziat has returned to Paris after her dramatic tour to South America.

## JEAN YOUNGS WINS DIVORCE

Detroit, Aug. 8.  
Jean Ysquierdo, known in vaudeville at Jean Young, won a divorce last week from her husband on the grounds of bigamy and non-support. Her husband, a Cuban, she met in Havana, was the son of a Cuban sugar wholesaler.

## LITTLE TICH'S PARIS DATE

Paris, Aug. 8.  
Little Tich has been engaged for the Alhambra, Paris, for next season, to appear upon the completion of the engagement of Edith Kelly-Gould.

## LINDER MARRIES

Paris, Aug. 8.  
Max Linder was married here Aug. 2 to Helene Peters, the young girl with whom he eloped to Nice last spring.

## BETTER IN PROVINCES

London, Aug. 8.  
A road company of "Partners Again" played Manchester last week to over 1,800 pounds, probably larger than any week done by the London company with Leonard and White.

## BRADY'S "EYE OF SIVA"

London, Aug. 8.  
William A. Brady has the American rights to "Eye of Siva," which opens at the New Theatre tonight.

## LOEW AFTER TIVOLI

London, Aug. 8.  
Marcus Loew has opened negotiations for the Tivoli to present Metro pictures.

## "TONI WITH JUSTINE JOHNSTO

London, Aug. 8.  
"Toni," a musical comedy, with Jack Buchanan and Justine Johnston opened Monday in Hanley, scoring strongly.

## CHALIAPINE TRAVELLING

Paris Aug. 8.  
The Russian basso, Chaliapine, was in Paris for several days and left last week, incognito. He expects to appear here professionally next May.

The opera star has now returned to Russia to fulfil an official engagement. (The opera is controlled by the Soviet government in Moscow and St. Petersburg.)

## Lieber Looking for House

London, Aug. 2.  
Robert M. Lieber, president of First National Pictures, is here negotiating for a theatre for his concern.

## Marbury Story in Book Form

London, Aug. 8.  
The autobiography of Elizabeth Marbury, appearing in the "Saturday Evening Post" under the title of "My Crystal Ball," will probably be published in book form here by Cassell.

## "KIKI" IN LONDON CALLED FAILURE

**Gladys Cooper Will Appear in  
"Sweet Pepper"—Nor-  
vello Miscalat**

London, Aug. 8.  
"Enter Kiki," which opened at the Playhouse Aug. 2 with Gladys Cooper, has been termed a failure. The piece was received with applause at the opening performance mainly on the strength of Miss Cooper's versatility in switching from Magda to Kiki. Her playing, however, in this production displays more gusto than talent.

Ivor Norvello, in the male lead, is woefully miscast, making the role of Victor as lugubrious as Hamlet.

The only chance the piece might have had would be on the strength of Miss Cooper's popularity. It having been decided it is a failure she probably will appear shortly in "Sweet Pepper."

"Enter Kiki" is "Kiki" as produced in America by Belasco with Lenora Ulric, which had a record run in New York. The change in title for the London engagement was due to a farce having toured the provinces under the title of "Kiki."

## GLADYS COOPER'S "KIKI"

**Saves Piece at Playhouse in Nor-  
vello Miscalat**

London, Aug. 8.  
"Enter Kiki" at the Playhouse Aug. 2 was received with applause mainly on the strength of the versatility of Gladys Cooper in switching from Magda to Kiki. Her latter role displays more gusto than talent.

Ivor Norvello is woefully miscast, making Victor as lugubrious as Hamlet.

The piece will enjoy moderate success, due to Miss Cooper's popularity.

## SAILINGS

Aug. 1 (London to New York), Tom Terris (Zeeland).  
Aug. 3 (New York to Paris), Gladys James (America).  
Aug. 6 (London to New York), Solly Ward, Brox Sisters, Novelty Clintons (Leviathan).  
Aug. 7 (Paris to New York) Florence Walton, Leon Letrim (Leviathan).  
Aug. 7 (New York to London), Tatiana Adell (Mauretania).  
Aug. 7 (Cherbourg to New York), Gertrude Millington, Dorothy Tierney (Leviathan).  
July 7 (London to New York), Mr. and Mrs. Henry Santrey, Helen Stover, May Tully (Leviathan).  
Aug. 8 (London to New York), Geoffrey Wilson, Morris Gest (Olympic).  
Aug. 8 (London to New York), Morris Gest (Olympic).  
Aug. 11 (New York to London), Mme. Olga Petrova (Mrs. Stewart) and Dr. Stewart (Majestic).  
Aug. 11 (Paris to New York) Mrs. David Belasco (France).  
Aug. 11 (London to New York), Joe Santley, Ivy Sawyer (Aquitania).  
Aug. 11 (Cherbourg to New York), Paul Specht and Band (Aquitania).  
Aug. 15 (London to New York), Nikita Ballet (Homeric).  
Aug. 15 (London to New York), Bert Hanlon, Ben Ryan, Monroe Goldstein, Irving Tishman (Majestic).  
Aug. 18 (London to New York), Capt. Bruce Bainsfather (Aquitania).  
Aug. 24 (Cherbourg to New York), Oscar Lipney (Orduna).

## HENRY DUFFY REAPPEARS

Los Angeles, Aug. 8.  
Henry Duffy, the missing playwright-actor-manager, has returned to the fold after being missing since the eve of the opening of his play "Dust of Erin" at the Mason here last week. He explained his disappearance by saying that he was in financial difficulties and therefore had gone to San Francisco. He has arranged to meet his obligations.

## Flinn Working in London

London, Aug. 8.  
John C. Flinn is here making preparations for the showing of "The Covered Wagon."

## Robins Returning

Berlin, Aug. 8.  
A. Robins, the musical mimic, is returning to America to start on the Pantages circuit in September.



# "EXTRAS" INFORMED FRISCO OF PRESIDENT'S DEATH

**Blanket of Gloom in All Theatres—Excitement and Sadness — Performances Continued Thursday Night—Picture Houses Closed Friday**

San Francisco, Aug. 8.  
News of the death of President Harding came as a great blow to audiences attending theatres last Thursday night. In some it served to still applause and lower a blanket of gloom. In others near panics followed.

In nearly every theatre large groups left hurriedly amid the buzz of excitement of stunning surprise that attended the announcement of the President's demise.

Most of the audiences in the legitimate houses were seated and the plays were in progress before the news reached the street. The raucous cries of newboys in some instances penetrated to the interior of the houses and caused a slight restlessness. After the first act theatre-goers left their seats and many brought back extras with half-foot headlines. A wave of tense excitement prevailed.

At the New Mission, a residential picture theatre, the management flashed a bulletin on the screen announcing President Harding's death. At the time the orchestra was playing a lively jazz number and the leader did not see the nature of the bulletin, continuing the jazz selection. There was a murmur started in the house that soon grew into a bedlam. The leader, Billy Hamilton, stopped quickly, discovered what had happened, and immediately struck up a hymn. By that time most of the audience was on the way to the street.

At the Alcazar, where the Duncan Sisters are appearing in "Topsy and Eva," the news flashed through the audience after the first act. During the remainder of the performance there was mild but apparently restrained applause. It was evident the terrible news had left the audience in no mood for gaiety.

At the final curtain Vivian Duncan, who plays "Little Eva," stepped to the footlights and asked the audience to remain standing with bowed heads until the curtain fell as a token of respect to the memory of the President. The orchestra played up "The Star-Spangled Banner" as the curtain was slowly lowered.

At the Capitol, with Marjorie Rambeau in "The Valley of Content," a new play, the news also had a dampening effect upon both the audience and the players. Miss Rambeau, it appeared, was kept in entire ignorance until the play was over. She had been laboring under a severe strain in connection with the new production, and it was feared the shock might cause a collapse.

At the vaudeville theatres, Orpheum, Golden Gate, Pantages, and others, many left. Continual buzzing was heard as people discussed the sad news.

At the Curran every precaution was taken to avoid the company or audience learning of the President's death. Newsboys were kept away from the front of the theatre and Acting Manager Charles Newman used every effort to keep any "extras" getting into the house.

The President's death left the entire city in a state of deep mourning. Cancellations of theatre tickets for the remainder of the week literally poured into the various box offices.

Early Friday the heads of the various big picture theatres called a meeting and following it posted announcements their theatres would remain closed throughout the day out of respect to the President's memory.

## FORCED OFF PALLADIUM BILL

London, Aug. 8.  
Helen Stoyer was forced to leave the Palladium bill last week due to an attack of laryngitis. Although offered immediate bookings, she sailed on the "Leviathan" yesterday, accompanied by May Tully, who had postponed her sailing on the "Beren-garia" Saturday to leave with Miss Stoyer.

## PRESIDENT COOLIDGE VETOED CENSOR BILL

**As Governor of Mass. Coolidge Turned Back Bad Measure for Pictures**

The show world, immediately after the announcement of the death of President Harding, queried "What About Coolidge?" No general line on the status of the new President seemed to have been at hand as far as the theatrical folk were concerned. Those in contact with the new President from time to time are agreed no drastic measures are to be promulgated during the time that he is to hold office.

While President Coolidge cannot, in the Broadway sense of the term, be looked upon exactly as a liberal, still he is not, as many believe, an absolute advocate of blue laws for the nation.

William A. Brady and Frederick Elliott met the President during the term he was the governor of Massachusetts. The Senate and Assembly of the State had passed a measure creating a picture board of censors by two votes. Brady at that time was the president of the now defunct National Association of the Motion Picture Industry and Elliott was the secretary. They secured an appointment with the governor and, while originally allotted 40 minutes for the conference, they remained three hours closeted with him. The result was that a week or ten days later the censorship measure was vetoed by Governor Coolidge when it came up for his signature.

This is taken as an indication that the new President may look with favor on the efforts of the picture exhibitors to bring about a repeal of the admission tax measure at the next session of congress.

## NATION-WIDE CLOSING

(Continued from page 1)  
Theatrical Association would act in concert and suggest darkness for attraction theatres outside the city which are open at this time.

The plan to shut down all theatres everywhere for the entire day failed of accomplishment when divergent ideas as to what was to be considered the proper mark of respect for the dead President developed during the conference.

The vaudeville and picture leaders stated houses with that policy would not open Friday until five in the afternoon, at which time the services in Marion would be over. Thomas argued that all places of amusement should be dark at night as well since that would apply to legitimate theatres.

It was stated if the picture houses around the country were urged to close at night as well as the matinee he felt certain they would disregard the suggestion.

It was pointed out that if all places of amusement were dark Friday night thousands of persons on the streets would have no means of diversion.

The same condition prevailed at one time during the war, when all houses closed for an entire day (Heatless Monday) during a coal crisis. Thomas replied that such a situation would be a demonstration to the authorities in favor of Sunday theatricals. Both Albee and Hays said that they had not looked at it that way, but the end of the conference there was no change in the arrangements.

The Orpheum and Loew circuits followed the Keith plan for dropping the matinee Friday and others are expected to do likewise.

All important picture theatres and

## COOLIDGE AND HAYS

The sudden passing of President Warren G. Harding was a greater shock to Will H. Hays, president of the Motion Picture Producers and Distributors of America, than to anyone else identified with the amusement world. Hays was the chairman of the Republican National Committee which brought about Harding's election and which rolled up a greater majority for him than ever received by a President in the history of the nation. Hays was a member of the Harding Cabinet as Postmaster General, which post he resigned to become the executive director of the principal association in the motion picture industry.

At the time Hays resigned from the Cabinet it was stated the reason the heads of the various companies in the industry had sought him was because of the personal favor in which he stood with the President.

The personal element is removed. Hays had differences, it is stated, with the senators from Massachusetts, senators who will undoubtedly stand in favor with the new President. They will seize upon the opportunity to possibly work against any measures that might come before them which might favor the industry in which Hays' employers are vitally interested.

Seemingly that will not be the case. Hays is regarded as a most remarkable executive in politics and President Coolidge seems assuredly the candidate of the Republicans in 1924, as Harding would have been. The Republican National Committee some months ago was said to have approached Hays to ascertain whether or not he would again undertake to manage the presidential campaign, for the party. At that time Hays was undecided. The committee will want him more than ever to handle the campaign for Coolidge, and the Massachusetts senators would like to see him undertake it. That may in a measure dispose of any enmity that they have toward him.

During the time President Harding was ill in San Francisco some of the members of his official party were in daily communication with Hays in New York as to the President's condition. After the President's death Washington officials were almost constantly in touch with Hays. Tuesday morning they prevailed on him to come immediately to Washington to accompany the funeral party to Marion.

probably the smaller ones will act similarly, although there is no compulsion in any case.

**Amusements Not Uniform**  
Because the amusement factors were not uniform in opinion separate announcements were made instead of the planned blanket proclamation for the country. Tuesday Thomas, as executive chairman of the P. M. A., sent out a statement: "In response to President's Coolidge's proclamation appointing Friday as a day of mourning for a great and good President, whose death has so sorely smitten the nation, the Producing Managers' Association by a unanimous vote of its directors recommends to the legitimate theatres of America that they be closed on that night."

There was no official action taken by the International Theatrical Association, but few out-of-town theatres are open and the managers closing attractions on Broadway ordered their shows in Chicago and Boston to also shut down. Inquiry at the I. T. A. as to the sentiment of the theatrical labor unions for a pro rata deduction in wages led to querying the unions. The latter are reported to have taken the stand that the contracts must be lived up to. The labor people argued that banks and other institutions would not deduct salaries and their position was the same.

That expenditure, however, was regarded comparatively slight in light of the move on the part of Equity, which was along the lines of the P. M. A. announcement. Equity's council on being advised of the managerial recommendation sent out an announcement advising all members to observe the Presi-

(Continued on page 46)

# ALL THEATRES OF THE CAPITAL CLOSE FOR 3 DAYS WITHIN WEEK

**Managers Agree to Close Tuesday, Wednesday and Friday—Will Reopen Wednesday Night and Thursday, and Close Friday Afternoon**

## BRISK AERO RACE FOR NEWS REELS

**International and Pathe Fly Across Continent — Funeral Pictures on Screens Tuesday**

The International News and Pathe staged an aerial race from the Far West to New York this week with pictures of the Presidential funeral trip from San Francisco to the east. Had the race by aeroplane occurred a few years ago just as a race it would have held the unoccupied interest of the country at large, but coming at this moment when the nation is steeped in sorrow for the late Chief Executive, little or no attention was given to the rush to be the first in New York with the films depicting the departure of the body from San Francisco and the passing of the train through western cities as far east as Laramie, Wyo.

Both planes got into New York early Tuesday morning. By Tuesday night the screens of the Broadway theatres were showing the views that were obtained by the camera men in San Francisco and en route. At the Strand theatre Pathe held the screen with its pictures. One picture must have been taken from the car in which the remains of the late President lay, for it distinctly showed the two marine sentries on guard.

The Hearst papers in New York scored a pictorial beat with the pictures of the cortege in San Francisco. The "Evening Journal" had one of the pictures on the front page of its final edition Tuesday night while the "American" Wednesday morning had a full page layout.

The International's films were shot by E. Carl Walling, one of the official Harding party. He got scenes in San Francisco of the removal of the body from the hotel and the cortege from the hotel to the station. He shot scenes along the line of travel and at Omaha delivered his films to an international representative who sped by auto to an aviation field and at day-break a plane started for Chicago with the pictures, arriving there many hours before the funeral train.

At Chicago another plane was in readiness to bring the films to New York. This plane was forced to make a landing this side of the Allegheny mountains because of fog, but the aviator luckily managed to get to a railroad station where he found a fast train which got him into New York at nine o'clock Tuesday morning, with the result International made a release to the New York theatres getting its service in time for the matinee performances Tuesday.

Fog, International and Pathe were all in the field immediately after the death of the President was announced with pictures that were an assembly of scenes showing the last shots taken of the late President on his trip from Alaska, the principal scenes in his campaign for the office and those of his activities while President.

Likewise there were scenes of the present President, Calvin Coolidge, some taken as recently as the afternoon prior to the death of President Harding, where he and his wife received word of the condition of the President at their farm in Vermont. These reels form part of the weekly news reviews in all of the Broadway houses early in the week.

Boston, Aug. 8.  
Five o'clock opening for all Massachusetts theatres will be adopted by practically every house on Friday in respect to the late President.

Harding picture releases of any nature, whether a really neat assembly such as Pathe-News-carried,

Washington, Aug. 8.  
Washington's theatres were first to announce their plans for the current week to do their share in honoring the memory of the dead President. Even before definite announcements were forthcoming from the business houses as to their closing hours during the services and the state funeral, Roland S. Robbins, of Keith's, had a special announcement in all of the dailies setting forth their omitted performances.

The program as outlined in the Keith ad, closed all day Tuesday and Wednesday, the picture houses given two shows Wednesday evening commencing at 6:30, while Keith's will give their one evening performance. Regular schedules on Thursday and then again closed all day Friday during the services in Marion, Ohio, when the President will be laid to rest.

The meeting Monday night had all of the managers present, and the closing will include both of the Loew houses, the Columbia and Palace; Crandall's downtown house, the Metropolitan, and all of his residential houses, this being also true of Tom Moore's Rialto and his outlying houses.

President Harding was never much of a theatregoer; it was an extremely rare thing for him to attend Keith's or the legitimate houses. When he did attend though he apparently always enjoyed himself. During the appearance of Ed Wynn here in "The Perfect Fool," President Harding occupied an upper box and during Wynn's mind-reading stunt the President wrote something on a program and passed it down, when Wynn read it, apparently correctly, and the President enjoyed it immensely.

President Coolidge is not a theatregoer, either, and now will not attend the theatre at all until after the official mourning period, which extends to December 1.

Some two weeks ago ex-President Wilson discontinued his Saturday nights at Keith's, owing to the hot weather.

## ALL V. M. P. A. HOUSES CLOSE

Every vaudeville house in the United States belonging to the Vaudeville Managers' Protective Association as well as most of the independent circuits will close Friday afternoon from 1 until 6 p. m., as a mark of respect to the late President Harding.

Many of the amusements parks in the United States will follow suit. Paradise Park atop the Palisades at Fort, Lee, Luna Park, and many others have already announced their intent to honor the late President's memory.

Pat Casey notified all members of the Vaudeville Managers' Protective Association Wednesday that Friday during the stated hours has been decided upon, and the matinee's eliminated.

or miscellaneous film pasted at random, were at a premium.

The Coolidge stuff will be good for some little time to come, both through being a Massachusetts President and because of the excellent pictures he has furnished the film men in the past with stoic cheerfulness such as pitching hay, milking cows or his picture-que father who swore him into office by lamplight in a telephoneless farmhouse in the wee hours of the morning following the death of President Harding.

Boston department stores announced their closing for the day, making a three-day week end that will probably result in a marked influx out of the city.

The best obtainable instruction at  
**NED WAYBURN**  
STUDIOS OF  
**STAGE DANCING**  
1841 Broadway  
NORTHWEST COR. 50th ST

# "JAZZ" "CONQUERED" IN TWO MONTHS BY ENGLISH MUSICIANS

Nine Bands Tried Out as Substitute for Whiteman's—Colored Jazz Drummer Gets Three Years in London as Drug Trafficker—Had Record

London, Aug. 1. Nine bands were "tried out" by Julian Wylie and Herman Flack in their desire to find a successor to the Paul Whiteman organization. The choice fell on the London Band, formed by Ralph Hawkes, a musical instrument maker, and Arthur Capel, a dance musician.

It opened at the Hippodrome July 30. The conductor is Emyln Jones, a Welsh musician who began life in the pits and worked his way up to be musical director of the old Gilbert and Nielson Opera Company. It is said "jazz" and syncopation were conquered in two months by the band.

Edgar Manning, a negro "jazz" drummer, will do no more drumming for three years, that being the engagement he has been given by one of His Majesty's judges. He was tried at the Old Bailey on charges arising out of the cocaine and drug traffic. His criminal record had something to do with his sentence. His professional attainments appear to be of a negligible quality.

His friends knew him as "The King of the Dope Traders" and he was the only person known to run a regular school for teaching vice.

Two girls are said to have been removed from his house to lunatic asylums. In 1920 he received 15 months hard labor for shooting during a restaurant brawl, and in 1922 a man died at his flat from an overdose of heroin. Shortly after this

house of Joseph Williams, Limited, a business which was nearly 120 years old. He had also composed the music for several light operas and musical comedies under the (Continued on page 31)

## CAN FRITZI RIDGWAY RIDE? READ AND SEE

Picture Star, in Vaudeville, Takes Part in Rodeo at Denver

Denver, Aug. 8. Fritzi Ridgway, playing an engagement at the Orpheum this week (opening Saturday, Aug. 4), took advantage of the fact that a rodeo was billed to open yesterday, Aug. 7, and rode one of Director-General Charles B. Irwin's race horses. Miss Ridgway, born and reared in Montana—on a ranch—proved herself to be a real rider. The horse supplied her by Irwin was "peppy," but not a bucking bronco. Fritzi tore back and forth before the grandstand, doing "drags" and other spectacular stunts. She admitted lack of practice and the altitude might prove her undoing if she were to essay a "busting" exhibition.

Incidentally, her act went over big at the Orpheum, a debut for the picture star in vaudeville.

## DR. J. W. AMEY MAKING EVERYBODY BEAUTIFUL

Associated with Noted Viennese Scientist, Dr. Berne—Reconstructing Faces

Through a professional stating that after having had her face "straightened out," her playing value increased from \$250 to \$500 weekly in pictures, it was disclosed to what extent Dr. J. Willis Amey of 306 West 75th street, New York, has been instrumental in restoring normal features where there has been need of reconstruction.

Associated with Dr. Amey is Dr. Louis Berne, the noted surgeon from Vienna, who is said to have given the reconstruction process of distorted features such scientific study and research. His work along these most modern lines has secured the serious attention of medical bodies.

Dr. Amey immediately mentioned Dr. Berne to a Variety reporter who called at the Amey laboratories on 75th street. Dr. Amey did not wish to discuss the question. Informed he was about the best known medical man in the East amongst the profession and that from reports his reconstruction process is proving of decided benefit, the physician was prevailed upon to exhibit to the reporter some of the before and after pictures taken of the Berne-Amey patients.

Remarkable exhibits in pictures are in Dr. Amey's offices. They show natural facial irregularities of almost every nature and all corrected to an astounding degree. One of the most remarkable set of photos is of the daughter of a picture man. The "before" is what would be called a homely girl; the "after" is the face of a pretty ingenue. In this case the nose was modified.

Another case of "nose" was of a young man. In the "before" he seemed to have naught but the end of a "pug" for his nasal breathing. After the reconstruction the young man looked new with an aquiline front-piece that would have done credit to a Faversham.

Nothing could be extracted from Dr. Amey in the way of information as to the process. "It's simple," said the doctor, "and quick. Patients are treated in the offices here. That case (pointing to a group of pictures) was taken care of in a day."

There are several offices in the Dr. Amey laboratories.

The Variety man asked Dr. Amey if Dr. Berne treated facial uplifting and weight reducing along scientific lines.

"That's the only way they should be treated," the doctor replied. "Dr. Berne treats those especially scientifically. You should impress upon the show people that they never must visit anyone who can not give scientific treatment."

Dr. Amey for years has been chief operating surgeon at the Misericordia Hospital in New York. His endorsement of anything medical is sufficient for hundreds of professionals who are his patients. Dr. Berne, it is understood, since arriving in this country has become attached to the Dr. Freudenthal Hospital faculty.

## CABARETS HIT

Business Stopped on Broadway and in Road Houses

Probably no branch of the show business was as much affected by the death of President Harding as the cabaret and roadhouse field. When the news reached New York shortly before midnight Aug. 2 the crowds became hushed and saddened and the hotels, roof gardens, restaurants and dance halls were practically deserted long before their accustomed time.

It was expected that business would return to normal in a day or two, but the cabaret men were unpleasantly surprised to find that the tragic circumstances surrounding the chief executive's death had made a deep impression, and pleasure lovers, while not outwardly mourning, were not in the humor for the festivities provided in the halls of midnight entertainment.

According to several cabaret agents, the same situation exists this week throughout the east. It is doubtless true of the entire country. There are some exceptions, a few of the local dance resorts doing as much business as ever and with just as joyous and carefree a crowd. The majority, however, are experiencing a slump.

# ARTISTS' INTOLERABLE LIFE IN BOLSHEVIK RUSSIA

Conditions Pitiable—Professionals Awaiting Opportunity to Leave—Have No Money and Exist in a State of Semi-starvation

## MABEL FENTON MAY RETURN TO STAGE

Widow of Charles Ross Reported Offered Engagement in Collier-Bernard Show

An engagement is said to have been offered Mabel Fenton to join the new Willie Collier-Sam Bernard show preparing for next season. The same report says Miss Fenton is agreeable to accepting the offer from the former companions of herself and husband in the Weber-Fields days.

Miss Fenton's decision to return to the stage followed, it is said, the loss of the Ross-Fenton farm at Deal, N. J., near the Asbury Park coast, a famous summer road resort in the east. It was established by the late Charles Ross and his wife. After her husband's death Miss Fenton found the burden of business management beyond her, and this is reported to have led to a change in ownership of the farm, without Miss Fenton securing any substantial amount for herself through the transfer.

Ross and Fenton were among vaudeville's most famous teams. Known early in variety days as the original travesty artists, their names at the top of a program were sufficient to pack the house wherever they played. Later they migrated to Broadway in the Weber and Fields music hall, with their popularity heightened through the long engagement there. The vogue of Ross and Fenton remained in full force until Mr. Ross passed away.

## "NOT ME," SAYS HELEN, MEANING BILL DOOLEY

No Intention of Rejoining Vaudeville Partner, Says Former Mrs. Dooley

"That's not me," said Helen Storey, formerly of Dooley and Storey, referring to a story in Variety last week that she and Bill Dooley intended to reunite as a vaudeville two-act.

"I don't know where Variety got the story, but I presume Mr. Dooley gave it out," added Miss Storey, who is 19 years old. "I procured a divorce from my husband (Dooley) four months ago and have no intention of returning to him," added the young girl.

Miss Storey said she had received an offer from Rosalie Stewart to head a production act in vaudeville and is considering it.

"I went on the stage when I married," added Miss Storey. "Since then I never appeared with anyone but my husband and he held me down in my work. If I wanted to try a new dance he told me not to, so I am a little timid about appearing all by myself at the head of an act. Still, Miss Stewart has seen me on the stage and, if she is satisfied I shall be all right, I suppose I should be."

## DEATHS ABROAD

Paris, Aug. 1. Sig. Razzi, agent and owner of the Italian theatre paper, "Il Cafe Chantant," died recently at Naples, Italy. The deceased was well known to performers visiting Italy.

Paul Model, French agent of Italian film company and other Italian picture concerns, died in Paris, aged 60.

Jean de Kergolay, French journalist ("Journal des Debats"), died at Bagnoles de l'Orne, aged 62 years.

Fernando Bayes, manager of the Palace, Barcelona, Spain, died at Barcelona, aged 44.

Miss Jane Elly (Marie Louise Bayard) formerly a French vaudeville artiste, at Ste. Anne's asylum, Paris, aged 46.

The living conditions of the performer in Russia under the Bolshevik government, as reported by the latest theatrical arrivals from that country, are pitiable. They exist in a state of semi-starvation except for an occasional invitation to perform for the heads of departments, at which time they get their fill of all foods in season, the officials themselves being well supplied at all times.

This applies only to the most prominent artists. As a result, the really representative Russian artists are using every endeavor to get contracts anywhere outside of that country, preferably in America.

John Friedman of New York, who makes a specialty of importing and producing foreign novelty acts, and is better known in Europe than in the States, is deluged with appeals for American contracts from Russian artists in all branches of the profession.

In all cases the appeal is accompanied with the notification that in the event of contracts being secured the agent will have to make the necessary financial arrangements for the act to reach America. Where the quality of the act justifies, the fares of the artists are advanced.

Last week, Friedman met two acts he has imported, one of them, Max Theillon Troupe (arriving on the Finland), described as springboard athletes, five men and one woman. They are under engagement to the Sells-Floto Circus. The other act is Mlle. Martelle, late of the Imperial Ballet of Petrograd; and Koko, the famous Russian clown of the Cirque Cinesse, Petrograd (arriving on the Lithuania), who will be seen in a double act on the Keith Circuit, under the guidance of the Alf T. Wilton agency.

All declare life in Russia for any one with finer feelings is out of the question, and will be for many years while the present regime governs.

Some of the atrocities and horrors which they have been forced to witness, and now common in Russia, are beyond their powers of description. They say they can never be forgotten.

Many talented and refined artists are living in Petrograd and Moscow under the most humiliating circumstances, only kept alive by the hope of some day escaping their unhappy lot by receiving contracts in any civilized country.

## ORPHEUM TAKES H. HINES

Harry Hines, last season a member of Barney Gerard's "Fun-makers" a Shubert vaudeville unit, has been routed over the Orpheum Circuit, opening Aug. 19, at San Francisco.

Hines left the Keith Circuit in 1922 to enter a Shubert production, later playing Shubert Advanced Vaudeville. The following season he signed with the Gerard unit, and has been playing independent and small time vaudeville since the dissolution of the unit circuit.

## COLLEGE BOYS' HOUSE

(Continued from page 1) for by Beach. He lays a proposition before them.

Those suitable for stage work in the various departments sign a contract which binds them to work in the theatre during their stay in school for from two to four years while the ones selected for the musical department do likewise.

The men on the stage are put through a course of training, supervised by Beach and after two or three months are assigned to regular work in the theatre. They receive the same compensation as the regular workmen before them. They are trained to work in all departments and at the conclusion of their stay in the college, Beach says, they are just as qualified to run the stage of a big theatre as are the laymen who have made it a life work.

In the orchestra the students are also put through a training period and as the older members of the body drop out the new ones replace them, Beach says this system has been in vogue for several years now, and that managers of visiting attractions have commended him on the way the house is run.



JESSE—  
BLOCK and DUNLAP  
—FRANCINE

Keith's Riverside, New York, this week (August 6), and repeating our production success in vaudeville. After replacing Fred and Adele Astaire in "For Goodness Sake," we return to vaudeville. We again hear a production calling, but, well—

Direction SMITH & FORKINS

Associate JACK WEINER

he received three months for trafficking in cocaine.

A month after his release a woman died from the effects of drugs supplied by him and his flat was a popular resort of the vicious and decadent, also the scene of many orgies.

As exclusively reported in Variety some time ago, Mrs. Lanstray (Lady Hugo de Bathie) will probably return to the stage under the management of J. T. Grein. If this scheme materializes the play chosen will be Somerset Maugham's "Our Betters." Her last performance was at the London Coliseum in 1918 in a sketch entitled "Blame the Cinema." She was also seen at Drury Lane in "The Sins of Society" 12 years ago.

Another death has to be recorded in that of Joseph Benjamin Williams, head of the music publishing

## SERVICES AT RIALTO, N. Y.

The picture industry as a whole will hold representative services in the memory of President Harding at the Rialto theatre at 1 o'clock tomorrow (Friday). Dr. Hugo Reisensfeld is preparing an elaborate musical and vocal program, and State Senator James J. Walker will make the address.

The arrangements were hurriedly made Wednesday by William Brandt, president of the New York State Theatre Owners.

## LAUDER'S NEXT TOUR

Sir Harry Lauder, who is at present touring in Australia, has advised William Morris, his manager, that he will sail from Melbourne for San Francisco Sept. 26, arriving in the latter city Oct. 15.

The day after his arrival Lauder will begin a 25-week tour, starting at Santa Rosa, Cal. Upon the completion of his tour in February, Lauder will sail for England.



# LOEW CIRCUIT ALL FULL WEEKS OUTSIDE OF GREATER NEW YORK

No Change in Number of Performances or Acts—  
Vaudeville to Conform with Weekly Pictures—  
Neighborhood House Changes Possible in City

The entire Marcus Loew circuit outside of Greater New York will become full-week stands beginning Sept. 24, except London, Ont.

The full-week stand policy is said to have been decided upon after the entire Loew staff had studied the situation. For weeks the Loew house managers have been submitting detailed reports upon policy suggestions governed by local conditions, with the full week announcement the outcome.

The policy will not affect the number of performances given in the Loew house or the number of acts played on a bill outside of Greater New York. An announcement that neighborhood houses in Greater New York will eliminate the supper show and play twice daily is expected before next season.

The State, New York, and Metropolitan, Brooklyn, will continue to play three shows daily, but may become full weeks. The full-week policy will simplify the picture bookings for the various Loew houses, requiring but 52 features yearly, instead of 104, as heretofore.

This is said to have greatly influenced the decision, also the necessity to build up the quality of the vaudeville bills to offset the difficulty of securing 52 good features yearly.

The Loew people in the booking of their circuit have always played up the picture portion of the programs. With the depreciated quality of feature pictures it has become necessary to increase the quality of the vaudeville portion to offset the weak picture weeks.

The Loew bills will continue to play Montreal next season. The Lyric, Hoboken, and Loew's Fulton and Alhambra (2) in Brooklyn, will play stock.

## DEMAND FOR FLASH ACTS

Flash acts with a chorus, several costume changes, two or more principals, and some semblance of a plot, are in demand for the small-time houses at present. Loew is negotiating with several, but finds desirable acts of this kind very scarce.

Extending the Loew policy outside of New York to a full week stand instead of split weeks, means, for one thing, a higher type of attraction must be used. With the passing of the big orchestra act and the natural death of the two-girl dancing turn, accompanied by pianist and singer, something must be found to fill the gap.

So great has the need for acts of this kind become that it is said Loew will give desirable girl turns as high as \$1,500 a week, shading the scale according to material, staging, performers and costuming.

The need for acts of this kind is also being felt in the houses booked by Fally Markus. The Fally Markus time can pay between \$600 and \$800 a week, possibly higher in rare cases. Markus says it should be possible to present a good act of this kind for \$800 and still have a fair margin of profit.

## JOHNNY BLACKS APART

This Time "for Good," Says the Actor and Song Writer

Johnny Black, vaudeville actor and song writer, and his wife, Shirley Sherman (Dardanella), have again come to the parting of the ways, this time for good, according to Johnny. The couple had reunited last year after a separation of two years and lived together for about eight months. The reason for the latter parting is given by Black as "incompatibility of temperament."

Miss Sherman is at present rehearsing with a road company of "Little Nelly Kelley." Black has gone into business in Philadelphia, manufacturing musical accessories, in addition to writing songs.

Neither has taken any legal steps toward making their separation permanent.

## HOLD CHORUS GIRL IN AUTO ACCIDENT

Eva Vidito Jailed as Witness of Death of St. John Man—Was in Death Car

St. John, N. B., Aug. 8.

Eva Vidito, chorus girl in a tab organization touring eastern Canada, is in jail here as a material witness in a manslaughter case. Owen McCann, a middle aged man, was struck by a motor car driven by Thomas Crawford, an auto repairer. McCann was crossing a street when hit by the car. The automobile did not stop, and a car that was following pursued the fleeing vehicle, resulting in the arrest of the occupants of the speeding car. The other men in the car were William Garvin, the owner of the car, and John Moore.

McCann died in the hospital from his injuries. Crawford and the others were under the influence of liquor when arrested, Crawford, the driver, being quite drunk. The chorus girl states that the men induced her to ride with them in company with another girl. They secured two bottles of whisky in a drug store, and this they consumed while in the car traveling about the city of St. John and suburbs.

Garvin, the owner of the car, has been a friend of chorus girls for many years. He is known as "Grandpapa," because of his young ideas respecting the females, despite his 60 years. He has seldom driven the car himself, being very deaf and deficient in eyesight also. Crawford has usually driven the car for him in their nightly joy rides. Considerable feeling has been aroused in this city against the driver and the occupants of the car, and talk of treating the men and women to applications of tar and feathers is rife.

## MILES DIVORCE CASE

Vaudeville Manager Starts Action Against Wife

Detroit, Aug. 8. Charles H. Miles, operating the Regent, Orpheum and Miles theatres here, has filed a suit for divorce against his wife, Mrs. Bessie Miles. Their country home at Bloomfield Hills has been closed and Miles is living at the Hotel Statler. They have a four year old daughter.

## MUSICIANS WAIVE

Local No. 2 Adopts One Performance Resolution

Local 802 of the American Federation of Musicians, adopted a resolution Wednesday waiving payment for its men employed in New York houses who will lose a performance Friday.

The legitimate houses will not open Friday and the two-day vaudeville houses will not give a matinee performance Friday. With the three-day vaudeville and picture houses opening at 5 or 6 p. m., and giving two shows Friday night, the 802 local will waive payment for but one performance, the one not given in the afternoon. Three-day houses giving but one show Friday night come within the class of the two-day houses, the musicians union waiving pay for one performance, and asking payment for one show.

The stage hands' New York local was to decide the matter Wednesday of waiving payment for performances lost Friday, the executive board being in session until late in the afternoon. Indications pointed to the stage hands following the course of the musicians local in waiving payment for lost performances.



MARIE—WILLIAM  
HENRIETTA and WARRINER  
(SCINTILLATING SONG STARS)

A Son of the Desert said I adore you Giannina Mia, but if I CAN TAKE YOU FROM SOMEBODY ELSE, SOMEONE CAN TAKE YOU FROM ME; and now I'm Falling in Love with Someone, who comes Smilin' Thru with Roses of Picardy. So Awake Dearest One for You Snora.

Direction: PAT CASEY AGENCY.  
Personal Representative:  
KENNETH RYAN.

# GERMAN VARIETY ACTORS CAPITULATE TO MANAGERS

Strike Collapses When Left to I. A. L. Membership  
Vote—Managers Threatened to Keep Their Theatres Closed

Reports from Berlin via London tell of the collapse of the strike of the International Artisten Loge of Germany, affiliated with the American A. A. F., or vaudeville branch of the 4 A's (of which Equity is the legitimate branch).

Some six months ago the German legitimate actors called a strike with disastrous results to themselves, and now the variety performers over there suffered a like experience.

The Artisten Loge formerly was the strongest actors' organization in Europe under the leadership of Max Berol Konorah. The Loge heretofore controlled the minimum salary scale and working conditions in all Continental vaudeville theatres, as well as the terms under which agents' licenses were issued.

The law under which an agent operates in Germany (brought about by the Artisten Loge) forbids him to ask or accept more than five per cent. of the artist's salary for whom he obtains employment, and the actor pays only half of this, with the manager paying the other half.

The Artisten Loge before the war, and up to comparatively recent times, had the strength to control the theatre as to all conditions affecting the relations between actors, managers and agents. The loss of this strike, according to the foreign advices, has considerably diminished its power and prestige.

## Refused to Advance

The strike was called June 1, on the managers refusing to advance salaries on contracts already made, but which salaries (figured in marks) the fall in value of the mark made it impossible to live on. The managers refused to pass the increase on to the public, whom they claimed were being taxed all they would stand for in the way of admission. In no other way could they see their way clear to meet the actors' demands. The actors walked out on orders from Konorah and the managers replaced them with pictures, stock or amateurs.

There were many conferences between the actors' representatives and the managers (the latter under the leadership of Klein) but no

## BUDDIE KANE ARRESTED, HELD IN \$20,000 BAIL

Charged with Bank Robbery—  
Recognized on Theatre's Stage

Kansas City, Aug. 8.

Buddie Kane, an actor appearing at the Gayoso, was arrested this week, and is being held on a charge of bank robbery. The arrest came about in a peculiar manner. While Kane was on the stage Wednesday night he was recognized by Dr. F. D. Ratcliffe, who positively identified the actor as one of the robbers who held up and robbed the Peoples State Bank, at Dodson, Mo., a suburb of this city, May 29th. After seeing Kane on the stage, the doctor and his wife waited for the second show, and moved nearer the stage to verify their first suspicions. A close-up proved to the doctor's mind that he was not mistaken, as he said he got a good view of the robbers during the hold up, he being in the bank at the time.

The police were notified, and the arrest followed. Other depositors who were in the bank at the time of the robbery have also identified the suspect, although Kane denies participation in the robbery.

He was arraigned before a justice of the peace and his preliminary hearing set for Aug. 22. His bond was fixed at \$20,000.

Rolley Coy, who formerly was employed at the same theatre, was arrested last week, on a highway robbery charge, and is now in jail in default of a \$40,000 bond. The police are trying to connect the two men with other robberies.

## HORWITZ "IN DUTCH" WITH GOVERNMENT

Gave Bad Check to Income Tax Collector—Federal Man After Former Agent

Arthur Horwitz, former small-

time agent, has something else to worry about in addition to marital and financial troubles, and incidentally the collapse of his agency business. It became known last week that he is "In Dutch" with the Internal Revenue Department by remitting a weak check in payment of his income tax last March. The government has been trying to collect ever since. When the check was returned to the collector marked "Insufficient funds" a federal agent was assigned to the case and has called at the Loew annex building several times.

On the occasion of his first visit Horwitz was still in town and assured the federal man the payment would be made within a few days. To convince the government's representative, Horwitz is said to have signed an agreement to pay the tax within 15 days.

The next time the revenue agent called he found the Horwitz office empty. When advised that Horwitz had left town and no forwarding address, the federal man remarked he would "get him."

Horwitz has been variously reported in several sections of the country. Most recently it was said he was in London. Several weeks ago a letter was received by his wife's mother in connection with family squabbles, but it is believed the letter was sent by Horwitz to a friend, who remained it.

LINDER TAKES MORRISON'S  
Jack Linder has leased Morrison's Rockaway Beach, and will operate it as a vaudeville and picture house on Monday.

Linder will book the house himself, playing eight acts and pictures (split week).

## CISSIE LOFTUS' RETURN

(Continued from page 1)

forgot her troubles. She had just gone through a series of domestic happenings which were unpleasant and those were a large contributor to the commitment, mentioned at the time by the court as the best course to take.

Miss Loftus is reported as now stating it needed a terrific shock to bring her to a realization and that the humiliation of the commitment acted as the required shock. It also gave Miss Loftus a revision against stimulants of any description and her rejuvenation is believed to be complete.

It is said that Eddie Darling of the Keith office when here but recently spoke with Miss Loftus. He was delighted with her appearance and conversation, and persuaded the mimic to return to the States to disprove that Cissie Loftus would not return to the stage.

At the Keith office yesterday Eddie Darling confirmed the booking of Cissie Loftus and Wilkie Bard. Mr. Darling, when informed of the purpose of the cable Variety had received agent Miss Loftus' restoration, said he could confirm it with much pleasure. He stated he had spoken with Miss Loftus when engaging her and she is again the Cissie Loftus of old, and Mr. Darling added, he knows she will repeat the sensational success in Keith's vaudeville over here that she did and often years ago.

Asked of any other English bookings he had entered, Mr. Darling, who is the Keith's chief booker, replied some negotiations were started when he was abroad that have not been closed and could not be announced, but that he had secured G. S. Melvin, an English character change singer he felt confident of; also Marcel's Seal, an act operating with but one seal. Stoddell and Douglas, an English singer and dancing turn, also were booked by Darling.

Marcus Helman, president of the Orpheum circuit, returned to New York last week after several weeks abroad. Both showmen agreed show business in London just now is in a distressing state in attractions and for business.

Mr. Helman mentioned he and Mr. Darling were passengers in the plane flying from Paris to London, the trip taking three hours against the customary two and one-half hours.

# PAN FORCES "COMMONWEALTH" ON ALL ACTS FOR VANCOUVER

**Remarkable Position Assumed by Vaudeville Circuit Under Play or Pay Contract—"Play Victoria and Gamble or Lay Off," Says Pantages**

Seattle, Aug. 8.

Acts playing the Pantages Circuit must play Victoria, B. C., on the "commonwealth" plan or lay off between Seattle and Vancouver. The new arrangement calls for acts to suspend regular salaries and play the Victoria house on a sharing basis after railroad fares and baggage have been deducted.

The scheme was inaugurated two weeks when the bill from Seattle including Prevost and Goulet; Corradini's Animals; Cornell, Leona and Zippy; Clark and O'Neil, and Rinaldo Romeo and Dolls were notified they were to play Victoria on the "commonwealth" basis.

All of the acts accepted the condition in preference to laying off and possibly losing the balance of their routes, except the Rinaldo and Dolls turn.

Most of the acts approached to date have accepted the "commonwealth" booking, including several headliners, among them Nan Halperin. The artists see nothing else to do but gamble rather than lay off between Seattle and Vancouver.

The Vaudeville Managers' Protective Association is investigating the conditions surrounding the booking. It is the first time that the "sharing" method of booking has ever been tried by a member of the V. M. P. A., which insists on pay or play contracts for a stipulated salary for all dates.

## NARROW ESCAPE

San Francisco, Aug. 8.

Mowatt & Muller (Mrs. Mowatt), playing the A. & H. Circuit, had a very narrow escape from the fire which started at 3 A. M., July 29, in the Philips Hotel, Stockton. They were forced to flee in their night clothes, and cross over a ladder stretched to the adjoining building. The couple were the last to get out of the burning building, and both were overcome by inhaling smoke and gas.

They lost all their belongings, except a Russian poodle.

The State Theatre, close by, suffered a small loss, caused by smoke and water.

## HOUSES OPENING

The Lyric, a newly erected vaudeville and picture theatre, seating 1,200, in Hartford, Conn., will have its formal opening Sept. 1. The house will be managed by Jack Sanson. It will play five acts, split-week policy, booked by the Dow office.

Four of the theatres booked by Fally Markus last season will resume their vaudeville policy again this season. The Broadway Theatre, Nyack, which was remodeled at an expense of \$50,000, will reopen on Aug. 18, playing five acts on split-week policy. The others are Rialto Theatre, Portchester, five acts split week beginning Sept. 2; Empress Theatre, Danbury, five acts, split week beginning Sept. 5; and the Lincoln, Union Hill, N. J., which begins its winter policy with five acts, split week on Aug. 27.

## INTERSTATE REOPENING

The Interstate circuit will reopen Sept. 2, when the first bill plays Dallas. The rest of the houses will open in rotation by the same show travelling around.

## 7TH AVE., MINNEAPOLIS

Minneapolis, Aug. 8.

The Seventh Ave., the local Orpheum, reported as having changed hands recently, reopens Sunday with vaudeville booked by the W. V. M. A. S. H. Hess will be the resident manager.

The announcement contradicts the rumors the house had been purchased from the Orpheum circuit.

## Watson Sisters on Pan Time

The Watson Sisters have been routed over the Pantages circuit next season, beginning early in September. They headed one of the Shubert unit shows last season.

## SABLOSKY & MCGUIRK NOW IN KEITH OFFICE

**Transferred This Week Along With Herschfeld's of Trenton**

The Sablosky & McGuirk pop vaudeville theatres passed into the Keith office this week, under the arrangement reached last spring between Keith's and the Stanley Company of America. Both partners of the Sablosky & McGuirk firm are active in the Stanley Company direction.

The houses added to the Keith's fifth floor books, with Harold Kemp as their booker under the supervision of Abe Sablosky, will be all of the present vaudeville theatres in Philadelphia, excepting the big time Keith's, and the firm's Norristown house, besides Milton Herschfeld's theatre in Trenton. The group will include the Grand Opera House, Philadelphia, to play a split week, besides the Buck Taylor houses over there and the William Penn.

## 4 BIG TIME ORPHEUMS WITH POLICY UNSET

**Salt Lake, Duluth, Calgary and Lincoln Not on Orpheum's Route Sheets**

The future of four of the western Orpheums, each operating successfully for several years prior to last season, appears to be very indefinite as regards the policy they will follow next season, or even whether they will open at all with Orpheum circuit vaudeville or any other entertainment.

The houses are at Salt Lake City, Duluth, Calgary, and Lincoln, Neb. They do not appear on the Orpheum routes for next season as playing dates, the only mention being in the form of a notation to the effect the policies of the houses have not been determined.

Duluth closed early last season because of bad business. Business was off to a considerable extent in the other three towns. Each of the four played the senior or big time grade of Orpheum vaudeville.

## INTERSTATE'S POLICY

**Bigger Vaudeville and Road Shows**

San Antonio, Aug. 8.

The Interstate Majestic of this city announce a drastic change in their policy for the current season as compared with last. Last year the Majestic played five acts of vaudeville and a feature picture. Neither the vaudeville nor the picture was of sufficient strength to draw the usual crowds to San Antonio's most beautiful theatre, and the management themselves announces a big loss in many of the key cities of Texas.

This year a policy of the acts picked up from New Orleans on the Orpheum Circuit to go intact over the Interstate, the same policy as was practiced in the war days, will be resumed, thus giving seven Orpheum acts and only short film subjects such as Topics and Fables in pictures.

General Manager Azba Chouteau announces the best of the road shows will be booked over the Interstate, playing each of the key cities two or three days and possibly a road show will go over the circuit each week.

This will mean the laying off of the vaudeville for those days, although full salaries will be paid the acts.

## COSTLY ACTS FOR BOWDOIN, BOSTON

**Romm and Waters Lining Up Name Features—New Firm Adding Houses**

Eva Tanguay and a 14-piece orchestra have been booked by Romm & Walters for the Bowdoin, Boston, for the week of Sept. 17. The house goes into a full week stand the preceding week with Ike Rose' Midgets.

Romm & Walters have added to their present list of houses, Howard, opening Aug. 13, (full week); Strand, Lowell; Capitol, Lynn, Mass.; and Thorton, River Pt., R. I., playing split weeks and opening Labor Day.

## MUSICIANS' INCREASE

**Asking 50 Per Cent. More in New York**

Local No. 802, American Federation of Musicians, is asking a 50 per cent. increase in burlesque and vaudeville houses for next season. The No. 802 men are receiving \$52 in vaudeville and burlesque now, and want \$78 weekly. The managers' association committee has offered a \$3 increase over last season's scale, with conferences to continue.

One reason why No. 802 is holding out for the 50 per cent. increase is said to be a desire on the part of No. 802 to placate the M. M. P. U. former No. 310, who are asking about the same figure, \$78, for next season. If No. 802 secures the increase asked, it is understood it will go a long way to patching up the differences existing for several years between the two musical organizations.

## THEATRE ON CITY SITE

Steubenville, Ohio, Aug. 8.

The City Council has entered into a contract with George Schafer, of Wheeling, W. Va., for the erection of a theatre on the present site of the City Building.

An ordinance has been passed permitting the razing of the present building with the work on the new theatre, which will cost about \$250,000, to be started about Jan. 1. The city will receive an annual rental of \$15,000 from the theatre.

## STAGEHANDS SCALE SET AT \$75 WEEKLY

**Agreed to by Unions and I. M. A.—In Force for One Year**

The wage scale for travelling stage carpenters, electricians and property men with road attractions for next season has been fixed at \$75 weekly for each of the three department heads mentioned, following an agreement entered into between the I. A. T. S. E. and International Managers' Association. The agreement runs for a year, from Sept. 1, 1923, to Aug. 31, 1924. Last season the stage carpenters, electricians and property men received \$62.50 with travelling shows as the union scale.

The new scale covers legitimate attractions, vaudeville acts, burlesque and travelling picture shows. For the first six weeks of a legitimate production the scale holds a proviso the stage crew, carpenter, electrician and property man shall receive \$85 weekly. Flyman receives \$70 weekly next season, with \$80 for the six weeks production class. This production class applies only to legitimate shows. Assistant property men, carpenters and electricians next season receive \$65 weekly under the terms of the new agreement, a raise of \$10 weekly.

The wage scale for the New York local stage hands has not been settled as yet for next season, conferences being held bi-weekly on the matter.

## BUTTERFIELD FILES SUIT

Lansing Theatre Thrown Into Court

Chicago, Aug. 8.

The feeling between the W. S. Butterfield Circuit and its chief competitors in Michigan is at such a point that Edward C. Beatty, right hand man of Butterfield, has filed suit in the Circuit Court at Port Huron asking that the lease of the Desmond Theatre, which recently passed to Claude Cady, of Lansing, Cross & Lippa, of Battle Creek, and W. S. MacLaren, of Jackson, be declared void.

Beatty, who is associated with Butterfield in the operation of the Majestic and Family theatres at Port Huron, declares the Bijou Theatrical Enterprises (Butterfield) offered an annual rental and one-third of the profits for the house and that the president and secretary of the company gave a lease to the defendants without the one-third profit clause.

Beatty contends that the present lease practically does away with all dividends, since the rental only covers interest and other fixed charges on the property.

The Desmond at Port Huron opened Sunday a week ago with three acts of vaudeville and pictures, with vaudeville from C. L. Carrell, who books the Post at Battle Creek, the Capitol at Lansing, the Temple at Grand Rapids, the Fuller at Kalamazoo, the Majestic at Jackson and the Strand at Owosso in conjunction.

## TOO MUCH SAMENESS IN SMALL TIME COMEDY

**Rush of Comedy Turns to Smaller Division—Must Have Real Merit Now for Bookings**

Small-time booking agents are being besieged with one and two-man comedy turns.

Some time ago the report went out there was a scarcity of comedy turns on the small-time, and several good standard acts, working steadily, immediately revamped their material to fit what seemed to be a need. At the same time a multitude of new acts went in heavy for comedy, so that finally a condition existed in which on the average of 60 per cent. of the acts on a bill were comedy turns in some form.

The success of several nut acts on the big-time was also responsible for a rush of similar acts in the smaller houses, hokum of the rankiest sort predominating. For a while this pleased the audiences, but now they are getting fed-up on comedy, as the necessary contrast is lacking, according to a small-time booking authority.

The season is, as yet, too early to determine what sort of acts will be most in demand, but he predicts that comedy turns, unless of actual merit, will find it tough sledding.

Meantime small-time agents are being confronted with a shortage of acrobatic and aerial turns, presumably due to a number having been contracted with circuses and others playing fair dates.

One agent, who books eight houses operating under a split-week policy, had been using two of these acts on each bill. When unable to secure the acrobats he was compelled to substitute dancing acts.

## JO PAIGE SMITH VERY ILL

Jo Paige Smith was removed from his home at Bayside, L. I., Saturday, to the Flushing Hospital, suffering with pneumonia. Early this week the veteran Keith agent was reported as critically ill.

Marty Forkins is running the Smith-Forkins office during the latter's illness. Mr. Smith is one of the oldest vaudeville agents. He recently went to California for his health, returning to his office in the Palace Theatre Building, seemingly in good health.

## DANCERS FOR CASINO

Paris, Aug. 8.

Antonia Audizon, the Circassian dancer of the Russian Ballets, is booked by Leon Volterra to join the Casino de Paris revue this month.

Diane Bell and her partner, Marty, will also appear as terpsichorean stars in the same show.

## CHICAGO MUSICIANS ASKING NO INCREASE

**Changed Conditions Requested with Payment for the Rehearsals**

Chicago, Aug. 8.

The Chicago Federation of Musicians will not ask for an increase in the present wage scale of \$75 weekly in vaudeville and burlesque houses, and \$65 in legitimate houses next season, the musicians' demands being confined to a request for changed conditions, including extra payment for rehearsals not now received.

The proposed new schedule for rehearsals calls for payment of \$2 a man for day rehearsals consisting of two consecutive hours, or less. Any day two rehearsals take place, the second rehearsal is to consist of two hours or less, and payment is to be \$4 a man.

On overtime rehearsals the musicians are asking \$1 a man for every half hour or fraction thereof. Previously the musicians have been giving a three-hour rehearsal gratis a week for each production lasting one week or for each week of repertoire.

Other requests for changed conditions are that any member of the orchestra playing piano or organ alone for moving pictures or during rest periods, when the orchestra is reeling, shall receive 50 per cent per week additional over the basic scale, provided that once during the total period the lone musician is on duty a 15-minute intermission is given.

For grand opera at the Auditorium, where the admission is not over \$5, the new schedule limits day rehearsals to two consecutive hours, terminating not later than 7 P. M., with extra payment of \$3 a man demanded. Night rehearsals for the type of grand opera with a scale not over \$5, payment equaling that of an actual performance, is asked.

Immediately preceding the beginning of an engagement in the grand opera class mentioned above, for the first two consecutive hours payment of \$1 a man per hour is asked. Additional day rehearsals are to be limited to two consecutive hours, terminating not later than 7 P. M., with payment of \$4 a man per hour asked.

The situation indicates the requests for overtime will be satisfactorily arbitrated by the Chicago Managers' Association and the Federation of Musicians.

## LEVY ADDITIONS

**Texas Houses, Also Chicago to Winnipeg**

Chicago, Aug. 8.

Additions to the Bert Levy Circuit for the coming season are Beaumont, Waco, Abilene, Dallas, Bryan, Fort Arthur, Denison, Laredo, Corpus Christi, Eastland, Breckenridge, Mexia, Corsicana, Tex., and Sweetwater, Okla.

Ed Seamans, who formerly had a vaudeville house at Winnipeg, Man., is lining up a circuit between Chicago and Winnipeg to be affiliated with Levy.

Starting this week, Paul Goudron, in charge of the Chicago office, is booking the Pearl and Crystal theatres at Milwaukee, with split week policy—three and four days.

## MARATHON DANCE SUIT

Dallas, Texas, Aug. 8.

An echo of the recent marathon dance craze came in the filing of a suit for damages amounting to \$3,417.85 by C. E. Lindsey against St. Charninsky, Mrs. Meyer R. Cohen, Mike Vavulis and Will McCray, owners of the Cohen dance hall.

The petition alleges Lindsey entered into a contract on the basis of a pro rata share of the entrance fees and \$2 an hour for each hour danced over 24. He claims he danced 124 hours and 47 minutes.

## New Butterfield's in Ann Arbor

Chicago, Aug. 8.

W. S. Butterfield has leased the site of Dr. Vaughan's home in Ann Arbor, Mich., and will erect a theatre. The site is on the main street.

Butterfield has opened an office in Detroit to handle picture and tabloid bookings for his circuit in Michigan. Edwin Ryan is in charge.



# HIPPODROME POLICY NOT SET; NEW KIND OF VAUDEVILLE

**Keith's Biggest House to Decide on Playing Policy—  
Reported Considering Ideas—Extensive Plans for  
Basement, Panorama and Zoo**

B. F. Keith's biggest house, New York Hippodrome, seating over 5,000 people, has yet to have its exact vaudeville playing policy decided upon.

It is reported the Keith office is considering several ideas as to the arrangement that shall give the big stage its entertainment. It is understood there is still indecision whether the Hip as Keith's shall give two performances daily, with three a day on the week-end, or become continuous throughout the week on the State-Lake style.

The Keith people are said to be calculating to what extent the Hip with the sort of vaudeville bill they would like to give it may affect the other Keith's big timers in New York. Capacity of the Hip is said to figure in this. With too many, a bill for the popular prices intended, the Hip could draw from all over Greater New York, particularly in Manhattan and the Bronx.

## Uniquely Keith's

It is understood a distinct effort will be made to get away from the former type of Hip production as produced under the Charles Dillingham direction, not through Keith's believing the Dillingham shows were not draws for the Hip, but because Keith's wants to make the big Hippodrome uniquely Keith's.

Into the latter expectancy is said to be entering the plan of taking the biggest spectacular acts from the larger circuses for features surrounded by vaudeville. It is also undecided, according to report, whether the Hip shall have a feature picture end to its program.

Considerable thought is said to have been given as to the possibility of the Hip with a continuous policy being able to draw the drop-ins from Broadway as against the ever-open invitation of the Broadway picture theatres to the transients. In this connection it is claimed that the Broadway picture theatres through their set program always running, with drop-ins wanting to see the feature, do not get as many as they would like, as stray visitors have grown to know that at the hour they might want to kill to see the feature, that will be the hour the overture and ballet dancing with other odd bits on the picture program will be running instead. That angle is said to have presented itself why the big house on Sixth avenue with an always-something-doing bill might pull the drop-ins from all over.

## Nationally Known Combination

Another vital point is that Keith's is nationally known, a by-word as an amusement trade-mark, while the Hippodrome is a name all over the country that lures the country cousin to its gate when the country people reach New York. The combination of "Keith's New York Hippodrome" is expected to lend additional strength to each.

One question reported arising is the relative value the Keith heads believe for the banner house of the Keith string, its present Keith's Palace in the greatest center, right on Times square, or Keith's Hippodrome on Sixth avenue.

The Hippodrome under the Keith's direction cannot open, it is said, much before November.

## Panorama in Basement

Meanwhile the important innovation of changing the Hip's cellar into a permanent attraction is said to have been pretty well laid out by Leo Singer, of Singer's Midgits, who, has that in charge. While Mark A. Luescher is slated as the Hip's manager in the front of the house, Singer is reported to have received carte blanche authority below stairs. One of the Singer proposals that will go through, it is reported, besides his "Midgit City" in the cellar, is a zoo, also aimed for the entertainment of the kiddies. Singer is said to have lately requested a king snake from the Bronx zoo for one of his midgits, who wants to do a "Tut" dance with it.

A newly reported suggested by Singer and which is said to have

been approved is a panorama to extend around the walls of the basement. Its panoramic scheme will be to depict the theatrical line of the Keith Circuit, with reproductions of the Keith's theatres fronts at the various points on the running landscape.

## WANT BLUE LAWS OFF, SAYS WALTER READE

**Theatrical Manager Defends  
His Reforming Crusade  
in New Jersey**

New York, Aug. 6.

Editor Variety:

With reference to the article appearing in connection with the gambling houses closing at Asbury Park or Long Branch, I want to correct the items in which I have been, in my opinion, terrifically misquoted.

The writer has never been interested in any form of amusement or in any such industry other than the theatre and I have never been connected, directly or indirectly, with any gambling houses or halls, while I have at times wagered various amounts, that is, the same as any other sport might do.

The real reason why I attacked the gambling houses of Asbury Park and Long Branch was because I have been endeavoring for years to secure necessary legislative relief, not only to open the theatres of Asbury Park and Long Branch, but also to open the theatres of all the other cities in New Jersey. I have been balked and stopped in this direction by Senator William A. Stevens, who is the leader from Monmouth County. He has refused to permit the Legislature to vote and repeal the existing blue laws, which keep my theatres closed on Sundays in Trenton, Plainfield, Perth Amboy, New Brunswick, Asbury Park and Long Branch.

I am informed these gambling houses contribute large amounts of money to the Republican county fund of Monmouth County. The object of attempting to close the gambling houses was to prevent this fund being used for campaign purposes next November, and on the effort of myself and other theatrical interests in New Jersey to endeavor to elect Democratic senators and Democratic sheriffs who are for strict enforcement, and will make an effort to legalize the Sunday operation of theatres in the State of New Jersey. Walter Reade.

## ORIGIN OF "BANANAS"

**Baltimore Musician Proposes to  
Trace Ancestry of Freak Song**

At a band concert Aug. 15 in Druid Hill Park, Baltimore, Gustav Klemm, protégé of Victor Herbert, composer of note in his own right, music critic of the local Evening Sun and the conductor of the municipal band, will develop the idea of the "Yes! We Have No Bananas" ancestry.

Klemm avers that the first part of the now internationally famous pop song is taken from the theme of "My Bonnie Lies Over the Ocean," the mid-part is "I Dream I Dwell in Marble Halls" from Balfe's "Bohemian Girl" and the last part is from "An Old Fashioned Garden," a farms production number.

## LEEDOM-STAMPER ENDING

Edna Leedom and Dave Stamper will shortly dissolve their vaudeville partnership. Miss Leedom will return to musical comedy, while Stamper will devote his exclusive attention to composing scores for musical comedies. He has been commissioned to write several numbers for the new edition of the "Follies," in which Miss Leedom may appear.

## HOMEcoming RECEPTION FOR WHITEMAN BAND

**Special Steamer and Sky  
Writing—Arrives Monday  
on "Leviathan"**

The greatest home-coming reception and welcome ever accorded a professional will greet Paul Whiteman and his band when arriving in New York Monday on the "Leviathan."

A committee representing every branch of the music industry, including the A. F. of M., publishers, dealers, piano, roll manufacturers, phonograph dealers and jobbers, song writers, etc., will go down the bay to greet Whiteman at Quarantine. A steamship carrying a 40-piece band will meet the "Leviathan" at Quarantine and escort her to her dock at pier 86. A sky writing aerial pilot will inscribe "Welcome, Paul," in white smoke letters as the ship comes up the river.

Whiteman is returning after an engagement at the Hippodrome and Grafton Galleries, London, where he and his musicians set London jaws a-maze. He was met by a hostile demonstration from British labor when he went abroad, but instead of complicating the unemployment situation, Whiteman is credited with providing employment for thousands of musicians by increasing the popular demand for jazz in England and the British Isles.



## THREE BOYS IN FRANCE

From left to right: Eddie Darling, Edgar Allen Woolf and Danny Simmons, as they were when at Ostend, France, on the beach about to go in bathing.

Nothing important about the picture excepting Woolf is in stripes.

## MRS. RAY LEASON'S DIVORCE

Tulsa Lea Leason has secured a divorce from Ray Leason, an interlocutory decree handed down in the Supreme Court, Brooklyn, recently becoming final Oct. 23.

The wife's action, based on statutory grounds, was undefended.

John Conville was attorney for Miss Lea, who is agenting on her own, having assumed her maiden name when separating from Leason two years ago.

The couple were married in 1909. Leason was formerly in charge of bookings for Gus Sun at the latter's Springfield, O., office. He came here several years ago and unsuccessfully attempted to form an independent small-time circuit in New England.

## KOSLOFF FRAMING TURN

Los Angeles, Aug. 8. Theodore Kosloff will open on the Orpheum Circuit, starting from this point, during October. He will produce a ballet act with about 20 people in it.

## NAT WILLS' WIDOW?

Loronda La Bella Lands at Providence From South America

Providence, R. I., Aug. 8. Loronda La Bella Wills arrived here on the "Roma" from South America. She entered as the widow of Nat Wills, and said she intended to return to Lisbon to marry Deodate Silva, an electrical engineer of that city.

The woman mentioned she had come here to assist in the probate of the will of an aunt. She left for New York.

The widow of Nat Wills, the comedian, is May Wills, who is now living in New York with her daughter, Natalie.

Previously Wills had married La Belle Titcomb, a professional. They were divorced.

## DELUGE OF UKES

**Music Publisher Responsible for  
Free Ukuleles**

Vaudeville will probably see a deluge of acts featuring Hawaiian numbers in which ukuleles figure. This is a result of an independent music publisher's campaign with a "Say It With a Ukulele" number.

Every act incorporating the song has the opportunity of taking advantage of the publisher's proposal to furnish ukuleles gratis to dress up the number. Judging from a number of acts in rehearsal and others reported starting there will be quite a few uke acts in the swim next fall.

## MARTINI MOVES TO SHEEDY'S

Bob Martini, who has been booking several of the smaller time theatres out of the Walter Plimmer office, has changed his base of operation to the Mike Sheedy agency.

## ANNA CHANDLER ASKS ALIMONY OF LANGFIELD

**Singer Starting Suit Against  
Sidney Langfield—Miss  
Chandler Bitter**

The alimony payers may obtain a recruit if Anna Chandler is successful in her objective of making Sidney Langfield pay her a weekly allowance. Miss Chandler, who is a high-salaried vaudeville attraction, doesn't want the money so much from Langfield as she is desirous of "showing him up."

The couple lately separated after six years of constant companionship. Miss Chandler this week authorized her attorney to commence the proceedings through which she expects to obtain alimony.

Langfield was a piano player when first meeting Miss Chandler and continued piano playing for her in her act, until he graduated into a "single turn" of his own in vaudeville. Meanwhile Miss Chandler is said to have received from him many letters of endearment with such terms as "My beloved wife," and wires acknowledging receipt of money Miss Chandler alleges to have advanced him.

Miss Chandler is said to have grown bitter toward Sidney through the latter, according to Miss Chandler, having called at the district attorney's office to ask protection, claiming he was in fear of bodily injury from her.

## GIRL TAKES INSTRUCTOR INTO BUFFALO COURT

**Edythe Mai Charged Arthur  
Miller With Assault—  
Miller Settles**

Buffalo, Aug. 8.

Edythe Mai, of New York City, was the complainant against Arthur Miller of Arthur Miller and Girls, at the Lafayette last week, when she had Miller arrested and brought into city court Monday on a charge of assault. The girl claimed that Miller, who appeared as dancing master in the act, while pretending to affectionately squeeze her arm during a curtain call at the Lafayette Saturday night, had maliciously and viciously pinched her, causing her much pain and her arm to become black and blue.

Before Judge Maul in City Court Miss Mai claimed that in addition to her physical grievances Miller had refused to give her \$65 salary for the week and her return fare to New York.

The act closed and disbanded here Saturday. Miller admitted that he had not paid the girl, claiming she owed him a balance of \$75 due on a \$150 fee promised him by the girl's father for teaching his daughter to dance. The girl stated that her father had given Miller a check for the full amount of the dancing lessons, but Miller stated that he had only received half of the price from Maipere and that the balance was to come out of Edythe's salary.

The pair finally decided to settle the matter, Miss Mai agreeing to drop the charge provided Miller would give her her week's salary and her fare to New York City. This the impresario agreed to do, and after obtaining the \$240 which he had left at the police station as bail, he paid the girl and gave her her ticket to New York on the Erie.

The Judge told the girl that she might thresh out the matter of the dancing lesson fee in a civil suit if she so decided. Miss Mai's address was given as 64 West 142nd street and Miller's as 503 West 113th, both New York City.

## KRAMER & BOYLE DISSOLVED

The vaudeville partnership of Dave Kramer and Jack Boyle dissolved after playing Loew's Gates, Brooklyn. Kramer will re-open on the Loew Circuit, Aug. 20, with a band in a new act.

Boyle will form another partnership with a comedian.

Kramer and Boyle left the Keith Circuit last season, playing in Shubert unit vaudeville, since which time they have been playing the small-time and independent circuits.

## VALESKA SURATT WITH PAN

The Pantages Circuit has about concluded negotiations with Valeska Suratt to tour that time in a Jack Lait playlet.

Miss Suratt will receive \$3,000 weekly from Pantages.





# MUTUAL'S LINE-UP INCLUDES 24 SHOWS FOR NEXT SEASON

**Six New Producing Operators Added—Titles, Casts and Producers Listed—Expect 18 Playing Weeks to Be Increased to 24 by Sept. 15**

Titles, casts and producing operators of 20 of the 24 Mutual Burlesque Association Shows scheduled for next season are listed below. The name of the show's operator is in parentheses, following the title of each show.

The names of the performers engaged for the various shows are not listed necessarily in the order of their importance.

The rosters of Tom Sullivan's two shows, "Dancing Fools" and "Bits of Hits"; Frank Damsel's show, "Make It Snappy"; and Doc Tunison's, "Heiter Skelter" will appear in a later issue.

There will be six producers new to the Mutual operating shows on that circuit next season. They are William S. Clark, George Jaffe, Sam Kraus, E. L. Spiro, Harvey Fields and Harvey Bentley, the latter producing in partnership with Julius Michaels.

The 18 playing weeks lined up for the start of the season will be increased. It is expected, to 24 before Sept. 15.

**"Georgia Peaches."** (Ed Rusch).  
Cast: Lew Rose, Billy Bumps Mack, Colton and Darrow, Milton Cahn, Dotty Bennett, Hazel Grant.  
**"Oh Joy Girls."** (Sam Raymond).  
Cast: Billy Grogan Spencer, Jules Jacobs, Bernie Clark, George C. Mack, Anna Armstrong, Elsie Raynor, Rose Bernard.

**"Round the Town."** (Ed Ryan).  
Cast: Billy Kelly, Andy Martin, Jack Seward, Tim Benson, Pauline Russell, Arnold Sisters, Mabel Lee.  
**"Running Wild."** (Sam Kraus).  
Cast: Burke Brothers, Dave Evans, Murray Green, Emma Kohler, Bee Bell.

**"Folly Town."** (William S. Clark).  
Cast: Guy Fay, J. Lee Allen, Joe Morse, Ed Kempner, Billy Woodall, Grace Wallace, Babe Quinn, Maude Emmerson.

**"Joy Riders."** (George Jaffe).  
Everett E. Chipman, manager.  
Cast: Mickey Markwood, Joe Mack, Bert Lester, Jack Stanford, Vivian Lawrence, Frances Ryer, Rose Bentley.

**"Sassy Bits"** (Joe Howard).  
Cast: Charles (Red) Marshall, Irving Selig, Tom Fairclough, Joe Gerald, Rose Lee, Rae Leanse, Ida Roberts.

**"Broadway Belles"** (Joe Oppenheimer).  
Cast: Hagen and Toebe, Art Mayfield, Dave Curtis, Peter Wells, Jean Fox, Marie Crispie.

**"Hello Jake Girls"** (Harry Fields).  
Cast: Harry Fields, Abe Gore, Tom McKenna, P. McGillian, Chas. Levine, Dixie Mason, Florence Drake, Violet Hilson.

**"French Models"** (Jake Potar).  
Cast: Jack Ormsby, Sammy Spears, Harry Beasley, Eddie Hart, Betty Palmer, Babe Shepard, Mildred Bigger.

**"Flirts and Skirts"** (Lew Sidman).  
Cast: Harry Harrigan, Dick Hahn, Brad Sutton, Walter, Pep Smith, Caprice, Pearl Briggs, Nora Edwards.

**"Fads and Follies"** (Matt Kolb).  
Cast: Ray Kolb, Clare Evans, Johnny Weber, Tommy Hanlon, Don Weary, Hubert McDonald, Jessie McDonald, Babette, Ruth Hanlon, Babe Green.

**"London Gaiety Girls"** (Griff Williams).  
Cast: Billy Hardy, Tony Cornetta, Ralph Fielder, Billy De Tello, George Hamilton, Gerlie De Fay, Lenore Torriani, Claire Grey, May Merle.

**"Step Lively Girls"** (Julius Michaels and Harry Bentley).  
Cast: Harry Bentley, Jimmie Elliott, Jim Carlton, Eugene Routh, Pep Bedford, Mae Belle, Alice Melvin.

**"Miss Venus"** (E. L. Spiro).  
Cast: Billy Mike Kelly, Billy Grady, Frank Fay, Jackie Addison, Mae Laurie, Daisy Dean, Grace Trevor.

**"Step Along"** (Morris and Bernhard).  
Cast: Jules Howard, Max Coleman, Eddie De Velde, Charles Harris, Harry Wilde, Ida Bernard, Mina Bernard, Claire Stone.

**"Smiles and Kisses"** (Fred Strouse).  
Cast: Lee Hickman, Abe Leonard, Arthur Stearn, Clarence Maurer.

Louis Gardner, Bessie Rosa, Muriel Claire.

**"Snappy Snaps"** (Fred Strouse).  
Cast: Rex Weber, Ray Read, William Young, Frank Queen, Bunnie Dale, Mona Mayo, Dolly Lewis, Vivian La Vardo.

**"Band Box Revue"** (S. W. Manheim, operator; Frank Smith, manager).

Cast: Mitty De Vere, Harry Le Vine, Clarence Wurdig, Allyn McDonald, Jimmie Moore, Mildred Austin, Mildred Steele, Mildred Cozferre, Frankie Moore, Teddy Schrader.

**"Laffin' Thru"** (S. W. Manheim, operator; T. G. Wiggins, manager).  
Cast: Charles Country, Lake U. Kellum, Paul Ryan, Gus Flaig, Leon Fox, Jeanette Buckley, Tom Wiggins, Leona Fox, Opal Taylor, Hazel Hansen.

## SPIEGEL SHIFTS

Moved to Another Sanitarium

At a special hearing before Referee in Bankruptcy Harold P. Coffin Tuesday, Dr. Leo Spiegel, a brother of Max Spiegel, disclosed that the bankrupt theatrical promoter had been transferred from the Stamford Hall Sanitarium, Stamford, Conn., where he had been committed in December to Dr. Jacoby's Sanitarium, Topasse Grange, Stillwater road, Stamford, two months later. The reason for the transfer according to Dr. Spiegel was that the former place was too expensive. The special inquiry was a result of an anonymous communication to the referee that Spiegel had been seen at freedom. Mrs. Estelle B. Mark, Spiegel's mother-in-law, corroborated that the theatrical man had been transferred to the second named sanitarium.

Last week, Justice Bljuz awarded the Mark Spiegel Realty Corp. judgment for \$56,000 on three checks against the Gotham National Bank, which the corporation had drawn on the banking institution, and which checks were alleged to have been forged by Spiegel and deposited to his own account.

## SINGER'S TWO WEEKS' STAND

Jack Singer's "Merry Whirl," the first show to open on the Cutts musical comedy unit circuit, started at the Gaiety, Montreal, Sunday. It will remain two weeks, changing the bill for the hold-over week.

## SHUBERTS' DEFENSE

(Continued from page 1)  
matter of jurisdiction. The corporation directory lists the Winter Garden Co. as having been chartered in New York.

Secondly, Lee Shubert avers that he has nothing to do with the Winter Garden productions, but he is merely a vice-president and director of the corporation. This defense is entered despite that the Messrs. Shubert are programed as presenting the "Passing Show."

On the question of merits, William Klein has prepared an answer that the "Seeing Double" idea is old and has been previously employed in other productions.

The argument on the injunction has again been postponed until next week.

## HOPPER'S NEW ROLES

(Continued from page 1)  
bath in the fountain the original comedians in the piece took when the show was first put on about 25 years ago. The role is new to him and is the third new role he has taken on since he started out over a year ago.

The first was his debut as the Sheriff of Nottingham in "Robin Hood," the second was Jenkins in "The Firefly" and the third is the present role.

## INSTALLMENT POOL

100 Weekly Deducted for Transportation

The whole amount of each Columbia producer's individual assessment for the railroad transportation pool will not have to be paid before the season starts as in past seasons. A new ruling permits the producers to pay it in installments of \$100 weekly, to be deducted from the share of each show as it goes along.

The assessment this year will be less than \$500 as against some \$550 in other seasons.

A surplus of \$3,400 left over from last year through the early closings of the shows has reduced the individual transportation assessment.

The railroad pool is utilized to pay the transportation to the opening and closing points, and is a co-operative measure. Another assessment also paid weekly of about \$500 for each producer brings the Columbia shows back to New York.

For a producer with three or more shows the installment plan of paying forms an important accommodation.

## BURLESQUE CHANGES

Billy Brandell, vaudeville producer, has purchased a half interest in the Columbia wheel show, "All Aboard," from Seymour Felix.

Dick Kirschbaum, formerly dramatic editor of the Newark Star-Eagle, is now advance agent for "Dancing Around" on the Columbia wheel.

The Six Rackets, a novelty dancing and acrobatic turn, who arrived from Germany Wednesday, have been engaged to appear with "Queens of Paradise" on the Columbia circuit.

Ruby Lesby for "Step Lively Girls."

Scott and Christy have withdrawn from Miner's "Chuckles of 1923."

## EMPRESS, CHICAGO, GOING INTO STOCK

**Taken Over by Yankee Co.—Makes Third Open Columbia Week**

Chicago, Aug. 8.

The Empress, playing Columbia wheel burlesque the past season has been taken over by the Yankee Amusement Co., and will follow a stock burlesque policy hereafter.

The Yankee Co. also controls the State-Congress here, operating it successfully with stock burlesque.

Three performances daily will be given at the Empress, located at 63rd and Halsted streets.

The lease on the Empress is for 15 years, under a graduating rental of from \$30,000 to \$35,000. In addition to the stock burlesque the Empress will play five acts of vaudeville.

The dropping out of the Empress from the Columbia wheel will make a third open week on that circuit, until the vacancy is filled in.

## BURLESQUE CLUB OPENING

New Edifice on West 48th St. Represents Investment of \$75,000

The Burlesque Club of America formally opened its new clubhouse, West 48th street, near Eighth avenue, New York, Monday night, with a reception and impromptu show.

The new home of the Burlesque Club represents an investment of approximately \$75,000, and compares favorably in appointments with the homes of any of the better class of clubs in the country.



CHAS. GATES and MARION FINLAY

When HARRY A. SHEA handed us a route for the entire Loew Circuit it was most gratifying. Not that we are unaccustomed to being booked, but Miss Finlay has been ill and away from the footlights for the past two and a half years and opened cold at the American, New York, August 2.

Our vehicle is "The Instructor," by Searl Allen, and we banged it over. Gee, it feels great to be back again and together and all BOOKED UP!

Hippodrome, Baltimore, August 13; Strand, Washington, August 20, etc., for 40 weeks.

## TITLE CLASHES

Burlesque and Broadway with Similar Names

Another title confliction between a musical show aimed for Broadway and burlesque show occurred this week with the Willie Collier-Sam Bernard show taking the monicker of "Nitties of 1923."

Hurtig & Seamon have a "Nitties of 1923" on the Columbia wheel. There is also a "Vanities" on the Columbia wheel next season, and Earl Carroll has a "Vanities of 1923" at the Carroll currently.

Another title confliction is "Runnin' Wild" (Ed Daley) on the Columbia, and "Running Wild" (Sam Kraus) on the Mutual.

Stock at Palace, Minneapolis

Minneapolis, Aug. 8.  
Frank L. Wakefield will produce musical stock at the Palace with a company headed by Nat Fields and Billy Mosey.

## WRESTLERS LIMITED

Share Equally on Gross Over \$500..

Instead of wrestlers receiving 50 per cent. of the gross when appearing as an extra card at the Star and Garter, Chicago, with the Columbia show next season, the grapplers will get 50 per cent. of the gross over \$500. Otherwise there will be no wrestling.

Most of the Columbia producers are not keen for the wrestling extra-attraction feature at any price, they taking the stand it detracts from whatever class a show may have.

The scale in the past has been a straight 50 per cent. of the gross for the wrestlers, with the contests held one night a week. On these wrestling nights a gross of \$2,000 and over is frequently totaled at the Star and Garter.

## TWO CONDEMNED

People's and Heuck's, Cincy—Mutual Shows at Empress

Cincinnati, Aug. 8.

People's and Heuck's theatres have been condemned. People's has been the home of Mutual wheel burlesque and Heuck's has a picture and very small time vaudeville policy.

The Empress, formerly a Sullivan-Considine vaudeville house and later a burlesque and now a small time vaudeville theatre, will be the new home of the Mutual. Al Singer and Ben Levine have leased the Empress for five years from I. Frankel, whose program of wee vaudeville and pictures has been succeeding but fairly. They will operate the place under the name of the Empress Theatre Co., but it really will be owned by the Mutual interests.

Meyer "Blacky" Lantz will be the manager. Lew Heck, who press-agented People's, will be retained in that capacity. The Empress will open Aug. 18 and will have a new show each week.

## NO SATURDAY OPENINGS

The Columbia Amusement Co. has placed a ban on Saturday matinee or night openings, whether for preliminary or official opening dates for its attractions the coming season.

The Columbia's anti-Saturday edict is based on the assumption the average show can not stand two Saturdays in the same town.

Hal Forde, Wilbur Mack, Jack Kennedy and Willie Mandel, rated among the best actor-golfers, are now trying to organize a touring company of actors who can play the Scotch game, for the purpose of playing a two-week tour of one night stands at various country clubs in the east. The actor-golfers will play the champ teams of each club during the day and give a show in the clubhouses in the evening. The idea is similar to the touring N. V. A. ball team now on the road.

## CIRCUS ROUTES

Ringling-Barnum-Bailey

Aug. 9, Saskatoon, Sask.; 10, North Battleford; 11, Edmonton, Alberta; 12, Calgary; 13, Lethbridge; 14, Great Falls, Mont.; 15, Butte, Mont.; 16, Missoula (one performance only); 17, Spokane, Wash.

Sells-Floto

Aug. 9, Sandusky, O.; 10, Kenton; 11, Bellefontaine; 12, Terre Haute; 13, Vincennes, Ind.; 14, Harrisburg, Ill.; 15, Mt. Carmel; 16, Evansville, Ind.; 17, Owensboro, Ky.

Hagenbeck-Wallace

Aug. 9, Pocatello, Idaho; 10, Twin Falls; 11, Idaho Falls; 12, Dillon, Mont. (afternoon only); 13, Anaconda; 14, Helena; 15, Bozeman; 16, Livingston; 17, Red Lodge; 18, Billings.

John Robinson

Aug. 9, Hillsboro, O.; 10, Chillicothe; 11, Washington; 12, Newark; 13, Mt. Vernon; 14, Massillon; 15, Alliance; 16, Wooster; 17, Bucyrus; 18, Jackson, Mich.

Walter L. Main

Aug. 9, Pana, Ill.; 10, Mattoon; 11, Robinson; 12, Delaware; 13, Clinton; 14, Mt. Vernon; 15, Marion; 16, Murphysville; 17, Cairo.

Sparks Circus

Aug. 9, Springfield, O.; 10, Greenville; 11, Anderson; 12, Kokomo, Ind.

Golden Bros.

Aug. 9, Orrville, O.; 10, Dover; 11, Coshocton; 12, Delaware; 13, Galliton; 14, Shelby; 15, Tiffin; 16, Defiance; 17, Bowling Green.

## CARNIVAL ROUTES

Narder Majestic Shows

Aug. 6-11, Bridesburg, Philadelphia; 12-18, Vineland, N. J.

Great Patterson Shows

Aug. 6-11, Benton Harbor, Mich.; 12-17, Iowa; 20-25, Cairo.

Lachman Exposition

Aug. 6-9, Crookston, Minn. (fair); 10-12, en route; 13-18, Hastings, Neb. (fair).

De Kreko Bros. Shows

Aug. 6-11, Roseland, Chicago; 12-18, Kenosha, Wis.

Nat Reiss Shows

Aug. 6-11, Carthage, Mo.; 12-18, Higginsville; 20-25, Sedalia; 27, Lawrence, Kan.; Sept. 3-8, Ottawa, Kan.

Rubin & Cherry Shows

Aug. 6-11, Owosso, Mich.; 12-18, Grand Rapids.

Bay State Exposition Shows, Inc.

Aug. 6-11, Gardner, Mass.; 12-18, Skowhegan, Me.; 20-25, Pittsfield, Maine; 27-Sept. 1, Portsmouth, N. H.

Noble C. Fairly Shows

Aug. 6-11, Elmer, Mo.; 12-18, Knox City; 21-26, Green City.

West Shows

Aug. 6-11, Taney, Va.; 12-18, Pocomoke City; 20-25, Salisbury, Md.

Bob Morton Circus Co.

Aug. 6-11, Decatur, Ala.; 12-18, Ponca, Pa.

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## INSIDE STUFF

ON VAUDEVILLE

Morris Rose (Rose & Curtis) and Ben Piermont left New York Sunday for the Pacific Coast. Mr. Rose's trip west is on a quest for vaudeville attractions.

A charge of petty larceny against Ollie Coleman, a domestic, brought by Eddie Cantor, was dismissed by Acting City Judge Cortright in Mt. Vernon, N. Y., last week. The Coleman woman had been employed at the Cantor home and after her dismissal it was found several suits of clothes were missing. Cantor, who appeared at the trial, said he believed it was a case of mistaken identity and the case was dismissed.

Major William Noble, Judge Advocate General O. R. C. U. S. Army, returned to Oklahoma City this week following a training period at Fort Sam Houston, Tex. While at the army post Major Noble received the personal thanks of the commanding general for enlisting over 300 men for the Citizens' Military Training Camp.

Louis K. Sidney has been appointed manager of the Aldine, Pittsburg, by the Loew interests.

Richard Ryan is the newly appointed manager of the Main St. and Savoy, Asbury Park, N. J.

Ernest Ball has been booked in England by William Morris, to open over there next month.

Francis Johnston was saved from drowning in a strong undertow at Ocean Beach, California, by Claude Shuster, after a terrific struggle in the water, with both having narrow escape. Johnston, the tenor with the San Francisco Opera, is a powerful swimmer, but the undertow was overcoming him when Shuster went to his rescue.

Mrs. Jayne Holden, professional, told Judge Shortall in San Francisco, her husband, Jack Holden, had a nasty and authorized habit of beating her. The Judge believed Mrs. Holden and now she's free.

John J. Ralston, one of the best known Australian leading men, with the J. C. Williamson firm over there for 10 years, has arrived in New York.

Sci Levoy will manage Proctor's Fifth Ave. during the absence of Bill Quaid.

Belle Baker will play the Orpheum circuit next season for the first time in ten years.

Harry Singer of the Orpheum Circuit's staff is due in New York in about two weeks for a vacation, coming from the coast.

Karl Hoblitzelle, president of the Interstate Circuit (Texas), is in New York for a short stay.

Betty Rutland, who has been a bed-stricken invalid for a long while, is now at 50 Waverly street, Roxbury, Boston, Mass.

Ned Wayburn generally denies he is responsible to Gladys James for \$205 claimed for services rendered in the Shelburne revue, Coney Island. Miss James claims she was personally employed by Wayburn. The latter, who staged the Shelburne show, is asking for a bill of particulars.

The slayers of Doris Reilly, 24-year-old Negress who was fatally shot in the Imperial Cafe, noted Harlem "black belt" hostelry, at 16 West 133d street, New York, are still being sought by the police. The officials have good descriptions of the two men who perpetrated the shooting which accidentally caused the woman's death from a stray bullet.

The Montmartre will have the Markelli's Orchestra when reopening. Augustus Cole of the Lorraine grill will also be there.

Alba Tiberio, the Italian Sylvester-Schaeffer, who recently scored a pronounced hit at Stoll's London Coliseum, did so accidentally. The Coliseum, Stoll's principal English vaudeville theatre (making it the leading one of that country), has been running short of drawing attractions all summer. Tiberio had been booked for the Keith time over here, to open in September. Her agent is Charles Bornhaupt, formerly in New York, but for the past three years headquartered in Brussels (Belgium).

Bornhaupt informed the Stoll office he thought he had a find in Tiberio, and urged Llewellyn Johns to take a chance. It would nicely break Tiberio's trip to the States, the agent added, and he would guarantee her. Bornhaupt has an international reputation as a discerning agent who never exaggerates, having been noted for substantial agenting qualities when in New York. The Stoll people knew of that, of course. They concluded to gamble on his judgment without first seeing the girl, especially as they were hard pressed just then for a feature attraction at the Col.

In vaudeville anywhere to take a long chance of that kind on a headline act in a big metropolitan house is a rarity. Some bookers would refuse under any conditions. At Tiberio's first performance the Stoll bunch occupied a stage box with much trepidation as to the outcome, but Tiberio made good, and the English crowd murmured, "Bornhaupt kept his word."

Then a peculiar thing happened. Opinion started to differ about Tiberio's work. She does a maze of variety stunts, much as Schaeffer did, known as "a whole show." Some thought her fine among the show people, whilst others couldn't see her. Meantime she did business at the Coliseum; and the public went to her strong.

It was said she worked amateurishly and tried for too much, while those who liked her said Tiberio's broken English alone would pass her over here, and being a girl trying an all-around entertainment would assuredly pass her.

A couple of showmen returned from London and raved over Tiberio, while one other passed an opposite opinion. In Variety's London office are two representatives, one English and the other (Jolo) American. Both agreed the girl is but ordinary for the States. The English representative caught the opening performance at the Coliseum when Tiberio appeared. He returned to Variety's office and made no mention of anything unusual at the Coliseum. Jolo, having heard about some of the foregoing (but not all, as this is stealing inside stuff right under Joe's nose), he caught the Coliseum show that same night, and could not "see" her either.

Jolo sent a New Act notice to Variety in New York on Tiberio, but it will not be published. The circumstances are such there is no reason to prejudice a foreigner in advance, since she has been booked and will shortly appear at the Palace, New York; and, also, this is a test of Americans' judgment on acts away from home and under the influence of the native people with their leanings and applause. Four Americans have given their opinion of the girl's chances over here. They are evenly divided; two are expert vaudeville men; one is a theatrical newspaper man; it's an opportunity to locate the best pickers. That may be told when Tiberio plays the Palace.

William Masaud, brother-in-law of the late Percy G. Williams, who has been living at the Williams' estate "Pineacres," East Islip, Long Island, for several months, was operated on recently in Dr. King's private hospital, Bay Shore, for a kidney disorder. Dr. George D. Stewart performed the operation. Masaud has been ill for several months and was confined to his bed and unable to attend the funeral services for Percy Williams.

Jack Curtis and Max Gordon, a couple of New York vaudeville agents, struck Berlin when 1,000,000 marks were worth \$1. The gold certificated millionaires had a suite at the Hotel Adlon, everything they wanted, made half-million (marks) bets at the races and wound up their wild German stay at the end of four days, having spent gross \$50, American, between them.

Curtis says a woman annoyed him on the street, so he gave her all the change he had, about 600,000 marks. She fainted said Jack, but he added, it was worth the 60 cents.

In Paris the high average bet at the race track appears to be 100 francs, with living there also very much more reasonable than in London. In London the boys stated cost is very high for everything.

The story in the dailies about Fannie Brice contemplating facial treatment for added beauty was merely a kidding story, started by some one on a chance jest dropped by Miss Brice.

There is a small, unpretentious barber shop in London, located on the Strand, not a mile away from the Savoy and Cecil hotels. During the summer season the place is frequented by passing Americans. In one corner of the show is a fine sample of what appears to be an antique clock. Practically every American is a potential gatherer of antiques. Directly the man enters the shop his attention is arrested by the clock. He immediately enters into negotiation with the barber for its purchase, and is informed it is not for sale, having been in the barber's family for several generations. In the end the American buys the clock and next day a duplicate of the timekeeper can be found in its place.

Arthur Klein took over the Will Morrissey "Newcomers" show that was to have opened last night (Wednesday) at the Ambassador, New York. It is playing the Ambassador (Shuberts) on percentage with the show costing about \$4,000 weekly to operate. It carries 60 people, including a jazz band.

Harry Mountford says he has no brother over here and that the assumption in Chicago a Mountford in a vaudeville act playing in the middle-west was his brother necessarily becomes erroneous. Mountford says he enters the correction to protect the other fellow and advises the Mountford in the middle-west, if his name is actually Mountford, "to change it if he wishes to pursue his theatrical or vaudeville adventures." Rather nice of Harry—his head seems to be now working toward normalcy.

"Stars of Years Ago," the oldtimers' act, when playing the Fifth Ave. last week centered attention back stage during Thursday night's performance. Smoke started to fill the dressing rooms and an alarm brought fire apparatus to the stage door. Firemen rushed in, but it was some time before they discovered a pair of smoking socks placed on an electric light bulb was the cause of the excitement. It developed that one of the oldtimers had washed his socks and put them on the light bulb to dry.

The complaint of an "opening act" to E. F. Albee against a top floor dressing room for himself and partner, where valuable wardrobe was endangered on account of the filth of the room, will probably revolutionize the present system of allotting dressing rooms, according to the positions of the acts on the bill.

At least it will effect immediate changes in the Keith houses following a general letter sent out last week to every vaudeville manager in the United States and Canada.

In his letter Mr. Albee demands "better show business," asks the managers to climb out of the rut and to discontinue the archaic practice of discriminating against opening and closing acts.

Albee points out the value of the act that starts the bill, and suggests that managers or stage managers place these acts close to the stage whenever possible.

Preference in current bookings are to be given the Orpheum Coast houses during the coming season and for the balance of the summer season. The coast theatres have remained open all summer and have been playing strong bills. The coast patrons have become educated to a cer-

(Continued on page 31)

## THE STYLISH SIDE

BY PAM

Probably the greatest surprise the Palace audience has witnessed for quite a spell is when Alyn Mann forsakes his girl's wig Monday afternoon. Mr. Mann makes a convincing girl and, compared to the average swirking female impersonator, is in a class alone. His endurance is remarkable and was the only hint throughout the entire act that he was a he. One of his best dresses is a tomato red with silver basque bodice. A hand-spring done with his partner's hands is a novelty.

Ben Roberts shines especially this week. Though there were lots of dancing acts with intricate music, there was no special leader, nor was there the last blitch in the music cues.

Toward the end of the Morton act it became evident a few rehearsals would be advisable. Sam Morton is as funny if not funnier than ever. The solo sung by Joe, "You're Just as Beautiful at Sixty as You Were at Sweet Sixteen," slows up the turn. Besides, Mrs. Kitty Morton, as she looked at the Monday matinee in a very smart lavender georgette with rhinestone stripes, doesn't look 60, hardly 60. Clara's first dress was not becoming and certainly not fashionable.

Rita Gould has an abundance of talent, but is jeopardizing her success by the mannerisms she indulges in. Her act last May and her act now, though the same material is used, are widely different. Her lullaby number bears no resemblance to the song as she rendered it last spring. Artfully draped is her gown of orange velvet. It's nice to see Miss Gould back on the big time.

Santos and Hayes are well gowned, Miss Santos in jet and white satin, and Miss Hayes in jet and gold. Miss Santos has her perpetual smile and Hayes her coloratura, flexible voice.

The orchestra arrangement for the song, "Bit by Bit You're Breaking My Heart," is a musical treat.

Adelaide (Adelaide and Hughes) is as cunning as ever in a salmon taffeta made after the Madeline founced model. Her most attractive dress is the black lace and taffeta. The chapeau is the latest word. Not pretty are the rolled down stockings. They exaggerate the size of her upper leg. Their set is attractive and novel. The inevitable overture prolongs the running time, to no avail.

The Palace bill this week is one of the lengthiest, due mostly to the padding and stalling by the acts.

Marion Davies has reached the zenith of screen art in "Little Old New York." As the girl impersonating her brother, she is the most ideal boy within remembrance. Not the least touch of accepted movie trick was discernible in her performance.

While it is regretful Miss Davies had to sacrifice her wealth of hair to play this boy, her success in the picture is its compensation. In all scenes she is correctly dressed and showed up to disadvantage another member of the cast wearing French heels in 1848.

The new Cosmopolitan theatre is perfect, and rather important this time of the year—cool.

"The Merry Go Round" is a very interesting picture, but the story is rather weak as it nears the end. Norman Kerry is dandy and slender, especially in his Austrian uniforms. The close shaving of the hair about the temples of Mr. Kerry and the other male members of the cast was most unbecoming, though quite correct, according to that period of 1913 to 1914.

Mary Philbin has a very winning personality. Lighting brings out her hair up to advantage. She possesses an unusual and esthetic beauty.

There were few clothes to draw attention, all of the same period with the exception of the dresses in the royal wedding scene.

Miss Wallace as the Komtesse Gisella von Steinbruck wore in it an attractive bridal outfit of Duchesse lace with the head-piece of pearls arranged in a five-pointed design, which framed her face becomingly. The bridesmaids looked fluffy and modishly garbed in white chiffon dresses and picture hats. They carried shower bouquets of lilies of the valley and roses.

Cesare Gravina gives a highly artistic performance in a clown part and was especially touching in his death scene.

"The Literary Digest" asks "Do women really possess inventive ability?" This must seem easily answerable to the women of the theatrical world. What is the average of female inventors of pioneer acts as compared with the male faction of the profession? Statistics bring out that when a man wants to take a flier in the two or three-day he generally appears in a two-act. A woman usually makes her debut as a single. (Written by a woman, of course discount that women are given the best of this argument.)

Powder blue and tobacco brown are to be the popular early fall shades. For the girl with blue eyes, blue is the color, while brown will emphasize the coloring of the dark eye.

A startling example of the dangers to the individual through using patent adjuncts to the toilette is illustrated by the unfortunate accident to a prominent resident of Chicago. Boarding the Twentieth Century for the middle west metropolis, quite naturally and as a time killer and customary with most travelers, he got a manicure. The manicurist on this particular train used a patent remedy much advertised. A cuticle remover, with the result that besides removing the cuticle it also removed the nails. Cutting promotes growth. The permanent way to eliminate the adherence of the skin to the nail is to directly, after washing the hands, when drying gently push the cuticle back with the towel.

## CABARETS

Ernie Young has given up the production of shows for Marigold Garden, Chicago, and the Eitel Brothers, owners of the place, are looking for another producer. Mr. Young has made many notable productions for Marigold. Mr. Young took the show end of the garden at a time when the owners stood very bad with the general public, owing to their having shown German tendencies during the war. Young overcame this and won general favor for the place.

The arrangement was for Young to get the door receipts with Eitel Bros. allowed 600 passes. It is said that the winter business has meant a loss of \$20,000 to \$25,000 for the producer, but that it was made up in the summer.

After a nerve racking chase at 60 miles an hour, with gun play and the other elements of a movie thriller, a Saratoga policeman last

week captured a load of Canadian ale and a bootlegger aboard the car. Two other occupants escaped, but one of them was arrested later in Schuylerville. The cop caught his quarry by puncturing a tire in the car with a shot from his revolver. The Saratoga police received word from the police of Glens Falls that a car had shot through the latter city at a terrific speed and that shots had failed to stop it.

A Saratoga bluecoat was ordered to the outskirts of the city with a motorcycle. He sighted the machine tearing down the Schuylerville-Saratoga road at a 60-mile-an-hour clip, and gave chase. The rum runners drove into Saratoga and the cop was unable to overtake them in the congestion of traffic, but when they got on the outskirts again he "stepped on it." Several shots from his revolver failed to halt the fleeing car, and the officer drew along

(Continued on page 18)



# SHOWDOWN COMING AUG. 22 ON CENTRAL OFFICE PLAN

**Managers Agreeable Must Sign Leblang Contract—  
P. M. A. Without Power of Enforcement—Ticket  
Office Needs 40 Theatres, Says Leblang, Out of 49**

A showdown on the proposed central theatre ticket agency will come when the contract between Joe Leblang and the Producing Managers' Association is presented to the members for their individual signatures. Only by affixing their names to the agreement or refusing to do so will the actual status of the central agency be established.

It is certain the P. M. A. has not the power to compel its members to support the plan nor for theatres to place their tickets in the central office. The managers' association can only recommend such procedure to its members, it is admitted.

The contract actually creating the central agency is expected to be ready for submission to the managers by Aug. 22, at which time a general meeting is scheduled, but it was believed this week the climax in the ticket discussion would be reached before that time. When the managers are asked to sign it will be definitely known the number of theatres which will support the agency.

## Leblang's Draft

At Monday's ticket committee meeting a draft of the agreement was submitted by Leblang. So that the final contract could be made quickly set forth it was decided to have counsel acting for the P. M. A. confer with Leblang's attorney. Lee Shubert was not present at the meeting, but telephoned he was in accord with any action decided on. One committeeman stated Shubert's absence was designed to dissipate the idea he was dominating the committee.

Leblang told the committee that he expected to close the lease on offices for the central agency Tuesday. On that day, he explained, some details had to be cleared up as the proposed site is a sub-lease and that the deal would likely be closed Thursday.

The ticket committee conceded about nine theatres of the Erlanger faction, which are definitely out of the central agency.

It is known, however, A. H. Woods has proceeded making the usual arrangement with the ticket agencies for his forthcoming attractions and has stated he will sell tickets to whomever he wanted. The Selwyns have similarly declared themselves for their three houses.

When the contract with Leblang is offered P. M. A. members for signatures further depletion of the original list is likely to crop up. Refusal to sign may be because of outspoken disapproval or timidity as to the success of the plan, but it is conceded in the P. M. A. there are a number of managers who will not sign and who have not definitely stated their position.

## Another Doubt

Leblang said this week that unless the central ticket office represented 40 or more theatres the agency would be weakened in its originally designed function of correcting ticket abuses. With indications that fewer theatres than the proportion named by Leblang will actually participate there is a question whether he will care to assume the direction of the project.

Among P. M. A. members the matter of the central ticket office still remains indefinite. It is the ticket committee itself that is positive the agency will be accomplished. Committeemen say that Leblang will go ahead with the agency regardless of the number of theatres participating unless it should happen that the committee calls him off.

It is stated a new method of stock distribution will be worked out whereby the control of the central office could not be taken away from the association. A regulation calling for placing all the stock in escrow has been proposed. That such changes will dampen the enthusiasm of some proponents of the central office was intimated.

Shubert Admits to \$100,000. Managers at work on accomplishing the central agency say they have failed to discover an attempt to grab control of Broadway's theatres as

discerned by the Frianger faction. They state Lee Shubert admitted making \$100,000 a year from the ticket agencies and that Shubert declared himself willing to give up the ticket "gravy" in favor of the central office because he found out the brokers had more power than he has. Shubert is said to have explained why the ticket agencies had the power to make or break the average attraction by paying the brokers 25 cents per ticket to push certain shows. That is said to have scared Shubert who "realized how far the brokers could go." The attitude of the committee is that if only one-half or two-thirds of Broadway's houses are in the central agency the aim will be partly attained and if the scheme works well those who do not come in at the start will subscribe later.

There will be no buys in the central office and the ticket sellers will be guarded against pushing any particular attraction. It is claimed buys work both ways, at one time a club in the hands of the managers and at other times a club held by the brokers.

Formerly the agencies asked for allotments, but it is alleged brokers now demand a fixed number of tickets for successes with the implied threat of lying down on other offerings of the same producer.

That such claims are exaggerated both ways is apparent as instanced by the demand of a manager now prominently working for the central office demanding a big agency increase the buy on his current (musical) attraction.

The producer coupled the demand with a threat to cut the agency off. The brokers replied they had heard the same thing for years and told the manager to "go ahead and cut us off." The agency is still selling tickets for the attraction.

## Stock for "Location."

Discussions in the meetings of the ticket committee brought allegations that one ticket agency sold \$375,000 in stock to patrons with the principal value of the stock to such investors the privilege of purchasing front locations in the agency. It was also claimed that the Shuberts are not the only managers who have gotten young fortunes annually from the brokers. One committeeman said \$150,000 had been the bit from the brokers to one group of houses other than the Shuberts'. Other managers were quoted getting big revenue from the agencies with one mentioned to have gotten \$65,000.

Flo Ziegfeld sent in his resignation to the P. M. A. late last week, giving out a statement of his reasons for withdrawing. Ziegfeld declared the central ticket office was impractical and implied a connection between the Shuberts and Leblang. His is the only other resignation since Erlanger's. As it was recognized the P. M. A. could not compel its members to place tickets in the central agency no further resignations are expected.

The meeting of the P. M. A. August 22 will act upon a proposed change in the by-laws whereby the clause which necessitates the holding of a resignation six months before action can be taken shall be stricken out. In that way all future resignations would become effective immediately upon acceptance. If passed it will not be retroactive and Erlanger's resignation cannot become effective until the first of the year.

## "SALLY'S" DELAY

Marilynn Miller's new starring vehicle in January will most likely be the musical version of "Peg o' My Heart," as reported in Variety.

Miss Miller hurt her knee in Los Angeles, where she has been sojourning with her husband, Jack Pickford. This will delay the re-opening of "Sally" Sept. 1.

This extra precaution is intended to sidestep any complications to alter the set plan of placing the new Miller starring piece into rehearsal in January.

## FIRST PRESIDENTIAL LYRIC

Verse and chorus referring to Henry Ford in Blanche Merrill's newest topical song:

### "IT'S ALL A HIGH HAT"

(Also the first opportunity for an expression from the theatregoers as to their acceptance of the Ford suggestion for the presidency.)

#### Verse

Now Lizzie used to be a name, but now it's just a joke;  
And the man who made us laugh at it is Ford;  
He makes us laugh again—he thinks that of all men  
He's the only one to be the President—but then

#### Chorus

It's all a high hat—just a great big high hat  
That he'll find when election comes round;  
He made all those millions—now we'll hand him that,  
But will he sit in the chair where Abe Lincoln once sat?  
He took a tin can and he found that it ran,  
Now he hears the presidential call—  
He has a good business head and his heart may be large,  
But who wants to see the White House turned into a garage?  
It's all a high hat—just a great big high hat,  
That don't mean a thing after all.

## JANE COWL'S GROSS SENSATIONAL ON COAST

**\$32,000 at Los Angeles—  
\$22,000 Advance Sale in  
San Francisco**

San Francisco, Aug. 8.

By Saturday night the Curran box office had an advance sale of \$22,000 for Jane Cowl's "Juliet," which opened Monday for a two-week stay.

"Juliet's" business at Los Angeles last week was sensational. The gross there at the Auditorium was \$32,367 at \$3 top. Before opening at Los Angeles one day was played at Santa Barbara, the local management buying the show for \$3,000 but grossing \$6,200.

An actual gross of \$35,367 was drawn by "Juliet" in the first eight days, the company share being \$27,275. Its contract for the Los Angeles date was 75 per cent.

## WINSLOW BALKED

**Refused to Allow Rewriter's Name  
Above His Own**

Negotiations to have William Anthony Maguire rewrite "Pansy," a play by Herbert Hall Winslow, which was to have been produced by Mindlin & Goldreyer, have fallen through.

The producers some time ago informed Winslow that the play would have to be rewritten. He objected strenuously, but the producers informed him that they would not stage it unless it were. Finally, after they suggested that Maguire do the work, Winslow consented. They then visited Maguire, and the latter agreed to do the work under the condition that his name be mentioned above that of the author. Winslow then went and conferred with Maguire, and after a two-hour conference asked Mindlin & Goldreyer to prepare contracts. This was done, and when Winslow saw the clause requiring the mention of Maguire's name above his, he refused to sign the papers.

Since that time the script has been in the office of the "Two Mikos" awaiting to see what Winslow would do next.

## ATWILL LEAVES BELASCO

**Didn't Want to Go on Road—Had  
Two Years to Go on Contract**

Lionel Atwill, under the management of David Belasco for the past three years, severed his connection with the latter this week. Atwill had two years more under his contract with Belasco. Not wanting to go on tour and having other plans in mind Atwill induced Belasco to consent to the cancelling of the contract.

Atwill at present is negotiating with another producer to appear in a new play, unnamed, in the management of which the actor will have an interest.

## '3 KISSES,' MUSICAL '7 SISTERS'

"Three Kisses," a musical adaptation of "Seven Sisters," will be brought out in the early autumn by Irwin R. Franklin, a newcomer to the producing ranks.

The piece had been listed for production by Winor & Romberg several seasons ago, but never materialized.

## HANDLING PAT

**Tent Show Girl from West Reaches  
Broadway**

Pat Salmon, who was discovered appearing with a "rep" tent show by New York sporting and dramatic writers in Shelby, Mont., will join the cast of the "Follies" at the New Amsterdam theatre next Monday night. She will be given a scene in one with a western background for atmosphere. Her portion of the entertainment is to consist of the singing of five songs from her catalog of 30, which she used as a member of the Welty-Hylan stock company. One number that she informed the Ziegfeld office she would do under all circumstances is "Sleep Baby Sleep," a yodeling song which was the first stage song she learned from her father, who is also a yodler. Her costume will consist of a plain gingham dress and bonnet which she wore with the tent show.

Upon the arrival of Pat in New York the Ziegfeld office took her to the Ritz-Carlton hotel where they will defray her expenses until after the opening of the show.

It is said the plans of Ziegfeld are to keep her with the present show during the remainder of the New York engagement and then to send her on tour with it, working a new routine in every city visited.

## SINGER IN STEERAGE

**Mme. de Mordoweff Arrives on  
Roma**

Providence, R. I., Aug. 9.

Among the hundreds of immigrants who poured from the steerage of the "Roma" when she docked here last Wednesday was Mme. Marie de Mordoweff, Russian opera singer, who but a short time ago was a prisoner for 40 days of the Bolshevik forces of her country and who suffered five wounds at their hands in effecting her escape through the lines.

Unable to secure first-class accommodations at the Azores, she did not hesitate to take to the steerage.

## GYMNASTIC TOUR

**Twenty-five Pupils from Denmark  
at Town Hall, New York**

Niels Bukh, founder of the People's College, Ollerup, Denmark, opens with 25 of his pupils at the Town Hall, New York, Sept. 16 and will tour this country for a limited period of seven weeks on an educational, gymnastic and physical culture exhibition.

William B. Feakins is handling the tour.

Edith Wynne Matthison and Charles Rann Kennedy will also be Feakins-directed in a limited tour in Kennedy's play, "The Chastening," Margaret Gage will complete the cast.

Mr. Kennedy and Miss Matthison (Mrs. Kennedy) are in charge of the dramatic department at Miss Bennett's school at Millbrook, N. Y., and the tour is limited to intervals between their educational duties.

## MANY PEOPLE—LITTLE CASH

"Help Yourself," a comedy drama by Katherine Brown Miller, and produced by the Help Yourself Corporation, had its initial performance at the Lyceum, Paterson, N. J., Monday. The house was comfortably filled but when the count up took place \$38.59 was discovered as being the cash gross. It played there Tuesday night also.

## "SHUFFLE ALONG" WINS IN MATTER OF TITLE

**"George White's Black Scandals" May Be Used by  
Defeated Side**

The colored revue George White contemplates producing in September may be called "George White's Black Scandals" in view of the legal set-back in the injunction suit by Shuffle Along, Inc., against White, Flourney Miller and Aubrey Lyle to restrain the use and infringement of the "Shuffle Along" title. New York Supreme Court Justice Burr allowed that point, but held that Miller and Lyle's services were not so unique that they could not be replaced, which gives that team free rein in going with the White production.

The jurist also declared that to protect everybody's interests, Shuffle Along, Inc. should deposit a \$5,000 bond and the issue go to trial immediately before a referee to be appointed by the court. The order to that effect was submitted yesterday (Wednesday), but it is unlikely that the matter will go any farther.

The Ziegfeld defeat against Gus Hill in 1917 to restrain the use of the "Follies" title is a legal precedent, although in this case, the parallel was altered by the fact that Miller and Lyle were also the authors of the libretto of "Shuffle Along."

M. L. Malevinsky (O'Brien, Malevinsky & Driscoll), has suggested another title to White for his show, "Miller and Lyle's Cake-walkers," which may be used. The obvious objection to the "Black Scandals" appellation might be its confusion with the regular annual "Scandals," which White produces.

Miller and Lyle, in joining White's faction, are in the peculiar position of opposing their own interests. There is no doubt both shows will eventually be in competition. Miller and Lyle own a one-fourth interest in "Shuffle Along" between them, which last year netted \$52,000 profits for their share. This was in addition to their weekly \$525 joint salary as a team. With White they are reported contracted for \$2,000 weekly for both.

The report that the Courts are out of "Shuffle Along" is refuted by Gross & April, counsel for the corporation. Harry and John Cort have assigned their interests to Mrs. Harry Cort (Margaret Cort), which, together with the share controlled by Milton Godorfer, of the Sixty-third Street Theatre, ownership management, totals three-eighths of the capital stock. Sisale & Blake own one-quarter of the show between them, and John Jay Scholl owns the balance of one-eighth.

"Shuffle Along" opens in Washington, Sept. 3, for two weeks. It has been routed for the season through the Erlanger office. The holding company deems it is good for two seasons all told before a new edition will be produced.

## MANAGERS INTERESTED

**Story of Mme. L'Allemand May Be  
of Assistance.**

St. Louis, Aug. 8.

After reading the story of Mme. Pauline L'Allemand in Variety last week, several local managers have become interested. Among them is Al. Gillis, manager of Grand (Jr. Orpheum).

Mr. Gillis will make a trip to Beaver Creek, Ill., early this week and if Edgar L'Allemand, who is said to be an accomplished violinist, lives up to expectations he and possibly his mother will be offered as added attraction to the patrons of the Grand opera house.

Herschel Stuart, managing director of Missouri theatre, is one of the others interested and stated he would get to hear Edgar play the violin.

## "AMARILLY" WITH MUSIC

"Amarilly of Clothesline Alley," produced several seasons ago with Francine Farrimore in the name role, is to be done as a musical show with several Broadway men, not regular producers, behind it.

The original novel sold over 1,000,000 copies and Mary Pickford made it as a picture.

It is regarded as a typical "Irene" and the Montgomery-Tierney corporation is in on the negotiations.



## INSIDE STUFF

### ON LEGIT

New crates covered the pavements on both sides of 45th street near the Music Box Monday when the "Music Box Revue" production was removed in order to clear the stage for the new revue next month. The road crew worked on the show, which was taken to the shops to be prepared for touring, and the transfer counted as a first movement, so far as the crew counted. There were 200 crates, which filled 20 transfer trucks. It will require seven baggage cars to travel the show, which will not be changed from the original.

Two press agents are soliciting trade from players in stock companies far removed from New York, proposing a campaign which they call "Where Broadway stars of the future are playing." The circular letter, which mentions the price of the service, calls attention to several shows which the men agented and the leading players in those attractions. One such letter addressed to the leading woman of the Fulton theatre, Oakland, Cal., amused that actress, she being one of the stars mentioned. She is appearing in the coast stock for several weeks. The press agents did not know of the engagement, merely addressing the letter "Leading Woman," etc., as is the case with others addressed.

Madellene Collins, a prima donna from England, is now playing the title role in "Adrienne" at the Cohan, New York, having succeeded Vivienne Segal Monday. She is well known in London, and appeared here last season in vaudeville. There was some confusion over the withdrawal of Miss Segal from the show through statements credited to Robert Ames, whom she wedded last month.

A telegram bearing Ames' name was sent the dailies stating Miss Segal was out of the show and to disregard all other statements. That was prior to her leaving the cast. Newspapermen calling at the Cohan were convinced Miss Segal was still playing.

Miss Segal handed in her notice, and around the theatre it was claimed she regretted having so acted. The actress stated she had been promised featuring, but there was no mention of that in her contract, which was the standard form.

Louis Werba consented, providing Miss Segal signed a run of the play contract, which would insure her remaining with the show on tour, but she refused.

There is another change in the "Adrienne" cast, Helen Spring having replaced Laura Arnold.

When Sam H. Harris ordered last Friday night's performance of the "Music Box Revue" off, through the death of President Harding, the sale amounted to \$2,600, and attendance might have reached capacity, as it was next to the last night for the attraction. The money was refunded that evening and Saturday, the box office being open Monday also to take up tickets still outstanding. Tickets for the performances of "Rain" and "Two Fellows and a Girl" were exchanged in many cases for later performances, an advantage the Music Box could not enjoy. Tickets sold for Friday night (tomorrow) of this week will likewise be exchanged for other dates, treasurers having been instructed to advise that, rather than refunding.

"Thumbs Down," at the 49th Street, is now out for its fourth try. Its present backers, Charles Wanamaker and J. P. Beury, of Philadelphia, with some associates of that city, sent it out for a short time last spring under the same title. Edgar McGregor produced it in Chicago about two years ago, then calling it "Self-Defense." Beury is interested with Joe Gaites in the summer revue that went on at the Walnut Street, Philadelphia, which Beury owns and Wanamaker manages.

Reports were around this week that Famous Players has some idea in connection with the Empire, New York. It is thought F. P. believes the site at Broadway and 40th street is too expensive for the house, not a very profitable legit theatre, although still retaining its classiness since the death of Charles Frohman. Famous Players secured control of the house with its Frohman purchases.

One story says there is an inclination to rebuild the Empire into a large office building containing a theatre, with the latter presumably for pictures. It would be but one more of the flood of F. P. houses on Broadway. The new Putnam building, F. P. house, will be its next. It now has the Criterion, Rialto and Rivoli, besides the New York theatre (Loew's).

"The Dancing Honeymoon" replaced "Battling Butler" as a title for the George Choo's (Selwyns) imported London hit, after several men had asked Choo "What kind of a kitchen play is this 'Battling Butler'?" Choo may not have felt hurt had they thought it had a prize fight plot, but to guess it was an ordinary culinary farce sort of hurt George.

Murdock Pemberton is now handling publicity for William Harris, Jr., who opened the season Monday with "In Love with Love," at the Ritz.

It has been noticed off and on that some of the theatrical offices are run in a very inefficient manner. The blame has always been laid at some stupid office-boy or an officious private secretary. An instance of how this internal inefficiency can cost an office actual money was evidenced Monday. A special emissary from a music publishing office called at a musical agency to deliver a \$300 check. Because the outer office staff took it on herself to interpret that the man from the publishing office was there to "plug" some of his firm's numbers with the musical agency, she did not even condescend to inquire within whether or not the visitor could obtain an audience.

The publisher's emissary walked away in a huff, confiding to the Variety reporter present, the reason for his visit. The secretary's angle was also confided. When she was told as to the practical nature of the man's presence, she was very much put out. Probably a letter to her employer will further complicate matters for her and may bring that office to the realization how its secretarial staff is running things.

There is a strong demand for short cast plays for road attractions, according to the best known play brokers. Even in this classification plays that can be done in a single set are being given preference by the road men, the latter evidently none to eager to saddle themselves with any heavier expense than they can help.

The managers playing attractions over the one-nighters figure it sure suicide to attempt large cast plays, especially with the high transportation rates. They are of a mind that the folk out in the sticks will rally to the short cast play, providing the play is there. A short cast show can operate on a minimum nut and if the show gets a few bad breaks the manager will be in better position to weather the storm than he would if saddled with a heavy pay roll.

Marc Klaw, at present abroad, is negotiating with James Bernard Pagan to visit New York for the purpose of personally directing his play, "The Wheel of Life." Pagan's play will have Elsie Ferguson in her original role when the piece was first tried out.

Because of the poor notices and bad business to which "Swanee River," the musical show about Stephen Foster, has been playing on the road, it is reported that Samuel Wallach has withdrawn his interest in the production. Wallach, a brother-in-law of Henry B. Harris, last year produced "It is the Law." "Swanee River" was first called "Yesterdays."

Percy Hammond in his last Friday column in the New York "Tribune" discoursed on "The Fool" and James Kirkwood who originated the clergyman role in the show and who was reported "indicted" in Los Angeles for

## "FOLLIES" GIRLS STICK

Told to Hand in Notice if not Going on Road

Sept. 15, after a 67-week engagement at the New Amsterdam theatre the Ziegfeld "Follies" will leave to begin a road tour in Boston, opening the following Monday. That same evening "Bally" with Marilyn Miller and Leon Errol will begin a two-week return engagement at the New Amsterdam prior to taking to the road until January.

Next edition of the "Follies" is scheduled to begin its run at the New Amsterdam Oct. 1.

When notice was served on the company that the show was going on tour all of the members of the chorus of the present show were informed that they would have to tour as none would be kept over for the new show, as has been the rule in the past. Several of the girls grumbled at first, but when confronted with the word that they must serve their two weeks notice at once, so that new girls could be found to replace them on tour, only two decided to abdicate. John Tiller is sending another group of 16 girls to join the new show.

## MOROSCO'S 'CONTENTED FOOL'

Oliver Morosco has a new piece accepted for immediate production. It is "The Contented Fool," by Ben Harrison Orkow. The theme is on the order of "Able's Irish Rose." It goes into rehearsal early in Sept.



JOSEPH REGAN and ALBERTA CURLISS  
(TENOR) (SOPRANO)

In Classical Concert Recital  
Concluding very successful and enjoyable tour of the Orpheum Circuit at the Palace, Chicago, week of October 7.

## FRISCO CHANGES

Managers and Press Agents Switched Around

San Francisco, Aug. 8.  
Jack Brehany has resigned as manager of the Capitol, to engage in bigger interests in pictures. Frank Newman from the Strand will succeed him.

Allan Washauer has been appointed manager of the Orpheum (vaudeville), assuming charge next week. He was press agent for the house for two years.

William Hervey, press man for the Golden Gate, has been transferred to the Hill Street, Los Angeles.

E. O. Bondeson succeeds Washauer at the Orpheum. Bondeson has been doing the press work for the Casino.

## "JACK AND JILL" REOPENING

"Jack and Jill" reopens at the Whitney, Detroit, Sept. 10, and goes into the Colonial, Chicago, on the following Monday for a run.

Lew Fields will head the cast. Victor Casmore is in place of Charles Judel.

## COHAN'S "BROADWAY" SHOW

Chicago, Aug. 8.  
The George M. Cohan show, known as "The Song and Dance Man," will be called "So This Is Broadway" when it opens at Cohan's Grand around Labor Day.

## STRIKE HURTS

Managers in North Jersey Are Worrying

Newark, N. J., Aug. 9.

The trolley strike which has tied up all North Jersey is worrying managers here somewhat. Business has been off somewhat in the downtown houses, although the picture houses are feeling the depression worse than the vaudeville houses.

Loew's, with a strong drawing card (Loew's Summer Review), did phenomenal business last week, playing four shows. This was exceptional.

Curiously, the neighborhood theatres inquired of do not seem to be drawing any better business so far.

The jitneys are handling the traffic surprisingly well so far, and the Director of Streets has promised to issue 250 more six-month permits for jitneys to-morrow if no move for peace is made. This will undoubtedly help the theatres, as unquestionably a great many people are doing no more traveling in the city than is absolutely necessary.

## NANCE O'NEIL HAS PTOMAINE

San Francisco, Aug. 8.

Nance O'Neil has ptomaine poisoning. While not serious, she will be confined to her room for a few days.

Miss O'Neil has been rehearsing for the opening of her play at the Capitol next week.



## "THE SCHEMERS" PLAY REHEARSALS OFF

Offices of Clinton Productions Repudiate Morosco's Call

Troubles within the managerial ranks of "The Schemers" may delay the premiere of the piece indefinitely.

Announced as one of several productions Oliver Morosco was to sponsor this season. It now develops Morosco's lining-up a cast and calling a rehearsal Monday sufficiently aroused the ire of his associates to have them repudiate his acts and any contracts he may have issued for the production, basing their action on the grounds that they had not been consulted in the casting of the piece and that Morosco had not been empowered to produce the piece without their consent. Rehearsals have been called off and neither side would discuss the matter.

It is said that Morosco, instead of being the managing director of the recently formed Clinton Productions, Inc., which was to have sponsored the production of "The Schemers," was minority director of the corporation and that the real control was vested in A. L. Jones and Morris Green, president and treasurer.

When Morosco called his first rehearsal Monday, Messrs. Jones and Green were in Long Beach, looking over the premiere of their latest production, "We've Got to Have Money." A representative of the firm heard of the rehearsal and is said to have been responsible for having it called off.

Among those who had tentatively been chosen for roles in the play were James Spottswood, Eugene Redding, Grace Valentine, Ann Brunough, H. H. Brewer and Herbert Belmore. Upon reaching the hall they were told that the rehearsal had been postponed.

The future of "The Schemers" hangs in the balance until the current difficulties have been adjusted.

## PENNINGTON JUMBLE

Confused Matter of Contracts and Shows

Ann Pennington, now appearing in the "Follies," will probably find herself legally complicated when that show closes its engagement at the New Amsterdam theatre on Sept. 15 to begin its road tour in Boston.

Prior to joining the "Follies" in June, Miss Pennington was with John Murray Anderson's production, "Jack and Jill," at the Globe last spring. At the close of the show she obtained a leave of absence from Anderson to appear in the "Follies" until "Jack and Jill" would begin its road tour.

In the contract which Miss Pennington made there was a clause which privileged Charles Dillingham with an option on her services for a new show.

Word was recently conveyed to Miss Pennington "Jack and Jill" would not go on tour and she visited the Dillingham office. There she was told that Dillingham had obtained a release for her from Anderson and that she was subject to the former's call. Later she was informed by the Dillingham office that the show intended for her would not be produced immediately and that she might remain with Ziegfeld until they were ready for her.

Meantime Anderson told her she was still under contract to him and that he would use her for the new "Greenwich Village Follies" which he is staging for the Bohemians, Inc. Miss Pennington informed him that her contract with him had become void as a result of his failure to send "Jack and Jill" on tour and that the Dillingham office had told her that they had obtained a release.

Miss Pennington returned to the Ziegfeld office and informed it of her conversation with Anderson. Ziegfeld immediately consulted attorneys, and they advised him that the dancer could not be held by the original "Jack and Jill" contract.

Anderson has notified the Ziegfeld office that unless Miss Pennington lives up to her contract with him he will take measures to restrain her from beginning the road tour with the "Follies" next month.

"conduct unbecoming a husband." That referred to Kirkwood's recent divorce and Hammond speculated on whether the "Fool" really was a good influence. Channing Pollock answered in a note to the critic saying: "I'm overwhelmed by the brilliant verbiage of your article about Kirkwood and 'The Fool.' Perhaps that's why I don't quite follow your logic. Is it your idea that if plays had any effect the man who acted 'Othello' would immediately go home and strangle his wife?"



# WITH SEVEN PREMIERES NEXT WEEK THE NEW SEASON IS UNDER WAY

**A. H. Woods, Most Active Producer, with Eight New Plays for Presentation Up to Sept. 15—This Week Off for Business**

Broadway's summer season hit the peak in business volume the first days of last week, the climax coming Wednesday for both performances, which went to capacity at most theatres.

Overcast skies, cool temperatures provided perfect summer going, and the visiting host turned to shows for recreation, steering away from suburban resorts.

Thursday found summer heat affecting patronage, and Friday the death of President Harding contributed in sending business downward.

Saturday some of the attractions which started the week off at capacity played to only meagre attendance, with the result that grosses were not much changed from the previous week, although the going then was the best since the series of heat waves started walloping New York.

August premieres are progressing, with seven new shows listed for the coming week, as against four for the current period, one having been postponed on account of the President's death.

The outlook for September is uncertain at this time. There is a managerial theory that unless new plays are debuted during August, they should not be started until October, as September finds the tide of visitors on ebb for the year and many New Yorkers have not yet returned from vacations. It is believed that those attractions under way and favored get the bulk of the patronage, while the September arrivals enter under a handicap.

That may explain the changing custom of making August a more general opening period than the Labor Day premiere line of old. That theory may account for A. H. Woods bringing in five attractions this month and three about the middle of September.

Business for this week will be under that of last. The warm wave continued up to Wednesday, and all the legitimate houses will be dark Friday night in memory of the President.

As the new President's proclamation calls for Friday being a day of national mourning, it will in effect make for a three-day lapse over the week-end, with the expectation of an out-of-town rush, which would leave meagre, picking for Saturday.

Three shows closed last Friday upon news of the President's passing. "Rain," "Two Fellows and a Girl" and "Music Box Revue," the latter attraction ending its season Saturday. "Rain" played but five performances, as there are no Saturday performances during August. The attraction grossed over \$9,000, however, which meant virtual capacity for the performances given. "Two Fellows" with one show out went to nearly \$11,000 and might have gotten \$12,500, that pace counting as hit business in the Vanderbilt. "Seventh Heaven" held its pace of the previous week, going well past \$11,500, and "Merton of the Movies" again drew \$11,000. "Aren't We All" topped the non-musical list with over \$12,000 in. The "Follies" hit better than \$36,000 with "Scandals" over \$28,000, and "Wildflower," which jumped sensationally two weeks ago, again went to \$20,000.

"Dew Drop Inn," which resumed at the Astor for a month, started off better than when it originally opened, but tapered off sharply and failed to beat \$11,500, which is a probable loss for the musical show.

The premieres began with "In Love with Love" at the Ritz and "Thumbs Down" at the 49th Street, both starting Monday. "The Mad Honeymoon" debuted Tuesday at the Playhouse and "Newcomers" lighted the Ambassador Wednesday. "Good Old Days," set for opening Thursday, was sent back until next Tuesday at the Broadhurst. The "Love" show is rated ahead of the week's new ones and has an agency call. "Thumbs Down" has a chance on its mystery element. "Honeymoon" started weakly while the Will Morrissey revue is an unknown

quantity. The piece was tried out by Wilmer & Vincent last season as "The Little Bigamist."

Next week's premiere calendar holds "Artists and Models" (Shuberts), Shubert; "Good Old Days" (Woods), Broadhurst; "Little Jesse James" (Lawrence Weber and Wm. Friedlander), Longacre; "The Breaking Point" (Wagenhals & Kemper), Klaw; "The Woman on the Jury" (Woods), Eltinge; "Tweedles" (Robert McLaughlin), Frazee; and "Zeno" (Joseph Rinn), 48th Street.

With eight new productions scheduled for debut by the middle of September, Woods again gets the rating of being the most active producing manager, his program approximating that of two years ago. In addition to the pair of new plays to be brought by Woods next week, are "Red Light Annie," at the Morosco, Aug. 21; "The Whole Town's Talking," Bijou, Aug. 22; "The Next Corner," Plymouth, Aug. 27; "Cassanova," Empire, Sept. 10; and following that will be "Naughty Diana" and "A Gentleman's Mother." The latter is Martin Brown's play, for which a new title is to be chosen.

## REPORT ON UNKNOWNNS

**Newspaper Reporter With Idea, But Wants Advance Subscription**

The Unknowns, Inc., a venture sponsored by a newspaper reporter, proposes a special service for managers whereby new talent is secured and reported on. The company in a prospectus imparts the suggestion that, as the producer is too busy to consider unknowns applying for engagements, such applicants will be investigated, and their ability gauged from actual performance.

The new company proposes to stage plays in an out-of-the-way theatre when the unknowns will appear, which would afford a way for managers to personally view the talent. The prospectus invites the subscription of 20 managers at \$100 each for a total of \$2,000.

One manager regarded the idea skeptically, being of the opinion that if the Unknown, Inc., bankroll was limited to the \$2,000 total, which the prospectus outlined, it would be too short a bankroll to engage in the activities proposed, particularly the presentation of plays.

## L. I. ROAD CALL OFF

Following a disagreement of several months Salvatore Calderoni, operating the Hempstead, Hempstead, and Lynbrook, Lynbrook, L. I., has reached a settlement with the stage hands and musicians unions resulting in both houses becoming unionized.

Calderoni first became involved with the unions in Hempstead when he attempted to play road attractions with a non-union crew. A road call was placed upon the house upon its refusal to unionize. He recently acquired the Lynbrook house, which had, prior to his taking it over, had a union crew. Trouble started there immediately when a non-union crew was installed.

## STANTON NOW GEN. MGR.

Sanford E. Stanton, formerly press representative for Wagenhals & Kemper, has been appointed general manager for the producers. Stanton has been in charge of the firm's attractions for the past six months, routing "The Bat" when James Shesgreen withdrew to produce on his own.

Charles Washburn, who agented "The Clinging Vine" last season and who has been on the copy desk of the "American" this summer, has joined the Wagenhals & Kemper staff as general press representative.

## MACGREGOR-LAIT FARCE

Edgar MacGregor and Jack Lait are collaborating on a farce entitled "Adjoining Rooms."

## LILA LEE'S RETURN

**May Return to Stage in Edwards' Show**

Ballard Macdonald is writing the book and lyrics for Gus Edwards' "Sunbonnet Sue."

The latest candidate for the title role of the musical comedy is Lila Lee, Edwards' one-time juvenile star ("Cuddles"), who recently married James Kirkwood, and who may return to the stage.

## T. M. A. MEETING

**Road Managers Talking Over the Scale**

The Touring Managers' Association, composed mostly of managers of the popular priced shows, with a membership of 112, will hold its annual meeting and election of officers to-day (Thursday) in the office of Lefler & Bratton, Fitzgerald Building.

Gus Hill, president of the organization, will preside. One of the most important matters to be brought to the attention of the members will be the new road scale of \$75 a week granted by the Labor Committee of the International Theatrical Association.

## BUYS "BLOSSOM TIME" SEQUEL

The sequel to "Blossom Time" and also with Schubert music that had a run of 400 nights in Vienna, has been purchased for over here by Louis Bernstein (Shapiro-Bernstein Co.).

L. Viennese manager in New York completed the negotiations. The translation is now in process.

## "LIZA" GOING OUT

"Liza," a colored show, reopens Sept. 27 at the Shubert-Crescent, Brooklyn, for two weeks following which it will tour eastern territory in week stands for eight weeks. It then opens at the Garrick, Chicago for a run.

Miller and Anthony and Greenlee and Drayton will be with the show.

## MRS. CARTER HURT

Los Angeles, Aug. 8. Leslie Carter was injured in a fall at a studio here. She was working in a screen production at the time. Her leg was badly hurt, and the injury may prove serious.

## WOODS GETS SCREEN STAR

Los Angeles, Aug. 8. Pauline Frederick leaves here next week to begin rehearsals in New York of a new A. H. Woods production. The title of the play is not selected as yet.

## INA CLAIRE STARTING SEPT. 3

Ina Claire will begin her road tour in "The Awful Truth" in Atlantic City, Sept. 3.

## Dippel Reaffirms Opera Circuit

Cincinnati, Aug. 8. The United States Grand Opera Club will be reorganized and as before will include Cincinnati in its circuit. Andreas Dippel, here recently, says a financial policy has been arranged.

## LeMaire's Musical "Extra"

Rufus LeMaire has purchased from Jack Alcock and Buster Collier the rights to "Extra," the comedy which had a short life at the Longacre, with intent to have it revived as a musical show with Eddie Buzzell.

## Metropolitan, Minn., Reopening

Minneapolis, Aug. 8. The Metropolitan, local legit house, dark during the summer, reopens Sunday with "The Changelings."

## "Zander" at Powers, Sept. 3

Chicago, Aug. 8. Alice Brady in "Zander the Great" will open the new season at Powers Sept. 3.

## RAMBEAU DIVORCE FILED

**Charges Hugh Dillman Beat and Deserted Her**

San Francisco, Aug. 8.

The complaint in the divorce action brought by Marjorie Rambeau against her husband, Hugh Dillman, was filed today in the Superior Court here.

Cruelty is charged on several counts. Attorney Walter McGovern, for Miss Rambeau, charges that Dillman has failed to contribute toward his wife's support for a year; that in February last he beat her with his fists, and in April deserted her.

## LARRIMORE-CONRAD

**Star and Song Writer Reported Married**

Francine Larrimore, now appearing in Sam Harris' "Tin Gods," and Con Conrad, song writer, are said to have been married three weeks ago in a city close to New York.

The ceremony was performed by a Justice of the Peace under condition that it be kept secret.

An inadvertent remark by a relative of the bride disclosed it.

## MAGUIRES HAVE GONE WEST

Samuel A. Maguire, well known along Broadway as the representative for the theatrical printing firm of J. H. Tooker, has gone to Tucson, Ariz., accompanied by his wife. Both are victims of tuberculosis. They will remain west for at least a year, or until recovery warrants an earlier return. Maguire has been outside man for the lithographer for the past 12 years.

## HARVEY'S MINSTRELS OPEN

Chicago, Aug. 8. Harvey's Greater Minstrels opened Sunday at the Grand, playing a full week at the colored house.

The show, traveling in two cars, has been routed through Michigan into Canada, from where it will go into New England territory.

## JOE'S 'PENNY CHASERS' FOR 'WHISPERING WIRES'

**Press Agent Flynn Gives Away Money—Wanted "Notices" Read**

Chicago, Aug. 8.

"Whispering Wires" gave away real pennies to draw attention to the premiere at the Princess Sunday night.

A card with three pennies attached was distributed around town, asking the holder to save the pennies and buy a morning newspaper to read what was positive to be "wonderful newspaper notices." Joe Flynn created the "penny" idea which was scattered among an army of "penny chasers."

## MARY RYAN'S CAST

Mary Ryan will give the summer colonists at Long Branch a glimpse of her new starring vehicle, "Red Light Annie," prior to coming into the Morosco, New York, for a run. The piece will play three days at the Broadway, Long Branch, opening next Monday, and will inaugurate its metropolitan run at the Morosco the following Monday.

Miss Ryan's support includes Frank Thomas, Edward Walton, Edward Ellis, Warda Howard, W. H. Frendergast, Albert Carberry, Fred McLean, Al Britton, Henry Vincent, Monte Gr., Ann Martin, John Walker, Paul F. Johnson, Billy Gillen, Francis Dunn.

## CORT ACCEPTS 'WHITE CHIPS'

Indianapolis, Aug. 8.

John Cort has accepted a three-act comedy, "White Chips," written by Spring Byington of the Stuart Walker company and Marie De Montalvo and Huyler van Hoesen of New York. It is understood the new play will be produced between Sept. 1 and Oct. 1.

## ZIEGFELD FOLLIES TO TOUR; NEW FOLLIES IN OCTOBER

Florenz Ziegfeld after a conference with A. L. Erlanger definitely decided to send the present "Follies" on tour Sept. 15, with Boston the first stand regardless of capacity summer attendance at the New Amsterdam theatre. The "Follies" has broken all records for the Ziegfeld revue series and will have played 87 weeks on Broadway by the time it leaves for the road.

The producer, however, is already preparing a new winter "Follies" which will start in October at the New Amsterdam. It will be the first time for two "Follies" to be presented concurrently on the road and Broadway. The new "Follies" will have an entirely new cast and chorus and is designed to run through the season in New York.

For two weeks prior to the opening of the new "Follies" Ziegfeld will present "Sally" at the New Amsterdam with Marilyn Miller, Leon Errol and the original cast including Walter Catlett. After the special return date in New York "Sally" will continue to tour in the cities not played last season.

Ziegfeld explained that through the new arrangement the "Follies" will be an all-year-round attraction on Broadway with new editions for the spring, summer, fall and winter. The new "Follies" which will be the 18th of the series, has been written by Gene Buck, with music by Victor Herbert and Dave Stampfer.

The present "Follies" will take to the road intact as now showing. The cast will be supplemented next Monday by Patricia Salmon and young singer discovered in a tent show in the west. She will remain with the show on tour.

## Ziegfeld Resigns from P. M. A.

Ziegfeld followed the lead of A. L. Erlanger last week by handing in his resignation to the Producing Managers' Association. In a statement giving his reasons he said:

"I am unwilling to substitute the Producing Managers' Association for myself in the management of my own business."

"I am not in favor of the central ticket office scheme as now laid out by the Producing Managers' Association."

"I have always been led to believe that the Producing Managers' Association was organized to protect the producing manager as an individual manager against a combination instead of for the purpose of becoming theatre managers and ticket brokers as a body."

"It seems entirely unnecessary for me to mention who and what are behind all this central ticket office scheme."

"I have no fear whatever of any unfair treatment at the hands of the Equity which organization was formed to protect actors against those who I believe are now responsible for trying to force the Producing Managers' Association into the ticket brokerage business full well knowing that there is no possible chance of benefitting or protecting the theatre-going public and are doing so solely for their own benefit."

"I have always done my utmost to protect my public to the fullest extent possible under existing laws to enable them to obtain tickets for my productions at box office prices or at an increase of fifty cents where they enjoyed the accommodations and facilities offered them in charge accounts at McBride's, Tysons, and other reputable agencies."

"I have never in my life benefited one penny from the sale of tickets other than at box office prices so stamped on the tickets."

"I don't realize now why I ever signed any agreement as a member of any association to protect myself against actors, as I never had any trouble with any of them at any time during my long association in the theatre."

## DRAWING CARDS IN STOCK NAMED BY STUART WALKER

Gives List of Best and Worst Box Office Cards to  
Local Paper—Also in Cincinnati—Based on  
Seven Years' Experience

Indianapolis, Aug. 8.  
What brings in the stock money  
in Indianapolis?

Stuart Walker has given a list of  
some of the plays which did and did  
not go well here during the seven  
summer seasons his company has  
occupied the Murat. The lists are  
in a letter to Walter D. Hickman,  
dramatic editor of the Indianapolis  
"Times." Hickman had indicated in  
his columns several days ago that  
he thought Walker had given the  
city too many comedies this season.

Walker says the best drawing  
cards in seven seasons here were:  
"Main Street," "The School for  
Scandal," "Smilin' Through," "The  
Boomerang," "Too Many Husbands,"  
"A Little Journey," "The Storm-  
Bird," "Five Flights Up," "The Gods  
of the Mountain," "Polly with a  
Past," "Pleasantly Jim," "Kismet"  
and "Seventeen." He said that  
"Peter Ibbetson," on the bill at the  
time his letter was written, would  
rank near "The School for Scandal."  
The smallest weeks, except the  
first two in 1917, when the company  
first opened, were those of "The  
Truth," "Milestones," "Blanca,"  
"Splice Corner" and "Mr. Pim Passes  
By."

The 12 best weeks for Walker's  
Cincinnati company, according to  
the letter, have been those of "Five  
Flights Up," "An Ideal Husband,"

"The Charm School," "The Storm  
Bird," "Polly with a Past," "The  
Girl of the Golden West," "Rollo's  
Wild Oat," "The Ruined Lady," "His  
House in Order," "Monna Vanna,"  
"The World and His Wife" and  
"Smilin' Through."

Worst weeks in Cincinnati were  
those of "Kick In," "Cornered" and  
"Come Seven," Walker said.

### McKINLEY SQ. STOCKS

Fay Leases House—Blaneys out of  
Stocks

With the decision of Charles E.  
Blaney to abandon the operation of  
stock in Greater New York, Joe  
Solly and Harry Jacoby, manager  
and treasurer of the Prospect,  
Bronx, for the Blaney interests  
have leased the McKinley Square  
theatre on Boston Road and 169th  
street and will open the house with  
the Blaney Players Labor Day.

The Gotham, Brooklyn, obtained  
on a long lease from the Keith in-  
terests will be sublet by Blaney.  
The rental is said to be \$7,000 a  
year.

Solly and Jacoby have obtained  
a five-year lease on the McKinley  
Square from Hugh Fay of Providence,  
who operated the house last  
season with pop vaudeville.

## STOCKS

A play broker, with many musical  
comedies on his list, has effected  
a plan by which he hopes to create  
a greater demand for this type of  
production this season than has  
been customary in past seasons. He  
has engaged a musical comedy pro-  
ducer to rehearse several groups of  
professional choristers, each group  
numbering 12 girls, and will utilize  
this feature as a selling argument  
for the scripts.

Stock directors have purposely  
shied at musical comedy bills. In  
outlying districts they found it next  
to impossible to obtain trained  
choristers, and could not see their  
way clear to standing the expense  
of importing them from larger cities  
for a single week's run. Last season  
when "opportunity" and "local  
talent" contests were at their height,  
a few stock managers attempted  
musicals with local talent as chor-  
isters. But even this fad was a  
short-lived one.

The new plan is to book trained  
choristers in conjunction with the  
script, with the stock man being  
charged a nominal salary for the  
choristers, in addition to the usual  
royalty fees for use of the script.

After a poor start and a big week  
with "Robin Hood," then a rather  
flat one with "Firefly," the DeWolf  
Hopper company last week in Bal-  
timore made a big pickup with "The  
Prince of Pilsen" and hung up the  
biggest week of the season—doing  
so much business the piece was held  
over for this week. This in spite  
of the fact that their opening night  
was held down to several hundred  
dollars on account of rain and an-  
other night during the week was  
also lost for the same reason.

The four other nights were prac-  
tically sell outs, the entire orchestra  
section of the house, with over 1,200  
chairs, and about 24 boxes each with  
a capacity of eight, going clean.

This piece has created much talk  
in the town and their second week  
at Carlin's Arena began with an-  
other big night, most of the house  
being taken by the Boumi Temple  
Shriners. Next week is Herbert's  
"Sweethearts" and there will still  
be about three more weeks to go.

The Evanston (Ill.) theatre tried  
two weeks of stock, and Barry Mc-  
Cormack, in the Chicago loop with  
"Turn to the Right," had the com-  
pany under the general supervision  
of Clyde Elliott, who has the house.  
It had been some years since there  
had been a dramatic stock at Evan-  
ston. The first was "Fair and  
Warmer" and the second, "Scan-

dals." Mrs. A. Starr Best, founder  
of "The Drama League," in the  
Chicago Herald-Examiner stated  
that she was glad the Evanston peo-  
ple did not support the organization,  
as it presented a class of plays which  
did not appeal to the Evanston  
public. Stock companies in the mid-  
west depend upon Sunday for the  
bulk of their receipts, and this  
makes it difficult to operate at such  
points as Evanston, which is a six-  
day town.

The Bainbridge Players, under  
the management of A. G. Bain-  
bridge, Jr., reopen Aug. 19 at the  
Shubert, Minneapolis, in "Lawful  
Larceny." Marguerite Knight will  
succeed Marie Gale (Mrs. Bain-  
bridge) as leading woman, the lat-  
ter recently announcing her retire-  
ment from the stage. Willis Claire  
will be the leading man with the  
cast, including Dora Clement, Wil-  
liam T. Walsh, Lotta Ellis, Arthur  
Behrens, John Dilson and Molly  
Fisher. John Dowd will be the  
assistant director.

A Sherman stock is now in its  
third week at the Palace, Danville,  
Ill. There is promise of an extended  
stay. The opening bill was "Why  
Men Leave Home"; the second,  
"Getting Gertie's Garter," and the  
current bill, "Friendly Enemies." Heretofore Danville has only sup-  
ported companies playing two bills  
a week. So many plays have been  
seen there it makes a selection dif-  
ficult. Arthur Hayes is leading man  
and Hazel McNutt leading woman.

Two small girls, 10 and 12 years  
old were found by the police to be  
responsible for the theft of \$750  
worth of jewelry from Pauline  
Cushman, with the Poll Players at  
the Court Square, Springfield, Mass.  
Two diamond rings were hidden in  
shrubby across the street from  
the theatre while others were found  
in ashes in the base of a stove at  
the home of the girls. The gems  
were returned Monday.

Two companies are scheduled for  
Kansas City, Mo., for the coming  
season, the first to open on Labor  
Day, at the Empress. This com-  
pany will be directed by Frank  
Walters and Jack Wohl, opening  
with "East Is West." O. D. Wood-  
ward will install the other company  
at the Butler House in that town.

Milton Afton will open a musical  
stock company in Pittsfield, Mass.,  
Aug. 13, increasing the number of

## "GUEST-STAR" DOES COMPANY NO GOOD

Stock Booker and Leading  
Managers Have Formed  
That Opinion

Paul Scott, in lining up new book-  
ings for the various stock companies  
he books, notices an almost general  
decision by the managers to forego  
the "visiting star" system. They  
have had their lesson, most realizing  
the disadvantage of having the  
guest-star act as admiral, with the  
regular male and female leads as  
deck hands.

The theatre owners have come to  
the conclusion that the building up  
of the leading pair's draw can be  
utterly undone in one week of a vis-  
iting star's sojourn.

Representative stock managers  
have been making money without  
this system, whereas some of the  
too enterprising managers with one  
house are no longer in the running.

companies in that town to three.  
At present Harry Bond's company  
is at the Union Square, and the  
Goldstein Brothers are playing  
stock in the Colonial. The Aborn  
company, which will open with  
"Mary," closed a summer season  
at the Victory, Charlestown, S. C.,  
recently.

Unless present plans miscarry the  
Hazel Burgess Players will con-  
tinue at the Roosevelt, Hoboken,  
N. J., throughout the regular win-  
ter season. The players had been  
booked in for a spring and summer  
season, after which the house was  
 slated to revert to its seasonal pol-  
icy of pop vaudeville. Miss Burgess  
and her associates have so firmly  
entrenched themselves with the  
neighborhood folk that the house  
management wants them to remain.

Joseph Payton has taken over the  
Lyric, Hoboken, N. J., for stock.  
His company opens to-night (Thurs-  
day) with "Why Men Leave Home."  
It is headed by Walter Greaza and  
Dagmar Linette, and includes Fred  
James, Dorothy Howard, Ted Brack-  
ett, Dan Malloy, Miami Campbell,  
Francis Clegg, Edith Fisher, Rupert  
La Belle, Stanley Andrews and Ada  
Barbour.

The Jeanne Lewis-Olga Worth  
Players at Cycle Park, Dallas, Texas,  
during the summer, are scheduled to  
open in Memphis in September. It  
will give Memphis two companies,  
Walter Baldwin also opening a stock  
company there on Labor Day.  
In addition, Baldwin will also or-  
ganize a stock for San Antonio.

Brooklyn, when the new season  
opens, will have no less than five of  
its theatres given over to stock. The  
Blaneys will have companies at the  
Gotham and Fifth Avenue, Corse  
Payton will be at the Academy of  
Music, the Bay Ridge Players at  
Keeney's Bay Ridge, and the Al-  
hambra Players at Loew's Alhambra.  
The theatres are located in different  
sections of the borough.

Robert Sherman has leased the  
Garrick, Milwaukee, and will estab-  
lish a stock, opening the Sunday be-  
fore Labor Day. The Players Guild,  
now at the Davidson in that city,  
closes Aug. 19. The chances are  
that there will only be one com-  
pany there this fall.

E. V. Phelan, proprietor of the  
Park, Manchester, N. H., has en-  
gaged for his stock opening Sept. 3  
Forest Orr, Gordon Mitchell, Jack  
Holmes, Jack Ravold, Willard S.  
Robertson, Aubrey Bosworth, Rita  
Coakley, Sasha Aylorff, Mary Johns,  
Edith Bowers.

The Brockton players will open at  
the City theatre, Brockton, Mass.,  
Sept. 3. Manager James J. Hayden  
will have charge of productions this  
season.

Arthur J. Casey will manage the  
New Bedford theatre opening with  
stock on the same date.

Maude Fealey will close with the  
stock company at Proctor's, Elliza-  
beth, N. J., on Sept. 1. She will  
open the following Monday, Sept.  
3, for the winter with the company  
at the City, Roosevelt (Newark),  
N. J.

Lilly Cahill is now leading woman  
of the Elitch's Gardens stock, Den-  
ver. "Spanish Love" this week.  
George Barnes after an absence of  
two years, reappeared as leading  
man of the Wilkes Players at the

## DROVE INTO RIVER

Banker's Daughter and Stock Actor  
in Auto Accident

Cincinnati, Aug. 8.

Early Monday morning Louise  
Fletcher and William Kirkland, age  
19, with the girl driving the ma-  
chine, went over a 30-foot embank-  
ment into the Ohio river.

Taken to the General Hospital,  
neither was badly hurt.

A charge of drunkenness was placed  
against Kirkland. Later when plead-  
ing guilty, he was fined \$10. A  
warrant for reckless driving against  
the girl could not be served as she  
had disappeared.

Miss Fletcher is said to be the  
daughter of an Indianapolis banker.  
Kirkland was a member of Stuart  
Walker's stock at the Cox until last  
Saturday, he having had a minor  
role in "Peter Ibbetson" last week.

Denham and was greeted with the  
sort of acclaim ambitious politicians  
dream about but seldom receive.

Carlos Tessier, Tony Zebro, Wil-  
liam Murphy and Virginia Bedford  
joined the Ryan-McGill touring  
stock in Harwich, Mass. The com-  
pany is playing one, two and three  
night stands in summer resorts.

The Woodward Players, Detroit,  
will resume Aug. 13, reopening with  
"Nice People." Frank Charlton and  
Doris Underwood will head the  
company.

Eddie Waller has closed his sum-  
mer stock company in Indianapolis  
and will open with the same com-  
pany at the Grand theatre, Daven-  
port, Iowa, Sept. 3.

John B. Mack, lessee of the  
Auditorium theatre, Lynn, Mass.,  
has booked his company for a sea-  
son of stock, opening Labor Day,  
and will sail on the Fort Victoria  
today (Thursday) for a two weeks'  
vacation in Bermuda.

The Dorothy La Verne company  
closed a 14 weeks' engagement at  
the Orpheum, Madison, Wis., Aug.  
4, and will return next March. The  
company opens at Evansville, Ind.,  
again on Labor Day.

The Edna Park Players are to  
return to the Royal, San Antonio,  
here Labor Day at the conclusion  
of the summer engagement at City  
park, Alexandria, La.

The Colonial Players, Pittsfield,  
closed Saturday.

Arline Alcine and Harry Manners  
will open a stock company in the  
President, Washington, Sept. 3.  
"Nice People" will be the first, fol-  
lowed by "Listening Inn" and "It's  
a Boy."

The Princess, Kansas City, re-  
opens with the Woodward Players  
Aug. 27, in "It's a Boy."

Byron Aldenn is taking over the  
Grand, Calgary, Canada, and will  
present a stock there Sept. 3. R. J.  
Lydiatt's company closed in that  
house, July 28.

J. M. Golden will put a stock  
company into the Empress, Butte,  
in September.

Al Mordaunt, who formerly had  
the stock company in the Regent,  
Kalamazoo, Mich., will open at the  
Elite in that city on Aug. 28. He  
will present two bills a week, doing  
"A Bill of Divorcement" and "The  
Goldfish," during the opening week.

The stock company at Keith's,  
Columbus, O., closes Aug. 11.

George M. Waters' stock will close  
at the Lyric, Birmingham, Ala., Aug.  
26, and move to the Prince, Houston,  
Tex., opening Sept. 2.

The Summerville Players, Sum-  
merville, Mass., will open Sept. 3  
with "The Boomerang." Clyde Mc-  
Ardle will manage the company.

The Ekitch's Gardens stock last  
week hung up another satisfactory  
record for attendance, the gross re-  
ported as only a little short of \$7,000.

Herman Hyberger's company will  
close their season at the Kurtz,  
Bethlehem, Pa., Aug. 11.

Gene Lewis will open a stock at  
the Lyceum, Memphis, Labor Day.  
The organization is completing a  
season at Cycle Park, Dallas, Tex.

The Lewis Stock Company will  
begin its fourth season at the Jef-  
ferson, Roanoke, Va., Sept. 1.

## LOEW'S FULTON, B'KLYN, TAKING ON STOCK

Pop Vaudeville Policy Chang-  
ing—James Thatcher's Own  
Stock Venture

Loew's Fulton, Brooklyn, will  
deviate from the pop vaudeville and  
picture policy it has followed for  
the last 10 years. James Thatcher,  
who has the S. Z. Poll stock enter-  
prises in charge, will put a dra-  
matic stock into the Fulton within  
a week or so.

The current summer is the first  
in a decade the Fulton has not re-  
mained open throughout the heated  
term. Business dropped appreciably  
at the Fulton during May and June.  
It was decided by the Loew people  
to call off the shows for the sum-  
mer, around July 1. It since has  
been dark.

If the stock policy is successful  
it may continue indefinitely at the  
Fulton. The Fulton stock is to be  
an individual proposition for  
Thatcher.

The building of a number of  
picture houses of large capacity in  
the neighborhood of the Fulton, is  
understood to have affected its  
business the past season.

### LEGIT ITEMS

"The Honeymooners," a new farce  
in three acts by Myrtle Gaynor, will  
shortly be placed in rehearsal by  
Reilly & Woods. It will be rent out  
as a road attraction.

A new "Cat and Canary" company  
is going out this week, making a  
jump from Broadway to Colorado  
Springs, where it opens the middle  
of the month. The plan is to make  
stands that are longer than usual  
for road companies, staying a month  
in San Francisco and correspond-  
ingly as long in the other western  
cities.

"Lovingly Yours," under the man-  
agement of A. H. Woods, opens Sat-  
urday in White Plains, N. Y.

The first road company of "The  
Covered Wagon" opened Monday in  
Asbury Park, N. J. Following a  
week at the beach resort the picture  
will go into Newark for three weeks  
with a week stand road tour to fol-  
low.

Wagenhals & Kemper have com-  
pleted the cast for the eastern com-  
pany of "The Bat," opening the lat-  
ter part of the month. It includes  
George Lessey, Kate Blanche, Rhea  
Reckard, Kay Barnes, Valvin Dex-  
ter, Sam Kuster, Clay Cody, Ralph  
Theodore, Robert Redmond and  
Charles Merriwell.

E. J. Carpenter's "Bringing Up  
Father on Broadway" (Western),  
will commence rehearsals in Chi-  
cago, Aug. 20. The show is booked  
to the coast and back. It opens in  
Waukegan, Wis., Sept. 9.

The opening date of Aaron Hoff-  
man's comedy, "The Good Old  
Days," set for Tuesday night at the  
Broadhurst, New York, has been set  
back until next Thursday night.

"Come Clean," the comedy which  
had a trial showing in Boston  
earlier in the season, is being re-  
vamped and will be sent out the  
latter part of September.

Henry W. Savage's No. 1 "The  
Clinging Vine" company, with Peggy  
Wood, will open its season at the  
Apollo, Atlantic City, Aug. 20, in-  
stead of at Hudson, N. Y., Aug. 27.  
It will play the week of one-night  
stands beginning at Hudson follow-  
ing the Atlantic City engagement,  
and then begin its Chicago run at  
the Illinois theatre on Sept. 2.

A new producing firm to enter the  
legit production field this fall is the  
Theatre Co., Inc., which will sponsor  
a new play by Lulu Volmer, autho-  
ress of "Sun-Up." It is titled "The  
Shame Woman." Isaac Paul and M.  
D. Rosenberg are interested in the  
new managerial corporation. Gus-  
tav Blum will stage the play. John  
Wenger is designing the scenery.



# BEDSIDE CHATS

By NELLIE REVELL

St. Vincent's Hospital, New York.

The American army will never know just how close it came to being turned into an adjunct of the Lamb's Club, according to a visitor of mine, who had this story to tell on Paul McAllister, the actor.

Mr. McAllister went through an officers' training camp at the beginning of the war the same way an express train goes through Four Corners, Ia., and he came out with the double bars of a captain. Capt. McAllister learned a lot of things about the army, one of them being that if you wanted anything you had to ask for it. However, he failed to learn that the most important stars were not on dressing room doors.

McAllister was ordered to report at Camp Upton, and arrived late one evening. Striding into the officers' mess room, he put down his baggage and immediately inquired just where his quarters would be. Whereupon a man, who had doffed his blouse and was sitting in a corner reading, got up very politely and said: "If you'll come with me, captain, I'll show you."

Mr. McAllister followed him with the dignity expected of any army captain.

"Here are your quarters, captain," said the guide, courteously, opening a door. "I hope you'll be very comfortable."

"Thanks," murmured Mr. McAllister, and, turning in, got a fine night's rest.

The next day he observed the courteous officer of the previous evening striding across the parade ground, surrounded by colonels, majors and half a dozen captains.

"Who is that officer?" he inquired of his newly-assigned orderly.

"That sir?" replied the orderly in amazement. "Why, that's General Wittenmeyer, commanding officer of the camp."

A press agent, according to my way of thinking, is a prophet, and the time has finally come for a prophet to receive honor in his own home balliwick. Horace G. Mortimer, once a confederate of mine in the press department and now advance agent for "Spices of 1922," spent his first two years in this country as a resident of Spokane. He had come from England to make his way and that of a pretty English girl, who now wears the title of Mrs. Mortimer.

Life out in the great open spaces of Spokane was not so pleasant for Mr. Mortimer, I have understood. He washed dishes for a time, was a waiter in a restaurant, demonstrated toys in a window and for one lone week did a song and talk act at the old Unique theatre. According to all accounts, he didn't cut a very big swath there at that time.

But the other week he returned as advance agent for the big Bloom show and got more unsolicited publicity and public adulation as a former Spokane "boy" than he could get for his show.

Which only goes to prove it's a wise press agent who knows what home town to be a conquering hero from.

All those who are lucky enough to get to be friends of Billy Sleeper of the Keith vaudeville office will be saddened by the knowledge that he is ill in the Cottage Hospital, Santa Barbara, Cal. By the same token his friends will be happy when they find out that, according to his letter, he expects to be well soon and will spend his convalescent period in Los Angeles.

It might interest all those who knew and loved the Ramsey Sisters—and every one did in the days when they were a staple act in vaudeville—to hear that a daughter of May Ramsey has just graduated from Mount St. Mary's academy, Newburgh, N. Y., with highest honors. To make it complete she took three first prizes away with her.

For several years May has been secretary and companion to Mrs. Jerry Cohan. But for a while after receiving the glad news, May was nothing but the mother of May Ramsey's daughter.

Will Jennie Gavin of the old team of Gavin, Platt and Peaches send me her address again? An old friend of hers wishes to communicate with her.

Esther Lindner, than whom no one ever had a more conscientious, efficient and congenial assistant in a press department, postcards me from the wilds of New York, north of Albany. She says she's up where men are men, and judging by the prices the hotels charge, some are gunmen.

The new phone books are out and the summer issue of the directory contains 718,011 listings. It is consoling to know just how many wrong numbers we will get before our right one.

R. H. Burrsade evidently doesn't believe what I write. Otherwise he wouldn't be sending me salt water taffy from Atlantic City and tempting me to bust my diet into several thousand fragments.

Yet at my time of life taffy is very acceptable, even though we have to take it with a grain of salt.

Mr. Burnsade, accomplished orator that he is, has made many fine talks. I hear he surpassed himself some weeks ago at the funeral of Gustave Kerker, the composer. It was his shortest, simplest and most affecting speech. All he said was:

"Gus, the boys are saying goodbye to you."

Last week I was cheered by the visit of James Clyde, my favorite hotel manager, who for years was manager of the old Grand Pacific hotel in Chicago. Afterward he presided over the destinies of the Saratoga in its palmy days, and of recent years has greeted the arriving and speeds the parting guests of the Neal House in Columbus.

Every traveler knows Jimmy Clyde, and particularly every theatrical wanderer.

While we were reminiscing over the old days, he reminded me that five generations of my family have been under his roof. There was my grandmother, my father and myself under his roof at once. Years afterward my daughter, my grand-daughter and I enjoyed his hospitality together.

There must be some reason for such a phenomenon as being able to please five generations of the same family. It wasn't because the soups were much better at his hotels, or that the maids tucked in the sheets any more neatly or the bellhops wore more gold braid on their uniforms. But there is such a thing as an atmosphere of hospitality that can play host to a family from great-great-grandfather to great-great-grandmother.

Carrie De Mar, widow of Joseph Hart, that prince of vaudevillians, put a message in a bottle and committed it to the ocean at Atlantic City. It read: "Nellie Revell, who has been in St. Vincent's Hospital, New York, for four years, is now recovering, and will soon be well. Thank God for that." It was a touching thing to do, and I trust I will be able to justify such faith.

She didn't say in her letter, however, what kind of a bottle it was nor what she had done with the contents before broadcasting the message in it. But I hope she did the right thing by it.

Everybody has at least one or two pet stories in his system. So, if very one will just send in his quota of amusing tales to this column, I'll not happen to choose much work to do myself.

## LITTLE THEATRES

The Pasadena (Cal.) Community Players presented their fourth production of their annual season here last week. It was August Strindberg's allegory of life "Lucky Pehr," this being its initial American presentation put on by the members of the Summer Art Colony, a school of the Community theatre, which is conducted annually at Pasadena. The Strindberg play is not as vague as is usually the case in plays of this sort. It meets with conditions of the present, and there is a subtle vein of humanity as undercurrent of the cynicism and irony.

Gilmor Brown, who directed the production, arranged the five acts into seven scenes. The cast of more than 50 principals was headed by Bradley Wright in the title role and Dorothy J. Walsh as Lisa. Others in the cast were Ardys Kirkelle, Virginia Princehouse, D. W. Bridal, Iva M. Dunn, Earl Ery, Robert Thistlewhite and John Mather.

This week the organization is presenting "The Critic," by Richard B. Sheridan. The production was made by Mr. Brown's class in play presentation at the University of Southern California. The roles for the greater part are played by women who are high school teachers in California.

The remainder of the summer schedule by the Community Players includes "Girls," by Clyde Fitch; "Man and Superman," by Shaw. The three productions that they presented prior to "Lucky Pehr," were "His Majesty, Bunker Bean," "Fanny and the Servant Problem" and "Twelfth Night." The season has been a successful one from the monetary standpoint for the venture.

The Masque of Troy, N. Y., will open its 13th season at Melrose, N. Y., Sept. 27, with "Pomander Walk." Twelve dates, six of them "on the road," have been booked to Dec. 15. The season will run into May. Rehearsals for "Pomander Walk" will begin Sept. 5 under the direction of John M. Francis, whose family is part owner of the Troy "Times." Mr. Francis has long been active in the affairs of the Masque and is its leading man. The Masque carries its own orchestra, stage effects and curtain.

Under the direction of John Golden, author of "Lightnin'," a dramatic club has been formed at Saranac Lake, N. Y., as a part of the Lake Placid Club. The object of the club will be to elevate the drama and that is one of the purposes for which the Agora theatre at Saranac Lake, recently completed, was built. Mr. Golden talked on the unlimited possibilities of the Lake Placid club in producing plays, encouraging play writing, supplying a drama library and developing talent. "Thank You" will be the first play produced by the club, which numbers among its members, dramatic teachers, students and several professionals.

In a lecture before 500 student teachers of Teachers' College, Columbia University, last week, Roland Holt, vice-president of the Henry Holt Publishing Company, emphasized the need of little theatres in every community. Mr. Holt, who was formerly a director of the New York Drama League and the Century Opera Company, urged the teachers to back the little theatre movement as one that would widen their influence and broaden the scope of their lessons. He claimed that the effect on the schools was most beneficial. Slides of the most popular little theatre plays were shown to illustrate some of the points made.

In concluding Mr. Holt said that care in selecting plays was essential because "while a good play is some credit to a community, a poor one is a disgrace."

## LEGAL MATTERS

Sam Morris and Ben F. Bernard have been awarded judgment for \$1,214.25 against James J. McGrath.

# JOYS AND GLOOMS OF B'WAY

When this column was first established it mentioned the possibility of establishing a home for chorus girls, where they could live amid home-like surroundings at a price for food and lodging which they now pay merely to live in a cheap theatrical hotel. It was pointed out that many hundreds of New York chorus girls are exposed to grave dangers through lack of money. They are all at the mercy of hotel or boarding house keepers who receive a great part of their salary.

The producers of musical shows could enlist to take charge of financing a home that society and financial people would be interested in. It could be endowed and made almost self supporting through gifts and frequent benefits. Everyone who discussed the matter agreed the plan was feasible and would do tremendous practical good. Yet nothing further has been heard from it.

The purpose of again bringing the matter before the public is this:—The picture interests in Hollywood, headed by Will Hays, have started a drive for \$150,000 to build a home for extra girls and other unattached young women who go to Hollywood looking for movie jobs. Everyone is going after this with real spirit and will put it over. And yet there is a far greater need for such a home in New York, to serve hard working, self supporting chorus girls, rather than movie struck girls who migrate to Hollywood from all over the country merely to suit their vanity and desire to get into the movies.

Our friend the Broadway Comic is back in our midst, serious for the most part with the weight of his responsibilities as a show producer. Some weeks ago he conceived the idea of putting on another failure, gathered some of his friends from small time vaudeville, obtained permission to rehearse in an empty theatre, recruited some chorus girls, borrowed scenery, bought (on credit) and borrowed costumes, found a loose composer with a sense of humor and not much appetite, and started to produce a show. To the great surprise of everyone, he took it on the road for two weeks and brought it back to town, intact, with his company still with him. How he did it, on a total capital of \$8, is his own secret and full of laughs. Back in New York, he was still without an angel or a theatre, but now has both, and opened this week.

Some days before his opening a friend chided the Broadway Comic on his foolishness of starting to build a show. "What do you get out of it?" was the question.

"Well, I'll tell you," came the answer. "I started this show with \$8, and I now have \$20, and I lived for two weeks."

Some girls get a lucky break in movies while others work for years without recognition. Edith Allen, a Swedish girl from Chicago, was at the Montmartre one night last spring when Rex Ingram and Alice Terry noticed her. They met her and Rex engaged her immediately for a part in "Scaramouche," his biggest picture. Miss Allen went to the coast and it is understood she made good.

Eddie Cantor, Johnny Dooley, Damon Runyon and Benny Holzman of the "Mail" were standing in front of the Globe theatre, when Irving Berlin came by. Berlin is a modest, quiet little chap, which Cantor knows, so immediately started to attract a crowd by seizing Berlin and wrestling with him. "I'm the Rath Brothers," said Eddie, "both of them."

After Berlin had left Cantor told a story which even Berlin didn't know. They had adjoining rooms in Atlantic City and Berlin was about to leave. His valet was packing his bag when he was called to the telephone, so Cantor took some small pictures from the wall and other articles and put them in Irving's bag, under articles of wearing apparel. The valet finished packing the bag and when he unpacked in New York, found the pictures. He thought Irving had bought them, and said nothing. The hotel in the meantime politely wrote Mr. Berlin that perhaps he had made a mistake and taken some of the pictures. Irving indignantly denied it, which closed the matter until he found the pictures.

It is understood that William Farnum is going back on the stage, probably in Shakespeare. Bill has been in pictures so long some people have forgotten that he was once a truly great actor on the stage.

The impression is Al Jolson ran out of a contract with D. W. Griffith when he sailed so unexpectedly for Europe, but Jolson never had a contract with Griffith. He worked in test pictures for a number of weeks and Griffith spent a small fortune on sets and players, without a contract or an agreement of any kind. Lewis Epstein, his business representative says, Jolson was made so nervous by constant delays and indecisions that he suffered a collapse and was ordered to leave for Europe by his physician. It is understood that Jolson looked great in blackface but his whiteface shots weren't so good.

The writer saw Jolson rehearse for an hour on the stage of the Lyric theatre the Wednesday before he sailed and Jolson looked great in rehearsal. Griffith had the whole company on the stage and everything Jolson said and did was funny. He ad libbed his talk, and several of the scenes were stopped while the players laughed. Griffith was about to get some one to take down everything Jolson said and use it as material for subtitles. Jolson's serious scenes, however, were away off. He played a love scene with Irma Harrison, his leading lady, supposed to be serious, which never did end, for he just couldn't play it "straight." Jolson is a born clown with a bubbling and overwhelming sense of humor. Pathos is not a part of his nature. He may resume his picture experiment later but wants to be certain of what he is doing before he starts.

and Billy Vall. The bookers sued for services rendered April 15 to 22 last in booking talent for the defendant's houses.

The Superior Photoplay Corp. has served a summons on the Tru-art Film Co., through David L. and J. J. Podes. The attorneys state that the suit is to recover some positive and negatives held by the defendant and allegedly the property of the plaintiff.

Nikita Balleff, the director of "Chauve Souris," scored a point in one of the suits Oscar M. Carter has brought against the Russian comedian when Carter's action in the Bronx County Supreme court was dismissed. Another action for \$20,350 commissions alleged due for bringing the "Chauve Souris" company to the United States from Paris is still pending in the U. S. District court. Carter had attached some of the show's properties and had filed a \$40,000 bond as security. For failure to fulfill the court's order about an additional bond the action was dismissed and Balleff given judgment for \$429.47 costs.

The Federal court suit alleges that from Aug. 20, 1922, to May 5, 1923, Balleff earned \$203,500 and Carter is suing for 10 per cent. thereof.

Louise Chasser Hale, last star of "The Great Gatsby," is suing J. B. Stetson for \$10,000.

Preparations, Inc., and the New York Theatre Program Corp. for \$5,000 damages each for the unauthorized use of her name in conjunction with an advertisement of the Mineralava beauty clay, manufactured by Scott's Preparations, Inc. The advertisement was printed in the metropolitan theatre programs by the other defendant.

The show ran six weeks at the Shubert theatre, New York, from April 2.

The theatre program corporation has filed answer that the ad was inserted on the order of the Scott's Preparations, Inc., which said it had legal right to use the actress-author's name. Miss Hale's brief biography run as part of the "ad" mentioned her histrionic and literary accomplishments and also that she was born 41 years ago, Oct. 13, 1872.

Louis Calvert, Shakespearean actor, who died July 18 without a will, left an estate of about \$1,800, according to his widow, Violet Calvert, in an application for letters of administration filed in the Surrogates court, New York. Simultaneously his two children filed petitions asking that their mother be appointed guardian. According to their petitions they are entitled to about \$500 each from the estate.



# PREPARATIONS AND ACTIVITIES FOR LOOP'S NEW SEASON

No Better Business for Remaining Summer Shows  
Until Official Opening—"Whispering Wires"  
Steps in

Chicago, Aug. 8. Preparatory arrangements for the new season is what has caused the activities around the loop legit theatres last week. Patronage for the four existing shows didn't. It's apparent the duldest summer the theatres that did keep open ever had will linger right up to the official reopening.

Prior to the official opening season, Sept. 2, there will be six shows seeking trade. Added to the four now holding sway there will be a premiere of "Up She Goes" at the Studebaker Aug. 19, and of "The Fool" at the Selwyn Aug. 31. When the Adelphi opens Sept. 10 with "But for the Grace of God" the present plans are on that date all 18 of the legit houses will be in full swing. The Adelphi's appearance as a legit house holds the loop legit theatres in a long engagement with "Spite," inasmuch as it begins to look as if the independent bookings will be scarcer than for some time for the Cort. This was sighted with the addition of the Twin Theatres, for to those theatres now go the attractions that the Cort was most likely to receive.

"Whispering Wires" opens the virgin show of the season, an honor that went for years to Fiske O'Hara in always opening his season's route with the two weeks' stay at the Olympic. The Princess was packed Sunday night when "Wires" got under way. Unfortunately the premiere was followed with a scorchingly heavy atmosphere weather condition, which the shows headed this way for the official opening trust will have evaporated by the end of the month. Statistics, however, show that the loop theatres have reported hotter weather the first half of September in recent years that outdid the high averages during July and August. With the thousand-and-one incidents that the producers will have to contend with the early part of the approaching season it's going to be quite speculative as to how and when the local situation will quiet itself to normal and allow the acid test to be made relative to the quandary as to whether or not the loop legit theatres are overcrowded in number.

Following "Up She Goes" engagement the Studebaker will be converted into a temporary home for opera. This looks as if the good fortunes of the Gazzolo-Hanks regime continues, for last season, when conditions looked dubious for the new management of the Studebaker, along came the Harry Lauder booking, followed by the prize engagement of the whole local calendar, William Hodge, in "For All of Us." It was a heavy financial victory for the Studebaker last season, and now, if "Up She Goes" holds its own, the Studebaker will approach Christmas with added fattened profits.

"Polly Preferred" is headed for the La Salle premiere, while "The Gingham Girl" will probably be housed at the Garrick, although another Shubert switch may take place, giving a yet unnamed musical show for the Garrick and switching "The Gingham Girl" to the Great Northern.

Nothing for Colonial. Between the time "The Dancing Girl" will terminate and the arrival of "The Music Box" in October, there's no attraction mentioned for the Colonial. Unless recent plans are changed "The Follies" will be held off until Christmas time at the Colonial. "The Dancing Girl" isn't responding at all for what was thought would be inviting business on the strength of being the only musical show in the city.

Nothing definite has reached the Cohan's Grand offices for the exact opening for the season, although unofficial information still indicates that George M. Cohan's play, "So This Is Broadway," will have its premiere here, following along the lines of popularity that went with the introduction of "Two Fellows

and a Girl." The influx of musical shows at the start of the season kept out all possibility of "Little Nellie Kelly" having a September premiere.

Nothing is announced for the Blackstone, but "Clinging Vine" will throw open the doors of the Illinois Labor Day week. Alice Brady is promised for the Powers, where the management will have the stringent child labor act with which to contend in order to get around one of the important characters in "Zander."

**\$4,000 Weekly for Harris**  
The Selwyn will open one day in advance of the Harris—the latter housing a Fox picture on a straight rental price reported to be \$4,000 per week for six weeks. If there are signs that the Harris can attract the right clientele for high-priced pictures there's possibility of the Fox offices attempting to secure the theatre for the whole year on the same rental basis that will cover the engagement of "When Winter Comes."

"The Dancing Honeymoon" (rechristened from "Battling Butler") will have its try-out at the Detroit opera house, opening at the Apollo here Sept. 2. "But for the Grace of God" will have its christening at the Garrick in Detroit week of Sept. 2, arriving here for the opening of the Adelphi under the A. H. Woods management Sept. 10. This will give the Selwyns three shows under their management in the loop for the first weeks in September.

"Chains" and "Steve" left town Saturday. Both were credited with successful engagements through expert showmanship in conducting running expenses, according to sound summer judgment. "Up the Ladder" still inserts "Last Weeks" in all advertisements, but it's only a by-word now, since it's been there so long that the wise ones know the Bryant-Tuerk management can hold the attraction until New Years if it is so wished. As long as there is a weekly profit of \$200 the boy managers are satisfied.

Bryant won't have an attraction at the Playhouse until Labor Day week with the appearance of "You and I." The Playhouse will undergo

a cleaning and several minor changes, for recent weeks of "Chains" gave Bryant what he was hunting for these so many months—a profit on his independent speculation to improve the surroundings.

**Chaotic Specs**  
Still in a state of chaos are the speculators regarding just what success they are going to have with the theatres. No one manager desires to be a victim of a test case that promises to pop up if there is found to be close association between the theatres and the "specs." The way matters now stand it looks as if there will have to be a test case made of the new law governing theatre tickets if there is to be any extensive outside "peddling" of tickets this fall. Some of the theatre managers claim they are going to ignore the "specs" completely in order to remain in the good graces of the new administration until the law is modified to some extent, thereby making possible that privilege a certain portion of the local playgoers desire by willingness to pay 50 cents for "services rendered" in obtaining choice seats at the hotels. The "specs" positively cannot better their present predicament unless the theatres offer to print their tickets for a higher price than the box office, and therefrom again springs the howl the playgoers have been continually making in their hostile thoughts against loop box offices, for it will necessitate inconsistency again with the prices for attractions.

It's a fine little "ball up," this "specs" situation in Chicago, for the new law was slipped over before the "specs" realized it and before they had a chance to do any lobbying. It's dubious, too, if there would have been any lobbying if it had been known the bill was going to be rushed through so fast, because the past season was so lean for the "specs" that there wasn't money on hand to pay the freight of "lobbyists." Right now the interest centers on what "spec" will be grabbed for the "test case."

Last week's estimates:  
"Chains" (Playhouse, 11th and final week).—Sufficient profits to plan improvements before reopening Labor Day. Final gross around \$5,000.

"Dangerous People" (Cort, 5th week).—Will stick until "Spite Corner" is ready. Close to \$6,000.  
"The Dancing Girl" (Colonial, 9th week).—Continued cast changes, struggling along in neighborhood of \$12,000. Just holding from complete shut-down by week-end pick-up of transient trade.

"Up the Ladder" (Central, 19th week).—Between \$4,000 and \$5,000, admirably satisfactory because of low running expenses.

"Steve" (Princess, 15th and final week).—Satisfactory engagement; profits held up via the splendid matinee trade always pulled. Final gross around \$7,500.

# 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 (64th week). First half of last week saw Broadway at peak of summer trade. Thursday temperature rose and, coupled with President's death, week end tapered off sharply. "Abie" went to capacity Wednesday. Got \$10,600 week previous and \$11,000 last week.

"Adrienne," Cohan (11th week). Verbal musical hit \$3,000 nightly gain Wednesday, after which general conditions hurt, but attraction made profit, with gross of about \$16,000.

"Aren't We All," Gaity (12th week). No question about English piece entering new season on run. Looks like best thing Dillingham ever grabbed from other side. \$12,500 to \$13,000 last two weeks.  
"Dew Drop Inn," Astor (2d week). Shared in excellent going of early half of last week and got more than expected up to then. Off last half, gross being about \$11,500. Two weeks more to go; listed for road. House switches to films.

"Follies," New Amsterdam (62d week). With staid attendance in first three days, calamity of President's passing and heat could not stop this champ edition of the "Follies" again hitting for \$36,000.

"Helen of Troy, N. Y.," Selwyn (8th week). Started well last week, having got close to \$10,000 first four days. Bad break for later three performances held business down, but gross went to over \$13,000.

"In Love With Love," Ritz (1st week). One of two Monday premieres. William Harris, Jr., production. Same author (Vincent Lawrence) as for "Two Fellows and a Girl," parked on same street.  
"Merton of the Movies," Cort (39th week). "Merton" exhibited class when visitors started arriving and weather turned cool. Still counts as strong contender to holdover through fall.

"Newcomers," Ambassador (1st week). Will Morrissey's revue, title expressing idea of selecting talent not yet seen in Broadway revues. Listed for 39th Street, but Shuberts now interested, and Ambassador instead.

"Not So Fast," Morosco (12th week). "Red Light Annie," Woods piece, booked for this house Aug. 20, so Mears attraction will leave. Hung on, though announced to quit some time ago. Likable show, which somehow didn't land. \$4,500.

"Passing Show," Winter Garden (9th week). Garden going along to plenty of empty rows until last week, when buyers and weather reflected jump. Plans, however, do not call for show remaining longer than early October.

"Rain," Maxine Elliott (40th week). Dramatic leading money getter had only five performances last week, Friday night's show being canceled in respect to President, and

Saturday shows being out to give cast week-end rest; that will obtain for another two weeks. Even bet to run through next season, \$9,100 for short week.

"Seventh Heaven," Booth (41st week). Getting standing room trade first portion of last week and business held up excellently throughout despite warm finale. Takings as good as previous week; total nearly \$11,800.

"Scandals," Globe (8th week). Only "Follies" equals demand. "Passing Show" may top takings, but has not the agency call of either "Follies" or "Scandals." Nearly \$27,000 last week.

"The Devil's Disciple," Garrick (16th week). Excellent summer run; Shaw revival only attraction to keep this house open through summer. Still making a profit, though takings not large and salaries on warm weather basis.

"The Fool," Times Square (42d week). Another three weeks to go, house going to films Labor Day. Strength of "Fool" for road indicated by jump in business when visitors came. Held increase last week; gross nearly \$8,000.

"The Mad Honeymoon," Playhouse (1st week). W. A. Brady's first entrant for new season. Premiere Tuesday. Production in association with Wilmer & Vincent, who tried piece out last season under title of "The Little Bighorn."

"Thumbs Down," 49th St. (1st week). Charles Wannamaker debuted Monday on Broadway with a "thrillorama."

"Two Fellows and a Girl," Vanderbilt (4th week). Called off Friday night's performance; only other attractions doing likewise "Music Box Revue" and "Rain." Vanderbilt grossed about \$11,000, regardless. Would have drawn \$1,600 more.

"Vanities," Earl Carroll (6th week). First part of last week found patronage as big as opening three days of show, capacity registered. Drop during last two days particularly felt, but business quoted as profitable, \$18,600.

"Wildflower," Casino (27th week). Held great pace of week previous and had \$11,000 in by Wednesday night. With such a start Hammerstein's musical could not help getting another fine gross. Shaded \$20,000 again.

"Zander the Great," Empire (15th week). Another two weeks, with possible extension if takings jump further. Good start, early last week permitted business riding \$6,500 and \$7,000.

"Sun Up," in 12th week in Village, at Provincetown theatre. Satisfied to go along there for time. Takings last week about \$2,500 or little under, but that means profit; small cast and no stage crew nor musicians, with house costing very little to operate.



GEORGE LOOMS

DRAMATIC EDITOR DENVER "EXPRESS"

George Looms, evidently believing that open confession is good for the soul, admits that "as a dramatic critic I am green goods," because of the fact that he has been on the job only since last October.

Mr. Looms has had a rather varied career, however, prior to undertaking the reviewing of things theatrical in Denver. He graduated from Princeton, and then spent eight years in the steel business. During the war he was a Captain in the infantry and was disabled, and remained in a hospital for 13 months. He is a writer and a novelist, and claims the latter distinction on the strength of having a novel published in 1922 by Doubleday, Page & Co., entitled "Stubble."

(This is the thirty-sixth of the series of pictures and short sketches of the dramatic editors of the country.)

# "FROLIC" OPENED IN BOSTON WITH FIRST DRESS REHEARSAL

Ted Lewis' Show Started Saturday Night at Shubert—Boston Showmen Failed to See Advisability—"S. I. & M." Started Monday

Boston, Aug. 8. A desperate chance was taken by Arthur Pearson, manager of Ted Lewis' "Frolic" in debuting here as a metropolitan premiere for the show, with its initial dress rehearsal made a public first night for the show at the Shubert Saturday. The gross Saturday was \$2,700; Monday night, \$1,600, and last night, \$2,100, notwithstanding local show men shook their heads over it.

The show is playing at \$330 week days and \$3.85 Saturday, the scale having been set by the house (Shuberts) and apparently without thought that the \$3 or over top price people are still out of town.

Monday night "Sally, Irene and Mary" opened at the Wilbur.

The Cohan show, "Rise of Rosie O'Reilly," running here since May, is still gathering in sweet sugar, \$20,000 or over weekly.

Not the least part of the Saturday night opening of the "Frolic" was that the country "Iceman" editions of the Sunday papers, leaving early and carrying no reviews, lost publicity to the show from among

100,000 week-enders who were out of town.

Pearson decided to chance the Saturday night's dress rehearsal to get a running start and also the box office gross. The show management said the notices were satisfactory. A rather good performance was given the opening night, although the newspaper men could see the show was in ragged shape. Monday night the performance fell down, but last night picked up again. It's possible there will be some cast changes. Two or three spots could stand replacements. The marked individual hits were Ted Lewis, himself (to a great reception asserting his name is a valuable draw), Lillian Lorraine and Julius Tannen.

Although appearing Saturday night knowing she would have to undergo an operation on Sunday for appendicitis, Nan Decker, of the "Frolic," bravely went through the performance and is now in a sanatorium recovering from the Sunday operation.

August in Boston promises heat, judging by the frenky July weather. It is said the Syndicate houses are planning to lay off until Labor Day.



# OUT OF TOWN REVIEWS

# BROADWAY REVIEWS

## VALLEY OF CONTENT

San Francisco, Aug. 8.

Hugh Benton.....Marjorie Rambeau  
Marjorie Rambeau.....Marjorie Rambeau  
Neil Thurston.....Martha Bayes  
Richard Greely.....Arlene Francis  
Josephine Wyeth.....Leta Harrison  
Elmer Benton.....Junius Matthews  
Howard Benton.....Lawrence Grant  
Templeton Druid.....Ruth Gary  
Geraldine De Lacy.....Isabelle Fletcher  
Fanny Martin.....Aiger Soule  
Marie Shaw.....Betty Satterly  
Baby Winters.....Anna McNaughton  
Harold Westley.....Jack Blake  
Giles Fellows.....Don Hillman  
Watson.....Willard Jensen  
Follies Girls.....  
Beatrice Freeman, Beulah La Rayo,  
Violet Slater, Bonnie McCarroll  
Katie Walsh.....Geraldine Blair

Marjorie Rambeau has a new play, "The Valley of Content," written by Mrs. Blanche Upright from her novel of the same name, and it was given its first presentation at the Capitol last week.

The stellar role, that of Marjorie Rambeau, gives Miss Rambeau the sort of a part that she seems to like best. One in which she runs the gamut of emotions from comedy to drama to pathos and even tragedy. It might easily be classified as a typical Rambeau role, and after seeing the play one suspects that Miss Rambeau had no little part in the fashioning of her vehicle.

The opening performance was a triumphant occasion for Miss Rambeau and Mrs. Upright. The house was packed, the applause persistent and consistent, and the third act curtain followed by the usual parade of floral pieces and speeches by star and author. The audience was as distinguished as it was enthusiastic. Just how much of this enthusiasm was genuine and how much inspired by regard for Miss Rambeau and Mrs. Upright only the test of time and the verdict of uninterested audiences will determine. "The Valley of Content" has much to recommend it from the standpoint of its material. At the same time it has little to recommend it when viewed in the light of its structure. In its present shape it is clumsy, unwieldy, and exceedingly loose in texture.

The absence of a practiced play-writing hand is noticeable. One gets the impression Mrs. Upright attempted to dramatize her novel literally, and in so doing lost sight of the exigencies of dramatic construction and the limitations of the spoken stage. Each act is divided into two distinct scenes with a different setting for each. These constant interruptions necessitated by the frequent change of scene serve to lull the interest and to weaken the force of the theme. Many of the changes seem unnecessary and could be obviated by weaving the incidents of the plot more closely together.

Mrs. Upright strikes a compelling note in her theme. She builds her premises around a young couple struggling for success, happy in their near poverty; their dreams of future wealth centered about their two little children. The husband is working on an invention that promises a realization of their hopes.

Follows a lapse of 18 years. Wealth has come. The old-fashioned mother, sticking loyally to her straight-laced ideas, loses the love of her modern children, even wins their contempt. The husband succumbs to a siren, and just when the wife awakens to her folly and seeks desperately to restore her slender hold on those she loves a great tragedy rears its head and the mother's shoulders are made to carry the blame for it all. She finds herself utterly alone, except for the son, who, at this crisis, clings to the woman who bore him. This son later follows his dictates and forms an alliance with a girl utterly out of his class, and the mother at last is completely alone.

Now comes the twist in the plot that, while it carries the surprise so vital to every drama, at the same time serves as the play's greatest weakness. The last act goes back to the first, and we find that it all has been a dream; that the husband did not win wealth; that the children still are babies asleep in their crib, and that Marjorie Benton has fallen asleep over a book she was reading, and that all we have seen didn't really happen after all.

One feels that one has been tricked, the emotions made sport of and that the sympathy lavished upon Marjorie Benton utterly wasted.

As a vehicle for Marjorie Rambeau, however, "The Valley of Content" promises a great deal, for as Marjorie Rambeau she is truly superb. She gets under your skin with her emotionalism and sweeps you along on a wave of sympathy. In short, she makes the play a part of herself and you forget its deficiencies through the alchemy of her art.

"The Valley of Content" is essentially a woman's play. They will love it because they can cry their dead eyes out, and when the final curtain falls go away with the assurance in their heart that, after all, Marjorie Rambeau is not in any danger; that her suffering was but a dream.

Of the very large cast, four mem-

bers stand out with cameo-like distinctness—Richard Tucker as the husband and father gives a clear-cut and impressive portrayal; Junius Matthews as the son is splendidly natural and convincing; Lucile Cooper, as the daughter, sweet, charming and emotionally a revelation, and Isabelle Fletcher, convincing in every degree.

Rivers.

## A CHARMING CONSCIENCE

San Francisco, Aug. 8.

There.....Elwyn Harvey  
Porter.....Raymond Northcut  
Conrad Ladd.....Francis Adair  
Freddie Fellows.....Miss Anglin  
Jacqueline Fellows.....John Ivanovich  
Lawrence Hastings.....Janet Cameron  
Sterling.....Richard Nichols  
Jeweler's Clerk.....Vera Berliner  
Mrs. Somerret.....Gladys Knorr  
Reverend Dr. Winfield.....Harry Barker  
Forbes Allen.....Wheeler Dryden

For the final week of her season at the Curran Margaret Anglin presented "A Charming Conscience," by Orrick Johns, described as a "Joyous fantasy in three acts."

This opus certainly is fanciful. In treatment it rather suggests Oscar Wilde in a playfoot mood. Much of the dialog belongs in the "smart" category, clever and witty, as witness this in the third act: "My dear fellow, you should read women like the Chinese read books, in the reverse."

It is rather difficult to determine just what Johns was driving at when he wrote "A Charming Conscience." One minute he strikes the note of high comedy, the next he keys his play to the mood of a society drama, and then plunges into the broadest burlesque. However, he does it all delightfully. His lines at times fairly scintillate, and the unconvictionality of the situations keep an audience bubbling with merriment.

Johns is evidently a poet at heart with a sense of humor on the side. Both apparently are equally developed.

The program places the time of the action as "Next Spring," which probably is the excuse for the futuristic nature of the scenic decorations. The first act fairly screams in colors. The walls are splashed with red and yellow and purple and greens all smeared into the semblance of panels that presumably are meant to represent a riot of tropical vegetation. This set, created and painted by Lucien Lebaunt, is as "crazy" to the eye as are some of the situations. The effect of this scenic "madness" recalls the incongruities of "The Box of Dr. Caligari."

This first act is laid in the 18-story apartment of Jacqueline Fellows (Miss Anglin), and through French doors at the back may be seen the tops of other skyscrapers painted out of proportion, just as they might appear to one looking down on them from such a height. A weird effect, yet somehow in keeping with the fanciful notions of the author.

Jacqueline Fellows is living alone in this apartment, except for a French maid and a girl guest whom she had known years before, and just before the action opens, saved from a suicide's death in the East River.

Jacqueline is much sought after by admirers wishing to marry her. Among these is her former husband, Freddie Fellows, played by Henry Mowbray. Jacqueline is determined to find a suitable husband for the girl she has taken under her roof. She enlists the aid of her former husband, Freddie, however, succumbs to the charms of his ex-wife and decides that as long as his ex-wife will not take him back he will marry the girl himself.

The first act ends with the discovery by Jacqueline that her former husband and the girl are enamored with each other and that they spent four hours alone on her 18-story veranda. She decides that Freddie must marry the girl, she thinks, or at least says so, that she believes he is merely amusing himself. The passage of time covering the four-hour courtship is effected by means of dimmed lights in the first act.

The second act is laid in the same setting a month later. The girl, Penelope Sterling, has blossomed from a timid, shy little thing to a blase, quite clear that she is determined to "hook" Freddie and that she is going to spend his great wealth as suits her fancy. The wedding is to be staged in Jacqueline's apartment that day. There is much comedy introduced in connection with the preparations, the arrival of the bridegroom and Jacqueline's several admirers.

Freddie and his bride are to board steamer for a honeymoon in Europe. Following the wedding a passage of time again is indicated by lowered lights. The bride is aboard the steamer and Jacqueline has engaged passage to sail on the same ship. Freddie comes at the last minute to beg her not to join them on their honeymoon, as Penelope is furious about it and the wedding will cause no end of gossip. Before Freddie's arrival a former

husband of Penelope, believed to have been killed in France, appears, seeking his wife. By a ruse Jacqueline gets Freddie into another room and then locks the door on him. She leaves him in this predicament and herself sails to Europe with Penelope.

The last act is laid in the new house which Penelope had built and furnished in anticipation of her homecoming with Freddie, but which in the meantime has been sold by Freddie to the first husband. There is very little action in this act and few developments beyond the fact that Freddie and Penelope's first husband have become fast friends; that Jacqueline decides that she wants Freddie back and that Penelope is still in love with the husband she thought dead. All are paired off properly and the play ends.

The role of Jacqueline is handled by Miss Anglin in her delightful comedy style, but with all her cleverness in this sort of a vehicle she looks a bit too maternally to ideally suit it.

Janet Cameron was excellent as Penelope and Henry Mowbray's Freddie was a clever bit of work. Other pleasing and effective characterizations are given by John Ivanovich, Francis Adair and Wheeler Dryden. Mr. Dryden especially was delightful as the poetically-inclined and supposedly dead husband. He played the part with the true spirit of burlesque. Elwyn Harvey does a French maid with much expressiveness.

Rivers.

## FOREIGN REVIEWS

### PAQUES JUIVES

Paris, Aug. 1.

Marcel Nancey, who runs the Deux Masques, has offered a new bill to his habitués in spite of the heat. He has a thriller in "Paques Juives," three-act drama by Yoris d'Hansewick, wherein all the horror of this kind of entertainment is amply sustained. A Russian of the Orthodox church has been slain and, of course, the Jews are accused of the crime. The investigation is at once instituted, even a hostage being taken from among the chosen race.

During the inquiry Colonel Smoldowskine a brutal Cossack at the head of the czar's police, enters Jacob's home, and after having all the family searched takes a fancy to the pretty young housewife. He compels her to prepare him a meal, with port and a main dish, after which he violates the woman under the eyes of her husband, prevented from interfering by the police present.

The action in this act is rapid and varied. It is good stagecraft.

Many years pass and the revolution has broken out. Jacob is now a feeble man, worn out by work and privations. He is with his son one night, when the door suddenly opens and an elderly man enters, seeking refuge from pursuing soldiers. The wind has blown out the lamp and he is not recognized, the family allowing him to hide in the house.

When soldiers put their head in at the door and ask if they have seen Colonel Smoldowskine the name immediately recalls the terrible past, but Jacob declares the famous Cossack brute is not there. The Jews protect the man, but he tells him but to have their revenge at leisure.

Smoldowskine is terrified when he discovers he has sought asylum in the very home he violated many years ago. He imagines he again lives in the past, taking Jacob's strong young son for his former victim. His hallucination is admirably depicted by an excellent actor, L. Ekman.

The younger Jew seizes the horrified Smoldowskine as he had seized his mother over 20 years before and strangles him, while Jacob puts out his eyes.

After this bloodcurdler for the dog days the management offers its public a broad farce, "Adultere," one act, by Leo Marches and Clemenfauteil, which is better left alone. It tells of a couple taking a room in a disreputable hotel to hide their guilt from the husband, but the interruptions by a waiter and the dirty conditions of the house dispel all poetry from their intrigue. They separate without having deceived the husband, as it were, but he never knows the difference.

This so-called comedy is amusing for the habitues, for it smells a bit musty.

The E. and L. restaurant on 44th street was the scene of something in the way of a sensation early Saturday morning when five actresses were arrested by detectives of the narcotic division. A white powder, evidently heroin, was found in the handbags of four of the women. They were Lillian Miller, 23; Birdie Green, 29; Paulette La Fague, 23; May Hoffman, 20, and Minnie Leder, 22. The first four were held in \$500 bail. The other, previously convicted, was charged with violation of her parole. The detectives said that they had followed the girls, bobbed haired and stylishly dressed, up from Greenwich Village. Many theatrical celebrities were in the restaurant at the time. On Tuesday of this week the first four girls pleaded guilty and were given four months in the workhouse.

## IN LOVE WITH LOVE

Jules.....Marjorie Rambeau  
William Jones.....Berion Church  
Ann Jordan.....Lynn Fontanne  
Bob Metcalfe.....Henry Hull  
Frank Oakes.....Robert Strange  
Jack Gardner.....Rafael Morgan  
Marion Sears.....Wanda Lyon

Vincent Lawrence, author of "Two Fellows and a Girl," has another promising candidate for hithood. He might have called this one "Three Fellows and a Girl." That's what it's all about. But the girl is Lynn Fontanne. So it really should be "A Girl and Three Fellows."

A fleet, skillful little comedy, clean and a nursery jingle yet alive with solid laughs and never wavering in its interest, despite all lack of mystery or even doubt as to the outcome. If there were any question left, the pictures in the lobby frame, give away the gag. But that doesn't matter.

William Harris, Jr., presents this easy comedy, and if any sort of indoor diversion is thin enough for this summer wear, "In Love with Love" fits the fashion. It never worries a lazy brain or wrinkles a perspiring brow. Typically native in its conception, treatment and progress, it glides familiarly on with just enough variation to try old twists to make pleasantly effortless motion—like a canoe on a listless lake.

Lawrence, having worked with the comedy master, Cohan, and having seen his typewritten lines take on curves, dimensions and colors under that canny touch, perhaps little dreamed that in the less famous hands of Robert Milton he would find such a wealth of understanding and sympathy for his sleepy humor. The director rarely draws public credit; and that is fair enough, for the director rarely shines forth through his material. But in this instance the shrewd, fine strokes of Milton demand that the shadowy figure in the background for once be called to the footlights for a cheer.

It were impossible for any author to interpolate into his script the little highlights with which Milton illuminates this simple play of unexciting situations. Some of Miss Fontanne's "business" gave her and the story character far beyond what could have been intended in the writing, which is no reflection on Lawrence, but is a triumph for Milton.

The cast is of high standard throughout. Such an important personage as Wanda Lyon appears for three minutes, and those who tenant the boards for much longer periods maintain interest throughout as though they, too, had only three minutes in which to get their thoughts over.

Rafael Morgan, in an unheroic role different from the dress-suit parts he usually assumes, does about as big-league work as this reporter has ever caught him at, and Henry Hull, the usually over-earnest volcano of intensity, can let loose here as far as he likes, for he is a hyper-exuberant young chap, boiling with love and Scotch, and is at last cast with perfect aptitude. Robert Strange is a power as the very straight middle-man in the love problem, obviously so from the first, effectively so to the last.

Miss Fontanne hasn't half the part she had in "Dulcy," and until the last act hasn't any part at all except entrances, exits and feeding for the scrambled emotions of her rival suitors. In the final act she has a scene or two putting the play in her own words, a common fault, but a personal laurel wreath.

The story is of a young girl (not the flapper sort, not a flirt, but a romantic hoyden who doesn't know her own heart) who has a rich young idler and a prosperous young self-made business man at her feet. She lets the business man storm her into an engagement. The irrepressible but impossible young scion haunts her. There are cross-purpose conversations and situations, and a fight between them to a double knockout (offstage), after which she proposes to the honest and poor young engineer who has tried to be the friend to everybody.

Not a very pulsating yarn, eh? But a mighty amusing, lively farce, with a few serious moments at the end, and everybody happy.

There were something like 15 honest curtain calls after the final fadeout.

Lait.

Louis Mann and Bernard Igoe, taxi driver, were arraigned in the West Side Court, New York City, Aug. 5 on counter charges of disorderly conduct. When asked to recite their grievances both refused and only declared what a lovely gentleman the other was. A traffic cop was asked to explain, and said the defendants had had a heated argument about a route in the street. When they were arrested and taken to the station house, however, both cooled off, talked it over and became fast friends. As Magistrate McKinty saw that they did not want to press any complaints he discharged them both and blamed it on the heat.

## MAD HONEYMOON

William A. Brady in association with Wilmer Vincent introduced this three-act comedy by Barry Conners at the Playhouse, New York, Aug. 7. Play staged by Hal Briggs with following cast: Mrs. Shannon.....Louise Synneth  
Rufus Rusk.....Edward Arnold  
Marie Wilson.....Mayo Metho  
Duke Wilson.....Edward Arnold  
Bill Crips.....George Probert  
Kennedy.....Boots Wooster  
Peggy Colgate.....Kenneth MacKenna  
Wally Spencer.....Kenneth MacKenna  
Cousin Jimmie Rawlinson.....Benedict MacGuerie  
Mrs. Ends.....Blanche Latell  
Arson Crandall.....William Gerald  
Obdiah Rusk.....Herbert Heywood  
Captain Hines.....Lawrence Williams

This is one of those plays one cannot gauge as to its box-office outcome. Despite the sophisticated first-nighters' inclination to scoff at some of the business and alternately laugh at and with it, the piece possesses those antiquated and long since proven sure-fire bits of humor to make it a possible contender for popular patronage for a few months. It will either stick for some time or perish quickly.

Among the early season entries, and having a clear field Tuesday, it drew all the first string critics from the dailies. The great majority of them gave it their undivided attention till the finish, because of the comfortable indoor temperature which had the edge on the humidity outside.

A number of Mr. Conners' lines and situations were met with sincere and hearty approval from everybody, but the basic ingredients were too familiar to lend the sum total plausibility. A matter of \$300,000 in stolen registered bonds is the elusive object of the plot, which involves the police, two suave crooks and a Keystone constable from Pee Wee, Mich. In between Peggy Colgate's father is framing Peggy's eloquent with the desirable Wally Spencer, although Colgate pers makes much ado about being set against the union. To complete the situation is Duke Wilson, the Colgate's chauffeur, a reformed convict, who lives in terror of being "framed" by Bill Crips, one of the crooks involved in the \$300,000 bond haul.

Peggy's fly in the ointment is the uncertainty as to whether or not her husband of an hour, whom she married several years ago as a result of a boarding school escapade, is really dead. He was reported drowned, but the body was never found. The man was the brother of Bill Crips, the crook. Crips intends to capitalize it by representing himself as the supposedly dead husband. After Peggy and Wally have gone through a mock ceremony by a pseudo-Parson Crandall (Crips' complex) both decide to blackmail the girl on bigamy charges. The realization of her supposed wrong decides her to make young Wally sit up all night after the wedding ceremony.

The elopement takes place in the Michigan tank town where the correspondence school detective makes himself prominent by compounding each arrest with felonies he has studied up on in preparation for his first pinch. As the real detective explains—later, the hick dick was playing unconscious billiards when he finally pocketed one of the crooks in time for the final curtain explanations.

The play has some noteworthy people in the cast who did much to help matters along. Kenneth MacKenna had several brilliant moments as Wally, and Edward Arnold, as the reformed chauffeur, was convincing despite a couple of line bickers. That is, a common fault. The nervous opening night tension, accounted for one or two other mishaps, notably the collapse and breakage of a tail lamp and the fumbling of another prop.

George Probert attempted to make his crook creation "smooth," but he did not ring true. Blanche Latell and Herbert Heywood as the Eads' couple took advantage of their comedy opportunities to the fullest. Boots Wooster as Peggy was an acceptable ingenuite. Louise Synneth as Mrs. Shannon scored.

For two acts the play, despite its shortcomings on realism, maintained a certain sincerity until the rush and bustle of the final act. The melodramatic lining up of the crooks and the climax (there was no denouement because of its obviousness) took the edge off the earlier impression and let it down.

The farce meller contains enough to appeal to the average theatre-goer seeking light entertainment, and may hang on if this field is attracted.

Abel.

The Cornwell Memorial Church of New York City at its services Sunday morning, Aug. 5, unanimously voted a resolution requesting Channing Pollock to continue the production of "The Fool," which has been scheduled to close Sept. 1. The Rev. Lincoln Caswell, pastor of the church, has sent Pollock a copy of the resolution, which calls the play a great Christian sermon on the brotherhood of man and hopes that it might be made a permanent institution in the city.



## CABARET

(Continued from page 10)

side, when one of the bootleggers thrust a revolver from the curtains and commenced firing. The patrolman dropped back and fired several shots. One of the bullets punctured a tire and brought the car to a halt.

As it slowed down, two of the rum runners leaped out and escaped. A third was captured. The policeman later proceeded to Schuylerville with other officers, on a tip, and arrested a second bootlegger.

The two rum runners were first charged with assault, but later prohibition agents took them over and arraigned them before United States Commissioner Clarence H. Knapp in Saratoga on a charge of violating the Volstead act. The booze car narrowly escaped hitting an aged woman when it was speeding through Glens Fall.

O'Hanlon and Zimboni, dancers, are back from Europe.

Business in the cabarets in Atlantic City has improved greatly within the last two weeks, and managers who were far behind early in the season are now looking for better than an even break by the end of the summer. The Beaux Arts, El Cadia, the Plantation and many of the others are doing well, and the piers and hotels are going better than usual. The Ritz Carlton, reported behind earlier in the summer, is making great strides and the management is giving a good deal of the credit to Ray Miller and his orchestra, which opened there in July.

From now until the middle of September Atlantic City will have most of its conventions and these should help greatly to finish the season in fine style, making it a profitable year for all concerned.

Jack Jarrott of old he looks, does the Jack Jarrott now dancing with Alice Malson at the Casino in Central Park, New York. And he dances as of old in his natural style with one of the best ballroom (and possibly the stage) dancing partners, Miss Malson, of the Mrs. Castle type. She was Mack Bennett's principal Bathing Girl and came east some months ago with a dance revue.

Jarrott has regained all of his good looks, which make the couple an attractive looking dancing pair. They are doing two dances twice nightly at the Casino, a waltz, followed by a tricky trot. The waltz is pretty dance floor stuff and the trot will get over anywhere. It's nicely routine and has a counter step for the high light. That step can't help but send it over. Miss Malson looms up in both dances, displaying her fetching gracefulness in the waltz and showing she can dance anything through her work in the trot.

The couple merely broke in at the Casino. How long they remain there doesn't count.

This inside stuff is written for those aware of the facts regarding Jarrott. To others it is immaterial. There's a great moral lesson in Jarrott's come-back, greater than all else could be along that line, because Jarrott is showing it can be accomplished. He had to have aid and the boy was fortunate in having Dr. and Mrs. Mabel Boyer (Boyer's Drug Store) as his interested friends.

Anyone else in the world would have said helpless. Doc Boyer backed his judgment founded on 18 years of drug store operation in Times square on the possibilities with Jarrott, which he and his wife could bring out. They did it and it's miraculous what they have done, purely from good heartedness and probably an inherent desire to father and mother someone, since Mr. and Mrs. Boyer have no child of their own.

There's a lot more to it on the inside, enough for a serial but it's also enough to say that Jarrott is nearly himself again—this boy from Texas, almost an orphan from his remembrance and who got thrown into the Chicago whirlpool when only 13, developed into a dancer, a good looking kid and came on to New York, to make the hit that ruined him; to see himself drop from an earning capacity weekly of between \$4,000 and \$5,000 to nothing and worse. The in-between, the before and the rest you know if you know anything of it at all.

It is a fact that Jarrott was earning between \$4,000 and \$5,000 weekly at one time, when in his stage heyday on Broadway, getting a large salary, working at a couple of places the same time, receiving \$100 an hour from society folks to teach

them dancing, wearing and being given diamonds he had never heard of.

If there's anybody anywhere afflicted as Jarrott was, they are advised to come to New York and take one look at him now—it will do them more good than all of the teachings and all of the preachings, in book form, by word of mouth or moving pictures.

Not the least aid to the Boyers were the Malsons, Alice and her mother, who believed in Jarrott's comeback and agreed that Alice should dance with him.

The whole thing is about the only white spot that New York's black night life has known in years.

The new show staged and directed by Grover Frankie was presented at the Winter Garden cafe, Los Angeles, last week. The title, "Gaieties of 1923," is retained, but the girls, numbers, costumes, songs and music are changed. The principals are the same as in the previous revue and for cafe entertainment would be hard to replace if the standard of entertainment is to be maintained here. They are Harry Vernon, Charlotte Vermont and Mary Dawn. Eight girls comprise the chorus and with the large number of girls available here, Frankie did not encounter much difficulty in gathering together a bunch of nifties. The Winter Garden is nicely equipped for revue entertainment and with the little stairways leading to the small stage just over the heads of Bert Fiske's orchestra makes an attractive background for the artists who begin and finish on the stage which is equipped with parting drapes, although most of the work is done on the dance floor.

The stage could be utilized to better advantage and more picture numbers would add much to the present show which, nevertheless, is first class entertainment.

Of the six numbers offered, including the chorus, the Oriental and the Hula were the best. In the Hula number each of the choristers is given a chance to do a "wiggie" and of these Tess Gordon takes front rank and it is this girl's Hula that is creating the most talk among the cafe hounds.

Charlotte Vermont appears for three soprano solos with a change of costume for each and with a voice that is true and of powerful range lends a lot for class. Harry Vernon makes an ideal type and possesses the necessary requirements for a cafe. His handling of comedy lyrics and character numbers and with a good idea of stepping around seems to be firmly established here. Mary Dawn takes care of the more lively numbers and jazzes it up in a convincing manner.

The Winter Garden is doing a good business at dinners and after theatre. A covert charge of 75 cents at night and 50c. during dinner is made.

Orchestra leaders have found difficulty in dealing with cabaret proprietors who insert trick clauses into the contract. Several cases have occurred of orchestras engaged from 9 or 10 o'clock until closing, the orchestra being given to understand that the closing hour is 2. After a night or two on the job the musicians found that when the contract specified "until closing" this was exactly what it meant, and the closing hour was 3 or 4 1/2 the morning and very often much later.

In almost all cases these increased hours meant a direct violation of the union scale for the men, but invariably, when asked for more money the proprietor took out the contract, pointed to the clause governing this phase and stood firm, regardless of how much of a drawing card the orchestra was.

Another phase of the contracts handed out by some of the managers that caused dissatisfaction was the question of meals and accommodations. In many instances where meals were specified these proved to be entirely unsatisfactory to the musicians, but upon complaint the manager pointed out no particular kind of meal was specified; that the food was clean and wholesome and that he was fulfilling his part of the agreement. In most cases, however, a little organized kicking has improved the quality of the food.

When Paul Whiteman and his orchestra return to New York from London, Aug. 14, no immediate theatrical engagement will be undertaken in favor of concentrating on recording work for the Victor Co.

for two full weeks. The Whitemans did considerable advance recording before sailing in early spring, but the supply has been about exhausted, and they must catch up on their releases.

Flo Ziegfeld had been negotiating with the band for the "Follies," but Whiteman refuses to travel. Ziegfeld is understood to be holding out for a run of the "Follies" contract, and will not limit the bandman just for the New York run. This is to avoid any further wrangles like Will Rogers and Gallagher and Shean encountered.

The 60-day order sent out by Police Commissioner Enright in New York City instructed the police to do police duty as regards all restaurants, cabarets or dance places. The immediate object of the order is to enforce a 1 o'clock closing for dancing.

Commissioner Enright is reported to have received a letter from Gov. Al Smith on the matter, through the Governor's sanction of the Mullan-Gage repealer, which ostensibly removed the police from liquor enforcement. Governor Smith's letter is said to have conveyed to the Commissioner that the state's chief executive believed police duty is police duty, and that a policeman is always on duty. If violations were noted action should be taken, is the reported substance of the governor's communication.

That may account in part for the new police detail of "24-hour observation" by New York patrolmen stationed at the entrance or in the lobbies of cabarets, the police believe, are acting contrarily to the letter or spirit of the law. The patrolman is detailed to "observe" if anything wrongful is occurring in the place and the identity, also character of its patrons. The latter injunction is the business-destroyer of any place. Peering at and into people's faces as they enter or emerge from a restaurant isn't conducive to continued popularity and especially in the majority of the "set" that frequents the late hour places in New York.

Dance palaces in Hartford, Conn., and roadside pavilions are now in full swing, with a new one cropping up every week or so, all apparently enjoying prosperity. The older established Le Bal Tabarin and Palais Royal have been enjoying their share of the business for some time, but it now seems quite a novelty on warm summer evenings to motor four or five miles to the Caroline Meredith Bow and Arrow Tavern on the Cromwell road to the Amber Inn on the Berlin Turnpike or to Welsh's Pavilion on the Winsted road. Saturday night will see the opening of the Barn Dance on the New Britain road, which will be managed by Marjorie Kay and Jack Duncan, who will feature for a starter Sunny Jim's Orchestra and seven acts from the "Sunny Jim Revue."

Plans have been perfected by American and Chinese interests in conjunction with proprietors of the largest hotels in China, Japan and the Orient to organize ten musical revues of the type seen at the larger New York cabarets for the leading hotels of the Orient.

Joe Mann is organizing the revues, which will include six principals, a jazz band of eight pieces and a chorus of eight girls. Each company is to be costumed and equipped for two revues, as they will play two weeks or longer in the different cities following each other around the circuit.

The companies will sail from New York on the United States-China Co.'s boats, the line guaranteeing return passage. The company operating the shows is known as "The Trans-Oriental Amusement Co."

The first cabaret organization will sail Sept. 15 on the steamship Great China, and will give two or three shows a week on the voyage, as well as performances at ports of call where the ship stays long enough for this purpose. At present arrangements have been made for performances at the following places: Havana, Panama, Los Angeles and Honolulu.

The companies will sail from New York two weeks apart and start performances directly following the show which precedes them, that company going to the next stand—Hong Kong, Shanghai, Peking, Canton and other cities in China and the larger cities of Japan and the Straights Settlements will be played.

In Long Island roadhouses away from the main auto road one must be known or be an escort of an acquainted patron before the rear floor is unlatched.

Nor is the "nick" for the drinks

steep, although doubtlessly exorbitant in view of some of the shellac being dispensed.

The dance floor is the cause of complaint and thoroughly explains the continual raids many of these places must contend with periodically. Everything goes on the hard floor to the nickel music from a mechanical piano.

Strangely, the regular visitors are chiefly elderly men and very young girls. The young fellows usually tire of the dance floor attractions and join one of the several crap games that start before an evening gets old.

These places, generally run-down ramshackles, get a tremendous play on Saturdays and Sundays particularly, and despite the pretext at keeping out strangers have a steady heavy patronage. At 50 cents a copy for drinks, the "protection" is said to be one week-end night's profits every fortnight.

Edith Bolton and her assistant, Miss Clair, who ran the Bonnet Box on the ground floor of a theatrical apartment house at 112 West 47th street, New York, are out on \$500 bail following arraignment in the Jefferson Market Court on the charge of running a disorderly house. Trial is scheduled for tomorrow (Friday). Eli Johnson is representing the defendants, who have been forced to sell their establishment to remove a detailed policeman stationed there by Inspector Boland. The women were charged by the arresting officer with operating the bonnet shop at a blind for a speak-easy and other purposes.

The instituting of seven Federal Court proceedings this week against as many Greenwich Village hostels and restaurants for prohibition violations proves that none is too secure despite the reputed solidity of one or two of the places who were known to be "in" strong in the matter of selling. They, too, are being proceeded against by Assistant Attorney-General Sanford H. Cohen as "common nuisances" and may be closed down just like Reisenweber's. An idea of how strong one place was known to be in the matter of open selling may be gathered from the fact jurists and federal employees have been seen of Saturday nights in that particular place as regular patrons.

The complaint against the Club Deauville in 59th street for permitting dancing after hours was thrown out last Friday by Magistrate Rittenhouse in the East 57th street court. The charge had been made through complaints said to have been received at police headquarters from residents in the neighborhood of the club.

Judge Rittenhouse, examining the complaining witnesses (policemen) asked what violations they had noticed when in the club. The cops replied they had not been admitted to the club on the ground they were not members. Asked if the club charged a cover or a hat check, the policemen replied they did not know.

Magistrate Rittenhouse said to one witness: "Would you go into the Union club if receiving a complaint against it at headquarters?" "We certainly would," replied the policeman; "we would go anywhere."

"Dismissed," said the Judge, with a weary wave of his hand.

Paul Whiteman's Collegians are playing in the Victory Room of the United States Hotel, Saratoga, during the racing season. The Pennsylvania Serenaders are at Riley's, and Zita's orchestra at the Indian Head Tavern. Performers at Jack's Cabaret and Grill in the Spa are Ida Forsene, dancer; Viola McKoy, singer; Grace Vaughn, and Evelyn Ray. I. Jackson is proprietor of Jack's.

Three o'clock dancing in Saratoga has gone the way of the popular waltz of similar name. The curfew rings at 1 o'clock, a local ordinance prohibiting dancing between 1 and 10 a. m.

Charles Kuntz and his orchestra will succeed Paul Whiteman at the Grafton Galleries, London. Kuntz is an American and first came to notice when he headed the Trocero Raggers, an American combination sent over by Paul Specht, at the Trocadero restaurant.

A cabaret producer needed a prima donna badly Saturday night for a Long Island revue he was producing and engaged a woman that afternoon. The first night the prima indulged and went to sleep on the cabaret floor. The producer rushed on to help her to the dressing room, and for his efforts was crowned with an empty beer bottle, which the woman picked off a table

while being escorted to her room and applied it across the head of her erstwhile employer.

Harry Dehler and his Arabian orchestra are playing a summer engagement at the Terra Maine hotel, Huguenot Park, Staten Island.

Robert Quinault and Iris Rowe are dancing at the Casino, Trouville, France, prior to sailing for America to appear under the management of Ray Goetz.

Buddy Baldwin, leader of the orchestra at Castles-by-the-Sea, Long Beach, L. I., narrowly escape death last week when the car he was driving skidded onto the Long Island railroad tracks at a crossing and came in contact with the third rail.

Dave Weiss, the kindest restaurateur that tough old Merrick road ever knew, is now with a department store in Pittsburgh—and happy.

Times Square is to have a Hindu restaurant or cabaret, all Hindu and with Hindus. It will be in the former Sahara restaurant on Fortyninth street.

Harry Susskind is said to have obtained this week a lease to the Blossom Heath Inn at Lynbrook, L. I. It may mean that Harry is to operate the place on his own hereafter. Previously, he has been representing the creditors.

Two American dance and music maestros are due to return this month from London, where both have been tremendously successful in cabaret and vaudeville.

Paul Whiteman and his jazzists will be met with considerable fanfare and carnival on their arrival on the "Leviathan" August 13. Paul Specht and his orchestra are due in New York from Paris Aug. 18. The Paris itinerary is a week's stop-over and vacation following an extended London engagement.

Dance orchestras playing for the records are finding their records of value to them as active salesmen. Record makers, when dickering for an engagement with an out of town hotel or cafe owner, by mail, instead of sending on a man to close the deal or paying the expenses of someone to come on and listen to the orchestra, are merely wrapping up two or three of their best records and sending them on to the prospective employer, usually accompanied by a photograph of the orchestra.

Harold Stern will present Lambert Eban with a military band of 22 pieces at the Manhattan Beach Baths beginning Aug. 3.

The road house business is not any too brisk around New York. A marked instance of late has been the closing of the "Elantation" show at the Palais Royale (Salvins) on the Merrick Road, Long Island. The Salvins moved the show to the road house from its Broadway cabaret of the same name. Reports were the added attraction on Long Island didn't make a dollar for the house.

The marathon dancers have passed; it's now the long distance piano player. J. M. Waterbury of Olean, N. Y., claims the record. He played 36 hours 21 minutes 29 seconds before he dropped exhausted from his stool.

Henry Horn, until recently manager of the Rendezvous, Chicago, has leased the Green Mill Gardens in the same city and will remodel the place and call it The Montmartre.

Bert Ambrose, leader of the orchestra at the Embassy Club, London, and who conducted the 20-piece orchestra that opened Clover Gardens here, sailed from England July 25 for New York. He intends to remain in this city one day and then leave for California to spend his vacation there.

Victor Wainberg is directing the orchestra of eight pieces that is furnishing the music for the Fashion Show at the Lexington avenue opera house, New York, this week.

Harry Stoddard and his orchestra have been routed over the Orpheum time.

Chester Frost and his Bostonians opened last week at the Lorraine Hotel, Edgemere, L. I.

Francis P. Loubet's Military Band has been engaged to play for Tex Austin's Cowboy Rodeo at the Yankee Stadium.



# 'SHORTER--BETTER' PICTURES

**ONLY CAMERA WITH 9-IN. LENS  
6 FT. LONG, 4 FT. WIDE, 2½ FT. HIGH**

**John Clancy's Invention—Demonstrated at Bureau of Standards for Practicability—Larger Pictures Without Enlargements**

Washington, Aug. 8. A camera with a nine-inch lens has been built and demonstrated for its practicability at the government's testing bureau, the Bureau of Standards. There is not another camera in the world like it for size; it is the first to be used in photograph work of such dimensions, being 6 feet long, 4 feet wide and 2½ feet high. The lens is a giant in comparison with the average camera lens and cannot be matched for taking life-size portraits.

It is the invention of John Clancy, who before he entered the Bureau of Standards was a manufacturer of astronomical lenses, having made those in use by the Georgetown University Observatory. In his work on this powerful lens, Mr. Clancy has overcome what commercial houses have been struggling for years. He has conquered the confusion and interference in a large lens by physical manipulation of the glass.

The opportunities of this camera to the moving picture industry, as well as in commercial photography, can be readily realized, as it opens a field of larger pictures without the enlargements. Mr. Clancy has never patented his device and states he will find his satisfaction in being able to give the world a large, practical lensed camera.

The plates used in the camera are 11 by 14 inches in size. The pictures are snapped by means of a combination sliding shutter and plateholder, which is worked by hand. The ground glass at the side of the usual camera is the same size as the plates that are used. One outstanding feature is that when the termination of the exposure is reached the light is cut off directly at the plate.

Another feature is that the subject through the camera, when focusing, is of such life-like size that all errors through confusion of the limited space of a small camera are entirely done away with. The present method of taking life-size photos with the stopped-down lens, followed by retouching and enlargement, are not as true as the direct life-size photos as made by the Clancy camera. Some samples of the remarkable work done by this camera are now on exhibit in the Smithsonian Institute here in Washington and are positive works of art.

The lenses cost in the neighborhood of \$1,500 to \$2,000 and are in reality four 9-inch lenses; two flints and two crowns are in the device and are made of the best imported French optical glass. This is not a high price for the lens, when it is pointed out that in many of our commercial studios at the present time there are lenses that have cost in this same vicinity.

The pictures taken by the camera can be reduced to any desired size and are more accurate and reliable reproductions than any pictures taken by the smaller camera.

## ADDING POP VAUDEVILLE

Nathanson Canadian Houses May Book Through Pantagos

Montreal, Aug. 8. Negotiations on between the Nathanson picture houses in eastern Canada and the Pantagos Circuit may bring in five or six new houses to the Pan office.

One of the houses to be booked by Pan is in Montreal, if the deal is consummated. Others are located in smaller Canadian cities.

All of the houses operated by the Nathanson people considering pop vaudeville have been playing straight pictures.

## A. B. C. FADES OUT OF FILM PICTURE

**Secretary-Manager Quits and Collective Buying Scheme Lapses**

The Associated Booking Corp. faded out of the picture this week when May Langson, who has been secretary and general manager of the concern, since Paul Swift bowed out in May, closed her desk Monday and called it the end.

The exhibitor-buying experiment practically ceased to function about the middle of the spring, and Swift, after trying every argument to carry on with the co-operative undertaking, resigned and went with Al Lichtman. Miss Langson, who looks like a "Follies" pony, but knows the picture business backward, was left in sole charge of the plant at 51st street and Broadway.

She has been active since the middle of June in clearing up member accounts on the two or three pictures they bought for the territory, "Tess" and "The Ninety and Nine," but no effort was made by the exhibitors to make further purchases.

The experiment got its death blow when the Blumenthal-Haring people engaged in negotiations with Marcus Loew for a zone booking deal in Jersey City. Although this arrangement did not go through, it shook the confidence of the members in their co-operative plan. This had been preceded by the Saunders-Loew merger in Brooklyn, Bushwick section.

The enterprise started with a brass band. It was said to have around 300 days lined up and bought territorial rights to the Mary Pickford feature for something like \$75,000. Disputes and misunderstandings developed almost at the outset. Percy L. Waters, president of Triangle, interested himself in the proposition in an unofficial way, but he lost interest when divisions began to crop up in the board, and even before the Blumenthal-Haring split he had ceased to act as observer and adviser.

The concern still has a lease on the office in the skyscraper at 51st street, but the place is without an official.

## MOOSER BUYS STORY

After George Mooser left the hospital Monday, following a week of confinement there, he purchased "The Wreck" rights for film. It is a story, the only one, written by Sir Rabindranath Tagore.

Mr. Mooser is not certain whether he will produce "The Wreck" as a picture or resell his rights.

Mooser's illness was occasioned by his recent visit to the Far East.

## HOOT GIBSON MOVING UP

Chicago, Aug. 8. Hoot Gibson, at the Randolph for a fortnight in "Out of Luck," had his first showing in Chicago at 50-cent prices. Heretofore this star has been relegated to Madison street small houses at cheap prices of admission.

## FATTY IN PICTURE HOUSE

Detroit, Aug. 8. Fatty Arbuckle made his first appearance at any motion picture theatre for the past two years at the Capitol Theatre last Sunday, appearing three times daily. The engagement calls for one week. Arbuckle is drawing a guarantee of about \$2,500 and a split of the gross over a certain amount.

## EXHIBITORS PLAN TO CONTROL TRADE

**Producers Rushing On to Ruin—Don't Know Their Drawing Cards—"Block System" of Selling Deceptive—Many Must Go Out of Business and Many Won't Come Back—Paying Big Salaries and Increasing Cost Without Reasonable Grounds**

## EXHIBITORS SELECTING

The picture field is on the verge of a great upheaval.

Just where the readjustment of both production and distribution in the industry is going to lead not a single factor in the industry now seems to know.

But they do know that there is something happening. What it is they don't know and cannot even guess.

Week in and week out those that sit in the editorial chairs of the various trade papers get reams upon reams of stuff, as to what this, that and the other Tom, Dick and Harry of either the producing or the distributing fields thinks is the matter with the industry. All of it is just the "bunk." They don't know what the matter really is and the chances are that if they did know they wouldn't know what corrective steps to take to bring the industry back on even keel.

The situation staring the industry in the face is just the same as the one that came along with the advent of the feature of greater length than those that were in vogue some 10 or 15 years ago.

At that time the short reel producers, at least the majority of those turning out one and two-reel productions almost wholly, stood still. Along came another crop of producers, bent on turning out a new style of product, and the old timers were swept into the discard. The fact that a benefit is being arranged for Sig Lubin, who might well be pointed at as the daddy of them all in the one and two-reel days, speaks volumes.

## History Repeating

The chances are that history is going to repeat itself as far as the demons of finance in the production and distributing field are concerned, and the change may possibly be so widespread the actor is going to be affected in no small measure when the new order arrives.

Some of the leaders in the industry are going to remain at the top of the heap for the time being, at least, but when the tidal wave, steadily rising, embraces the industry from end to end, there are going to be a lot of people caught in the back wash.

## Many Won't Come Back

Many people have been getting past in all branches of it on nothing more or less than four-flush. Unless they start to build up from the ground in the industry so that their foundation is right they are never going to have a chance for a "come back."

Forces are at work, silent, although they cannot be denied, that are heading the industry into the scrap heap at a pace that is alarming. Unless checked there is going to be one of the most terrific smashes inside of the film game, for game is exactly what it is, because of the manner in which the majority of those in it play at it.

Today pictures are being made at what is spoken of as "the peak of production cost." It is not the peak as long as the producer is going to stand by and outbid his fellow producers by doubling and trebling salaries of actors.

Certain actors are looked upon

## LOS ANGELES EXPOSITION ENDS IN BANKRUPTCY

**Liabilities Estimated at \$120,000—Grounds a Madhouse at Finish—Exhibitors and Concessionaires in Open Panning of Officials**

## MOTION PICTURE DAY TO FINANCE M.P.T.O.A.

Atlantic City, Aug. 8.

At the meetings here of the executive committee of the Motion Picture Theatre Owners of America it was voted to set aside one day Nov. 15, on which the gross receipts of the houses of the entire membership of the organization will be contributed to the national organization for its financing. The resolution was passed unanimously by the executives present representing all of the state units of the organization.

While the executive committee was in session the state units of southern New Jersey and Pennsylvania also held their conventions here. There was a banquet at the Ambassador hotel tonight.

## GRAND OLD MOTHER IN TOWN

Ruby LaFayette, the grand old dame of the screen, who has played more mother parts than probably anybody else in pictures, is in New York for a brief stay with her daughter.

It is Miss LaFayette's first trip East for many years. She returns in September to the Coast to resume film activity.

## GERMAN PICTURE

Carlsbad, July 31. A picture with the title of "A Man Without a Heart" is being produced here for the Moldavia Moving Picture Corp. of Prague, with Lotte Neuman in the lead.

Exteriors are being shot in the local kursal, and other views will be taken after in Berlin.

as box office cards in the industry. The system any producer of pictures has whereby he can judge the box office value of a star never has been disclosed. The gross sales that a series of pictures with a certain star in them total at the end of a year isn't any criterion. The reason is because of the present system of selling of pictures. The producer and the distributor look over their sales sheets and see that the six pictures that Miss So and So made last year grossed \$140,000 each more than the six she made the year before. On that basis they haven't the nerve to turn the star down when she asks for an increase of so small a sum as \$1,000 a week on a new contract.

**Block System**  
Under the block system of selling they compel the gross on the picture of each star to mount skyward. Because of that there are any number of stars who aren't worth an increase.

Had they stopped to consider where they were being eaten by overhead, they would have long ago evolved an entirely new system of sales. That of selling the picture on its individual merit, or the merit of the drawing power of the star in the production, judged by the man, who, after all, is the most competent to judge—the exhibitor. Then they would have gotten a line that would be indisputable on the actual value of their petted darlings of the Kleigs and lenses.

## Exhibitors Only Know

The exhibitor, who has stood at his box office and watched the returns over the window, has a direct line as none other has on the real value of personalities in pictures, but he has not been able to utilize that valuable asset because he has been compelled to buy pictures in

Los Angeles, Aug. 8. The closing of the Monroe Centennial and Motion Picture Exposition at Exposition Park here ended in a madhouse scramble and general explosions of temper and tongue on the part of the exhibitors. The closing occurred Sunday night, the time being extended for one day to give the concessionaires a chance for a break; but the break didn't come. Although the gate was waived and admission was free, those that showed had their pockets sewed tight.

Last Saturday the Exposition went into bankruptcy. The assets were named at \$30,000, with the liabilities at \$120,000. The petitioners were the Electrical Products Corporation, \$400; L. A. Printing Co., \$1,379, and the Sun Sign Co., \$165. Frank Brown was appointed receiver by the U. S. Court.

Brown was on hand early Monday morning making everybody get a clearance before permitting trucks to check out of the fair grounds. The place was a veritable madhouse, with exhibitors and concessionaires claiming their bills were excessive.

Exhibitors whose trucks were held up for four and five hours awaiting clearance did not mince words as to the treatment that they received throughout the Exposition. They generally condemned the policy of the officials in charge, but the latter simply told them that Uncle Sam was on the job and stood pat.

The unsatisfactory manner in which this affair was conducted and the final fiasco that came with the closing of the Exposition are certain to make it hard for any venture of this nature that Los Angeles might attempt in the future. Certainly they will have hard work in attracting any exhibits and concession buyers.

It is estimated that the buildings and other salvageable effects of the Exposition will bring about \$30,000.

bulk. He walks into the exchange in September and buys a contract that promises him the delivery of anywhere from 36 to 52 pictures for the period that starts the following February and runs until the end of August of the next year.

With the advent of the individual picture sales system all of that is going to be changed. The exhibitor is going to pick and choose and when he does then the producers and distributors are going to witness a decided falling off in the gross sales of any number of those they have considered their drawing stars.

The producer is going to combat the individual picture sales idea with the argument that his money is sunk in a picture and he will have to get it out, but if the exhibitor is going to have the right to select them where is he going to get off on his investment?

That is where one of the changes in the industry is bound to come. The producer won't take long to get a line on his deadwood and he will be able to cut a lot of overhead in the matter of star contracts that is going to help him weather the storm to follow. Many of those in the producing field will be unable to weather this storm and they are the ones going to be washed out for all time.

## Exhibitor Must Control

Right now there are producers still crying "make 'em bigger and better," whereas the demand from the exhibitor is for "shorter and cheaper" pictures, and the exhibitor is eventually going to have his way. It is the man who has his investment in the picture industry in brick and mortar who must eventually control the situation.

## SALE OF PUTNAM BLDG. BY FAMOUS PLAYERS RUMORED

New Angle to Theatre Segregation Idea—Theatre Project Condition of Disposal—Why Difficulties Are Involved in Separation of Houses

Two new angles came to the surface in trade talk this week in relation to the suggested segregation by Famous Players of its huge theatre interests.

One is that the preferred stockholders probably would resist such a move, and the other is that some discussion has taken place and probably is still on for the sale of the Putnam Building in Times Square to a separate company, which would build a theatre on the site, with Famous Players affiliations.

None of this is official, but merely a reflection of trade gossip, but several authorities in touch with the trade believe it pictures the views of the Famous Players board accurately.

The idea that Famous Players will adopt a segregation policy has been discarded now that trade observers have had an opportunity to study the condition. The move could not be made without the unanimous consent of the preferred stockholders, and some are not inclined to agree, being pretty well satisfied with their security and not disposed to substitute it for anything else. The senior stock practically amounts to a first mortgage bond, redeemable at maturity at 120 and drawing 8 per cent. Figured to date of redemption, it really pays more than 12 per cent at the current market quotation of 90 or thereabouts.

The preferred stockholders are in the position, by way of illustration, of a capitalist who lends \$10,000 on a house at 6 per cent for five years. At the end of the first year the owner of the property wants to sell it, but the buyer insists that it shall be delivered clear of encumbrances. The owner approaches the mortgagee and offers to pay it off. The lender is content with his investment and declines to cancel it on payment of principal and interest, and the house owner is powerless to compel him to do so.

It then becomes a matter of negotiation, with the mortgagee holding out for high terms.

Famous Players cannot dispose of any capital assets, such as its realty holdings and leases, without the unanimous consent of the senior stockholders, and the report is that this consent is not procurable as the distribution now lies, except, perhaps, at terms very unattractive to the company.

With regard to the Putnam Building, the situation is somewhat different. The Putnam property was acquired before Famous Players had taken over the New York and Criterion. The plan at that time was to replace the present office building with a magnificent theatre. This was Adolph Zukor's dream, but the board was not solidly in favor of the project. That situation is still the same except that the board is even less in favor of the undertaking since the company now has the New York (operated by Loew's) and Criterion, and further because with the Rivoli and Rialto already in the Broadway district it is not making enough pictures to supply its present needs.

As a landlord operating the Putnam office building, the returns have not been brilliant. It is generally believed the investment with the present structure shows a net deficit, and the pressing need is for some kind of improvement of the building. A theatre apparently is the only possibility, and the underlying situation precludes its operation by Famous Players. Although Mr. Zukor would like the prestige of running the world's greatest picture house on the site, he has not forced the issue with his board, and may be reconciled to passing it up.

For all these reasons the obvious course is for Famous Players to dispose of the property to a separate company, which would build a house under an agreement with Famous Players which would make it available for that company's product. The trade gossip about segregation probably was inspired by an inkling of this intention.

The plans for a new theatre on the site now occupied by the Putnam Building have practically been completed by Famous Players. A change

### MILLION DOLLAR POLICY

Big Pictures for Runs at Grauman's House

Los Angeles, Aug. 8.

The Million Dollar theatre at Broadway and Third street, controlled by Sid Grauman and the Famous Players interests under a lease has not passed to other interests.

It is announced that beginning with Labor Day the house will inaugurate a policy of playing big pictures for runs along the same lines as Grauman is now doing at his Egyptian, Hollywood, where "The Covered Wagon" is the attraction. At the Million Dollar a reserved seat policy will be in vogue with the prices running to \$1.50 top the same as at the Egyptian.

Arrangements at present call for the inaugurating of the new policy at the Million Dollar with the Metro production of "Scaramouche." It is possible the Los Angeles presentation will be in advance of the initial showing in New York, which is to take place at the 44th Street theatre.

### "ADOPTING" FAD

Freak Publicity Stuff Shows No Abatement

Los Angeles, Aug. 8.

The freak publicity grabbing stunt that the stars seem to be indulging in this season may have a serious kick-back in the near future. The adoption of children seems to be the latest manner accepted as a sure-fire space grabber.

A number of film stars have already gone in for it. The latest to take the step, according to a report from Rome, is Barbara LeMar, who was appearing there in the making of the "Eternal City," and who had adopted an Italian child which she was bringing to America with her.

### SMALL TOWN CONGESTED

Winsted, Conn., Aug. 8.

War between A. Davidson and John E. Panora, theatre owners of Torrington and Norwich, have extended their battle into Winsted.

Davidson recently bought land here and announced he would build in opposition to Panora, owner of the Opera House, the only picture theatre in the town. Panora has since announced the purchase of another site, where he intends to build a second house, which will make three houses in this town of but 10,000 population.

### Clara Bow in Preferred's Leads

Clara Bow, who recently completed "Grit," Glenn Hunter's next release, has been engaged by Preferred Pictures to play the feminine lead in the film adaptations of "Maytime" and "The First Year."

lately decided on concerns the 44th street corner which is being altered on the plans to conform with the 43d street end where the entrance to the theatre is to be. The building when completed is to be the tallest in the Times Square district and its twenty-six stories will overshadow everything else now standing in the locality, so overshadowing the Hotel Astor in the wash drawings that the latter appears as practically a hut beside it.

As to the date of the beginning of building operations, nothing definite has been decided, but it is certain that as soon as matters in the building trades take a favorable turn the contract for the building will be let.

No name has been selected for the new theatre, although it is probable that the name of Putnam will be considered because of the fact that the Putnam Building stands on the site where the American general of that name in the Revolutionary war made a stand with his troops covering the retreat from Long Island of the Colonial Army.

The new building when completed is to house the home offices of the Famous Players-Lasky organization.

## RIVOLI, SAN ANTONIO, CLOSED BY LABOR

Formerly Open Shop Picture House—Closing Reveals Inside Stuff

San Antonio, Aug. 8.

The Rivoli, a second run Paramount house, closed Thursday on account of labor trouble. It has been running on the open shop policy, although the big Paramount houses here are union.

The Rivoli, supposed to be an independent house, has been operated from the Famous Players headquarters here and their ads carried in the regular F. P. lineup.

This was what the union officials could not understand. When a special delegate arrived here from New York a few days ago an investigation was made and Bill Lytle, general manager and associate owner with F. P., being on his vacation, a hurry call was sent for his return, Lytle reaching San Antonio Thursday.

It was only a few hours after his return the Rivoli went dark. The following statement was received by Variety's representative from Mr. Branch at Lytle's office:

"When Mr. Lytle returned to the city and was waited upon by the union delegates he admitted he owned the Rivoli, having had to take it over from its sub-lessees. As the theatre was run upon the open show policy, Lytle was given his choice by the delegates to close it until union people could be put in or else his large houses would not be allowed to open the following morning.

"This demand was met with at once and the Rivoli ordered dark by Mr. Lytle until such time as its future may be decided."

The Rivoli, a beautiful, small theatre, is considered an asset to the F. P. organization. It is directly next door to the opposition Rialto, operated by the Santikos interests. While at times the Rivoli was reported as losing money, it was the policy to play old pictures with the same stars as the Rialto is playing for a first run. This theatre has been the source of all the fights between the Santikos and Famous Players.

Only a few weeks ago the Rialto offered Mae Murray in "Jazzmania," while the F. P. people threw into the Rivoli the same star in her old Pathe picture, "The A. B. C. of Love," advertising it as Mae Murray's latest and best (in small type Pathe production). This alone caused an advertising battle between the two interests and continued with Santikos throwing into their new Palace the old Charley Chaplin picture, "Tillie's Punctured Romance," with the F. P. Princess advertising "Pilgrim."

This caused the F. P. crowd to suddenly cancel the "Pilgrim" showing, holding it for a later date. When it was finally shown, a good many weeks later, the Santikos interests this time put in an old Chaplin picture at both the Palace and Rialto, which went a long way in killing the "Pilgrim" showing here. Bill Branch, publicity director for the Empire Theatre here, tried out very successfully something new here as an introduction to a feature picture with a midnight opening Friday night of D. W. Griffith's "One Exciting Night."

The premiere was advertised to start at 11.15, with the doors opening at 11, but so great was the mob waiting for admittance that it was well past 11.30 when the performance started, opening with a prologue of spooks running around the semi-darkened stage, which was very well done, being staged by Bentley Wallace, with electrical effects by Mike Signs under the direction of House Manager Vinton Sholl.

Possibly the reason that such a throng gathered was that 1,000 special invitations were sent out calling for a free seat, but as the Empire seats a good 2,000, and as every seat was occupied and many turned away, there is no question but that the special midnight showing paid for itself, for at the most only half of the invitations came in. Griffith is a strong draw here and any picture with his name on it is sure of big business. The performance was a de luxe one in every respect, as the full orchestra was held for the night show by Conductor Julien Paul Blitz.

### COAN SIGNS HUTCHINSON

A. Blair Coan, the Chicagoan, while lately in New York, placed Charles Hutchinson under contract to do a series of pictures.

## LEASING OF J. L. & S. HOUSES MAY MEAN FIRM'S DISCONTINUANCE

Aaron Jones and Two Sons May Succeed—J. L. & S. Houses Being Leased at Profitable Rentals—Harold Franklin, of Paramount, May Have Full Sway

### NO OVER SUPPLY

Jam of \$2 Pictures—Figured as Part of Regular Fall Releases

Several important producers object to the argument that the jam of more than a dozen big pictures making late summer exploitation engagements in legitimate theatres at the \$2 scale forecasts a jam of material in the fall, with breaking of prices and over supply of sales offerings to the exhibitors.

Out of the 12 or 14 features scheduled for August and September the great majority are put out by the regular producers and distributors, they point out, and would go into the releasing channels as a matter of course. So that the rush of \$2 pictures merely reflects the general desire of producer-distributors to take advantage of four or five weeks of Broadway exploitation before the regular release. Few of the promoters expect to make a barrel of money with \$2 engagements, which probably will be short ones for the most part.

### PATTON COMING EAST

Denies He's Leaving Coast Post—New York Hears Otherwise

Los Angeles, Aug. 8.

A rumor here that former Postmaster Patton, representing Hays here, was to be withdrawn, was denied both by Patton and Courtland Smith, now here.

Patton's contract was for six months only, and with that time expiring, he is returning to the east. Courtland Smith was sent to the coast by Hays to make an investigation of the affairs of the office, and conditions in general is shortly to return to New York to make his report to the General. Patton is also to come east to engage in another occupation.

### STANLEY'S BENN

New Philadelphia Picture House Opening Sept. 1—Named After Resident Manager

The Stanley Co. will open its new Benn theatre Sept. 1. It is named after Marcus Benn, its resident manager.

Seating 2,000, the theatre is at 63d street and Woodland avenue, West Philadelphia. The neighborhood has been without a big theatre, other than the Orient, also managed by Benn.

### ACRON SALES CORP. RECEIVER

Samuel W. Levine has been appointed receiver by New York Supreme Court Justice Mullan of the Acron Sales Corp., with offices in the Loew Building, New York. The receivership results from a suit by John Hagenbeck, a Berlin film producer, who sold the American and Canadian film rights to "The Red Trail" or "The Valley of Ngumba" to the Acron for \$5,500. Of this, \$1,600 was paid, and the balance of \$3,900 pledged in notes, which were not met.

An injunction to restrain further distribution of the film has also been granted. Milton R. Weinberger represents Hagenbeck.

### PICKFORD'S "HADDON HALL"

Contracts will be closed this week whereby Marshall Neilan will direct Mary Pickford's next picture, "Dorothy Vernon of Haddon Hall," adapted from the Charles Major success.

Miss Pickford's Ernest Lubitsch-directed production has undergone a change in title from "The Street Singer" to "Rosita." It opens for a run at the Lyric, New York, in September.

### DOMAN-LEACH WEDDING

Los Angeles, Aug. 8.

Robert S. Doman, formerly on the editorial staff of the New York "Herald" and now handling publicity for the Joseph M. Schenck productions, and Mrs. Burton Leach of Kansas City were married here this week.

Chicago, Aug. 8.

The gradual passing of the name of Jones, Linick & Schaefer as the leading force in the picture exhibition circle in Chicago is the working out of a carefully considered plan, which has the passing of McVicker's to Paramount this week as a mere item in its detail, according to information.

Aaron Jones was in New York last week to talk to Adolph Zukor about relinquishing his position as manager of McVicker's under the Paramount management. It is said Harold Franklin of Paramount may have full sway.

Jones, Linick & Schaefer first came into prominence with the old Orpheum, a remarkable money getter in the early days of pictures. Later they developed a chain of vaudeville and picture theatres, which made the firm the leading factor in amusements in Chicago. Of late years there has been a tendency to unload, until the Rialto (vaudeville), New Orpheum (pictures) and the Lyric (small house) represent all their holdings as a firm.

Aaron Jones had been left to look after the business of the firm since McVicker's opened. Mr. Jones has two sons who have aided him in the work. (Mr. Schaefer has no sons, and Mr. Linick's nearest male connection is a nephew.)

The Rialto may be turned over to the Columbia wheel for burlesque, and the Orpheum to Metro for pictures. It is believed that the Orpheum was remodeled with this in view. In the event that such a deal is not concluded, the Bedell fashion store, in the same block, wants the building.

The firm of Jones, Linick & Schaefer is well protected in moves that have been made. The McVicker's deal is said to mean a \$3,000 weekly profit for the firm. The deal by which the Randolph passed to Universal means \$2,000 a week for the firm, and an earlier deal on the Garlick brings in \$1,000 weekly. If such deals can be put through with the Orpheum and Rialto, the firm can remain only as a passive factor in Chicago amusements, and will leave a field for the activities of Aaron Jones and his two sons as an independent firm.

### FIRST TWELVE SOLD

Paramount Sells Them in Northern New York

The first series of 12 pictures of the Paramount for the 1923-24 schedule have been sold for first run in the northern portion of New York. Harry Buxbaum, state sales manager for the organization on a flying trip last week closed Albany and Troy with Walter Hayes for the Mark-Strand houses; Nate Robbins has the pictures for Utica and Watertown and splits the product with Hayes in Syracuse; Mike Shea gets first run in Buffalo, while Charles Hayman does likewise in Niagara Falls.

Loew secures first run in Newark, N. J., taking the product away from the Fabians, but they retained first run in Elizabeth and Paterson.

### WILLIAMS READY SEPT. 1

Assembling Executive Staff—Arthur James Engaged

The J. D. Williams independent producing establishment is set to start work Sept. 1. J. D. has been assembling a staff, which will report for duty Sept. 1.

Among the people engaged are Arthur James in an executive capacity at the home office and Lin Bonner, who will have charge of publicity.

### CORINNE GRIFFITH IN LINE

Los Angeles, Aug. 8.

The picture directory of divorce actions, now almost as extensive as the picture list itself, has Corinne Griffith as the latest addition.

Papers will be filed in New York by her in a divorce action against her husband, Webster Campbell.



# DESPITE WEEK-END DEPRESSION B'WAY GOT \$140,000 LAST WEEK

Week's Event Opening of "Little Old New York"—  
"Spoilers" May Be Held Over at the Capitol Theatre

Broadway with eight houses offering picture attractions rolled up a gross in receipts last week of \$140,000, which in the face of the arrival of the warm wave toward the end of the week, and the death of President Harding, both factors that affected the box offices, is a real showing. The early part of the week looked as though record summer business was going to be achieved by at least one of the houses, Rivoli, with "Hollywood," but the slump Friday and continuing Saturday wrecked all chances. Up to that point the Rivoli had broken every daily record for business. At that the box office showed \$23,600.

The Capitol with "Three Wise Fools," for the second week did a gross of \$33,500, while the Strand with "Tribby" and the Rialto showing "Homeward Bound" ran almost neck and neck in receipts. The former got \$21,700 while the latter just touched \$21,000.

Among the smaller houses business also showed strongly during the first part of the week, but dropped toward the week-end. This was true at the little Cameo, where "Broadway Gold" had its initial Broadway showing. The picture opened light on Sunday, pulled good notices from the daily papers and started to climb in business until the slump came along, but even with that it topped \$5,300 on the week, a corking showing for the little Cameo with the picture debuting there and not getting a terrific advertising campaign in the daily papers. At the Criterion "The Covered Wagon" picked up a few hundred dollars, and finished the week with \$10,700 to its credit.

The big news interest centered in the opening of the new Cosmopolitan on Columbus circle with Marlon Davies in "Little Old New York," as the attraction. The picture proved to be a veritable wall-to-wall to the wise ones. They all figured that after "Knighthood" Miss Davies would be unable to come back and show anything near as fine as an actress as she did in the costume picture. She fooled them, however, and her notices in the dailies were the best received by her on any picture that she has yet done, not excepting "Knighthood." Opening Wednesday night with an invited audience, the picture played to but three days' business at the end of the week and ran into the slump, getting a gross of around \$3,400.

At the Central, where the "Merry-Go-Round" played its second week, the fifth on Broadway, for the picture, the gross was \$4,600. This week Vitagraph is showing "Loyal Lives" at the house and it is flopping at the box office. L. Lawrence Weber and Bobby North have taken the house for two weeks on a rental from Andy Cole and will present "Marriage Morals" there the first week beginning Sunday, and follow it with "Why Marry For Money." The F.R.O. has the house for the week following, for "Daytime Wives," after which Fox takes over the theatre on a lease.

The showing that "The Spoilers" is making this week at the Capitol indicated Wednesday that the picture will be held over for a second week. Last week the Thomas Meighan picture "Homeward Bound" at the Rialto on the box office showing, but the fact that the Loew houses held dates that could not be pushed back immediately following the Broadway showing of the picture made it necessary to pull the feature out at the end of the first week.

Estimates for last week: Cameo—"Broadway Gold" (Tiffany Prod.); seats 549; scale 55-85. Went in following long run of "Enemies of Women." Got strong notice in dailies which built business after the opening day. Picture finished week, despite depression announcement of President Harding's death and heat wave with better than \$5,000.

Capitol—"Three Wise Fools" (Goldwyn); seats 5,300, scale 55-85. \$11,900; second week, showed gross

## REVIVAL IN DENVER MAKES WINTER GROSSES

"Merry-Go-Round" in Two  
Local Houses Last Week

Denver, Aug. 8.

House managers of the Princess and Rialto (Paramount) report a sudden revival of business in the last week, comparable to that of the winter season. Advertising of the "greater movie season" to begin Aug. 11 seems to have helped the box offices. "Merry-Go-Round," shown at both houses simultaneously, did excellent business last week, topping the town, although Jackie Coogan in "Circus Days" didn't do so badly at the Colorado (Bishop-Cass).

Last week's estimates: Rialto (Paramount) (seats 1,050; 40)—"Merry-Go-Round," with Norman Kerry and Mary Philbin, heavily billed and advertised in local dailies. Sunday several of the afternoon and night shows played to capacity, with fans waiting out in the street for admission. Close to \$9,000.

Princess (Paramount) (seats 1,250; 40)—"Merry-Go-Round" also, with identically the same program as the Rialto. Although the Princess is fully as comfortable a house as the Rialto, people seem to prefer the latter when duplicate shows are being played. Around \$7,800.

Colorado (Bishop-Cass) (seats 2,447; 50)—Jackie Coogan in "Circus Days," with special act consisting of Fisher's Animated Circus and the Four Singing Clowns for atmosphere and other short films. Gross reported around \$6,950.

America (Bishop-Cass) (seats 1,530; 40)—Viola Dana in "A Noise in Newborn." About \$4,200.

Lois (Fox) (seats 1,775; 35)—"The Woman Who Fooled Herself," with May Allison; Pop Tuttle comedy, fable cartoon and Fox News. Receipts totaled nearly \$5,400.

business, including war tax of \$33,500, top receipts for street.

Central—"The Merry-Go-Round" (Universal); seats 960; scale 50-75. Second week here for picture, got gross of \$4,600. This week "Loyal Lives" (Vitagraph), flop at the house.

Cosmopolitan—"Little Old New York"; seats 1,400; scale mats, \$1.10 top; evens, \$2.20; 2d week. Opened to invited audience Wednesday night. Six regular performances were given during last three days of the week to gross of about \$3,400.

Criterion—"The Covered Wagon" (Paramount). Seats 603; scale, mats, \$1.10 top; evens, \$1.65; 21st week. Played to \$10,700 last week, a lift of \$300 over previous week, due to cool weather first four days.

Rialto—"Homeward Bound" (Paramount). Seats 1,960; scale, 30-55-85. This picture made remarkable showing at this house with business reaching almost \$21,000, which under ordinary circumstances would have entitled the feature to second week. However, bookings for Loew circuit for dates immediately following Rialto showing made this impossible. Last week's business here practically \$10,000 better than previous week.

Rivoli—"Hollywood" (Paramount). Seats 2,200; scale, 30-55-85. This picture on opening gave every indication it was going to break the house record here. Every daily record up to and including Thursday was broken. Up to Tuesday night the gross showed \$14,300, with that day having pulled \$4,400, and every one saw visions of the week's record going, but the slump on Friday and Saturday killed off the chances of top money. The week's gross was \$23,600, with the picture holding over for this week.

Strand—"Tribby" (First National). Seats 2,900. Scale, 35-50-85. This picture pulled just a little under \$22,000, falling short by about \$300. The general opinions were divided on the worth of the feature as a box office drawing card. This week Jackie Coogan in "Circus Days" is pulling particularly strong matinee business.

## COOL WEATHER HELPED; HARDING'S DEATH HURT

Los Angeles' Bigger Houses  
Run Neck and Neck—No Outstanding Feature Last Week

Los Angeles, Aug. 8.

With the weather cooling off the latter part of the week the box offices picked up a little. The death of President Harding had a noticeable effect on business the day following. There was no particular high light during the week. The takings, as estimated:

California—"The Call of the Wild" (Roach) (second week). (Seats 2,000; 25-75). Fell below first week. Usual music features. Took \$10,000. Kinema—"Legally Dead." (Seats 1,800; 25-35). Milton Sills featured. Jack White comedy, "Casey Jones, Jr." held up comedy portion. Grossed \$7,000.

Grauman's—"Temptation" (Paramount). (Seats 2,200; 25-55). Bryant Washburn and Eva Novak share billing. "Fighting Blood" series and atmospheric prolog included. Got \$14,740.

Metropolitan—"Salomy Jane" (Paramount). (Seats 3,700; 35-65). George Melford, director, billed strongly. Jacqueline Logan, George Fawcett, Marjorie Pryn listed as leading cast. "A Trip in a Sight-Seeing Bus," showing Los Angeles points of interest, presented in Grauman's usual attractive manner. Japan's prima donna, Haro Onuki, offered a novelty twist to program. Estimated at \$21,700.

Grauman's Rialto—"Human Wreckage" (Ince) (Seats 800; 35-55). Mrs. Wallace Reid featured. Going fair. Got \$2,500.

Grauman's Hollywood—"The Covered Wagon" (Paramount). (Seats 1,800; 50-150). Heat evidently hasn't hurt business. Nights strong, selling out almost in advance. Indians and 4ers still in prolog, and a big feature. Grossed \$21,500.

Mission—"Merry Go Round" (Universal-Jewel). (Seats 900; 35-110). Critics gave film good notices and opening crowd unusually big. Management using Ben Turpin's "Where Is My Wandering Boy This Evening" as chaser. Latter applauded as much as feature. Last five days of "Robin Hood" got \$12,127. First night of "Merry Go Round" at \$2, \$3 and \$5 scale for opening only, \$1,750 gross.

Loew's State—"Where the North Begins" (Warner Bros.). (Seats 2,400; 25-35). Rintintin, dog actor, featured. Big pull from children. Dog made personal appearances two nights. Usual features cut for engagements. Around \$16,300.

## CRITICISM DIDN'T HURT "BLUEBEARD" PICTURE

Newman, Kansas City, Had  
Good Week—"Human Wreckage" Held for Third Week

Kansas City, Aug. 8.

In spite of the severe criticism given the picture "Bluebeard's Eighth Wife" in the "Sunday Star" preceding the opening of the show, the Newman enjoyed one of the best weeks of the summer with this "Glorious Gloria" feature. The "Star" does not review pictures after their showing before an audience, but "writes them up" from preview showings. This oftentimes puts the managers in a rather embarrassing position, as the preview criticisms appear in the Sunday papers and most of the times on the same pages with the elaborate advertisements of the pictures. When the critic's views do not coincide with the announcements, all the patrons can do is to go and see for themselves.

At the Royal, Mrs. Wallace Reid's "Human Wreckage" was on its second week and held up so well it was retained for the third week. During the first two weeks it was shown 93 times, seven times daily, and to nearly capacity at all times, except the very early performances. Commencing next Sunday the house will have "The Spoilers," and the tilted prices of 35-50 will be retained.

Last week's estimates: Newman—"Bluebeard's Eighth Wife" (Paramount). (Seats 1,980; 50-75). Gloria Swanson, Steger Saxophone Quintet and Ruth Orwal and Donald Carroll in hits from "Tender" featured apart from film. Some of the critics did not like Miss Swanson in this picture, neither did they like the story, and did not hesitate to say so, but the regulars who paid for their entertainment seemed to get their money's worth. Business little above normal; around \$11,000.

Royal—"Human Wreckage" (Seats 890; special prices 50-75 for engagements). Although second week started without presence of Mrs. Wallace Reid, who appeared in person during the first week, there were many who came to see the picture and taking first look. Most

## \$15,000 WEEKLY RENT FOR ROOSEVELT RUN

"Ship" Goes in for Four  
Weeks—Some Cool Weather  
Last Week

Chicago, Aug. 8.

"Down to the Sea in Ships" opened a four weeks' engagement at the Roosevelt last week. It promises to be very successful considering the run has been undertaken in mid-summer.

The theatre was rented and the deal closed far enough in advance to force out "The Spoilers," which had by no means worn out its welcome at that theatre.

"Down to the Sea in Ships" is in the Roosevelt on a rental of \$15,000 a week, which is really \$10,000 and another \$1,000 for advertising. As the house expense and rental totals \$11,000, Babalan & Katz are in to make money and it looks like the picture owners would also. The Roosevelt has not been able to get its cooling system working, but the picture is good enough to make this point be realized at the minimum and fortunately several days last week were cool.

The Chicago theatre had another fine program last week with "Penrod and Sam," another boy's picture. "Circus Days" was there just recently and a comedy-Mack Sennett's "How Wow." Gene Sarazen in "Golf Lessons" was an extra film feature. Art Landry's "Call of the North Wind" returned after touring other Babalan & Katz houses, and Allen Rogers and Leonora Allen played a big vocal feature. "Arctic" Cutaw played the organ and did quite as well as Jesse Crawford with a song.

McVicker's had "Salomy Jane," very entertaining picture, for its feature, and another "Our Gang" comedy, entitled "Glants and Yanks." Edith Thayer, star of "Blossom Time," sang and Byron Bogle and Otto Muencke played two pianos. W. Remington, which once more presided at the organ after a vacation.

"Out of Luck" continued at the Randolph for a second week, and "The Covered Wagon" passed its 200th performance at the Woods. "Hollywood" had another big week at the Orpheum, and "Safety Last" continued to draw at Orchestra Hall.

The State-Lake had Agnes Ayres in "The Heart Raider," with its vaudeville, while the Rialto presented Gloria Swanson in "Bluebeard's Eighth Wife." The Castle in the Loop had the "renewed" Fairbanks in "The Americano" and a small house on Madison street brought back "Damaged Goods."

Estimates for last week: Chicago—"Penrod and Sam" (First National). (Capacity 4,200; 55). Draw for children and gave almost as much pleasure to adults. Close to \$50,000.

McVicker's—"Salomy Jane" (Paramount). (Capacity, 2,500; 55). Carried more than usual draw for western, and comedy had appeal for all. Receipts fell, however, about \$22,500.

Roosevelt—"Down to the Sea in Ships" (Hodkinson). (Capacity 1,275; 55). Picture out of ordinary. Gathered in \$22,400 last week.

Woods—"The Covered Wagon" (Paramount). (Capacity, 1,150; \$1.65). Gross in neighborhood of \$9,600.

Orchestra Hall—Harold Lloyd in "Safety Last" (Pathe). (Capacity, 1,500; 55). Interest continued. Around \$12,000.

Orpheum—"Hollywood" (Paramount). (Capacity, 739; 50). Second week almost up to first. Exceeding \$10,000.

Randolph—"Out of Luck" (Universal). (Capacity, 636; 50). Second week. About \$5,000.

For this week the Randolph took the lead, opening Sunday with a "request revival" of Douglas Fairbanks in "The Mark of Zorro." The Chicago has Constance Talmadge in "Dulcy," and McVicker's, Thomas Meighan in "Homeward Bound." "Penrod and Sam" moved from the Chicago to the Riviera and Tivoli, for this week with Art Landry's band and the Denny Sisters as presentation features at the Riviera. The Stratford and Woodlawn (South Side) have Walter Hiers in "Sixty Cents an Hour." The Senate (West Side) has Jack Holt in "A Gentleman of Leisure." The Pantheon (North Side) has "The Nth Commandment." The State-Lake has Madge Bellamy in "Soul of the Beast" with its vaudeville.

Business increased latter part of week and film was held for another week. Gross for first two weeks close to \$23,500.

Liberty—"Environment" (Seats 1,000; 35-50). Alton Sills and Alice Lake. Story of crooks and Chicago's underworld proved good entertainment. Around \$6,000.

Opposition first runs at the vaudeville houses: "The Self-Made Wife" (Globe); "Youth to Youth" (Main

## PRESIDENT'S DEATH HITS BOX OFFICES

Washington Theatregoers  
Look on Loss as Personal One

Washington, Aug. 8.

The death of President Harding came so suddenly that it left Washington in a sort of dazed state, which was naturally reflected in the motion picture theatres, not only in the downtown district but throughout the entire city. What would have been only a fair week at the best, due to the heat and two days of wet weather, was possibly one of the worst weeks the local four downtown houses ever registered.

The passing of President Harding was naturally felt throughout the entire country, but here, where the greatest draw for all of the houses is from those on the government payroll, it was felt even more. The dead President's personality was felt in the various departments; he was rather looked upon as one of Uncle Sam's employees, much like the rest of those on the government payroll, from the lowest salary to the highest, and his death could almost be termed a personal loss to each individual.

There was nothing above the usual in the films presented during the week. "Vanity Fair," at Moore's Rialto, described as a beautiful series of pictures but absolutely devoid of any "kick." The others were placed in the usual run of features by the local movie critics.

This movie critic proposition is being felt more and more locally. Heretofore, criticisms have been prepared by the house publicity man and sent to the dailies, cut down by the movie editor, with the result they were never read. But now this is all changed. Leonard Hall gets everyone of the downtown pictures before Tuesday night for "The News," and the other pictures get legitimate reviews by various staff men. The theatre managers would rather have an occasionally good paning on a picture when deserved and a real good notice on a worthwhile picture. Box office results attest that this latter plan of honest reviews is reflected in larger grosses.

Estimates for the week: Moore's Rialto—"Vanity Fair" (Goldwyn). (Seats 1,900. Scale, 50c. nights). Liked from the photographic viewpoint but drifted toward end of week, finally dwindling until the gross barely reached \$6,000.

Loew's Palace—"The Man Next Door" (Vitaphone). (Seats 3,500. Scale, 35-50c. nights). The author, Emerson Hough, who wrote "The Covered Wagon," was played up heavily, and this aided the gross, which hit \$6,000. Other conditions and other times might have told a different story.

Loew's Columbia—"A Gentleman of Leisure" (Paramount). (Seats 1,200. Scale, 35-50c. nights). Holt has quite a following, and although this subject was a light one the house didn't trail. About \$6,000.

Crandal's Metropolitan—"Children of the Dust." (Seats 2,400. Scale, 35-50c. nights). Got its share of what was to be gotten, although it looked to have slid just a little behind the others, with a possible \$3,500.

## LOEW-METRO IN FRANCE

Paris, Aug. 2.

J. Franck Brockliss has definitely settled as general manager of the Films Loew Metro societe anonyme (a French corporation, with a capital of only 250,000 francs, with offices at 12 Rue d'Aguesseau, Paris), for the handling of the productions of the Metro Pictures Corp. of New York in Europe.

## SILENT COMMAND AT MONROE

Chicago, Aug. 8.

"The Silent Command" will be the opening attraction at the Monroe, formerly Barbee's Loop. Its date is tentatively set for Aug. 31.

"When Winter Comes," announced as the opening attraction, will be at the Selwyn, starting Sept. 1.

## BEBAN'S PRESENT PICTURE

George Beban has discarded "The Sign of the Cross" and is now making a new picture, as yet unnamed, with which he intends to tour, giving a performance of the play in conjunction with the film.

The same company engaged in making the picture will tour with him.

## Increasing Rialto's Capacity

Los Angeles, Aug. 8.

There is \$50,000 to be spent on alterations for the Rialto here, to increase the seating capacity about 900.

William ("Bill") Roddy has been selected to be company manager of the "Covered Wagon" company that opens in Portland, Ore. Tom Holman will be ahead of this company.



# FAMOUS PLAYERS' ADVANCE NIPPED IN BUD BY BEARS

Hammered from 74 to 69½ in an Hour Yesterday—  
Bear Argument from Wall Street Brokerage House

The only detail of the stock market of significance was the ready response of Famous Players to the support of the general list by strong bank and brokerage interests to forestall a drive by professional bears on the news of the President's death last week. While the entire list improved up to Tuesday's closing, Famous Players got above 74, its best since the reaction from 76 last month. Ticker students looked for a reaction if prices went far, and the expected happened, late yesterday.

**14,000 Shares Sold**  
Within half an hour of closing there was a sudden thrust at Famous Players, which was hammered from around 73 to 69½. The assault was a mystery, although it was reported that it originated in a brokerage firm which has had some affiliation with film financing involving one of the smaller distributors. The attack was preceded by the publication of a bearish paragraph seeking to make it appear that Famous Players inventories were out of line, being only \$5,000,000 in 1920 and \$15,000,000 in the last statement.

The purpose was to create suspicion of the statement and otherwise encourage the view that the company's position was unsatisfactory.

The criticism of the inventory item, according to trade authorities, has no merit. Famous is entering upon a new season, and, as a matter of course, it has a considerable number of pictures completed and awaiting release. The condition might look like the tying up of large capital, but this would be offset by the fact that last year's 104 pictures have been marketed to a large extent and the cash they represent is in hand. The inventory item is necessarily large at this time of year and does not actually represent a top-heavy or over-expanded condition.

The argument appears to have been doped up to support a bear attack entirely. Yesterday 14,000 shares of Famous changed hands, and the closing was close to the bottom for the day.

**Lynch's Stock Again**  
For some reason the impression has become general that the stock cannot get above 90, presumably because of the belief that the Lynch holdings are overhanging the market. Lynch received 15,000 shares of common stock in payment for his Southern Enterprise around the first of the year. The stock then stood around 90 on the tape and the understanding was that Lynch took over the block at current quotations.

There is no real ground to suppose that Lynch would liquidate his holdings at 90, but he could do so, and the possibility stands as a barrier to the advance. Lynch is known to be a shrewd market operator on the board and his position for the future is a big element in the course of prices.

Loew and Orpheum in nominal trading were practically stationary. Monday a considerable amount of Loew came out fractionally under 15, but nobody could guess at the source of the selling. Both stocks are mysteries. Loew has been a great disappointment to its followers who looked for an upturn in June and, when that failed to develop, hoped that around mid-summer the stock would show some sign of discounting a favorable dividend vote in October. As to dividend possibilities no more is known the second week of August than was known last May. Nevertheless the stock has a lot of boosters, company officials and their friends being among the most positive. Still the stock doesn't do anything and they say "the ticker never lies."

**Advance Halts**  
There were signs yesterday that the strength of the market was diminishing and many forecasters who had predicted that bear pressure would be resumed as soon as the list made enough progress to invite attack, congratulated themselves. There are few who believe

the advance of late last week and the first two days of this week is the turning point and that we are in the preliminary stages of a new bull market. There is an enormous short interest outstanding and it is not disposed to give up without a struggle.

The Stock Exchange Governors met the morning after the death of President Harding and decided to close the Exchange Friday of last week, thus preventing a probable general attack on prices. During Friday it is understood a meeting of banking and exchange men laid out a campaign of support which was manifest when business started Saturday.

The Exchange is using the incident for advertising purposes, pointing out that private control of the marketing machinery probably prevented a semi-panic. If the Exchange had been under State control, the situation could not have been handled so promptly and a collapse of prices would in all likelihood have followed the unexpected death of the President.

Study of the new President appears to have encouraged Big Business. Bankers have publicly expressed their confidence in his character and ability. Business professes to be confident of his courage and believes in his clear sightedness. They liked his handling of the Boston police strike, and although he did sign the Massachusetts soldier bonus bill, they think his attitude will be different when the proposition becomes a national one.

Once more there was no trading in amusement stocks on the Curb.

## STOCK EXCHANGE

The summary of transactions Aug. 2 to 8, inclusive:

	Sales	High	Low	Last	Chg.
<b>Thursday—</b>					
Fam. Play-L...	2,500	73	70½	72½	+
Loew, Inc.....	400	15	14½	15	+
Orpheum.....	100	17½	17¼	17½	+
Boston sold 410 Orpheum at 17½.					
<b>Friday—Market closed.</b>					
<b>Saturday—</b>					
Fam. Play-L...	2,700	72½	70½	72½	+
Loew, Inc.....	400	14½	14½	14½	+
Orpheum.....	100	17	17	17	+
<b>Monday—</b>					
Fam. Play-L...	2,100	73½	72	73½	+
Loew, Inc.....	1,200	15	14½	14½	+
Orpheum.....	100	17	17	17	+
<b>Tuesday—</b>					
Fam. Play-L...	3,000	74½	72½	72½	+
Do., pfd.....	100	80½	80½	80½	+
Goldwyn.....	100	17	17	17	+
Loew, Inc.....	300	15	15	15	+
Boston sold 25 Orpheum at 17.					
<b>Wednesday—</b>					
Fam. Play-L...	14,200	74½	69½	70½	-2½
Do., pfd.....	500	80	80½	80½	-1½
Goldwyn.....	500	17	17	17	+
Loew, Inc.....	400	15	14½	14½	-¼

## THE CURB

NO SALES

## HEAT AND HEAT-RAIN! BALTIMORE'S TROUBLES

Always Something — Last  
Week Fair for Local  
Business

Baltimore, Aug. 8.  
The week before last it was the heat; the week before that it was the heat, and for many weeks previous the heat was blamed.

Last week a new factor entered—rain—although night business was uniformly fair.

This week, the heat again. From indications Sunday and Monday it promised to keep marching at a steady pace throughout the week. Monday night in the theatres was almost unbearable, despite fans.

The Century last week had a good program—almost crackerjack, according to those who saw the bill—Thomas Meighan in "Homeward Bound," while the operatic attraction was a condensation of Verdi's "Aida." Such a program was assured of a certain draw, and got it, although there was room at all times for one more in the theatre. The operatic presentation this week is the familiar "Lucia di Lammermoor."

The New theatre, with Anita Stewart in "The Love Piker," likewise did fair business, but only fair. Miss Stewart has not had a new picture in Baltimore for some weeks, and has always maintained a fair following here. At the Parkway Katherine MacDonald in "The Woman

# "THE FOG" PROVES TO BE FRISCO SENSATION

Gets \$17,500 as Top Business  
for Week—Granada Draws  
Second Money

San Francisco, Aug. 8.  
Picture business got a real surprise last week with "The Fog," at the Warfield, where this San Francisco-made film, shown in conjunction with a musical feature, "A Night in India," opened to surprisingly big returns and struck a pace that was consistently maintained through the week. Whether the draw was due to the picture or the musical features even the management has been unable to determine. "The Fog" was made here and got a world of publicity at the time, particularly through a beauty contest held by one of the papers. Eight girls were selected and all of them given parts in the picture.

The Granada kept up a neck and neck pace with the Warfield, also featuring an expensive musical turn called "Jazz vs. Opera." The picture, "A Gentleman of Leisure," with Jack Holt, was well liked, and probably was as much responsible as the musical headliner.

"Merry-Go-Round," at the Imperial, seems to have struck a steady pace of good business. It is now in its third week, with the receipts scarcely fluctuating a hundred dollars or so. Looks as if it might be good for several more weeks' run.

The California started out but fair with an average film called "Broadway Gold." The Tivoli, Portola and Strand hit about their usual average.

The estimated business last week was:

California — "Broadway Gold," with Elaine Hammerstein featured. (Seats 2,700; 55-90.) Opened fair and average week's receipts resulted. Got \$14,000.

Granada — "A Gentleman of Leisure," Jack Holt. (Seats 2,840; 55-90.) Picture is being given second place in billing with "Opera vs. Jazz," a musical concoction of thirty-five people staged by Paul Ash and his "syncopophonists," being the headline. Seems to be an even break for popularity between the musical feature and the film. Drew \$16,500.

Imperial — "Merry-Go-Round," featuring Mary Philbin, who is making personal appearance. (Seats 1,400; 55-75.) Third week of this Universal super-feature opened strong and is maintaining a steady pace, which from all indications will continue for several weeks yet. Last week, \$9,500.

Warfield — "The Fog," featuring Mildred Harris and Cullen Landis. (Seats 2,800; 55-75.) This picture was widely advertised as a San Francisco production and contains some prize beauties chosen in a newspaper contest at time of the filming. With it is a big musical act, "A Night in India." Business started with a bang and continued heavy through week. Grossed \$17,500.

Tivoli — "The Common Law," (Seats 1,800; 40-75.) This feature moved over from the Warfield for continued run. Opening only fair and business not very promising. House is soon to close permanently. \$3,800.

Portola — "The Law of Compensation," starring Norma Talmadge. (Seats 1,100; 50-75.) Business light for opening. \$2,200.

Strand — "Gas, Oil and Water," starring Charles Ray and shown in conjunction with Fanchon and Marco "Gayeties," a musical revue. (Seats 1,700; 50-75.) Feature not so well liked, but musical show getting the business. A little better than preceding week. Got \$11,000.

## LESTER ALLEN'S FILMS

Lester Allen, now in "Scandals," is organizing his own company for the purpose of producing two-reelers, starring himself.

Allen has secured financial backing and is incorporating the company.

## Hurt, Sues for \$25,000

Los Angeles, Aug. 8.  
Walter J. Hoffman, camera man, is suing Universal for \$25,000 for burns received as a result of an explosion of a lamp during the photographing of a scene.

an Conquers" drew just about the regular clientele.

Estimated grosses last week: Century—(Capacity, 5,500; 25-50-75)—Tom Meighan in "Homeward Bound," excellent notices, and the opera, "Masquerade Ball," about \$11,000; fair business, but below average in the normal season.

New (Capacity, 1,800; scale, 25-50). "The Love Piker," about \$5,000, getting mild notices. Daniel Wolf, concert pianist, gave the critics something with which to pad out their reviews.

Parkway (Capacity, 1,200; scale, 25-44). Neighborhood house held to about \$2,500 on week, "The Woman Conquers." This week release of "The Heart of Wetona."

# INSIDE STUFF

ON PICTURES

The arrest and fining of 14 exhibitor representatives for carrying film in the subways and on "L" trains in Greater New York seemingly has had the effect of minimizing this practice.

The delivery organizations find that the new order of things is entailing considerable hardship because of the fact that missed shows and errors which they were able to correct by rushing a messenger in either the subway or "L" with the film containers now have to be delivered by automobile. With four or five shows hung up in various sections of the city the problem of how to make deliveries is a perplexing one.

Eight of the delivery organizations in New York have combined and at present the only one on the outside of the combination of the Prudential Film Distributing Corp. which is the official carrier for the T. O. C. C., and which has filed with the organization four times the amount of insurance requested. The Prudential people state that their competitors have tried to force them into the combination but that they will not join it, sending a letter to that effect to the exhibitors of the city.

The Capitol, New York, has inaugurated a system apt to provoke many of its best cash customers. Sunday afternoon patrons of the divan seats (at \$1.10) were held outside in the upper lounge where they had to listen, standing up or sitting down (if they could find seats), to a 13-minute noisy overture by the orchestra inside the theatre.

Ropes were up in front of the entrances to the mezzanine. Ushers informed the patrons their instructions were that no one could enter during the overture as it might be disturbing. They had not been given any explanation why it would be more disturbing to take a seat during the overture than it would be during any other portion of the program. As a matter of fact at the 2 o'clock show there were mighty few in the divan section to be disturbed.

For a theatre that keeps its box office open at all hours during a continuous performance to oblige its highest scaled seat buyers to stand for 13 minutes appears to be working for any opposition that has no such fancy regulations.

The speculation that has been rife as to the future of the J. D. Williams organization known as the Ritz pictures, and what means the promoter was going to employ to finance his affairs was disclosed to a certain extent this week. Williams is going out to corral 300 exhibitors, get them to invest \$1,000 each in each of the two Rodolph Valentino pictures that he proposes to make, which will give him \$300,000 per picture to operate on.

The one snag that seems to stand in the way is when the pictures are to be made and that is what the exhibitors who have been approached are asking. It seems a long while off, for at Famous Players they say that they are certainly not going to relinquish any rights that they have to Valentino under their contract, which has an option binding the Shelt to them until February of 1925. That would mean that it would be two years at least before Williams could put a picture on the market, with his star in it.

The new Cosmopolitan theatre (formerly Park, on Columbus circle) opened on short notice Aug. 1, the crews working in three eight-hour shifts without a let-down for several weeks.

Less than a week before the premiere, the seat company calmly informed the management there would be a delivery of half the chairs Aug. 12 and the other half Aug. 30.

There was a panic until some one arranged with the Keith office to borrow 1,500 chairs from the Hippodrome, which is being refurbished. The seats were accordingly torn out and hauled. They looked somewhat worn, so seamstresses were hired and they worked night and day for a week making creton covers, with the result that when the Cosmopolitan doors opened the chairs looked fresh and as new and pretty as the rest of the interior.

The report in the New York dailies this week that Mrs. George Gould intends to dispose of the estates left her by her husband revived the stories that never reached an end in the past of the many picture producing concerns wanting to purchase the Goulds' Georgian Court at Lakewood, N. J. That is one of the estates Mrs. Gould will dispose of.

While many pictures have had some of their settings in Georgian Court, none of the intending purchasers seemed able to reach a figure satisfactory to both sides for the property.

A famous war hero who has cashed in on his fame as a screen actor, producer and songwriter has been seriously affected in the smash of the Kardos Co., the downtown stock brokerage firm. In not being able to meet a small bill for hiring a band, he set forth this as his reason. A musical booking agent furnished a small orchestra for the hero-actor's private exhibition of a film at a private auditorium last spring, and the bill is still unsatisfied.

The picture exhibitors of Asheville, N. C., tried a plan of giving all of the ministers in the Southern health resort passes to their theatres. It was not with the objective of making Asheville a Sunday playing town. Since receiving passes, the ministers have had no fault to find with any of the pictures shown there.

Fatty Arbuckle intends returning to Los Angeles and organizing a road show with himself at the head of it. Then he will proceed east once more. Arbuckle is making a rather good showing this week in a Detroit picture house, his first reappearance in a place of films.

# COAST FILM NEWS

By EDWARD G. KRIEG

Los Angeles, Aug. 4.  
Frank E. Garbutt, son of the vice-president of the Lasky Film Corporation and himself connected with the studio, was nearly drowned along with two companions when their speed boat overturned off Los Angeles harbor. Garbutt was dragged out of the water unconscious.

Bradley King, whose contract as film editor for Thomas H. Ince expires in October, has consented to an extension of three months. The author will go east in October for a month of play-seeing.

Louis Stecklov, a Russian army war hero, has joined the local film colony.

Evelyn Brent was temporarily forced out of the cast of "Held to Answer," Metro, by illness.

Ernest Lubitch will direct at least one Mary Pickford picture a year. His new contract calls for that.

The "Fighting Blood" series made from the H. C. Witwer stories has been switched from Grauman's "Met" to Grauman's Million-dollar theatre.

Frank Lloyd has been selected to direct "Black Oxen" for A. F. N.

Anita King, one-time screen star, is back from New York, where she spent a year.

Francis X. Bushman and Beverly Bayne have been much entertained by their film friends during their vacation at their mountain home near here.

Max Graf, the producer, is New York bound.

The King Vidor company left for Georgia where scenes for "Wild Oranges" are to be shot. Virginia Valli and Nigel De Bruijler were among those who boarded the train.

Marc McDermott, now here, will (Continued on page 38)



# PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

## PROLOG to "CIRCUS DAYS"

"A Morning at the Circus"  
6 Mins.; Full Stage  
Strand, New York

New York, Aug. 7.  
Joe Plunkett at the Strand jammed almost everything possible into the six-minute prolog he has given the Jackie Coogan picture, "Circus Days," at his house this week. Three distinct divisions. The first is a morning rehearsal; second a vocal selection by a quartet, and the final bit-general ensemble number. In all about 15 people are used for the prolog.

The scene is the interior of the "performers' tent," on a circus lot. Two of the members of the quartet are dressed as ring masters, another as a canvas man, and the fourth as an animal man. There are four girls of the ballet, as clowns and four as Pierrettes. A clown works through the little scene, while the ballet master does a comedy number also. The ballerina is the circus rider.

It is a good little idea well worked out. Fred.

## MUSICAL TOYS

Singing and Dancing  
10 Mins.; Full Stage  
Strand, New York

New York, Aug. 7.  
Four-part divertissement especially well presented at the Strand. Small set house, such as one would find in a set of wooden toys in the center of the stage. A practical window opens and the prima donna offers a number. A dance solo by the prima ballerina. Then there is a number with four girls and the ballet master dressed as a wooden soldier. For the final number a duet effect, with the prima donna again singing from the window, while the wooden soldier works to her in pantomime.

The numbers employed for the offering are "I Dream of a Garden of Sunshine," sung by Ruth Arden, the prima donna; Chopin's "Minute Waltz" for the dance solo of Mlle. Daganova; "Nola" for the ensemble number, and the theme for the final bit. Fred.

## ALLEN and ROGERS

Songs  
10 Min.; Full Stage (Special Set)  
Chicago Theatre, Chicago.

Chicago, Aug. 8.  
Allan Rogers and Leonora Allen were at the Chicago with bits of their vaudeville act, with the Apache number of Miss Allen's having a special set, with bridge in background, while Mr. Rogers came on first in the same character make-up and sang "Just a Kiss." Miss Allen sang "My Man" in deep character style.

For these numbers the stage was so dark their personal appearance did not enter into the act. Following this, though, curtains were drawn in "one" and Mr. Rogers appeared in street clothes and sang "Lady of the Evening," while Miss Allen came in for the harmony finish gowned attractively.

Their voices are splendidly fitted for either picture houses or vaudeville, and they have a knack of making almost any kind of a song liked by almost any audience.

## DOROTHY RUDAC (4)

Dancing with Cello  
8 Mins.; Full Stage  
McVicker's, Chicago

Chicago, Aug. 8.  
Dorothy Rudac presents a mirror dance in an elaborate setting, with the main drop back about three and a dressing room in the center. From this she makes her entrance with a hand mirror and offers a mirror dance entitled "Vanity." She drops the mirror for some particularly difficult steps but takes it up again for the finish. She exits and the mala curtains are drawn to open again disclosing a celloist in a circle high up in a cye, before which two other girls dance.

The celloist plays nicely, but these girls do not dance very well.

## COSTUMES FOR HIRE

New York's Newest and Foremost Costume Rental Organization  
**BROOKS**  
1437 B'way, Tel. 5580 Pen.

## ADDISON FOWLER and FLORENZ TAMARA

Modern Ballroom Dancers  
2 Mins.; One  
Rialto, New York

New York, Aug. 8.  
This team is programmed as presenting "An Original Syncopated Novelty." There is, however, nothing original and decidedly no novelty to those in the habit of witnessing vaudeville performances.

The team has a fair routine of stepping slightly exaggerated ballroom stuff, the man going so far as to even introduce a bit of the hands in the pockets stepping.

On the one number at the Rialto they would be granted the classification of a fair small time closing act for vaudeville.

However, the picture house audience to whom they did seem a novelty, applauded their work.

Fred.

## DANIEL WOLF

Concert Pianist  
New Theatre, Baltimore

Baltimore, Aug. 8.  
Daniel Wolf is a high type of artist, and his program this week is the Eleventh Last Rhapsody, played with much skill and incisiveness. His piano is placed on a full stage, darkened with the exception of the spot on Mr. Wolf, who, during the warm weather, has discarded the tuxedo for the blue coat and white flannels.

His work is in favor here and this week marks his sixth at this theatre, previously he was at the Parkway. He is a Baltimorean and has been the subject of some favorable critical comment here. His stage is not elaborately arranged and there is little to the presentation except his playing, which is remarkable for its attack and clearness. His notes are not jumbled, each standing out like a cameo. There is no doubt but that he is handing the patrons pretty good stuff, but there is doubt if the average movie fan is able to digest a serious composition after hearing the organist tear through "Tennessee," "King Tut" and numberless other raggy pieces during the showing of other reels. His reception was fair and the applause at the finish barely justified an encore, which was one of his own compositions. It would seem that he balanced at least in a picture house, where super presentations are made. Wolf could make the grade easily. Sleek.

## COOPER LAWLEY and BESSIE KAPLAN

Duet  
17 Min.; Full Stage (Special Set)  
McVicker's Theatre, Chicago

Chicago, Aug. 8.  
Cooper Lawley is seated before a fireplace in a mansion which has a covered alcove in center and windows on either side, and here starts a song. A voice repeats the refrain in the distance and finally he arises and parts the curtains and Miss Bessie Kaplan appears to the audience, singing from the position in which she is discovered and later being led down front, where she is seated. The selection gives opportunity for stage work and the artists make the most of this. Both voices are good. Miss Kaplan, who has appeared frequently at McVicker's, is in a beautiful gown this week, and is excellent, both in appearance and voice.

## W. REMINGTON WELCH

Organ  
5 Mins.; Pit  
McVicker's, Chicago

Chicago, Aug. 8.  
W. Remington Welch gets quite personal this week in the story thrown on the screen, which is parodied words of well known songs, to which he plays the original music on the organ.

He tells a story of flirting with a girl who sat in the front row and crossed her legs and of taking her for a taxi ride and to Rainbow Garden and of his wife catching them and ends with "Let the Rest of the World Go By." He used many different songs for the fun and it was well liked, though why slides should almost invariably be cracked in his numbers at McVicker's when they must be especially prepared for that house, is a matter of surprise.

## HAZEL STALLINGS

Whistler  
5 Mins.; Side of Screen  
Chicago Theatre, Chicago

Chicago, Aug. 8.  
The Chicago Theatre employs Hazel Stallings, a whistler, who does the usual routine of such an act, including bird imitations, very effectively this week in connection with "The Literary Digest." Miss Stallings' name is flashed on the screen and she is shown at one side of the screen under a dim spot, which makes it just possible to see her though impossible to distinguish her features. Here she whistles at first with orchestra accompaniment, for a time without it, and finally with instrumental aid again.

## ELSIE THIEDE

Songs  
5 Mins.; Three (Special)  
Grand Central, St. Louis

St. Louis, Aug. 7.  
Many in the audience remembered Elsie Thiede, who last year was a prima donna with Municipal Opera, and she received a big hand at opening. She rewarded her "fans" with two well selected numbers. Her voice is clear and true; a lyric voice that revealed power as well as beauty and is brilliant in its high notes.

The special set of costly silk drapes and flawless lighting effects was dazzling and Ralph Nicholls, producer, is deserving special mention. Ross.

## BOGLY and MUENCE (4)

Piano Duet and Dancing  
10 Min.; Full Stage; Special;  
McVickers, Chicago.

Chicago, Aug. 8.  
Miss Tynn Bogly and Otto Muenche played two pianos, with one partly back of the other, and both taking up half of a stage set which represented the interior of a mansion, with about half of the stage taken up for a picture on which two girls are seated back to back in artistic fashion. The light, purposely dim, makes it uncertain at the start whether or not this is a real picture or posing girls. The pianists play a duet without the surprise being divulged.

For an encore they play for the two girls, who dance in the middle of the stage, returning to their positions in the picture as the curtain falls. The pianists play nicely and the girls dance fairly well; there is nothing notable in artistic accomplishment, yet the offering is pleasing and has a pretty set.

## JACK BELL

Songs  
4 Mins.; One  
Delmonte, St. Louis

St. Louis, Aug. 7.  
Jack Bell rang the bell with his selection of popular numbers at the Delmonte. At first the audience did not take kindly to Bell, but the second number ringingly sung put the audience in a receptive mood. He has a splendid baritone voice and is fully at home with this style of songs. Ross.

## CHICAGO THEATRE QUARTET

Harmony Singing  
8 Minutes; Orchestra Pit  
Chicago Theatre, Chicago

Chicago, Aug. 8.  
The Chicago Theatre Quartet takes position in the center of the orchestra pit this week, with two seated and two standing, and sings under a pale blue spot, which is relieved by a white spot - the conclusion of each song. The orchestra is not used. The two selections are "Kentucky Babe" and "Sweet and Low." The voices are good and the harmony effective, but it is the novelty of the presentation which contributes most toward the success registered.

## Mlle. EDITH TRAYER

Songs  
7 Min.; Two; Special;  
McVickers, Chicago.

Chicago, Aug. 8.  
Mlle. Edith Trayer, late of "Blossom Time," which had just concluded a long run at the Great Northern, after being at the Apollo, was played up last week in the screen announcement more as being from the musical show than on her own name. She sang a standard selection and one from "Blossom Time." She has a pleasing voice, with agreeable stage mannerisms. The set had an open door in a drop in one leading to two, and the singer made her appearance through this. It was a pretty set.

# Another Week by Popular Demand

"Bluebeard's 8th Wife" has been doing absolute capacity business at the Rialto during the past week and has been held over a second week—on merit.

A Sam Wood Production



## GLORIA SWANSON

IN  
'BLUEBEARD'S 8TH WIFE'

### The Critics Agree:

"Not only amusing, but ably directed and beautifully staged. Never a dull moment. Miss Swanson is to be congratulated on the vehicle chosen for her."—New York Times.  
"Clever. Story amusing and skillfully treated. Piquant plot further enhanced by Gloria's dazzling display of film fashions."—N. Y. American.

"Miss Swanson's display of amazing gowns would serve to make the film a sensation."—N. Y. Telegram.  
"Much better entertainment than we dared to hope. Miss Swanson wears stunning gowns."—N. Y. Tribune.  
"Excellent entertainment of the Franco-American brand. Very funny situations."—N. Y. Telegraph.

Scenario by Sada Cowan from Charlton Andrews' adaptation of Alfred Bayard's play

2-col. Press Sheet  
Ad Above



Mats and Electros  
at Exchanges

# DON'T GET OFF

*Speed up your act with these*

20<sup>TH</sup>. CENTURY NOVELTY HIT

## "MY SWEETIE WENT AWAY"

(SHE DIDN'T SAY WHERE-WHEN, OR WHY)

"HERE'S YOUR COPY"

"A  
SENSATIONAL  
HIT FOR  
ANYONE"

EXTRA  
CHORUSES  
DOUBLE  
VERSIONS

### My Sweetie Went Away (She Didn't Say Where-When or Why)

By ROY TURK  
& LOU HANDMAN

Moderato

*Till ready* *Voice*

I've got a love-sick tale to tell to you, 'Tis no affair of mine. 'Tis bout a  
You ought-a see this lovesick fel-low Lou, Doesn't do a thing but sigh. And while he's

gal named Sue and boy named Lou, They were fightin' all the time. Lou came home one af-ter noon,  
won-d'ring what be came of Sue, He's a sight for any eye. Bought some pois-on, bought a gun,

Found an emp-ty din-ing room, Without a word his turt-le dove had flown, So he began to moan:  
Says 'goodbye' to ev-ry one, And while he's dop-ing out some way to die, He can't for-get to cry:

Chorus

"My sweet-ie went a-way, But she did-n't say where, She did-n't say when, She did-n't say why, or bid me goodbye,  
and I'm as blue as can be. I know she loves an-other one, but she did-n't say who, She  
did-n't say which, She did-n't say what, Her pa-pa has got—that took my sweetie from me.  
—I'm like a lit-tle lost sheep, and I can't sleep but I keep try-in' to for-get— My  
trif-lin' mamma left her pa-pa all a-lone. I groan, my sweet-ie went a-way, but she  
did-n't say where, She did-n't say when, She did-n't say why, I know that I'll die—  
Why don't she hur-ry back home?" "My

D.S.

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Yes  
Bigger  
than  
"WHO  
SOR  
NO

JOE H.  
PROFESSOR

**Waterson Berlin & Snyder Co.** STRAND THEATRE  
BLDG. NEW YORK.



# THE TRACK

"Fast Flyers"

THE INTERNATIONAL HIT

## OH! GEE, OH! GOSH, OH! GOLLY I'M IN LOVE

HERE'S YOUR COPY

Oh! Gee, Oh! Gosh, Oh! Golly I'm In Love

Words by  
OLE OLSON

Music by  
ERNEST BREUER

*Moderato.*

*Till ready.* *Voice*

A boy and girl were walk - ing, Oh! His  
We went home to his moth - er, And

walk - ing, yes, walk - ing, And as they stood there talk - ing, He  
moth - er, his moth - er, They looked at one an - oth - er, And

stole a lit - tle kiss. The girl - le start - ed gig - gling, Oh! sus  
then bowed his head. She said, "you look sus - pic - ious, And

gig - gling, yes, gig - gling, And, as the boy stood wig - gling, He shy - ly told her this:—  
pic - ious, sus - pic - ious, What ails you Al - oy - is - ius?" He raised his eyes and said:—

*Chorus*

"Oh! Gee, Oh! Gosh, Oh! Gol - ly, I'm in love, Oh! - Gee, Oh!

Gosh, it's you I'm think - ing of. I love to hold your teen - y, ween - y,  
love to feel your hair - net on my

hand in mine, I get a pig - gly wig - gly feel - ing down my spine. Oh!  
man - ly chin, No wonder I sus - pic - i - our - a for my skin. Oh!

me Oh! my, Oh! how I'd love to kiss, I swear that home could  
Gee, Oh! Gosh, Oh! how I'd love to fly, And float a - mong the

nev - er be like this. You've got all my nerves un - strung, Let's be fool - ish while we're  
clouds up in the sky. When the preach - er says you're one, Ho - ly Gee, won't we have

young, Oh! Gee Oh! Gosh Oh! Gol - ly, I'm in love! love!

*O.S.*

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EDDIE

CANTOR'S

BIGGEST  
HIT!

EXTRA  
CHORUSES

DOUBLE  
VERSIONS

-Barbelle-

FRANK CLARK  
81 W. Randolph St.  
CHICAGO

JIMMY C. KESSEL  
318 Superba Theatre Bldg.  
LOS ANGELES, CALIF.

DON RAMSAY  
24 Tremont Street  
BOSTON, MASS.

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## LITTLE OLD NEW YORK

Cosmopolitan production with Marion Davies starred. Adapted by Luther Reed from stage play of same title by Rida Johnson Young. Directed by Sidney Olcott, with settings by Urban. Original score by William Frederick Peters and house orchestra under direction Victor Herbert (and his orchestra). Distributor reported in controversy with Goldwyn-Cosmopolitan claiming rights, disputed by exhibitors who allege holding contracts for "Little Old New York" from Famous Players (Cosmopolitan later withdrew from Famous, combining with Goldwyn). Opened new Cosmopolitan theatre (formerly Park), New York, Aug. 1. Running time, about two hours.

Patricia O'Day.....Marion Davies  
Patrick O'Day.....Steve Carr  
John O'Day (her father).....J. M. Kerrigan  
Larry Delevan.....Harrison Ford  
Robert Fulton.....Courtney Foote  
Washington Irving.....Mahlon Hamilton  
Miss Green Hallock.....Norval Keeswell  
Henry Brevoort.....George Barraud  
Cornelius Vanderbilt.....Sam Hardy  
John Jacob Astor.....Andrew Dillon  
Mr. De Puyser.....Riley Hatch  
Tilly (Larry's servant).....Charles Kennedy  
Bunny (the night watchman).....Spencer Charles

Julio Boy Brewster.....Harry Watson  
The Hoboken Terror.....Louis Wolheim  
Delmonico.....Charles Judels  
Arian De Puyser.....Gypsy O'Brien  
Betty Schuyler.....Mary Kennedy  
Rachel Brewster.....Elizabeth Murray  
Chancellor Livingston.....Thomas Findlay  
Mrs. Schuyler.....Marie R. Burke

Marion Davies is to "Little Old New York" what Times square is to all of the country—the centre of attraction. Her performance will sell this film when it reaches the picture houses. At that time the picture will be freely cut to meet the exhibitors' time requirement. Cutting will be no task, either in the first or second part, from its two-hour run at the Cosmopolitan at a super-special top, \$1.50. Sliced to a proper size, the film on its own will better stand up.

As a historical reminder of the early Manhattan days, with the program full of the best-known names in New York through the money their ancestors accumulated, "Little Old New York" was a quaint village, like a thousand other villages that have been camcared or passed through. It hasn't the punch ex-

pected there, but it does give a kick when Fulton's "Clermont" is sent on its sidewheeling way up the Hudson.

Fulton's sidewheel scheme of water locomotion has endured. So has the "Star-Spangled Banner." As the "Clermont" unfurled the flag the Victor Herbert orchestra broke into the national anthem and every one stood up, applauding. It may have been a first-night idea, or it may be in the picture's score, although it never would be called a clean hit by itself as thus theatre-employed.

The big effect is a prize fight in a firehouse with a serio-comic bout that brought many genuine laughs, with this running into a whipping-post scene. Both were extremely well directed by Sidney Olcott and as well handled.

A novelty bit is of Miss Davies as the boy entering a room where men are telling a story, with a commanding picture device causing a deepening blush as she stands motionless to sweep over her face.

It's probably the single Marion Davies picture not characterized by "clothes." "Little Old New York" is not a fashion display. It may be an antique exhibit and interesting on that end, but there was no Fifth avenue in those days and they didn't wear "clothes" in the part of Ireland Patricia O'Day (Miss Davies) hailed from.

That may be one of the reasons why Miss Davies' dual playing here attracted such strict attention to herself—that and her acting. There was nothing to distract from it, not even the playing of the remainder of the unusually capable cast Marion Davies heads so well.

Patricia O'Day was the sister of her brother, Pat, named the heir to the fortune of an uncle in America. On the way over Pat dies aboard. Her father obliges Patricia to become Pat to obtain the inheritance. The deception ousted Larry Delevan (Harrison Ford) from the prospective estate that otherwise would have gone to him within a few hours

after Pat arrived. But as Patricia and Larry married at the ending the estate remained in the entire family.

It's just a good picture house picture as a story, produced to the limit, but there's a length in the first part that sets an audience viewing a "special" evening's picture to wondering what it's special about. The second part, a lost starting with the prize fight, picks up and is strong enough in all of its points to fade the earlier section from memory.

It is here where Miss Davies glitens and glows, both as the boy and girl. She shades everything she does and draws tears through her tears from nearly all of the house. Miss Davies is in a wider range than "Knighthood" gave her, and gives a far better all around performance than her Mary Tudor, as excellent as her Mary Tudor was.

The old Park, now the "Cosmopolitan and Hearst's" is a new theatre, inside and out, with nothing but the transformation, although the seating capacity seems less than before. All of the boxes are on the balcony floor. *Time.*

## THE SPOILERS

A Jesse D. Hampton production, released by Goldwyn, from the Broadway play by Edna Ferber, first shown in pictures in 1914 by Selig. No star other than name of author. At Capital, New York, week of Aug. 5. Running time, 90 minutes.

Anna Q. Nilsson.....Milton Sills  
Helen Chester.....Barbara Ford  
Stirling Sillars.....Robert Edeson  
"Slapjack" Simms.....Ford Sterling  
Broncho Kid.....Wallace MacDonald  
Alex McNamara.....Noah Beery  
Marshall Vorhees.....Mitchell Lewis  
Attorney Wheaton.....John Elliot  
Struve.....Robert McKim  
Leadlady.....Kate Price  
Matthews.....Rockliffe Fellowes  
Tilly.....Louise Fazenda  
Judge Stillman.....Sam De Grasse  
Mexico Mullins.....Albert Roscoe  
Bill Nolan.....Jack Curtis

After all, "Action" is the biggest thing the screen can have. When there is Action with a capital A, such as "The Spoilers" possesses, and a full-blooded story that holds on its active as well as romantic side, along with such superb production and direction as Jesse D. Hampton has given to this picture, there isn't an exhibitor in the country who needs think twice.

It's a great work; it's intelligent work; and while it may be said the story is there, which it is, one cannot gain any at the same moment that the worth of a story must be brought out in the celluloid. That's what Hampton has done. He has made that Beach story stand and dance. It never lies down. That's why it's Action and that's why Action is the film's best seller.

Rather difficult with the many pictures since, to clearly recall the first "Spoilers" film of nine years ago, that Selig made in 1914, and which opened the Mark Mitchell Strand, New York. Peculiarly, too, Selig was the first manager of the Strand, and he is now at the head of the Capitol, where the Hampton re-make is this week. But even the dim recollection notes the advance of picture making in setting, action and cast. Take the big fight scene of "The Spoilers" as the example; in the Selig picture that fight as done by William Farnum as Glenister, and Thomas Santschi as McNamara, the wily politician, was conceded to have been the best screen fight up to its time. Farnum and Santschi battled all over the place, breaking everything in eight while doing it. It was the wreckage as much as the battle that made the Beach famous line, "I broke him with my hands," align itself with the struggle preceding.

In the Hampton picture the fight is between Milton Sills as Glenister and Noah Beery as McNamara. Boy, that is a fight! It's remarkable either one or both didn't go to the hospital. They broke little furniture, but went after each other like a couple of tigers. When it was over and Beery "out" on the floor while Sills was gasping for breath, those two battlers looked as though they had been through a real mill. "Pulling punches" or rehearsing, no matter what it was, there is no one in the heat of the fight, they put up who could remember everything. It's the corking fight of all time on the screen.

And again! Variety's review of the Selig picture written by Mark (no longer with the paper) mentioned but few players named on the Strand program. Among the missing was Slapjack Simms, former man of the Midas mine. In the Hampton picture the foreman, Slapjack, is Ford Sterling. Ford Sterling is still funny. In the midst of the most serious situation, when he moves, there is a laugh. He did a peach-come-bit in trying to piece up a broken sluiceway with the water pouring over him.

While not attempting comparison, excepting to note the advancement, it cannot but be remarked that there is hardly any comparison between the splendid performance of now by Anna Q. Nilsson as Cherry Malotte, the music hall girl, with that of Kathryn Williams of the years ago, while Miss Nilsson in the Hampton picture made her role so ardent and forceful that Barbara Bedford, playing Helen Chester,

could not keep pace. Bessie Hyton played Helen in the Selig film.

Another point of improvement that maybe Hampton shouldn't receive credit for is the absence of dance hall scenes. Selig's went to the dance hall thing, but there have been so many westerns with them that Hampton might have concluded there was nothing new to show in the Alaskan setting. Colin Campbell directed for Selig; Lambert Hillyet is the director of the current Hampton's "Spoilers."

The Beach story went into the early gold rush days at Nome, with the politician, McNamara, having his own U. S. Circuit Court Judge appointed to jump the gold claims. Glenister and Joe Dextry (Robert Edeson) held the leading Midas mine which the invaders immediately jumped, forcing out its owners and eventually having Judge Stillman (Sam de Grasse) issue warrants for their arrest, to be later arrested himself for contempt in failing to obey an order of the court obtained at San Francisco by Glenister's attorney.

The love story running meantime between Helen Chester and Glenister with Cherry as the forlorn figure in the triangle is very feelingly set out. Sympathy must go out to Cherry during it. Miss Nilsson makes the role poignant in its sincerity; Wallace MacDonald as the Broncho Kid has another well-played role.

The cast contains many names, several very well known, and all generally exceptionally cast, for instance, the steamer's captain as done by Tom McGuire—just a bit, but made constrained and relieved at the finish by McGuire with a laugh.

"The Spoilers" (Hampton) opened first at Chicago, where it had a run in the middle of the summer that bespoke its drawing qualities. It's one of those self-advertisers and sure-fire for money. *Time.*

## CIRCUS DAYS

First National feature, presented by Sol Lesser. Jackie Coogan star. Adapted from James M. Flinn's story. "Toby Tyler." Directed by Eddie Cline. Shown at the Strand, New York, week Aug. 5. Running time, 90 minutes.

Toby Tyler.....Jackie Coogan  
Eben Holt.....Russell Simpson  
His Wife.....Claire McDowell  
Tully.....Cecile Gravelin  
Lord.....Sam De Grasse  
Daily.....De Witt Jennings  
Human Skeleton.....William Barlow

Toby Tyler's experiences while ten weeks with a circus have developed into a mighty good screen vehicle for the presentation of Jackie Coogan under the direction of Eddie Cline. This is a picture everybody will like.

There isn't a constant effort to shove little Jackie into the foreground of the action until he is compelled to do things that no kiddie of his age could accomplish. Therefore it is plausible as well as entertaining.

For the little kiddies it is going to be a veritable delight, for where isn't there a kid who hasn't either played circus in the back yard or at some time or another wished that he or she could run away from home to join one of the shows?

But Toby stands out as a hero in this picture. He is spanked by the uncle at whose home he and his widowed mother are living, and runs away to get a job with the circus. He starts as the "lemmy" kid and finally develops into the comedy trick rider, doing a burlesque of a bareback act, and becomes the star of the show at "75 a week and cakes."

Of course he goes back to the humble farm and rescues his mother from the hands of her cruel brother-in-law and ends the picture by driving away with her in a "high-powered Ford."

In direction the picture is carried along nicely. The circus atmosphere which predominates is well handled. There are any number of comedy bits on the circus lot that are going to be sure-fire with audiences. The show itself is a "wagon show," carrying a small menagerie, but as the lion has died they have one of the coon roustabouts wearing his skin and impersonating him in the cage into which Jackie bounds to escape the wrath of the lemonade stand proprietor for whom he is working. It is a thrill and then a laugh. The picture abounds with just this type situations.

Little Jackie Coogan has personally improved 100 per cent. The youngster is no longer working by rote, just doing the things shown him by imitation. Now, judging from the expressions on his little face he is thinking of what he is doing, and the facial expressions he contrives to achieve are little short of remarkable when one takes his youth into consideration.

The supporting cast is a corking one, and as an all around picture "Circus Days" should be extremely satisfying to any audience and all exhibitors. At the Strand for the night shows Tuesday there were more than two score kiddies of various ages in the house accompanied by their parents, conclusive proof there is a special draw to the Coogan pictures. *Fred.*

## BLUEBEARD'S EIGHTH WIFE

Paramount presented by Jesse Lasky, founded on the play of the same title by Alfred Savoir, translated by Charles Green and adapted for the screen by Sam Cowan. Gloria Swanson starred. Shown at the Rialto, New York, week Aug. 5. Running time, 61 minutes.

Mona de Bréac.....Gloria Swanson  
John Brandon.....Huntley Gordon  
Robert.....Robert Gordon  
Lucienne.....Lorraine  
Marquis de Bréac.....Paul Welles  
Lord Henry de Bréac.....Frank R. Butler  
Albert de Marcebo.....Robert Asher  
Alice George.....Irene Dalva

Sex stuff that goes as far as it can before the camera without the censors getting after it. That is what picture-house audiences want, according to the exhibitors—sex stuff that will get the limit, keep the audience on edge, and still be censor proof. In "Bluebeard's Eighth Wife" they have got exactly what they ordered, the goods being delivered by a competent cast in a photographic setting that is interesting. The more the pity that the director who turned out the picture isn't given program credit for his work.

One touch, however, those who witness the picture are most certain to remark on, that is the fading pep and beauty of Gloria Swanson. After witnessing her go through the role of Mona one cannot help to remark how much she has progressed as an actress and likewise what she would have done to that role from an alluring standpoint had she played it in the same manner in the full flush of her beauty. Huntley Gordon as the American millionaire, playing the role of a practically walked away with the picture.

The story, that of an American millionaire who has divorced seven wives and takes unto himself an eighth, the latter only discovering after she is married how many have preceded her in her husband's affections, is deftly handled on the screen.

The opening scenes show the broken-down members of the French nobility hoping that the young daughter of the family will ensnare the American millions. She consents to the marriage, as she is in love with the American, but after discovering she is No. 8 on his list defers the honeymoon until such time as she is convinced her husband's protestations of love are genuine and not surface indications, as they must have been in his previous marriages. Miss Swanson plays capably. The three or four subterfuges employed to rouse her husband's jealousy and to compel him to grant her a divorce are deftly delivered. In the supporting cast there is a clever piece of work by Paul Welles in a character role, while Robert Agnew answers very well as a juvenile. Irene Dalva, however, in a revengeful vamp role, walks away with the honors as to looks in the production. She appears to be headed for a "heavy vamp" future.

No one need be afraid of this picture; it is going to deliver at the box office for the exhibitor. The title, in the locations where they know anything of what a stir the stage version caused when it first hit Broadway, is going to be sure-fire for the box office. *Fred.*

## SALOMY JANE

Paramount picturization of the famous story Jacquetta Logan, George Fawcett and Maurice Flynn, Salomy Jane.....Jacquetta Logan  
Yuba Bill.....George Fawcett  
The Gambler.....Maurice Flynn  
Madison Clay.....Charles Ogle  
William Quirt.....Raymond Rye  
Red Pete.....Louise Dressler  
Mrs. Fawcett.....James Neill  
Larabee.....Rufe W. Evans  
Baldwin.....Clarence Burton  
Mary Ann.....Barbara Bowers  
Steve Low.....Milton Ross

Baltimore, Aug. 8. Quite a few years ago, "Salomy Jane" received the initiation into the celluloid realm, and, if memory serves, Vera Michelena was the heroine. In its day it wasn't so bad, although that has been eight or ten years ago.

The new picture, with Jacquetta Logan as the heroine and with the excellent support of George Fawcett as Yuba Bill and Maurice Flynn as The Man, the film takes on new values which line it up as a good card for the intermediate houses. Whether it could hold up in a first-class first-run house is problematical. At all events it is pleasant entertainment and the cast is excellent throughout, Charles Ogle being among those present.

The story of western desperadoes of Salomy Jane, the daughter of Madison Clay, of the Vigilantes and The Man who rides home with Salomy Jane in the sunset and who marries her, is clearly told, the continuity of the film being remarkable. The subtitles, too, it might be added, make no painful attempts at flippancy, much of the dialog being taken from the covers of the book.

Miss Logan, aside from a tendency to curtsy the eyebrows with every glance and to work the facial ex-

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## "A Smashing Hit!"

Great crowds jam Balaban & Katz' big Chicago Theatre at world's premiere of Miss Talmadge's startling new success. Read this wire:

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Opening of "Dulcy" at the Chicago Theatre smashing hit. Great crowds in attendance all day long, and picture provoking wonderful comments. Attendance indicates picture will prove extraordinary box-office attraction.

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Joseph M. Schenck presents



By George S. Kaufman and Marc Connelly. Adapted by John Emerson and Anita Loos. Continuity by C. Gardner Sullivan. Photography by Norbert Brodin.

Directed by Sidney A. Franklin

A First National Picture



pressions overtime, makes a good heroine. Her face is fresh and not overly sophisticated, so that she hasn't the appearance of being an Eastern millionaire's daughter, out on a movie holiday. Of George Fawcett it can be said that he is great—as he nearly always is. Maurice Flynn makes the stranger's role appealing, while the others fit into their parts neatly. The film itself makes a good program picture, and is not drawn out nor too long.

Slack.

## SIDEWALKS OF N. Y.

Lester Park presents this screening of a story long around Charles B. Lawlor's famous song. The plot and scenario were manufactured by Willard King Bradley. The main title has the information that the cast is from the Reel Town players and workers. Lester Park directed. Sixty-four minutes projection time. At the Broadway, New York, Aug. 6.

Lester Park bursts upon us practically a stranger, and his introduction is far from felicitous. This five reels or so of film has about as high a percentage of rank vulgarity and cheap hokum to the running foot as commonly comes within the observer of Broadway picture goers. That goes double for the neighborhood establishments for big and little towns.

The cast has several capable players, notably Hanna Lee, one of our most engagingly earnest kid players, and Bernard Siegel, who does an old man character part neatly. Templey Saxe has done some good work, but here he has an impossible role.

It is enough to tell of the story that the sweet, romantic heroine—one of those yearning maids who sobe moistly when she is turned away from home because she will not marry the man of her dear father's choice—is at other times a lady prize fighter.

Some of the absurdities of the tale may be imagined when it is related that this young woman saves her dear old dad from eviction and a sheriff's sale of his cherished violin by winning the "ladies' world championship" in a three-round bout. They didn't even take the trouble to dig up a girl who could handle herself with boxing gloves. The feminine prize fight (seriously done and led up to in all sincerity as a dramatic punch) was a staggering clawing and hair pulling match within the limits of 14-ounce gloves. Mack Sennett could do much with the idea of a lady prize fighter lifting the mortgage on the Old Place. It's a great idea, but what does Charley Lawlor think of it? His name isn't mentioned, by the way, in "The Sidewalks of New York." At that he couldn't collect damages

for the omission, which leaves him on the debtor side.

The whole thing is unspeakably bad in every department. It is padded out with close-ups, interminable shots of street scenes on New York's lower east side, and scores of other unnecessary details which don't belong but didn't cost anything.

The Broadway tried valiantly to sell the picture. The front of the lobby was plastered with gaudy painted canvas and the orchestra played a medley of old songs before and after the projection, running through the list from "After the Ball" to "Tammanny." The further "The Sidewalks of New York" plays from the sidewalks of New York the better the chance it will have. It may be a riot among the Australian bushmen, where perhaps prizefighting ladies are romantic.

But on Broadway—! Rush.

## LUCK

States' rights production sponsored by C. O. Burr, with Johnny Hines starred. Produced by Mariotta Film, Inc. New York state's rights controlled by the Commonwealth Distributing Co. Story by Jackson Gregory; adapted by Doty Hobart and titled by Ralph Spence.

Bob Carter.....Johnny Hines  
Sylvia Templeton.....Violet Messersau  
Alan Crosby.....Edmund Breese  
Judge Templeton.....Robert Edison  
Fighting Miner.....Matthew Bates  
Punch Dora.....Polly Moran  
The Plumber.....Charles Murray  
His Girl.....Flora Finch

A typical, breezy Johnny Hines subject, generally irrelevant, with not much attempt made to counterbalance it with a pretext at being anything otherwise. The "Luck" title is introduced in an episode at the Essex Country Club on Long Island.

Alan Crosby, a self-made captain of industry, who is not averse to admiring his maker, derides the attitude of the young blue-bloods in matters of sports, etc. It results in Bob Carter (Hines) deciding to enter a cross-country match at the last moment, and he accidentally wins the race because of his fear of a pursuing elephant. The bull was previously introduced when Carter lifted a golf ball into the adjacent winter quarters of the Walter L. Main circus (so labeled), with the elephant refusing to give up the small pellet he was playing with. Simultaneous with the start of the race the mammoth is frightened by a field mouse and tears away from his stake. This contributes to Carter's accidentally winning the marathon and results in Crosby wagering the wealthy young idler a small matter of \$100,000 that he couldn't earn \$10,000 the first year

without the assistance of his private fortune, but starting as he is. It so happens he is attired in running trunks and a bathing suit, his friends contributing a hip flask and Crosby a small cigar lighter, which always refuses to light.

So oddly arrayed, Carter hitches on a passing auto, encounters Sylvia Templeton at the railroad station; cons his way through a rail trip to the town of Templetonia, Pa., over which Sylvia's father, the judge, presides, in the heart of the mining district. Arrived there, Carter is greeted as a visiting pugilistic champ and agrees to a match which develops into a farce exhibition, he emerging victor and explaining the mistaken identity.

The rest of the action is concerned with Carter's promoting the town of Sylvia, named after Sylvia, after the citizens of Templetonia have refused him support. Considerable opposition makes itself evident, but on the last day of the year Carter is given \$10,000 as his first year's salary as president of Sylvia, Inc.

The comedy by-play is interesting and well suited for weather of the present sort. It's a good summer picture with every member of the cast seemingly keeping the weather limitation in mind and gauging his or her efforts accordingly.

The presence of such comedy sure-fires as Charles Murray, Polly Moran and Flora Finch doesn't hurt either, and sounds more like the old Mack Sennet days. Abel.

## THE CRITICAL AGE

Independent melodrama, adapted from Ralph Connor's novel, "Glenarry School Days." Directed by Harry McRae. Distributed by Holderness. Shown at Loew's New York, N. Y., on double feature bill with "A Man of Action," Aug. 7. Running time, 68 minutes.

Peter Gorsch.....Harlan Knight  
Tom Finley.....James Harrison  
Mrs. Finley.....Alice May  
Margaret Baird.....Pauline Garon  
Bob Kerr.....Wallace Ray  
Senator Morgan Kerr.....Raymond Peck  
Senator Baird.....William Coblin  
Mrs. Baird.....Marion Coblin

Interesting melodrama set amid rural surroundings having a school-boy love affair for its main theme and political intrigue for its counterplot. The love affair between Tom Finley and Margaret Baird is planted in the early reels. So is the comedy, introduced in the schoolroom scene, with the mischievous youths playing the usual pranks upon the rural teacher. Young Finley's self-sacrificing nature and love for his dog has made him the idol of the small boy. Tom, who is a diamond in the rough, finds the competition of Bob Kerr, dapper son of Senator

Kerr, too much for him and is about to give up hopes of winning fair Margaret, when fate intervenes. Bob and Margaret are upset in a canoe and the girl is brought to shore by Finley after a thrilling rescue, which provides the best action of the picture. Young Kerr waddles his way to shore, lamenting the fact that he has lost an opportunity to shine as a hero.

Although a commonplace story, it has action, good continuity and will make a good feature for the smaller picture houses.

## SKID PROOF

Charles Jones Series presented by William Fox. Story by Harvey Gates. Directed by Scott Dunlop. At Academy of Music, New York, on double feature bill, July 26-28. Running time, 54 minutes.

Dutton Hardeman.....Fred Eric  
Lorraine Hardeman.....Jacqueline Jadstone  
Tyler.....Earl Metcalf

This is one of the type of auto race thrillers that went a long way toward establishing the reputation of Wallace Reid as a screen favorite. The Fox organization is releasing it as one of the series of seven outdoor pictures to star Charles Jones. It doesn't give him much of an opportunity in the early part of the picture, but once he enters the action he is the whole works. It is a picture that is designed for popular consumption, and in the houses where they like thrillers it will please.

The story has as its basis a transcontinental auto race between two rival manufacturers for a \$50,000 side bet. One of the manufacturers has insisted on the bet because his rival in business has managed to win the affections of his wife. He has figured on beating him in the business race and breaking him financially at the same time. Both automobile men cross the continent via aeroplane at the same time that the cars are covering the roads. The heavy, when he sees that his car is about to lose the race, swoops down in his plane and wounds the driver with pistol fire. The driver was one who replaced the regular driver at Painted Falls, near Los Angeles. He was an ex-champion racer who was running the garage. His losing the race makes him determined to be revenged on the man that wounded him, and he finally beats him out in the motor sweepstakes.

Jones is the ex-champ driver at the garage. He handled himself well in this picture, although he maintained a rather serious mien throughout, an occasional smile would not have hurt. The cast in general is fairly well selected, with the possible exception of Fred Eric,

whose work at times was quite laughable. He was the wronged husband, and he showed in this picture just how it is possible to almost wreck a picture through the miscasting of a single character.

Fred.

## REFUGE

Katherine MacDonald starred in this R. P. Schulberg production released through First National. Directed by Victor Serrisinger from story by Lois Zellner; scenario by Florence Helt and edited by Evers Ussell. Runs about an hour.

One of those passably interesting romances of a mythical kingdom, a righteous princess, a usurping ruler, the long lost heir to the throne and his final discovery and marriage to the princess, who has been the victim and object of desire of the usurper.

With the signing of the Armistice, a sort of Three Musketeers trio is disclosed in Belgian Louis, French Jean and British Dick. Also introduced is the locale of "Marivania," and Prince Ferdinand (Arthur Edmund Carewe), the usurper. The action develops with Princess Nadia (Miss MacDonald) fleeing across the border to Paris, where she hopes to find the rightful ruler; agreeing to a mock marriage with the weary French soldier, Jean, to assist this purpose, and after a series of thrilling escapes, etc., finding that Jean is the long sought for Prince Eugene.

The plot skeleton is rather slim, but its recounting has been dressed up with considerable gold braid and formality to make it interesting to the average audience. The development is breezy and the familiar musical comedy trick of having the butler and maid dialog and give the plot away, is paralleled here with the maid and chauffeur characters, by means of pithy tales.

The royalty hocus-pocus is not spread on too thick despite the courtly atmosphere, although it was inevitable that one ballroom scene with many distinguished looking people floating around should be dragged in.

Miss MacDonald is her usual beautiful self and takes care of her opportunities to fullest measure. Mr. Carewe was a reserved, but spiteful heavy and the hero (real name not caught from titling) did his little share in accepted fashion.

Should make a good daily change program feature with the "Refuge" title lending itself to heavy stressing in several features on the exploitation. A flash of the posters with the court scenes and regal costuming should also be counted on.

(Continued on page 41)

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Bridgeport, Conn., Aug. 4.

When the team of Bert Savoy and Jay Brennan was broken up by the death of the former several weeks ago by lightning, it meant the passing of a standard comedy act which had not only built a name in vaudeville but enhanced that standing by successful appearances in revues of the legitimate stage.

Brennan was advised to immediately select another partner and get back to work so that he might take his mind off the tragedy. He selected Stanley Rogers, of Rogers and Coleman, a turn around for two seasons or so. Rogers has been doing a comedy female characterization but away from the style of Savoy's. The newly formed team opened at Poli's Palace at Bridgeport the last half.

The material for the Savoy and Brennan routine has been always worked out by Jay. He coached Rogers to the style of Savoy and judged from first performances has done very well. The carmine wig, same colored kerchief, the wide-mouthed but soundless laugh that was Savoy's, is simulated well by Rogers and also the flouncing style of walk to punctuate the comedy points. In that particular Rogers appears to exaggerate.

Whether from nervousness or a cold Rogers' voice was rasping. The dressing was the same because one of the former team's costumes was worn, but the facial make-up was all wrong. Savoy had a way of tilting his hat and covering his face, but what showed looked O. K. Rogers has an angular face and must needs be made up with more color.

It had been suggested that Brennan when he picked a new partner might just as well bill the act as "Jay Brennan and Margie," but friendship between he and Rogers led to the equal billing. That is an advantage the new member should appreciate.

Some of the material was not used in Bridgeport, particularly matter which might go better here than in a town of that size.

When seen Saturday night the new combination registered much laughter and when straightened out ought to take its regular place in big time.

Savoy and Brennan had a contract for the road with the "Greenwich Village Follies," which may possibly be renewed. Brennan is the neat, sterling straight of always.

*Ibec.*
**SAURS and STEGER**  
 Songs and Talk  
 10 Mins.; One  
 City

Youthful appearing mixed couple in an act that emphasizes rather than disguises their rather limited capabilities. Their best effort is singing. That is limited to two short and poorly selected numbers sung at the opening and closing. For the rest their routine consists of talk, pointing out the difference between married life "before and after," something that has been done before. The lines show much dipping into the "old hokum bucket," and the couple show little conception in reading them.

The turn would be greatly improved if the talk were to be minimized and some good vocal numbers added. The man has a good tenor and yodels well, and the girl gets by with some fair harmony. She has looks, but handicaps them by deficiencies in the sartorial art. As a straight singing act, the duo might attract attention. But as it is now, the turn can just barely slip through on inauspicious small bills.

**SONIA and ESCORTS (2)**  
 Hand Balancing  
 7 Mins.; Three  
 58th St.

Sonia is a cute little girl and opens with a song, her two escorts sitting on a bench beside her.

Near the end of it they lift and carry her to the footlights, over their heads in strong-man fashion. She exits and they go into hand-to-hand balancing.

Sonia re-enters in tights and the three continue the hand-to-hand work, using a Risley pad for one of the men.

During these tricks Sonia acts as bearer, sustaining the top mounter, merely filling the place of another platform.

The formations are nice and the tricks well done, while the presence of the woman in this style of act gives it a little novelty.

It's a good opener for small time.

**CHARLES JUDELS and CO. (3)**  
 "So This Is America" (Comedy)  
 18 Mins.; Three  
 Proctor's, Yonkers, N. Y.

Charles Judels is a character comedian who takes an occasional flyer in vaudeville. In his latest act by Howard Emmet Rogers, he scores through the excellence of his characterization of an Italian immigrant who is robbed of his money on the boat coming over and is in danger of being deported because of depleted finances.

Then begins a series of wit duels in which Judels replenishes his empty purse at the expense of two immigration officers. He sells a pair of phoney cuff buttons for \$5, palming them off as antiques, to one, and increases the bank roll \$1 by mending a watch.

The playlet is broad farce, although doubtful if the author aimed at that target. It is an improbable plot that won't stand vivisection, but Judels as the shrewd English-speaking immigrant almost makes it possible.

*Con.*
**KIRKE and COLLIER**  
 Ladder and Wire  
 One and Three (Special Set)  
 5th Ave.

A seemingly new turn that has gone to the expense of a production for what should be strictly a dumb act. Opening in "one," a youth in a high hat is leaning against a lamppost, soused, as another stew enters from the other side, also in high hat. The second, seeing an electric bulb out of his reach on top of the lamppost, and after some immaterial pantomime with the other, returns with a ladder, making it a balancing ladder as he starts upward on it, the youth retiring with the lamppost. That's all that there is to that, and as balancing ladders go, the work on it is conventional.

Thereafter and into "three" in a set of a roof with a washline, across which a cat is propelled just after the boy seated in a sectional room on the side says he's going to listen to a radio talk by Will Rogers. He changes his mind and goes after the cat, becoming tangled on the wire and calls for "Papa." Papa shows and asks "Son" what's the trouble, with both doing wire walking after that, the boy jumping a couple of chairs for the finish, missing twice to do a slapstick tumble into "Papa" on the ground and accomplishing the trick on the third try.

If the comedy attempts are stalls to cover up lack of actual work, it will keep them on the small time. If they have other tricks they had better be filled in to make this a possible big time opener. The idea of two men following the Continental acrobats for a pantomimic comic opening or stall or disguise comes at a pretty late day for a wire turn, that must follow all of the speed displayed by so many others with so many girls amongst the others.

*Sime.*
**MICHEL KURZENE and VONIA**  
 Violin and Piano  
 18 Mins.; One  
 City

Headlining at the City, this remarkable turn conclusively demonstrated that any audience, even from the heart of Union square, will swallow and enjoy good music if it is fed to them with the proper seasoning of showmanship and is in itself intrinsically worth-while and meritorious. Two encores were deservedly won by the act and it might have grabbed more had it been so inclined.

Kurzene is obviously a foreigner, artistic looking from his pompadour head to his gifted finger tips and his well groomed feet. He plays the violin and he plays it in a manner that makes it safe to venture that the better violinists in vaudeville may be easily numbered on one hand. He opens with two standards, strictly classical but not too heavy. His technique is extraordinary, with the finger work standing out. The woman accompanist, of handsome European appearance, offers a first rate solo, and then Kurzene returns for two more numbers, one of them, he announces, of his own composition. There is none of the affection found usually in vaudeville violinists. He pays strict attention to his fiddling and has the poise and bearing of a concert virtuoso.

For encores, classical interpretations of two popular numbers are used. They are well done and scored a huge success at the City, but might be discarded in the better houses, as they take a little of the shine off the turn. The act should make a fine impression anywhere in any spot.

**BARRY and WHITLEDGE**  
 Piano, Songs, Comedy  
 15 Mins.; One  
 23rd Street

Miss Barry is a singing comedienne of doubtlessly past experience, although the team combination with Whitledge (male pianist) is not recorded in Variety's New Acts files. Whitledge is a little more than a mere accompanist. He sings, pianologs and "straights" aptly for his partner.

The introduction is a vocal prolog which has for a tagline that its only excuse for existence is that it serves the purpose to plug an interim while the piano is being dragged out. Miss Barry, a personable miss of more than ordinary personality knows it and shows it off with an opening ditty about "sweet little way of my own." She sports but one frock, a becoming creation, but spoofs considerably about her "costume changes." She also displays a lack of stockings.

The small talk is bright and breezy, and one fault was that it waited over the 23rd street's head. It needs a regular audience for just appreciation. Miss Barry's Hebrew dialect number did not click and is a weak sister. A Spanish number landed heavy.

She encores with some wise stuff like "my mother wanted me to do chautauqua work, but I don't like tents," which, however, made little impression with that downtown audience.

Miss Barry is more than half of the act, although Whitledge is a capable and unassuming assistant, and they should land regular houses shortly.

*Abel.*
**WINIFRED and BROWN**  
 Comedy Songs and Talk  
 11 Mins.; One (Special)  
 City

The same Winifred who did a somewhat similar act with another gentleman of color named Martin, as far back as nine years ago. That he is still on the small time is not a matter of ability for he gives one of the craftiest portrayals of a typical Chinaman to be found in vaudeville. It may just be a matter of circumstances, but, in all probability, it is his material, which is good for the three-a-day, but is strictly three-a-day nevertheless. His new partner, Brown, does a striking darkie gob, with his joyous hilarity, and African playfulness forming a great contrast to the Chink's grave mein and Oriental reserve.

Martin is shown as the act opens being wheeled in a Chinese carriage by Winifred, stopping at the middle of the curtain which represents a Hong Kong market. A dispute about the fare arises and causes several laughs. The talk then drifts, though always within the keepings of the situation. A jazz number is acceptably sung and well danced and then a combined yodel and Chinese chant is put across for a very novel effect.

In the next-to-closing spot, the turn was a wow at the City. But the very novelty of seeing a vivid Chinese coolie played by a negro, should serve as their entry to the big time and, with better material, they should make good.

**MACK and JESS**  
 Comedy  
 15 Mins.; One (Special Drop)  
 58th St.

Charles Mack and Johnny Jess have long acquaintance with vaudeville, for both had acts of their own, mostly with supporting players. Combining each brings the dialect of the Old Sod, Mack enacting a joking policeman and Jess an old Tad fireman.

The routine is played before a painted drop picturing the exterior of a fire engine house. It is a rather oddly designed drop, for there is a shanty on one side marked "hook and ladder No. 1." The smallest apparatus of the kind would never fit that shanty. Jess is identified as "Charlie Donovan, the last of the old fire brigade." There is an argument about fires, with the veteran contending that, while fires nowadays may be bigger and taller, those in the old days were hotter. Mack has a rhyme, "Those Were the Old Days," to please the old timer, but he then relies the be-medalled red-shirt, leading to a funny business bit worked out with a coat and vest.

Mack trots out his Irish bagpipe and alternately soothes and teases the Tad, who finally succumbs to the music and steps a lively jig. There are few Irish dialect acts around and Mack and Jess have done away with the idea that acts of the kind need full stage.

*Ibec.*
**OLGA STECK and BAND (5)**  
 Songs and Music  
 17 Mins.; Full Stage  
 Fifth Ave.

Petite and pretty is Olga Steck, a name new to vaudeville. She gained some attention along Broadway last season as prima donna in "The Springtime of Youth" and "Sue Dear." Neither landed, but they served well in bringing Miss Steck to the fore.

A five-piece jazz band is her musical aid, it having two numbers alone, one at the opening and later during a costume change. Miss Steck's numbers may have come from out of both shows, for, though of the lighter class of comedy, none is familiar. "Susan" was her first, in the present day style of waltz time for verse and chorus with a second chorus jazzed. "Sweetest Flower That Grows" has a slow tempo song, but its latter portion gave Miss Steck the chance to show the class of her voice and the clear tones of her high register. After a costume change she sang "Wondering," topping it off with a dance bit and then a pop number.

Miss Steck was on closing the show but won an encore which counted as the best number in her routine. It is "Pretty Birdie," a lively and catchy melody and well done, the band's violinist supplying aid with bird-like chirps on his fiddle.

If Miss Steck elects to remain in vaudeville she should become a standard turn, for in addition to voice, appearance and clothes, she knows how to sell her songs.

*Ibec.*
**CARMODY DANCERS (5)**  
 Dancing  
 12 Mins.; Two and Full Stage  
 City

A dancing act, staged with an eye to the bizarre and unusual. The novelty does not come with any strange effects or innovations, but rather with the costumes, sets and the dances themselves. They include two solos, waltz and oriental, two doubles, both difficult to classify but resembling gypsy and clown dances, respectively, a Japanese opening number by four of the girls, and a closing dance by all five that is a cross between ancient Egyptian and modern acrobatic.

The costumes, while not particularly tasteful or expensive, are striking looking because of a certain originality and flashiness. Bare legs are in evidence, even in the Japanese dance, but this is only one example of the lack of attention paid, either purposely or carelessly, to detail. The girls themselves are big and appear to be pretty and refined from the front. They all can dance acceptably and do not loaf about the stage, apparently bored and disgusted, as happens in so many turns of this description.

The fact that the act does not descend to jazz and shimmying is a point in its favor, as it would lose the air of gentility and distinction that makes it stand out as a first-class program attraction for the intermediate houses.

**McCORMACK and REGAY**  
 Song, Talk, Comedy, Dancing  
 11 Mins.; One  
 23d St.

McCormack and Regay are not new as a combination, but their development of the routine deserves special comment as a rejuvenated, if not strictly new act. They pack considerable variety into their 11 minutes embracing flashy falls, song, dance, comedy and hoofing.

McCormack's falls come to the fore early. He also specializes with a step solo, which includes some dizzy ankle splits and a hock dance, landing simultaneously on feet and knees. Miss Regay, a sister of Pearl, suggests the latter in some respects in the acrobatic dancing.

A gas house couple duet had Miss Regay in eccentric flapper get-up and the man very a la "tough." The number was replete with pep and action and the unusual zip on a hot night the last half of the week brought forth considerable response from the lethargic audience.

They were spotted No. 2 and look good in the small big timers or big small time.

*Abel.*
**HARRY HARTMAN**  
 Violin and Comedy  
 14 Mins.; One  
 23rd St.

Harry Hartman offers a violin playing turn, which includes interpolated comedy talk, a bit of stepping and trick playing. Trick of playing fiddle with bow held between knees, and combination of harmonica and fiddle with step dancing to make it harder make effective bits.

Act fits nicely for No. 2 in pop houses.

*Boil.*
**BILLY MILLER and Co. (2)**  
 Comedy Sketch  
 17 Mins.; Two (Office Set)  
 23d St.

New sketch for Billy Miller and Co. from the one last seen. Miller instead of being the "grouch" boss now is the aggressive lawyer who is consulted by a divorce seeking couple. The action takes place in a shallow office set in "two" with the timid Henry Peck, bookkeeper, discovered sneaking in and being interrupted by the attorney.

Hen Peck relates that his wife is on her way to this self-same office to institute divorce proceedings. Hen Peck loves her too much and is trying to circumvent it. His spouse's complaint is that he is too good; does not smoke, drink or swear; comes home regularly and reads the "Ladies' Home Journal." She admits she could love him if he were a bit rougher and more of a cave-man.

The lawyer takes a hand in it by fabricating a black past for the husband, including the invention of a third woman with the result the wife is happily shocked for the curtain clinch.

Some of the business by-play is funny and novel. The barrister is called up to prosecute a bootlegger and his first inquiry is where the said bootlegger may be reached for business purposes. The attorney has been bragging about his being the boss in his household and for the tagline phones the wife in a stentorian, bullying tone. The latter, nothing daunted, however, comes back with a verbal barrage which the audience hears in a muffled, rasping tone, similar as if it were coming through the phone receiver. The effect was striking.

It's a good comedy sketch that should fit in the third hole nicely on the average bill.

*Abel.*
**LEW RICE**  
 Dancing  
 9 Mins.; One  
 City

A sagacious stage manager might do something with this turn, but, at present, it is an in-and-out, with Lew Rice flopping sadly one minute and crashing to the surface the next with a big splash. He is primarily a dancer and not a comedian. He doesn't even approach being funny, but at some moments comes dangerously near being a big time dancer.

Rice enters in brown derby and a suit that would be large for Jess Willard. If there is anything suggesting a snicker in the turn, the outfit gets it. No facial makeup is used and Rice really looks as if he might be decidedly good looking without the trick clothes. He opens with a comedy number that died. It is not so much that his voice is bad, but that his delivery is listless, peless, and sure homicide for any song. A selection on a home-made, one-stringed fiddle follows and had the rafters ringing with genuine melody. He spoils the effect then with some atrocious attempts at comedy and then wows them all over again with some eccentric dancing that starts slowly, but shows some encore-winning stuff before he finishes.

The dancing is done with large, misfit shoes, but shows grace nevertheless. There is no reason for Rice to retain the comedy makeup and material and the vocal number when he could do a straight instrumental and dancing act that would be a 100 per cent. improvement.

**KRAMER and GRIFFIN**  
 Talk, Songs  
 15 Mins.; One  
 23d St.

Unusual two-man combo. Straight does "nut" and his partner, also in straight Tux costing, affects Hebrew dialect. The latter feeds the straight, which is out of the ordinary run.

An Oriental entre overture sets the dreamy atmosphere for the straight's ravings. Man doing the Ginsburg character feeds "nut" for the impossible raves. "Hi Lee, Hi Lo," a comedy chink number, is introduced early with "Ginsburg" soiling "My Buddy" sans dialect. A follow-up poem, seemingly specially written, about the singer's buddy in France, sounded sincere and may have impressed as being realistic.

This might have been excused but later some more war talk made it sound too much like American flag stuff.

The combination lacks the necessary "class" for regular company, although they seem a perfect small time duo, judging by the response to the comic's "mugging" (quite overdone), and a silly "cerv," outburst from the twain.

*Abel.*



**CAVERLY and WARD**  
Comedy Skit  
14 Mins.; Two  
American Roof

Caverly and Ward are a good looking blonde youth and a comely bob-haired brunet, who face the clientele of the house for the sole purpose of discussing a banquet, its prospective guests and rice pudding. Nothing new, as it has formed the basic substance of acts innumerable.

At the rise of the curtain the man is on the phone in the "400 Club" informing an attendant he is awaiting the arrival of a beautiful girl. She arrives, and one immediately recognizes the stage demeanor and posture of Irene Ricardo and Edna Leedom is being affected. Naturally she is the comedy end.

The routine starts with the woman declaring it is food she wants and the man attempting to stress heavily that important people will be there. The old "he's in oil" gag and situation was drawn along until it was wrung dry and then the man commented on his "friend of the secret service." The girl had her own idea as to the meaning of secret service, construing it as the automat, when the "rice pudding" business began and continued until the finish.

The woman shows trace of being a comedienne and with proper material might be able to extend herself in a satisfactory manner. The man is the average mechanical straight who leaves the impression of lacking initiative.

As constituted the turn is minus laughs and fails to achieve the purpose it has been assembled for, even on the small time.

**THREE STEPPERS**  
Songs and Dances  
13 Mins.; One  
City

Two colored girls and a man in a fast and furious dancing turn. Speed and jazz are the keynotes and this chocolate trio struts and slides until the stage is fairly burning. The man is the best performer, dancing with the best brand of Harlem skill and singing nasally, but acceptably. He might substitute something livelier for the draggy ballad soloed now, as it slows up the tempo. The women step with more pep than grace and sing with more regard for noise than melody. As the turn runs a bit too long now, their individual solos might be omitted and worked into a fast double number.

The girls' first costumes of the gingham plantation style are neat, but the later and more abbreviated ones lack style and class. The man presents a carefully groomed appearance throughout. With his individual work and the characteristic, racial enthusiasm exhibited, particularly at the finish, the act can cover the three-day requirements.

When reviewed it opened the show, but it is primarily a device spotter.

**BORDNER and BOYER**  
Trampoline and Bar  
6 Mins.; Full Stage  
Fifth Ave.

Two men in eccentric dress both showing skill on the trampoline and high bar. They probably are out of another act of the kind, for both are seasoned performers. A comedy cigar bit runs throughout. When one member tosses it aside to perform a feat the other grabs it. Not exactly a prophylactic process.

The tall member of the team displayed the most versatility on the trampoline and several times gained plaudits. He mounted to the bar, turning catcher for the short but effective casting routine. The first aerial stunts were aimed for comedy. Completing the act was a throw and catch around the bar and that won a big hand. The men are leisurely in style, particularly between feats; but sure in all their work.

An opener here and for most anywhere.

**FOCH FOUR**  
Dancing  
12 Mins.; Full Stage  
Jefferson

A man and woman open with a double whirlwind dance well executed and are followed by the other man and woman who do a throw around acrobatic routine of dancing, the man showing unusual strength in the lifts and swings. The first man then, does some good leaps over chairs and the four come together for the finish in single and ensemble Russian steps. The act is well dressed and is framed for speed.

Can open the show in better houses or close small time bills.

**"VARIETY PIONEERS"**  
Minstrel Revue  
25 Mins.; Two Scenes (Special)  
American

Another old-timer turn with a minstrel slant contributed by an octette of old timers consisting of May Hoey, George W. Cunningham, Eddie Horan, Al Edwards, and Joe Bradley.

Prefacing their appearance a picture trailer states that the players' main object in appearing is to contradict the Osler theory that those past 60 have outlived their usefulness.

In the first scene, an alley outside a stage door, May Hoey acts as enunciator, introduces her associates, with each doing brief specialties. While the "boys" are besmirching their countenances with "cork," May obliges with her old standby, "I'd Leave My Happy Home for You," which she continues to put over in great style. A purple drop is lowered to mask the previous drop, the men come on in blackface and minstrel togs and proceed with an old-fashioned minstrel, with May occupying the interlocutor's chair.

The minstrel specialties give each of the old-timers a second and better opportunity to do their stuff.

George Cunningham cuts loose with lively acrobatics that would make the present dancing generation sit up and take notice. Al Edwards contributed his famous cornet solo. Eddie Horan bowed them with the cane dance he originated 30 years ago. Joe Bradley also was there with the "pipes," as he proved in his songs.

Age undoubtedly has exacted its toll but has by no means stifled the entertaining abilities of this talented bevy of yesteryear favorites.

They have an entertaining act that can stand upon its own feet. One can momentarily forget they are old-timers staging a come-back, kick sentiment to the winds, and yet admit that the players, individually and collectively, are still there from all angles.

Great act for small time houses.

**"DANCE REVUE FROM DIXIE" (10)**  
Songs and Dances  
18 Mins.; Two and Full Stage (Special)  
23d St.

Ten colored people, five men, five women, in routine of songs and dances, with short conversational bits between straight and comedian and single and double specialties to fill in waits while costume changes are made for ensembles.

One of the five men is in corked black face. Good comic doing well with ordinary material. Other four men are dancers essentially, although the ensemble singing discloses a couple of pleasant voices.

Four of women are of pony type, fifth is prima donna of statuette proportions. Four ponies dance well and show lots of pep. Act starts with ten in plantation costumes, with succeeding changes running to soubret and jazz stuff for gals and tuxedos for men. Prima has fine soprano.

Usual range of singing and dancing numbers, with fast dancing ensemble for finish. Good feature for small times.

**FLORENCE RUDOLPH and Co. (2)**  
Dancing  
10 Mins.; Three (Special Cyc.)  
23d St.

Three women. Miss Rudolph evidently is the soloist, the other two doing a sort of sister team ballet routine. The dancing includes all the familiar toe and ballet stuff, not forgetting one of those Egyptian interpretative numbers in bare feet and with vases.

Miss Rudolph flashes some nice whirls in her solos. The girls' ballet slippers were noticeably dirty and shabby. Also following the bare-limbed Oriental dance they should take special care to cleanse the knees for the ensuing number, which exposes them above the sex.

A nice closing turn for the three daily.

**ABALA and ADRIANE**  
Contortion and Tumbling  
12 Mins.; Full Stage  
23d St.

Woman and young fellow apparently in "teens. Woman is good contortionist, doing the regulation twists and dislocations, and boy is fast ground tumbler, with unusual ability in one-handed springs. Boy wears bellboy outfit. Woman presents good appearance in abbreviated costume. Act marked with speed.

Can play anywhere, with opening and closing most suitable spots.

**JACKSON and HAWKINS**  
Songs  
10 Mins.; One  
City

Two men in a straight routine of popular published songs that they sell in superlative fashion. They resemble college boys more than dyed-in-the-wool vaudevillians, and do not seem to be quite at home on the other side of the footlights. A peculiar feature is that they both are tenors, but this does not hurt the harmony, as one conveniently drops to a baritone. Four numbers are used, two duets and two solos. The only deviation from straight singing is a good violin obbligato by one of the boys while the other delivers a ballad. For a finish an operatic travesty on the current "banana" ditty is used, tracing the life of one of these historic pieces of fruit to the famous tunes from "Pagliacci," "Carmen" and "Il Trovatore."

The boys have better voices than 90 per cent. of the two-men acts. That neither plays the piano is a handicap for an act of this sort, but their straightforward and clean-cut appearance and methods overbalance this. The two-day will beckon them with more experience and training.

**HARPER and CLARK**  
Dancing and Comedy  
14 Mins.; One  
58th St.

A team probably from the west. The boy at the opening is dressed like a college ninny carrying a be-ribboned cane. The girl kids him and interrupts with snatches of the "Barney Google" song, with both later duetting it, then going into a dance which brought out the girl's graceful style.

The boy worked up a good acrobatic bit performing a handstand upon uprights of cigar boxes. As he built the supports he monologued with yarn, bringing in the brand name of many makes of smokes. The blocks of boxes were higher than yet seen, reaching to the arm pits and making the trick look difficult. The girl next singled with a "Bambo Babies" lyric, but dance that followed was more important. It was akin to Hawaiian and there was a wiggle.

A dance number with both in eccentric dress could be dropped. It looked like the finale, but the boy reappeared for a stepping routine alone and acrobatic bits, with the girl, sent the team off to a good hand. By switching the routine the turn will get better results.

**ALBERT HORLICK and Co. (2)**  
Dance Revue  
10 Mins.; Full Stage  
Cyclorama and Special Drapes  
Proctor's, Yonkers, N. Y.

Two girls and a man in an ordinary dancing revue that qualifies as a flash for the small time. The man has distinct limitations as a dancer. His name may be considered of value. There is another Horlick who has been connected with a dancing act that was a standard big time turn.

One of the two girls stands out in a too "Adagio." The act opens with all three doing a Russian dance, the girls looking neat in their short dresses.

A solo acrobatic dance with splits and kicks by one of the girls is followed by the "adagio." A mild solo by Horlick, an Egyptian double by the girls and a trio dance at the finish in which Horlick sticks to four stock steps, Russian savored, complete an ordinary turn of this type.

**PAUL PLESS TRIO**  
Acrobatic  
6 Mins.; Full Stage

Two men and a woman in stunts which include gymnastic, ladder, horizontal bar and iron-jaw work. Practically all of the act is away from the ordinary acrobatic offering and can easily hold its own on a big time bill.

The apparatus consists of two ladders in vertical position with horizontal bars connecting them at the top. For the opening stunt, a hammock is swung between the ladders, in which the under-stander does some hand-to-hand work with the other man in the act, balancing him while the hammock is swinging. Both men support the hammock with their teeth, while the girl is swung in it. If other bits, one of the men supports the weights of both man and girl while balanced atop the horizontal bars, with iron-jaw work.

Every stunt offered is a thriller. They can't miss.

**PALACE**

A dancing show surfeited the audience with terpsichore in eight of the nine acts. Otherwise the program, an "all favorite" lineup, played rather snappy after some shifting about from the original lay-out.

Herbert and Dare looking neat in blue athletic suits flashed a fast four-minute hand-to-hand routine with some of the stuff new and away from the familiar. The men get down to their stuff from the entrance and made every trick a feature. Some of the difficult lifts and fulcrums were performed with surprising ease and simplicity, but were readily recognized and proportionately acclaimed.

Greenlee and Drayton, dusky dandies, are a top notch colored duo, and first to initiate the dance thing. Their linguistic proficiency is interesting and funny and the suave cross-talking and general demure stamps them an unusual among the racial entertainers.

Alyn Mann was switched from closing to No. 3, exchanging places with "50 Miles from Broadway." Mann is a terpsichorean female impersonator, who probably fools no one up to about the middle of the orchestra. From a side box half way back the undeniable masculine features became apparent on first appearance. He is good interpreter, a steady stepper, and under May Tully's tutelage Mr. Mann has corrected a number of shortcomings first noticed on the March break-in. For one thing he does oblige with a few words and not doing "dumb" as formerly, the audience's insistence displaying a peculiar mob psychology in evincing a desire to hear his voice. Also, the Palace attendance once more proved itself "easy" with coming through like regulars in the applause reception on the unwigging, despite it was so evident to a goodly portion. Jay Russell, Hall Taggart and Bradford Ropes are in support, two flashing some corking eccentric stepping and the other vocalizing of the contributory dancers, the young chap with the high kicks, looks good for a production try.

Santos and Hayes in the fourth position were their usual success with their comedy "panning" of one another's over and under weights. The dialog was telling and the special numbers packed many a pointed laugh. Miss Hayes' double voice singing clicked as strong as ever.

The Four Mortons closed the first stanza, switched from second after intermission. The family cleaned up per always, with Clara displaying her versatility in an extended specialty to spontaneous returns. Sam and Kitty's session in "one" was a sure fire introduction. Joe and Sam later sport a combination of tux jacket and white trousers, considered an inappropriate match.

Rita Gould resumed after the orangeade thirst-quenching period in her programmed position. Miss Gould had things her way from the start, although some of the stuff has been seen to flit in a small time house. That second "pick-an-ny shoes" number, for instance, got little before an afternoon attendance in a Brooklyn three-a-day house one time, and later scored heavy at the Orpheum in the same borough. Here it found favor and is probably one of those renditions that requires a matronly majority to find its appeal. To others the ecstasy and rapturous business with the baby shoes made little impression. Miss Gould flashed a

**PHINAS and AIDA**  
Equilibristic  
7 Mins.; Full Stage  
58th St.

Looks like a foreign act the routine and appearance of the man and woman thus indicating. Both dress in red satin costumes and both are quite under average size.

The man performs the feats, his partner's assignment being that of aid. Special chairs and props are carried for the balancing routine, which is accomplished upon a table, also carried. Several equilibristic feats in which chair formations are employed the base is a small turntable which is worked by the woman. She also supports a frame in Risley style for a variation of the man's balancing specialty. For the finale he works in an iron jaw bit while perched on ladders. The turn closed the show, though it will be assigned usually to open for pop bills. The apparatus counts, for the routine itself is not exceptional.

**CLIFFORD and BAILEY**  
Singing and Dancing  
15 Mins.; One  
Jefferson

Two colored boys with fair voices, not much idea of comedy, but both good average dancers. An idea of their comedy perspective is discovered when one makes a song and dance out of a popular ballad, done in all seriousness.

Their pedal extremities are at present their principal stage assets, and with their tuxedos they will do nicely on their dancing in an early spot on small time bills.

novel fur-trimmed costume for the "sheik" ditty and was rather well up on all her sartorial outfitting. Adelaide and Hughes, originally programmed to close the first half, followed with their ultra-terpsichorean routine. They are billed as in for a "limited engagement," probably from self choice and not from lack of demand. Johnny Hughes' waltz clogging and legmania was beautiful to watch, and Miss Adelaide's ankle and toe stuff elicited spontaneous applause and commendation. The closing "toy" pantomime is far and away the best of that sort of thing seen in or out of vaudeville.

Lou Clayton and Cliff Edwards seemingly had many friends in the audience. The audience forgot the lateness of the hour in their demands for Edwards' uke specialties and odd callopie warbling and Clayton stepping with the "please stop!" to the irresistible instrumentalization. The team's welcome back to the fold from the Shubert exile was unquestionably sincere.

C. B. Maddock's "60 Miles from Broadway" had a tough spot coming on at 11 sharp, but held them surprisingly well for a full half hour. The hasty ones stood up behind the lines in the rear and few departed once interested. Dan McNeil, the programmed juvenile, may be a new man judging from his dual stepping inefficiency with the heroine, but otherwise proved convincing in his line readings. The Harry B. Watson-Reg B. Merville duo were the chief centres of interest with their rube squabbling. The plot is no burden to anyone's mind, and the idea is interestingly developed. The bass drum finish is a certain clincher.

Final curtain at 11.30. Abcl.

**RIVERSIDE**

Louis Mann headlining at the Riverside this week surrounded by an excellent bill with dancing in four of the nine acts. Mann's sketch, "The Good for Nothing," ran 25 minutes of mushy dramatics before a friendly audience. The vehicle will serve for Mr. Mann's brief vaudeville plunge, but is not a happy choice. It closed the first half of the bill.

Dainty Marie, third, scored with her graceful work on the Roman rings and rope. Marie uses a stereotypical effect that reflects her shadow on a back drop while she is working aloft. It is effective. Although she has picked up a bit of weight, her form in white tights and her grace are a delightful vision. The opening song, "An Old-Fashioned Girl," in period attire, followed by the stripping to tights, is an effective and novel opening. Her monologue and singing voice place this act in a class by itself as a vaudeville novelty that is different.

Another act that will develop into a standard is Jess Black and Francis Dunlop, second. They are a youthful couple who can match heels with any pair of dancers in vaudeville. The boy is a graduate from one of Gus Edwards' turns. Miss Dunlop is at present troubled with faulty enunciation, making several of her dialogue passages unintelligible. The picture hat worn in the first part should be discarded, it hides the girl's face when she faces her partner and increases the difficulty of following the dialogue. The dancing is graceful and novel. The pair are in with a little brushing up. Youth, personality plus appearance and talent will carry them far.

Burns and Lynn, fourth, took the comedy honors of the first half of the bill in their comedy singing, talking and dancing routine. They are hoofers par excellence, with an act that is sure fire for anywhere.

Opening after intermission Murray and Maddock in a vehicle reminiscent of Matthews and Ayres. The slick cheap guy character who refuses to buy his girl a meal is becoming a vaudeville familiar among the two-act fraternity. A line, "You're as tight as a Pullman window," has been heard in the other turn. Aside from that it's a good comedy diversion. The girl's hick is a splendid portrayal. The "cracks" are bright, witty and topical.

A double acrobatic dance interpolated was well done, the man handling the girl after the fashion of the Helen McMahon scarecrow dance. A novelty finish helped also. They liked the turn here and it can repeat around any of the two-a-day houses. A special drop showing the exterior of Freeman's Restaurant can be changed to Gertner's if the couple want to be consistent. Murray and Maddock subbed for Jack McAllen and Sarah, programmed but not present.

Cissie and George Sewell in a dancing turn, with Lucille Fields at the piano, followed, doing unusually well on a bill that held enough dancing for a Richard K. Fox medal. The girls have a novelty routine act. Miss Fields, in addition to accompanying on the piano, sings and preloques the solo and double dances. The act opens in "one," going to full stage to show "The Throne Room of Terpsichore," where the girls dance their way to immortality and are about to be crowned by the queen but elect to violate the Olympian laws by breaking into a jazz dance in which the queen joins. The two red-headed English girls are a charming pair and graceful dancers. Edna Leedom and Dave Stamper



closed, losing no one. Miss Leedom has improved 100 per cent. in her nutting. In Stamper she has an ideal foil and opposite to her blatant personality and sophisticated clowning. It's a whale of a comedy offering.

About a half houseful in Monday night. Com.

## BRIGHTON

Picking the elusive ace in three-card monte or outguessing the bookies at Saratoga is a pipe compared with figuring the why and wherefore of the business at the Brighton, Coney Island.

On form a roasting night like Tuesday should have packed the house the second week in August, a period when the Brighton's ocean-side location should make it an attraction with any kind of a show.

But the show was good and business was something less than pretty good. One explanation might be it was a window sale with the usual theatre parties absent, another the threat of a storm between 7:30 and 8:30. Still, there were plenty of people in the walks.

One more guess might be the radio. Thousands of sets are now around the home sections of Brooklyn, from which the Brighton has drawn for years. That radio thing is going to give showmen more than one headache next winter. It's far more serious opposition right now than most showmen appreciate.

This is the second consecutive week for the Vincent Lopez orchestra, and the third of the current season. The brass section seemed a trifle heavy in the first two numbers Tuesday night, overbalancing the reeds. For his piano solo, Lopez introduced an Ampico player piano, playing the first part himself and the piano automatically rippling off the middle section, with Lopez picking up the third part of the melody. The record was made by Lopez. At one time Lopez performed the unusual feat of duetting with himself playing in one register while the piano automatically played in another.

A rube band number with the orchestra in rural headgear and chin whiskers made a good novelty selection. The three scenic effects shown were all conspicuous for fine lighting. The Lopez band closed the first half and upheld their rep as show stoppers.

John T. Murray and Vivian Oakland, preceding, followed up the laughs with a series of fast-paced comedy stuff. Burlesque drama, a travesty on the old-fashioned vocal duettists and another travesty bit with Mr. Murray and Miss Oakland in Spanish garb successfully built up a neat comedy score. Most of the three bits of burlesque in theme have been done for many a year, but they'll probably keep on clicking for many another.

Deucing it handily were Lyell and Fant, a two-man singing, dancing, musical and talking combination. The pair knock off a double essence that's a revelation in that style of dancing. Also sing well. One plays briefly on a clarinet shaped like a saxophone and the other gets real music out of a uke. The talk is just so-so, but that's easily remedied. With comedy that could match the dancing, the team would make a sensational next to closing act. They got No. 2. This is a team that'll shoot to the top in a hurry as soon as they get set with the right conversational stuff.

Yvette Rugel, looking as slender as a debutante, pounds thinner than before she went abroad, opened the second part. Miss Rugel's trip to the old country benefited her voice immeasurably. Likewise it has given her poise, authority, style and form that could not be improved upon. Whether the vocal rendering undertaken, it apparently has added range to her previously extensive vocal boundaries and she rings out high C's with a clarity and roundness of tone that many an opera star might envy. Her repertoire ran from pop to standards with operatic gymnastics for embellishment, with "Swanee River" remaining a standby. If Gatti is looking for an American prima for the Met here's one she should hold her own with any of the foreign songbirds.

Harry and Emma Sharrock were billed, but were replaced by the Yip, Yaphankers. The soldier turn has outlasted all of the numerous ones that the war produced and they're still going strong. The ten run through a versatile assortment of singing and acrobatics, with enough comedy to make for balance. They landed surely.

Joseph L. Browning is the way Joe Browning bills himself now. He was next to closing and it looked like a tough spot, but Browning is an expert showman and he had them with him a couple of seconds after he started. The talk was made to order for the sophisticated crowd and the comedy songs insured matters. One or two new ones with lulling misters among the songs and with scientifically placed laughs in the lines.

Bert Ford and Pauline Price opened with a wire-tup packed with nifty clicks and speed as an outstanding feature. There's a certain definite class which marks the performance of the routine that boasts the act many notches above regulation wire turns.

The Hanako Trio, Jap magicians, closed, with cabinet stuff, a flag

trick that has been going the rounds for ages, the knotted thongs trick, which had one of the men in the audience, and the magic fountain. The water trick has been identified with the Ten Ichu troupe and other Oriental acts. The Hanakos do it, as they do all of the other tricks, competently. Bell.

## JEFFERSON

In common with the other vaudeville houses of the city, the Jefferson is feeling the effects of the torrid heat. Manager Sullivan and his aides are there with the smiles that won't come off just the same. Bordner and Boyer (New Acts) and Clifford and Bailey (New Acts) set the pace for "The Carnival of Venice," a musical act employing three piano-accordions, a harp, oboe and harp-guitar in selections from grand opera to jazz, all equally tuneful and well played by four men and two women. Besides the music, a very versatile woman singer interpolates several styles of ballet toe and eccentric dancing, and the female musician does a tambourine solo that is a novelty and, closing the act, brought them several encores. Turn can fill an early spot on big-time bills.

Willis and Gladys Ahearn landed strongly with their lassoing and dancing. Working in "One" added value to this neat act. Charlie Olcott and Mary Ann filled out more than their allotted time with encores, with the impromptu assistance of Franklin Ardell, who got impatient waiting outside for them with his car, so decided to be in on the fun.

Al Tucker and his comedy band followed and the Jeffersonians could not get enough of them. The comedy announcement cards, the comedy make-up of the seven and the good music were just about the right mixture for this audience, which, although small, was very appreciative.

Bender and Armstrong also found it easy sailing with their nut act, and the audience work in the mind-reading (?) bit got one laugh on top of the other.

The Koch Four (New Acts) concluded the vaudeville, with a poor picture, "Wandering Daughters," closing the show.

## BROADWAY

Just a summer vaudeville bill, satisfactory enough but without distinctive feature. Its chief virtue was that it was made up of consistent specialty material, all of it pretty light with the exception of Charles Withers' "For Pity's Sake," a comedy turn that doesn't stale even after more years than a lot of people care to count on birthdays. The layout swings from small time to intermediate. The mail-tail was the spotting of Jean Grane in next to closing after Withers.

Withers does a real characterization which at all times puts it well above the elapstick level. There is a good deal of honest humor in the travesty in spite of its grotesqueness. There are both guffaws and chuckles and a vast amount of ingenuity.

The Jean Grane turn is merely crude parody, with the two audience plants straining so hard to be funny in their low comedy clowning that they miss fire. This trio has the germ of an act, but if you start out to sledgehammer laughs out of your audience they resent it. The two men do just that. The quarrel in the orchestra seats is a boisterous affair and it is kept up too long, with too many repetitions. It is only in the last three minutes that the one of the comedians has a capital voice. Why not grab the attention on that score and lead into the comic comedy later? They have arranged their pace all wrong. It's the finale that gets them over. And it should, for the bit is a gem. The male singer does "When We Were Young, Maggie," straight, while the girl does a kind of counterpoint, rapping the melody in robust coon-shouting voice. It's a whale of a getaway.

Paulette and Ray, the team on the Roman rug, opened with a neat enough routine of comedy and straight work, but with nothing out of the familiar line of stuff. The finale is a double pinwheel on a trap bar hooked into the hoops.

Aaron and Kelly sounds like a couple of comedy talkers, but turns out to be two colored men opening with duetted "blues," sung as only real darkies can. From this they go into a grift routine of stopping a finish with the house in a torrid of applause. The pair haven't a vestige of comedy, even dressing straight in tux and Panama hats, and they scored a 100 per cent. legitimate specialty hit of large proportions. They use the dance contest for a bet at the end, a device that is cold and in this instance is not called for.

Royal Gascoigne once more is misleading. He sounds Frenchy, but talks rich cockney English. He has some amusing patter, including "Heaven's there no end to this man's cleverness!" He is genuinely funny and has a quantity of novel stuff, including the burning of a paper cone while balanced on the end of unlighted cigar, which it fires, leaving the charred clinder in one form still balanced. There are some good feats with billiard

balls, but the cannon ball bit is transparent. There is also included in the turn a particularly clever white dog, which balances itself on the juggler's nose on one hind leg.

Alice Morley did very nicely with her "mammy" ballads and comedy "dead old dad" lyrics. She makes up as "high roller," strutting a glove at the finish to show it's all in the makeup. Her singing is highly agreeable, having the purity and clearness of a fine boy soprano. Neat, unpretentious number and well liked.

Mulroy, McNeece and Ridge are Mulroy and McNeece built into a three-act by addition of a second man to the former team. It speeds the skating act up marvelously. They do only about eight minutes, but when it is started they begin with a mad whirl and work up from that, it will be noted that the act makes a lot of flurry in that time. The comedy is weak, but the straight work is as good as there is on the stage, including the short bit of fast stepping on the rollers at the finish. Nicely dressed, particularly the attractive blonde girls' get-up of jet.

## 5TH AVE.

Fair mid-summer bill the first half, with a couple of real 5th Ave. hits on it despite the light attendance on the sultry Monday evening.

Frances Arms and the Versatile Sextet were the successes with the Sextet headlining in front.

Miss Arms got her hit through a blue song that was stopped in the centre from the laughter in the balcony and gallery at the first note. It sounded just like a Mutual Wheel burlesque house at that moment.

Later in the bill was another number full of vulgarity.

The Versatile Sextet of seven young men play, sing and dance, with the singing running to ballads. Two of the ballads came in a row but the house liked it and the finish of the turn, which isn't big time vaudeville as at present.

Of course the "Bananas" song was in the show and also the "Bananas Blues." That "Blues" shouldn't follow the original on the same bill, just for the sake of both.

Opening were Kirke and Collier (New Acts) on the wire and balancing ladder, a turn that looks to be padded out through an attempted insertion of comedy with a special act.

No. 3 held the Four Locust Sisters, three girls trying for harmony and missing a mile, with the other doing her best in a vain effort to exhibit technique at the piano. She had several chances. The trio of girls handled only the most popular pops and all, with one exception, looked as though they were a result of a local amateur "polish" so equivalent to spring. They will be fortunate to continue on the better three-day, figuring that four must split up the salary.

Miss Arms followed Middleton and Spellmyer, who revived their former western playlet. Miss Arms is doing a bit more clowning and getting it over, but goes in for one number that makes a dilettante out of her. It seemed to injure her Jewish act, when in her first song of that description. It was a cross between a Yiddish and shop girl accent. The blue number sent her along, and "Far Rockaway," as a "request" encore, got her the hit of the night.

After the Sextet were Wilkens and Wilkens, with much the same two-act as before in vaudeville.

Pinto and Boyle in their three-act, a playlet with one of the three men seated in the audience, appeared too far down next to closing, with a turn that has lost novelty through the idea generally spreading.

The Sing Yong Lin troupe of six Chinese closed with an ordinary turn of Chinese magic and juggling, the best being plate spinning and balancing by one of the men. There are five men and one woman. The act, to make the vaudeville, was lost speed. Also ensemble work through splitting up into singles or doubles. Nothing stands out.

Simé.

## STATE

This house is a paradise to song-pluggers and writers, who always seem to be able to get a break with some headliner on the bill. This week Sally Fields is introducing Lew Pollock for her last encore and plugging one of his ballads. Somebody has been fattening up Sally, with the result that she can almost be called pretty.

Another feature which goes to make the show at the State is the big act in three scenes offered by Buck and Bubbles and a company of eight, which includes five girls. The running time has been cut a sight now, doing about 33 minutes in place of 39. The act closed the show and was entertaining.

The Adroit Brothers opened with some gymnastics and musical instruments meantime. Fred and Margie Dale sing, dance and play, with the girl doing some good contortion work in a dance bit. The act is staged nicely, the couple have likeable personalities and found it easy to score on second.

Thomas P. Jackson is still doing the skits concerning the girl who applies for a position, admitting, in doing so, that she has just been released from jail. Considering the warm weather, the sketch held attention remarkably well.

Thornton and King preceded the

sketch, and kept them laughing with some talk and song bits. One of the men does a Hebe "nanco" effectively, and the straight makes a good foil. Some of the bits have been done by others, such as the aviator talk (Morris and Campbell), and "Poet and Peasant" solo (Ben Bernie).

## AMERICAN ROOF

The first half Monday night ran in a listless haphazard fashion, dragging along in a monotonous manner due to lack of comedy. The second portion gave promise of following along the same trail until McGrath and Deeds, next to closing, pulled it out of the rut. Business was 'way off that evening, with the lower floor just about half filled.

Hector's Dogs were the first to face the barrier. The canines, about 10, went through a routine of tricks, with three doing most of the work while the others romped about. The trainer, between shouting directions to his charges and watching those supposed to be on the sidelines, had a difficult task. It appeared that the turn, or at least most of it, was conversational discourse on his part, with the animals showing little animation. Toward the finish they speeded up a bit and carried the turn off nicely.

Collins and Dunbar, man and woman, had songs and dances. The latter was the major portion, with the team doing novelty, eccentric, comedy eccentric, jazz and soft-shoe work in single and double numbers in conventional fashion, which did not enthrall the audience much.

Walters and Stern in winging, with the latter pounding the ivories, opened with a number denoting they were "salesmen of jazz." They went through the songs, consisting mostly of special comedy numbers, in swift fashion. They have pleasing personalities, but Walters seems at times to endeavor to overdo his comedy bit. They appear in business suits, wearing red ties—just why is not apparent. With the audience having had nothing to awaken them from their lethargic condition, this was an opportune time for these lads, but they just did not take advantage of it, going off with a rather dull thud.

Closing the first part came Ladd, Morgan and Co., man and three women, with more songs and some novelty dancing. The opening song and novelty of Ladd and Morgan gave promise of the couple having something in store for the audience. This, however, was quickly dispelled when their aids, the Glick Sisters, trotted out to do a little harmony singing. The girls are a good sight to gaze upon, but their vocal ability seems to be limited; if not retarded. Ladd then executed a novelty eccentric dance, winding up with a one-foot pirouette. Miss Morgan then did her solo, which was a Spanish number, having her left foot set at all times and executing her steps with her right. She also finished with the one-foot pirouette.

Then came the final number, with Ladd and the girls doing a singing number and Miss Morgan arriving on the scene to intercept as the central character of the song, with the turn being brought to a conclusion with kicking and acrobatic steps.

Bart Doyle had a rather hard task allotted to him in opening the second part. The audience just did not seem to tumble to his character routine of talk and songs and, as Doyle said in a recitation on "Optimism," "he worked hard and believed in himself" right to the finish.

Overly and Wald, man and woman, with a comedy talking turn (New Acts), came next and found the going just as difficult as Doyle.

McGrath and Deeds in the next to closing spot came forth and got the mob from the stand. The boys stopped the show cold and, after two minutes of solid applause, had to return and appease the customers with a ballad. Closing was Sonia and Escorts, two men. After the girl opened with a ballad in a neat setting, the men raised her on a scup and at the conclusion disclosed the fact that they were equilibristas. The trio then went through a routine of simple hand-balancing and physical balancing, with the girl serving as underpinning and top mounter during the various feats. The turn is a neat one for the smaller houses, but can hardly qualify for the better ones, due to an absence of originality.

## GREELEY SQ.

Being in a business district, with no residential section to draw on, makes it hard for this house to get a big attendance for any evening performance, and when a hot evening like that of Tuesday's comes along, to speak of business is ridiculous.

The show was well-balanced and played well despite the weather. Laurel Bennett and Co. led off with their boxing and wrestling work, the two girls doing most of this. The other member of the company is a man who takes a couple of wallops and falls for the finish.

Hall and Oaks have a fairly good song routine, and can be sure of going over in most any pop house on the strength of their voices. The parody melody, which contains a bit, "You're a gorgeous dangerous girl—Tom got it, Jackie got it, I got it," etc., is by no means funny, and in very

bad taste, particularly because of the way it is done.

Wyeth and La Rue did 15 minutes of hoke, with some singing and juggling bits used. The man is a Chaplinesque comic, who could really be funny with some material worth laughing at. The girl is attractive, and would be all the more so if the two gowns she wore would fit her better. The club-juggling made a good finish.

Ann-Linn is doing the act she formerly did with Lou Lockett with a chap named Thompson. Thompson is a neat dancer and does the song bits effectively, though it is funny to see a ballet dancer doing a strut. Miss Linn's routines are good, the too-number taking the act's honors.

Burke, Barton and Burke are one of the best combinations seen in a three-a-day house, thanks to the comedy done by Joe Burke, who formerly did a messenger boy with similar work to that done in this act. He's natural and original, and kept them laughing all through the act. The straight man has a fine set of pipes, and solos to big results. The other member of the trio is a woman.

The Novelle Brothers closed, including practically all the bits done by the latter team down to the "love-bird" encore.

## 23RD ST.

Not so bad for a small time in midsummer the first half. It was pretty hot and muggy Monday night and rows of vacant chairs were visible in the orchestra section. Plenty of people all over the house, in fact. But if it was a small crowd, it was good to play to—that is to say, for what they liked.

Harry Hartman (New Acts) and Abala and Adriane (New Acts) were one and two, and Maude Ryan and Chas. Inness third. Some of Maude Ryan's nifties were a bit flat for the 23d streeters, but she hit 'em hard and heavy on a general average with her comedy nut stuff. Mr. Inness brought home a nice little score of his own with a recitation about the life of a copper, and the team brightened up the show generally. It's the best turn they have offered to date and should go along consistently.

Jack Kennedy and Co. next in a comedy sketch of familiar type. Mr. Kennedy is a finished exponent of light comedy and farce and brought out every laugh possible in the rather ordinary lines and situations. It's about a man and woman who are getting divorced—each one each other jealous, and both change their mind. Kennedy has histrionic ability calling for a much better playlet than the one used.

King and Beatty stopped it with a grand hurrah that could be heard over on Tenth avenue. An old-time Irish song revived by Beatty for a single was a whang here. The pantomimic business that went with a coon song by Beatty also clicked heavily. The travesty double knocked 'em silly and the team could have stayed on at least ten minutes longer.

D. D. H. next to closing and going strong after he had broken the ice and they discovered what it was all about. To make it easier, he explained one of the newer ones. Every time he whacked the book the laughs arrived in abundance. It's true they missed a few points of the deeper sort, but the way they yelled at the more obvious ones compensated for the ones they missed.

Dance Revue from Dixie (New Acts) closed, and Hoot Gibson in "Out of Luck" was the feature.

Bell.

## PROCTOR'S, YONKERS

Lillian Shaw headlined at Proctor's, Yonkers, N. Y., the first half of this week, splitting the top with Charles Judels and Co. (New Acts), third on the five-act bill.

The well-blended assortment played smoothly, with Miss Shaw fourth, Judels just ahead, and Dupree and Dupree, the bicyclists, who opened the show, the three big-time turns.

Three Senators, second, a three-man comedy talking and singing turn, are a small-time combination, with gags culled from the familiar crop. The fat comic, who does Dutch, is evidently a close student of Senator Francis Murphy's material, if not his delivery. The harmony singing and hoke will get them over on the small time, but there isn't an original line in the whole act save the opening, which consists of two of them trying to make a political speech, to be interrupted by the third with "Dis country was discovered by Cock-Eyed Cucumbers," etc.

Dupree and Dupree started the bill nicely with unicycle and bicycle riding. The girl made a shapely and neat appearance in black costume. She was the topmounter in the tandem acrobatics on the wheel and tall solo cycle act.

Judels scored third in an indifferent vehicle through his excellent "wop" characterization. He is a legitimate character actor.

Lillian Shaw's opening "wop" song, "Angelo," flopped dismally following Judels' superior dialect. Miss Shaw's Italian conception was weak in comparison. She picked up, however, with "Wamp of East Broadway," carried them along with "Marriage Mit the Men" and whinnied them in her closing number, in which she enters pushing on



a baby carriage containing a prop kid. Some of the material in this bit skirts the danger line, but is sure-fire for anywhere, and constructed on the universally appealing and interesting topic, a matrimonial flop.

Alfred Horlick and Co. (New Acts) closed before the feature picture.

Con.

## 58TH ST.

The bill for the first half was light, rating no higher than just a summer "small time" show with hardly a kick and no hits registered. It might have shaped up stronger but for a disappointment from a girl act which was to have been the feature.

Coogan and Casey were easily the best and livened the going down next to closing. Coogan's "locals" found targets, particularly his remark about having to wait until four a. m. before another car came along for Corona. That is the village in Long Island where Manager John Buck nightly packs the pillow into his ear. Miss Casey,

with her change of pace, impressed very favorably. Coogan scored with his dancing, finding time and opportunity to doff his straw lid each time there was response to the novelty stepping.

Nathan and Sully, on just ahead, made their brand of dancing stand out, although there was hoofing in four out of the six acts. The house liked Nathan's acrobatic work best, and both of his dance singles were rewarded. Miss Sully's neat figure and grace make her important in rounding out a neat dancing act for this time. Doris Duncan, with a personality and exclusive songs, displayed possibilities of developing into a clever entertainer. She possesses an alluring figure, and the modiste who designed her gray silk frock certainly turned out an excellent job in molding it to her lines.

There was interest for vaudeville in the newly formed team of Charles Mack and Johnny Jess (New Acts) on third. Harper and Clark (New Acts) opened, and Phinal and Aida (New Acts) closed.

Ibee.

## INSIDE VAUDEVILLE

(Continued from page 10)

tain standard of vaudeville. The Orpheum booking men will have to continue the high grade of the acts already shown to coast fans, hence the "preference" order.

A vaudeville booker is shortly to take a trip abroad. It was "suggested" a purse be raised among agents to "oil" the sojourn in London and Paris and a collection is progressing. The collector is a youth in the office of the booker and is said to have asked \$10 and \$15 contributions according to the amount of business each agent carries on with the office.

"Traps" the five-year old mite who has become a vaudeville feature through his uncanny judgment of tempo and ability as a prodigy at the drums appeared at the Palace, Bridgeport, Conn., the latter part of last week. Before the final performance Saturday the house leader "bet" the kid he could not break the drum head. The tot demurred saying a new covering cost \$5, but agreed to try when the leader said he'd pay the damage. Traps did not break the calfskin but his drumming was so distinct from the orchestra in the rendition of a Sousa march that the youngsters scored sensationally. The musicians in the pit carried the kid along at a fast pace and were tickled at his scoring.

Even bankruptcy proceedings are not entirely devoid of humor, according to a story a recent voluntary petition signed by Jimmy Duffy, the "Vanities" comic. The referee conducting the proceedings had notified all of Duffy's creditors to file their claims. The only one that showed was an East Side candy merchant, whose claim consisted of a bill for a gross of lollipops, which had been an essential prop in the Duffy and Sweeney vaudeville act.

Paul Allen who recently disappeared after having issued contracts on the Shedy circuit to actors after having obtained advance commissions, prior to his departure visited the office of Sam Bernstein, an agent in the Putnam building and removed a watch and chain from the latter's coat which was hanging on a hook. Allen pawned the jewelry and mailed the ticket to Bernstein who redeemed it.

Edgar Allen, his step-brother, who provided a bond for him of \$2,000 at the time he issued contracts on behalf of Dow and Dow, has notified the bonding company that he desires Paul picked up so that he can be relieved of the bond.

A press announcement sent out by the Keith offices this week stated that Keith's Colonial, at Broadway and 63rd street, might become a legitimate production house for Broadway shows. This is taken to indicate the willingness of the Keith people to consider a proposal for the theatre which will remove it from the vaudeville ranks. In previous seasons E. F. Albee declined all propositions for the Colonial, retaining it as a big time vaudeville theatre. It's one of the oldest big time Keith's houses in New York.

The Percy G. Williams estate at Islip, Long Island, will be converted into a home for actors, as designated in the will of the late showman, upon the death of Mrs. Williams. The estate covers about 66 acres with several buildings upon it. It is thought the present rooming accommodations when altered may house about 100 persons. This may be extended through building from the surplus of income.

Harold Williams, the surviving son, will divide with the home the income from his father's estate, estimated at present at around \$3,000,000. During his mother's lifetime the remaining half will accumulate for the benefit of the trustees appointed to carry on the Percy G. Williams' Home for Actors.

Young Williams is a hardy athletic young man who has spent a number of recent years in the North Woods, fond of the outdoors. He has not interested himself in the show business and was seldom an attendant of the many sumptuous parties given with his father as host at Islip and Palm Beach.

Mrs. Williams is unaware of the death of her husband, nor has she even been informed of the death of her son, Vic, several years ago. Mrs. Williams believes Vic is in Denver, recuperating, and that P. G. while ill, is also on the road to health, although unable to call upon her until fully restored. Mrs. Williams' physical condition forbade any sad information being conveyed to her.

Louis Bernstein as a rule is a calm suave business man, although a music publisher. But the other day he literally hit the ceiling and all on account of his world-wide hit, "Yes, We Have No Bananas." A committee called upon the music publisher (Shapiro-Bernstein & Co.) in his office. They explained their business and connection as representative of a produce association. The "Bananas" song, explained the spokesman, had greatly increased the sale of bananas according to their statistics and at the same time carried forward sales of other fresh fruit.

In view of that, added the speaker, would Mr. Bernstein have 1,000,000 posters or cards struck off illustrated with a bunch of ripe bananas so they might be distributed through the wholesalers, members of the association, to the retail fruit dealers who would hang them on their stands.

That was when Bernstein and the ceiling connected. He burst forth and forcibly informed the committee just what he thought of their nerve in asking his firm to go to an expense in the furthering of their business for something they admitted had been a business maker for them.

Mrs. Flin Alsop is the author of an untactful series of articles in a Sunday magazine section of a New York daily. Mrs. Alsop is detailing the manner and ways in which she deceived and wheedled her much older husband, a Washington millionaire. It's a rather obvious story, reading between the lines of the rewritten tale.

Mrs. Alsop, although ostensibly attempting to bring her yarn up to date, is the same Mrs. Alsop who some years ago after separating from her husband, appeared as a freak attraction at Hammerstein's Victoria theatre, New York, remaining in vaudeville for that single week. During the time and especially the opening day Mrs. Alsop was accounted

so much of a freak, although youthful at that time, that the Polillon sisters and Mrs. Tom Pierce were said to have indulged in a wordy brawl back stage at Hammerstein's over the girl.

A certain jazz dancing orchestra leader in vaudeville is creating considerable stir among the fair sex who linger on the edge of vaudeville circles. The orchestra leader is seemingly careless when and how often he bestows his affections, but the ladies interested take exception to his rather hap-hazard methods by fighting it out among themselves.

Late last week the wife of one vaudeville executive and the widow of a former press agent who died within the last year had a terrific battle over the leader, with the figures at the final result tending to show that the wife of the executive swung a weight of favor to her side of the scales, even though the leader seemed to favor the widow to a greater degree.

The theatre Martin Beck intends building on West 45th street, on the other side of 8th avenue, will seat 1,600. G. Alfred Landsburg, the Frisco architect, will draw the plans. Mr. Landsburg may locate an office in New York.

Beck had property on West 47th street, just west of Broadway on the downtown side. It had sufficient frontage and depth for a theatre but Beck is reported to have sold it some time ago after holding the plot for several years. Whether he purchased the 45th street site or ground-leased it has not been disclosed.

The Lights Club at Freeport, Long Island, has undergone a revival of interest since summer, with the advent as president of Leo Carrillo, recently elected. Leo has given his earnest attention to the club's affairs with most flattering results. With the prospects of profitable shows and benefits over the season, the future of the Lights is again bright.

The Lights when held down to the show people is a delightful place, delightfully situated besides. With a staple star like Carrillo at the head of it the club is bound to go forward. Only a summer club in reality the Lights requires more attention for that reason perhaps than a city club would.

One of the affairs at the Lights besides the usual weekly events will be a dinner tendered Aug. 12 to B. S. Moss.

A legitimate male star now appearing in vaudeville caused a small riot at a road house overlooking the Hudson a few weeks ago when the star punched his female companion on the nose, after spending a quarrelsome evening in the fair one's company.

The ensuing excitement roused a motorcycle cop, who is said to have fired a shot at the fleeing actor. The affair was later hushed up, but may result in the final closing down of the road house, which is in a thickly populated neighborhood.

Bill Norton and George Brower, partners in a comedy singing and dancing act on the Western Vaudeville time, heard that acts contemplating a jump east could get work in and around Cincinnati, to break their jump.

That didn't sound bad, so the boys laid out the money at the railroad station and started for the Queen City.

The agent there offered them six days' work at \$8 a night, and to make it more enticing, raised the lure to \$15 for Saturdays and Sundays, on account of having to play four or five shows.

Any acts breaking their jumps east can use their own judgment about stopping at Cincinnati.

Vaudeville in Germany is reported at low ebb through lack of variety in programs with an over-predominance of acrobatic turns. A late ukase by German managers making the minimum artist's salary over there \$2 monthly (in marks) created something of a hubbub among the artists, not yet subdued.

While Marcus Loew has an intention of altering the playing policy in some of his pop vaudeville theatres next season, it is unlikely the Loew Circuit will attempt anything like a wholesale switch. Such present theatres playing three performances daily as may be decided upon for two shows a day will be gradually turned over. Even then it will be gone at quite slowly.

What are known as "downtown houses" in New York or elsewhere probably will not be changed at all from the current policy. Downtown houses would include Loew's State, New York, or Loew's Metropolitan, Brooklyn, while the theatres subject to change would be those situated in their localities somewhat as is Loew's Victoria, on 125th street, Harlem.

There appears to have been no definite plan laid out though and the chances are the entire subject will rest, pending Marcus Loew's return from abroad, around Labor Day.

No wonder the taxicab drivers along Times square and throughout the city are so reckless. Their blanket insurance protection is interpreted by the speed boys as covering a multitude of sins. A pedestrian on Broadway and 42d street, New York, last week was sideswiped by a yellow chain taxi of the "checker" label, in front of the Longacre building. The badly jarred and trembling victim of about 40 was at a loss what to do until the offending cab driver descended from his seat and gallantly asked, "I suppose you want my number."

Suiting action to his words he produced his license case, obligingly wrote down the data on a piece of paper for the victim and passed it around to the bystanders if they wanted to sign as witnesses of the incident. The taxi hawks, disclaiming any personal liability or that of the corporation employing them because of the insurance angle, are careless and reckless.

A story is being told of the capitulation by a former burlesque and unit vaudeville manager for a well-known comedy queen. The man is said to be "hopelessly gone," with the girl somewhat indifferent, she having grown callous through having "met so many." It's said though that as the manager lately interviewed the bankruptcy court, he is comparatively safe while staggering through the passing fancy.

## ENGLISH CONQUER JAZZ

(Continued from page 4)

nome-du-plume of "Florin Pascal." Among these was an old Gaiety burlesque, "The Vicar of Wakefield." He was 75 years of age.

"Oliver Cromwell" finished at His Majesty's July 28 and the revival of "Carnival" at the New on Aug. 4. "Carnival" will be followed by Saxe Rohmer's "The Eye of Shiva," which J. H. Benrimo is producing Aug. 7. The Rohmer play promises to be of a sensational nature and the cast includes Arthur Wrenthor, Forrester Harvey, Reg. Bach and Cathleen Nesbitt.

"Stop Filting" was transferred from the Shaftesbury to the Queens, July 30.

This is the day of the veteran and following Veterans of Variety and other "old timer" acts we are to have veterans of drama. The first of these companies opens at the

Whitechapel Pavillion, July 30 with Dion Boucault's drama "The Shaughraun" which will be followed by "Arran-ha-Pogue" Aug. 6. The company presenting these revivals will be known as the Veteran Irish Players. Twenty years ago Irish drama had a big vogue throughout the country and there were several companies on the road, the best known being the Kennedy Miller company which played original pieces the others stuck to the "free" type of play.

Alex. Fischer, the agent, is suing Nora Blaney and Gwenn Farrar, a pianist and singing act, for commissions on an alleged three years' contract. Fischer claims he wrote the girls, offering them three seasons' work in America and they acknowledged accepting the tender. Now they want to remain here, to be featured in the next Charlotte revue scheduled for the Vaudeville theatre at the conclusion of the run of "Rats."

The cast for "Hassan" the new

spectacular play at His is a big one including Henry Leon Quartermaine, Basil Gill, Malcolm Keen, Edmund Willard, Irene Brown. It is understood Arthur Boucherier was offered one of the parts, but was unable to accept owing to his winter tour of "Treasure Island."

One of the remarks made at the fall of the curtain on "Reckless Reggie" at the Globe was to effect that Reggie was by no means as reckless as the management who presented his adventures to a West End audience. The piece was by Eric Hudson and the producer Anthony Prinsep who, in partnership with his wife, Marie Lohr, leases the theatre. The piece finished July 28 after a 10 days' run and the management lost \$3,000 on it. The cast, as is customary in most West End houses, was engaged for the run and the principles were players of repute in receipt of good salaries. During rehearsals the minor members of the company received 10 shillings a day. A moderately long run was expected. "Bluebeard's Eighth Wife" will be transferred from the Queens to the Globe July 30.

A boom in costume plays is anticipated. Sir Anthony Hope's "The Prisoner of Zenda," which is to be revived at the Haymarket is expected to start it. Stanley Weyman's "Mader the Red Robe" is also down for revival in the autumn. Both pieces were originally produced in 1896 and were both adapted by the late Edward Rose.

In the absence of Gertrude Lawrence from "Rats" at the Vaudeville, her place is being taken by no less than three deputies—Valma Deane, Jill Williams and Olive Linfield.

George Bernard Shaw's new play "Back to Methusalem," will be produced by the Birmingham Repertory company. The play consists of five parts, each complete in itself. They will be played on five consecutive nights.

Shaw says he was delighted with the New York production of this play which "he considers the crowning work of his genius."

"Peace and Quiet," by Horace Hodge, to be produced at the Comedy July 31, will consist of the author, Douglas Burbridge, Tom Reynolds, Franklyn Bellamy, George Hewetson, Louise Hampton, Winifred Isard. This was produced in the country as "May and September."

The lawsuit between the Columbia Gramophone Co. and Frederic Austin, who arranged the music of "Polly," ended in a victory for the latter, the court finding that Columbia had infringed the copyright of the music. The damages will be assessed later.

Lydia Kysant has been engaged by the Carl Rosa Co. to develop the ballet work in its operatic repertory. This has been done because H. B. Phillips, the new proprietor of Carl Rosa, believes British dancers are as good as those from any other country if properly trained.

Leon M. Lion will produce at Liverpool Aug. 20 a new comedy called "Blinkers," adapted from a story by Horace Annesley Vachell. After a short provincial tour the piece will come to the West End in September. Lion will be in the cast himself, also George Tully and Elizabeth Irving, who is the only daughter of the late H. B. Irving.

Jamieson Dods, who was leading tenor in the "Lilac Domino," is to replace the late Pitt Chatham in "Polly" at the Savoy.

John Drinkwater's "Mary Stuart" was revived July 30 at the Everyman theatre, Hampstead. The cast, mainly the original members, includes Cecily Byrne, Claire Harris, Ivor Barnard, Richard Bird, Douglas Jerrold, Milton Rosmer, Harold Scott, Harcourt Williams.

Louis Nethersole, one of the best known and most popular press agents in London, left July 28 for a vacation in Norway and Sweden.

Grossmith & Malone are rehearsing the musical show which is destined to follow "The Cabaret Girl" at the Winter Garden. Written by George Grossmith and P. G. Wodehouse, with music by Jerome Kern, the piece has at the moment the somewhat unattractive title of "The First Prize." This will probably be altered to something with more "pull" in it before production. The cast is headed by Leslie Henson, George Grossmith, Heather Thatcher, Dorothy Dickson.

Peggy O'Neil opens August (6) bank holiday at the Borough Stratford with "Plus Four." Following she will do the round of the big provincial cities. During her tour she will "try out" the new play with which she will ultimately return to the West End.

# BILLS NEXT WEEK (AUGUST 13)

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.

An asterisk (\*) 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**  
Lou Tellegen Co  
Carroll & Fisher  
Artie Mohlberg  
H. & D. Gordon  
Laviathan Band  
Jack Wilson Co

**Lang & O'Neill**  
Carnival of Venice  
Harry Tauda  
Cecile Brown  
Frank Farnum Co  
Billy Miller Co  
Grace Hayes  
(Others to fill)  
2d half (9-12)  
Mel Klee

## JACK POWELL SEXTETTE

HEADLINING FANTASIES CIRCUIT

**El Rey Sia**  
Mabel Ford Rev  
(One to fill)

**Keith's Riverside**  
Lowell Sherman Co  
Lydia Barry  
Davis & Darnell  
Fridkin & Rhoda  
Mason & Forrest  
Joan Schwiller  
Harry LaVall & Sis  
(Two to fill)

**Keith's 54th St.**  
Miller & Mack  
Raymond Wilbert  
Hibbitt & Malle  
Oma Munson Co  
Bess Tate

**M. Davis & Morill**  
Moss Broadway  
Joe Darcey  
Renee Tingle  
Frobin Girls  
DeWitt & Mayers  
Rhodes & Watson  
(Others to fill)

**Moss' Coliseum**  
Edith Clasper Co  
Edna & Rubin  
Juggernaut  
Howard & Lind  
The Lumers  
(One to fill)

**Carl Rosini**  
Lola Grille & Girls  
Al Wehman  
Bessie & White  
(Two to fill)

**Keith's Fardham**  
W. of Make Believe  
Abe & Carroll  
W. & G. Ahearn  
Al Wehman  
(Two to fill)

**Verstall & Co**  
Alynn Mann Co  
Stclair & Gasper

## EDDIE

# BORDEN

**Gilbert Wells**  
Tamarack Japs  
(One to fill)

**Moss' Franklin**  
Versatile 6  
Morgan & Moran  
(Others to fill)

**Edith Clasper Co**  
Coelia & Verdi  
Juggernaut

## DENTIST

Prices within reason to the profession.  
**Dr. M. G. CARY**  
M. W. Cor. State and Randolph sts.  
Second floor over Drug Store  
Entrance 6 W. Randolph St. CHICAGO

**Clifford & Bailey**  
Bellie Duo  
(One to fill)

**Keith's Hamilton**  
Ben Meroff Co  
Miller Girls  
Morgan & Shaw  
As Ye Sow  
Tamarack Japs  
(One to fill)

**\*Kate Ellmore Co**  
Diana & Rubin  
Branon & Rennie  
Herbert & Dare  
(Two to fill)

**Keith's Jefferson**  
Singer's Midgits  
Comebacks  
Perez & Marguerite  
Coelia & Verdi  
(Others to fill)

**Singer's Midgits**  
T & B Healy  
Synopated Toss  
Miller Girls

**Leedom & Stamper**  
Clayton & Edwards  
Franklin Has Co  
Geo. Moore  
Dixie Four  
Lime 3  
(Two to fill)

**FAR ROCKAWAY**  
Columbia  
2d half (16-19)  
Disen & Johnson  
Belle Baker  
Low Seymour Co  
Arnaut Bros  
M. J. Nece & R  
(One to fill)

**BROOKLYN**  
Keith's Bushwick  
Eric Zardo  
Mary Young  
Ben Welch  
Renee Roberts Co  
Tracey & McBride  
Val Harris Co

## WAINWRIGHT

in "THE RIGHT WEIGHTS"  
By PAUL GERARD SMITH

**Alice Morley**  
(Others to fill)

**Moss' Regent**  
Alynn Mann Co  
Gordon & Aubrey  
Bronson & Rennie  
Bellie Duo  
(Two to fill)

**Ben Meroff Co**  
Comebacks  
Harriet Aaronson  
Perez & Marguerite  
Howard & Lind  
(One to fill)

**Proctor's 125th St.**  
2d half (9-12)  
Verdi & Glenn  
Mason Roberts Co  
Bender & Arnold  
Stillwell & Fraser  
Dixie Sia Co  
1st half (13-15)  
Mason & Mack  
O'Neill & Co  
Burnett & Howard  
Jo Jo Dooley  
Gene & Mignon Co  
2d half (16-19)

**Brennan & Rule**  
Nihia  
(One to fill)

**Keith's Orpheum**  
D. D. H.  
Morton  
Awkward Age  
Emma Carus  
Williams & Van E  
Burns & Lynn  
Ann Gray  
(Two to fill)

**Keith's Greenpoint**  
2d half (9-12)  
Synopated Toss  
T & B Healy  
Pepita  
Baron & Franks  
Gay Sisters  
(One to fill)

**Arnaut Bros**  
(Others to fill)  
2d half (16-19)  
Mason & Mack  
Monroe Bros  
(Others to fill)  
Keith's Prospect  
2d half (9-12)  
Lillian Shaw

**D'nce Rev 'in Dixie**  
Dunne & Dupree  
Roy Sedley  
(Two to fill)  
1st half (13-15)  
Frank Farnum Co  
Billy Miller Co  
Grace Hayes  
(Others to fill)  
2d half (16-19)  
V & E Stanton  
Stillwell & Fraser  
(Others to fill)

**Briscoe & Raub**  
George Morton  
(Others to fill)

## DETROIT

### Temple

Mack & Stanton  
Bronson & Baldwin  
Scanlon Dennis & S  
Charlie Wilson  
Hubert Dyer Co  
(Others to fill)

## INDIANAPOLIS

### Palace

Bert Sloan  
Nan Traveline Co  
Ward Bros  
Rose & Moon  
(One to fill)  
2d half  
Neville & Paulson  
Dave Harris Co

# TOM KELLY

## THE IRISH WIT

B. F. Keith and

ORPHEUM TIME

Direction

ALF T. WILTON

CHAS. C. CROWL—WEST

## ATLANTIC CITY

### Globe

Artistic Treat  
Van & Tyson  
Allman & Harvey  
Elsie Janis  
Hawthorne & Cook  
S. Ballentine & H

**Young's**  
Bob Anderson  
Toto  
Patricia  
Murray & Oakland  
Young Wang Co

**BALTIMORE**  
Maryland  
Melster Singers  
Eddie Nelson  
F & J. Bruch  
Parisian 3  
Griffin Twins  
Weston & Elaine

**BOSTON**  
B. F. Keith's  
Howard Nichols  
Lowe & Stella  
Geo. Yeoman  
Rome & Dunn  
Sewell Sis & Co  
Claudia Coleman  
As Ye Sow  
Meyers & Hannaford  
Nathano Bros  
The Bradnas

**CLINTON & ROONEY**  
Dorothy Byton Co  
Mr. & Mrs. N. Phillips  
Ned Norworth 3  
Clyde Dore's Orch

**CINCINNATI**  
Palace  
Amy Dean Co  
Tom Kelly  
Perrone & Oliver  
Frank Wilcox Co  
Mack & Reading  
Phenomenal Players

**CLEVELAND**  
Hippodrome  
Stanley Tripp & M  
Austin & Bergers  
McCool Reilly & M  
Lane & Freeman  
Tarzan

**100th Street**  
Zeno Holt & C  
Trovato  
Pert Kelson  
Mrs. G. Primrose Min  
Klown Revue  
(Others to fill)

**DAYTON**  
B. F. Keith's  
Splendid & Pardon  
Dorothy Taylor Co  
May Wirth Co

**NED and JIN LA ROCCO**  
Ned WONDERFUL Harpist  
Jin WONDERFUL Personality  
Some Combination

**\*O'Halligan & Levi**  
Broderick Wyna Co  
King & Irwin  
\*E. Cavanaugh Co  
2d half  
Gertrude Barnes

**Lyttell & Paul**  
Lerner Girls  
Murray & Ailaa  
(One to fill)

**J. & H. Shields**  
2 Rosellas  
Reader & Armist  
Harry Johnson  
Bert Hughes Co  
PHILADELPHIA

**B. F. Keith's**  
White Sisters  
Adelaide Bell Co  
Victor Moore Co  
Middle Ross  
Louise Mann Co  
Diaz Monks  
Winna & Grill  
Smith Strong

**PORTLAND, ME.**  
B. F. Keith's  
Geo. MacFarlane Co  
Indoor Sports  
Cliff Jordan  
Fender & Dolly  
Jason & Harrigan  
Britt Wood

**RICHMOND**  
Lyric  
(Norfolk split)  
1st half  
Hazel Fox  
Shaw & Lee  
Holiday & Willette  
Hollyday Girls Or  
(One to fill)

**SCHENECTADY**  
Proctor's  
Masand Sis  
Janis Co  
(Others to fill)  
2d half  
The Norvelles  
Will J. Ward  
Blossom Smith Ent  
(Two to fill)

**SYRACUSE**  
B. F. Keith's  
John Mulhern  
Reiley & Laird  
Snow Columbus & D  
Amars & Okey  
Hugh Herbert Co

**TOLEDO**  
B. F. Keith's  
Gertrude Barnes  
Briscoe & Raub  
George Morton  
(Others to fill)  
1st half  
Splendid & Pardon  
Dorothy Taylor

**Ed Janik Co**  
(Others to fill)

**LEIC & MANN**  
Eight Mascots  
3 Belmonts

**LOUISVILLE**  
National  
Neville & Paulson  
Dave Harris Co  
Lee & Mann  
Eight Mascots  
3 Belmonts  
2d half  
Bert Sloan  
Nan Traveline  
Ward Bros  
Rose & Moon  
4 One to fill

**CLAYTON**  
Powell  
Pritchard & Rock  
2d Half  
Barnett & Farnum  
Said Gordon  
Pardo & Archer  
Clayton  
Powell

**Land of Fantasy**  
Dotson  
Bob Bobby & Bob  
Dancers Clownland  
2d Half  
Sunbonnets  
Gene Moran  
Old King Cole  
Pless 3  
(One to fill)

**HARTFORD**  
Capitol  
Box Hall  
Old King Cole  
Gene Fleurette  
Jack La Vier  
Whirlwind 4

**THE PEARSONS**  
Adams & Lillian  
SPRINGFIELD  
Palace  
Dave Ferguson Co  
Mildred Rogers Co  
Pardo & Archer  
Montana  
Bam Bams

**Pinto & Boyle**  
Dorothy Openogue  
Goslan & Luby  
Margaret & Alvarez  
Hazel Harrington

**WATERBURY**  
Palace  
B. C. Hilliam Co  
F & E Halls  
Gene Moran  
Bernard & Garry  
Equillo & Maybelle

**Box Hall**  
Old King Cole  
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SPRINGFIELD  
Palace  
Dave Ferguson Co  
Mildred Rogers Co  
Pardo & Archer  
Montana  
Bam Bams

## HUGH HERBERT

223 LEFFERTS AVENUE,  
KEW GARDENS, L. I.  
Phone Richmond 611 9683

**PORTLAND, ME.**  
B. F. Keith's  
Geo. MacFarlane Co  
Indoor Sports  
Cliff Jordan  
Fender & Dolly  
Jason & Harrigan  
Britt Wood

**RICHMOND**  
Lyric  
(Norfolk split)  
1st half  
Hazel Fox  
Shaw & Lee  
Holiday & Willette  
Hollyday Girls Or  
(One to fill)

**SCHENECTADY**  
Proctor's  
Masand Sis  
Janis Co  
(Others to fill)  
2d half  
The Norvelles  
Will J. Ward  
Blossom Smith Ent  
(Two to fill)

**SYRACUSE**  
B. F. Keith's  
John Mulhern  
Reiley & Laird  
Snow Columbus & D  
Amars & Okey  
Hugh Herbert Co

**TOLEDO**  
B. F. Keith's  
Gertrude Barnes  
Briscoe & Raub  
George Morton  
(Others to fill)  
1st half  
Splendid & Pardon  
Dorothy Taylor

**Ed Janik Co**  
(Others to fill)

**LEIC & MANN**  
Eight Mascots  
3 Belmonts

**LOUISVILLE**  
National  
Neville & Paulson  
Dave Harris Co  
Lee & Mann  
Eight Mascots  
3 Belmonts  
2d half  
Bert Sloan  
Nan Traveline  
Ward Bros  
Rose & Moon  
4 One to fill

**CLAYTON**  
Powell  
Pritchard & Rock  
2d Half  
Barnett & Farnum  
Said Gordon  
Pardo & Archer  
Clayton  
Powell

**Land of Fantasy**  
Dotson  
Bob Bobby & Bob  
Dancers Clownland  
2d Half  
Sunbonnets  
Gene Moran  
Old King Cole  
Pless 3  
(One to fill)

**HARTFORD**  
Capitol  
Box Hall  
Old King Cole  
Gene Fleurette  
Jack La Vier  
Whirlwind 4

**THE PEARSONS**  
Adams & Lillian  
SPRINGFIELD  
Palace  
Dave Ferguson Co  
Mildred Rogers Co  
Pardo & Archer  
Montana  
Bam Bams

**Pinto & Boyle**  
Dorothy Openogue  
Goslan & Luby  
Margaret & Alvarez  
Hazel Harrington

**WATERBURY**  
Palace  
B. C. Hilliam Co  
F & E Halls  
Gene Moran  
Bernard & Garry  
Equillo & Maybelle

**Box Hall**  
Old King Cole  
Gene Fleurette  
Jack La Vier  
Whirlwind 4

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Montana  
Bam Bams

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Dorothy Openogue  
Goslan & Luby  
Margaret & Alvarez  
Hazel Harrington

**WATERBURY**  
Palace  
B. C. Hilliam Co  
F & E Halls  
Gene Moran  
Bernard & Garry  
Equillo & Maybelle

## BOSTON KEITH CIRCUIT

### BOSTON

(Two to fill)  
2d half  
G. & L. Mitchell  
Bell & Gray  
(Three to fill)

**HOLYOKE, MASS.**  
Mt. Park Casino  
Ed Gordon  
Samp'el & Leon'h'd  
Bryant & Stewart  
(Three to fill)

**LYNN, MASS.**  
Olympia  
G. & L. Mitchell  
Homer Romaine  
Harvey Henry & G  
Nora Jane & Carl  
(Three to fill)

**BROOKTON**  
Strand  
Tower & Welch  
Blair & Pennington  
Kelo & De Monde  
Sanitro Trio  
N. Y. Hippodrome 4  
2d half  
Leona Williams  
Herman & Shirley  
Nora Jane & Carl  
Bryant & Stewart  
(One to fill)

**CAMBRIDGE**  
Central Square  
Saxon & Griffin  
Leona Williams  
Herman & Shirley

**WILDWOOD, N. J.**  
Nixon  
J. & H. Shields  
Mason & Gwynne  
3 Rosellas  
Reader & Armist  
Harry Johnson  
Bert Hughes Co

**YONKERS, N. Y.**  
Proctor's  
2d half (9-12)  
\*Mystery Girl  
Sonia Meroff  
Wilkins & Wilkins  
Venetian Five  
Bogner & Boyer  
(Others to fill)  
1st half (13-15)  
Freda & Anthony  
Regal Revue  
Meiroy Sisters  
(Others to fill)  
2d half (16-19)  
Frank Farnum Co  
Billy Miller Co  
Harrison Moss  
Bill Robinson  
(Others to fill)

**CHICAGO KEITH CIRCUIT**

**DETROIT**  
LaSalle Gardens  
Royal Sidneys  
Nelson & Fry Boys  
Dawson Sis Co  
Bob Willie

**ORPHEUM CIRCUIT**

**CHICAGO**  
Palace  
(Sunday Opening)  
Lionel Atwill Co  
Nonette  
Joseph Fijere Orch  
Glenn & Jenkins  
Leon Vanavva

**LOS ANGELES**  
Hill Street  
Eva Shirley & Band  
Harry Rose  
Samart & Marvin  
Ramsdells & Doye  
Frederick Fradkin  
4 Camerons

**ORPHEUM**  
Geo. LeMatre Co  
Sophie Tucker  
Armand & Fares  
Billy Sharp Rev  
Millsboro & G'rd  
Jack Clifford  
Brown Sis

**MILWAUKEE**  
Palace  
(Sunday opening)  
Blossom Seely Co  
Creole Fashion Pl  
H. Stoddard Band  
Harry Delf  
Son Dodger  
Boreo

**Herbert's Dogs**  
(Two to fill)

**MINNEAPOLIS**  
Hennepin  
(Sunday opening)  
J. R. Johnson Co  
Eape & Patton  
Mitt Collins  
Sullet  
Lane & Harper  
Valda

**OAKLAND, CAL.**  
Orpheum  
Frisco  
Harry Green  
Harry Hayden Co  
Frank De Voe Co  
Al Stryker  
(One to fill)

**SAN FRANCISCO**  
Golden Gate  
(Sunday opening)  
Regay & Sheehan  
unusual spwr  
Anderson & Yvel  
Armstrong & Phelps  
Jack Rogers Co  
Dorothy Sadler Co

**ORPHEUM**  
(Sunday opening)  
Ethel Brymore Co  
Red Cap Orchestra  
Jack Rogers Co  
Victoria & Dupree

**E. HEMMENDINGER, Inc.**  
JEWELERS  
33 West 40th Street  
Telephone Bryant 1513

**The Reuters**  
Marion Murray Co  
\*Trionan Ensemble  
Hughes & Debow  
Wm Edmonds

**Beck & Sawa**  
Ben No One  
Sweeney & Walter  
Edwards & H 2  
(One to fill)

**ST. PAUL**  
Palace  
(Sunday opening)  
Margie Coates  
Swor & Conroy  
Tranelli Trio  
Wm Ebs  
Frital Ridgway's Co  
Royce Maye & E

**WINNIPEG**  
Orpheum  
Louise Lovely Co  
Leipzig  
Thos J Ryan Co  
O'Neill & Frinkett  
Pepto Brenadas  
3 Lordens  
Dolly Kay

**LOEW CIRCUIT**



**FULTON, N. Y.**  
Quirk  
2d Half (14-19)  
Mortley & Young  
Guyette Sisters  
(One to fill)

**GENEVA, N. Y.**  
Empire  
3d Half (14-19)

**WESTERN VAUDEVILLE**  
(Open week)  
**CHICAGO**  
Majestic  
Mora & Reckless 2  
Dore Sisters  
Senator Murphy  
Mime DuBarry Co  
Eckert & Francis  
Chas Althoff

**BOB MURPHY "and"**  
suggests for your summer vacation  
Bingham Beach, South Royalton, Vt.

**MILWAUKEE**  
Majestic  
Dave Evelyn  
Alfred Farrell  
Fairman & Furman  
Mitt Collins  
(Others to fill)

**MINNEAPOLIS**  
7th St.  
Medley & Dupree

**PANTAGES CIRCUIT**  
**TORONTO**  
Pantages  
(9-15)  
Ritter & Knapp  
Rhoda & Broshell  
Lillian Burkhardt  
Greenwood & Nack

**LOS ANGELES**  
Pantages  
Petram  
Nada Norraime

**ARTHUR SILBER**  
BOOKING EXCLUSIVELY WITH  
**PANTAGES CIRCUIT**  
406 FITZGERALD BLDG., NEW YORK  
Phone BRANT 7974-4529

**Laurel Co**  
**HAMILTON, CAN.**  
Pantages  
(11-16)  
Nestor & Vincent  
Steve Green  
H Taylor &  
Kallius Hawaiians  
W & M Rogers  
Clenius Bell's Co

**MINNEAPOLIS**  
Pantages  
(Sunday opening)  
Johnnie Clark Co  
Carroll & Gorman  
Kelly & Wise  
Shadowland  
Kate & Wiley  
Holland & Oden

**EDMONTON, CAN.**  
Pantages  
Bill & Blondy  
Chas Morali Co  
Carlson, Sis & S  
Eileen

**"SIR" JAMES**  
**DWYER**

**Bert Walton Co**  
**Mendocino**  
**CALGARY, CAN.**  
Pantages  
(13-15)  
Oiga & Nicholas  
Krylton Sis & M  
Jodie Heather  
Milo  
Paul Bliss 3

**SPOKANE**  
Pantages  
(Sunday opening)  
General Pisano  
Conroy & O'Donnell  
Clark & Storey  
Ruloff & Elton  
Hampton & Blake  
Hill's Circus

**SEATTLE**  
Pantages  
Gintaro  
Harry Coleman  
Fein & Tennyson  
LaPett Rev  
Gordon & Healy  
Tom Gibbons

**VANCOUVER**  
Pantages  
The Cromwells  
Herman & Briscoe  
Dalton & Craig  
Les Gellis 3  
Ben Barton Rev

**RELLINGHAM**  
Vaudeville  
Passing Parade

**TACOMA**  
Pantages  
Weber & Elliott  
Wilfred Dulois  
Spectacular 7  
El Cota  
Dobbs Clark & D  
B'way to Dixie

**PORTLAND, ORE.**  
Pantages  
Seibini & Nagel  
Renzetti & Gray  
Alko  
Dorothy Lewis  
Alexandria Opera  
Dorothy Nielson

**Travel**  
Romeo & Dolls  
Hindale  
Corradini's Animals

**SAN FRANCISCO**  
Pantages  
(Sunday opening)  
Winton Bros  
Jones & Sylvester  
LaPett & Vokes  
J Powell 6

## JUDGMENTS

(The first name is judgment debtor; creditor and amount follow)  
Take It from Me, Inc.; Sweeney's Lithograph Co., Inc.; \$269.71.  
Catherine Curtis; Luce's Press Clipping Bureau; \$43.90.  
Burr McIntosh; C. E. Gilpin; \$329.40.  
Second National Pictures Corp'n; Commercial Printing Co., Inc.; \$286.90.  
Am. Releasing Corp'n; S. Levy et al.; \$351.45.  
Lew Fields; L. A. Blumberg; \$1,534.25.  
Hayes Music Co.; Crown Music Co., Inc.; \$254.96.  
Harry Pesse; Pacific Bank; \$373.70.  
Strong Record Co., Inc.; Staats-Herold Corp'n; \$177.35.  
Sanger & Jordan, Inc.; P. G. Woodhouse; \$1,639.66.  
Rudolph Valentino Gugliemi; Roman Bronze Works; \$139.40.  
Joseph A. Physice; C. A. Sallsberg; \$104.34.

## INCORPORATIONS

**New York Charters**  
Columbia Theatre of Cleveland, Manhattan, \$50,000; J. I. Goodstein, B. Nurick, Z. Schwartz. (Attorney, J. I. Goodstein, 160 Broadway.)  
E. N. Roy Pictures Corp., Manhattan, \$125,000; I. and E. and J. Zar. (Attorney, L. Wolfson, 299 Broadway.)  
Russian Musical and Art Circle of New York, Manhattan, \$30,000; W. W. Boulmistro, D. Sachin. (Attorney, A. A. McAllister, 2 Rector street.)  
Carl Fischer, Manhattan, make musical instruments, \$1,300,000; W. S. and A. Fischer, H. Gerson. (Attorneys, Stroock & Stroock, 141 Broadway.)  
South Shore Theatre Corp., Manhattan, motion pictures, \$10,000; R. E. Maben, A. Mannheim, C. P. Kramer. (Attorneys, Roe, Lilly & Kramer, 58 Pine street.)  
Rome Exhibitors, Manhattan, motion picture films, \$10,000; A. Berkowitz, H. M. Kreder, F. G. Reif. (Attorney, J. M. Rudy, 41 East 42d street.)  
Brandell & Felix, Manhattan, amusements, \$10,000; W. Brandell, S. Felix, H. Pincus. (Attorneys, Kendler & Goldstein, 1540 Broadway.)  
Kahn Engraving Film Corp., Manhattan, \$25,000; H. Kahn, R. Leason. (Attorney, E. I. Gottlieb, 140 Nassau street.)  
Tremac Productions, Inc., Manhattan, theatre managers, \$5,000; J. McWilliams, W. J. McKenna, H. H. McCormack. (Attorney, H. H. Banks, 38 Park Row.)  
Allied Concert Bureau, Inc., Manhattan, musical, \$500; A. Rabinowitz, A. Tishkowsky, N. Shulman. (Attorney, N. Shulman, 305 Broadway.)

Binghamton Theatre Co., Binghamton, N. Y., manage theatres, \$200,000; N. Kornblite, Binghamton; D. Cohen, Binghamton; L. A. DeGraff, Dalton, Pa. (Attorney, R. W. Meeker, Binghamton, N. Y.)  
Mindreyer Productions, Inc., Manhattan, theatrical managers, \$15,000; B. Goldreyer, C. J. Mulligan, M. Saltz. (Attorneys, Wittenberg, Bickerton & Fleisher, 220 West 42d street.)  
G. & H. Pictures Corp., Manhattan, motion pictures, \$20,000; J. Noble, J. Powers, A. L. Croy. (Attorney, A. H. T. Banzhaf, 130 West 42d street.)  
Gus Edwards Sunbonnet Co., Inc., Manhattan, dramatic entertainment, 500 shares, non par value; \$2,500; Gus Edwards, L. A. Edwards, Ben Edwards. (Attorneys, Briesen & Schrenk, 50 Church street.)  
Bacia Theatre Corp., Manhattan, motion pictures, theatre, newspaper publishing; capital, \$5,000; directors, E. F. Baxter, May Spero and William Kesler.  
Stella Films Corp., Bronx, film production; capital, \$20,000; directors, Gina Catalano, Stella Catalano and Nunzio Garra.

**West Virginia Charters**  
Lyric Operating Co., Huntington, W. Va., motion pictures, \$10,000; A. B. Hyman, S. J. Hyman, S. L. Hyman; J. S. Silberstein, C. E. Tipton.  
State Operating Co., Huntington, W. Va., motion pictures, \$10,000; A. B. and S. J. and S. L. Hyman, J. Silberstein.

**Delaware Charters**  
Lak Superior Theatre Co., amusements, \$50,000; E. A. Furni, W. F. Dacey, F. A. Wright, Duluth, Minn. (Corporation Service Co.)  
American Music Sales Co., Wilmington, phonographs, \$50,000. (Delaware Registration Trust Co.)  
Music Service Co., Wilmington, \$10,000. (Delaware Registration Trust Co.)

**Capital Increases**  
Goldwyn Finance Corp., Manhattan, \$25,000 to \$100,000.  
Paramount Amusement Co., Manhattan, \$25,000 to \$55,000.

**DETROIT**  
Regal & Moore  
Hori 3  
Princeton & Vernon  
Marriage-Divorce  
Miles  
Peggy Jones  
Evans & Wilson  
May McKay 3  
Toy Link Food Co  
E Emmet Co

## MUSIC MEN

The New York music publishers won a sweeping victory in a wholesale series of 39 suits against Pennsylvania picture exhibitors, as a result of which the special master appointed by the court ordered that 32 of the complainants be awarded \$250 damages each, \$150 counsel fees in each case and other costs. The defendants also are ordered to pay \$2,000 fees to Walter C. Douglas, the special master, in addition to which they are enjoined from further using any of the copyrighted music controlled by the plaintiffs. The other seven defendants were found to be the wrong parties sued and the publishers will reinstitute actions against the proper defendants. These cases are Harms vs. William Cohen; Broadway Music Corp. vs. same; Remick vs. Michael Sufel; Shapiro-Bernstein vs. same; Feist vs. George Herman; Broadway Music Corp. vs. Samuel B. Blatt; Feist vs. Charles Segall. The Pennsylvania exhibitors were chiefly segregated around Philadelphia, Germantown and adjacent territory. The state exhibitors body defended all suits as a test case. The special master's report says in part: "While counsel for the several respondents have vigorously contested the various suits, demanding full proof and interposing many technical objections, they have submitted no requests for findings or conclusions, nor have they submitted a brief. The facts present no real difficulty; nor do I find on an examination of the authorities that there is any great doubt as to the law."

The new Victor Talking Machine policies of making weekly releases on all numbers and double-facing the Red Seals is to be inaugurated Sept. 21. At present the records are released the first of each month, with a special supplement of six records coming out the fifteenth. Dealers and publishers herald the plan as one that will bring about a greater volume in the sale of Victor records. The company announces that advertising matter and bulletins will be distributed weekly instead of monthly. The coupling of the better-class numbers is also expected to be an improvement.

Jimmy Clark, of the professional department of Irving Berlin, is acting as manager of the band and orchestra department there following "Taps."

Benny Davis, songwriter and singer, has signed with the Emerson record company. He will record exclusively for that make.

E. B. Marks & Co. announce that its "March of the Siamese" has been incorporated as a special accompanying selection for Paramount's "Lawful Larceny" film.

William H. Penn, lately manager of the recording laboratory of the Pathe Phonograph Co., has bought an interest in the Ajax Press Printing Co., New York, and will henceforth devote all his time to this business.

Joseph J. Hodupp, as assignee of Reese D. Evans, has filed a \$13,662.46 attachment in the New York Supreme Court against the Standard Music Roll Co. The money is claimed as a balance on a \$25,000 loan which Evans guaranteed from the Atlantic National Bank, New York. The Standard is an affiliated company of the Arto Co., disk record manufacturers.

Max Leibowitz has instituted Federal Court proceedings against the Columbia Graphophone Co. and Naxos Brandwine for an injunction and an accounting on "Turkish Bulgarian," composed and copyrighted by Leibowitz Sept. 16, 1922. Brandwine is alleged to have unauthorizedly played and recorded the number for the Columbia records January, 1923.

The Strong Record Co., Inc., had an involuntary petition in bankruptcy filed against it by three creditors, chief among whom is Edward Lyman Bill, Inc., publishers of a musical trade paper, on a \$250 claim for advertising. The company, which had a New York address at 206 Fifth avenue, New York, and a plant at Point Pleasantville, N. J., specialized in foreign recordings. It had paid the first quarterly royalty statements to the publishers, but defaulted on the others. The schedules estimate available assets in New York at about \$1,000 and liabilities between \$40,000 and \$50,000. The bankruptcy is alleged to have been incurred by permitting Leopold Singer to secure an \$18,250 attachment against the company.

Thomas H. Baskerville has been appointed receiver and Peter B. Olney, Jr., special commissioner to examine Adolf Hawerlander and Henry Glaue, president and treasurer of the company.

E. B. Marks announces he will exploit a number of "blues" compositions which seem to be the rage with the mechanicals. Some of the old standard indigo numbers, like "Tishomingo," "Shimme-sha-wabble" and Corinne "blues," will again be recorded for the talking machines. A number of new songs have also been added to this special type of catalog.



71st Year

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OLDEST AMUSEMENT PAPER IN AMERICA

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OUTDOORS

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THE GREEN COVER

EVERY WEEK

That's



## 15 YEARS AGO

(From Variety Dated Aug. 8, 1908)

The long cherished plan of the White Rats to supply bookings to managers direct was ready to start. The organization announced that its office would open for business Aug. 20 in the Shubert building. The stipulation was made that all managers who took the service should accept the Rats' form of contract. It was declared arrangements had been made with four managers, representing 30 weeks.

Dan McAvoy, who had suffered a stroke and had been an invalid for months was so far recovered as to plan a vaudeville reappearance. . . . Abe Reynolds, comedian, and his wife, Babette Berg, were parted by a court decree.

The exchange of England and America in acts continued briskly. Seven turns from the States made their debuts in London, while William Morris announced he has booked 40 American acts for English engagements during the fall. The London openings were Carlton Macy and Maude Hall, Emma Francis and her "Arabs," Warren and Brockway, Cornalia and Eddie, Donovan and Arnold and Ward and Harrington. Tom Nawn and company were another.

Leaders in all fields of the theatre were holding conferences looking toward a protective organization. At one of the sessions these showmen were represented or present in person: E. F. Albee, Max Anderson, Martin Beck, Klav & Erlanger, Sam Scribner, L. Lawrence Weber, P. G. Williams and Charles Frohman.

Billy Rock and Maude Fulton returned from Europe, bringing a novelty dance number for vaudeville. It was called the Apache dance. . . . Fred Walton had scored an impressive success with his turn, "Clissey's Dream," in which Walton did a wooden soldier, and he was booked for four months in Berlin.

Tony Pastor's theatre had been abandoned as an institution for months, and the vaudeville managers had just approached the dean to make a vaudeville appearance in other houses. He was considering it.

A meeting of the Orpheum Theatre & Realty Co. was called for the near future to consider the issue of \$2,000,000 additional bonds. It was the plan of President Morris Meyerfeld, Jr., to have the circuit own its own houses in all stands instead of having to deal with landlords in some spots. The company had outstanding stock to the value of \$2,500,000 and \$1,500,000 bonds.

Variety's editorial page was headed by this note, "Will 'Blanche' Inform us of her name and address." A series of anonymous rhymed reviews had been received by Variety signed only "Blanche" and bearing no address. In response to the printed request a youthful Long Island school teacher named Blanche Merrill disclosed her identity, and the rhymed reviews became a regular feature of the paper.

Gus Edwards sponsored Alice Hanson in a vaudeville sketch entitled "The Cash Girl." . . . The United Booking office had long threatened to eliminate the agent, but nothing had come to the surface in that direction so far.

Reprinted verbatim: "The Karno Comedy company will arrive in New York within a week or so for a return engagement. Charley Chapman (right), an Englishman, will replace Billy Reeves as 'the drunk' in the 'Music Hall' act." (Later Charlie Chaplin.)

Herbert Brenon and Helen Downing (Mrs. Brenon) were a sketch team in vaudeville. So were James E. and Lucia Cooper, although they had just shelved a new turn, which required too many people.

The International Artists' Lodge of Germany had declared a boycott against several Berlin houses, and had just acquired the Apollo in that city to operate on its own account. It was the outcome of a row between the performers and the managers.

Joe Coyne was a big hit in London. Billy Gould was sailing the following week to see what he could do.

Contracts filed with the Interstate Commerce Commission disclosed that the Barnum & Bailey show had 79 cars; Gentry Bros., 9 cars; Cosmopolitan circus, 18 cars; Gollmar Bros., 32 cars.

H. H. Tammen owned the Denver "Post," and Otto Floto was a Denver man. They were interested in the Sells-Floto circus. So the "Post" panned the Barnum-Bailey circus, which showed in Colorado territory under the Ringling management for the first time.

Carnivals beginning to creep into the weekly news budget. J. S. Berger had taken over the huge top of the Coney Island Hippodrome enterprise, which went into bankruptcy, and proposed to operate his carnival attractions under its huge expanse. The shows were booked in for four-day and week stands for the benefit of local organizations.

The Ringlings gave up their half of the Barnum-Bailey offices on 22d street. The Buffalo Bill people declined to assume the entire suite, and for the first time New York was without a circus headquarters. Also Jeff Callan was without an occupation for 20 minutes, moving into New England to take charge of a Keith picture house.

The "Cohan and Harris Minstrels" had its premiere in New York at the New York theatre. The cast, which represented about \$7,000 on the pay roll, had Frank Morrell, Waterbury Bros. and Tenny, Eddie Leonard, George Thatcher, Rice and Prevost, George Evans, Julian Eltinge.

There were more bicycle acts than now. One of the best was Bessie Valdare's troupe of girls, playing Henderson's, Coney Island, this week. There weren't so many houses running in the summer time, either. Hammerstein's roof, Henderson's, Brighton Beach Music hall and the Fifth Avenue about made up the list. To keep occupied, one of Variety's reviewers had to travel all the way to Pleasure bay, back of Long Branch, N. J., where Freeman Bernstein was operating an outdoor specialty show headed by May Ward.

The retirement 10 days before of W. E. Gilmore from the Edison Co. put the skids under a scheme framed by Mark Luescher and L. Lawrence Weber to consolidate the picture business. The plan included the elimination of superfluous store shows and guarantees for the elimination of competition from legitimate and vaudeville houses with the established exhibitor. With this rivalry out of the way, it was intended to consolidate the producers and renters in a central organization, all branches of which promised to be profitable.

The first intimation was given of a forthcoming consolidation of the Edison and Biograph factions. They kept up an appearance of hostility, but it was recognized that business reasons would bring them promptly together shortly.

Interviewed as to the condition of the picture business, H. N. Marvin, vice-president of the American Biograph, said: "The picture business is going forward and improving itself. In my opinion, the tendency toward sensationalism in subjects is but temporary, and the reaction will set in toward the purely dramatic with scenarios of merit or based on good stories furnished by authors of repute."

## NEWS OF DAILIES

While Buddie Kane, comedian, was performing at the Gayoso theatre, Kansas City, July 31, he was recognized by a Dr. Radcliffe, seated in the audience, as one of the bandits who held up the People's State Bank at Dodson May 29 and got away with \$1,600. The doctor and his wife remained for the second show, moved closer to get a good look and then rushed out for the police. Kane was arrested and identified by a depositor of the bank who had been present at the time of the hold-up.

Evelyn Nesbit was fined \$50 Aug. 1 by Chancellor Robert H. Ingersoll of Atlantic City, who adjudged her guilty of contempt of court in connection with a charge made against her several months ago. She was charged with disregarding an injunction that had been issued as a result of a quarrel between two cabaret proprietors as to who had the right to her professional services.

The Triangle theatre in Greenwich Village opened a new bill Aug. 6 under the direction of Kathleen Kirkwood. Mario Badillo, Mexican actor, is appearing in "The Birthday of the Infanta."

Jacinto Benavente, Spanish playwright, has announced that he will devote all of his time writing for the United States, although offers for his services have been made to him by producers in several European countries.

Hilda Ferguson, who lived with Dorothy Keenan, the Broadway model who was found murdered five months ago, labeled as "silly" reports that she knew more about the mysterious murder case than she would admit. Miss Ferguson, a showgirl formerly in "The Music Box Revue," recently returned from Europe and refused to impart any information to reporters who met her at the pier.

Morris Gest has signed Eleanore Duse, the Italian tragedienne, for a farewell to the stage in New York in October in "Clitta Morta," by her former lover, Gabriele d'Annunzio, the great poet, soldier and playwright.

"La Garconne," the highly immoral book that cost its author, Victor Marguerite, his membership in the French Legion of Honor, has been made into a motion picture and is being distributed in Holland. It is said that copies are ready to be put on the market in America, England, Germany and other countries. This has aroused a storm of protest, as the film is reported to be most indecent and degrading to French womanhood.

After six years of continual effort, Morris Gest, New York theatrical manager, has succeeded in rescuing 21 of his kin from Bolshevik Russia. They include his parents, two sisters and their children. They are resting in Berlin preparatory to coming to the United States.

Mrs. Mary Anne McGraw, former "Follies" girl and divorced wife of Howard A. McGraw, who died recently, has won the first round in the fight revolving around the \$80,000 estate left her by his will. A Detroit judge has admitted the will to probate over the objections of the lawyers of the decedent's brother, who is contesting it. The couple were married eleven years ago and divorced when he returned from the war and found her on the stage.

The stage hands' union has obtained a general wage scale increase of 20 per cent. from the theatrical managers, effective Sept. 1. The union has been waiting for three years to ask for the raise, deferring its demands until recently because of slow theatrical conditions. The average increase will be \$12.50 a week.

With the capture of two boys as they were in the act of climbing into the theatre, the end of a series of robberies in the dressing rooms of the National theatre, Bronx, was predicted. During the last year and a half \$250 worth of jewelry, and cash had mysteriously disappeared. The boys, Edward Kelly, 16, and John Ross, 15, have been held for trial.

Myrtle C. Bauers, film actress, has reported to the police of Atlantic City the theft of \$50,000 worth of jewelry from her summer apartment there. She says that an intruder jimmed a service door during her absence last Saturday and stole a diamond ring and several heirlooms.

Lee Shubert has completed arrangements for the appearance in New York in October of Sir John Martin Harvey and his entire London company. Shakespeare and other classic plays will be given. Martin-Harvey last appeared here in 1914.

Elsie Janis has signed a contract with R. E. Johnston for a concert tour beginning Oct. 15. The program will include imitations, character songs, chansons and costume dances. A special company consists

## SPORTS

Paddy O'Connor, manager of the Hartford Eastern League Club, is laughing hoarsely these days as he thinks of the quirk of fate which prompted him to sign with the Connecticut team, after he was considered a failure in Albany. O'Connor has had Hartford up on the top since the early part of the race, although New Haven is now threatening to displace it. Albany, with Bill Rodgers as its manager, is in sixth place and headed lower, with a record of 24 defeats in the last 30 games played up to Sunday.

O'Connor was razed merrily by the fans in Albany, who considered him a joke as manager. He went to Hartford this season and, with practically the same line-up as the nine had last year when it finished in the second division; has set the pace for all the other clubs in the Eastern circuit. Recent injuries to two of his best players and the recall of two pitchers by big league clubs has weakened the team materially. Last week, however, O'Connor secured Lou Gehrig, former Columbia star, from the Yankees, and Walsh, an outfielder. Gehrig is playing first base in place of Jerry Berlinger, who is out of the game with a broken leg.

Harry Riconda, third basemen on Connie Mack's Athletics, has been ordered to forego playing basketball this winter, it is reported. Bucky Harris, of Washington, has been given similar orders. The Athletics have several other basketball performers in their line-up, but nothing has been said about these men playing the game during the off-season.

Frank Brugg, second string catcher, has long been a star basket tosser; Ogden, the pitcher, is a "cage" man, as are one or two others on the team.

It is hard to believe that Riconda would give up the sport at which he is such a star, and which nets him big money, unless, the Philadelphia Ball Club gave him an increase in salary, balancing off what he would stand to lose if he did not play basketball. Even if that were so—and it doesn't seem likely in view of Mack's well known penchant for paying small salaries—it is not easy to imagine Riconda withstanding the temptation to participate in basketball games during the off season for baseball. Of course if Philadelphia bound him by contract to stay away from the cage, he would have to do it.

From the club's point of view, Riconda's non-participation in the winter sport would be an excellent thing, for he has sustained many injuries to his legs while playing it in past seasons. Last year he was out of the game for several months with a bad knee and much of the time he did play it was against his physician's advice.

Professional basketball is mighty rough, especially as Riconda and others in the east play it. It takes a heavy toll in injuries to the arms and legs, which are so important to the success of a baseball player. Riconda, who is one of the greatest guards basketball has ever known, has frequently played in three leagues at the same time and appeared in the line-up of independent teams besides. This required him to play every night and twice on Sunday sometimes, and to travel during the day. A salary of \$50 to \$75 a game is said to have been nothing unusual for him.

ing of a tenor, violinist and pianist has been engaged.

Louise Groody on her arrival home from Europe last week said that she could not understand why such a fuss was being made merely because she was the wife (third one) of W. F. McGee, one of the principals in the recent "old oaken bucket shop" scandal. She denied any knowledge of the much discussed "million and a half."

According to Dr. Max Brav, band manager and theatrical promoter, the classical compositions of the world's greatest musicians are in the reach of the mass of people if they are snorted at them in jazz form. He has organized a combined band and orchestra to give jazzy renditions of the classics, predicting that it will bring about a musical revolution. By this rather peculiar method, to say the least, he hopes to popularize all the greatest musical compositions.

Upon her return to this country last week Elsie Ferguson, actress, refused to discuss either her recent divorce from Thomas B. Clarke in Paris or her rumored engagement to Frederick Worlock, British actor.

The National Vaudeville Artists won their second victory over the Emeralds of Troy, Sunday, when they pounded Strangely for 16 hits and put over 12 runs to their opponent's 7. Every man on the team except Renahan had one or more hits. The N. V. A. nine defeated the Emeralds a week ago Sunday by a score of 5 to 4 in a 12-inning game. The actors won two out of three games last week. They defeated Stamford and Tannersville and lost to Larry Doyle's Glens Falls team.

Wilbur Mack won the N. V. A. gold finals on the Mt. Vernon, N. Y. Country Club course. Mack's score was 37 and 41 (78). A large gallery followed the play.

"Bugs" Baer refused to consider James J. Corbett's operation for hernia seriously. When Gentleman Jim, who is a fellow-scribe on the New York "American," taxied to a hospital the incident was mentioned at the Friars' Club. "Bugs" listened and countered with the report that he "heard when they opened Jim up they found one of Jim Jeffries gloves inside."

Eastern League managers are not all getting along with their men this season. Two shifts were made last week on account of friction between players and pilots. Chick Gagnon, former Holy Cross star, was transferred from New Haven to Pittsfield because he could not hit it off with Manager "Wild Bill" Donovan, and Tommy Carrigan was released on option to the Rocky Mountain (N. C.) club because he was at swords' points with Manager Herman Bronkie, of Waterbury. Gagnon is one of the best infielders in the Eastern League, a .300 hitter, a fine defensive player, young and smart. He is the property of Clark Griffith's Washington club, on which he was being groomed last spring to fill the shoes of Roger Peckinpaugh.

Fans report Donovan "rode" Gagnon, who is of the quiet type. Unless the signs are wrong, he should stick with Washington next year.

In the case of Pitcher Carrigan the bad feeling between him and Manager Bronkie reached the point when they came to blows at the close of a game in Albany recently. Carrigan was taken out of the box in the ninth inning when Albany staged a rally that won the game. Bronkie, apparently highly excited over the loss of the contest, struck Carrigan on the field in full view of fans along the third base bleachers. The twirler returned the blow, but before further damage could be done other players intervened. Neither of the men were fined or disciplined so far as is known. It was the second time Manager Bronkie had struck a pitched on his team while playing in Albany, according to stories. Fans in the grandstand could hear him "calling" men who were at the bat.

Cabaret owners at Juarez, Mexico, are on the qui vive with reference to a fight that is on at present over the order to close each night the international bridge connecting it with El Paso, Texas. El Paso citizens who own interests in Juarez want the bridge closed at about 8 or 9 o'clock as long as gambling exists in Juarez. The statement was made that more than \$10,000 a day was dropped by American tourists in Juarez on various gambling games. This, it is contended, not only gives the town a black eye, but causes a loss of business to the cabarets, these being maintained with high-priced chorus girls, professional hostesses and dancing girls. The lucrative business of the Americans would be a thing of the past if the early closing order were put into effect.

This same condition exists at Matamoros, Mexico, opposite Brownsville, Texas. Gambling houses here re-opened and as a result Mexican officials closed the international bridge temporarily. This was the fourth time gambling has been resumed in Matamoros since President Obregon ordered the closing of ports at night in border towns permitting open gambling. Officials announce that in the event gambling houses are again opened, the bridge will be closed permanently.

Other towns affected by the order are Villa Acuna, opposite Del Rio; Piedras Negras, opposite Eagle Pass, and Tia Juana, in lower California.



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## CHICAGO

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Only three women at the Majestic this week, but in spite of this the bill is a very good one. George Dameral and Myrtle Vail are head-lined, and their many Chicago friends are making the engagement a notable one. E. Joseph Shadwick's Minneapolans, an 11-men jazz orchestra, is the biggest feature, and different from others at this house recently, playing higher class numbers and making more for a symphonic marking than the ordinary jazz band.

Curtis' Best Friends, animal act, at the Palace and State-Lake recently, opens. The neatness of the animals and the well-dressed men who present it make the attraction meritorious, while the tricks presented are satisfactory. Fairman and Furman have the act with which the team name has been identified for many years, and register nicely. George Stanley and Sister (Gladys) Dix present a southern review, highly entertaining.

Clark and Boots, with Clark originally of Clark and Verdi, reap many laughs for their Italian characters. Clark has a world of personality and has capable assistance from his new partner. George Dameral and Myrtle Vail are holding the stage as long as 22 minutes in some performances. Dameral sings "Gold Diggers" and "It Doesn't Mean a Thing," and assists Miss Vail in her rendition of "Down in New Orleans" and "Louisville Lou." Miss Vail makes an attractive stage picture and makes the lack of

women on the bill pass unnoticed.

The Minneapolans have more drums than the usual one, and four clarinets instead of the usual two or three. The organization is strong musically and its program is well liked.

Charles Althoff registered his

afternoon and graciously announced Miss Clark, who followed him. She was also obliged to beg off, urging as an excuse the show was running long. Martha Pryor was also forced to make a little speech, in which she thanked the audience. The Three White Kuhns, with a lady

## CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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usual bit next to closing. The Three Alex, with a showy acrobatic act, bring the performance to a close.

Fagg and White and the Four Capps were extra acts on Sunday. Fagg and White provide lively entertainment, and when the woman removes a wig and gives the impression she is a female impersonator the audience is given a surprise, though it has doubtful value, all things considered. The Four Capps have a newly arranged act, which is not running at its best as yet, but there is some good dancing and the young woman sings well.

Three headliners at the Palace this week—Karyl Norman, Sylvia Clark and "The Son Dodgers," making its first appearance at this house. Karyl Norman, with practically a new act, is the big favorite, but Sylvia Clark duplicates her success at this house week of March 11, and C. B. Maddock's offering is all that could be desired of a big girl act.

Norman had to beg off Sunday

singing in the aisle, left the stage with the audience applauding.

"Parlor, Bedroom and Bath" did not equal its success week of July 15 at the State-Lake. It got some laughs here, but hardly measured up to the usual comedy sketch.

Swor and Conroy won high favor with "The Pleasure Seekers," an original idea of a blackface act.

Miss Pryor, with Eddie Fitzgerald at the piano, sang several numbers, one of which has so much talk that it is a near monolog. She has a splendid voice and puts over her numbers very well, although she claimed to have a bad throat when begging away from opening more.

Gillette and Rita opened the show, replacing Kay, Hamlin and Kay, programmed, and their efforts were nicely received. Finks Mules closed. Although it was 5:15 when the act got started, it put the audience into a riot of laughter.

With a triple headline bill the State-Lake offers this week one of the best shows of the season. Billie Shaw's Revue, Venita Gould, Harry

Delf and J. Rosamond Johnson and Co. are the big names; but they are not the only hits, others sharing this honor with them.

The bill got a good start with Sigsbee's Dogs, canines hard to beat. These dogs deserved the applause they got.

On second were Black and O'Donnell, man and girl. The girl's violin playing was relished by the audience. She could well do away with a great deal of her "prop" laugh, which is overdone and which has a tendency to kill a good many laughs.

William Edmonds and Co., No. 3, have an offering novel in construction and holding enough laugh lines to make a good act. Edmonds' Italian cobbler is splendid; the girl who works with him deserves praise also, and surely should be entitled to billing. Edmonds registered a solid hit.

Harry Delf was more than welcome and got away to a good start. J. Rosamond Johnson and colored singers, musicians and dancers were a treat. Johnson offered nothing new this week, but what he does is different and was appreciated by the State-Lake patrons.

Charlie Wilson and his nut comedy were next to closing. Wilson

has a boy with him who helps out his act a great deal. Closing the first show were Page, Hack and Mack. They have a way of "selling" their work that makes the audience appreciate its value. Not a person left the house until the finish of their offering. Shaw's Revue and Venita Gould were not seen at this show.

Eddie Zorn, for many years an

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exhibitor in Toledo, is now managing the Regent in Flint, Mich., for W. S. Butterfield.  
The Lions theatre at Muskegon, Mich., will reopen Aug. 16 under the management of George Murphy.

The Capitol, Winnipeg, reopened Monday with vaudeville and feature pictures, offering "Penrod and Sam" and six Pantages acts.

Vernon Young now has the Gary theatre, Gary, Ind. His first an-

nouncement is there will be no touring shows and that the house will play vaudeville. Plays booked at Gary may be transferred to Hammond.

**BALTIMORE**  
By ROBERT F. SISK  
CARLINS'S ARENA—DeWolf Hopper in "The Prince of Pilsen," second week.  
CENTURY—"Three Wise Fools."  
NEW—"Salomy Jane."  
PARKWAY—"The Heart of Wexona."  
GARDEN—Pop vaudeville and Charlie Chaplin in "Shanghaied."  
HIPPODROME—Loew's vaudeville and "A Front Page Story."  
WIZARD—"The Broad Road."  
METROPOLITAN—"Is Money Everything?"

Baltimore, which gave the world the first railroad (B. and O.) and which later became famous because it established the first trolley car system, and which has maintained its fame by keeping some of

its cobblestone streets, has a new claim to posterity. Robert Garland in "The American" recalls that "Little Old New York," which Marion Davies has made famous in New York, first saw the light of day at Ford's theatre in 1920.

An interesting newspaper complication has arisen in local newspaper circles with an announcement Sunday by the "News" that they will begin the publication of a series of articles by Dr. Hendrik Willem Van Loon, author of "The Story of Mankind," and who is at present working on "The Story of the Bible."

Immediately following his jump into fame after the publication of "The Story of Mankind," his stuff was syndicated by the Christy Walsh syndicate. He was also signed up by "The Sun" here to augment its staff, making Henry L. Mencken and Van Loon its star writers. He is still on "The Sun," but is getting full page advertisements from "The News" on his merits. The only change it has made with "The Sun" is the insertion of the line—member of "The Sun" editorial staff—under his initials H. V. L., as his column is called.

The Gilbert Miller-A. H. Woods production of "Casanova" is mentioned as the possible opening attraction for Ford's when it lets the shutters down Labor Day. At the Maryland next week Sissle and

Blake make a dip into vaudeville, while this week another colored team, Melinda and Dade, is on the bill.

**BUFFALO**  
By SIDNEY BURTON  
William Sterrett, assistant manager of the Teck, has resigned. It is stated that Mr. Sterrett will manage an out-of-town house for the Shuberta.

Juliette Crosby, who will be married Sept. 1 to Arthur Hornblow, Jr., is well known in Buffalo, having appeared here as a member of the Jessie Bonstelle stock for a number of years. More recently she has appeared with Miss Bonstelle in her Detroit company. Miss Crosby is a native of Washington, D. C.

It is reported the "Passion Play" being given by Canisius College for six weeks this summer is operating at a loss of over \$1,000 weekly. The pagesant, which is under the direction of Eric Snowden, was in rehearsal for a fortnight before opening last month, and it is stated that the stage hands received an average of over \$150 per week for their work during the rehearsal period. At present the show is operating at the expense of \$3,000 weekly, about half of which is being paid to the members of the orchestra.

Announcement that "The Covered Wagon" will be presented at the Majestic for two weeks, during September brings to light an interesting angle on the booking of the feature in Buffalo. M. Shea was previously understood to have been one of the few exhibitors in the country whose contract for the Paramount group for the present season (including "The Covered Wagon") was confirmed by Paramount. The Majestic, at which "The Covered Wagon" will be seen here, is owned by the Shea Amusement Co. and

leased by Shea to Stair & Nichol. Those pretending to be in the know state that the booking of the feature at the Majestic is made with Shea's approval and consent and that the probabilities are that Shea is figuring in some degree at least in the financial arrangements covering the playing of the feature at this house.

**WASHINGTON, D. C.**  
By HARDIE MEAKIN  
Washington's legitimate houses are now all closed.

Baer of Keith's lipped over a nice bit of publicity during the past week with a picture of Jean Vanessal, of Williams and Vanessal, of the current bill, when he ran Vanessal's photo with nothing more than a large fan for clothes in the "Herald," having gotten the picture by as an entry in the beauty contest, giving his own home address as that of the actress. It caused a real stir about town.

Pictures: Loew's Palace—"Alice Adams"; Moore's Rialto—"Where the North Begins"; Crandall's Metropolitan—"The Girl of the Golden West"; Loew's Columbia—"The Ragged Edge," with Alfred Lunt.

Wagnerian Opera Company will come to Poll's in October, giving "Lohengrin," "Meistersinger," "Die Walkure," and "Figaro's Hochzeit," commencing October 15.

Loew's Strand opens Aug. 14 with vaudeville.

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I was with one of those "UNIT PRODUCING COMPANIES, BARNEY GERARD, MGR." The show was called the "Funmakers." My contract with the "UNIT PRODUCING COMPANY, BARNEY GERARD, MGR.," called for thirty weeks' work, but all I worked was about six weeks, and then the "Funmakers," produced by the "UNIT PRODUCING COMPANY, BARNEY GERARD, MGR.," closed in Chicago and later went into bankruptcy.

Prior to this I tried to secure my release from the "UNIT PRODUCING COMPANY, BARNEY GERARD, MGR.," but was unsuccessful. I retained attorneys to arrange a release for me, but was told that the "UNIT PRODUCING COMPANY, BARNEY GERARD, MGR.," would consider a release for a cash consideration, which I refused. Shortly after this the "UNIT PRODUCING COMPANY, BARNEY GERARD, MGR.," took a dive into those well-known waters, "BANK-RUPT-SEA."

Last week, after stating my case to the Keith and Orpheum officials, I received an Orpheum route. I take great pleasure in informing my friends in the profession that I am again in the right kind of vaudeville, and that I open my tour August 19th, Orpheum Theatre, San Francisco.

This advertisement is inserted as a word of thanks to the Keith and Orpheum officials after I had received my bookings, and it is merely an acknowledgment of the wonderful treatment I received after returning to the Keith and Orpheum circuits following my awakening to the fact that "Play or Pay" is the only way.

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HENRY HORN.

# MONTMARTRE CAFE

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## COAST FILM NEWS

By ED KREIG  
(Continued from page 22)

not fight his wife's suit for divorce filed recently in the east.

Victor Schertzinger has been loaned by Schulberg to Metro for one picture, "The Man Whom Life Passed By."

Several film stars and stage players appeared at a benefit at Ambassador Hotel Saturday for Los Angeles orphans.

Harvey Gates, the writer, staged a mild battle with Universal officials over omission of his name on the screen as adapter of "Merry Go Round." Gates, not to be outdone,

engaged a press agent who is telling the world where the credit should go. Universal, it is said, declined to use Gates' name for the reason that if they gave him credit the name of von Stroheim, who helped prepare the production, also would have to go on the screen.

Frank H. M. Dasey, scenario writer, was awarded \$2,500 for loss of finger sustained in an auto accident. The Southern Counties Gas Company was defendant. Dasey sued for \$50,000. Dasey claimed he suffered severe loss by humiliation and for slowing up of his type-writing speed.

Mrs. Margaret Caperton, actress, was granted divorce from Arthur C. Caperton. Rona Lee, also actress, testified in favor of wife.

Mildred Harris Chaplin has admitted she will marry a wealthy easterner in September.

Jobya Ralston has signed a three-year contract to play leads with Harold Lloyd. Lloyd, by the way, began shooting his first independent picture (independent of Hal Roach) at the Hollywood studios Wednesday. Its working title is, "Why Worry."

Strange things happen in Hollywood. Frances Marion, scenario writer, is confined to her home with whooping cough.

Al Thorn, manager of Famous

Players-Lasky litho department, is here. He returns to New York after conferring with studio executives regarding the fall output.

Herbert Grimwood, who opened two weeks ago as the Christus, lead in the Pilgrimage play in Hollywood, left the cast Saturday night in favor of Henry Herbert, who just arrived from the east. Herbert has played the role for some time but could not be here for the season's premiere. Grimwood has gone to New York.

United States Narcotic Squad reports 36 prominent film players in Hollywood are drug addicts. The names have never been made public but are on file at the federal building.

Jackie Coogan has taken his father, Jack Coogan, and mother, and one or two of his staff to the Nevada mountains for a vacation. Jackie foots the bill.

## INDIANAPOLIS

By VOLNEY B. FOWLER  
MURAT—"The First Year," Walker Players.  
GARFIELD MUNICIPAL THEATRE—"Rip Van Winkle," municipal stock company.  
ENGLISH'S—Dark.

The play not having been released to stock, Stuart Walker presented "The First Year" here this week for the first time, by special arrangement with John Golden. Ruth Hammond and Corbet Morris had the leads.

G. Carlton Guy, director of the municipal stock company, revived "Rip Van Winkle" at Brookside open-air theatre last week. It proved one of the most popular bills the municipal players have offered, particularly to the kids. The show is being repeated this week at Garfield municipal theatre.

## SAN ANTONIO

By ALLAN WRIGHT  
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Famous Players in a string of local picture theatres, has returned to the city after a two-month vacation at Corpus Christi, Tex.

Several changes in policy are announced at local theatres, the most important of which is the Rialto, a Santikos house, taking on a split-week policy, and the Princess, Famous Players, announcing a split-week policy and at the same time discontinuing its orchestra. This leaves the Empire (F. P.) and Palace (Santikos) the only big first run theatres with an orchestra, although the Royal (F. P.) is playing a summer policy of cheap first-run pictures until reverting to a stock policy Labor Day.

The Majestic, Interstate, announces the reopening of the regular season with "The Covered Wagon" for the week starting Aug. 21 at \$2 top. This brings about an unusual situation, as the Majestic is considered opposition by F. P. to their theatres here, and they themselves own a road show house (Grand) here, into which it was presumed "The Covered Wagon" would be booked.

The Grand (F. P.), playing musical tab through the summer at 10-20, is doing the best business in town.

The Palace announces the presentation of a "Home Town Follies" on the same order as those held in the vaudeville houses of the east so successfully last season. The revue of local people will be backed with sufficient professional talent to carry it, and is being staged by George Burke under the management of Andy Wright.

## SYRACUSE, N. Y.

By CHESTER B. BAHN  
WIETING—Field's Minstrels.  
KEITH'S—Vaudeville.  
STRAND—"The Sunshine Trail."  
EMPIRE—"The Love Piker."  
ROBBINS-ECKEL—"The Grub Stake."

CRESCENT—"The Town That Forgot God."  
RIVOLI—"The Law of the Lawless."

"Mollie Darling," the Erlanger musical show, has been booked for the Wieting and will be sent here soon after the opening. The engagement marks the first Erlanger show to play the Wieting in the five years it has been operated by the Shuberts.

The lid is officially off the fall

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LADIES' WEAR

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### DULUTH

By JAMES WATTS

ORPHEUM—Orpheum Players in "Fascinating Widow." GARRICK—"Her Fatal Millions," Film. LYCEUM—"Homeward Bound," Film, premiere showing. YVON—"The Lonely Road," Film. ZELDA—"Mad Love," Film.

Arthur J. Casey, managing director of the Orpheum Players and partner of Mr. Furni in the local stock company, will sublet the Orpheum for 18 weeks each summer, and bring the best stock players

from his companies at Brockton and New Bedford, Mass. Mr. Casey is not associated with the legitimate enterprise here, as he spends his winters in the East.

The Duluth Chamber of Commerce and various civic bodies of the city are back of the new enterprise to a man, and a large subscription fund was raised in a few days. There never was a time when there was as keen a demand for legitimate road attractions.

Duluth has again come into its own as a theatrical city, and during the coming season, will offer all classes of amusement except vaudeville, and it is probable two-a-day will return soon. The city is enthusiastic over the announcement of new policies just announced.

The Orpheum, operated for years by the Orpheum Circuit, has been deserted by the vaudeville management, and the house has been leased for five years by a new Duluth company, the Lake Superior Theatre Company, and will carry out an all-year policy of travelling attractions and summer stock. The legitimate season will open Sept. 6.

Edward A. Furni, with the Or-

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pheum circuit for 12 years, is promoter of the new company. Mr. Furni will be manager, and Florence Wright, an old Orpheum staff member here, will be secretary and treasurer. Mr. Furni has so much confidence in the enterprise that he has just declined an offer to become manager of the St. Paul Orpheum.

On time of this announcement a hotel project was put over, which will help change the theatrical map of Duluth. The new hotel, which will be started Sept. 1, is at Twelfth avenue east and London road, which will turn business toward the Orpheum. The location of the Orpheum up to this time has always been its worst handicap, as it has been too far east to be in the center of things.

The new company has obtained franchises from the Shuberts, Erlanger, and other eastern producers, so that it will be enabled to get the best attractions on the road.

Duluth has had no permanent legitimate theatre for many years. The Lyceum, which has presented both pictures and legitimate attractions, has offered travelling shows only at rare intervals. This theatre has offered excellent attractions, but has devoted most of its efforts to Paramount pictures.

The Lyric, which has been operated by Finkelstein and Ruben, will change its policy Aug. 25, when the Winter Garden Girls will begin an indefinite engagement in musical shows. The company has a membership of 22. Two similar companies will occupy F. & R. houses in the Twin Cities.

The Orpheum Players are to present four more productions this season under the Casey-Furni banner.

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### DENVER

By ALBERT W. STONE

Eugene O'Brien, who opened in "Steve" at the Broadway Monday, Aug. 6, is a native of Boulder, Colorado, and has many friends in Denver. Millie Stevens, while visiting her son here several months ago, played a part at the Denham stock in "Old Lady 31," making considerable of a hit.

The Orpheum opened Saturday matinee (Aug. 4) to capacity business, the customers evincing every indication of being ready for absolutely anything that called itself amusement. The bill happened to be of a character that would not balance easily, with Bernylvel Brothers closing and Blossom Seeley in a position really next to closing.

There was a plentitude of musical acts, and no broad comedy to speak of. Just the same, every act brought encores, some of the talent appearing in an afterpiece. Miss Seeley and Bennie Fields were the biggest hit, however. Fritz Ridgway in "A Wife's Honor" has something rather new in vaudeville, depicting slow motion camera stuff in a clever fashion. Marion Murray got over big in "Likes and Dislikes."

Business promises to be close to capacity for the week, although the Denver Orpheum has opened earlier than any other house on the circuit.

The Webber theatre, large suburban picture house, closed last week for an indefinite period, to permit of decorations and remodeling which DeWitt C. Webber, the owner, says will cost almost \$50,000.

### ST. LOUIS

By JOHN ROSS

Delmonte theatre will have exclusive first run on Metro pictures in St. Louis, beginning Sept. 2. A contract makes it optional with the theatre management whether or not

these pictures, after first run at Delmonte, are to be shown in other theatres in this city, for a period of two years. Mae Murray, in "The French Doll," will be first under new policy.

Manager Al Gillis, Grand, is back on the job after vacationing in the north.

St. Louis Symphony Orchestra will make three visits to New Orleans during the 1923-24 season, playing three concerts on each occasion.

The "Big Brothers," a local musical organization composed of leading business men, will present at the Orpheum, Aug. 25, a minstrel show for the Free Ice and Milk Fund.

Manager Paul Belman stated the American will reopen Sept. 16. "The Covered Wagon," first. Rumors had this film first at the Odeon, then Jefferson, and later showing at the Municipal Outdoor theatre in Forest Park, with a historical prologue.

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## FILM REVIEWS

(Continued from page 27)

### THE LOVE BRAND

Universal production starring Roy Stewart. Story by Raymond L. Schrock, adapted for the screen by Adrian Johnson. Directed by Stuart Paton. Half a double feature bill at Loew's New York, July 31. Projection time, 56 minutes.  
Don Jose O'Neil.....Roy Stewart  
Peter Collier.....Wilfred North  
Frances Collier.....Margaret Landis  
Charles Mortimer.....Arthur Hull  
Miguel Salvador.....Sydney De Grey  
Teresa.....Marie Wells

The conception of the plot of "The Love Brand" must be a most thorough reader of magazine stories, as the tale adapted for the screen here bears a marked resemblance to a serial story printed in a national magazine last winter. The locale, instead of Mexico or New Mexico, is transplanted to Lower California, and instead of the conspirators acting in behalf of a Japanese syndicate to accomplish a certain purpose they do so for themselves. Nevertheless, the story is a good

western drama and one, even though constructed and produced along conventional lines, will please the followers of Roy Stewart.

Stewart dominates the picture from the moment he comes into sight until the last foot is projected. His smile and personality are always in evidence and seem to atone for a few dull spots.

Margaret Landis, a petite blonde, who plays opposite him, has a rather difficult role which she makes impressive.

There are some very good outdoor shots, especially a stampede of a herd of cattle driven off by cattle thieves and a chase of the thieves. Only a few indoor scenes are taken, but are adequate.

The direction, considering the story, is exceptionally good. The titles, of course, as in all pictures of this type, are the most important and well written and spotted. In the smaller daily change houses this picture will hold its own easily.

### FIRES OF FATE

London, July 27.

Adapted from Sir Arthur Conan Doyle's novel, "The Tragedy of the Korosko," this new Gaumont picture has been awaited with more than the usual interest. Except for a few ordinary interiors the whole thing has been made in Egypt. Shepherd's Hotel plays a prominent part, so does the Nile, the pyramids and many other famous places. The effect of this, together with

### GIRLS

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the sub-titles, is apt to give certain portions of the film a guide book appearance which detracts greatly from the story, which only begins to grip toward the end when good use is made of the Camel Corps and Sudanese troops generally.

Judicious cutting, it runs close on two hours, will add greatly to its entertainment value and the episodes with a crucifix, and the attempt to make his Christian prisoners accept the Koran, should come out bodily. The very sudden return to health of the dying man is almost farcical, and kills the end of an otherwise genuinely artistic production.

The story is mediocre. Colonel Egerton is told by an eminent specialist he has only a year to live. To fill in the time he joins the doctor's party for a trip to Egypt. There he meets Dorinne Adams, a beautiful American whom the Prince Ibrahim desires. Egerton and Dorinne are mutually attracted, but knowing of his approaching end he cannot speak. However, when he saves her from Ibrahim, the truth comes out, and she decides to "stay with him 'till the end." The party is almost annihilated by Bedouins, who takes the survivors prisoner. Ibrahim gets busy, and arranges to buy the girl from her captors. Before his desire can be consummated, however, the marauders are annihilated by the Camel Corps, and Dorinne is restored to the arms of her doomed lover, again announcing her intention of staying with him to the end. Here the picture could well have finished, but with the customary slavish pandering to convention, Egerton is instantaneously restored to health by the specialist who originally condemned him, and we get the final "close up" as we have had it thousands of times since cinematography was invented.

Tom Terriss, the producer, has been very lucky in his choice of locations, and scenically the whole picture is exceedingly beautiful. Those who find the far-fetched story tedious, will find joy in the production as a fine "travel" feature.

The leading parts are played by Wanda Hawley and Nigel Barrie, obviously with the intention of making the show palatable to the American taste. They do well but

except for the American market being in view, dozens of British players would have done just as well. Pedro de Carboda is excellent as the Prince, and Percy Standing gives a very good show as Stephen Belmont, an American business man who dies very gallantly. The rest of the company includes Stewart Rome, Arthur Gillen, Douglas Munro, Cyril Smith, and Edith Craig. The big "star" of the picture is undoubtedly the Camel Corps. In combination with the beautiful scenery the army will get this expensively made picture over.

### WATCH YOUR STEPS

London, July 27.

Made by Hepworth, this is a short series of one-reelers showing how popular dances should be danced and how they should not. The movements are shown in the ordinary way, and then by means of the Ultra Rapid camera. The first four of the series are "The Fox Trot," "The One Step," "The Waltz," and "The Tango." The executants are Alec Ross, of the Purcell School of Dancing, who won the World's Exhibition Dancing Championship at the Queen's Hall toward the end of last year, and Eileen Dennes, a member of the Hepworth stock company.

There is nothing new in the idea, and the little features are not helped by the fact that the dancers do their job with about the same amount of happiness they would wear when going to the funerals of their nearest and dearest. The pro-

ducer is "Q," the nom-de-screen of Gaston Quierlebert, a Hepworth regular producer.

These features owe their chief claim to recognition from the fact that one of them was chosen by H.M.H. the Princess Mary (Viscountess Lascelles), for the big charity matinee held at the St. James' Kinema, July 26.

### UNINVITED GUEST

London, July 27.

Made in Germany by George Dewhurst with an all British company, this picture is out of the producer's usual run. As a rule he goes in for comedy pure and simple, or delicate fantasy, but on this occasion he has produced a good sound red-hot drama. His story is exceedingly good and well told, but certain scenes will doubtless be considerably cut before the picture goes to the public.

Steele, a financier, is in monetary difficulties. His daughter is loved

(Continued on page 45)

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GLOBE—Vaudeville.  
ELECTRIC PARK—Follies.  
NEWMAN—"Three Wise Fools,"  
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ROYAL—"Human Wreckage,"  
film, third week.  
LIBERTY—"The Victor," film.  
TWELFTH STREET—"The  
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The first installment of the Kan-  
sas City Fall Millinery Show was  
featured in the Boardwalk at Elec-  
tric Park this week. It will be re-  
peated two nights next week and  
on Aug. 13. The show was produced  
as a part of the "Boardwalk Jolli-  
ties" performance, but was under  
the auspices of a number of the  
wholesale millinery firms.

Frank L. Newman, of the New-  
man string of theatres, has been  
appointed executive governor of the  
program and arrangement bureau  
of the Midwest Industrial and Fes-  
tival Association, which will pro-  
mote a month's festival here this  
fall.

Work has been commenced on a  
new picture theatre at 1822 Vine  
street, in the heart of the "Black  
Belt." The house will seat 820.

/nnouncements of local theatre

## GROPPER'S

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Front Page

"Ray Stillwell and  
his 'gang' have es-  
tablished a reputa-  
tion here that  
threatens to put all  
competing dance or-  
chestras out of the  
running."

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RAY McAFEE  
Piano

JACK DALY  
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ABE SILVER  
Trumpet

FRANK ZEIGLAR  
Trumpet  
ALBERT DIETZEL  
Trombone

GRAHAM GARDINER  
Drums  
J. WANAMAKER  
Bass

ART BARRETT  
Saxophones

ROY MELLOTT  
Saxophones

RAY STILLWELL  
Trombone; Director

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the biggest orches-  
tra hit of the sea-  
son."

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PA.,  
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of wonderful per-  
sonal magnetism,  
with an organiza-  
tion unbeatable."

openings are: Shubert, Aug. 26,  
"The Covered Wagon," film; Gayety,  
Aug. 26, Billy Watson show, bur-  
lesque; Orpheum, Sept. 9, vaude-  
ville; Pantages, Sept. 2, vaudeville  
and pictures.

Fred Spear, publicity manager for  
the Pantages, and assistant man-  
ager of Electric Park during the  
park season, underwent a mastoid  
operation at the Physicians and  
Surgeons' hospital Friday. The  
operation was reported successful.

Milton Feld, managing director  
for the Newman houses, is "jumping  
sideways" this summer. In addition  
to viewing and selecting new pic-  
tures for his different houses, he is  
at present producing and directing  
a Juvenile Jazz Revue for week of  
Aug. 19 with the film "Paradise  
and Sam." He has also started the pre-  
liminary work on the Fall Fashion  
Show, to be held in Convention hall  
Sept. 25-26. He managed this affair  
last year for the Merchants' Asso-  
ciation, and this year it will be on  
a much larger scale.

Mike Lenge, musical director at  
the Orpheum, is directing the or-  
chestra at the Mainstreet for a  
couple of weeks while Frank Lorenz  
is rusticating.

A contract has just been let for a  
new electric sign for the Mainstreet  
theatre, which will be the largest of  
any on the Orpheum circuit. The  
affair will be erected at the corner  
of Main and 14th streets, and will  
stand 100 feet in the air.

It is understood that the theat-  
rical employees and managers in the  
vaudeville houses have practically  
come to an agreement regarding  
scales and working conditions, al-

though there are still a few minor  
details to be adjusted. The oper-  
ators, who demanded an increase of  
15 cents an hour from the old scale  
of \$1.35, have agreed to accept a  
5-cents-an-hour raise, making their  
scale \$1.40. The musicians' new  
agreement calls for a \$5 raise for  
the leader, making his salary now  
\$85, with the side men \$63. They  
are also demanding ten men in the  
Mainstreet and including that num-  
ber in the agreement, although the  
house has always used that number,  
instead of the nine previously re-  
quired. This same clause will apply  
to the Pantages and may cause  
some disagreement. It is reported  
that the Pantages theatre will not  
sign the agreement for the added  
men, both on account of the in-  
creased expense—over \$3,000 on the  
year—and that there is no room to  
put the tenth man in the orchestra  
pit.

Sunday blue laws are coming for  
Kansas City, Kan., this fall. So  
says County Attorney Justus N.  
Baird, of Wyandotte county. This  
means the lid will be clamped on  
light in the town across the river.  
Attorney Baird has announced that

he will move against all picture  
shows, theatres, pool halls, soda  
fountains in drug stores, conces-  
sions in places of amusement and  
all other business or amusements,  
at an early date, as soon as he  
finishes the present fight against the  
opening of grocery stores on Sun-  
day.

When ANNABELLE  
changed her name to Mrs.  
J. B. Wood and settled in  
Eureka, Mo., we searched  
and found a rosebud in  
VIRGINA. Wait until  
they lamp her in New  
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"find." Here is what the  
Los Angeles "Times" has  
to say about her:

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"Rosebud Garden of Girls" in the  
Trennell Trio of acrobats and  
dancers. She has beauty, person-  
ality, piquancy. Don't see how she  
will ever escape pictures if the  
directors get a peek at her. If some  
ingenues are worth \$500 a week,  
she's worth about a million."

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### ATLANTA, GA.

FORSYTH—"The Virginian."

HOWARD—"Merry Go Round."

METROPOLITAN—"One Exciting Night."

HILTO—"Sure Fire Flint" and "The Vagabond" films.

LOEW'S GRAND—Pop vaudeville and "The Last Moment" film.

ALAMO NO. 2—"The Man Who Saw Tomorrow" film.

LYRIC—Dark.

ATLANTA—Dark.

W. R. "Bill" Beidel, for the past nine months manager of the Radio, has resigned to accept a position in a non-theatrical enterprise. He is succeeded by W. T. Murray, formerly manager of the Alamo No. 2.

Jane Aubrey and William Lloyd have been added to the cast of the Forsyth Players. Symona Boniface leaves the company.

Several of the local houses reported a slump in business last week.

"The Elks' Troubadours," a mixed chorus of 35 voices, will offer a prologue to "Merry Go Round," at the Howard.

### BOSTON

By LEN LIBBEY

One of those bills this week where the casters on the concert grand got hot boxes from overwork, and everybody burst into song except the acrobats and prestidigitator. The Keith's house filled late, but almost to the hilt, a welcome, and rather unexpected surprise, in fact the only real surprise of Monday evening. George MacFarlane was booked as the "pull," and was generally credited with drawing the house, although his reception was more or less of a limp.

A word for the legerdemain act, billed as Judson Cole, the Conjuring Comedian, and who deserves a laudatory paragraph for sheer nerve. He put Hollywood Hunch to shame for outright courage, not batting an eyelash with patter such as "Harold Lloyd and his cousin, Celluloid" and "I've played Howard where the rock hit me." It was the where the rock hit me. It was the oasis of an arid evening, a really refreshing spot. The house loved him at his worst, howled at his stuff, and, rarest of arts, he left them in mid-air clamoring for more. He's there, is Judson Cole, and he bowled them even when he reminded the ladies during the egg trick to watch the right egg, admitting himself to be the other.

For downright showmanship, Harry Carroll and Grace Fisher topped easily, with a smooth running routine and plenty of person ality. Miss Fisher worked like a Trojan, showing one gown that did her shoulders justice, and another

that fitted her like a knee bandage. Carroll ran his old favorites through to full choruses, stopping with "By the Sea," and lacking a later hit to top it off in orthodox fashion. They pulled a real curtain call, and held up through it.

Sheldon, Ballantine and Heft followed in the toughest spot on the bill, being also a pianologue and dancing, and through plain energy put across what was really a repetitive number. Miss Ballantine in two numbers was apparently restricted in her dancing by the consciousness of lack of restraining costuming. Roy Sheldon's lyric filler in his pianologue is a real gem, and fortunately he realizes it and puts his words over clear as a bell.

These two acts, which followed Lew Seymour's song and dance girlie comedy skit, made it almost impossible for George MacFarlane to do much, carrying as he did, a pianist and a girl dancer. His routine with his dancer, Margaret Walker, practically saved the act from concert solemnity, the girl, a pretty and extremely youthful appearing blonde, working in front of a gold drop, and being an admirable foil for the baritone, working in Colonial black silk breeches, lace cuffs and lace bosom skirt.

The Seymour skit, written by A. Douglass Leavitt, and carrying Allys Bernoudy, Gladys Padley, Jeanne Stewart and Helen Boyd, is a fast moving proposition with its none too strong, specialties cued in regardless. It is one of those things that can be built or torn down through a season or two, and with a 23-minute routine it is hard to justify hanging onto G. A. R. boys like "You gave me a funny look when you came in" and "I'm a decided brunette." "When did you decide?" "If they got a snicker, they could be explained, but in a fast moving dialog their retention looks like sentiment rather than showmanship.

Frank Hurst and Eddie Vogt had a fat spot next to closing, one lavender tint showing up on the horizon, but blowing away safely. Vogt showed a lot of new sidewalk patter, having one lapse with "Speaking of cows, how's your father," but averaging high nevertheless. Their encore was the curtain speech with Vogt working the substitute hands so well it looked like new stuff, and closing to a real hit.

Homor Romaine opened in aerial routine, followed in the deuce hole by the Jack Hughes instrumental duo, a legitimate musical number. Bert and Partner closed in a conformational act with several tableaux that outdid Rube Goldberg's statuary at its funniest.

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Stage experience required. Stage Drummer and Cornet player also apply.

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### DETROIT, MICH.

By JACOB SMITH

"The Bird of Paradise," biggest attraction since the Bonstelle Players, at Garrick. This week, "Six Cylinder Love." Next, "The Fox and the Gander."

Woodward Players, after four weeks, start again at the Majestic Aug. 12, opening with "Nice People."

Regent, Grand Rapids, opens Aug. 9 with "Within the Law." House seats 1,369 and is the largest in that town. Sid Lawrence, manager.

Jim Rutherford has taken over the management of the Regent, Lansing.

Photoplays: "Quickhands," Adams; "When Desert Calls," Broadway-Strand; "Scarlet Lily," Madison; "Daddy Long Legs," Washington; "Alice Adams," Capitol; "The Fog Colonial."

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Harry Leon Wilson's story dramatized by  
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## FILM REVIEWS

(Continued from page 41)

by Denton, who is the co-trustee with him in a fortune, the heir to which is missing. On the night of his daughter's birthday party Steele is surprised by the entrance of a delapidated stranger, "the uninvited guest." He persuades the man to pose as the heir and dresses him for the part. Denton soon sees through the trick, and sees also that the girl, Mavis, is falling in love with the newcomer. He tries to put the screw on, but fails. He then traps Mavis in his flat, and attempts to forcibly seduce her. She is rescued by the stranger who thrashes Denton. Later Denton brings the lawyer who knows the missing heir. His idea is to expose the other man, but the bottom falls out of his plot when the lawyer recognizes the "uninvited guest" as being the genuine article. The con-

ventional happy ending brings the picture to a conclusion. The production work is very good. The players have been carefully selected and present one of the finest combinations ever seen in a British picture. Madge Stuart as the girl gives an exceedingly good performance of a part which in the later scenes must have been a severe nerve test. The same applies to Cameron Carr as the villain Denton. Their bedroom scene is the last word in strength, and handled with less skill, would have been merely nauseating. Stewart Rome plays well as the "uninvited guest," and Cecil Morton Yorke is excellent as Steele. Various small parts are admirably played. Taken on a whole, this feature consolidates the reputation achieved by George Dewhurst with his "A Sister to Assist" and the features he made for the Hepworth company.

### DER ABSTURZ (THE DOWNFALL)

Berlin, July 5.  
One of the best films Asta Nielsen has made for some time, but it is sad to have to add this, unfortunately, does not mean much. Within the last year she did a film version of Strindberg's "Fraulein Julie," totally unsuited to the screen and in which she had to play for a long time a girl of 15, which was an impossibility. The present production gives her an excellent chance to display her acting, and this Swedish star still must be reckoned as one of the very strongest personalities before the camera. The present is merely the conventional film story and does not rise for a moment above the conven-

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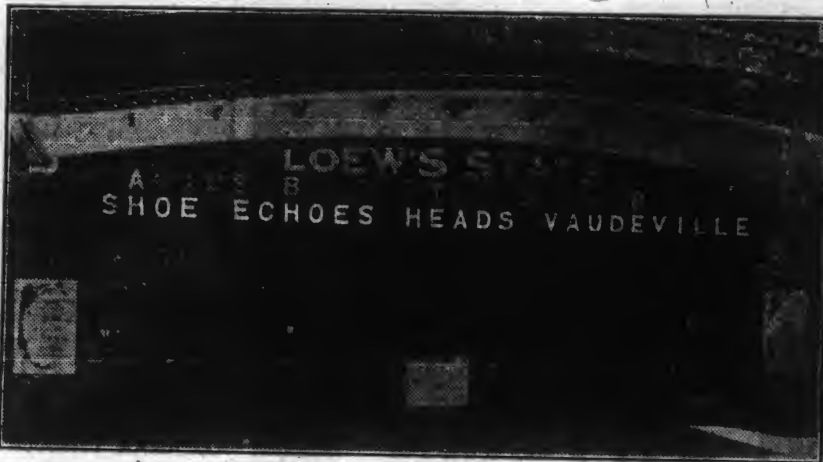
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With BERNICE JARNOT, JIMMY BURCHALL and PAULINE HARRIS  
HEADLINING LOEW CIRCUIT

This Week (Aug. 9-12)—VICTORIA, NEW YORK  
Next Week (Aug. 13)—GATES and METROPOLITAN, BROOKLYN  
To Follow Aug. 20—STATE, NEWARK

Direction—Loew and Independent Circuits—AL GROSSMAN  
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tional level. It tells the story of a beautiful stage star mixed up in a crime, her lover serves a prison sentence, she goes through everything with the hope that when he gets out she can marry him. When that does not take place she goes down and down, and in the last act plays an old woman. And in this last act as the old broken-down woman of the streets she gives a performance which could not be surpassed by any single actress on the screen. From the rest of the cast only Wassmann and Gregori Chamara are adequate. The regie by Dr. Wolf is quite impossible. Of course he may not have cut the film himself, but if he did that is another point against him. The present film is interesting, but does not seem to have quite the right appeal for an American success.

### DER SCHATZ (THE TREASURE)

Berlin, July 6.  
This is one of the best films produced in Germany for some time. It is taken from a novel by Hans Bartsch, and very cleverly, too.

The tale concerns a treasure buried years before by the Turks when they invaded the country. A house stands on the foundations of an old mansion, and in these foundations, so legend says, a treasure was buried.

In the house of the present lives an old bell maker, his wife and daughter, and an old servant. Into this household comes a young man from the city, an artist who has been commissioned to do the decoration on a newly-ordered bell. He hears from the old servant the fable, and with the aid of the girl sets out to find the treasure.

The servant is also seeking it, but with the aid of a willow wand, which he has charmed and believes will point to the buried hoard. The young fellow, however, using the methods of modern science, measures the walls to find out where a treasure might possibly be concealed.

After many nights of searching the young fellow finds the treasure, but the servant comes upon him during the latter part of his search and tells him not to look any fur-

ther; that he will tell the master bell-maker about it.

The young fellow and the girl leave for a walk. Meantime the three old people dig out the treasure and make themselves very happy about it.

When all are quite drunk the young people return and the servant demands as part of his share the hand of the girl in marriage. This the girl does not want. She and the young fellow rush off, leaving the old people with their gold, while they have their happiness. Then the old servant in drunken excitement rushes down to the cellar, and in searching for the gold digs away one of the most important pillars that holds the house. It falls in, burying the three.

It will be difficult to imagine any of the five roles better played. Especially desirable is Werner Kraus as the old servant. The half-mad craftiness of the man is perfect. It is the best playing Kraus has done in several years. Hans Brausewetter has improved tremendously and now is an acceptable film juvenile. Albert Steinruck as the old bell maker, Ilka Gruning as his wife and Lucie Mannheim as the daughter are fitted.

E. L. Papst, who directed, has never before had a chance at direction. With this considered, it is really extraordinarily well handled. He seems to be one of the few directors who understand. The photography should not pass without a word of praise. It is artistic, but at the same time never fails to be clear, a very exceptional thing in Germany today.

The present film has a distinct American appeal and should do nicely as a better class feature in America.

A. Davidson, who owns two theatres in Norwich, plans to erect a theatre building in Winsted, Conn. Also another in Willimantic.

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A new theatre is to be erected in the Monument square section of Woonsocket, R. I., at a cost of not less than \$150,000 on land leased from George W. Lothrop. Papers were signed in Providence this week whereby Mr. Lothrop leased for 99 years to the Whiting Realty Company a tract of land of an area of about 24,000 square feet. The lease provides for an annual rental of \$6,000 with an adjustment of rent every ten years during the term. Sanford P. Whiting, head of the Whiting Realty Company, is connected with the Albee-Keith interests in Rhode Island as manager of the Bijou, Woonsocket. Work on the new structure is to be started in the near future.

Fred V. Greene, Jr., has been engaged by the Universal Film Manufacturing Co. to handle the advertising matter and exploitation of "The Hunchback of Notre Dame," which they will present at the Astor, New York, Sept. 2.



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## NEWS FROM LONDON!!!

# HANDERS AND MILLISS

Just concluded six months' run at Covent Garden in "You'd Be Surprised." Opened in vaudeville at the Coliseum July 9. Alhambra Theatre week of July 16. Returned to Coliseum July 23 for two weeks. Return to Alhambra Aug. 6 for two weeks. Back again to Coliseum Aug. 27 for another two weeks.

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SEVEN TO TEN WEEK CONTRACTS NOW BEING ISSUED.

### NATION-WIDE CLOSING

(Continued from page 3)

dent's memory by not playing Friday night. That meant that a pro rata salary cut would not be objected to, although it is not certain all managers will make the deduction.

Some managers acted immediately in deciding to close Friday night, before P. M. A. action and regardless of cost and other attractions. Cohan and Harris in closing on the day of the President's death decided similarly for the day of burial. That applied for "Two Fellows and a Girl" at the Vanderbilt and "Rain" at the Elliott. John Golden followed by ordering off "Seventh Heaven" at the Booth and at the same time William Harris, Jr., announced closing for "In Love With Love" at the Ritz (opened Monday); the Frohman office for "Zander the Great" at the Empire; A. H. Woods set back the opening of "The Good Old Days" at the Broadhurst from Thursday until next week, because he would have gone dark Friday, and the Selwyns

ordered "The Fool" at the Times Square and "Helen of Troy, N. Y." off at the Selwyn.

### Indecision by Some

There was indecision on the part of the other managers. Several declared they would close "if the others did", and ticket selling proceeded. Tuesday night it was virtually certain that all the Broadway houses would go dark following a meeting between A. L. Erlanger, Lee Shubert and Charles Dillingham. These managers are said to have acted without caring what the attitude of Equity and the stage unions was in the matter of wages. They considered that some shows remaining lighted while others were closed would bombarang on attractions which failed to heed the mourning proclamation.

Among some managers there was a suspicion that others might "put one over on them." Another source of dissatisfaction was that with the legitimate houses dark and vaudeville and picture theatres lighted at night the latter would enjoy all the theatre patronage in sight

It was seen, however, that as the day of mourning fell on Friday it would open up a three-day period and it was assumed much of the legitimate patronage would leave the city and go to the resorts.

When it was considered that there are manifold more theatres now than when past observance of the death of the Chief Executive was made, the plan for nation-wide closing on a 24-hour basis was admitted too complex to be achieved.

### Recalled McKinley's Death.

William Harris, Jr., in voting as a director of the P. M. A. in favor of closing, said he recalled the situation of several New York theatres disregarding the general closing when President McKinley died. He said it took a long time for the public to dissipate its demonstration of disapproval and that he would close his show even if every other attraction in town remained open.

Heretofore upon the death of the President in office all amusements and most institutions closed on that day and upon the day of the funeral. That was true in the passing of Presidents Harrison, Garfield, McKinley and Lincoln. On the occasion of the latter's assassination theatres were darkened a week.

Last Friday there were but three theatres closed out of a total of nineteen operating on Broadway, although the baseball games throughout the major circuits were called off. The New York Stock Exchange suspended for the day, but the banks remained open.

Thomas explained that in former days there were no basic contracts

which tied the theatres in the way of playing contracts with artists and stage labor. Managers simultaneously decided to close without conferring with any association or union, there being no financial problem, because where there was no playing there was no wages or salary.

### Contracts Complicated Matters.

The system of modern theatricals with the various class contracts threatened to complicate the machinery for country-wide closing on the date of the Harding funeral which will be held at his home town of Marion, Ohio, tomorrow (Friday), subsequent to the services in the rotunda at the Capitol, Washington, yesterday (Wednesday). The latter day was set for the local day of mourning by Mayor Hylan for the city of New York, but there was no action on the part of theatres to close that day also. Friday was designated as the day of mourning in New York State by Gov. Al. Smith on Tuesday.

George M. Cohan and Sam H. Harris, acting independently of each other, ordered their attractions off on the day of the President's death and were the exceptions to the rule. The attractions closed were "Two Fellows and a Girl" at the Vanderbilt, "Music Box Revue" at the Music Box, and "Rain" at the Elliott. The latter two are Harris attractions and a full week's salary was paid all around. There was also no deduction for the Vanderbilt show, either for company or crew. The house management had advised all the extra hands of a pro rata deduction, but there was

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strenuous objection and payment was made.

Regardless of results as to wage payments, it is certain that every important amusement will shut down Friday in memory of the country editor who gained the highest office in the land.

Not until he died was President Harding's popularity realized. The funeral train from the coast was met at every station along the line with crowds of citizens who came for miles to pay homage.

The President's death occurred while his wife was reading an article on Harding entitled, "A Calm Review of a Calm Man," by Samuel G. Blythe, printed recently in the "Saturday Evening Post." None of the press dispatches from the coast mentioned the name of the publication.

Famous Players stated Tuesday that all of its houses in the country would be closed tomorrow (Friday) afternoon until 5 p. m., and that orders had also been sent to Los Angeles closing the Lasky studios there for the entire day. The home offices and all of the exchanges of the Famous Players-Lasky organization throughout the country will be closed for the entire day.

The Executive Committee of the M.P.T.O.A., meeting at the Ambassador Hotel, Atlantic City, N. J., passed a resolution whereby the theatres of the entire membership throughout the country will be closed down tomorrow (Friday). A committee of 25 exhibitors of the State of Ohio were appointed to represent the picture industry at the burial of the late President at Marion. Judge Foster of Marion is the chairman of the committee.

The New Jersey and Pennsylvania units of the M.P.T.O.A. holding their State conventions here at this time immediately gave their unanimous endorsement to the closing resolution and they will defer their Friday session for one hour during the burial.

### SERVICES BY LEGION POSTS

One thousand New York State American Legion Posts will hold memorial services in motion picture houses Friday in conjunction with the Motion Picture Theatre Owners, in memory of the late President Harding.

The services will occur at the same time that the funeral of President Harding is taking place in Marion, Ohio.

Cosmopolitan has practically cornered the costume play market for Marion Davies' future releases. Among the standards purchased recently are "A Little Knight of Brandenburg," "A Gentleman of France," "Janice Meredith" and "The Adventures of Lady Ursula."

Dave Coughlin, Pathe manager at Dallas, Tex., is on a ten-day trip to New York City and other eastern cities.



**LOS ANGELES  
VARIETY'S OFFICE**

Metropolitan Theatre Bldg.,  
Suite 261, Hill St. Entrance

The Orpheum bill ran much too long Monday matinee, and it was 11 o'clock when Anatol Friedman and Co. appeared to close. It was a tough spot for a holover, but as practically no singing or dancing preceded this pretentious act, it not only succeeded in holding the house, but gave the show, otherwise laden with humum, the much-needed class.

Ben Bernie and his band and Le Maire and Phillips divided the top billing. Bernie scored a tremendous hit. Some excellent bands have been here, but from a high-class comedy standpoint none can compare to his. Le Maire and Phillips, offering an acrobatic dental farce, were a screaming success. They were here for three weeks recently with "The Pepper Box Revue," but the funny little Phillips and Le Maire's de luxe straight can repeat often and not lose value.

The Four Camerons is another act that can bear repeating. They have repeated their usual pronounced hit next to closing. Louis Cameron shows possibilities for another Fred Stone. Sargent and Marvin, also here recently, stopped the show second, and their comedy make-ups in their impromptu appearance in Cameron's act warrants bookings on the same bill. Le Maire and Phillips also butted in with the Camerons, and Le Maire's insurance talk with the aggregation provided an unprogrammed laughing riot.

Jack "Rube" Clifford, assisted by Russell Hird, who, while not so effective as his predecessor, handles the straight for Clifford's old man characterization satisfactorily, was another hit. Gus Fowler, with mystery clocks and watches and clever palming proved a good novelty in third place. The Fifer Brothers and sister try for too much. Their singing in one starts them poorly. They displayed a neat drape in full stage, but little else. After an ordinary dance routine they conclude with saxophones and a banjo. Josephs.

Yvette headlines a heavy singing bill at Pantages, on which comedy is lacking. The eight-piece band, with the animated Yvette, wearing costly gowns, leading and rendering violin selections, combined with the pretty stage hangings, makes it strictly an offering for the best houses. The tailored revolving globe won special commendation.

Evans, Mero and Evans, male singing trio, injected some fair comedy, opening well. Ullis and Clark followed, scoring impressively with their well-handled song routine.

"A Night in Spain" was more singing and some Spanish dancing presented by nine people in attractive costumes and settings. Then came Jack Straus, with nifty black-tie talking, for the only real laughs of the show and also winning the singing honors of the bill.

Three of the five acts yodeled.

The De Marcos, topping a light, summery show at the Hillstreet, had new scenery, costumes and more eccentric dancing than when last seen here. They closed the show with a Paul Decker and Co. in "Doubt" was immediate favor with this splendid comedy vehicle. Eddie J. Lambert, assisted by Minnie Fish, afforded screaming laughs. Lambert's Yiddish expressions and comedy capers rocked the house.

Felix Adler and Frances A. Ross were a comedy wow next to closing. Joe Flanders and Geneve Epler, with piano and songs, scored second. Freeman and Grace opened nicely.

C. A. Thompson, formerly with circuses and outdoor attractions in the east and middle west, is now located here. He is associated with the Theatre Owners' Association.

Milton Cohen, who represents more professionals in legal matters than any local attorney, left this

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week for New York for a month. He was accompanied by his wife, who will remain some time at Atlantic City.

Joe Vion has come here to live. He plans to sell plays to the movie producers.

Tom Hodgman left the first of the week for Vancouver and Seattle to advance "The Covered Wagon."

William A. Curley, editor of the Chicago "American," is here for a month's vacation. Curley was one

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of the early editors of the "Herald" here. Two other newspaper men visited the film colony last week. They were Crosby, drama editor of the Boston "Globe," and Curran Swint, critic of the San Francisco "Call."

Ed Wynn will open the new Biltmore theatre here in "A Perfect Fool."

Elise Bartlett (Mrs. Joseph Schildkraut) scored heavily in her initial stage appearance here. She played the feminine lead in "The Man Who Came Back" at the Majestic.

Charles Ray may have a stage version written of "The Girl I Loved." Ray has had a hankering for some time to go before the footlights, and those on the inside favor the belief that he will make the attempt in a dramatization of the James Whitcomb Riley poem, which he did quite successfully on the screen.

Edward Knoblock, the British author, has left for the east to aid Charles Dillingham in the production of his play, "The Lullaby."

Warner Baxter will play the lead opposite Viola Dana in "The Knight of the Road," a Metro production. Oscar Apfel will direct.

Bessie Browning, laying off here, purchased some real estate. She did it as an investment.

Sherman, Clay & Co. have accepted "June Days," by Harry Vernon.

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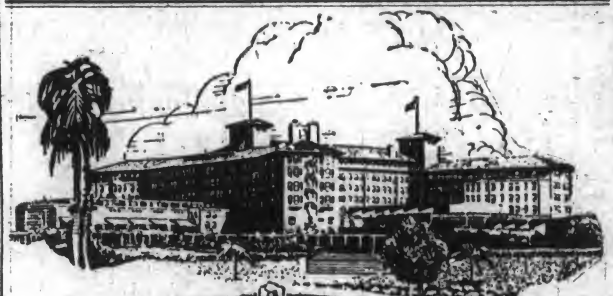
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ALAMO — "The Love Piker."

RIALTO — "Where the Pavement Ends."

MARY ANDERSON — "The Last Hour."

MAJESTIC — "Male and Female."

WALNUT — "Is Money Everything?"

KENTUCKY — "Omar the Tent-maker," "Children of Dust."

The success of "Captain Applejack" by the Fassett stock seems to have given an impetus to the production of the following week, "Scandal," for it was favored with the same rushing business.

Judging by the turnout last week, "Sweethearts," which was the most popular of the Dunbar Co.'s presentations last summer, seems fated to bear that distinction this season.

In marked contrast to that of the previous weeks, the Rialto business with Nazimova's "Salome" as the feature was the best of the summer.

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# VARIETY

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VOL. LXXI. No. 13

NEW YORK CITY, THURSDAY, AUGUST 16, 1923

48 PAGES

## SAND-BAGGING EXHIBITORS

### BLACKFACE ARTIST'S SPEAK EASY IS ON SAME STREET WITH SHOW

**Businesslike Showman Getting Money Two Ways—Had 16 Drinks Free Without Buying One Himself—Two Partners Operating Joint**

A blackface comedian, who will be a member of the cast of a musical revue which opens in October, has displayed business acumen by opening a speak-easy on the same street where he will play.

The place is operated by two partners with the actor being one and the names appearing on the front with the second letter of his last name changed from "i" to "u."

Early this week he was very much in evidence at the place, telling jokes and stories to stimulate the spirits of the customers.

To a friend who visited the place the comedian confided that he had made a good business move, as the members of the company he will be with will naturally want to frequent the establishment he is interested in. He also stated that the "hooch" which he is in the habit of consuming personally will stand him very little, as those visiting the place will naturally want him to have a little with them.

On the night he was seen in the establishment during two hours he was the "guest" for 16 drinks by actual count, but failed to reciprocate.

### 'POLLY PREFERRED' IN \$500,000 ACTION

**Ossip Dymow Charges Guy Bolton with Plagiarism—Comstock & Gest in It**

Claiming \$500,000 damages and asking for an accounting of all profits, Ossip Dymow's suit against Guy Bolton and Comstock & Gest will be reached for trial late next month or early in October. Dymow, a well-known Russian playwright, charges that Bolton's "Polly Preferred" is a plagiarism of his copyrighted play "Personality."

Dymow writes in Russian, but has been prolifically translated and produced in Yiddish and his "Bronx" (Continued on page 4)

### "MAMMY" SONGS OUT FOR VAUDEVILLE

**House Managers Report Audiences Tired of Similarity in Idea and Delivery**

"Mammy" songs are out as far as next season's Keith vaudeville bookings are concerned. This doesn't mean "Mammy" songs are barred by the Keith people or that a general order has been sent out against the "Mammy" numbers' use, but several Keith agents have informed singing acts to drop the "Mammys," the agents receiving their instructions from the bookers, and the latter in turn acting on suggestions from house managers, who secured their line on the "Mammy" numbers from their audiences.

Vaudeville audiences, according to the original source of info (house managers) are dizzy from listening to "Mammy" numbers, many merely variations of others.

Another factor affecting vaudeville is that the singing acts doing "Mammy" numbers all do them in about the same style. That increases an already noticeable sameness in singing and talking turns, both on big time and small time, particularly the latter division.

### DENVER MANAGERS MAKE 25% REDUCTION

**Notice to Colorado's Commission—Stage Hands and Operators Affected**

Denver, Aug. 15. Notice of a 25 per cent. reduction in wages has been filed by the Denver Theatrical Managers' Association, with the Colorado Industrial Commission, affecting members of the Stage Hands and Picture Operators' unions.

The reduction, if it is allowed, will go into effect at the beginning of the coming year. A sharp fight over the decrease looms, indicated by the fact that demands for substantial increases in pay had already been filed with the commission by the employees belonging to both unions.

### SHOWMEN MUST CARRY BURDEN OF COST

Over \$75,000,000 Represented in 135 Special Pictures for Release Next Season—Seven in \$1,000,000 Class—25 Cost Each Between \$500,000 and \$750,000—100 Cost to Produce, each, \$500,000 or Slightly Less—Over 800 Big Features and 1,200 Films in All for Picture Exhibitors to Stand Up Under

### CAN'T RAISE ADMISSION

The picture exhibitor believes he is going to be sandbagged next season by the producer and distributor. Statistical figures bear out his belief.

Less than 12 per cent. of the total new features in sight for next season that the exhibitors must pay for in cost and profit, if any, total \$75,000,000, with the remaining 88 per cent. estimated to reach another total production cost of \$125,000,000, making a whole cost exclusive of any profit that the directing heads (Continued on page 5)

### MARKS AS THROWAWAYS

**Keith's Publicity for German Strong Man**

The Keith circuit will use German 100-mark notes for throwaways as publicity for Breitbart, the strong man, who opens on the time next month.

This idea was recently used in conjunction with Breitbart's appearance in Germany, a slip being attached to each 100-mark note with "Breitbart, the Strong Man, the mightiest phenomena of all time," printed on it.

### CHORISTERS SATISFIED

**Scarcity on Stage Through Cloak and Suit Industry**

There is a scarcity of chorus girls reported among musical comedy circles, due to the prosperity in the cloak and suit business, where many of the former chorines have found remunerative employment as models.

Despite the reported lure of the footlights the producers claim it is hard to coax the girls back onto the stage from the commercial positions, due to the good salaries paid them and the absence of travel.

### BAINBRIDGE'S STOCK COMPANY PAYS 40% CASH DIVIDEND

**Checks Mailed to Thousands of Local Stockholders—Bainbridge Challenges American Picture Theatre for Comparative Results**

### MME. PETROVA'S TWO ACTS FOR INTERSTATE

**Doing Single Turn and Playing Sketch with Nine People on Same Bill**

The Interstate Circuit has bought Mme. Olga Petrova for four weeks in its biggest houses on the star's return from Europe. The Interstate is paying her a large salary to present two acts, her single turn and the first act of her play, "Hurricane," with a company of nine people.

Mme. Petrova is utilizing the entire cast of the original company that presented the play, intending after her brief vaudeville tour to take up a route in the legitimate houses with the production.

Mme. Petrova, with her husband, Dr. Stewart, sailed for England on the "Majestic" last Saturday. She will return in time to open her first week on the Interstate at Dallas, Sept. 23, playing Houston, San Antonio and Fort Worth in the three weeks following.

Upon her return north Mme. Petrova will give the full play of "Hurricane," under the management of Dick Herndon.

### NO AUDIENCE DANCING, SAYS CASEY, OF BOSTON

**City's Censor Opposed to Mollie Williams' Burlesque Show Project**

Boston, Aug. 16. City Censor John Casey will not permit any Boston experiment by the Mollie Williams show (Columbia burlesque) of audience dancing with members of the company.

Casey is so bitterly opposed to the plan he will take it up with other municipal censors, who have been working with him on standardized codes for performances.

Boston restrictions at present are so rigid that players may not work from boxes, aisles or runways without special permit, granted readily to mind readers, sleight-of-hand workers, etc., but refused to girls and for surprise effects.

Minneapolis, Aug. 15. Now comes A. G. Bainbridge, Jr., managing director of the Bainbridge Players, who says that the spoken drama is not on the wane, and as irrefutable evidence to the contrary declares a 40 per cent cash dividend on last season's business.

Checks were mailed by Mr. Bainbridge on Wednesday to thousands of local theatregoers who are stockholders in the Bainbridge Players.

Mr. Bainbridge challenges a movie theatre anywhere in the United States to show as large profits. The achievement probably stands as a record for theatrical earnings in any branch of amusements in the United (Continued on page 7)

### NEVER HEARD OF EQUITY UNTIL HE INQUIRED

**Manager and Producer Continued to Live and Produce in Blissful Ignorance**

There is a theatrical manager and producer who up until recently did not know of the existence of Equity. He only learned of it in a roundabout way when he inquired what the meaning of "Equity" was. This manager is George A. Wints, of Kitting, Pa., who had two of the "Shuffle Along" companies on tour over the one-night stands last season. Prior to that he had several musical shows on tour, the principals and chorus of which he recruited through Pittsburgh. For either the colored or white shows (Continued on page 7)

### PICTURE THEATRES CHEAP

Minneapolis, Aug. 15. Picture theatres in this territory are getting cheap.

At Aberdeen, South Dakota, the Strand, which sold for \$10,500 a year ago, has been taken over by C. W. Klitz for \$1,682.50.

The sale was made to satisfy a mortgage, without anyone else bidding.

### COSTUMES

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

**BROOKS-MAHIEU**  
1437 B'way Tel. 5555 Peas. N. Y. City  
11,000 Costumes for Rental

### LEE WILL SELECT IT

A regular meeting of the Producing Managers' Association is scheduled for the early part of next week. No definite day has been selected until Lee Shubert advises one which will be convenient to him.

Routine business only is to be transacted at the meeting.

# MARCUS LOEW IS IN TIVOLI, LONDON, WITH METRO FILMS

Has House for Six Years—Five-Shilling Scale—Loew Talks to English Exhibitors—Oxford Street Site for 10,000-Capacity Picture House Sold to Woolworth for Store

London, Aug. 15.

The new Tivoli, just about finishing completion, has been arranged for by Marcus Loew for six years, during which Metro's pictures will be exhibited there for indefinite runs.

A five-shilling scale will be in effect.

"Where the Pavement Ends" will be the opening Metro picture.

The Tivoli has an excellent location. It has been the source of several reports regarding its eventual manager and several negotiations started were nearly consummated.

Loew, it is said, believes that with a London house for the Metro product, its pictures will have a more firmly established name throughout Great Britain and the Continent than as Metro heretofore has done, procured a special theatre for a special showing at a legit top scale of prices.

## Loew's Advantageous Deal

The report is the Tivoli will exclusively show Metros with the exception of one Chaplin and one Harold Lloyd picture.

Metro expects to place annually at the Tivoli during the six years at least 30 features.

The Tivoli will carry a sign reading, "The Home of Metro Pictures. Metro Pictures Best in the World."

The Loew deal cuts out the Tivoli for independent pictures. James White, owner of the house, and Tommy Dawe, appointed by White managing director, had looked about for independent subjects sufficiently strong to play there, but found the condition difficult, as the independents, with merit were not in abundance.

Marcus Loew appeared at the psychological moment and is believed to have made an advantageous deal for Metro. It is reported in trade circles Metro will receive £30,000 annually (about \$140,000), with the agreement each picture must run indefinitely until falling below a stop limit on the gross for two weeks, placed at £2,000 weekly. This insures a run of at least three weeks for each Metro picture.

Whisperers around say the Tivoli management will tire of this arrangement and will eventually sell or lease the house outright to Loew. Walter Wanger last week offered White £35,000 yearly rental and was refused.

Loew is said to have informed White Metro is limiting its number of pictures and expending as much on production cost as Famous Players.

The Oxford street site for a picture theatre to seat 10,000 people, upon which the construction work shortly since ceased, has been purchased by the Woolworth concern for one of its stores.

Bertie Crewe, the architect, who planned the theatre, has made a demand for 15,000 pounds from the operating syndicate headed by Walter Gibbons. He has been offered 500 pounds in settlement on the plea the venture was not carried out. Crewe has placed the matter with his solicitors.

## Loew's Speech in London

Sir William Jury gave a luncheon to 250 exhibitors today, with Loew (Continued on page 18)

## TRIX SISTERS RETURNING

London, Aug. 15.

The Trix Sisters' mother died in the States Aug. 7.

Helen and Josephine will sail for New York, Sept. 12, to start rehearsing with "Paradise Alley" under the direction of Carle Carleton.

## SAME AS ANY THRILLER

London, Aug. 15.

Though slated by the press "The Eye of Silva" as presented at the New theatre is no worse than any other mystery drama thriller.

## GARRICK'S NEXT, "AMBUSH"

London, Aug. 15.

The Garrick's next and new play will be "Ambush," opening Aug. 27.

## HIMMEL COMMITTED

Must Stand Trial in Paris for Embezzlement

Paris, Aug. 15.

After more than two years' investigation, the examining magistrate entrusted with the investigation, according to French procedure, has committed André Himmelfarb for trial before the Paris correctional court on a charge of embezzlement.

Himmel (as he called himself) attempted to organize the Franco-American Cinematograph Corp. with a capital of \$100,000,000. He visited New York to raise capital, but did not get the money, despite a careful hearing from capitalists induced to receive the young man on presentation of letters of introduction from the French high commissioner's office.

René Viviani and other French politicians were promised big jobs in the hundred-million-dollar corporation and fell to Himmel's persuasions for official backing.

Joseph Rivory advanced 1,250,000 francs, for which he was promised a position on the board of directors, but finally fled the charge which led to Himmelfarb's arrest.

## FRENCH PICTURE FORBIDDEN

The Hague, Aug. 15.

The picture version of Victor Marguerite's book "La Garconne" has been prohibited by the local authorities of Amsterdam.

Judging from present discussion among exhibitors, it is probable the film will not get a show in Holland.

## Spanish Dramatist Writes for O'Neill

Madrid, Aug. 15.

Jacinto Benavente, titular of the Nobel prize for literature, who has just returned here after a tour in America, is to be admitted to the Spanish Academy of Science next winter. He will then devote his energies to high-class prose, but has promised to deliver a play for Nanaz O'Neill before retiring as a playwright.

## MORDKIN COMING OVER

London, Aug. 15.

Michael Mordkin and Victorina Krugher have signed a contract to play in London during the coming autumn. They will finish their present season in Moscow at the beginning of September and leave for England immediately.

After the London engagement they will tour America.

## AUTOING DETERMINES SEASON

Chicago, Aug. 15.

The season of 1923-24 will open officially, according to an Iowa manager, "when autoing stops."

## SAILINGS

Aug. 15 (London to New York) Willie Solar (Adriatic).

Sept. 6 (London to New York) First company "Dover to Dixie" (Veendam).

Aug. 15 (London to New York) Tex McLeod, Fred LaReine, Dave Chassen, Bobb Henshaw, Forest Glen, Mr. Kymack, Daniel O'Hara (Homeric).

Aug. 11 (London to New York) Pauline Lord (Aquitania).

Aug. 22 (London to New York) Five Petleys, Amac (Majestic).

Aug. 18 (London to New York) Philip Kerivale, Gordon Bestock (Pranconia).

Aug. 18 (London to Sydney, Australia) Charebert Brothers, La Belle Marie (Ormuz).

Aug. 16 (Hamburg to New York) Breitbart (Albert Ballin).

Aug. 11 (New York to London), Mr. and Mrs. Albert Mallette (Mary Jane) (Majestic).

Aug. 16 (Paris to New York), Frederic Ozab (Volendam).

Aug. 8 (London to New York), Albertina Rasch (Olympic).

Aug. 14 (New York to London), Edgar Allen, Katherine Murray (Mrs. Allen) (Paris).



## "BANANAS" PLAY

Geo. W. Lederer Producing Stage Version of Song

George W. Lederer has acquired the stage rights to the title, "Yes, We Have No Bananas," and expects to produce a comedy with songs under that title within a month. This is by arrangement with Louis Bernstein of Shapiro, Bernstein & Co., publishers of the original song and a blues sequel.

The plot will deal with the rivalry of two neighborhood merchants, which starts a bitter feud when one of them corners the local banana supply. The second act is in a banana grove, the third in the produce exchange in New York, where bananas have taken on the trading importance of wheat or sugar with the scientific discovery that the banana is rich in alcoholic content, which causes a rising market.

Lee Kohlmar will be one of the rivals.

## STANDING PAT

Exhibitors Feel Heavy Output for Fall Creates Buyers' Market

Buffalo, Aug. 15.

Local distributors returning from pre-season canvasses of the mid-state section report noticeable coolness on the part of town and city exhibitors. All the producers are sending representatives into the field loaded with features with the result that the exhibitor appears to be standing pat and playing a waiting game.

The market is distinctly a buyers' market, the managers taking advantage of the over-supply of productions offered for the coming season and bidding low and cautiously at the heavy output being offered.

## PARIS EMPTY

Heat Resumes With Business Suspended on Catholic Holiday.

Paris, Aug. 15.

Paris is almost empty, with today, besides Assumption, an important Catholic holiday. Business is entirely suspended.

There are many visitors here, also provincials. Due to the renewed heat the condition naturally is first felt in the theatres.

## SHUBERTS LOSE RIGHTS

"The Dancers" May Be Put on in New York by DuMaurier

London, Aug. 15.

The American rights to "The Dancers" are said to have been lost by the Shuberts, with the probability DuMaurier will book himself for a tour of the piece in the States.

## POETS—HOW MANY MORE?

Paris, Aug. 15.

Firmin Gémier, manager of the Odeon, has decided to produce this year a version of "Faust," in verse, by Louis Forest and Robert Dumas. This is not the first adaptation of the German lore since the days of Marlow. It would seem present poets have no ideas of their own.

The youthful Pierre Blanchard will be Faust this time.

## DEATHS ABROAD

Paris, Aug. 7.

Harold Heartt, American painter, died in Paris. The deceased was born in Troy, N. Y., and married Elizabeth Cragin, of New York, who survives him.

Jean Bataille, former chansonnier, died suddenly, Aug. 2, in Paris, of heart trouble.

## AM. OPERETTA IN AUSTRIA

Vienna, Aug. 15.

"Stella," by Armand Vessey, of New York, is to be produced at the Theater der Wein here during the season.

"The Merry Widow" was created at this house, and "Stella" is the first musical work by an American played in this theatre.

## "Lovers' Lane" Is Musical

London, Aug. 15.

Edward Laurillard has in preparation a new musical play entitled "Lovers' Lane," written by Arthur Wimperis and Harry M. Vernon, music by Edward Kunneke, who composed "The Cousin from Nowhere." It will probably be produced in London.

## Walker Whiteside Undecided

London, Aug. 15.

Walker Whiteside is in London, but is undecided whether to produce a play here.

## COMPTON SMASH LEFT MANY CREDITORS

Melville Stock Company Last Try to Retrieve House

London, Aug. 15.

Exclusive information gives full details of the Compton smash at the Grand Nottingham.

The theatre had been run for some time by Mrs. Edward Compton, widow of the late Edward Compton, one of the most famous of English actors and founder of the Compton Comedy Company, an organization of like importance to the Benson show.

On taking over the building which had been until then a "blood tub," Mrs. Compton had it entirely refurnished, carpeted, and decorated at a cost of something like \$100,000. It was more like a church than a theatre—the proscenium was almost black and the curtains of a sombre hue, were decorated with a large monogrammed "C. C." The attendants were in old English costume and music was provided by a hidden orchestra of three fine players. All the productions were first-class, including specially painted scenery and new wardrobe. Everything was done to win success, but the people looked askance at the new scheme and refused to come in except with paper, which was handed about in great quantities.

To help things along the management got round the authorities and obtained permission to give Sunday concerts. The assistant manager now complains he is still waiting for 15 weeks' salary for these special shows.

At last things got so bad that, backed by the Mayor of the city, Mrs. Compton appealed to the public for funds to carry on and collection boxes were taken round the audience at each performance. The sum asked for was \$25,000 and something between \$10,000 and \$15,000 was actually collected. The last attempt to bolster up the sinking ship was with the Andrew Melville Stock Company, including Phillip Yaldrew ("Young Buffalo"). The season was to have lasted six weeks. If finished on the first Saturday when bailiffs, acting on behalf of the theatre's owners, "The Grand Theatre and Estates, Ltd.," came in and seized the building for rent. The Melville people returned to town.

Today, tradespeople of Nottingham are in mourning. One printer wants \$4,000; \$5,000 is wanted for back rent; grocers, wine merchants, hairdressers, wardrobe people, coal merchants, have all been let down badly. One grocer, quicker than his brethren, lifted an office table, chairs and 32 Japanese tea trays from the theatre in the hope of getting a bit of his own back.

The Compton Comedy Company is said to be once more on tour and the house will in future be run by the Grand Theatre Company with a mixture of repertory and occasional visits of West End stars.

The theatrical press here, although they must have known the details of this fiasco, have been silent except for one or two vague paragraphs of a distinctly whitewashing nature. This, doubtless, out of respect for a name which has been honored for many generations.

## "ROMANCE" IN FRENCH

Paris, Aug. 15.

Robert de Flers will be responsible for the French version of "Romance," to be produced at the Theatre de l'Athenée next season.

## Difficulty Locating "Covered Wagon"

London, Aug. 15.

John C. Finn is experiencing some difficulty in locating a West End theatre for the immediate showing of the F. P. film, "Covered Wagon."

The incoming Indians to ballyhoo the picture will likely be domiciled at Earl's Court.

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## THE TILLER SCHOOLS OF DANCING

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LONDON

Director, JOHN TILLER



# LORD H. DE WALDEN BELIEVED LONDON'S NEW PRODUCING CO.

**Gladys Cooper Declared Britain's Most Popular Actress—Maskelyne's Magic Theatre Reopens—Other Notes**

London, Aug. 8.  
A new producing company is being formed in London with Lord Howard de Walden as sponsor. It is said to already possess an option on a West End house, the Kingsway (?), and the actual producers are to be Komissarjefsky, the Moscow producer, and Allan Wade, who has done much work for the Phoenix Society, a semi-private producing concern, which loves to dig into the filth of the Elizabethan period.  
They want 50 subscribers at £600 each and the shareholders will be guaranteed by De Walden against the loss of more than 25 per cent. of their money. Private information is that the subscriptions have not been pouring in very rapidly.

Gladys Cooper has been elected the most popular British actress in a competition organized by an illustrated weekly. Peggy O'Neil was among the "runners-up."  
The prize for foretelling the result of the election went to the wardrobe of a British battleship now in foreign waters.

Maskelyne's Theatre of Mystery, thoroughly redecorated, reopens today. De Biero is the card in the new program and will provide a full hour's show, supported by Thornley Dodge, Herbert Collings and Paul Vandy. The Maskelyne magical sketch, "The Scarab," is also in the bill.

Gertrude Lawrence and Clara Buttworth have returned to the casts of "Rats" at the Vaudeville and "Lilac Time" at the Lyric respectively.

Anthony Prinsep, who has been going in for a little self-punishment over the failure of "Reckless Regie" at the Globe, with its resultant loss of £3,000, says the play might have been a success if they had advertised it. On the Monday night after production it played to just over 27.

"R. U. R." at St. Martin's is to finish shortly, in spite of persistent rumors to the contrary. It was intended to follow this up with a new play by Clemence Dane called "The Way Things Happen," but as Meggie Albanesi, who is to play the leading part, is still with "Lilies of the Field" at the Ambassadors, "R. U. R." successor will be "The Likes of 'Er,'" by Charles McEvoy, and also the revival of Barrie's one-act play, "The Will." The presentation will occur during the week of Aug. 13.

Maurice Moscovitch is expected back from South Africa in late September. Next year he is due to return to South Africa.

Addressing the audience on the night before Paul Whiteman finished at the Hippodrome, R. H. Gillespie said he was paying the London band the same figure as the Americans. No figure was mentioned, however. Following curtain fall on the last performance Paul Whiteman gave a dance on the stage of the theatre to professional and private friends, some 150 being present. Dancing was kept up until the small hours of Sunday morning, the music being provided by members of the Whiteman band, who played in relays.

Robb Wilton sails Aug. 25 for America to play the Keith time. This will be his first engagement abroad. A tour of Australia follows, opening at the Tivoli, Sydney, Dec. 1.

Mrs. Edward Compton has now severed her connection entirely with the Grand, Nottingham, which will in future be run by the company owning the house. Repertory will be the policy. At Christmas the pantomime "Dick Whittington" will be produced.

Three piano turns follow each other at the Palladium this week, the last being Helen Stover, who makes her debut. Her reception at her opening matinee bordered on the enthusiastic. She contributed four numbers covering a wide range, grand opera, song, and a new ballad. The other piano turns were Jack Lane, a comedian, with a broad and somewhat vulgar humor, and Peggy and Lena Chisholm. Both acts are popular in the West End vaudeville houses. The Marion Morcan dancers are at the end of their stay at this hall and will go to the Alhambra. Percy Honri, who used to on big spectacular acts featuring himself and concertinas, is now contented with himself. The Great Carmo remains and presents his pot-pourri magical act, something after the fashion of the Great Lafayette's but without his showmanship.

"Mr. Tower of London," touring review, is the attraction at the Alhambra and is billed by the Stoll management, as "To introduce Gracie Fields and Archie Pitt to West End audiences." A new form of billing, very attractive on paper.

While Ellen Terry and her daughter, Edith Craig, were watching the spurious film heroism of "Fires of Fate" at the Alhambra trade show, the grandson of the veteran actress was giving his life in an attempt to save an unknown girl.

A victim of shell-shock he was paddling with his mother on the edge of the tide when a girl screamed for help. Captain Peter Craig immediately went to her assistance, managed to grasp her hand and then collapsed. The girl was saved but her would-be rescuer's body was not recovered until some time later.

A good deal of secrecy surrounds the production at Eastbourne by Harold V. Neilson (in conjunction with Mary Moore) of St. John Ervine's new play, "Mary, Mary; Quite Contrary." Neilson, who was for some time manager for Sir Frank Benson, objects strongly to any news about the show leaking out until his duly accredited press agent says "ge."

Following on the approved lines he will probably issue a stereotyped statement to all and sundry at the last moment.

"The Quants," a concert party on the lines of the "Co-Optimists," are at the moment touring here but leave for India, China and the Far East in November. They have acquired the rights of the "Nine O'Clock Revue." After nearly a year away they hope to open in the West End in September, 1924.

Charles Penley, a son of W. S. Penley, and assistant manager of the Alhambra, has been taken seriously ill and is in a nursing home pending the performance of an operation.

Paul Specht has moved over from the Alhambra to the Coliseum where he shares "top of the bill" with Alba Tiberio. This engagement is announced as being for one week only. Lopokova and her ballet remain as do Handers and Mills.

From Madeira comes news of Officer Vokes and "Don" aboard the "Walmor Castle" en route for South Africa. The other "star" passenger is "Pussfoot" Johnson, who is going out with the intention of making Africa dry. Both he and "Don," originally billed as the "Anti Pussfoot," but is known better here as "the dog who crossed the Atlantic because it was wet," appeared at a ship's concert—the one to appeal on behalf of lemonade and milk; the other to disapprove the theory that alcohol never had joyous results. "Don" was the bigger hit.

Vokes is on a holiday and returns here on the "Windsor Castle," sailing from Cape Town Oct. 26 and reopening on the Moss tour Nov. 19. After playing for a few weeks he will return to America.

## NAZIMOVA AND SKETCH

Reopening on Orpheum—Dustin Farnum a Possibility

San Francisco, Aug. 15.

Ila Nazimova will return to vaudeville in October on the Orpheum circuit with a dramatic sketch. Nazimova has been out of vaudeville for about eight years, confining her work to films and legit. She is being looked through the Orpheum's Coast booking offices.

Dustin Farnum, the picture star, is also dickering with the Coast Orpheum offices. He will probably open in September.

# THE GUITRYS IN NEW PLAY AT DE L'ETOILE

**Sacha Has Written Another Play for His Father, Lucien**

Paris, Aug. 15.  
"Le Mariage de Fédérine," by Jagerschmidt and Andre Picard, will be produced at the new Theatre de l'Etoile, under the direction of A. Franck, when this house opens next season. The leads are to be held by Lucien Guitry and Mlle. Spinelly. Lucien Guitry is also listed to create another play by his son, Sacha, at the Theatre Edouard VII later in the year.

Lou Quinn and Al Brown, two American dancers, have left Paris to dance at the Casino, Ostend (Belgium).

Bataille-Henri, running the Cigale during the summer, is producing another revue by himself next week, to be listed as "Tout sans fil" ("All Wireless").

Rivers, in a like manner assuming the festival management of the Eldorado, has revived the farce "Tauras pas sa fleur," a rather Parisian blue kind of show, wherein a station master is interrupted in his marriage arrangements by a lady he formerly knew too well.

Ruth Walte, a young American singer, has taken the pseudonym of Maria Montana, and has obtained an operative tour in Italy, returning to Paris for the winter, where she will be heard with the Colonne Orchestra concerts.

The theatres in Paris now with the shutters up are the Mogador, Vaudeville, Varietes, Bouffes, Renaissance, Daunou, Theatre des Champs Elysees, Arts, Femina, Apollo, Theatre de Paris, Trianon, Vieux Colombier, and a dozen other smaller houses.

## "YOUNG BUFFALO" STOPS

Ends Nottingham Engagement in Its First Week

London, Aug. 15.  
The Andrew Melville company, from the Grand, Brighton, with Phillip Yale Drew ("Young Buffalo") as star, went to the Grand, Nottingham, with several tons of scenery, horses and the whole of the "Young Buffalo" crowd complete, to do at least six weeks in stock. They opened with "The Savage and the Woman" and finished with it on the first week, although business at the house was good. The company came back to London and has not heard from its manager up to now.

On the Saturday when rehearsing, "Young Buffalo" addressed the company and said they might not open on the following Monday, but the smash had nothing to do with the Melville management of the show.

Unofficially it is said the balliffs were in the theatre and claiming everything.

The Grand, Nottingham, is owned by Mrs. Edward Compton, widow of the famous comedian, while Andrew Melville is the youngest of the family that owns the Lyceum, Princess and other big drama houses. The theatre has for some time been given over to "high-brow" repertory.

In a whitewashing statement circulated by the local correspondent to the native theatrical press it is stated that, after the good stuff provided by the repertory company, Mrs. Compton found ordinary melodrama only appealed to the cheaper parts of the house and decided on the sudden closure.

As opposition to this, the Melville management has made a statement that Andrew Melville would probably take over the theatre in the autumn to run a popular drama stock season and that a house pantomime was already in preparation.

Clara Morton's Husband's Defense

Detroit, Aug. 15.  
Frank Sheen has filed an answer against his wife, Clara Morton (Four Mortons), asserting she passes most of her time filling stage engagements and that his home is neglected.

In her original bill of complaint filed July 23 Miss Morton alleges non-support.

Frances White Booked by Orpheum

Chicago, Aug. 15.  
Frances White will open Aug. 25 at the Orpheum, San Francisco.

# ATHLETICS LIVELY IN JAPAN; CHINA DULL AND WANTS RICE

**Conditions in Part in the Far East—Philippines Leaning More to Sports—Japan Leads in Physical Training and Literacy**

By GEORGE MOOSER

(Reprinted from Aug. 10 "Chipp")  
Some sage has written that the true measure of progress or of decadence of a nation may be gained by the participation, or conversely, by lack of interest in what we, in a general way, term "sports."

A residence of 12 years in the Far East, and my recent 14-month trip to the Orient gave opportunity for a study at first hand of this phase of Eastern life. In both literacy and in a keen interest in and love of outdoor sports the Japanese stand at the top.

A hundred per cent literate, in this they lead the world; and while there are but few indoor gymnasiums, excepting in the larger cities, and in colleges, the younger generation spend all their spare time in exercises that in a few decades will make them a race of athletes.

## Baseball Leads

Baseball leads in popularity, and while not strong batsmen, they field cleanly and quickly, and are apparently tireless. Tennis is attaining a great vogue owing to the success of Kumagai, Shimidzu and Kashio, and with its entrance into the game of the younger girls will come a development of the national physique.

Judo, or, as it is best known in America, jiu jitsu, has long been practised in Japan, and the "Sumo," or semi-annual wrestling matches, in which participate the huge grapplers, with the picturesque topknot, draws thousands of spectators.

Hiking is also tremendously popular, and on a clear day in summer the mountains are thronged with eager enthusiasts. And this, in spite of the desperate poverty of the country. Everywhere one sees the evidence of this. Babies strapped upon the backs of children, themselves only babies.

A population of over 70,000,000 harassed by the lack of creature comforts, in the bitter cold winters, living in flimsy houses with paper walls, a charcoal brazier or "hibachi" the only source of warmth; terror-stricken at the steady rise of the necessities of life, and struggling for enough pennies to stem the ever-threatening starvation in a country still paying war prices for food and rents without the equalizing process of deflation.

## Safer Than America

Yet here, life and property are safer than in America. A tremendous respect for constituted authority is observed, and the government insists upon cleanliness and an observance of the principles of hygiene and sanitation. These things make a trip through the crowded native quarters heavenly in comparison to a visit to any native city in China.

In every school there is an outdoor gymnasium, and even the smallest mite has some exercise that helps strengthen the slender body.

Se'ng-up drills, seesaws, and other games introduced by English and American teachers, fill their recess hours.

Bathing, in water at a temperature that would parboil the average European, is universal.

## China Not for Sports

At certain times of the year the streets are full of men, women and children playing a sort of battledore and shuttlecock game, the head of the bat or racket used being a representation of the features of their best-known actors. In China, on the contrary, one finds this love of sports only among those who have been educated abroad or in schools or colleges under foreign control.

The pupils in native schools sit for hours practising the fine hair lines of the many characters, or in committing them to memory by repeating them aloud over and over again hundreds of times.

## Prefer Racing

Life is too sad and strenuous for the 400,000,000 to give place for exercise or pleasure. When two coolies meet, the burden of their speech is of food, and from the smallest child capable of movement to the octogenarian, all movement is translated into the labor necessary to the acquisition of enough rice to keep life in their frail bodies.

Except among the children of re-

turned students, the younger generation of the better class take little interest in sports. It is not considered "good face" for a wealthy man to walk, except for an occasional leisurely stroll, and the only sport that captures their fancy is horse racing, with the lure of the pari-mutuel. Thousands are wagered, and the champion sweep, held twice each year, yields a prize of \$150,000 to the holder of the winning ticket.

Until the introduction of baseball by the American troops, the Filipino confined his activities in the line of sports to cock fighting. Now, however, baseball has become the national sport of the islands, and embryonic Ty Cobbs and "Babe" Ruths can be seen getting into the game in every part of the islands. Boxing, tennis, and other sports are slowly coming into popularity, and in the course of time will effect an improvement both in the physical and economic development of the islands.

## Limpid Tropics

Indo-China, Java, Sumatra and Siam, as well as India and Burma, are in the tropics. All business houses close for at least two hours at midday, and during the extremely hot weather the work of the day commences at daybreak and suspends from 11 until 5 o'clock in the afternoon.

Tennis, hockey, cricket and football are played principally by foreigners and natives who have been educated abroad, from 5 o'clock in the afternoon until midnight.

In India, every town has its recreation ground, and in Calcutta, Bombay and Delhi (the seat of the government) hockey, wrestling and football games, played by natives from the different schools and foreigners, draw thousands of spectators.

The Olympic Games, for which the Far East elimination heats were conducted in Osaka, Japan, during May, brought entries from all points of the compass, and in this year's Olympiad will be entered the most representative group of athletes ever assembled to compete in any athletic competition.

# MCGRATH'S CANDIES MAY PAY RENT

**"Dark Secrets" New Prize Package—Sells for 25 Cents**

Chicago, Aug. 15.

James J. McGrath, for many years operating candy concessions with all of the burlesque circuits and in many vaudeville and picture theatres, has gone into the manufacture of candy of his own in prize boxes and has taken the entire Empire theatre building of four floors with 100,000 square feet of space.

The new prize package which sells for 25 cents is called "Dark Secrets" and contains fine hand dipped chocolates and in addition many excellent baubles and handsome prizes. It is claimed to be the best repeated on the market.

The sale of candies is getting to be a big factor in the operation of theatres and in many cases the profits cover important items of expense. At the Grand, St. Louis, last season the profits amounted to \$10,000, which covered the electric lighting bill. Smaller theatres have been known to pay their rent by candy sales.

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# FAMOUS PLAYERS RESPONDS TO VOTING OF \$2 DIVIDEND

Signs of Covering by Shorts Made Cautious by Strength Elsewhere in List—Orpheum Off to 16% on Small Sales

The Famous Players directors met Monday and declared the usual quarterly dividend of \$2 a share on the common as the trade expected. The effect was prompt. Yesterday the stock got up from 70 to close to 73 and appeared to be in scant supply. There is said to be a considerable short interest outstanding and the bears have been maneuvering for 10 days past to reduce commitments.

## Up in Jumps

When strength appeared in the entire list there was some hasty bidding as indicated by the wide differences between trades. For the first time in more than a week the daily turnover fell below 5,000 shares and it looked as though holders had stiffened. In one trade yesterday the price advanced 3/4 of a point from 71 1/4 to 72 1/4.

These circumstances seem to demonstrate that the putting out of adverse reports on the stock last week when the vote on the dividend was impending might have been a desperate attempt to draw out weak holdings in order that shorts could cover on the frightened selling. With the dividend action only a few days off it is a common practice to organize a drive against a non-investment issue on the theory that uninformed stock holders will assume that an adverse action is being discounted. The maneuver has a chance against almost any issue if it is carried out with sufficient determination.

## Organizing a Scare

Under some such influence Famous Players was hammered to 69 1/2 last week. The attack was helped along by the dissemination of the argument the company was in an overextended position with \$15,000,000 of inventory and something like \$8,000,000 cash and other current assets. The strategy was that the business was top heavy.

The truth is that this situation always occurs at this time of year. The summer period is always one of all going out and nothing coming in. Production activity absorbs a large amount of capital which is thus locked up until the fall season brings out releases and the film supply accumulated over the summer goes into orderly liquidation. The inspired propaganda might be paralleled by the sensational declaration that the straw hat market was dull at Christmas time.

## Griffith at 13 1/4

Both Loew and Orpheum continued their puzzling course. Orpheum got into new low ground Tuesday at 16% for two trades while Loew remained at 14%. However, in both cases the turnover was so small as to rob the price of any great significance. The impression continues that insiders in both stocks are more interested in holding prices down for accumulation than in allowing quotations to give a hint of the future.

For the first time in more than a month the Curb ticker reported a sale of amusement stock. On Tuesday 400 shares of D. W. Griffith came out at a price of 1 1/4 to 1 1/2. This is the lowest quotation for the stock on record and apparently reflects trouble over the Johnson affair and the costly delay which it occasioned.

The summary of transactions Aug. 5 to 15, inclusive:

STOCK EXCHANGE					
Sales: High-Low-Last. Chg.					
Thursday—					
Fam. Play-L...	6,100	69 1/2	68 1/2	69	
Lo., pfd.....	100	88	88	88	+1
Loew, Inc.....	300	14 1/4	14 1/4	14 1/4	
Orpheum.....	200	17	17	17	
Friday—Market closed.					
Saturday—					
Famous Play-L	5,400	72	68 1/2	72	+3
Fam. Play-L...	200	14 1/4	14 1/4	14 1/4	
Orpheum.....	100	10 1/2	10 1/2	10 1/2	-1 1/2
Boston sold 25 Orpheum at 10 1/2.					
Monday—					
Fam. Play-L...	7,700	72 1/2	70 1/2	70 1/2	-1 1/2
Lo., pfd.....	100	88	88	88	+2 1/2
Loew, Inc.....	200	14 1/4	14 1/4	14 1/4	
Orpheum.....	400	17	16 1/2	16 1/2	-1/2
Tuesday—					
Fam. Play-L...	6,500	72 1/2	70 1/2	72 1/2	+1 1/2
Lo., pfd.....	200	10 1/2	10 1/2	10 1/2	-1/2
Loew, Inc.....	300	14 1/4	14 1/4	14 1/4	
Wednesday—					
Fam. Play-L...	5,400	72 1/2	71 1/2	72	-1/2
Loew, Inc.....	300	14 1/4	14 1/4	14 1/4	
CURB MARKET					
Sales: High-Low-Last. Chg.					
Thursday—					
Griffith.....	400	1 1/4	1 1/4	1 1/4	-1/4
Friday—					
Griffith.....	100	2 1/2	2 1/2	2 1/2	+1/4

# "CONTEST BEAUTIES" OF NO BEAUTY NOR TALENT

London Audiences Tired of the Bunk—Latest by Charlot

London, Aug. 7.

Despite the wholesale unemployment in the theatrical world the competition stunt is being worked as freely as ever. Strangely enough the latest manager to fall for this passe idea is one of London's leading impresarios, Andre Charlot.

In conjunction with a firm of perfumers, and presumably to advertise the firm's shampoo powders, he is offering a career on the British stage to a girl chosen from among the users of the firm's "beauty aids."

According to the advertisements the chosen girl will have a training personally supervised by Charlot, while the shampoo merchants will defray all expenses and make her a living and dress allowance. Once trained, Charlot will arrange for her London and New York debut. The final choice will be from six girls, each of whom Charlot is anxious to help to a great career. How many coupons from the perfumer's "beauty aids" the competitors have to send in is not mentioned in the ads.

The same firm has just announced the result of a previous beauty competition judged by Margaret Leahy, who was the heroine of the Hulton-Talmadge publicity stunt and who made a distinct screen fiasco opposite Buster Keaton in the picture "The Three Ages."

The ex-shopgirl picture "star" has written to each of the winners and is hoping to meet them personally. It is to be hoped Andre Charlot does not intend to inaugurate his revue season at the Duke of York's by inflicting—on a perfumed "shampoo beauty" upon audiences already bored stiff by competition winners with no talent and no particular beauty of face or figure.

The dancing team of Kinney and Shelby have separated.

# AL ESTEY'S DEATH ONE OF MYSTERY

Music Tab Man Missed in New Brunswick—Death by Poison Suspected

St. John, N. B., Aug. 15.

Al Estey, of Boston, advance agent for a musical tab revue, who was spending a vacation at Bayswater, N. B., with Fred Hollis, said to be a tab performer, and another unknown man, died under mysterious conditions recently. The three men had been living at a camp by the water's edge. All had been drinking heavily. Estey, who carried hundreds of dollars on his person, was missed.

The two companions were also missed. On investigation by neighbors the camp was found unoccupied. Estey's body had been removed early in the morning and a special trip of a gasoline operated ferry engaged to carry the body to the railroad line. The body is said to have been shipped to Boston from St. John, N. B.

Rev. J. H. Rickard, of Albany, N. Y., who has been spending the summer in a house near the camp occupied by the three men, is seeking an investigation. Foul play is feared. Estey had been supplied from St. John drug stores with liquor. J. Harry Driscoll, one of the bootleggers named, denies the charge. A physician who attended Estey on one visit says death was likely caused by bad whisky acting on the brain.

Estey leaves a wife and mother living in Boston. Despite the pleas of the clergyman and other summer residents, the St. John police with characteristic stupidity and indifference have made no investigation thus far.

According to Rev. Mr. Rickard, the sum of money carried by Estey was \$1,700, Estey being the angel for the entire trip of the trio. He is said to have withdrawn all his savings from a Boston bank just previous to taking the trip. The trio went first to Eastport, Me., and thence to Bayswater, N. B., which is a few miles from St. John, N. B., on the Kennebec river. It is intimated that Estey was poisoned by bootleggers or others.

Estey left Boston suddenly, and his wife and mother and a sister who lives in Belmont, Mass., a suburb of Boston, were greatly shocked to learn of the sudden death. According to neighbors, Estey is said to have intended producing a tab revue, starting in September, to tour Maine, New Hampshire and Eastern Canada.

# SPECIAL ACT ENGAGEMENTS FOR EDISON LAMP WORKS

Entertainment Feature for Noon Hour Daily—Acts Regularly Booked for 4 or 5-Day Engagements Playing One Show Only—Hawthorne, Booker

# MUSIC PUBLISHER WINS IN RADIO TEST SUIT

Federal Court Holds for Witmarks—Bambergers Will Appeal

An important radio decision was handed down by Judge Lynch, in the U. S. District Court of Newark, upholding M. Witmark & Sons' claim that the ether performance of "Mother Machree" by the L. Bamberger department store, which maintains station WOR, constitutes a public performance for profit and a copyright infringement.

The action was in the nature of a friendly test case to determine the law on the matter. Bamberger contended they did not derive any direct profit from the broadcasting, but Judge Lynch, in a lengthy opinion, held that they maintained a radio supply department and that the operation of the station was charged to the department store's general expenses.

The court awarded Witmark damages and an injunction. Bambergers will appeal.

## POLLY PREFERRED

(Continued from page 1)

Express" was produced by the Coburns two years ago on Broadway from a translation by Samuel R. Gilding.

Dymow's relations with Guy Bolton date from the "Bronx Express," when Robert Milton suggested that Bolton be called in on the English adaptation. Bolton's version was eventually turned down and the Gilding adaptation produced.

Milton also suggested Bolton tackle a manuscript from Dymow's pen deemed more suitable for his (Bolton's) talent. It was the "Personality" script of which Dymow had made a free translation.

Bolton had this manuscript in his possession approximately six months and eventually returned it without comment to Dymow.

Snitkin & Goodman, Dymow's attorneys, have in their possession a number of letters from Bolton to Dymow which will be introduced at the trial. Judge Leonard A. Snitkin will be trial counsel. Another letter is from A. H. Woods, mentioning Gilding's recommendation of the script and requesting to read it. Dymow had to forego this invitation because Bolton was at work on it.

This litigation differs from the average claim of piracy in that the complainant's script was in the defendant's possession for an extended period. The defendants have filed a general denial to the allegations.

## VANDERBILT'S PAPER

"Illustrated Daily News" Starting in Los Angeles

Los Angeles, Aug. 15.

Cornelius Vanderbilt is to start publication of his daily newspaper here next month. The paper is to be known as "The Illustrated Daily News" and the millionaire publisher is taking the stars of the local papers for his staff.

He is expected to make a big splurge in film as well as in news circles with the new publication.

## STAGING "MUSIC BOX" DANCES

Sammy Lee has been engaged by Sam H. Harris to stage the dancing numbers in the new "Music Box Revue," which will shortly go into rehearsal.

At present Lee is staging the numbers for the three "Gingham Girl" companies which Schwab and Kusel will send on tour this season.

## LIGHTS' CRUISE UNDER WAY

The Lights club of Freeport, L. I. started its annual cruise last night (Wednesday) at Lynbrook, L. I. The troupe is at Hempstead tonight (Thursday). Its performance at the Columbia, Rockaway, Sunday night, is sold out.

The Edison Lamp Works at Newark, N. J., is one of the most successfully conducted factories because of the entertainment features included each week under Superintendent of Welfare Harry C. White's direction. White books one act each week for four or five days a week through a New York booking agent, Billy Hawthorne, to appear for a show at the Edison auditorium, in the factory.

The plant maintains its own cafeteria, and after the noon-hour repast, the adjoining auditorium, is the scene of a half-hour's entertainment arranged by the Edison corporation.

Only one show is played daily, the one act being from 15 to 18 minutes for its bit. At 12:55 a warning bell is sounded and the act, if still in session, goes into its finish. The remuneration varies, but all of it goes direct to the performer.

Hawthorne is under salary to the Edison company to supply the talent and does not receive commission. He has the full confidence of the corporation, which is also assisting the booker to render similar service for various factories and manufacturing plants.

Acts usually work five days, from Monday through to Friday. If after the first show Monday the act is liked, it remains the rest of the week; otherwise Hawthorne sends down new people. White fixes the salary after the first show, and in addition is a genial host in conducting the talent through the plant, after dining them also.

Currently, because of the exhibition of a film serial episode each Monday, there are only four days, from Tuesday through to Friday. This stand has supplanted others as a break-in house.

Turns like Slinger's Midgets, Pariah and Peru and others have played there.

## ELTINGE-BROWN REVUE

Los Angeles, Aug. 15.

The Julian Eltinge and the Six Brown Brothers show, to be known as "The Black and White Revue of 1923," is scheduled to open at Santa Barbara, Sept. 12, thence playing into San Francisco and the Coast to follow.

Jack Laughlin is assisting in the staging.

# THE PUBLICITY PLAN

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MLLE. DONATELLE presents  
"THE CARNIVAL OF VENICE"  
NOW HEADLINING B. F. KEITH THEATRES.  
WINNER OF "ZIT'S" CHART.

Before a huge crowd, the Carnival of Venice walked away with the race at the Fordham Track this week. As the minutes progressed, the act grew faster and faster and the pleasure of the onlookers seemed to increase accordingly. A charming little miss toe-dances her way to a huge success, three accordion players render jazz music in a most unusual fashion, and a female tambourine expert at the finale whams the act into a veritable riot. Three encores were given and still the customers applauded until long after the lights were up on the intermission. The Carnival of Venice is a splendid turn.

BOOKED SOLID SEASON 1923-1924, B. F. KEITH VAUDEVILLE EXCHANGE.  
Direction, HARRY WEBER.



## PERCY G. WILLIAMS' ESTATE SUBJECT TO READJUSTMENT

**Must Conform to Law Limiting Charitable Bequests to One-Half of Whole—"Percy Williams' Home" Unaffected**

The Percy G. Williams estate, estimated in value to exceed \$5,000,000, faces the problem of being readjusted in bequests. In order to conform with the law limiting charity bequests to 50 per cent. of the estate and the other 50 per cent. to the wife and children, if such are existing, a clause in the will provides for further distributions in the event of the charity exceeds the relatives' share.

William Grossman (House, Grossman & Vorhaus), who was the decedent's personal attorney and is one of the executors without bonds, estimates roughly that the charity bequest exceeds the relatives' share. A more definite estimate of how much will only be determined in the final appraisal.

Mr. Williams must have anticipated such an exigency, for he specifically has provided that this excess be divided as follows: Harold G. Williams, son, to get half of the excess; Fred A. Rosebush, his secretary, who is co-executor with Mr. Grossman, a one-fifth interest; Reginald R. Williams, brother (now deceased), one-tenth; Mildred Richards and Capitola Masaud, sisters-in-law, one-tenth interest each in the excess.

The law's provision limiting the willing of only 50 per cent. of a decedent's estate to charity is for the purpose of not permitting any individual to divest his or herself of more than half of the property when there are near relatives living. Originally only one-quarter of one estate could go to charity. This was later raised to a third, and now it is limited to one-half.

Because of the theatrical manager's manifold interests it will take some time to appraise the estate.

The readjustment will not affect the establishment of the "Percy Williams Home" for old and infirm dramatic and vaudeville actors.

### SHARROCK'S ACCIDENT

**Seized With Vertigo, Fell Down Stairs—Fractured Collarbone**

Freeport, L. I., Aug. 15.

Monday night as Harry Sharrock started to retire in his home here and reached the top of the stairs, he was seized with vertigo. Dizziness caused him to fall backward down the flight, fracturing his collarbone.

It will be about three months before the Sharrocks can reappear through the accident. They played Monday at the Brighton Theatre.

### NEW PEOPLE FOR "FROLIC"

Boston, Aug. 15.

It is understood the Ted Lewis "Frolic" at the local Chubert is negotiating for Miller and Mack and the Avon Comedy Four to join in the show.

It is not mentioned whom they may displace in the cast. Most of the current company are said to hold run of the play contracts.

### GLADYS DEAN FRENCH TIRED

Los Angeles, Aug. 15.

Gladys Dean French, show girl and wife of Richard French, is asking for an annulment of her marriage. The show girl met French at Monte Carlo and after a hectic romance they were married. She recently concluded a vaudeville tour and is now remaining here.

### LEW LESLIE MARRIED

Lew Leslie is a benedict again. It was not generally known, but Lew acquired a spouse in Paris, en route from London to New York.

Leslie was piloting the colored "Plantation Revue" in the British capital. In the Paris stopover he took unto himself the French bride.

### BARR TWINS PLACED

The Barr Twins were booked by the Keith office this week, opening at Proctor's, Mt. Vernon, N. Y. The turn was with one of the Shubert vaudeville units last season and have since been playing independent vaudeville and cabaret dates.

### MARGARET CASEY'S ESTATE

**Left \$11,159 — Mother Principal Beneficiary**

Margaret Casey, alleged to have been the commonlaw wife of Harry R. Casey, oldtime vaudeville actor, to whom she was at one time married but later divorced, left a net estate of \$11,159.20 when she shot and killed herself Oct. 6, 1922, according to a transfer tax State appraisal of her property filed this week in the Surrogates' Court, New York. As she failed to leave a will, this, less \$5,400, passes over to her mother, Mary A. Gilgun, of Chicago.

Mr. Casey, after the death of the deceased, sought to obtain letters of administration upon the estate on the ground he was her husband. When objections were filed and allegations were made that she had divorced him many years ago, he admitted it but claimed that after the divorce they lived together again in commonlaw marriage.

Last January Casey withdrew his application for the administration letters after an agreement whereby he was to receive \$4,600 in cash and an \$800 fur coat.

Andrew D. Gilgun, brother of the New York, was then appointed administrator of the estate.

### SAND BAG EXHIBITORS

(Continued from page 1)

shall receive of \$200,000,000 as a burden for the exhibitors to assume.

As against this the exhibitor knows that the maximum of all picture houses grosses for any one year in this country has not exceeded \$400,000,000, and that he can not consistently figure for next season that the gross will increase over \$10,000,000, leaving a deficiency of \$90,000,000 on the face of the returns for the picture house to take up at the demand of the distributor under the pay or you don't play policy now in force among picture distributors.

While the exhibitors and distributors know there is a surplus of features in sight for next season, that fact until the season opens and settles down can be of no material advantage to the picture house. It is possible that later in the season the distributors may start a cut-throat campaign to get their pictures on the buying market, but the exhibitor has no assurance on that score and prefers to think that before it will happen the distributors will gather for a personal conference to locate some other way to strangle the exhibitor's finances.

#### Million-Dollar Class

There are seven super-pictures classified as "million dollar pictures," with the million applying to their cost of production accepted in round figures and in one or two instances like De Mille's "Ten Commandments" believed to exceed that amount. The De Mille picture is now said to have reached \$1,200,000 before completion and the million and one-half figure is anticipated for it.

Fairbanks' "Thief of Bagdad" is another above the million, while Universal's "Hunchback of Notre Dame" is an easy million dollar film. Others costing one million dollars, more or less, but always above \$800,000 are "Scaramouche," "Ashes of Vengeance," "The Street Singer" (Mary Pickford's most costly production), and "Yolande."

#### Other High Cost Films

There have been announced and itemized at least 25 next season's film productions costing between \$500,000 and \$750,000 to produce, with the average cost of each well above \$600,000.

In the other high cost class are 100 pictures that run around \$500,000 and down to \$350,000 each, with their average outlay well over \$400,000.

#### 800 Special Features

There are 800 special features so classified in sight for the next season's trade. It is said of the remainder that hardly any will drop below \$225,000 in production invest-



**HENRIETTA and WARRINER**  
(SCINTILLATING SONG STARS)

What a little bird said to me—On the Road to Mandalay I met My Hero Who Wanted Someone to Play With when I Wanted Someone to Love, although My Buddy said: "Oh Gee, Oh Gosh, Oh Golly, I'm in Love." It's you I'm thinking of, but I saw my Midnight Rose and said, "Good-Bye Forever," as Nut-sey Fagan is the Guy for Me.

Direction: **PAT CASEY AGENCY.**  
Personal Representative:  
**KENNETH RYAN.**

ment, while the large majority will each reach \$300,000 or over.

Another 400 pictures are to be added to the list, making the season's supply 1,200 pictures in all with the last 400 of nondescript cost and character, although with but few looked upon as cheap pictures.

#### Can't Increase Admission

The picture exhibitor says he is helpless against this avalanche of production cost. While the feature picture production cost has increased from 300 to 400 per cent. within the past five years, the exhibitor has not been able to increase his box office gross accordingly. He can't, confesses the exhibitor, raise his admission scale, mostly through he having agitated for a decrease of the Government's admission tax and against the imposition of any State tax in States where there are none. If anything, says the film theatre man, his admission and the maximum gross of the picture theatres have decreased rather than advanced.

The exhibitor is asking what is going to become of him and his theatre, while the distributor is not without his own points of worry on the situation, and the independent producer fails to see where he can break in against the breastwork of solidified productions each distributor has among its own people in the enormous fresh film crop ready to be pushed out for the new season.

#### Exhibitor Accepts Blame

With conditions as they are now the exhibitor is coming to the front finally with an admission that he has in a great many cases overexpanded during the times the going was good. He accepts the blame in a certain degree for the ever-mounting production cost that the producers have indulged in because he has not kicked over the traces before this and met the increased exhibition values placed on productions readily.

At present the situation is changed, for the box office isn't getting the return and the elaborate picture house that has been built at a cost of \$500,000 in a town where logically there shouldn't be a theatre that cost over \$75,000 is drooping day by day.

One exact instance of this occurred in the Middle West within the past few weeks. An exhibitor who expanded too rapidly and finally had five expensive houses on his hand discovered that his only salvation lay in closing down three of them and operating two of the smaller and cheaper theatres where the overhead didn't eat him up.

### VAUDEVILLE AT FULTON

The reported deal between the Loew circuit and James Thatcher of the Poll stock enterprises for the installment of a stock company in Loew's Fulton did not materialize, and the house will open on Labor Day with vaudeville and pictures. Loew will continue to operate and book the house.

The Rigoletta Brothers and Swanson Sisters will play a return engagement over the Pantages Circuit beginning Sept. 17 at the Chateau, Chicago.

## LOEW AGENTS GOING AFTER BETTER GRADE OF VAUDEVILLE

**Loew's Metropolitan, Brooklyn, Commencing as Full Week—Others Following—Supper Show Now Out**

### BOOKING LINE-UP

**Keith's Booked Western Houses Remain in New York**

The booking line-up for next season will not affect the Keith houses now booked out of New York, formerly in the Chicago Keith office.

The Hippodrome, Cleveland; Palace, Indianapolis; Keith's, Louisville, Dayton and Toledo, will remain in the East, with Johnny Collins booking them. The Chicago Keith office will continue to fill in acts and book the split week Middle Western time now being handled by that office.

Claude S. (Tink) Humphries will remain in charge of the Chicago Keith office, which will book in conjunction with Collins, Jack Dempsey and the other Eastern Keith bookers.

The houses mentioned were transferred to the Eastern Keith office last season during the summer months. It was stated at the time the switch was temporary.

### M. M. P. U. SITUATION

The Mutual Musical Protective Union, former 310, by a vote of the membership started to oust F. Paul Vacarelli as business agent last week, but just as the vote was about to be taken Vacarelli beat the organization to it and resigned. His resignation was accepted. Vacarelli had a \$20,000-a-year contract with the M. M. P. U., which was cancelled by agreement also.

The M. M. P. U. has not been successful yet in securing a conference on a wage scale by the vaudeville managers and International Managers' Association. It does not appear likely either managers' association will recognize the M. M. P. U., negotiations being on with its rival organization, local 802, of the A. F. of M. for New York.

Vacarelli got into the M. M. P. U. as a drummer. The M. M. P. U. claims it will continue to fight for reinstatement in the American Federation notwithstanding Vacarelli's failure to produce results.

Vacarelli had been handling a longshoremen's strike in Hoboken, New Jersey, on leave of absence from the M. M. P. U., and criticism arose by the musical union.

### FRANCES CLARE'S ILLNESS

Many inquiries have been made as to the nature of the illness of Frances Clare (Rawson and Clare), who came to New York for observation at the Neurological Institute, 149 East Sixty-seventh street.

Miss Clare has been ill for sixteen months at the Rawsons' home at Fair Haven, N. J. She finally lost the use of her limbs and it was necessary to have a blood transfusion. The operation was performed last week and others may have to follow.

### BRYAN FOY PARTY HELD UP

Los Angeles, Aug. 15.

Bryan Foy, accompanied by a young woman, and Mr. and Mrs. Lynch were the victims of hold-up men Monday night while returning from the theatre.

The stick up boys got \$5,000 in valuables, Foy's personal loss being a watch and chain and a small amount of cash.

### MISS SURATT REVERSES

Valeska Suratt has not accepted the offer from the Pantages Circuit, and will tour the Orpheum in "The White Way," by Jack Lait, with a prolog and epilog that he is now writing for her.

### Sam Bernard's Daughter's Act

Oliver Bernard, daughter of Sam Bernard, is breaking in a new act. Miss Bernard was injured eight months ago as a result of falling off a horse and has just recovered.

**Low Goldberg Robbed of Jewelry**  
Chicago, Aug. 15.

Low Goldberg, the agent, was robbed of jewelry valued at \$1,000, last night, in front of his home.

Beginning next week Loew's Metropolitan will become a full week stand on the Loew Circuit with the State, New York; State, Newark, and Loew's Victoria in Harlem to follow.

Contracts now being issued by the Loew Circuit for Greater New York houses are subject to change as to number of performances and length of bookings in each house.

When the changes happen it is said that the supper shows will be eliminated in all of the neighborhood houses and that the entire Loew Circuit outside of New York, other than London, Ont., will be full week stands. In New York and vicinity there will be four full week dates of three shows daily.

This week the Loew Circuit began a booking drive for acts considered big time turns. The Loew bills, according to report, are to be much strengthened next season and a higher grade of vaudeville bill booked in conjunction with the feature pictures.

Loew agents are said to be approaching high salaried acts with offers of 15 or more weeks for next season and are reported as corraling the cream of the independent circuit available supply.

The Lexington opera house will be another full week in New York City when it opens as an addition to the Loew circuit in October. The new line up gives the Loew Circuit nine weeks in New York City.

## ED BUZZELL'S FATHER SAYS SCHWAB HIT HIM

**Brings Suit for \$5,000—Other "Gingham Girl" Tangles**

And the Buzzells still pursued Lawrence Schwab! Now Jessie N. Buzzell is suing the co-producer of the "Gingham Girl" for \$5,000 damages for assault and battery, after his two sons also started legal proceedings with indifferent results.

Buzzell pere in an action filed in the Kings County Supreme Court claims he was assaulted in the lobby of the Earl Carroll theatre, where the "Gingham Girl" was holding forth. He had purchased a ticket to see Robert Miller try out in the role created by his son, Eddie. Miller has been signed to do the male lead next season and the producers excused Eddie Buzzell in order to get a line on the new candidate. Kender & Goldstein, Schwab's attorneys, deny their client even touched the plaintiff despite Buzzell, Sr., allegedly abused the defendant.

Another Buzzell, Jesse, Jr., also has a suit pending against Schwab & Kussell for a share of stock in the corporation alleged due him.

Jesse S. Buzzell, an attorney, has also written the producers of the "Gingham Girl" on behalf of Robert Miller, threatening further action. Miller was signed to head the No. 1 road company, but since Joe Laurie, Jr., contracted for the part the management is willing to carry Miller along on salary as per contract or give him another part. Miller takes exception to this in his letter to Schwab & Kussell. Legal action may develop.

### HODKINS IN NEW YORK

Charles Hodkins, Chicago general manager for the Pantages circuit, arrived in New York Monday. He is conferring this week with Ed Milne, New York representative for Pan.

### RUTH ROLAND SINGING

Ruth Roland, movie serial star, opens a ten-week tour of the Orpheum time Monday, Aug. 20, in Winnipeg. She will do a singing single.

# COMEDY ACTS GET FIRST CALL ON BIG VAUDEVILLE TIME

Revision of Values Applied by Keith and Orpheum  
Circuits—Taking Example of Shubert Vaudeville  
Failures

An entire revision of values as applied to feature, comedy and headline acts has occurred in the Keith and Orpheum circuits during the past two seasons.

Comedy acts are receiving the first call in future bookings, as regards salaries, with the former headliners in demand at a price considerably lower than since the war.

The consensus of opinion among the booking men and circuit heads is that the comedy headliner is the only type of bill topping act that doesn't lose prestige and drawing power.

The former headliners are said to have disillusioned the Keith and Orpheum bookers as to their drawing powers when they played for the Shubert Circuit and failed to increase the grosses at the box-office.

Many of the former Shubert headliners and feature attractions have had difficulty in securing their former Keith and Orpheum salaries when negotiating with those circuits after being reinstated.

## 10 NEW MANAGERS ON ORPHEUM CIRCUIT

Five Others Changing Houses  
—List of All Orpheum  
Managers

Fifteen Orpheum houses will have new managers when the circuit begins its season on Labor Day. Ten are new to the circuit and five have been switched to other houses.

The new men are W. F. Dagon, George C. Wharton, P. F. Heavey, Silas H. Hess, Allen Warshawer, William J. Slattery, A. W. Gillis, J. O. Hooley, W. E. Mack and George Gordon.

A correct list of Orpheum managers, as set by the circuit up to the present, follows:

W. F. Dagon, Orpheum, Champaign, Ill.; George C. Wharton, American, Chicago, Ill.; Harry J. Bryan, Englewood, Chicago; Wm. McGowen, Lincoln Hip, Chicago; Everett Hays, Majestic, Chicago; J. J. Nash, Palace Music Hall, Chicago; Wm. A. Singer, State Lake, Chicago; Harry Chappell, Columbia, Davenport, Iowa; J. J. Finin, Empress, Decatur, Ill.; Louis Heilborn, Orpheum, Denver; Geo. B. Peck, Orpheum, Des Moines; P. F. Heavey, New Grand, Evansville; Jack Quinlan, Mainstreet, Kansas City; Lawrence Lehman, Orpheum, Kansas City; Ben Piazza, Hillstreet, Los Angeles; Geo. C. Sackett, Orpheum, Los Angeles; John Scharnberg, Orpheum, Madison; W. V. Taylor, Orpheum, Memphis; Harry E. Billings, Majestic, Milwaukee; Jas. A. Higler, Palace, Milwaukee; Frank N. Phelps, Hennepin-Orpheum, Minneapolis; Silas H. Hess, Seventh Street, Minneapolis; J. A. Bertram, Palace, New Orleans; Earl Steward, Orpheum, New Orleans; Allen Warshawer, Orpheum, Oakland; W. A. Hartung, Orpheum, Omaha; Frank J. McGottigan, Heilig, Portland; A. J. Damon, Palace, Rockford; Geo. L. Allen, Sacramento; M. A. Anderson, White, Fresno; Cliff P. Work, Golden Gate, San Francisco; H. H. Campbell, Orpheum, San Francisco; Carl Reiter, Orpheum, Seattle; Wm. J. Slattery, Orpheum, Sioux City; E. F. Lammman, Majestic, Springfield; A. W. Gillis, Grand O. H., St. Louis; E. J. Sullivan, Orpheum, St. Louis; J. O. Hooley, Rialto, St. Louis; W. E. Mick, Palace-Orpheum, St. Paul; Hugh Flannery, Palace, South Bend; George Gordon, Orpheum, South Bend; Ross Carver, Hippodrome, Terre Haute; R. J. Lydiatt, Orpheum, Vancouver; F. E. Wadge, Orpheum, Winnipeg.

### SPECHT'S AT PALACE, N. Y.

The return of Paul Specht and his orchestra from London brought an immediate engagement at Keith's Palace, New York, opening Aug. 27.

## FORCED CLOSING

Stage Hands in Columbus Make  
Demands on Broadway.

Columbus, O., Aug. 15. Demands of the local Stage Hands' Union for an increase in wages and for the employment of two additional stage hands at the Broadway, have forced the closing of that house by the James Building Co., which operates three theatres in this city.

The Raynor Lehr Musical Comedy Co., which is on its second year of musical stock in the theatre, will leave the house in two weeks, according to an announcement from the theatre.

The future policy of the Broadway has not been determined. Installation of pictures or a reversal to pop, vaudeville seems most likely.

The increase sought by the stage hands' and musicians' unions in Columbus will mean a considerable addition to the overhead of the Hartman, Keith and James houses here.

## DUNCANS MISS SHOW

Called Away by Father's Illness—  
Refund for "Topsy and Eva"

San Francisco, Aug. 15. The Duncan Sisters returned here last night from Los Angeles, where they had been called to the bedside of their father, who is seriously ill. The girls left Sunday night immediately after the performance of "Topsy and Eva," going south via a high powered racing car. They did not return Monday and the Monday night performance at the Alcazar was called off, with money refunded. The house was practically sold out for the performance.

Their father, S. H. Duncan, is reported slightly better. "Topsy and Eva" is now in its sixth week here and has been doing exceptional business.

## BROOKLYN POOL

Consolidating Small Timers Across  
Bridge

Rachmell & Rinsel, who operate seven small time pop vaudeville theatres in the East New York and Brownsville section of Brooklyn, are negotiating to consolidate their interests with Sam Leselbaum, who operates the Premier, a newly erected 3,500-seat house at Sutter and Hinsdale avenues, Brooklyn.

The Supreme, located at Watkins and Alabama avenues and owned by Rachmell & Rinsel, is located eight blocks from the Leselbaum house. When the organization plans are perfected the policies of the house will be so regulated that pictures and acts played by each will not conflict.

It is said that \$2,500,000 is involved in the project.

## OTTAWA CONDITION

Just Reported Position of Local  
Bookings

Ottawa, Can., Aug. 15. Loew's State here has been declared opposition by the Keith office in an order to agents directing them not to submit any acts for that town which have played there within a period of two years. The Keith booked house here is the Franklin.

The order also affects acts which have played the Franklin.

The condition in Ottawa is the same at present as in the past.

## PANTAGES, MEMPHIS, OPENS

Memphis, Aug. 15. Notwithstanding reports regarding the future of the local Pantages house, including one story Loew's had secured it, the announcement is issued that the Pantages Circuit will reopen it Sept. 10, playing pictures and vaudeville.

Floyd Drevit again will manage it for Pan.

## LOEW'S VS. PROCTOR'S IN SIGHT IN YONKERS

Andrus Building Theatre Seat-  
ing 2,000, Taken Under  
63 Years' Lease

Yonkers, N. Y., Aug. 15. Loew's has leased from plans, a house now being erected here for a period of 63 years at a total rent of \$3,000,000. The house will be ready to open in eight months and will play the Loew pop vaudeville.

This will give Proctor's, Yonkers, opposition, this town being without vaudeville other than Proctor's since the Orpheum changed policy. The Orpheum formerly played independent vaudeville and pictures booked by Fally Markus.

The new Loew house is now being erected by John E. Andrus on South Broadway and Vark street. It will have a capacity of 2,500.

The Proctor theatre and building was built several years ago by the A. E. R. Realty company of Albany and erected by George T. Kelly, with \$450,000 the contract price. The theatre seats 2,200 and was rented to F. F. Proctor at \$30,000 yearly. Three years ago the Proctor people bought the building outright at a foreclosure sale for \$300,000. It is a six-story building with stores on the ground floor and offices above the theatre.

## COMMISH ATTACHMENT

Simon Agency Levies on 4-of-Us at  
Terre Haute

Terre Haute, Aug. 15. An attachment was served against the "Four of Us," a singing quartet composed of Billy Ballew, Eddie Arkin, Tommy Ambrose and Lew Loomis, at the Liberty last week.

The attachers, the Simone Booking Agency of Chicago, represented by a local justice of peace, claim the singers filled engagements at theatres around St. Louis without paying commission. Ballew, manager of the quartet, declares that he secured the bookings independently, filling a lay-off between a jump from the Orpheum to the Keith circuit.

The men were obliged to remain here until appearance before the justice this week.

## ORPHEUMS AND POLICIES

The policies of the Palace-Orpheum, St. Paul, the Hennepin, Minneapolis, and the Orpheum, Des Moines, will be changed for the season, despite the first decision made to have the houses retain their summer policies all year 'round. The Hennepin will begin playing two shows a day, except Sunday and holidays, of six acts and pictures Aug. 19. The same policy goes into St. Paul and Des Moines on Aug. 26.

Minneapolis and St. Paul are now playing three-a-day. Des Moines is now playing five acts, two shows week days, and three Saturdays, Sundays and holidays.

## O'NEIL-TISHMAN FEATURES

Jimmy O'Neill and Irving Tishman sailed from Berlin Aug. 15 with seven German boxing girls. They will be part of the Rubo Bernstein's Bathing Beauties (Columbia Wheel burlesque show). Also returning with Tishman and O'Neill is a 26-midget troupe, routed over the Loew and Pan time.

A German strong man is a third feature signed by the duo. Monroe Goldstein, their legal representative, went over to supervise the signing of contracts.

## WOOLFOLK SUCCEEDS VAN

Chicago, Aug. 15. George S. Van, for many years in charge of the club department of the Western Vaudeville Managers' Association, has resigned, and will be succeeded by Boyle Woolfolk, who is given this additional responsibility owing to his success with books carrying houses in Mid-West territory which play vaudeville only on certain days of each week.

Woolfolk will continue his booking activities as well as handling the club department, but will have assistance.

## Bert Meyer Back in Minneapolis

Minneapolis, Aug. 15. Bert Meyer, former manager for Pantages here, returned this week to take over the management of the Palace, a Finkelshtein & Ruben house, replacing William Mick, who goes to the Orpheum, St. Paul.

# "BATHING BEAUTY REVUES" NEW NEIGHBORHOOD SCHEME

Theatre Pays for Costumes—Forty to Fifty Girls in  
Each Contest—Supplanting "Local Follies" and  
Minstrels

## OPENING HELD UP

Jamestown House Receives De-  
mand from Union

Jamestown, N. Y., Aug. 15. The opening of Shea's (vaudeville) has been postponed until a settlement between the stagehands' local of this city and Feiber & Shea, owners of the house, is effected. The house has been playing pictures during the summer, and was scheduled to begin 'split-week' Keith vaudeville Aug. 30.

The stagehands put in a demand for an extra man to the crew, increase in wages and overtime. The musicians' demand for an increase made at the same time was granted.

Feiber & Shea are offering the stagehands the increase in salary as a compromise, but draw the line at paying overtime and putting on the extra man.

A meeting of the local is to be held Saturday, when Feiber & Shea's offer will be placed under consideration. Meanwhile the house continues to play pictures.

## CONEY HOLMES' GAS SAVER

Patented Device to Increase Auto  
Mileage 50 Per Cent.

Coney Holmes, former Chicago vaudeville agent, is in New York demonstrating a device claimed to increase motor car mileage 50 per cent. Holmes has a third interest in the invention, which has been tested by experts and believed to be the most practical of its kind yet produced. The gas saver has been attached to the cars of a number of showmen and they affirm its efficiency.

Realizing the chances of cleaning up a fortune with the device, Holmes dropped out of sight and donned overalls about two years ago, working in a shop with two companions, one a German who invented the basic apparatus. Holmes' bent for mechanics served in the experiments, and through his ideas the device was perfected.

## POP DEPT. SHIFT

Harold Kemp Booking 15 Weeks on  
Keith's Fifth Floor

A general shifting of books has occurred in the Keith pop priced department. Harold Kemp now books 15 weeks, and John Daly, seven. Bob Hutchinson has been relieving Milly Delaney, who is on a vacation. The Hutchinson-Harry Carlin combination have lost several houses to the other bookers in the realignment instituted by C. Wesley Fraser and May Woods, heads of the pop department.

The Connecticut houses, formerly booked by Harry Carlin and Bob Hutchinson, are now on the books of Doc Breed, the booker of the Gordon string in New England.

Carlin is now booking Hendersons', Coney Island, Passaic, Paterson and Bayonne, N. J.

## SUN'S TAB DEPTS.

The Gus Sun offices have announced the opening of two new tabloid departments, besides installing another office at Detroit to facilitate the booking of both vaudeville and tabloid musical shows.

The tabloid departments will be in charge of Jack Dickstein, in the Putnam building, New York. H. K. Wickham will supervise the Chicago (Delaware building) seat that is to book houses west of the Windy City.

## HOUSES OPENING

The Palace, Red Bank, and the U. S., Hoboken, N. J., booked by John A. Robbins, reopen Aug. 27 with split-week vaudeville and pictures.

Shea's opera house, Bradford, Pa., begins its vaudeville season (last half only) Aug. 23. Billy Delaney, Keith office, books the house.

Bathing beauty revues have supplanted neighborhood follies and minstrels as a midsummer business builder in the small-time houses. The Loew circuit seems to have gone in for the feature more extensively than others, and has commissioned Victor Hyde to produce several for its Greater New York houses.

The plan is an offshoot from the neighborhood follies and is contributed by local talent. The girls provide their own costumes and it is executed at the cost of the management. Each of the revues has special lyrics and music and a cast of five professionals, with the amateur choruses numbering from 40 to 50 girls. The latter appear in several ensembles and in a parade review at the finish, in which the successful contestants are selected by the applause from the audience.

Money awards are given the winners, the amount of which have not been decided upon. In addition to the awards, the girls are also being paid a weekly salary for participating in the revue.

Several of the independent houses are considering utilizing this feature as a business builder.

## SMALL TIME HOUSES LEAN MORE TO ACTS

Managers Tell Bookers Will  
Pay More Salary — May  
Play Up "Names"

Small-time independent houses are to make a play for a better grade of acts with increased appropriations to bookers.

Houses that formerly paid \$25 for single acts and \$50 for doubles, for three days or a week, have notified bookers that during the coming season they will be willing to pay from \$25 to \$75 for singles and from \$100 to \$200 for doubles. Flash acts which formerly drew \$75 and \$200 for three days, and in some cases a week, depending on the number of people, will also be paid almost twice those amounts.

While a great many of the small independents haven't reopened their vaudeville seasons, and won't for about a month, the operators of the houses have been conferring with the bookers on the advisability of getting "name" acts for the purpose of drawing business, instead of playing up their picture features, as they have been doing.

## N. V. A. INCREASE

Dues and Initiation Going Up on  
Jan. 1

The first restriction on its membership to be made by the National Vaudeville Artists' Club will go into effect on Jan. 1, 1924, when the initiation fee of active memberships is to be more than doubled. Active members will pay a \$15 fee in addition to their dues on joining the club. The former initiations were \$5 and \$10.

The present membership will not be affected by this decision, as the dues remain at \$10 a year for active and \$25 for lay.

## COAST STAGE HANDS' DEMANDS

Los Angeles, Aug. 15. The stage hands are asking an increase in wages on the new contracts starting Sept. 4. They want \$5 weekly more for heads of departments, and 50 cents per show increase for grips and clearers. It is believed the increase will be granted.

## Flagg Takes Over Hart Lot.

Los Angeles, Aug. 15. Edwin Flagg, whose studios were recently destroyed by fire, has taken over the former Bill Hart lot and studios. Flagg announces that extensive buildings will be constructed and when completed this city can boast of the largest and finest equipped studios in the world.



# VARIETY'S "RITTER" TELLS SARANAC NEWS

Also Has Excuse to Stay Out Nights—Walter Percival's Weekly Misspelling

CAMP "NEXT-T-CLOSING" IN THE ADERONDAKS Saranac Lake, N. Y., Aug. 13.

Editor Variety:

Your hirm me as a choruspndent to herald the news of the proff. in these glorious Aderondaks for your sheet has solved what to me was a great misterie it is, to-wit: I had always ben puzzled over the fact that gues like Jack Lait—Damon Runyon—"Bugs" Baer and yourself could come into the Friars club at 2 a. i. in the mornin when all the winners in the poker game had had fone calls and had "paked up" or was winner enoff to make belief they had to go home to ther wives and you afoursaid news hounds could come in and sit in the game at such a unhole hour and stick untill you was sweepst out with the rest of the rubish in the we small hrs. of the a. m. and not 1 of you wo. I get a fone call from your mrs.—I always gues t. at you had a bear of a alable to squar yourself with the "balls and chains" and now I am wise to it.

Grand Centiment

Your alable is without dout this ritters card like the one you cent me witch makes me a member of "the 4th-estalt" and from then on a ritters sole belongs to his sheet. (I explained this creed of the press to the Mrs. and she thinks such centiment is grand) enyway I hav had 4 calls this wk. and each one was a call to cover a storie at nite for our sheet.

I was takin a nap yesterday to katch up after a lot of hard nite work and I herd my mrs. tell my sistrin law "that now that I am a reguler staff ritter I had konsiderable nite work to do." (aint that the cats after I had joined a doz. loges and clubs for a stall so I could get out to do nite work and she wood not go for 1 of them stalls no more and was at my wits end when you come along and fernish me with this ritters card, witch has proven the best alable I ever had to do nite work.

You see I hav Friar Paul Stevens who works lots of nites hisself rehearsed so when he has any nite work to do and wants help he calls up my mrs. on the fone and tells her ther is a peach of a storie about to break over at his place or where the nite work is to be done and I grab a not book and a pensil for a stall and of I go and no questions are asked—so I will be sorrie to see my consignment as your Aderondak ritter come to a cloths now that Eddie Darling and Danny Simmons are throu torrin europ I will only have time for 3 or 4 wkly. news letters befor the mrs. and me get a call to come back and intertain the great American public of polli vaudeville.

Enyway (the News Is—To Wit:— John Golden, who has ben livin at the Lake Placid club and has ben a most popular guest up to now, has ben foolish enoff to get himself into a peach of a jam as he has gone and formed a drama club among the club's guests and to give it class has told the crowd that Prof. Baker of Harvard and Augustus Thomas had agreed to serv on a commitee with him to pick out the ones who show promis in ther work and place them in proff. Co's.

The bettin is 6 to 5 that poor John will hav to take it on the Lam in the dark of nite after the first performance when he singles out the ones he thinks worth a proff. chance as 8 members of his 1st. kast hav sed they only staid offin the proff. stage due to family objections. Robt. Hilliard has ben chump enoff to offer to play the parson in ther 1st. produckshion which is to be "Thank You" he came up here to get over a attack of nervousness and from a look your choruspndent had at a few of the dodie birds who are to support Hilliard he is do for a relapse of the trubil which brought him to these glorious aderondaks.

Elsie Janis arrives at Lake Placid this wk. and is goin to give a concert at the Agora theatre with Dave Bernies band from the Stevens House supplying the music. Saranac Lake not to be outdone by Miss Janis has a musical nite skeduled with Irene Franklin doin a full evenin of her long rep of character songs and to arrange a cicie of songs for a contemplated torr under the

direction of Wm. Morris the mayor of Saranac Lake. her program is to be augmented by Thomas Spencer the dandee dan of the Follies supplin the baritone voice for the occasion and Roxey LaRocco the harpist will appear in several numbers on the harp to lend diversity to the program. This program will be in aid of the Saranac Lake day nursery witch is the pet charity of Mrs. Wm. Morris witch under her guidance has grown to huge proportions and has ben practicable supported by lokal benefits given by the proff. artist friends of Mr. Morris. It is interesting to note that the first 39 donations which went toward the foundation of this most worthy cause wer the donations of 39 Friars club members led by Friar Col. Walter Scott whos lokal charites hav endeared him to Saranac Lake in such a way that he has to sneak into town on his visits to keep from bein met by the lokal town band.

'Morris' Colored Ball

Morris has taken in a lot of territorie wher his charitie is concerned and is standin spencer for a colored ball to be held friday of this wk. and is importin Dave Genero—of the old team of Genero and Bailey to stage a big spesial cake walk number with the lokal colored help doin the struttin and ther is a popularite contest for the most popular member of the high browns up her witch is to be decided by the colored brethren castin votes for ther duskie belles at 10cts. per vote and the lokal dark boys are goin brok trin to gain the distinkshion for ther loves.

Your choruspndent has ben appointed as the fall guy to judge the winner of the dance so I hav taken the matter up with the lokal chief of police and he is to supply me with a kordan of his men and la goin to hav the playful duskie brethren check all ther barbers playthings at the main door still if you do not get my wkly. letter next wk. you can inform my redders how I met my der.ise.

Jimmy Fallon of the vaudeville team of Brown and Fallon who wer one of the outstandin hits of the teams witch wer the outgroth of the many boys who got together while members of regiments in the late war and who carried on in vaudeville after the armistis has had the misfortune to hav to call a retreat in his late battle for health for the past 3 yrs. up here he is laid up for reinforcements still Jimmy is Irish and its a good bet he will gain his objective once he gets his 2nd. wind and I feel certin he will come thrue as beftin a good soldier.

trusting that nothin goes rong at the cakewalk and that I may be able to carrie on with my jurnalistc endeavors as I realise it wood be failt to yur sirkulashon to hav me disapoint yur redders

trustin this finds you the same I agin sighn myself

Your Aderondak Ritter

WALTER C. PERCIVAL

(of Noel and Percival)

## ALL EDDIE FOY

Eddie Foy and Family are rehearsing Willard Mack's "The Casey Girl."

The music and lyrics are by Schwartz and Jerome. Eddie Foy is backing the production and also staging the book, putting on the numbers, including the dances.

"And they say I'm an old timer," says Eddie.

## BAINBRIDGE PAYS. 40%

(Continued from page 1)

States for 1922-23. It was by far the best stock season in lokal theatrical history, and probably the best stock showing in the country.

"In my opinion, it all goes to show that there is as large a public as ever—perhaps larger—for the spoken drama adequately presented at fair prices within the reach of everybody," says Mr. Bainbridge.

"New York managers who decline to send their companies to Minneapolis because they feel there has not been a sufficient response by lokal theatregoers to certain of their past offerings, might find food for thought and reflection in this dividend. Perhaps the entire fault has not been with the Minneapolis public, which I find expects full value for its money in dramatic entertainment as well as in everything else, and which will not pay excessive prices to see mediocre No. 2 road companies."

And the best part of it, according to Mr. Bainbridge, is that the present season's outlook is the best yet. All indications, including advance season reservations and inquiries, point to greater earnings than last year.

"Yes, indeed, the public still wants the spoken drama; it is more eager than ever for it," declares Mr. Bainbridge.



HARRY HOLBROOK "THE SINGING MARINE"

Originator of operatic version of Yes, We Have No Bananas. This piece of business is fully protected by Variety Protective Material Department and N. V. A. Direction HARRY FITZGERALD

## CARNIVAL ROUTES

K. G. Barkoot  
Aug. 13, Findlay, O.; 20, St. Mary's; Sept. 2, La Porte, Ind.  
Say State Expo. Shows  
Aug. 13, Pittsfield, Me.; 20, Portsmouth, N. H.  
Cotton Belt Shows  
Aug. 13, Lone Oak, Tex.; 20, Sherman; 27, Bowie; Sept. 3, Wichita Falls; 10, Ardmore, Okla.  
DaKroko Bros. Shows  
Aug. 13, Kenosha, Wis.  
Noble C. Fairly City  
Aug. 13, Knox City, Mo.; 20, Green City, Mo.  
John Francis Shows  
Aug. 13, El Dorado, Kan.; 20, Eureka; 27, Cushing, Okla.  
Great Patterson Shows  
Aug. 13, Ionia, Mich.; 20, Caro.  
Lachman Expo. Shows  
Aug. 13, Hastings, Neb.  
J. L. Landes Shows  
Aug. 13, Formoso, Kan.; 20, Logan (fair).  
Bob Morton  
Aug. 13, Pensacola, Fla.  
Nardar-Majestic Shows  
Aug. 13, Vineland, N. J.  
Nat Reis Shows  
Aug. 13, Higginsville, Mo.; 20, Sedalia; 27, Lawrence, Kan.; Sept. 3, Ottawa, Kan.  
Rubin & Cherry  
Aug. 13, Grand Rapids, Mich.  
Smith Greater Shows  
Aug. 13, Vinton, Va.  
United Amusement Co.  
Aug. 13, Boswell, Pa.  
West Shows  
Aug. 13, Pocomoke City, W. Va.; Aug. 20, Salisbury, Md.

## CIRCUS ROUTES

Ringling Bros.-Barnum-Bailey  
Aug. 18, Spokane, Wash.; 20-21, Seattle; 22, Tacoma; 23, Portland, Ore.; 24, Eugene; 25, Medford; 27, Chico, Cal.; 28, Sacramento; 29, Pittsburg; 30, Oakland; 31-Sept. 2, San Francisco.  
Sells Floto  
Aug. 18, Owensboro, Ky.; 20, Louisville; 21, Bedford, Ind.; 22, Linton; 23, Mattoon, Ill.; 24, Decatur; 25, Springfield.  
Wallace Hagenbeck  
Aug. 18, Billings, Mont.; 20, Sheridan, Wyo.; 21, Entoute; 22, Scott's Bluff, Neb.; 23, Casper, Wyo.; 24, Cheyenne; 25, Ft. Collins.  
John Robinson  
Aug. 18, Bucyrus, Mich.; 20, Jackson; 21, Saginaw; 22, Mt. Pleasant; 23, Cadillac; 24, Petoskey; 25, Traverse City; 27, Manistee.  
Walter L. Main  
Aug. 18, Cairo, Ill.; 20, Fulton, Ky.; 21, Dyersburg, Tenn.; 22, Mayfield, Ky.; 23, Paducah; 24, Princeton; 25, Henderson.  
Sparks Circus  
Aug. 18, Valparaiso, Ind.; 20, Kenosha, Wis.  
Golden Bros.  
Aug. 17, Defiance, O.; 18 Bowling Green.

## MARRIAGES

Eleanor Young to Dick White, in Chicago, last week.  
Samuel Cohen, with Famous Players-Lasky, New York, and Eva H. Marks, publicity, Aug. 5, in New York city.  
Colleen Moore, film actress, and John E. McCormick, western representative of the First National Pictures, to be married Aug. 13 in Hollywood.

## IN AND OUT

Polly Moran deputized last week at the Bushwick, Brooklyn, for Bessie Wynn.  
Raynor and Butler out of the Avenue B, New York, Monday, because of illness, replaced by the Caledonia Four.

## BIRTHS

Mr. and Mrs. Gitz Rice, August 10 at the Lying In Hospital, New York, son. The father is the song writer and vaudevillian.

## OBITUARY

### JOHN H. BLACKWOOD

John H. Blackwood, veteran theatre manager and author, died in Los Angeles Aug. 10, after having hovered between life and death for over three weeks. His wife, who was estranged from him, was in constant attendance for more than two weeks. A superb tribute was paid to the memory of the late author Monday, when several score of professionals of a decade ago and the present day attended the services for him, held under the auspices of Dr. R. Nichol Smith, an old-time friend of the deceased.

Blackwood started his career as a newspaper man and rose to be dramatic editor of the Washington "Times." He later was engaged by David Belasco to manage the tour of "Mrs. Leslie Carter in "Zaza." Some years later he went to Los Angeles, where he operated a stock organization in opposition to the Morosco interests, operating the Belasco theatre. After a year he joined ranks with Morosco and together they built the Little theatre, Los Angeles, which he managed for two years.

During the earlier days of the Robertson-Cole organization Blackwood was at the head of their publicity and advertising, later repre-

different London houses, including "Lord and Lady Algy," "A Message from Mars," "Dear Old Charlie," "Lady Huntsworth's Experiment" and "General John Regan." He was also greatly in demand as a producer for other managements. His latest success was "Ambrose Applejohn's Adventure" at the Savoy, and immediately prior to his last play he successfully revived "Jack Straw" at the Criterion. He was twice married, his second wife being the Hon. Mrs. Albert Petre, whom he married in 1919 and who survives him.

### THOMAS J. FARRON

Thomas J. Farron, of the variety team of Baker and Farron, a popular combination of the '80s, died in Buffalo Aug. 7. He was 73 years old and had been out of the show business for the last 25 years or so. Death followed a brief illness and resulted from a complication of disease. The other member of the team was Pete Baker, who died about six months ago.

The act was billed as "Chris and Lena." Baker was a singer of "Dutch" lullabies and a yodeller, and Farron was a delineator of Irish songs. The combination was formed in 1870 and quickly rose to headline prominence in the leading variety houses of the period. During a series of London engagements the Prince of Wales (now King George of England) frequently attended the theatres they appeared in. Mr. Farron's wife, Jennie Reid Farron; a daughter, Mrs. Charles J. Murray, and a son, Frank Farron, the latter a vaudeville single for several years, survive.

### MRS. BONNIE ROBB

Mrs. Bonnie Robb, former actress and wife of Budd Robb, treasurer of the Earl Carroll Theatre, died Aug. 8 at her home in Beechurst, L. I., following an operation. Her husband and two small children survive. The deceased was formerly in the Ziegfeld "Follies."

### DOROTHY FOLLIS

Dorothy Follis, wife of Karl K. Kitchen, special writer of the "World," died Wednesday at St. Luke's Hospital, New York, after a brief illness. She returned from abroad only four weeks ago with her husband. Miss Follis made her first stage appearance with "Mary's Lamb" with Richard Carle at the New York theatre, and later was one of the original "Follies" beauties.

Later she played minor roles in musical comedy and then after a period of study blossomed forth as an operatic prima donna and a member of the Chicago Opera Co.

Funeral services will be held tomorrow at All Angel's Protestant Episcopal Church at 81st street and West End avenue. Miss Follis was 31 years of age. She was born in Newark, N. J., in 1892.

Arthur Lincoln Stiles, interior decorator, died Aug. 7 at Greenwich Inn, Sound Beach, aged 53. The deceased, who was connected with Arnold, Constable & Co., was well known in theatricals.

The mother of the Trix Sisters (Helen and Josephine) died Aug. 7 at her home in Newmanstown, Pa. The daughters are in Paris. They came over here during the summer to visit their folks.

## NEVER HEARD OF EQUITY

(Continued from page 1)

in the past he never did business with Equity.

This season he is recruiting his cast for a musical comedy entitled "Venus," which his wife, Myra Brown, wrote and will be starred in. Chorus girls are paid \$20 to \$25 a week by him and are obtained by a canvass of the small stores and hotels in western Pennsylvania, where clerks and waitresses are engaged. Wintz operates a theatre in Kitaning, Pa., where he trains the chorus and rehearses his shows.

During the summer season, when the shows are laying off, the members of his cast are taken to a farm he owns in Kitaning, where they are boarded until the beginning of the season, with the cost of their keep deducted from their wages when working.

The Novelty Clintons returned to New York this week on the "Leviathan."

The Strand, Pittston, Pa., playing combinations, has called off its bookings for the present because of a bad cave-in of a nearby coal vein.

IN MEMORY  
of Our DEARLY BELOVED MOTHER  
**MRS. J. H. YEISER**  
Passed away August 7th at  
Newmanstown, Pa. Age 68 years.  
**HELEN and JOSEPHINE TRIX**

sending the organization in Los Angeles. He was also for a time editor-in-chief and at the head of the Universal scenario department. More recently he has been acting as an independent production and sales expert on consultation for a number of producing and distributing organizations in Los Angeles.

The father of Jimmy Burke (Burke and Durkin) died Aug. 13 while under ether in the Middletown, N. Y., hospital where he was being operated on for abdominal trouble.

Mrs. Hannah Lewis, aged 54, mother of the late Henry Lewis and Jack Adrienne (Lewis), died Aug. 13 at her home, 1000 Union avenue, the Bronx. Although the cause of death was given as a general breakdown, it is known she never recovered from the shock of her son's (Henry Lewis) sudden death. Her intimate friends believe that Mrs. Lewis really died of a broken heart.

### BILLY VANDERVEER

Billy Vanderveer, aged 40, for many years connected as writer and pianist with Shapiro-Bernstein, music house, died Aug. 12 of cancer of the stomach at the Vermont home of Bob Murphy (vaudeville) with whom he was spending his vacation. Billy's demise was not entirely unexpected. He was with the Shapiro-Bernstein firm for several years and in that time contributed many of the house's song hits.

### WILLIAM H. SALT

William H. Salt, old-time minstrel, died Aug. 12 at the home of his son in Brooklyn. Fifty years ago he was a member of the E. F. Christy Minstrels. He also appeared in vaudeville and for a time was a partner of Robert Hooley in a song and dance act. He was 71 years old.

### SIR CHARLES HAWTREY

While the profession and his friends were congratulating themselves on T. E. Dagnall's statement that the actor was only suffering from a chill, he was actually dying of pneumonia, the end coming in London July 30. Up to a week before he had been playing in "Send for Dr. O'Grady" at the Criterion, and a month previously he had undergone the Steinhart operation for the renewal of youth. He was 66 years of age.

He came of a well-known scholarly family and was educated at Eton, Rugby and Oxford, making his first stage appearance under the homed theatre of "Mr. Banks" in Francis Burnand's play, "The Colonel." Three years later he produced "The Private Secretary" on his own. Originally a failure when produced at the Prince of Wales, he remained true to his faith in the comedy, transferred it to the old Globe and saw it run there for 800 shows. It is still being annually revived and has never gone off the road.

He produced many successes at



# CABARETS

Mort Downey, the tenor, who has won considerable praise recently as soloist with the Leviathan Orchestra, may be a good singer, but when it comes to playing a saxophone he wins the palm for buffaloeing the audience. As Downey sits in his place in the band and diligently blows in his instrument, working his fingers in the approved style meanwhile, few people realize that he is not playing a note, and that there is not even a reed in his sax. When Hugh Ernst discovered the band working hotels and dances in Pennsylvania and Ohio, the tenor was not a member. The Whiteman manager felt that something besides instrumental work was necessary for vaudeville, and he dug up Downey, who had been singing intermittently in cabarets in New York and New Haven. As the singer does only one or two numbers during the act, it was thought a good idea to have him considered a regular member of the band, and not a specially injected soloist. Consequently, Downey sits up there and goes through all the motions but emits not a sound.

Izzy Einstein and Moe Smith, the Babe Ruths of prohibition, swung into action last week at their August headquarters in Saratoga. They "knocked off" the Grand Union hotel, several refreshment stands at the entrance to the race track, three saloons and a store, arresting men at each place. The chameleon pair sauntered into the grill room of the Grand Union shortly before 8 o'clock in the evening, and when they went out, according to their reports, it was after uncovering a cache of the finest whiskies, liquors, gin and ales, valued at more than \$5,000. Patrick Flanagan, manager, was placed under arrest.

Broadway is getting ready to fight the Yellow Peril. The west coast has been battling against the Japanese invasion for some years and on several occasions he has become so paramount a question that the State Departments of both the American and Japanese governments have had to diplomatically fight it out. Right now it looks as though the situation along Broadway may eventually call for intervention on the part of the diplomatic heads of this country and China.

Broadway restaurateurs are up in arms against the inroads that the Chinese restaurants have made in their business within the last two years. They point to the fact that the majority of these restaurants that have come into the cabaret belt have established themselves in locations where the American white restaurant man has been forced to close down because he could not combat with the overhead.

They also allege that the Chinese restaurants in the majority are "selling" to those that they know and are doing it without molestation by the police or federal authorities. The average cabaret belt place that is not run by Chinese is hampered with all sorts of restrictions, by police, federal authorities and the license commission, as to dancing, etc.

The fact that a Chinese combination has taken over Murray's Roman Gardens and will shortly open up there, that Churchill's has been taken over and successfully operated by a Chinese combination for a couple of years and that the Bluebird, forced to close in a short time after \$50,000 had been invested in it by white restaurant men, has been run successfully by Chinese are believed to be the points on which the Broadway restaurateurs have based their belief that protective measures are necessary.

During the last week there was an informal meeting at which more than a dozen of the Broadway restaurant men were present at which there was a general discussion of ways and means that might be taken to combat the inroads that the Chinese are making. Another phase of the Chinese restaurant invasion is that the average Chinese restaurant where one can dine for about \$1.50 to \$2 with a lady and then sit around for an hour or more and dance is attracting a cheap class to Broadway that would otherwise not come on the street.

Christo, from "Plantation," on Broadway over the summer, is in charge of the Post Lodge on the Boston road, just above Larchmont, N. Y.

Dinty Moore sailed around and over Long Island Sound the other afternoon in a motor boat without stopping. Dinty couldn't stop. It was an hour before Dinty and his crew of amateur mechanics found a way to shut off the gas.

As musicians, Dinty and his pals of the Dinty Moore famous orchestra at Chateau Laurier, at City Island on the Sound, are crack-jacks. They have just about ruined the Pelham section for dance music this summer, making the other orchestras up that way do some hustling to keep abreast of their speedy musical ways and enterprise in being "first" with all new music.

But speed boats are a new toy to the Dinty bunch. Dinty had one given to him last summer, and just got the engine started when the season closed. Dinty did up the boat in camphor, spoke kindly to the engine, and waited for the spring to spring something with it. In May, Dinty started to work again. In about six weeks he had it moving in the water, and the craft looked pretty good. Watching it carefully, Dinty concluded he and the crew were regular seafaring men, and Dinty commenced to try to make the boat do tricks. He would run past the big Boston boats, lean over the side and holler "Hello, kid!" as a salute to the captains, then turn around and chase the other way.

Dinty's engineering pride received a wallop, however, that eventful p. m. when the boat started and wouldn't stop. Dinty was at the helm, and preparing to make a graceful landing into the Chateau's dock, when he found the speed did not slacken. Dinty had to step on his brass accelerator then, and thought he would show the boys on the dock how good he was, so he let her go alongside and turned into the channel, laughing at the gang while his heart was sinking. Outside, he swung around and tried it once more, but the boat wouldn't slow down.

The upshot was Dinty had to keep running around in a circle for 60 minutes until the gas ran out, when he was towed in. Dinty says a rod got clogged up somehow, but he doesn't know which rod, or why it got clogged. Dinty says he's going to find out, though, as he knows all about the boat excepting the gas connection. Meantime, the Dinty Moore orchestra is playing as well as ever.

The Fuller-McGee reports connecting that pair of former bucket shop operators with freedom at night from jail, or wherever they are detained, are fully borne out by the stories among the road houses that both of the partners, accompanied by women ad deputy sheriffs, have been frequenting the road houses around New York with regularity. They enter the resorts quietly and seek no notice, although as often as they visit a road house they are recognized. Eddie Fuller was a well-known road house figure long before getting into his present difficulties.

Bill Werner's season at the Chateau Laurier, City Island, will beat last summer, though Bill had heartache many a day during July. Bill says if there's a summer place around New York that gets the worst of a weather break, it's City Island. August, last summer, was the bad month up the Pelham roadway; so with the Chateau running considerably ahead of it up to Aug. 1, the prospects are bright that Mr. Werner will set a mark hard to again touch by Labor Day.

The table d'hote dinner at the Chateau, started by Bill at \$2.50, and sent to \$3 for this summer (with a whole instead of a half lobster) has finally resulted in the steady Chateau trade dividing up into about 30 per cent table d'hote and 70 per cent a la carte.

Another Pelham road place reported doing business this summer is the former Shanley's, now under the direction, it is said, of the California Ramblers, who are also playing there, on a percentage, it is reported. The boys started off well, and have been drawing consistently ever since, hurting some of the other resorts on the direct Pelham road, according to reports.

Billy LaHiff, who conducts the Tavern, New York, has been compelled to add space to the establishment by breaking through into the present Longacre hotel, to be renamed the Manhattan. The new

Manhattan will undertake to cater to an entirely different clientele than the Longacres has in the past and the hotel has been emptied of all of its old guests, entirely remodeled and redecorated. The addition of the new room in the Manhattan gives the Tavern an added seating capacity of 100. Al Jones, former manager of the Strand theatre for eight years, is at present the night manager of the Tavern.

The "Fatty" Arbuckle engagement at the Palais Royale, Atlantic City, ended disastrously for almost every one concerned. Business was poor, several supporting acts were reported not paid in full. B. D. Berg and Max Williams were respectively managers of the show and cabaret.

Arbuckle left last week with a week's salary due him. He is said to have been on a percentage basis with \$1,000 a week guaranteed. One reason advanced for the lack of patronage is that the fat comedian made no pretence at hiding himself from the public but roamed the streets and boardwalk at will. Since curiosity and not any particular talent was the thing expected to draw the crowds, it is contended the ample opportunity to see him about the town prevented them from going to the expensive cabaret, where a \$2 cover charge is inflicted and steep prices are in order.

It is reported several restaurants around New York with uncollected bills against people connected with the Fuller-McGee case have been tipped not to press their claims at the present time, under the threat the federal authorities might believe they were indirectly trying to intimidate any witness they might hold the claims against.

Isham Jones and band return to the College Inn, Hotel Sherman, Chicago, Sept. 3. He has been at Young's Million Dollar Pier, Atlantic City, all summer.

Frank Case of the Hotel Angonquin, New York, has been looking around Los Angeles for a hotel, to buy or to build. It is understood he submitted an offer for the Hotel Hollywood, but Case may build in the Hollywood section.

Henry Horn's Montmartre Cafe at 4806 Broadway, Chicago, the site of the old Green Mill Garden, has opened with the Parisian Orchestra from New York and entertainers, including Lisneron and Armond, French dancers; Mildred Davis, operatic soprano; Watson Twins and Jenkins, Three Harmony Aces, and Bryan and Haus.

The Narrows, a roadhouse at the northern approach of the new Saratoga (N. Y.) bridge is formally open under the management of Smith Tolmie.

# COMPOSERS' EXECUTIVES CONSIDERING NEW PLANS

As the first step in its proposed program of expansion and enlargement the new Advisory Committee of the American Society of Composers, Authors and Publishers, consisting of E. C. Mills, chairman; J. C. Rosenthal, general manager, and Silvio Hela, special representative, has under advisement several subjects. The suggestions are to be put into effect as rapidly as possible, if found efficacious and commented favorably upon by members of the organization.

One is the invitation to the so-called standard publishers and writers to join the society. If accepting, their music will be included in the category of that which requires licenses for practical entertainment purposes. The effect of this on the radio royalty proposition may be readily seen. Several other matters in regard to licenses are being taken up, including a tentative classification of establishments and application of license fees and the procedure in regard to violations. The relationship with various licenses, picture theatre owners, hotel, restaurant and dance hall proprietors, and radio broadcasters, is under discussion.

The committee also announces it has completed a treaty with the German and Austrian musical societies, and is in negotiation with the French society. The existing treaties with the English and Italian societies are to be revised. Many other suggestions are under consideration.

Irving and Jack Kaufman have postponed all vaudeville and picture house engagements for one month and will employ that period in the making of records for the Victor, Aeolian Vocalion, Columbia, Edison and other phonograph companies.

Bert Kalmar and Harry Ruby have been engaged by Charles Dillingham to contribute toward the book and score of "Nitties," the Collier-Bernard show.

Morris Schneider, formerly a singer in the Metropolitan Opera and later a teacher of vocal and instrumental music, left an estate not exceeding \$7,500 and no will when he died July 24. Mr. Schneider, a native of Moscow, came to Brooklyn 18 years ago and married twice. He is survived by his widow and a son.

In numerical succession three copyright infringement suits by and against music publishers have been filed in the U. S. District Court, each alleging a common charge, plagiarism and copyright infringement with damages, injunctions and accountings asked in all cases.

Thomas Morris alleges that his "Beaucoup de Jazz" composition, copyrighted in 1921, but unpublished, has been infringed upon by "Runnin'

Wild," of which Leo Feist, Inc.; Joe Grey, Leo Wood and A. Harrington Gibbs are respectively publisher and authors.

The Clarence Williams Music Publishing Co., Inc., charges Waterston, Berlin & Snyder Co., Roy Turk and J. Russell Robinson with infringing on Williams' "Never Knew What the Blues Were Until You Went Away with the W-B-A number," "Beale Street Mamma."

Fred Fisher, Inc., claims itself damaged \$25,000 by Jack Mills, Inc., George Grant, Jr.; James Francis McHugh and F. Bernard Grant, publisher and authors of "Out Where the Blue Begins." The Fisher number, published in 1918, is titled "Bring Back the Roses, Kathleen Mavourneen," written by Joe McCarthy, Alfred Bryan and Fred Fisher.

Bob Cole, representing Ned Norworth, Inc., Chicago music publisher, is in New York on business.

Edward Bloeden is with the Broadway Music Corp. on the mechanical end.

Mort Harris, San Francisco songwriter and producer, has left for New York as the special representative of Jack Partington, managing director of the Rothchild Enterprises, Inc., for the purpose of obtaining a series of original songs suited to the individual style of Paul Ash, musical director at the Granada theatre.

The Plaza Music Company, jobbers who also make the Banner and Regal Records, has accepted a huge contract from the W. T. Grant Syndicate Stores to manufacture the "Bell" band record, to retail at 50 cents. The records will be pressed for Plaza by the Scranton Button Works. The Grant Company has stated that it is ready to guarantee all royalties to the publishers on the records manufactured for them by Plaza.

Dan Winkler is soon to commence his duties as mechanical man for Fred Foster, Chicago music publisher.

Harry Tierney has purchased a house at Pelham, N. Y., at a cost said to approximate \$100,000.

The Sherwood Music Co. of New York city has been admitted to membership in the Music Publishers' Protective Association.

Among the authors and composers recently admitted to membership in the American Society of Composers, Authors and Publishers are Lou Handman, Sam Coslow, Anatole Friedland, Oscar Hammerstein 2d, Sidney Caine, Egbert Van Alstyne, Paul Lannin, Jack Caddigan and Louis E. Gensler.

After a winter of discontent that did not bring out many big hits the English popular publishers are again casting their lines in the turbulent waters of Blackpool and Douglas in the hope of landing successes for the summer and early fall. The usual host of demonstrators is adding to the noise and gaiety of those places, but without profit to the publishers.

One of the contributing causes has been the wet and cold summer, and as the demonstrating pitches are of the open-air variety the audiences have been thin and the sales have been like the temperature—very low.

The two principal competitors this year are again Bert Feldman and Lawrence Wright, with Francis Day & Hunter skirting around on the outside and playing for safety. Nelson Sharpley, the London music publisher and dealer, who cut a spectacular figure during the last three seasons, has quit after losing about £40,000, and the Official Receiver, in Bankruptcy is publishing the details of his losses and giving the debtor's own version as to how he lost the money. Those who know the inside of the business explain it is because demonstration is too expensive a method of selling music. American publishers found the truth of this many years ago. Sharpley's demonstration pitches have been taken over this season by Feldman.

Ed Bloeden has severed his connection with Goodman & Rose, Inc., and will become mechanical manager for the Broadway Music Co.

Several of the larger publishers have been letting employees out during the past few weeks, something very unusual for this time of year. One concern is carrying a New York professional staff of seven now, instead of a number of more than twice as many employed a few weeks ago. Another large publisher is not only easing up professionally, but has released some girls from the business and office staffs.

The reason for the economy is the overhead amounted to such figures that even a row of hits could not make up for the money spent in efforts to keep up the fast pace. (Continued on page 31)



JACK JARROTT and ALICE MAISON

The recently formed dancing couple now appearing in New York.



# AMATEUR CHORUS GIRLS FILLING BURLESQUE RANKS

**Of 1,200 Required But 700 Are Experienced—Present Scarcity Real Problem for Producers of Burlesque**

Wheel burlesque producers are accustomed to chorus girl shortages at this season of the year. They have occurred so regularly just before and during the summer rehearsal period the producers make plans to meet the situation. But this summer the chorus girl situation approaches a real problem for the wheel shows. Of the 1,200 girls used approximately to fill the Columbia's 38 and the Mutual's 25 shows for next season, at least 500 will be outright amateurs never appearing on the stage previously.

Mercantile pursuits, with increased wages in stores and factories with the girls receiving in many instances a much larger weekly stipend than the \$30 weekly paid by the Columbia wheel shows, is the cause of most of the desertions by the experienced choristers. Many Columbia wheel producers for the first time in their managerial careers have advertised in the daily newspapers for chorus girls this season. The results have been varying, some managers securing almost a full quota of 18 girls for a Columbia show recruited from the newspaper ads, and others failing to secure more than two or three who could go through the routine of a few simple chorus steps.

The large number of "green" girls in the Columbia choruses has held back rehearsals to a considerable extent. The staggers prefer the experienced girls naturally, but the burlesque managers figure a grain of comfort in the situation through securing younger girls than what the agencies provide in the line of experienced choristers.

The Mutual wheel has had even more difficulty in recruiting choristers than the Columbia, the producers using the same means of newspaper advertising to secure girls.

## OLYMPIC'S TERMS

**Amendment Announced by Columbia Company**

An order amending the terms on which the Columbia shows will play the Olympic, Chicago, next season, sent out to the producers this week, changes the playing arrangements for that particular house considerably to the disadvantage of the road show operators. Instead of the original terms calling for a sliding scale arrangement of 50-50 for a \$5,000 gross, with an increased percentage for the show for each \$1,000 over \$5,000 and up to \$10,000, the Olympic takes the first \$1,000 in the box-office, and the show's percentage starts after the deduction has been made.

The ruling has caused a great deal of adverse criticism by the producers. The Olympic is the only house on the Columbia wheel making the \$1,000 first money deduction. The Columbia Amusement Co. justifies the first money deduction as necessary because of the Columbia having spent a large amount of money on the Olympic in alterations to make it suitable for burlesque.

## BILLY McDERMOTT WALKS OUT

Billy McDermott walked out of the "Ali Aboard" Columbia burlesque show while it was rehearsing this week. He was replaced by Shorty McAllister.

Seymour Felix signed McDermott as comedian at a salary of \$250. The comedian left the rehearsal hall after informing Felix he had signed with Arthur Klein for a Shubert show.

Felix has placed the matter in the hands of his attorneys, claiming an iron clad contract with McDermott.

## ST. JOE ON WHEEL

Columbia Burlesque attractions will play St. Joseph, Mo., next season for two days, breaking the jump between Kansas City and Omaha. The booking was arranged by the Burlesque Producers' Association.

## FOR \$1.50 TOP

**Columbia Producers Want It Universally**

A move is on by the Columbia Producers' Assn. to have all of the Columbia wheel houses maintain a minimum scale of \$1.50 top for night performances next season.

Several of the Columbia houses played at \$1 top throughout the week last season, including Saturday nights.

The Columbia producers believe the \$1.50 scale generally is a better one for the night shows than a lower scale, taking the stand that burlesque patrons will pay the higher tariff as readily as the lower one.

## AKRON'S GRAND

**First Time in Years Away From Feiber & Shea**

Akron, Ohio, Aug. 13.

The Grand opera house, closed two years ago when State building officials declared the gallery unsafe, will reopen shortly after Labor Day under the management of a burlesque operating company composed of Cleveland and New York theatrical interests, now managing the Miles theatre here.

The company holds a 10-year lease and William Dowdell is manager.

The theatre will premier with a Columbia Wheel show, to be the policy the last three days of the week. The first half will be devoted to vaudeville and road shows.

This marks the first time in years that the Grand has been operated by others than the Feiber & Shea interests, who at one time controlled all three local playhouses, but now have only one, the Colonial, playing vaudeville.

## OLYMPIC OPENING AUG. 26

Chicago, Aug. 15.

The Olympic opens as a Columbia wheel house Sunday matinee, Aug. 26, with the Dave Marlon show. The announcements have been held up for the reason of continued opposition to burlesque at that house.

The owners of the building could not prohibit this style of entertainment, but they had over light and heat and it took some talking to get their willingness to comply with these requirements, it is said.

## Now Capital in Indianapolis.

Indianapolis, Aug. 15.

The Columbia wheel has renamed the Park the Capitol. William Woolfolk is here from New York to manage it. "Dancing Around" opens season August 26.

## Splitting in Canada

Negotiations are on for a split-week arrangement with one house in Hamilton, Can., another in London, Can., to replace the open week left in the Columbia route by the falling out of the Empress, Chicago.

Dan McNeil, noticed last week at the Palace, New York, as being deficient in his stepping as a member of C. B. Maddock's "Fifty Miles from Broadway," explains that he has not been with the act for some time, and that James Young, a new player, is substituting. Through the printed program error Mr. McNeil was mentioned, although Mr. Young, totally new to the role of the juvenile, played it. Mr. Young has heretofore been in "Rubeville." Mr. McNeil will join a production this fall.

The Keith route laid out for Wilkie Bard, the English character comedian, will include six houses in which Bard will play two weeks each. These are Keith's, Boston, Cleveland and Philadelphia, Palace, New York; Shea's, Montreal and Toronto. Bard will appear at Shea's, Buffalo, Oct. 25.

## CAMPBELL & DREW FIRM DISSOLVES PARTNERSHIP

**In Burlesque for Over 25 Yrs.—Franchise Returned to Columbia Co.**

The burlesque producing and theatre operating firm of Campbell & Drew, of Cleveland, has been dissolved.

The franchise on which Campbell & Drew operated a Columbia wheel show for 10 years under various titles, including "Liberty Girls," "American Girls," etc., has been turned back to the Columbia Amusement Co. This franchise is controlled by the Empire Circuit and was used by Campbell & Drew under an arrangement with the Empire.

Next season Wm. Brandell and Seymour Felix will produce a new show, "Ali Aboard," on the former Campbell & Drew-Empire Circuit arrangement.

The Colonial, operated as a Columbia wheel stand in Cleveland for the last two seasons by Campbell & Drew, was sold several weeks ago.

The firm also controlled the Star, Cleveland.

The dissolution of the Campbell & Drew firm follows an active career in that field of 25 years and upwards.

## PAY FOR LAY-OFFS

**Burlesque Musical Directors Will Be Paid**

A new ruling effective for burlesque next season calls for road musical directors with the Columbia and Mutual wheel shows to be paid for all lay-off weeks. Previously, via an arrangement between the American Federation of Musicians and the managerial association, traveling musical leaders were not paid unless a Columbia or Mutual circuit show laid off for more than two weeks during the season.

The Columbia has three and a half lay-off weeks in its route for next season and the Mutual two weeks and a half. These idle weeks in both routes may be filled in later in the season.

The wage scale for burlesque road leaders remains the same as last season, \$78 weekly.

## LEON LASKI'S ESTATE

Leon Laski, theatrical attorney, left an estate not exceeding \$25,000 in personality and no will when, at the age of 49, he died at the Flower hospital, New York, July 28, according to his brother, Emil Laski, 48, of 148 West 118th street, in his application for letters of administration upon the property, which was granted to him by the Surrogate's Court last week.

In addition to this brother, Mr. Laski is survived by four other brothers, Harry, 45, of 19 West 116th street; Mortimer L., 44, of 263 Fifth avenue; I. Perry, 41, of 37 West 37th street, and Abraham Laski, 39, of 143 West 118th street.

Because of his failure to leave a will, the five brothers share equally in the property after the deduction of all expenses, such as the funeral, administration, creditors' and administrator's commissions.

## BURLESQUE CHANGES

Fred and Margie Dale, "Chuckles of 1923."

Sunny Thompson's Entertainers (seven), Pat White, Dorothy Kane, "Let's Go."

Bert and Lew Marks, "Radio Girls."

La Penty and Kaney, for "Giggles."

A switch in the managers of "Follies of the Day" and "Vanities" places Jack McNamara with "Follies" and Chas. Foreman with "Vanities."

## FRANK FINNEY'S COMPANY

San Francisco, Aug. 15. Frank Finney is here organizing a musical comedy company for Charles York, to open at the Auditorium, Spokane, Sept. 1.

Among those engaged are Al Beatty, Bob Reed, Walter White, Marshall Vivian Trio, Marsha Buhl, Ruby Long.

The contract calls for four consecutive weeks with option of further time and transportation both

## INSIDE STUFF

### ON VAUDEVILLE

Johnny Stanley, vaudeville actor, sought the courtesy of the house at a recent matinee at the Earl Carroll, where "Vanities of 1923" is playing. He happened to bump into James Carroll, Earl Carroll's brother and general manager. Stanley's approach was O. K., so he thought, but J. Carroll gave him a quick turnaround.

Stanley not fazed by the curt rebuff, went on to explain to Carroll, he (Stanley) was an actor, and as such entitled to free list consideration. Turning on Stanley even more brusquely than the first time, however, Carroll informed him that didn't mean a thing with him, and actors were not wanted as deadheads any more than any one else.

Stanley walked into the street following his unsuccessful attempt to "crash the gate" at the Carroll, and immediately ran across a team playing in "Vanities." Relating his conversation with James Carroll, the team listened and sympathizing slipped Stanley through the stage entrance and into an orchestra seat.

During the intermission Stanley strolled out into the lobby and as he passed James Carroll, the latter was talking to an actor with the conversation running something like "No free list for actors any more than any one else." And—as Carroll espied Stanley, he continued "There's an actor (indicating Stanley) who tried to crash in, but he had to buy a seat, so I'm going to turn you down just as I did him."

Stanley thought the tale was too good to keep. The team assisting Stanley to beat the gate have since left the Carroll show.

The celebration over the return of Paul Whiteman and his band is said to have cost around \$7,000, mostly contributed by the music publishers and disk makers. The customary subscription to the celebration fund was \$500. Expenses included the chartering of a steamer to go down the bay early Monday morning, meeting the incoming Whiteman group together with a plane carrying a Whiteman band, besides the banquet to the orchestra leader Tuesday evening.

Some of the publishers thought the Whiteman return celebration might be setting a precedent difficult to follow, although admitting the publicity was excellent for Whiteman. Some of the subscribers gave, as a reason for their donations that, "the others did, so we had to."

There's a new colored elevator man in the Palace annex building who has evidently made up his mind that none but gentlemen shall ride in the elevator. On Tuesday a Variety man got in the car which already contained three booking agents and a lady. The agents were wearing hats. The elevator man closed the door and started the car, saying "Hats off."

One of the agents removed his hat while the others started at the operator as though he was a freak. "Hats off," he repeated slowing up the car. He did this up to the third floor, bringing the car to a full stop. He turned and glared at the two wearing the kellys.

Sheepishly they removed their head-coverings and the elevator again bounded up.

The end of the N. V. A. baseball-entertaining season was reached last week. The club sent out a ball nine and associates sufficient to give an evening's show. The ball players appeared in the night's performance, always in the same town. It grew to be noticed by the travelers that when the team won in the afternoon the attendance at night was much heavier than when losing.

Five weeks were given to the tour with the party going as far north as Watertown, N. Y., while its furthest western point was Rome, N. Y. The N. V. A. started out 42 people, and 34 remained at the conclusion, some being obliged to leave during the trip through engagements. All expenses were paid by the club, as the party was composed of volunteers. The baseball games and night shows were played on percentage, the club receiving the share of the gross. The ball nine won and lost about an equal number of games.

Theatrical folks have always been sufferers from mistakes made in the transmission of telegrams and may appreciate the following, sent on from London. Elderly gentleman had two sons—one a minister; the other an actor. Actor was touring when the father died, and minister sent his brother the following telegram: "Jesus has taken father," receiving in reply this message: "Who is Jessie and where has she taken the old man?"

One half of a two man talking combination has been having trouble with his partner the past few weeks because of the latter's almost perpetual state of inebriety. The team is currently playing a week stand at a metropolitan theatre, and his condition was noticeable from the front of the house the night a Variety reviewer covered that theatre.

Wilkie Bard will have a supporting company of five people in his forthcoming tour of the Keith circuit, which he will open on Oct. 26, at Shea's, Buffalo. Bard has evidently taken to heart the lesson of his appearance at the Palace two years ago, and will not open cold in New York, but will continue to play out of town until November 26. He will open a two weeks' engagement at the Palace on that day, and is routed up until April 26.

A manager there will tell you it is the laugh of the day when the bill changes and the new acts that come in for the first time in Canada greet him, drop their baggage and usually say, "Where do we get it?" "It" of course is that which comes in bottles and is sold at the government stores. While they get "it" cheaper there they certainly get the gyp on American cigarettes. The average 15 cent brand of cigarettes is retailed at 50 cents in Canada, so that anyone hitting across the line might just as well "take 'em along."

The young vaudeville executive who has been living apart from his wife for some little time may step into a divorce action in which his wife threatens to name several women somewhat prominent on Broadway. Even though the action is pending the husband and wife still speak when they meet, and that is quite frequently.

Last week on meeting the husband the wife informed him that she had added another name to her list of co-respondents, and mentioned a certain prima donna, with the result that the husband was rather puzzled and said that he failed to recall the incident.

The wife then informed him of the date, to which the husband replied, "Oh, that was over a year ago, you'll have to keep the name list within two weeks at least if you expect me to remember them."

In the theatre of the Shubert-Alvin, Pittsburgh, is an advertisement of Keith's new Palace, Cleveland.

Recent talk over a reunion of Doyle and Dixon started reports the former team of Harland Dixon and James Doyle might reunite. Both of the dancers are said to have been sounded on the proposition but could not reach an understanding on the division of the salary the reunited team might receive.

## BURLESQUE ROUTES

**WILL BE FOUND ON PAGE  
Thirty-four in This Issue**

# VARIETY

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A heavy tax schedule was placed on operas by the Georgia house of representatives after a heated debate. The house had a general tax act under consideration, and an amendment passed by a vote of 75 to 60 providing that all opera companies shall be taxed \$2,500 for each contract in cities of more than 100,000 and \$1,000 for smaller cities. The amendment is a slap at certain people who have brought the Metropolitan Opera from New York to Atlanta under the guise that it was purely to advance music and education in the south and not a financial move. The senate will have to concur in such an amendment and the governor fail to veto the bill in order for it to become law.

Ida Goldstein, mother of Horace Goldin, the magician, left an estate not exceeding \$1,000 in personality, and no will, when she died May 21, according to her son-in-law, Harry Meyers, of 409 Edgecomb avenue, Bronx. In his application for letters of administration upon the property, filed this week in the Surrogate's Court, New York. In addition to her son, the magician, Mrs. Goldstein is survived by five other children, who share equally in the property under the intestate laws of this state.

A midnight gambol and benefit for the widow and children of the late Michael Murphy, detective-seargent of the 43d precinct, will be held at Proctor's 125th street Friday night following the regular night performance. The benefit show will start at 11:30. The police officer died from natural causes which prevented the police pension fund from making proper provisions for the widow and five children. The benefit is to raise funds to save the home which the policeman purchased just prior to his death. A heavy mortgage remains to be paid off.

Edward Ehrenkranz, a Newark business man, has taken over the lease of the Bijou, Orange, N. J., for a term of years from Felber & Shea. The house will open next week under the management of Frank Shultz, and will play pictures the first five days of the week and five acts of vaudeville Saturday. The vaudeville will be furnished by the Fally Markus office.

Mrs. Margaret Fealy (mother of Maude Fealy, the stock star who will open the City, Newark, N. J., with her own stock, Sept. 3, in "Adam and Eva") will open a dramatic school in Newark about Sept. 1, using the City theatre for her classes.

Moss' Castle (pictures), Long Beach, L. I., will close about Labor Day. George Holloway, the manager, will be transferred to another house. He was formerly at the Broadway, but will not return to that house, Charles Stannion being in charge.

Inauguration of vaudeville at the Windsor, Canton, O., has been announced by D. D. Farr, manager. This theatre was sold by E. H. Werner to the Salem Amusement Co. The company owns and operates the State and Grand theatres in Salem.

The Thurston Mystic Circle is a reported organization lately formed with Thurston its president, named in honor of him. Louis Dick of 217 Bristol street, Brooklyn, N. Y., is secretary.

Louis Granat, who has not been a stage performer for a couple of years or so, is manager of the Mayhouse, Passaic, N. J.

Jack Drucker is again with the business department of Variety. It is some years since Mr. Drucker first entered theatrical newspaper work via Variety.

Leo Singer (Singer's Midgets), Ota Dygi, actor; George Weedon, of the Pat Casey office, and L. J. Feldman have formed a new producing concern for vaudeville.

## FAITH IN LEE SHUBERT

It's a highly delectable exhibition to note the confidence the legitimate show business in America has in one of its pillars, Lee Shubert. Lee seems to be such a self-satisfied and self-appointed leader it is probably more gratifying to him than to his companions to know just how he does stand with the men he must do the most business with.

The public gets into it, but the public only buys theatre tickets, so what they may think of the central ticket office clearing house scheme really isn't of any importance to Lee. He may have run theatres before there were a public. That was before our time, and perhaps yours, but Lee is so show-wise he must be a patriarch, theatrically, if not arch in other ways.

So that takes the public right out of the inside of the theatre business. It's none of their business—Lee Shubert must have thought it if he doesn't dare to titter it in so many words.

The scheme of the central ticket office isn't complicated, or it wasn't when it started, before Lee's associates got the hunch that Lee was sort of getting in and under the central ticket thing—sort of holding it up as it were through his visible support, which are many Broadway theatres, perhaps 22, and many others not on Broadway, but still on the map even without unit vaudeville to keep them open and the unit producers broke.

This coming season is going to be a great season for the Shubert vaudeville unit producers who went broke and into bankruptcy last season—if they go broke this season it won't be a novelty any more and then they will only have themselves to blame, you can bank on that.

The scheme of the central ticket office was to sell theatre tickets in New York for Broadway dramatic houses to the public at a price the public knew beforehand they would have to pay, and to give the public an even break on choice of seats. The public thought that was an ideal way to conduct the legitimate (which is so seldom legitimate) theatre business, but they also thought it sounded too good to be true. Another bunk said the public, bunk-wise, if not slang-wise.

There enters Joe Leblang—a rather nice fellow of good principle, who once contributed \$100,000 to Shubert vaudeville that became known, and probably some more that didn't, for Lee would never forget a giver-up like Mr. Leblang. Joe is getting so he only works in the \$100,000 class. That must explain why he offered to guarantee Lee and Abe \$100,000 each, out of the central office profit. Joe honestly says he would have guaranteed them twice as much if he thought they would have gotten twice as much out of it. That's business, opines Joe, and it sounds like good business—for Lee.

Abe is Erlanger, no stranger to the show business, and not unknown to Lee, socially, financially and orally. Erlanger listened. He seemed to have some faith in Leblang who didn't belong to the P. M. A., but Erlanger resigned from the P. M. A., to which Lee does belong.

Other P. M. A. producers didn't resign, or they haven't up to date. But they apparently have gone about their business without much regard to Lee's central ticket office conception or contraption. Their business seems to be getting rid of theatre tickets. If sold in advance that is that much less trouble afterward.

Just who is right or wrong in the matter of killing off the central ticket office scheme will never be decidedly known outside of Joe Leblang and a few others, but not including Lee Shubert. Lee still believes it's a great plan—for Lee, and maybe his own thoughts had something to do with Erlanger walking out on the P. M. A., Erlanger and his companions, leaving Lee with his 22 theatres and the yessers around him without many of the yessers being among the P. M. A. independent producers.

Thus, Lee seems to be standing alone in his grandeur, firmly believed in by him and okayed by his press department. He may be bereft of showmanship, but Lee is an acknowledged real estate operator of much skill and economy, and one who knows his bricks and mortar right down to the last penny without ever allowing one to escape him, excepting on the theatre end, where the idea appears to be to get it on the side even if you lose it in front.

Perhaps the public will want to know why the central office scheme didn't go through? Why the theatres can sell tickets at cut rates and can't sell them at full rates on the level? Or why a big theatrical manager like Lee Shubert with 22 theatres has an influence amongst his companions that seems to only exist in his publicity bureau? The public might get curious, but that should annoy Lee—Lee of the commercial theatre, yea, ver-i-lie—or Lee.

Ask Lee's companions, his associates, not pals, but business acquaintances, either those who are beholden to Lee, or those who never care if they never behold him—Lee, the mighty pillar of our great theatre, not the Little theatre nor the Community theatre, just Lee's New York theatres, with their country side line operated from Lee's own booking office, the kind that if-we-route-three-we-must-have-one.

Attoboy Lee!

## TOMMY'S TATTLES

By THOMAS J. GRAY

Hollywood, Aug. 11.  
This is the time of the year that managers announce their plans for next season, take their bow on them and then forget them.

The vogue of costume plays is increasing so much in the movies, Hollywood is full of bathing girls who are trying to sell their bathing suits.

This is the time of the year that the floors of rehearsal halls are covered with sheets of paper that once belonged in the "book."

There's one thing different with a reel of film—a blue pencil doesn't make much of an impression on it.

To show that the "fan" magazines haven't a corner on interviews with the famous Hollywood personages, this column has engaged a fearless interviewer who will rush in where fan mail fears to tread, to get the inside stuff for that part of the public who are slaves to the cinema.

INTERVIEW WITH KNOTT SMART.

THE GREAT COMEDY DIRECTOR  
By Vera Silly

I approached the Fadeout Studios with fear and trembling. I had been sent to interview Knott Smart, the great comedy director, to ask him the secret of his screaming success. A member of the press department, after much argument, got me past the door man, and I was on my way across the big stages to see this comedy genius.

Knott Smart was busily engaged changing a scenario for his big super-splur-reel feature. I watched him for a few moments, this comedy conqueror as he sat all by himself. He swore softly in a low tenor as he tore up page after page of the story that 12 high-priced humorists spent 24 days writing.

I cautiously approached him. It was hard to attract his attention, as he

seemed to be completely lost within himself. However, a large club was lying beside his table, used for the finish of his last comedy. Picking it up, I gently hit him over the head, after which he looked around and yawned.

"I have come to interview you, Mr. Smart," I said in my best custom-tailored voice, "to ask you to tell my readers just how you continue week after week to make the world laugh." Mr. Smart jumped to his feet quickly, picked up two bricks that were lying beside the table and threw them through the window of the Scenario Department. The crash woke up six of the writers. "You want to know how I make my pictures?" he said. I replied frivolously, "This isn't a baseball interview—I don't care about the pitchers. How do you make your pictures?" Smart seemed quite puzzled at my remark, but he soon regained his conceit.

"It's very simple," he said, and right then something happened to show the playful, comedy side of this great king of humor. A Gag Man was about to sit down in a chair near the great director's desk, and the director snatched the chair from under him. The Gag Man fell to the floor. I tell this just to show an original side of this monarch of mirth in a human, playful mood. "Quite a jest," I said with admiration in my voice. "Did you think that up yourself?"

"Yes," he replied, "pulling the chair from under someone is strictly original with me."

And I knew by the blank expression of his ears as he said this, that he meant it.

"Tell me," I asked him again, "how do you make your comedies so execrably hilarious?"

"Well, I will tell you," said this Lord of Laughter, "I started in by making a dramatic picture. It turned out to be a comedy. So I simply make this same comedy over and over again with different titles. In this way I know where the laughs are, and even if the audiences don't like them, they can't fool me, because I heard one audience laugh once."

Mr. Smart might have unburdened himself of other great secrets of the cinema but for the fact that the mail carrier approached him with a fan letter from an admirer in Matteawan, N. Y., asking for his picture in puttees and soft shirt with the wide open spaces in the shade of the old Adam's apple.

Leaving him thrilled and engrossed in his letter, I tip-toed quietly away and just missed breaking my leg by tripping over a box containing a location lunch as I eneaked to the gate marked "Exit."

If jazz bands take their place back with the society dancers and the rathskeller acts next season, what will become of all the "laughing" trombone players?

They may still laugh, but it won't be on the level.

What has become of the old fashioned acts who used to have their own letterheads? Who owned the letterheads when one of those teams, quartets, or troupes split up?

If it is true, those Old Timer acts are not in demand for next season, we can look for an awful run on chess outfits and checker boards.

Golf has helped the actor in one way. It gave him something to lie about besides his salary.

## OUR VAUDEVILLE RADIO

Six minutes of kicks by acts that are on No. 2.

Dressing room squawks; by A. Headliner.

Agents' bedtime stories.

Competition. 2700 quartet bass singers, in "Asleep in the Deep" and "The Bell in the Lighthouse."

Original monolog. "Funny things that happen on a street car while a man is on the way to the theatre."

Newspaper slapping contest by old-time straight men.

Lecture: "Handkerchiefs I have tossed," by Archie Acrobat.

Reading: "Crimes committed in the name of commission."

Recitation: "Bluebirds of Happiness," by Postoffice money order clerk.

Band concert, "William Tell," by Stool Pigeons' Orchestra.

Kicking number, "Somebody has something against us."

Dressing room reports.

Stage hands' symphony, "Just a tip at Pay Day."

Lost laundry howls.

Correct time.

Big time.

Smalltime.

Good night.

The last weeks of August brings thoughts of that opening date, and how you are going to get the money to get there.

The closing date isn't such a worry, and sometimes it comes so suddenly you don't have time to.

There's always a bright side, it's almost time to ship "the wife's folks" back from the summer home.

## THE STYLISH SIDE

BY PAM

A sartorially beautiful act is the El Rey Sisters' turn at the Palace this week. Among their lovely array of dresses the flame colored are probably the most striking. Black fans made a vivid contrast, most pleasing to the eye. For the fox trot the girls introduced another colorful harmony of green and white. This act encompasses many styles of dancing, all well executed. Artie Mehinger, though billed, did not appear. In his place Margaret Ford carried a black georgette trimmed in black rhinestones to excellent advantage.

The United States shipping board has entered the amusement field, and present "The S. S. Leviathan" Orchestra," with Morton Downey. The boys look nice in their white, but both Downey and the leader wear their trousers too long. The set is well lighted and painted. A moving panorama introduced toward the end gives it a breezy marine atmosphere the audience liked.

Mabel Ford sparkles in a typical Spanish costume. She is attractive also in a minaret suit of black velvet and black and white pants. Miss Ford does a telling hard shoe dance. Deno and Rochelle are conspicuous in Miss Ford's support, and dance an Apache number well. The girl of this team is pretty. The orchestra, also in support, could be improved upon.

The Cleveland "News" carried the palm for the best quip in "Topics" this week.

Harry Carroll and Grace Fisher opened after intermission, and seemed unprepared. Mr. Carroll announced two songs were being tried for the first time. The Palace audience would have been just as satisfied had they waited a few more weeks before singing the numbers. Miss Fisher's first gown was of yellow chiffon with a corsage of daisies and a garden hat. Carroll or his man servant had forgotten to press his suit. This did not correspond with Miss Fisher's neat appearance. Her second gown was a combination of rose and black net made after the accepted old-fashioned girl idea. Miss Fisher's voice was quite thin, probably due to nervousness, and at times she sang completely off key. Her best frock is the white velvet encrusted with medallions of rhinestones. This has a train carried by means of attaching it to the wrist. The best number was the encore sung by Miss Fisher. Otherwise the material is mediocre.

Eleanor Jackson (in the Lou Tellegen sketch) is a girl of appreciable ability. She wears a smart dress of black crepe, relieved by crystal trimming. The hat worn with this very good looking dress detracts rather than aids the tout ensemble. Mr. Tellegen as the "love wreck" doesn't look wrecked enough, his four-in-hand tie being tied too pre-

(Continued on page 18)



## 'CENTRAL TICKET OFFICE' A LAUGH TO INDEPENDENT PRODUCERS

**Scheme Looked Upon as Growing Colder and Colder—Questions Referred to Lee Shubert—New Proposition Comes Up**

To have a Central Theatre Ticket Office or not is the question. While the members of the Producing Managers Assn. seem to be determined more or less on remaining firm that something must be done to curb the theatre ticket speculator and maintain the position that they are going to go through with the Central Theatre Ticket Office idea, the consensus of opinion on the outside is that there is small possibility the scheme will eventually become a reality.

There seems little doubt it would almost be impossible for a central office to operate unless all the Broadway theatres were included in the membership, so that the public would be able to have its choice. There seems little likelihood all the houses would be represented through several resignations from the P. M. A. because of the central office scheme and several additional ones pending.

During the week it was rumored Sam H. Harris had signified his intention to resign from the P. M. A. in the event the central office project was finally carried through. Mr. Harris is out of town and no verification of his intention to drop out could be obtained.

At the last discussion that the P. M. A. membership had over the central office several innovations were suggested that were entirely foreign to the original plan of operation. Certain managers proposed that seats be on sale at their box offices at the regular box office scale for those who cared to buy in advance, while at the central office there would be a 10 per cent. advance on the box office price charged.

Joe Leblang, who is to head the central office, if it ever does get into operation, is said to have opposed this plan on the grounds the central office could not protect the public and eliminate the gyp speculator in that way and the managers were proposing something that was going to throw the entire matter right back to where it started.

Others opposed to the idea are reported to have stated that the theatres would again be at the mercy of the gyp, who would either "dig" or operate with some one in the box office, with the result they would get whatever they wanted and would charge whatever price they pleased for the wares.

**Leblang's Counter Offer**  
Leblang is said to have offered a counter scheme of selling at the box office at the same ratio of advance as the central office charged or to sell at the central office at the box office price with the managers assuming a pro rata share of the cost of operating the office, Leblang offering his services for a year as organizer of the office without charge. This plan also met with a refusal.

When seen this week on the question of whether or not there would be a central office, Leblang stated he was certain the managers would eventually develop something or other that would work out, but whether or not it was going to be the central office he refused to say.

**Outside Opinion**  
From sources outside of the Leblang organization or the managers it was stated that the central office idea could not be carried out successfully unless all the houses were in on the deal. If there was a split, not only would the office not function satisfactorily but the house remaining on the outside would possibly get the best of it in patronage from the public because the managers of the outside houses could group themselves together and advertise their wares were not on sale in the central office and through inference let it be understood that the central office was handling only the castoffs, while the outsiders were strong enough to stand on their own for public patronage.

**Refer Questions to Lee Shubert**  
Some of the independent Broadway producers belonging to the P. M. A. are proceeding with their season's plans without regard to the

central office scheme. They openly express lack of faith in it and laugh when the different angles are brought up, usually answering all queries by replying: "Go ask Lee Shubert."

## DOZEN OF MUSICALS ARE BEING READIED

**25 Per Cent of September's List Light Entertainment—Figuring Holdovers**

At least 12 musical productions are being readied for early entrance on Broadway, with the indications that September's list be 25 per cent. musical. Of the current revues and musical comedies few are counted on to hold over through the fall. Several are expectant, but their chances are dependent on the reaction on the business of such attractions by the new arrivals.

Some of the new musicals are aimed for Chicago and may not reach New York until the Christmas holidays. Others of last season's money-making musicals are being "fabricated," the schedule calling for four companies of "Blossom Time," three of "Sally, Irene and Mary," three of "The Gingham Girl" and two of "The Clinging Vine." The duplicating follows the record of the spring when it was seen that musicals were the only class of shows able to attract big money on the road.

"Follies" will leave shortly after Labor Day, but a new "Follies" will follow. "Scandals" is routed out in September, but if its business holds up it will be held in town through the fall. "Wildflower" looks safe until the first of the year, and indications are it has the best chance of holding over. "Vanities" is being groomed for sticking through the fall, and the scale will be raised from \$3.50 to \$4 about Labor Day. "The Passing Show," through early falling off in trade, pushed its road time ahead, and it may depart at the end of next month. "Adrienne" and "Helen of Troy" have a chance to continue into the fall, but on form are due to start touring in September.

## MARJORIE RAMBEAU ILL

**Removed from Train—Acute Appendicitis, Diagnosis**

Los Angeles, Aug. 15.  
Marjorie Rambeau was removed from the train on her arrival here on a stretcher and removed to a local hospital. She was suddenly taken ill on the train. Physicians called diagnosed her case as acute appendicitis and intestinal disorder.

The Majestic theatre was forced to cancel the scheduled opening of "The Goldfish" in which she was to have appeared as the visiting star at the head of the stock company, and the house remained dark all week. There is a belief that Miss Rambeau will be sufficiently recovered to appear next week.

Hugh Dillman, her husband, who beat his wife to a divorce action, left here last Saturday when he heard she was coming into town.

Wednesday Miss Rambeau was reported recovering rapidly and would resume Sunday.

## MRS. CARTER IMPROVING

Los Angeles, Aug. 15.  
Mrs. Leslie Carter is slowly recovering from the accident sustained at the Hollywood studios here last week. It was thought for a time the injuries would prove fatal, but that fear was dispelled by reports from her bedside this week.

## CASTING NO 2 "KELLY"

George M. Cohan is casting a second company of "Little Nellie Kelly," which he will place in rehearsal next week.

## MOROSCO IS ORDERED BY EQUITY TO PAY

**"Schemers" Abandonment Brings Ruling—Some Principals Placed in "Dust"**

Oliver Morosco is now facing a jam with Equity as an aftermath of the recent controversy between Morosco and the Clinton Productions, Inc., over the production rights to the play "The Schemers."

Morosco engaged a cast and called rehearsals without consulting his associates. When the latter repudiated his acts, he called the rehearsals off despite he had already issued contracts to many of the players. The latter appealed to Equity. It subsequently notified the producer it would hold him responsible for one week's salary for each player with whom he had signed a contract.

Morosco is said to have attempted a compromise with the actors' organization by shifting a number of the players he had engaged for "The Schemers" into the cast of "Dust," another play he placed in rehearsal last week and which he is planning to launch as an independent venture. Morosco was unable to place three of the subsequent cast in the new production and Equity ruled he will have to compensate each with one week's salary before allowing the other piece to open.

Morosco is proceeding with the rehearsals of "Dust" and plans to open the piece out of town early in September. The cast includes Fred Tilden, Grace Valentine, James Spottswood, Eugene Redding, Ann Brunaugh and Herbert Belmore, all of whom had been contracted for "The Schemers," as well as several others.

## CHICAGO FLOODS

**Heavy Damage Done to Property in Loop**

Chicago, Aug. 15.  
Thousands of dollars damage was done loop property from the record rain storm early Saturday morning, augmented by the two storms which registered destruction late Saturday night and early Sunday morning. Loop theatres were hit hard.

Inadequate sewerage to carry off surplus waters following the rainfalls caused the losses. The twin theatres were hit the hardest. The down-stairs lounge room in the Selwyn held four feet of water after the first storm. The Harris was flooded behind the stage, the dressing rooms holding two feet of water. The fact the Selwyn is closed, with the costly furniture being stored in another section of the theatre, alone prevented a bigger loss for that theatre.

The new Adelphi, preparing to open Sept. 10, had its new carpets badly damaged by water. The basement at the Palace suffered big damage. During the height of the first storm, such a quantity of water lodged on the roof of Cohan's Grand that the fire department was called out, fear being expressed that the roof would collapse.

Terrific were the losses suffered by the large department-store owners in the loop. The first storm broke all records for Chicago for amount of rainfall.

A severe storm of protest has arisen from loop property owners because of the losses suffered. It has been pointed out that most of the principal sewers were laid 20 years ago, when there were 1,000,000 less people living in Chicago. A comprehensive network of relief sewers promises to be the outcome of the Saturday losses.

## "RETURN OF SOLDIER" PLAY

Mary West's novel, "The Return of the Soldier," is being adapted for the stage by Lulu Vollmer. Mary Kirkpatrick will produce it. Production is scheduled for early fall, which will give Miss Vollmer three simultaneous productions in New York.

Her "Sun-Up," current at the Provincetown theatre, comes up town shortly. Miss Vollmer also will have her "Shame Woman" produced in October.

The Theatre Co., Inc., a new producing firm headed by Isaac Paul and M. D. Rosenbaum, will bring "The Shame Woman" into the Greenwich Village theatre, New York, Oct. 15.

Gustav Blum is directing the piece. John Wenger has designed the settings.

## HITCHCOCK'S ADVICE REPORTED FOLLOWED BY MARY EATON

**Story of Breach Between Dancer and Flo Ziegfeld—Length of Contract One Vital Difference—Negotiations Were Opened by Sam Kingston**

Raymond Hitchcock is the thorn in the side of Flo Ziegfeld, Jr., as far as Mary Eaton is concerned. Hitchcock, who is a close friend and adviser of the dancer, has been making the contract "balls" and Miss Eaton's father and her attorney have been firing them.

Should Hitchcock's advice be followed, Miss Eaton may not appear as a star under the Ziegfeld management this season, nor will she become a featured member of the new Eddie Cantor show which Ziegfeld contemplates producing in the fall.

Negotiations for the services of Miss Eaton as a Ziegfeld star were opened by Sam Kingston, general manager for Ziegfeld, last February, when the latter was sojourning at Palm Beach. On salary there were no obstacles. Mr. Eaton would arrive in the Ziegfeld office day after day, making certain inquiries and requesting that specific clauses be put into the contract. To all of the requests Eaton was told that Ziegfeld would have to be consulted. These negotiations kept up until the producer returned from Florida, when he began to take a hand in the proceedings.

Meantime, Hitchcock, who had been preparing the demands for Miss Eaton, is said to have informed her that unless she would have every specific demand incorporated in the contract, Ziegfeld, in some manner or other, might attempt to dodge promises that were made verbally.

Hitchcock related to the Eaton family his own experiences with Ziegfeld, as a member of the "1921 Follies," and declared certain promises made to him were unfulfilled. It is said that Hitchcock's grievance against Ziegfeld is due to an argument the former had with Ned Weyburn, and that as a result of this argument "Hitchy" left the show. Hitchy also seemed to have some grievance against the Erlanger-Ziegfeld combination with respect to his own show, "Hitchy-Koo," which ran at the Liberty several years ago, and in which they were financially interested. He stated that certain things were promised him with the show and that they never came to life.

At the first meeting with Ziegfeld the Eatons came out flatfooted, and on the advice of Hitchcock insisted Mary be starred alone in a play. They argued she had established a reputation and built up a following, and if given the proper vehicle would have no difficulty in getting over. Another demand made was that Miss Eaton would not be asked to entangle herself in a long-time contract, and that she preferred making one for the present season only. This was an outright Hitchcock suggestion, and made on the grounds that as a member of Equity Miss Eaton ought not bind herself to a contract which would run longer than June 1, 1924, when the A. E. A.-P. M. A. agreement of 1919 expires.

**Ziegfeld's Opinion**  
Ziegfeld retaliated with the statement that Miss Eaton was conceded by him to be a pretty and talented girl, but not capable enough, in his way of thinking, at the present time, to carry the burden of an entire entertainment on her shoulders. Ziegfeld stated her strongest qualification was dancing, and that would not be sufficient to put the show over. He narrated to her the case of Marilyn Miller, also noted for her dancing ability prior to the production of "Sally," and declared Miss Miller at the start was willing to co-star with another, and that as a result she and Leon Errol scored individual successes which they might not have done had they appeared as individual stars. He then told her that Miss Miller would be starred shortly in a play for her own as a result of the success she had scored in "Sally."

The same procedure, Ziegfeld declared, would occur in the case of Miss Eaton, providing she made good in her first production as a co-star. At that time Ziegfeld did not have Eddie Cantor in mind, but told Miss Eaton he would secure a comedian

of merit and reputation to appear in the show with her.

With respect to the length of contract, Ziegfeld declared he would not bind himself to a year's contract, claiming he was not in the habit of creating and developing a star for some one to take away from him. On this point he was determined and declared for five years or nothing.

## The Marriage in Contract

With respect to the statement the contract fell through on the grounds that Miss Eaton refused to agree to a clause which provided that she could not marry during the length of the contract, Ziegfeld is known to have made no demands in that regard. As when the Marilyn Miller-Jack Pickford marriage was contemplated and the papers were full of stories that such a clause existed in the contract with Miss Miller, Ziegfeld consulted attorneys and inquired of the possibility of restraining Miss Miller from marrying the picture star. The legal lights who are considered to have a big reputation in the law field at first laughed at his request, but finding he was determined, informed him that no court would uphold his contention. He seemed insistent in his demands and the lawyers looked up points of law, and after several days advised him that it would be ridiculous to make any such endeavor. Then Ziegfeld's persistency ceased and the couple were married.

Having in mind his experience in the Miller case, persons associated with Ziegfeld declare that he would not attempt the same stunt twice.

**Dillingham Interested**  
Since negotiations with Ziegfeld ceased when Miss Eaton called for Europe some time ago, Charles Dillingham sent an emissary to O'Brien, Malvensky & Driscoll, attorneys for the dancer, and stated that he might be interested in a proposition which would bring her under his management.

This proposition is being held in abeyance until the return of Miss Eaton, who is expected to reach New York toward the end of August.

Miss Eaton is known to have a leaning more toward the dramatic stage than the musical field, and according to friends of both she and Hitchcock, they would not at all be surprised to see her appearing this season in "The Old Soak" company that will tour with Hitchcock as its head. They say that there is an ingenue role in the play which Miss Eaton might play.

## CHORUS GIRL'S RIDE

**Lucile Moorefield Left Home Without Stockings—Bought Clothes en Route**

Indianapolis, Aug. 15.  
Lucile Moorefield, chorus girl, home for a vacation, had the police out looking for her, upon request of relatives, when she disappeared last Thursday evening, stockingless and in a breakfast coat. Next day the girl came home, explained she had gone riding with some friends and they had suddenly decided to drive to Terre Haute, eighty miles west. She bought some clothes en route. So the cops stopped worrying.

The girl says her husband runs a freak show at Coney Island.

## STOCK TRY-OUT

"Nobody's Business," a new comedy by Frank Mandel and Guy Bolton, will be tried out by the McLaughlin Players, Cleveland, the latter part of next month.

McLaughlin has an option on the piece, and if the stock presentation lives up to expectations he will recast it for Broadway.

## GOODMAN-CHOOOS P. M. A.'S

Philip Goodman and George Chooos were elected to membership in the Producing Managers' Association.

Goodman is sponsoring the production of Madge Kennedy in "Poppy," while Chooos is backing "Battling Butler."



## INSIDE STUFF

ON LEGIT

Recent outbursts of temperament by a producer of a freak show a trifle off the midway is said to be playing havoc with both executives and members of the cast. The producer, having gotten a break in the early weeks of the run, has been sporting an incurable case of swell-headitis and in more than one instance has gone on record with the boast that any success the piece may have achieved has been due solely to his showmanship and ability to manipulate the press.

One of his right bowers, who had worked diligently and tirelessly to put the show across, walked out on him last week rather than continue as a target for further onslaughts of braggadocio. Another henchman, whose diplomatic efforts have already ironed out a number of wrangles, is also said to be ready to toss up the sponge inasmuch as his supply of alibis for his employer's actions is reaching a low ebb.

Several members of the cast have been surfeited with applause grabbing by the producer and at least one has threatened to be indisposed for several performances next week if only to find out whether the producer would have nerve enough to attempt to pinch hit for him.

Now that Will Morrissey's "Newcomers" is planted at the Ambassador, New York, it's no longer a secret that up to the time of opening in New York hardly a member of the company had received any money. The show played two weeks out of town and had a week's lay-off before New York, in addition to the rehearsal period, but somehow Will kept them together.

When Arthur Klein stepped into the financial end he arranged to assume the indebtedness of the company from his date of interest, which cut out back salaries along with other outstanding obligations. On the Saturday before the Morrissey show opened, Klein advanced \$1,200 to the cast as "advances" to be deducted from future salary.

Morrissey may not be a financial genius in the money way, but he's a financial wizard in carrying a company along on a shoestring. His personality has much to do with it, as everyone knows he's not holding out, and, as he never seems to mind a little thing like absent coin, no one else does.

What Morrissey could do in the production way if he ever does get hold of a real bank roll and plenty of time to stage his show is conjecture of course, but from what he has done with nothing, what he could do with something might turn out to be a world beater.

The David Belasco office has announced the "Kiki" play in London with Gladys Cooper is not an authorized English version of Belasco's "Kiki" with Lenore Ulric. Belasco's "Kiki," says the "announcement," will be played abroad with Miss Ulric in the title role. The English piece was renamed from "Kiki" to "Enter Kiki" through another piece having held the "Kiki" title over there some time ago. Previous to the report that "Kiki" in London was a failure, with Variety publishing several stories concerning it, the Belasco office failed to advise it had no official knowledge of the English "Kiki" production.

A story creeping into the dailies said Alexander Leftwich might revive his "Fashions of 1923" that failed so dismally at the Lyceum, New York, after an Equity representative had been hanging around the theatre for 10 days watching it fail. Equity officers are reported having instructed most of the people of the show, now to say anything about its salary flop when the closing arrived.

The cutest Equity representative hanging around the Lyceum was George Trimble. Trimble may have been innocent in the matter and perhaps could not discover any one had received salary the first week, although the company was not backward in telling outsiders of that fact.

Trimble continued to crowd up the sidewalk at the rear of the Lyceum for the following week and still the actors went unpaid under his eyes, open or shut.

Some of the actors never knew the show had closed until, reporting Monday afternoon and, seeing the properties being moved out. By that time Trimble had found it out himself, possibly through information that "Fashions" had finally closed. Whether he knew the people had not been paid never came out, for Trimble had possession of the box office in the lobby by that time, awaiting an advance sale for Monday evening for a show that had closed the previous Saturday night.

Nor has any of the actors, as far as they have been interviewed, since then been approached about their unpaid salaries, nor has any received an offer, with most of them not knowing how to go about collecting if they would—and Equity saying nothing excepting to instruct the actors not to speak of the "Fashions" horrible flop.

Of the many funny things Equity has been mixed up in connection with failures, its tactics with some of its methods with others, the "Fashions" failure with its overdue salaries for two week with Trimble on the job, is the most peculiar of them all.

Equity may have been too busy this summer raising money to pay the salaries of its officers on long vacations to give much attention to troubles of playing members.

And now it's reported Leftwich or someone else may revive "Fashions." It looks as though someone believe they held an "ace." Perhaps Leftwich is not going to revive it—maybe Trimble is.

The report in Variety last week that "Variety," a vaudeville act with Edith Clasper starred, had a drop representing the printed front page of "Variety," brought out another claimant. Tom Johnstone is reported to have alleged he had intended to use a drop of the front page of the paper in his contemplated production of "Dance Mad." The Johnstone scheme for the drop was to have the front page announce in its headline that the girl of the piece had made a hit on Broadway.

Robert Law Studios made the drop and setting for the Clasper turn. It's said Johnstone interviewed them regarding his purposed use of the drop.

It requires permission to employ Variety's title in any way or manner as it is registered as a trade mark. The Law Studios some months ago made application to Variety for the use of the title and front page as utilized in the Clasper act. Permission was given to the Laws with a time limit of six months added as a restriction against anyone else employing it for stage purposes. The first heard of the Johnstone idea was in the street story as above related.

Producers of plays with serious themes are making concerted efforts to have their plays reviewed by first string critics, instead of having them briefly dismissed by the second string men. In most instances the recognized critics have ironclad contracts which prohibit their assistant from writing other than a reportorial review of the performance rather than a criticism. In some instances the first string man reviews the performance later in the week, but more often than not the piece is never reached, especially in a crowded week.

A producing firm bringing out a play of the above mentioned type, purposely set back its premiere three days in order to have the critics attend its premiere.

May Dowling, the girl advance agent, returned from a two months' trip to Europe on the "Olympic" last week. She was accompanied by her mother who figured in an amusing incident when they decided to make the journey from Paris to London via plane. Mrs. Dowling, who is 56, was on the point of backing out, but when she observed an older lady calmly knitting, regained courage. Once in the air Mrs. Dowling fell asleep to the astonishment of May, who woke her up to see the sights.

The fare by plane from Paris to London is 300 francs, about \$11 American. Passage includes taxi transport from the hotel to the flying field and similar motor accommodations from Croyden to London. The plane

carried luggage, delivered at the hotel of destination, and that also is included in the fare. The journey by plane takes 2½ hours, as against 9 hours by train and channel boat, which costs slightly less, but when the elimination of tipping is figured on the air route it actually is a saving and does away with the confusion of transferring from train to boat and back to train on the Dover side.

The annual statement of profit and loss for the Lamba Club for the year ending in September, 1922, was sent members last week. It proved that Lamba Gambols are never profitable. A loss of \$246.37 was on the shows in 1922, and in 1921 the Gambols lost \$130.

The receipts of the shows for the respective years was \$9,480 and \$14,416. The item of beverages showed that soft drinks also are unprofitable, the loss in 1921 having been \$4,133, and in 1922 it was \$5,003.

Expenses such as wages and meals of the attendants were charged against the receipts, and in 1922, while the club made \$2,290 in the sale of soft drinks, there were expenses of \$7,293.

They were the only items showing a net loss, although in 1922 there were decreases in the receipts for rooms, restaurant, beverages, billiards and Gambols over 1921. The candy sales showed an increase of \$109, the total sales being \$734.

Channing Pollock, author of "The Fool" has enlisted radio as another advance agent for his play. Tonight (Thursday) he will broadcast a talk on "The Theatre and What You Owe It and How to Pay It", from station WJZ.

The absurdity of the central ticket office idea is commencing to assert itself, although that appears to have been recognized as the main part of the scheme months ago by many Broadway managers. From the first, several of the P. M. A. members pooh-poohed the whole thing, saying Leblang would like to put it over, and Lee Shubert was yessing him because Shubert saw a percentage for himself in it.

Erlanger's resignation was the first outward sign that the Shubert end of it was the obstacle. With the defection there arose objections that could not have been put up in good faith and merely seemed to give voice to block the entire thing without an open P. M. A. break.

The latest was the proposal that the theatres sell in advance at the box office price, while the central office was selling for current performances at an advance. It was equivalent to saying the outside specs should gather all of the advance seats they wanted, leaving nothing in the box office for the central office when current performance time came around. It's probably the most ridiculous proposal yet heard in connection with any intent to regulate theatre ticket selling in New York.

One thing it did was to smother Leblang's demand that he secure signed contracts from all P. M. A. members intending to go in on the central office deal. This would have given Leblang a perfect line on how many theatres would be in the central office. There were 42 Broadway houses left after the Erlanger desertion. Leblang thought he would have to have them all, later he would have been satisfied with less and later he didn't know whether he could get any, as everyone could not miss seeing the futility of the waverings, side-stepping and dodging.

All P. M. A.'s outside of the Shuberts said "Shubert," and let it stand at that. Still one of the P. M. A. independent producers averred it was a good idea and asked how "Shubert can get away with anything as long as our (P. M. A.) committee is watching it?"

The most of the remainder merely summed it up as bunk and seemed to know if it couldn't be put over as a Shubert-directed proposition it wouldn't go over at all and couldn't go over after all in that way.

Leblang is said to have suggested tickets be placed on sale in the central office at box office prices with no premium, with the theatres to raise their prices 25 or 50 cents to cover the premium in that way, the central office to take a part of the increase and kick back to the theatres for the difference of the raise. This immediately brought out just who wanted the inside graft or outside money from specs and also went to prove how far certain managers will go to try to kid the public in preference to giving the public a square deal on anything pertaining to ticket selling that might reduce their outside revenue.

Leblang's arguments have been all sound, so much so they didn't sound good enough to certain managers who wanted it their way in every way or not at all. Speaking to them of the public makes them giggle inwardly if not outwardly.

Hazel Dawn is reported receiving \$800 weekly with the Collier-Bernard "Nitties" (Dillingham).

The Shuberts are said to have asked Jolson to go out with the current "Passing Show," at the Winter Garden, New York, but Jolson turned it down.

The intention of the Charles Frohman Co. to lease the top floor of the Empire Theatre building may have led to the rumor the Empire itself was on the market, says the Frohman office. The facts are as stated that David Belasco, as one of the part lessees with the Frohman Co., holds a lease not expiring until 1927, and there is no thought of any of the interested parties terminating the Empire's theatrical career, the statement concludes.

Louis Van Atta, dramatic editor of Brooklyn "Life," was recently elected Justice of the Peace in Roselle Park, N. J., where he resides. During the campaign he gained the enmity of the County Recorder. As a result on Wednesday he received a summons from a local policeman to appear before the Recorder Thursday night in answer to a charge of disorderly conduct. Van Atta says that Monday he had a party of 22 persons in his home, with singing, dancing and plenty of music until an early hour the next morning. Word reached the Recorder of the party, and Van Atta said the policeman was instructed by the official to serve the summons, even though the cop had not been aroused while touring his beat by the festivities.

In case the Recorder finds Van Atta guilty the latter declares that he will appeal the case to a higher court, as he does not feel a political enemy should sit in judgment on his actions and conduct.

### TORONTO'S POOL

Alexandria for Road Shows—English Stock at Princess

E. C. Whitney, managing director of the joint interests of the Princess and Royal Alexandria theatres in Toronto, which have been pooled, announces that the former house will be devoted to stock and the latter to road shows.

The Royal Alexandria will open Aug. 27, the first week of the Toronto Exposition, with Miller and Lyle's "Shuffle Along."

An entire English stock will open at the Princess Labor Day. This company will offer a repertoire during the season, which will only comprise London successes. The company has been recruited in England and is now on its way to Toronto.

"LEFT OVER" IN REHEARSAL  
"The Left Over," a new musical comedy by Zelda Sears and Vincent Youmans, in which Ada Mae Weeks is to be starred, was placed in rehearsal this week.

### BACK FOR DIVORCE

Disappearing Star Advises of Her Return

The legitimate stage star who disappeared from her home about four weeks ago, and whose friends and husband have been searching for her since that time, has signified an intention of returning to New York (Thursday) today. She has been at a hotel in the mountains while inquiries were made in other parts of the country for her.

It is said that upon her return she contemplates bringing divorce proceedings against her husband, who is indirectly connected with the show business.

Francine Larrimore's Denial  
Francine Larrimore has denied she and Con Conrad have married. Mr. Conrad confirms the denial. It is said that Miss Larrimore's contract with Sam H. Harris forbids her marriage during its term. Miss Larrimore is now appearing in "Tin Gods," a Harris production.

## \$150,000 GUARANTEED TO MISS ELSIE JANIS

50-Weeks' Concert Tour Under R. E. Johnston's Management

Elsie Janis will begin a 50-week concert tour Aug. 23, for which R. E. Johnston guarantees \$150,000 as her share of the gross. Miss Janis, who of recent years has appeared under the management of Charles Dillingham, recently decided she would like to make a concert tour. She made arrangements with Johnston whereby she will during that time appear in America, England, France, Italy and Australia during the tour. Johnston also directs the tour of John Charles Thomas. He has deposited \$15,000 to guarantee Miss Janis.

Miss Janis intends giving a two-and-one-half-hour show. She will be assisted by a tenor, pianist and baritone, who, besides accompanying her, will also do specialties.

Miss Janis will only play five performances a week, with one in each city. She will open a pre-season engagement at the Lake Placid Club Aug. 22, go to Glens Falls, N. Y., Aug. 23, Saratoga Springs Aug. 24, and then lay off until Sept. 2, when her regular season will start with an appearance for a local hospital fund at Asbury Park, N. J. Sept. 17 she will appear in Washington, where the members of the National Press Club will be instrumental in arranging for the event.

New York, on five different Sunday evenings, will get Miss Janis in a recital at a Broadway theatre. Her appearance in New York will take place in December and January, prior to sailing for England.

Garrett Cupp is acting as personal and publicity manager for Miss Janis and will handle all of the publicity direct from his New York office while she is on tour.

### LEGIT IN BELASCO

Shuberts' Washington House Contemplates No More Vaudeville.

Washington, Aug. 15.  
For some time considerable conjecture has been felt as to what the Shuberts intended doing with their three theatres here, Poli's, Garrick and Belasco. Poli's has been closed all summer, the Garrick for the past two months, while the Belasco just closed a stock season under George Marhall of this city.

Louis J. Fosse says the Belasco will play legitimate road attractions, and discontinue the Shubert vaudeville policy of the past two seasons. The plans as they now stand will have the Belasco for the speaking drama, Poli's, large musical comedies, and the Garrick for intimate musical pieces.

The National, which last season had the theatre portion entirely remodeled, has, during the summer, had the front of the old house entirely torn down with a modern office building front replacing it. The entire structure will be completed for the regular season opening, so states W. H. Rapley, owner of the theatre.

### "VILLAGE SNAPSHOTS" GOOD

"Greenwich Village Snapshots," originally intended as a vaudeville, will be elaborated into a full-length production and sent out as a road attraction. Frank S. Williams has contributed the book and lyrics, while George Kramer has supplied the musical setting. Arthur Herman and Harry Franklyn, newcomers to the producing field, will sponsor the production.

The cast includes Helen Devlin, Arthur Morse, Lewis Tappan, Marjorie Logan, Ruby Walters, Grace Cavanaugh, Joseph Ross, Gene Skinner, Harold Thomson, Hubert Murray, Rose Scafford, Nelson Sisters.

### FROLIC REPLACES DRESDEN

The Frolic, instead of the Dresden, will be the name of the theatre on the roof of the New Amsterdam theatre when it opens Sept. 6 with the Marionette Players from the Teatro del Piccoli of Rome, under the management of Charles Dillingham.

A. L. Erlanger declares the reason for changing the name of the theatre is due to the fact that it was the scene for many years of the "Midnight Frolic," and that the name Frolic is inseparably associated with it in the minds of theatregoers from all parts of the country.



## MISS MILLER HAS FAITH; WILL TRY PLAY AGAIN

"Help Yourself" Opened to \$98  
and Closed to \$85—Stands  
Producer-Author \$12,000

Katherine Browning Miller, is author and producer of "Help Yourself," which closed in New Bedford, Mass., after a disastrous week of business Saturday night, still has faith in her play and is now negotiating to place it in the Punch and Judy theatre for a New York run.

Miss Miller, who recently fell heir to a large fortune through the death of relatives, is said to have tried to place the piece with numerous producers, and after failing to do so decided she would sponsor the production.

Backing the show cost her \$12,000 up to the time it closed in New Bedford after playing to a gross of \$25 at the Saturday matinee and \$85 in the evening.

During the week business was bad at previous stands with the show grossing \$98.50 on its premier in Paterson, N. J., Monday night, and getting \$52 the second night there. On the final night in New Bedford the actors were paid off in full and given an extra week's pay.

Besides paying the actors Miss Miller found that she paid a scenic artist \$3,500 for a retouched set which was used in the Florence Reed show "Hall and Farewell" at the Morosco theatre last season. After having received and paid for the set Miss Miller was informed that \$350 would have been sufficient to cover its cost.

Early this week Miss Miller sent for Leon Gordon who staged the play originally and informed him that she was bound to give the piece a New York presentation and requested him to engage people for it. Several changes were made in the cast and the show is now in rehearsal.

## COHAN'S SHOW ONLY ONE CLOSED IN BOSTON

All Other Legits Gave Friday  
Night Performances—Tributes  
Pouring in for Geo. M.

Boston, Aug. 15.

George M. Cohan's decision to close "The Rise of Rosie O'Reilly" last Friday at the Tremont in respect to the late President, after every other theatre in Boston had decided to give an evening performance, has added to his local lustre as the one man in the theatrical business today this city as a whole actually worships.

The public generally seemed to expect the first class theatres would all close Friday. Wednesday Cohan's orders were made public, a similar order worded identically also having been received from the Erlanger offices. There was at that time \$950 actual advance sales that had to be refunded.

The other houses all gave evening performances and there was little discussion until the first of this week, when congratulatory letters and box office compliments began to pour in, together with group purchases by organizations that had voted to attend the Cohan performance in tribute to his Americanism.

## EASTMAN'S 12 SCHOLARSHIPS

Rochester, N. Y., Aug. 15.  
One of the most noteworthy announcements concerning the American operatic stage is that the Eastman School of Music will offer 12 scholarships, open to residents of this country.

Each scholarship will include all tuition and \$1,000 annually for living expenses.

This is expected to focus attention on the opera training department of the school which in time is expected to be one of the leading departments of its kind.

## S. C. Tax Postponement

Columbia, S. C., Aug. 15.  
The State Tax Commission of South Carolina yesterday exempted the legitimate theatres of the state from paying the state tax on gross receipts until January, 1924, at which time the legislature will reconvene and a new tax measure may be passed.

## JERE DELANEY'S POSITION

James Montgomery and Shuberts  
Claiming Him

James Montgomery and the Shuberts have come to a clash over the services of Jere Delaney. The latter seemingly is leaving town tonight (Thursday) with the Vanderbilt Producing Company's production of "Irene," which is making a \$4,300 jump to Tulsa, Okla., opening Sunday night. The Shuberts claim Delaney has signed a contract with them for his services as the principal comedian of "Sally, Irene and Mary," No. 2.

The Vanderbilt company takes the position it is a matter entirely between the Shuberts and Delaney and they are not interested.

The company of "Irene," which is taking to the road, has the original Chicago cast and will play only the high spots, big cities, and virgin territory as far as the small towns are concerned. From Tulsa they start through Texas playing the cities and swinging to the coast, opening in San Francisco about Oct. 1.

## 4 ON COMMONWEALTH IN NEW "MOON" SHOW

Henrietta Crosman Among  
Those with Percentage  
Contracts

Four members of "Children of the Moon," opening at the Comedy Monday, for the first two weeks of the engagement will play on a commonwealth basis, despite Al Jones and Morris Green have taken a financial interest in the show.

When the show originally was tried out Jacob A. Weiser, who sponsored the project, entered into an agreement with Henrietta Crosman and the members of the cast whereby they would get a pro rata percentage of the company's profits in lieu of salary. This agreement was to hold for three weeks, one out of town and two in New York. In case the play succeeded they were to receive a stipulated salary.

At the time Jones and Green became interested, the contract in this respect was not altered. The members of the cast who joined after the tryout are paid a flat salary.

As the scenery was not considered suitable for a New York premiere, the opening of the show was changed from Tuesday until Friday.

## NO CONFUSION

Friday's Dark Houses Had Little  
Advance Sale

There was virtually no confusion in the refunding and exchange of tickets bought in advance for last Friday night when Broadway's legitimate houses were all dark in mourning for President Harding. The decision to close was made late Tuesday night. Many theatres continued selling for the Friday performance up to noon of Wednesday. The volume of advance sales was small and is normally at the lowest period of the year in August.

One of the biggest agencies had sold but two Friday tickets for the "Follies," though it nightly handles several hundred tickets for the Ziegfeld show. It had been figured that tickets for the hits purchased at excess premiums would be returned to the box offices and arguments might occur over the refund. Agency patrons were referred back to the agencies in such cases, which were few.

During the summer the bulk of patronage appears on the day of the performance, that going for agencies and box offices, which made for little refunding and exchanging.

## T. H. HUNTER MAY RETURN

T. Hayes Hunter who has been devoting his activities for several years to the direction of pictures is possibly going to return to the legitimate stage as a producer. He is negotiating with Tex Charwate, the Texan author, for the rights to his play "Shanghaied," originally written for A. H. Woods. Charwate is at present rewriting the piece.

## "MAD HONEYMOON" ENDING

"The Mad Honeymoon" will wind up its brief run at the Playhouse, New York, Saturday, after which it will be permanently shelved.

It will be succeeded next Monday by Edward Laska's comedy, "We've Got to Have Money," the cast of which is headed by Robert Ames, Vivian Tobin and Leo Donnelly.

## McBRIDES TAKE OVER FALLON'S TYSON CO.

Will Operate Both Ticket  
Agencies—Fallon Retains  
an Interest

The McBrides, John and Bill, have practically taken over the Tyson Co., operated for a number of years by William Fallon. The deal was closed Tuesday, and the new order in the Tyson organization is to be inaugurated immediately. From this time on the Tyson Co. will be operated on the same basis as the McBride organization, with the selling of theatre tickets at a strictly 50-cent premium.

Broadway has been tingling for several days in ticket circles in regard to the Tyson Co. future, and up to the time that the McBrides stepped in there was considerable doubt as to what would happen.

William Fallon will still retain an interest in the organization but will not give his attention to the operating detail.

Neither of the McBrides would make any statement regarding their participation in Tyson Co. other than stating that they were taking over the active direction of the organization to permit Fallon to give his attention to his outside interests.

## SUNBEAM, L. A., BURNED

Los Angeles, Aug. 15.

There was a panic at the Sunbeam theatre here when a fire started which destroyed the house. The blaze began in the projection room and Eddie Wilcox, the operator, narrowly escaped death from burns. There were about 650 patrons in the house when the fire started and a mad scramble for the doors ensued, in which many were injured.

## LAMBS CLUB ON COAST

Los Angeles, Aug. 15.

The Lambs are to have a local branch. A group of Lambs permanently located here have taken over a Hollywood house to be the Lambs Club of the Pacific coast.

Douglas Fairbanks and others are underwriting the project.

## GEO. HOLLAND'S TRY

Has Fine Arts, Boston—Newspapers  
With Him

Boston, Aug. 15.

Boston's "Dollar Playhouse" will definitely open Sept. 3, after six months of indefinite rumor.

George Holland, a local product, has taken over the Fine Arts theatre, an intimate playhouse contained in the big Loew State theatre building and which seats a maximum of 750, including a toy balcony.

Holland plans to have a sort of chummy stock with new blood and new plays. He has even threatened to take a pop at musical tabs on a try-out basis and claims to have spent several months plowing through a flock of unrepresented plays from budding authors.

The newspapers are with him in the venture.

## WHITEMAN TELLS OF MUSIC OVER THERE

Biggest Dance Tune in London—  
"Bananas" Rage  
All Over

Paul Whiteman reports "Dancing Honeymoon" from "Battling Butler" is the biggest dance tune in London currently, but does not think much of it for America. He says the repertoire hasn't been augmented because the old American hits of several months' standing are just hitting the other side.

"Bananas" is the rage in London and Paris the colored jazz bands in the French capital particularly "plugging" it, Whiteman remarks. Paris is also full of mediocre tangos which Whiteman thinks hardly likely for American consumption because we have the call on more attractive South American tango numbers. He figures the waits will connect strong in the United States, but more so outside of New York.

## Morris Gest Back in New York

Morris Gest returned to New York Wednesday from Europe.

## ANSWERS ARE FILED IN "LIGHTNIN'" SUIT

Smith and Golden Generally  
Deny Allegation by Aiston—  
Charge Bad Faith

Winchell Smith and John Golden have filed similar answers to the "Lightnin'" action started by Arthur Aiston in the U. S. District Court. Aiston claims that the late Frank Bacon's starring vehicle, authored by the star and Winchell Smith, and produced by Smith and Golden, is a pirated version of "Tennessee's Pardner," written and copyrighted by Scott Marble in 1894, which Aiston now owns. Aiston is asking for \$100,000 damages and an accounting.

Both defendants generally deny the allegations and have entered defenses to the effect Aiston did not act in good faith in waiting so long before instituting action; that the central theme of "Tennessee's Pardner" is in public domain and has been common stage property for years; that the character of Geewhiller Hay in "Tennessee's Pardner," alleged similar to Lightnin' Bill Jones in "Lightnin'," is not novel, and the "embodiment of certain qualities, such as a disposition to drink, native shrewdness, laziness and a love for relating exaggerated stories," was done by Joseph Jefferson in "Rip Van Winkle" and others prior to 1894, and the plaintiff has no monopoly on the idea.

## CHEERED NEW PRIMA OF WERBA'S 'ADRIENNE'

Jean Cunningham Succeeds  
Madeline Collis Who Followed  
Vivienne Segal in Show

Jean Cunningham, who stepped into the lead of "Adrienne" at the Cohan, New York, Wednesday afternoon of last week, was cheered by the company when the curtain fell. Miss Cunningham was understudy for Vivienne Segal, who withdrew from the show two weeks ago. Madeline Collins, an English prima donna, who succeeded Miss Segal, was in but Monday and Tuesday's performances last week, Miss Cunningham being assigned the feminine lead at the matinee.

Miss Cunningham is a protégée of Mrs. Ogden Armour, attracting the patronage when in the Chicago Grand Opera company. Her success in a stellar role on Broadway was so pronounced that Louis F. Werba, producer of "Adrienne," gave her a run-of-the-play contract.

## LEW LESLIE'S REVUE

A revue for Broadway presentation is under proposal by Lew Leslie, who has enlisted A. L. Erlanger as one of his backers, according to report.

Leslie is said to have outlined his plan for a show when Erlanger is reported advising Leslie he would furnish the necessary money after the producer had stated he had \$20,000 to invest in it himself.

Leslie gained attention last winter through having put on the successful "Plantation" and other cabaret floor shows in Broadway restaurants.

## MITZI IN "MAGIC RING"

Mitzi will return from abroad this week and will immediately plunge into rehearsals of "The Magic Ring," the Zelds Bears-Harold Levey musical play, formerly known as "Minnie and Me."

The piece is scheduled to open in Rochester Sept. 17, coming to a New York theatre the latter part of the month.

## McKEE-STEVENS' FIRST

John McKee will open the first of his initial independent productions, "Brook," at the Greenwich Village theatre, Aug. 20.—Robert Stevens is a partner of McKee's in the venture.

## 'FOUR-IN-HAND' FROM GERMAN

Samuel Trebitsch is quietly rehearsing a play entitled "The Four In Hand," an adaptation of a German play by Louis Briant.

Victor Morley and Calina Kopernak head the cast.



HORACE BUKER

Dramatic Editor, Rockford (Ill.) "Daily Republic"

Horace E. Buker, dramatic editor of the Rockford (Ill.) "Republic," was born in Rockford Aug. 21, 1878, and entered newspaper work on that paper in 1906, since which time he has handled dramatic reviews, graph and managing editor desks and editorial writing. Except for five years as city editor of the Rockford "Star," one year of publicity with the Orpheum theatre and one year of western travel, sport and writing, this period has been devoted to the "Republic."

He is author of a history, "The Cradle of Baseball" (1922), detailing the development of pre-league ball in the west, and particularly of the famous Forest City of Rockford; also of a novelette, "On the Bright Angel Trail" (1905), and of over fifty short stories, travel, sporting or other articles published in various national magazines since 1904. In 1921 he reviewed in an extensive series for the "Republic" two decades of local theatrical experience.

(This is the twenty-seventh of the series of photographs and brief sketches of the dramatic editors of the country.)

## BEDSIDE CHATS

By NELLIE REVELL

It will soon be open season for the trail blazers and the men "back with" to have to listen to such speeches as this from the house managers: "This is the best show town on the circuit. Everybody says that. Our bank clearings are the largest in the country for a town of our size. We are on the main line of two great railroads and ship an immense tonnage by water. There are over 3,000 students here the year round and most of our workmen speak and think in English. We lead in jobbing and manufacturing in our state, and there isn't a hill or dale or table patch of ground within miles and miles of us that does not work for a living. Look at our business streets, do you come across any dead windows or lumpy sidewalks? The streets are kept clean, you are not kept dodging by people who walk sidewise or backward, and manners are never forgotten.

"Look at this theatre. Do you know of any better ordered, with a more cheery and erect crew, or that will go farther in working to make business? Our country friends alone make the matinees as sure as Sunday. We are not of those who boast they got so and so last week for a dumb and dull show; but we do try to GET the MOST for a good show, and have never yet smugly taken it for granted people would come to buy of us without trying to interest them."

Can you guess the town. Ask any advance agent and he will tell you it is any town in the country and any theatrical manager in the country speaking.

They all say it!

Not long ago Roy K. Moulton said "via the 'Evening Mail'" he had never heard of but one actor or actress that wouldn't accept publicity when it was offered. I don't know whom he meant, but I'll take a chance on it being Sam Scribner, who for years has been grand high master of Columbia burlesque and treasurer of the Actor's Fund.

Mr. Scribner at one time was manager of a vaudeville combination, which came to the old Olympic, Chicago, of which George Castle was owner. Charles Case was among the stars of the combination, and Amy Leslie, the critic, next day asserted that Case was far from properly exploited on the bill. The same day Miss Leslie happened to be in Mr. Castle's private office and Mr. Scribner came into the outer office.

"Come in," called Castle. "I want to introduce you to Miss Leslie."

"No, thanks," replied Scribner, shaking his head. "I don't want to meet anyone who knows more about running my show than I do."

That was that for the time being, but a few days later a four-horse team was making a hard pull of it up the incline leading to the old Adams street bridge. The driver was cursing and whipping his horses and the crowd was offering yards of useless advice. Finally a well-dressed man, wearing a fur-lined overcoat, stepped out to the street and called up a suggestion. The teamster only swore more fluently.

"Get down and let me get up there and I'll pull out for you," said the prosperous gentleman.

Something in his tone compelled the respect of the driver and the change was effected. Slowly the horses pulled up the steep hill and came to a halt on the bridge.

One of the most interested spectators of this little drama was Amy Leslie and surprise was added to her other emotions when she discerned in the well-dressed volunteer samaritan, Samuel Scribner, theatrical manager. She told the tale to Mr. Castle but Mr. Scribner's refusal to meet her still rankled and the readers of her column never heard of his exploit.

Scribner confessed later that he had been one of the best eight-horse stake-and-chain wagon drivers that ever stepped on a circus lot. He was told about the lost publicity but he still stuck to his decision that he didn't want to accept any favors from anyone who thought they knew more about running his show than he did.

And bringing the story up to this moment, the old Olympic of Chicago, then and now, will play Columbia wheel shows commencing Aug. 26 and under the general management of the same Sam Scribner who is the general manager of the Columbia Amusement Co., a circuit, that has some 40 other theatres besides the Olympic for Sam to worry over.

The Nichols sisters, who are most joyously remembered for their delightful blackface comedy act, frequently parcel-post me with boxes of flowers picked in the woods near their home at Centerport, L. I. Each box brings to my memory the story that Ned Hastings, at one time manager of the Keith vaudeville theatres, likes to tell on me.

For a number of years I had been living on coffee and rolls in order to keep a growing family of girls in clothes and in high school. They had never been behind the scenes or even in a theatre in all that time. So, proud mother that I was, when they were about to graduate with honors from the Indiana high school, I determined to treat the whole class by taking them to a vaudeville theatre in Indianapolis.

Both of my daughters had been studying music and one had become unusually accomplished on the violin, so I rejoiced to find on the current bill along with the Nichols sisters a very famous violinist, Mr. Hastings and I stood in the back of the theatre and amused ourselves by watching the high jinks going on in the school girl box party.

Afterward they met us in the lobby and I sounded them on how they had liked the show. Oh, it had been just fine, they told me.

"And what one of the acts impressed you most," I asked, expecting to hear them name the famous violinist.

"Why," chorused back both of my daughters, "we liked the Nichols Sisters best, of course."

Blood will tell.

William Grossman, the attorney, came to see me last week, chuckling over a joke he had just heard on a noted jurist. The judge, he said, had pointed out to his court that a witness was not necessarily to be regarded as untruthful because he altered a previous statement.

"As an instance," he declared, "when I entered the court today I would have said under oath I had my watch with me. But later I recalled I had left it at home on my dresser."

When the judge returned home that evening, his wife asked: "Why were you so worried about your watch—sending five men for it?"

"Great grief!" said the jurist, "what did you do?"

"I gave it to the first man who came; he knew just where it was."

If either of the Clences, Jacobson or Willetts, comes up to you this fall and boasts of being a good cook and a handy man around the house, don't let him get away with it. Their helpmates have slipped me the inside. Clarence Jacobson, treasurer of the Sam H. Harris theatre, went up to their camp a few weeks ago, started a crushed stone drive and path, worked one afternoon laying it out and then decided to get a man to finish it. Clarence Willetts, Erlanger's pet company manager, bought several kinds of saws to cut up the dead timber on the place for firewood. After sawing a big chestnut log half through, he got busy on the telephone and hired a man to come up and cut the wood.

They are the best "tellers-how" in the world, according to their respective wives. Clarence Willetts even tried to tell his better half how to cook, but when she was sick in bed, he tried to fry some bacon, and put butter in the pan to fry it in. That's how much he knows about cooking.

Time is the great alchemist, as some one once brightly remarked, but memory knows no change, so when I heard last week from Will Steege, now manager of Uncle Dick Sutton's Liberty theatre in Great Falls, Mont., I was back at once in Toronto.

It was there many years ago that I last saw Mr. Steege and I remember, particularly that the status of Canada, then in the minds of United States residents was the exact opposite of its present situation.

## FORM 'BEDFORD MUSE' IN GREENWICH VILLAGE

Reginald Travers Coming from Coast—Players' Club Plans

San Francisco, Aug. 15.

Reginald Travers, for 12 years the leading spirit in the Players' Club of San Francisco, a semi-professional Little Theatre venture, is about to invade New York for the purpose of establishing a similar institution in Greenwich Village, to be known as "Bedford Muse."

In the Eastern enterprise Travers will have associated with him William S. Rainey, a young California actor who has established a substantial reputation, and Evelyn Vaughan, stock leading woman, in private life Mrs. Bert Lytell.

Rainey and Miss Vaughan have been appearing together on the Pacific Coast for the past several months in "After Fifty Years," a two-character play.

In the announcement of his determination to invade New York Travers states that he plans to pattern Bedford Muse after the Players' Club of San Francisco and that he will give primary consideration to new plays by new authors.

Travers is not severing his connection entirely with the Players' Club. He says that he hopes to have Bedford Muse in such state by next April or May that he will be enabled to return to San Francisco to present here a number of plays secured in New York and tried out first in his proposed Greenwich Village playhouse.

Before departing for New York Travers is to give a revival performance of "The Merchant of Venice," which he recently staged with Greek Theatre at the University of California in Berkeley. He will follow this a few weeks later with an elaborate presentation of "King Lear," also with himself in the leading role.

The Players' Club announces an ambitious program for the coming season, which will mark the 13th of that organization. Besides the two productions mentioned, the club is preparing to stage "Loyalties," by John Galsworthy; "The Romantic Age," by Milne; "Windows," by John Galsworthy; "East of Suez," by Somerset Maugham; "You Never Can Tell" and "Androcles and the Lion," both by Bernard Shaw; "She Stoops to Conquer," by Sheridan; "Twelfth Night," by Shakespeare; "Madras House," by Granville Barker; "Six Characters in Search of an Author" and others.

### WODEHOUSE GIVEN JUDGMENT

Pelham Grenville Wodehouse, novelist and playwright, has been awarded judgment by default for \$1,609.06 against Sanger & Jordan, Inc., claimed as a balance due on accrued royalties from touring companies of "Kissing Time" (England, Australia and South Africa), "Little Miss Springtime" (stock) and "Leave It to Jane" (stock).

Wodehouse charges that the play brokers collected \$2,775.18.

### "NEWCOMERS" CLOSING

William Morrissey's "Newcomers" will close Saturday at the Ambassador, New York, after a week's run.

In those days the thirsty one had to cross over to the States on Sundays if they wanted to assuage a burning throat.

Nowadays—well, what's the use of writing the rest of it?

Some time ago I wrote about everyone inviting me to sit on the front porch of the country home though nobody had asked me inside. Recently the Beaumont sisters came in to tell me that if nobody else would invite me inside the house, they'll do it. Then they took pains to explain that only by taking me through the house could they get me on the back porch.

But I don't want a through ticket unless I can have stop-over privileges in the dining room and on the sleeper.

There was a time when only the stars for whom we had worked hard all season in order to keep their show on the road that could afford to go across the pond for their summer holiday. The press agent had to look for a summer park or circus job to keep going until the next season opened.

Nowadays, despite all the talk about the last season being a bad one, at least three of my sister press agents seem to have found it lucrative enough to permit European vacations. Julia Chandler is in Paris, Martha Wilchinski is in London, and May Dowling is touring abroad. At last the press agent is getting her due. Good stuff, girls! Go to it!

Moran and Wiser are not only vaudeville artists and pickers of good perfume, but they qualify also as expert versifiers. In fact you might almost say they are versatile. Some weeks ago they presented me with a bottle of exquisite perfume about which was wrapped a slip of paper with this verse:

"Moran and Wiser send perfume  
To scent the air around your room.  
And that you grow quite strong and well,  
Is their wish for Nellie Revell."

## LITTLE THEATRES

Alexander Dean, formerly director of the Little theatre at Dallas, will act in the same capacity for the North Shore Theatre Guild of Chicago and the Evanston Community theatre during the approaching season. "March Hares," "The Red Robe," "What the Public Wants" and "Plots and Playwrights" will be produced by the Chicago organization, while Evanston will premier with "The End of the Bridge."

Mr. Dean is also to give a trio of plays under his direction for the Northwestern School of Speech.

After about seven weeks of more or less varying luck with grand opera rendered by a group of amateurs from the Peabody Conservatory of Music, the Century theatre, Baltimore, goes back to light opera, rendered, however, by this same group of amateurs. All of them are members of the opera classes of the conservatory, but their work at the Century hasn't been up to scratch, and many regular attendants at the theatre have arranged their attendance so as to miss the operatic tidbits which these singers dispense twice daily.

Their venture back into light opera, in which the students really bore themselves admirably during a previous season, comes in the manner of a cycle. This week they will ape the Theatre Guild and present the first act of Strauss' "The Gypsy Baron." Next week will come the second act, and the week after that the third act will see the light of day. On paper this sounds like a good scheme, provided the first act is done well enough to stimulate interest in the succeeding episodes. Written by the same man who wrote the "Blue Danube Waltz," the music of the piece is good, and there is a good orchestra at the Century to interpret it. The rest is up to the singers.

The University of Louisville Players are now hard at work in their dramatic workshop rehearsing for their bill of one-act plays which they will present at the Kentucky State fair, board's educational program.

The players, some 37, will give six plays each day and will repeat them on each succeeding day. The plays selected by Boyd Martin, director, are "The Neighbors," "Op o' Me Thumb," "The Dear Departed," "The Teeth of the Gift Horse," "The Bracelet" and "Woman Proposes."

### ORKOW PREFERS BAILEY

B. Harrison Orkow has exercised author's prerogative and withdrawn his play, "The Rag Doll," from the Morosco office, placing it with Oliver Bailey, who will give it immediate production.

### WARWICK, ACTOR-MANAGER

Robert Warwick intends to be an actor-manager and is negotiating to produce "Gypsy Jim," a comedy drama by Milton Herbert Gropper, in which he is to appear in the leading role.

### "ABIE'S IRISH ROSE" IN CHI

"Abie's Irish Rose" will make its debut in Chicago Sept. 24. No theatre has been mentioned. An entire new company is being selected for the Chicago engagement.

## TOURING MGRS. WON'T PAY STAGE HANDS \$75

Meeting with Burlesque Producers—Want More Co-operation

Determined that they will not abide by agreements the International Theatrical Association has made with the I. A. T. S. E., fixing the road scale for stage hands at \$75 a week, the Touring Managers' Association will hold a special meeting, to which members of the Columbia Producing Managers' Association have been invited, at the office of Leffler & Bratton, in the Knickerbocker Theatre building, this (Thursday) afternoon.

The touring managers at this meeting will ask the burlesque managers to co-operate in seeking a conference with the I. A. T. S. E. heads to have a different scale of wages for attractions which play at a \$1 top.

Gus Hill, president of the T. M. A., has sent out a letter to members of his organization urging them to be present, and saying that they have a plan which he feels sure will be seriously entertained by the heads of the I. A. T. S. E.

At the meeting last Thursday, Hill and several other members present declared that under no circumstances could they afford to operate their shows during the coming season and be burdened with the extra wages they would have to pay members of the stage craft. He and two other members got up and stated rather than be forced to submit to paying stage hands more than they would actors that they would either sell or lease their shows for the coming season. The Labor Committee of the I. T. A. came in for a heavy ripping at the meeting. One speaker stated that these men represented an organization of theatre owners primarily, and should not be permitted to pass upon the scale of wages that producers would pay. He also said that the shows which members of the T. M. A. produce are not the same type of show that the big producers sponsor, so therefore they should not be put on the same wage basis.

A letter was read from Charles W. Benson, who operates "Peck's Bad Boy," in which the writer said that to pay a man \$75 a week to handle two sets of Diamond Dye scenery was enough to drive any man out of business.

Several letters were also read from owners and managers of theatres in the "high grass" who declared that they would not open their theatres this season unless the demands of the stage hands and musicians were lowered, as they did not care to operate for a season at a loss, which they feel they would if they had to meet the demands of the two unions.

### TWO STOPPING IN CHI

Chicago, Aug. 15.  
"The Dancing Girl" and "Up the Ladder," the two shows to continue with summer runs until the opening of the fall season, have determined to stop Sept. 1. Both shows have threatened to close frequently, but held out.

"The Dancing Girl" goes from here to Indianapolis; "Up the Ladder" also goes on a road tour. Gertrude Duttin has succeeded Leona Hogarth in the latter play. Duncan Penwarden replaced John Stokes and Lou Streeter replaced Frank Hatch.

### FRISCO'S MUNICIPAL OPERA

San Francisco, Aug. 15.  
Gaetano Merola, director of the San Francisco Opera Association, left here last week for Chicago and New York to confer with several stars engaged for the forthcoming season of municipal opera.

Merola also will have several conferences with Armando Agnini, who is to have charge of the stage during the season.

The season is announced to open Sept. 26 and will continue until Oct. 8. The operas will be staged in the Civic Auditorium.

### JOLSON BUYS HOME

Through Prince & Ripley, the realty firm of 342 Madison avenue, the purchase is reported by Al Jolson of the estate on Fenimore road at Scarsdale, N. Y. (near White Plains).

No consideration is mentioned but the house on the property is claimed to have been built two years ago at a cost of \$70,000.



## FRED RAYMOND, JR., HURT IN AUTO CRASH

**Car Running From Police Hits Farmer's Wagon—Raymond in Hospital**

Atlanta, Aug. 16. Fred Raymond, Jr., now playing leads in stock at the Forsyth theatre, was severely injured about daylight this morning when the Packard car in which he was riding struck a farmer's wagon on a country road near Atlanta. It threw the automobile from the road, spilling the occupants about the countryside.

The machine was being piloted by Warren Bushman, cello player in the Forsyth Orchestra. He was attempting to outrun a high-powered police car which was in pursuit. The fleeing motorists were at a speed higher than the legal rate.

Raymond was the only member of the party to receive serious injuries. He is at a local sanitarium and thought to have suffered a fractured skull.

The car in which the party was motoring belonged to Raymond. He recently purchased it from Dan Michalove, division manager for the Southern Enterprise.

## JUVENILES FOR STOCK GROWING SCARCER

**Young Actors Prefer Legit Show Chance, Perhaps in New York**

Stock juveniles are getting to be scarce, according to reports emanating from several casting agencies that serve as clearing houses for the stock talent of the country.

Casting directors differ in the main on the contributing cause of the shortage, but most agree that the youthful actor no longer yearns for stock training, but prefers to take the big chance of getting over or flopping with a production, knowing in bad seasons they can farm out in stock.

Increased activity in the stock field this season has created a demand far in excess of the supply. Few of the younger element are sanguine over the idea of having to get up in a new show weekly, besides giving eight or nine performances of the current attraction. They prefer to chance it either in small parts in metropolitan attractions or vaudeville, where their work can be seen, and, if possible, lead them to a better engagement.

The matter of compensation seems also to be a fly in the ointment. The salary usually ranges from \$60 to \$75, which no longer attracts the juve, who can often better that by working in vaudeville.

## 20 WEEKS OF STOCK-END AT SIOUX FALLS, S. D.

**Gordinier Players Take Record for Section—State Is Show Hungry**

Sioux Falls, S. D., Aug. 16. Notices have been posted for the closing of the Gordinier Players Aug. 18, terminating a run of 20 weeks. This company established themselves here last season with a 15-week run, and this year put up the longest run on record here.

The company is built around Mento A. Everitt and Glenn H. Coulter as leads; Eugene Lane handles the comedy, with Wallace Griggs as juvenile; Verdan Viola, general business; S. O. Gordinier, heavy. Harry F. Vickery directs and Robert Thompson holds the end of scenic artist.

This is the first company to come in here with a definite object of presenting current plays. A diversified program has been presented, running from rural comedy to musical shows with a local chorus. This section of the State is show hungry, and the Gordinier players have built up a steady and increasing patronage. Sell-outs were experienced each Sunday night, and the Wednesday and Saturday matinees were always good.

One bill a week and each stood up well. Clyde H. Gordinier acted as business manager. The company will break up here, part going to Ft. Dodge, Ia., with S. O. Gordinier, and the rest with Clyde Gordinier to Regina, Canada.

The Orpheum Theatre will remain dark for a week and will show Mrs. Wallace Reid's picture, "Human Wreckage," for the week of August 26. Vaudeville from the Western Vaudeville Association will open for the season on September 2.

A large number of road shows are booked for the next four months. The first is "Shuffle Along," Sept. 19-20.

A new policy in a stock season is contemplated after the holidays by Fred Beecher, manager of the Orpheum Theatre.

First time in eight years the Bronx has had two stock companies playing at the same time. The last time was when Corse Payton was at the Spooner, and Clay Clement at the Elsmers. Prior to that Cecil Spooner was at the Spooner, and a company at the Prospect.

The Gene Lewis-Olga. Worth stock opens at the Lyceum, Memphis, Sept. 2. Last season the house had musical stock.

The New Grand, Evansville, Ind., will reopen with stock around Labor Day. Otto Meyer, manager for many years, has resigned.

Goldstein's New State, Springfield, Mass., will open about Labor Day. It is being erected on the sight of the old Plaza (burlesque). The chances are the State will play dramatic or musical stock.

The Court Square, Springfield, Mass., closed its summer stock.

Mildred Florence and Jack Lorenz will head the stock opening at the McKinley square, Bronx, Labor Day. "Why Men Leave Home" is the first program.

Arthur J. Casey will open two companies on Labor Day, one at the City, Brooklyn, and the other at the New Bedford, New Bedford, Mass.

O. D. Woodward will have a stock at the Shubert, Kansas City, Sept. 2.

Edward Renton will open his second stock in the Rivoli Hamilton, Can., Sept. 17. He has the rep company at the Lyric, Hamilton.

Charles King's stock will open a season in the Raymond, Pasadena, Cal., Sept. 2.

Bert Smith's "Ragtime Wonders" leaves the Gladner, Lansing, Mich., Aug. 26, for Bay City, (Regent.) Then on the Butterfield Michigan circuit for 71 weeks. After that the show is booked solid in a series of four-week engagements in the state. Billy Van Allen, Vi Shaffer and Joe Marion are featured. The company is using former musical comedies cut down to one and one-half hour.

## LEGIT ITEMS

The Broad, Newark, N. J., will reopen Aug. 27, a week earlier than previously announced, with Madge Kennedy in "Poppy."

The first of the Gus Hill "Bringing Up Father" companies to go on tour this season will begin a three-day engagement at the Premier Brooklyn, Monday. The show will play to a \$1 top.

George Gatta's new show, "Brian O'Linn," starring Walter Scanlon, opens Thursday (tonight) at New Bedford, Mass., for the balance of the week, playing Boston next week.

The road tour of the "Unwanted Child," which George Gatta tried out in stock at the Yorkville Theatre, New York, opened in Lansing, Mich., Aug. 10, and was so successful that Gatta is now making arrangements to send out two other companies to the South and West.

Fiske O'Hara opened his new season of one-night stands Monday at the Farman, Warsaw, N. Y., in DeWitt Newing's "Jack of Hearts." The show is booked through Dec. 8 at the Parkway, Madison, Wis. The balance of the route is being arranged by Augustus Pitou.

Ethel Clifton has a new play, "For Evidence Only," which will be given production by a new producing firm.

Arthur J. Levy has abdicated as business manager for "Helen of Troy, N. Y.," to return as manager for Irene Bordoni, who will begin her New York engagement in "Miss Bluebeard, Jr.," at the Lyceum, Aug. 27. This will be Levy's fourth season with Miss Bordoni.

"Tangerine" will begin its third season at the Davidson, Milwaukee, Aug. 26. The company is headed by Gloria Dawn and includes Arthur Gordon, Frank Lalor, Wyn Richmond, John Kane, Marion Gould, Yvette Aubrey, Leroy Montant, Arthur Bell, Jack Bruns, Arthur Herbert, Neil Evans, Alex Mason, Merle Stevens, Betty de Grasse.

Elsie Ferguson will begin her season in "The Wheel of Life," a play by George Bernard Fagen, at the Auditorium, Baltimore, Sept. 24. The following week Marc Klaw intends bringing her to New York, where she will appear at one of the Shubert theatres. Since Miss Ferguson appeared in the play last season on tour it has been rewritten in spots.

Richard Bennett is due in New York late this week on the "Aquila," from Italy, where he completed filming "The Eternal City." He may sign with Marc Klaw for a new production.

Arthur Houghton, personal company manager for Fred Stone for 18 years, prior to his opening with the new Stone show in October, will officiate as company manager of "Lullaby," which Charles Dillingham will place in a Boston theatre Labor Day.

"Up She Goes" will open its second season at Stamford, Conn., tonight (Thursday) and proceed to Chicago, opening (Studebaker) Sunday night. The cast includes Gloria

and retaining a large part of the original score.

Al Luttringer, who closed his stock company at the Jefferson, Portland, Me., Aug. 11, will move it to the Lowell (Mass.) Opera House, Labor Day.

Poli's stock in Springfield, Mass., closes Saturday. Luttringer Players, Jefferson, Portland, Me., ended Saturday. Hyperion, New Haven, Conn., returns to Columbia burlesque next Monday. Brockton Players open at the City, Brockton, Mass., Labor Day. In the cast will be Carl Jackson.

Frank Wakefield, musical stock producer, is to have three companies in the northwest. Since opening the Palace, Minneapolis, he has arranged companies for Duluth and Iron Range. He may also enter St. Paul, playing the State, which has announced the signing of some important names as added attractions to its picture policy. Eileen Stanley is among them.

Foy, Jack Hartley, Marjorie Sweet, Frederick Graham, Arthur Uttry.

"Four In Hand," a comedy by Roy Briant, produced by Mr. Treblitch, will bow in at New London, Conn., Aug. 20. Its cast includes Galina Koperneck, Robert Rendel, Mary Harper, Albert Hecht, Alpheus Lincoln, Victor Morely, Madeline Davidson.

"Pretty Polly," the musical comedy version of "Polly of the Circus," will be the first production in September of the Beaux Arts Productions, Inc.

The second company of "Barney Google" to be sent out by the Cartoon Amusement Co. starts at the Majestic, Perth Amboy, N. J., Aug. 17. Two more companies are in rehearsal.

Helena, Ark., is to have a new theatre playing traveling attractions and pictures. The house replaces the one in Helena destroyed by fire last winter.

"The Unwanted Child," a new George Gatta production, played the Palace, Flint, Mich., four days last week, securing \$3,049.50 at popular prices. The show was opposed by terrific heat each day.

Louis Kaplan is recasting "The Wax," which opens in Pittsburgh Sept. 25. It opens the following week in Chicago for a run.

Frank Keenan in "Peter Weston" will dedicate the new season at the Sam Harris, New York, opening Sept. 10. The piece goes into rehearsal next week and will play a week of out of town dates before coming in for its Metropolitan run.

Sam Wilson has in rehearsal a new three-act musical comedy tentatively called "Jane" written by Tom Johnson, author of "Mollie Drilling."

Cohan's coast company of "So This Is London," with Mr. and Mrs. Coburn will open its season at the Van Curler Opera House in Schenectady on Sept. 1. Sam Cunningham will manage the show, and Caldwell B. Caldwell will be in advance.

## LEGAL MATTERS

A new action was filed this week in the Federal District Court by John F. Stephens and Goldwyn Pictures Corp. against the Howells Sales Co., Inc., Benjamin F. Howells, Stuart M. Kohn, Benjamin Blumenthal, Karl MacDonald, Metro, Mitchell H. Mark Realty Corp., Mark Strand Realty Co. and a number of states' right distributors charging that Howells' "Vendetta" starring Pola Negri is a plagiarized version of Archibald Claverling Gunter's book, "Mr. Barnes of New York."

Stephens is the present owner of the copyright, originally issued in 1887 and since renewed, and is a necessary plaintiff. A previous action was started over a year ago and dismissed because of the necessary party plaintiffs absence. Stephens is aligned with Goldwyn which produced "Mr. Barnes of New York" starring Tom Moore.

"Vendetta" was sold by Blumenthal to MacDonald for \$50,000 according to the complaint, and Howells is alleged to have realized over \$200,000 on the picture. Howells acquired "Vendetta" from MacDonald. The New York Strand is alleged to have grossed over \$25,000 in one week on the film and the Brooklyn Strand over \$20,000.

Edward Bowes has signed the affidavit for Goldwyn as vice-president of the corporation.

Kelley & Becker represent Goldwyn and Henry Staton is attorney for Stephens.

## PLAYWRIGHTS' OPEN MEETING

The Playwrights' Society will hold an open meeting at the Broadway-Chicago, Friday, Aug. 17, at 8:30 p. m.

The general public is invited.

## "Lullaby" at Knickerbocker

Instead of going to Boston for an extended run, Florence Reed, in "Lullaby," by Edward Knoblock, will begin a New York engagement at the Knickerbocker, Sept. 17.

## FORTY-FIVE STOCKS ARE NOW PLAYING IN UNITED STATES

It has been estimated that there are approximately 45 regular stock companies playing at present in the United States, excluding innumerable rep shows. The usual number for this time of year is put at between 80 and 90.

While no verification can be obtained, it is persistently rumored that Mabel Brownell will return to Newark, N. J., with a stock, and that the Blaneys also intend to install a new stock. Apparently the only house open for stock will be the Orpheum, regarded as hopeless. It may be, however, that the Shuberts, who will give out nothing definite about their intentions with the Shubert, expect to lease the house for stock.

"The Broken Wing," presented last week by the Fassett stock, Louisville, received the most adverse newspaper criticism of its present season of stock. The play was termed a "mystified mystery," and one "that confused rather than mystified." Mr. Fassett's shabby presentation of the \$500 prize to Wilna Wigginton, winner of the Malcolm Fassett-Courier-Journal Prize Play Contest, also drew negative comment, especially from the "Courier-Journal," whose name was not mentioned in the presentation. Because Miss Wigginton requested her winning play, "Deadline," be presented next summer instead of this season so that she might "revise, deepen and shade" it, it will not be produced during the three remaining weeks of the company's stay here.

Frank Armstrong, stock director, is on the road to recovery from serious illness in the Adirondack Mountains where he is resting.

The Corse Payton stock at the Academy, Brooklyn, is reported due to end its season very soon. The company opened last week with "Buddies" and business was said to have been bad, even on Saturday night. "Ladies Night" was announced as the attraction for this week but was changed to the last moment to "Bought and Paid For." The former play utilizes a cast of over 15 and the latter not half as many. The management has not decided whether to remain open next week, but, unless business takes a decided jump, it seems unlikely. Many reasons have been advanced for the lack of success. Some say that the Academy is a poor house for stock.

By a series of coincidences and misfortunes, the leading men of both the Harder-Hall stocks in New Jersey suffered trouble with their autos last week. Roger Pryor of the Bayonne company, son of the

famous bandmaster, had an Essex stolen while he was drinking a soda in a Bayonne drug store. Some time later the stolen machine crashed into a telegraph pole in Jersey City, fracturing the skull of the auto thief driving it who was also reported to be a drug fiend. Pryor was forced by the police to pay a bill of \$30 for removing the wreckage. He finally sold the remains for \$93.

The other leading man, Howard Hall, of the New Brunswick company, was out enjoying his first ride in a new Buick sport model when he was crashed into by another auto going at full speed. Hall was unhurt but his car was more battered than Jess Willard. The other car was also a new Buick, driven by one of the company's demonstrators. Hall was lucky in that he was insured, holding that advantage over Pryor.

Summer stock in Keith's, Columbus, O., closes this week with "Her Temporary Husband." After a week of darkness the house relights Aug. 27 with its regular seasonal policy of Keith's vaudeville.

Ed McHugh, stage manager for Rolly Lloyd of the Elitch's Garden stock, Denver, this summer, departed last week for New York to take a similar position with Ethel Barrymore.

Violet Barney, John Holden and Muriel Kirkland appeared with the Proctor Players in Troy last week when the company gave "The Gold Diggers." Miss Barney played the chief comedy role; Miss Kirkland did an ingenue, and Mr. Holden a juvenile. The Proctor Players are offering "The Brat" this week. But two more weeks of the summer stock season remains.

The Stuart Walker company, at the Murat, Indianapolis, will end its summer season Sept. 1.

The President, Washington, is to again have a stock for the opening in September with Harry Manners in conjunction with a local man presenting it. Manners was stage director during the past season for Henry Duffy and Arthur Leslie Smith and staged "Able's Irish Rose."

Cameron Mathews Players will open at the Princess, Toronto, Sept. 4. Pauline Armitage will play leads.

The Blaneys have decided to open the Prospect, Bronx, N. Y., during the latter part of September, instead of Labor Day, thus giving the McKinley square, opening on that day, first change at the Bronx.

With both operating it will be the

## 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 (65th week). With one performance out Friday night this attraction got slightly under \$8,000.

"Adrienne," Cohan (12th week). In on stop limit of \$14,000 for two weeks hand running. Last week, with one performance shy, ran little over \$12,000, which made it average over the stop limit, although lowest receipts show has had to date. Cool weather believed will bring this one back into real money class with a rush.

"Artists and Models," Shubert (1st week). Was to have opened to-night. The brokers haven't made a buy in advance as yet.

"Aren't We All," Gaity (13th week). "House Full" sign on door every night. Last week business ran in neighborhood of \$10,000.

"Children of the Moon," Comedy (1st week). Was to have opened Tuesday night, but postponed.

"Dew Drop Inn," Astor (3d week). On final lap before starting for road. Last week under \$8,500.

"Follies," New Amsterdam (63d week). With five weeks to go after record run still playing to standing room. Trifle better than \$31,000.

"Good Old Days," Broadhurst (1st week). Opened Tuesday.

"Helen of Troy, N. Y.," Selwyn (9th week). Going to stick, according to those most vitally interested. They feel certain that cool weather will send the offering over as winner of proportions. Little under \$11,000 last week.

"In Love With Love," Ritz (2d week). Looks like one of most promising offerings of early crop. With anything like weather break should land. Last week \$7,000.

"Little Jesse James," Longacre (1st week). Opened last night, with advance reports from out of town favorable.

"Merton of the Movies," Cort (40th week). Dropped the last week, getting around \$5,000, but took real brace this week and right back in running again. Looks like it will go along with best of new ones when season gets under way.

"Newcomers," Ambassador (2d week). Everyone said this might have been real show if about an hour had been cut out of opening performance. Started weak, and outlook is that it will hardly remain over three or four weeks longer.

"Not So Fast," Morosco (13th week). Final week. Weather worst of summer, only to be forced out now going looks to be getting good again. Around \$6,100. Woods "Red Light Annie" next Monday.

"Passing Show," Winter Garden (10th week). One doesn't quite get real line on this "Passing Show" except brokers have to push their allotment of seats to get rid of them. About \$16,500 last week.

"Rain," Maxine Elliott (41st week). Still one of "demand" shows of town. Last week three performances out, which left but five on week. Little over \$7,200.

"Seventh Heaven," Booth (42d week). Going along without sign of drooping; almost \$10,000 last week.

"Scandals," Globe (9th week). Little over \$24,000.

"The Breaking Point," Klaw (1st week). Opens tonight (Thursday), with ticket stamped to effect that if it is not presented prior to 8.30 it will be void.

"The Devil's Disciple," Garrick (17th week). Hidden away off beaten path of theatre this piece of Shaw's still getting fair play, with cut rates lending great aid.

"The Fool," Times Square (43d week). Only this and next week remaining at house. Business helped during warm weather by cut rates. Final week sees novelty in presentation of each of road casts from night to night filling out week.

"The Mad Honeymoon," Playhouse (2d week). Kicks up Saturday and sneaks to storehouse, to make room for "We Must Have Money" next Monday.

"Thumbs Down," 49th Street (2d week). Another one of new crop already doomed to retirement. Shuberts are looking for new attraction for house.

"Tweedles," Frazee (1st week). Opened Monday. Robert MacLaughlin's first metropolitan effort as producer.

"Two Fellows and a Girl," Vanderbilt (5th week). George M. Cohan seems to have delivered another hit in this; around \$10,500 last week.

"Vanities," Earl Carroll (7th week). Carroll has been doing corking

business with piece, and last week no exception, gross hitting just under usual average.

"Wildflower," Casino (28th week). Between \$17,000 and \$18,000 last week. Looks like it will run well into season.

"Woman on the Jury," Eltinge (1st week). Opened last night.

"Zander the Great," Empire (19th week). Final two weeks, followed by Lowell Sherman in "Casanova" Aug. 27. Got around \$5,000.

"Zeno," 48th Street (1st week). Slipping in on gum shoes. No one knows whether it's here or it's coming.

"Sun Up," Provincetown. Pulling people down town from Broadway, and if little house had greater capacity could do more business. Gets strong cut-rate play.

## BOSTON MUFFING MANY LAUGHS IN COHAN'S "ROSIE O'REILLY"

Everything Did Business Last Week at the Hub—Plenty of Boston Money for Night Shows—"Rosie" Pulled \$245,000 in Past 12 Weeks

Boston, Aug. 15. Plenty of money is available in Boston for the right show, and unless the balance of August turns hotter than July, those who had courage enough to come in will win. Cohan's "Rosie O'Reilly" has pulled \$245,000 in the past 12 weeks at the Tremont and "The Covered Wagon," at the Majestic, is credited with close to \$125,000 in the same period. The Ted Lewis "Frolie," which opened cold at the Shubert, Saturday, Aug. 4, got around \$12,400 last week, and "Sally, Irene and Mary," at the Wilbur, opening Aug. 6, did around \$15,700, a whale of a business at a \$250 week-night top for Boston mid-summer.

The Erlanger interests seem content to leave the Cohan show with a clear field, planning to open the Colonial, Sept. 3, with "Lullaby" with Florence Reed, and to keep the Hollis dark until the end of September. The Selwyn opens Sept. 3 with "Running Wild." The Shuberts will open their fourth house, Plymouth, next Monday with Walter Scanlan in "The Blarney Stone" and expect that "Sally, Irene and Mary" will play at least through Thanksgiving. The Lewis show will jump from here to Baltimore.

Cohan, for the first time in the last four years, will have open time ahead of him for fall with his summer show and there is no thought of moving into New York until October.

Burlesque broke into its season Monday at the Old Howard (Mutual) with a glorified tab and the Casino and Gayety (Columbia) open next week and the following week respectively with every expectation of an exceptional year, due to the exceptional prosperity of the skilled trades all through New England.

A number of New York managers and professionals have made Boston during the past couple of weeks and have made the Cohan show the subject of much speculation. Their angle is that New York will howl over some of Cohan's stuff that Boston apparently is miffing. There is a satirical vein running through the production in which one character in a role that Cohan might well have written with himself in mind, consistently and progressively kids the plot along and compliments the author on the situations. Brooklyn is also kidded to death in several places, stuff that is lost in Boston, but apparently will please New York.

Two professionals, one a picture actress, laughed so loud at stuff that Boston was passing up that an usher had to remind them that the natives didn't know why they were laughing.

"The Rise of Rosie O'Reilly," Tremont (13th week). Dropped to around \$16,000 last week, due to

## \$27,000 LAST WEEK IN FRISCO FOR JANE COWL

Marjorie Rambeau's New Piece Did \$8,500—Duncan Sisters in 5th Week Got \$12,500

San Francisco, Aug. 15. Last week at the Curran Jane Cowl in "Romeo and Juliet" did \$27,000. This huge gross was early indicated through the immense advance sale for the Selwyns' star.

Last week also the Duncan Sisters in "Topsy and Eva" at the Alcazar in their fifth week did \$12,500. "The Valley of Contempt," Marjorie Rambeau's newest, in its second week at the Capitol, did \$8,500; "If Winter Comes," the Fox film at the Columbia, did \$7,200; stock at the Casino playing "Paid in Full" drew \$5,000.

Current attractions are holdovers, excepting at the Capitol, where Nance O'Neill is playing in her first week; "The White Villa" and the Casino stock doing "George Washington, Jr."

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Friday performance. Has been hitting above \$20,000 in a house scaled at around \$24,000 full week capacity. Apparently good for another two months, and a sister to "Mary," "The O'Brien Girl" and "Little Nellie Kelly."

Ted Lewis' "Frolie," Shubert (2nd week). Opened to a \$2,700 Saturday night premiere without even a dress rehearsal and did around \$12,400 last week while still in ragged shape (out-of-town reviews). Advance sale promising and a fair Monday night this week with an excellent weather break.

Sally, Irene and Mary, Wilbur (2nd week). \$15,700 last week, its draw being a surprise even to the optimistic. No particular exploitation. Predicted as good until after Thanksgiving.

San Francisco, Aug. 15. Nance O'Neill opened her season here this week at the Capitol, playing "The White Villa," new to the coast. Its theme is rather daring, built around the vagaries of a neurotic woman, and the treatment is exceedingly frank. The piece is talky with little action. Miss O'Neill has a fine playing role, but disappointing, inasmuch as it has no cyclonic, emotional scenes, with which the name of Nance O'Neill has been identified. Alfred Hickman is a husband with some assurance, but other than Ann McNaughton and Nan Harper, the remainder of the support is mediocre.

Miss O'Neill is Elsie Lindtner, who, after 20 years of married life, suddenly divorces her husband to live alone in an isolated villa on an island. The youthful architect who designed the villa falls in violent love with the divorcee, but she sends him away for eight months, remaining alone in the house with only two female servants. The awful loneliness gets to her and Elsie finally sends for the architect. The youth returns, but with a dead passion. In all eagerness Elsie throws herself at him, as his wife or mistress. The youth languidly leaves the choice to her. Realizing he no longer loves her, Elsie again sends him away, and her thoughts revert to the husband she had cast aside. He had told her at

## CHICAGO MANAGERS SEE SIGNS OF GOOD NEW SEASON

Last Week Had Surprising Jump in Business from Natives—Premieres Laid Out with Very Slight Confliction

Chicago, Aug. 15.

It happened because—guess, the folks are really hungry for legit entertainment. The incident was the suddenness with which gross receipts jumped the first part of last week. Wednesday's matinee and night trade was the banner figure of the summer season. Not a house of the four now opened escaped the surprise rush. Playgoers, easily distinguished, as the loop's "regulars," came out of hiding and made the lobbies appear as if everybody had returned from summer vacations at the same time. Managers claimed the scenes were a good omen in trusting that the "regulars" will all be back for the big influx of shows in another fortnight.

The sorrowful period nationally indulged in on Thursday and Friday nights because of President Harding's funeral alone kept the four grosses in town from reaching summer record figures. It doesn't take exceedingly high figures to gain this year's summer records, but in the increased business over the other weeks this summer the managers found excuse to become somewhat gleeful.

"Whispering Wires" made a fine start at the Princess. It's got the local field to itself for dramatic honors, for several weeks to come. After floating around for a number of weeks "Up the Ladder" finally reached a haven of definite decision as to when to depart from the Central. It goes to Milwaukee to open the Davidson Sept. 2. This will give "Up the Ladder" 23 weeks in Chicago, something that wouldn't have been believed after the piece was in its second week at the Playhouse prior to the transfer to the Central. The skillful manner which the finances for the Central play were manipulated is easily the theatrical managerial gem of the whole season here.

"The Dancing Girl" has also picked Sept. 1 for its farewell date. By the time this report is in print there is apt to be an attraction picked for the September weeks at the Colonial. Negotiations are now going on, but owners of musical shows which are the trademark for the Colonial are a trifle skeptical about moving in around Labor Day because of the already extended list of musical attractions now scheduled for September bookings around town. If the final decision keeps the Colonial dark the first show for that house will be "The Music Box Revue." Quite an impetus was given "The Dancing Girl" trade by the week's first half turnout.

"Abie's Irish Rose" Due "Dangerous People" went close to its best week at the Cort after experiencing some meagre box-office business. It's now certain that the Cort will hold "Dangerous People"

the parting that when she grew tired of living alone he would be waiting for her.

The husband is next to arrive when sent for. But the months have chilled him also. He tells his former wife of the girl of 19 he is engaged to marry. So Elsie advises him to slip away, too, leaving her to face a desolate future with some consolation through lavishing her affection upon a child she rescues from the gutter.

## \$12,000 AT MASON, L. A.

Los Angeles, Aug. 15. Margaret Anglin, in "A Woman of No Importance," is playing her second week at the Mason, with the outlook for decidedly wholesome business. On the first week the attraction drew better than \$12,000. The star will remain for a third week.

Business in the stock houses is uniformly good, while a Mexican musical comedy playing a return at the Auditorium is proving a poor draw.

## Wage-Scale-Keeping-House-Dark

Erie, Pa., Aug. 15. The Park, which has been playing legitimate attractions, will not operate this season unless the owners can lease the house.

N. C. Wagner, one of the owners, states that on account of a higher wage scale put in by stage hands for the coming season, he and his associates consider it futile to operate, as they see no way of making ends meet.

for at least two weeks after Labor Day, thereby keeping "Spite Corner" away from the Labor Day ouenings.

Managers of "Abie's Irish Rose" are in town and they want to house the Republic hit there. There will have to be a vast change in the reading of the contract under which the owners of "Abie" desire to play Chicago before the Cort is obtainable. "Spite Corner" is now, the Cort's solid protection for a new attraction following "Dangerous People."

The manner in which the magnates are separating the many premieres is helping the dramatic critics. "Up She Goes" has a clear field Sunday with its opening at the Studebaker. "The Gingham Girl" has no opposition for its Aug. 28 opening at the Garrick. "The Fool" marches in for the unusual Friday night premiere for Chicago, Aug. 31. The first competition comes Sept. 3 when "You and I" at the Playhouse, "The Dancing Honey-Moon" at the Apollo, and "The Gingham Girl" at the Illinois will be bunched. Seldom do the local critics give a musical premiere preference over a dramatic, which means "You and I" will draw the first notices. Alice Brady in "Zander" will have the Labor Day night premiere at the Powers.

This accounts for all of the houses except the Harris, Cohan's Grand, Blackstone and the new Adelphi. The Harris goes into a movie regime ("When Winter Comes") Sept. 1; Geo. M. Cohan is yet undecided whether to reopen Cohan's Grand Sept. 2 or 9; the Blackstone is waiting for "The Old Soak" while the Adelphi has picked Sept. 10 for its official opening with "But For the Grace of God." This list gives musical entertainment the getaway preference for the loop theatres.

Stronger Casts From all outward appearances Chicago will receive more consideration from the New York managers this season relative to the strength of casts. The personnels so far announced emphatically prove this. Some mighty expensive organizations are being sent to Chicago, according to the closest of inside figuring, for the premiere weeks of the new season, and there promises to be plenty of excitement for the dyed-in-the-wool playgoer right at the juncture of the season. To have Chicago turn down what New York has already stamped as "big successes" won't be so much of a blow this season for last year's experiences, which reached the peak of all previous strange happenings of this calibre, has taught those interested to be alert.

For attractions really "worth while" Chicago and New York are very much alike, in fact very much after the type of any American community where the people will flock to attractions that are something the public really wants. Chicago won't tolerate a labelled "New York Hit" with an inferior cast—and it's been casts which made losses for many recognized Broadway hits when they visited Chicago—substitute casts which failed in the art of "playing a piece for all it's worth."

The casts incidents have been now soundly thrashed out, with the result via the wisdom of the producers Chicago promises to start off, at least, the new season with the finest array of recognized Broadway talent sent this way for a new season noted in years.

As the new season approaches the official start the optimism of the managers here grows at the higher, and this at least is considerable contrast to the gloomy atmosphere which prevailed during the latter part of last season.

Last week's estimates: "Whispering Wires" (Princess, 1st week). Drew capacity premiere audience. Reviews held right smack for box office effect. Planted in house where long runs are hobby. Figured between \$12,000 and \$13,000.

"Dangerous People" (Cort, 6th week). Got a good Wednesday matinee and night pull, boosting weeks gross to around \$7,000. This figure gives house excellent profit and makes fair money for all the splits in the ownership of the company.

"The Dancing Girl" (Colonial, 10th week). Decided to play out August, final performance coming Sept. 1. Figured heavy gains first part of week over last five weeks, hitting around \$16,000, something close to the average business it should be doing all summer under normal conditions.

"Up the Ladder" (Central, 50th week). Wasn't left out in the first half of week's good business and with this help, perked up a bit to \$6,000.



# NEW PLAYS PRESENTED WITHIN WEEK ON B'WAY

## THE GOOD OLD DAYS

Rudolph Zimmer.....Charles Winninger  
Nick Schiess.....George Bickel  
Frieda Zimmer.....Mathilde Cottrill  
John Miller.....John Lester Mason  
Gus Rauch.....Charles Hadden  
The Bum.....G. Lee  
Tim.....Ralph Wiedhaas  
Ted Schiess.....Stewart Wilson  
Jim Knowles.....Charles Mather  
Tom Mahoney.....Kathleen Kane  
Oscar Kelly.....Joseph Allen  
Katie Zimmer.....Beatrice Slayter  
William J. Parker.....Harry Linkey  
Jack.....Harry Curlin  
Doris.....John Kuhns

It was bound to come—the play in which the prohibitionist is the villain.

And the idea was cheered to the echoes at the Broadway theatre where it was manifested in "The Good Old Days," the renamed version of "Light Wines and Beer," by Aaron Hoffman, A. H. Woods' first New York offering of the season.

The comedy looks like a winner. Of course, it appeals much more to men than to women. Not that women aren't interested in prohibition, but the chief novelty in this play is a real old-time saloon, during the first act. To the men it is a revival of a sweet, sentimental sight; to the women it is probably the first sight of a real saloon they ever had, unless they saw "Ten Nights in a Barroom," and saloon looks more alluring in retrospect than it could on first meeting.

That it is rich in satire, philosophy and humor, is beyond two opinions. Hoffman's old-time tongue for twisted phrases and quaint, punchy aphorisms, comes to the surface and stays there from the first line.

In construction the piece is alive with surprises, and is shrewdly woven, so that it holds the texture of interest despite some padding that might knit it more tightly. It ran late at the premiere and could stand fifteen minutes of pruning, especially in the first and third acts.

The exposition on prohibition is straightforward, the popular arguments pro and con that are heard on the street, and some that would be heard on the street if a lot of Aaron Hoffmans had to walk instead of riding in limousines. The play is not propaganda, though the Eighteenth Amendment does get considerable, the worst of the contest, as it does in fact, every day, except the ones in the legislative halls and the courtrooms.

The story is familiar through the show's Chicago run. To those who don't know it, it can be briefly described as a "Friendly Enemies," with liquor instead of patriotism at issue, a Potash and Perlmutter with two Dutchmen owning a saloon instead of two kids running a factory, an "Abie's Irish Rose," in which the parents are split on prohibition instead of religion.

In the cast Charles Winninger, who runs away with everything, must be a mighty improvement on Joseph Cawthorn, who created the role of the partner who is for the good old days. Charles Bickel, remaining as the saloonkeeper, is formed by Billy Sunday into a rabid, snoring "dry" gave a strong performance. It is the sort of book in which both comedians can use their tricks, all of them, and they did, the whole repertoire except Winninger's trombone and comic slide.

With three such experts as Winninger, Bickel and Mathilde Cottrill, the low comedy was never in danger. And every one was able to hold up the occasional serious moments, though there never was a really heavy turn except where the juvenile went off to war, which scene was taken bodily from "Friendly Enemies." John C. Fee, who played the bum that later becomes the bootleggers' "master mind," was brought from the Pacific Coast, having scored in the part of the original Kolb and Dill company, though he did not play it in Chicago.

The rest of the cast was of the sort usually put in support of principals in the two-male-partners school of semi-farce. All except the ingenue played according to Hoyle; Miss Allen was too saccharine even for a Woods hoyden, and never rang right. The stately juvenile, the dirty rabbi who stole the pre-war stuff in a fake raid, the snoring prohibition society head, the obese patrolman and all the rest played to type.

The probabilities are auspicious for a solid money hit on the strength of the prohibition appeal, the continuous and delicious laughs, and the fact that here is the first theatrical entertainment on the subject of Volstead that has a grain of intelligence—and that, a low comedy. The German element will flock because the scene depicts a real atmosphere created in—and very wisely chosen, too—the old style of decent German family saloon rather than the mahogany or the barrel-house order.

It can be easily seen why "Light Wines and Beer" was a misnomer. There is scarcely any mention of the compromise party in the three-sided dispute on alcoholic content. It is a frank ridicule of the fanaticism,

bitter spirit of prohibition, and a defense of the respectable saloon.

None but rabid "drys" can quarrel with the logic of it, and even they must enjoy the unexpected complications and the illuminating ramifications of their favorite amendment as developed in "The Good Old Days." To the reviewer it was a thoroughly and heartily enjoyable entertainment, and there must be millions of others who can take it that way.

Lat.

## TWEEDLES

Robert MacLaughlin presents a new American comedy in three acts, entitled "Tweedles," by Booth Tarkington and Harry Leon Wilson, at the Frazee, New York, Aug. 13. The same setting throughout.

Mrs. Ricketts.....Cornelia Otis Skinner  
Mrs. Albergon.....Ruth Cortes  
Winsora.....Guth Gordon  
Julian.....Gregory Kelly  
Mr. Castibury.....Florence Pendleton  
Mr. Castibury.....Wallis Clark  
Adam Tweedle.....George Farnen  
Ambrose.....Irving Mitchell  
Philemon.....Donald Meek

Booth Tarkington is the master builder of charming stories of eccentric drollery, while Harry Leon Wilson, he of "Ruggles," fashions delightful fabrications of naive wit. As collaborators you'd think they couldn't go wrong. But they have. There are moments in this thin satire on snobbery that are unbelievably tiresome.

The second act lasts nearly an hour, and almost the entire time is occupied with two speeches devoid of humor. Even at the end of the final chapter the young hero is staggering through interminable addresses.

The basic idea is funny, perhaps, but it takes so long to disclose the point of the fun that one gets the same sensations as might be expected of one dug through the husk of a coconut and found the kernel of a hickory. It's too much labor for the net return.

It is possible that the inept treatment of several roles in the hands of players unsuited to Tarkingtonian subtlety has something to do with the wavering interest. Certainly Wallis Clark is far from suggesting the prismatic Mr. Castibury, and it seems that this effect is essential to the point of the play.

George Farnen did achieve the picture of an ignorant, provincial snob, but he gained his end with so much ponderous talkativeness that the objective, once reached, left the audience wearied. Tarkington's heroes usually are rather somnolent; but they are not so monotonously dull and confusing as young Julian. It must be Julian's fault rather than Gregory Kelly's, for young Mr. Kelly was a delight in "Seventeen." Here he doesn't do anything but talk jumble, and one rather gets the idea that there really may be something in his father's fear that he is a little feeble minded.

The young animal faintly in love may have comedy possibilities, but it's difficult to keep him in the embarrassment of a proposal for three mortally long acts. The strain both on actor and audience is too much. There are limits to sleep-walking humor—limits of time and patience—and for once these two gifted wits exhaust both.

Tarkington has time and again demonstrated that dramatic distance is unnecessary to an amusing play. You couldn't help but be tickled by the inconsequentialities of "Clarence" any more than you could resist the quaint commonplaces of "Seventeen"; but this play is a heavy-handed thrust at arrogant pride of family. The hypocritical self-justification of the petty rural snob may be true to life. It is even possible that it might be turned to straight dramatic effect, but it doesn't sparkle under comic treatment. In the three-acts of "Tweedles" there are not a dozen honest-to-goodness laughs and perhaps a scant score of quiet chuckles. That's small measure for a three-act comedy that approaches farce often in the worst of the Indianan.

The gist of the play is the Julian, son of the blue-blooded Castleburys (the play on the name is unworthy of the authors of "The Conquest of Canaan" and "Ruggles"), falls in love with Winsora Tweedle, daughter of the oldest family in the village given to summer boarders. They don't tell you, but you suspect it is in Maine. The Tweedles seem to be the more because it has been rooted in the rural community for 200 years, and they look down on "summer people" with the vigor that only "summer boarder" communities know.

The Castleburys are aghast at the possibility of a match, and call on the Tweedles to argue how unthinkable such an alliance would be. Mr. Castibury laboriously explains the history of the castle, and the older Tweedle takes it that these unimportant summer folk are terrified at the social eminence of the Tweedles. The argument is not true to life in the experience of most of us, and the scene is hard to gulp down.

Tweedle generously agrees to cooperate with the Castleburys to prevent the match. But Winsora brings her father to realize that in reality

the Castleburys look upon them as inferiors. The old man is infuriated, and threatens vengeance, but is shocked when Julian uncovers a number of family skeletons from the Tweedle closet and argues that father isn't a Tweedle, since the blood had been so diluted on the way down from the Revolutionary war that little of it remains. Also, Winsora takes the matter into her own hands and outfaces the old man. So the youngsters go forth triumphant.

Ruth Gordon made a lovable character of the browbeaten Winsora. The best episode of the evening was a scene late in the third act in which the country constable (played by Donald Meek) got lit up on confiscated champagne and disclosed all the scandals in the Tweedle family. Winsora then introduced Ambrose, except to illustrate a comic countryman type, or Mrs. Ricketts, unless they thought it well to demonstrate that Julian was a pure young man, nobody could tell. Maybe it was because they had so little play to build upon they needed entrances and exits to occupy time and break in on more long speeches.

Rush.

## NEWCOMERS

Will Morrisey's "Newcomers" at the Ambassador, New York, two-act musical revue by Joe Burrows and Morrisey. Palsley Noon credited for dances, and John Irving Fisher at the piano, billing for composer's credit.

Principals include Morrisey, Al Fields, Francis Hart, Gaby, Sophie Romm, Henry Stremel, Frankie James (spelled James on program), Gail Beverly, Marion Constance Evans, Hier and Martin, Florence Stone, Palsley Noon, Larry Beck, Cecil and Kaye, Bernice Shaw, Arlene Romeo, John Irving Fisher, Chorus of 16.

With the reopening of the second part, Al Fields as the "old-timer" told Morrisey, still perched on the orchestra railing, that some people during intermission wanted to know if this was a "mystery play." That sounded dippy, but the point was changed when Fields added that the mystery was where Morrisey managed to dig up that scenery and wardrobe. Another point in the crossfire was Fields' warning to the Hitchcockesque Morrisey that things don't look so good. He just lamped Morrisey's backstage talking to several of the principals.

Which more or less sizes up Morrisey's "Newcomers" revue. Outside of a few drapes and set pieces alternating with the olio for specialties in "one," no scenic studio was extra rushed preparing that end of the production, although Carle Amend is credited. The costumes are a bit more pretentious than if it did incline towards a minimizing of material used.

Morrisey introduces his new revue by descending into the audience and shaking hands with the customers. Inquiring "did you pay?" and expressing much joy at finding a cash customer. Fields, as the "old-timer," is discovered on as chauffeur of a veteran hansom cab. Fields and Morrisey introduce the several principals, who are program-labeled as "new strutter" (Peggy Hart), new Cherry Sisters (Masters and Lamonte), new dancer (Frank Robb), new Trentlin (Sophie Romm), new Broadway comedian (Frank Gaby), new Orville Hartford (Frank Stremel), new Blanche King (Frankie James) et al. Also in introduced is Gail Beverly, a tall and formidable titan, who suggests possibilities.

The program thereafter has undergone rearranging and some minor eliminations disclosing Morrisey's pruning and priming. The revue soon takes on the aspect of a continuation of numbers and specialties suggesting a glorified vaudeville show, although Morrisey from the orchestra intermits with the audience and cautions that he will have none of that vaudeville stuff. At one stage, when Fields is crossing with a dapper, Morrisey insists the latter looks suspiciously like a "straight man" and all that's lacking is to have the straight knock the comedian around roughly to confirm his suspicions.

The comedy is supplied chiefly by Fields and Morrisey, although Gaby figures off and on. Much of it is "wise" stuff but of the broad type that should appeal to an average theatregoer. This, if anything, will be responsible for the show's prolongation.

The high lights of the first act were Mason and Shaw's dance specialties. They are seemingly a mixed lot, but the "best" later portion is faithful almost unto perfection. Outside of the fact "he" looks unusually lithe and beardless, the deception could have been prolonged throughout.

Heer and Martin, an acrobatic team, probably from vaudeville, made themselves important with the burlesque assistance of Gaby. Gaby impressed himself on the introduction of a travesty of "The Wizard of Oz" and much of his familiar hoke of "alley-up" and "right" business while the acrobats performed legitimately, went unusually strong.

Morrisey introduced a "Rain" travesty by mentioning some of the language is taboo in musical comedy although permissible in drama and whenever the burlesque Sadie Thompson forgot herself with a trade at the "Spain singing" of "at" etc. Morrisey stopped her almost in time, almost but not quite, for the profanity was very clearly sug-

(Continued on page 18)

# NEW PLAYS PRODUCED OUTSIDE NEW YORK CITY

## TED LEWIS' FROLIC

Boston, Aug. 15.  
Lillian Lorraine.....Julius Tannen  
Liane Taylor.....Sam Lewis  
Margaret Wilson.....Sam Dody  
Marjorie Leach.....Ted Lewis  
Helen Bolton.....Clifford Bourke  
Lovie Lee.....Jamie Coughlin  
Nancy Decker.....Basil Smith  
Velodia Vestoff.....John Byam

Considering it opened cold and was parsimoniously exploited, the Ted Lewis "Frolic" which tried a Saturday night premiere Aug. 4 at the Shubert bears every promise of making good. The pruning has been done with almost amateurish reluctance since the opening and it is still running way over three hours with a decided limp. Possibly "running" is not the proper word. It recalls Cobb's old yarn about a day that was so hot that he saw a dog chasing a rabbit and they were both walking.

The show runs 95 minutes before Ted Lewis shows, and he then holds the stage until the end of a two hour and five-minute first act. Lewis and his jazz-hounds are undeniably the draw, but they are not doing themselves justice nor are they satisfying the taste of the day audiences with their routine. They will have to use more identifiable popular stuff and Lewis will have to sacrifice his spectacular. 10.15 p. m. mop-up and help out the rest of the \$3.55 evening that bears his name and reputation.

The Ted Lewis "Frolic" represents much sugar, about \$75,000, and is full of ideas, some really good. Scenically it strikes its best for effects where girls come out in little trick houses with their extremely bored faces emerging from windows, chimneys, etc., or sit at the top of the world on clouds, stars and other orthodox extravaganzas props. Costuming and drops all measure up with a first-line revue, although not startling in lavishness. Many fingers have been in the pot during the staging, the program crediting William K. Wells and Arthur "Bugs" Baer with the scenes, lyrics by Jack Yellen, music by Milton Ager, playlets directed by Walter Wilson, and staging by Allan K. Foster. Louis Grass is in the pit. Walter Hoban is credited with ideas and slides for a burlesque stereoscopic African travelogue and a case of a production number based on a 20-foot Dresden pendulum clock with a model in fleshings swinging with the pendulum there is programed credit given Hugh Willoughby and Henry Le for design and production respectively. This big clock alone stands close to \$3,000.

There is little that is recognizable as Lewis' with the exception of one thing is refreshingly original with a conspicuous absence of veteran gags. The brightest of the stuff is basic ideas rather than dialog, including a snappy scene where a woman soliciting magazine subscriptions in an insurance office is forcibly given a medical examination, a scene where an installment collector takes away all the furnishings of a flat during a party, and a scene showing in audible form the thoughts of a line of passengers seated in a Bronx express, the dialog passing from one to the next at the comedy moment and offering unlimited possibilities.

The big production novelty was furnished by a huge eye transparent, the lid opening on various topical scenes for the "No Evil Eye" number handled effectively by Helen Bolton and John Byam. A shadowgraph dancing production number with Valodia Vestoff featured in which the distorted background shadows held the house for a good five minutes, being set on a roof top on Halloween in a goblin environment. Foster has billed his policies as the "Foster Girls" and they deserve a world of credit for what they have already accomplished.

The score is on the low average of most revues and frolics although "Twinkle, Twinkle, Little Star" has already been pounced upon as a popular possibility and is being putted with plenty of promise of putting it over. It is of the pretty melody type.

Julius Tannen is working like a blue composer. The stage walks are erratic and still indefinite despite what looks like a coking good crew. Tannen fills in frankly by calling the attention of the audience to a glow-lamp in the foots which flashes "stage-clear" and which he watches with such an apprehensive eye as to hamper his patter. On the light he breaks off apologetically in the middle of a gag and runs off. He finally gets going and wins laughs.

Lewis and Dody are the big bowl of the show in one spot, evoking the only real outburst of the entire evening with their "Hello-Hello-Hello," a typical burlesque verse done with surprise gags and lyrics, dating back to the Spanish War Hinky-Dee double entendre vogue. The rest of their routine is fair comedy, mostly in sketches.

Lillian Lorraine, apparently under

mental or physical handicap, and referring to the thrills of Minnesota hospitals, wears two dars (from a Boston viewpoint) gowns, and tackles row numbers apathetically. She was unquestionably a box office draw, but did not go over as hetaero, something she apparently realized and seems due to demand a fatter routine or a release.

Minor castings, including Jane Taylor and Marjorie Leach, are possibilities for building up and individual opportunities, although this will not be possible until the axe is swung more ruthlessly on various "set" scenes which were held in either because the money was spent or because nobody dared throw them out. As a matter of fact, Smith and Dale are reported this week as having been engaged and also Miller and Mack.

Lewis and Arthur Pearson seem to have the jump on the fall revue and frolic field as regards an early start and undeniably have the makings of a shekel-assembler. But they've got ruthless work ahead of them and they've already lost a good week fiddling without attaining even an 11 o'clock curtain.

Libbey.

## ARTISTS AND MODELS

Long Branch, N. J., Aug. 15.

As revealed here, quantity rather than quality seemed to be the keynote of "Artists and Models," the revue sponsored by the Society of Illustrators, presented under the personal supervision of J. J. Shubert. In addition, it was quite lengthy, so much so that even in spite of considerable deleting the show ran well until midnight and after dinner at the matinee.

A number of "names" are employed, mostly men with Broadway reputations to disseminate the comedy, which in some respects was lacking. The production goes in mostly for the eye, some of the scenes and settings giving satisfaction, even if less gorgeous and expensive than compared with revues of a similar type. One or two numbers won immediate approbation and helped. It was just like having a table d'hôte dinner of a familiar menu.

No attempt was made in the way of original effort. After a prolog a number of popular magazines were brought out and their title pages represented in glib and colorful wording and posed by members of the cast. Those delegated were Bob Nelson, Harriet Gimble, Grace Hamilton, Harry Kelly, Beth Elliott, George Rosner, Rolfe Wayne and Estelle La Verne. This served to introduce the vogue of the various illustrators who help to design the covers of the periodicals.

Frank Fay, one of the happy lights, acted as master of ceremonies. Mr. Fay also offered his well-known specialty, which won plenty of laughs, figured in one of the burlesques and made himself generally well liked and useful throughout the performance. The biggest applause hit went to Rosner with his old G. A. R. veteran soldier bit. Rosner was also busy, and outside of monotony of voice and gesture in a few scenes acquitted himself well.

Some comedy came through the medium of a satire on the Henry Ford boom for President and entitled "If Henry Ford Were President." Here the capable Harry Kelly, a comedian who can take a little more and make it seem good, was really funny. Fay impersonated Ford's son, Edsel, with Robert O'Connor as Ford.

A burlesque on "Rain," with Rosner as the much-maligned and persecuted Sadie Thompson, was well received. An attempt was made to cling as near to the original setting and costuming, even to Sadie's dress upon her first entrance and meeting with the Reverend Davidson.

The nearest approach to something original, but which became reminiscent as it progressed, was the wax figure scene. Two figures abandoned in a show window come to life and comment on the passing fashions and modes. They exchange a brief resume of the past, and as they do so women and styles of other days pass in review. "The Critic" and "The Fire in which a slap or two is taken at the theatrical critic and dramatic reviewer, took a thunderous flop. A brother deformed and with a prominent hump on his back elects to ruin his three brothers—one an artist, one a musician and the other a novelist—through his adverse criticism, whether right or wrong. In the end they strangle him. This affair, fortunately, came off. However, it aimed, wrecked what followed.

It aimed, wrecked what followed, is dollars to doughnuts it will not survive for its metropolitan opus, whenever that comes about. Jean Schwartz is credited with the music. All that was obvious from his pen were a few songs and an ensemble, the other melodies being from published and popular sources. Harry Wagstaff Gribble and M. Francis Weldon are listed as being responsible for the staging.



## 15 YEARS AGO

(From Variety dated Aug. 15, 1908)

The proposition of a cooperative association of managers was described as approaching a fact. It was observed that the two opposing burlesque wheels could not be reconciled, but the prospect was that the vaudeville and legitimate branches would compromise their differences and get together.

Sam Bernstein, brother of Freeman of that name, was running a house up at Fort George. He complained that the Salome craze was a bunk. He booked in a warm version of the dance and the women of the neighborhood declared a boycott.

Elsie Janis was booked for a vaudeville engagement by P. G. Williams, the arrangement covering the Colonial, Alhambra and Orpheum only. . . . Kate Ellinore was reported married to Sam Williams. The United laid out a route for the Ellinore Sisters with Williams on the same bills.

William Morris booked James J. Corbett for London. . . . The Rays were scheduled to open in their new musical comedy at the Grand, Youngstown, O., Aug. 21. . . . Julius Tannen playing his first English engagement at the London Coliseum, was broken up by a disorderly gallery. Down stairs they liked the American.

Three houses in Wilmington, New Castle and Watertown were added to the books of the Independent booking office (run by the White Rats). . . . The German performers and managers were still deadlocked, but some change in the situation was looked for when the Loge leaders met the next week.

The new Hudson theatre, Union Hill, N. J., was set for opening Sept. 14. Bookings provided by the U. B. O. Billie Burke's "Strawberry Festival" was the first headliner. . . . Willie Hammerstein had booked a foreign act called "The Performing Cow," but when the owner demanded an advance of \$600, the date was called off.

Tony Pastor was taken seriously ill. He was 76, and just given up the direction of Pastor's on 14th street. . . . Freddie Proctor, Jr., resigned as booking manager of the Keith-Proctor houses, that function reverting to S. K. Hodgdon. Proctor continued as assistant manager.

Joe Bernstein and "Kid" Griffo framed a vaudeville act containing an expose of methods of "throwing" ring battles. . . . The "Salome" craze was running its course. This week the Newark (N. J.) police stopped a performance at Electric park with Carola doing the wriggles.

Managers of popular priced melodrama houses were edging more and more toward a straight picture policy. . . . Nat Willis was booked for a year at \$300 by M. S. Benham. Bill Lykens, who had suffered a sun stroke and been ill for more than a month, was back at work in the Lykens & Levy agency. Cliff Gordon signed a Morris contract, agreeing to play two weeks in each theatre.

Leo Maase, in Berlin for Marinelli, and Bella Frankie were married in London. . . . All the New York speculators congregated around the St. James building and there was a suspicion that they were rushing to do business with the U. B. O. Nothing of the sort. The New York Baseball club had offices in the same building, and the rush was on for world's series reservations.

Jet Hahlo, sister of Sylvia, was engaged as a show girl with "Nearly a Hero." She had been Heinrich Conreid's secretary.

A daughter was born to Irene Franklin and Burt Green. . . . William Brode, former pianist at Tony Pastor's, went out with a road company as musical director. . . . Melville Ellis was booked for 20 weeks in vaudeville, starting at Hammerstein's. After that he was going abroad.

William Fox declared he had not leased the Dewey and Gotham to the Empire circuit people (Western wheel), but would play pictures in both houses. This appeared to leave the western crowd with two blank weeks in the metropolises. . . . Burlesque was suffering from a fad for "revues." The Behman and Irwin shows had taken on that style of entertainment.

The season opened conspicuously well for the wheel houses. The Sam T. Jack show did \$1,200 in two performances in Chicago, and Barney Gerard's "Follies" got \$1,700 in two performances at the Standard, St. Louis, an unprecedented figure.

Alexander Carr was engaged to play for the Morris circuit in "The End of the World" at \$1,500, beginning at the newly acquired Lincoln Square, New York.

The German actors' organization had made a rule requiring all members to contribute 2 per cent. of their salaries to a general fund, and the White Rats were considering a plan to have its members agree to a like assessment of 5 per cent.

In spite of the fact that every dancing woman not otherwise engaged was offering her services for a "Salome" dance number, the supply was still less than the demand. It was said that practically every house on the U. B. O. books had sent in requisition for a Salome, and the scramble resulted.

Explaining why the Buffalo Bill Wild West had cut out its parade, Johnny Baker said: "One of the reasons is the uncertainty of getting into town on time. It's better for the man who comes to see the show and better for the merchants, because the people who come uptown to see the parade only are the ones who don't have money to spend. On the other hand, the man who comes to spend his money to see the show wants his money's worth, and if we give a parade he doesn't get it because the stock and the people are too tired out to give a good show."

The first hint of a combination of Edison and Biograph picture interests came out. The Edison people were in conference, but it was given out that their discussion merely foreshadowed an advance in the price of film. But George Kleine, importer and a big factor in Biograph, happened in town from Chicago at the same time and gossip was feverish. Jacques Berst, then American representative of Pathe Freres and a power in the Edison camp, said Kleine's presence was without significance in relation to the Edison gathering.

Exhibitors had to hook up with one faction or the other, but they hopped back and forth with great rapidity. Billy Kane at the Manhattan was tied to Biograph through Kleine. He demanded 12 first run pictures a week; Kleine declined to supply them, and he moved back to the Edison books.

H. H. Feiber took out an agent's license. . . . Chris O. Brown, New York broker for Sullivan-Conside, put out an act called "The Toy Maker's Baby." . . . The Kratoons, colored hoop rollees, were a standard turn. . . . Collins and Hart, travesty acrobats, signed for K. & E.'s "Little Nemo," musical comedy built on a newspaper-caption strip.

## THE NEWCOMERS

(Continued from page 17)

gested and half way started. The number was a funny interlude. The "rain" effect was also ingeniously travestied. Florence Stone as Sadie and Gaby as the Rev. Davidson were humorously effective.

A "Pango Pango Bay" number, headed by Paisley Noon and developed with ensemble, flashed some hula stuff, including a decided cooch by a female specialist. "The Ultra Peacock Strut," introduced by Frankie James, was another of the flash numbers of the first stanza, giving Morrissey full rein for some audience wise-cracking.

"Covered Wagon Days" was one of the early numbers in full stage. Sophie Romm and Henry Stremel head it, with Cecil and Kaye and Romeo interpolating Indian dance specialties. Gaby followed with his ventriloquist specialty, sitting on the orchestra rail in the audience.

Florence Richardson, of the Casino, Central Park, appeared early instead of the late position programmed. She violated two numbers and called it an evening. The second half started off nicely with a Spanish dance and ensemble headed by Noon. The number is programed "California Sunshine," rather a misnomer for a Castilian specialty. A travesty on a charity appeal for funds was conducted by Morrissey, Gaby, Joe Burrows, Stremel, Carolyn James and Cecilia Verkooy, with Morrissey ad libbing "this is half way on the level to-night." A succession of dance specialties had Mason and Shaw, Peggy Hart, Cecil and Kaye, Irene Crane, Paisley Noon, Romeo, Masters and Lamonte, and Constance Evans featured.

A "Washington Square" number as it was "long ago" was dressed up in ante-bellum costuming, although some of the choristers decided to inject a suggestion of shim for the getaway.

"The Mystery Drama" was a travesty on that sort of play so popular last season. It garnered a flock of laughs, although rather loosely developed. John Irving Fisher had an inning at the baby grand in the orchestra pit where he had been alternating off and on with the regular house pianist.

"Old Time Jokes" by The Boys was excuse for many Joemillers. An ensuing travesty on movie actors and directors proved extra funny. Morrissey confided he was being paid off in laughs there.

"Mother, Me and a Flag," dedicated to George M., was an ingenious American flag finale. The concluding program notation is "forgive us!"

As an evening's entertainment there have been worse shows off Broadway. If laughs are a desirable asset the "Newcomers" has many of them. On the other hand, compared to other \$3.50 shows this suffers in comparison.

Morrissey would do well to chop it to a \$2.50 scale. The show looks like it can afford it and it should be plugged as a popular-priced attraction.

The company are not strictly all "newcomers," a majority being from vaudeville, with a few of the important principals unknown quantities, although mostly promising. The lack of names, besides being economical, is an asset in keeping with title, although there are a few staples to build around.

The show is divided 40 per cent. between Martin Sampter and Arthur Klein (for the Shuberts), and the balance with Morrissey, according to the latter.

Of course the idea is Morrissey's, and the plan was to bill "Newcomers" in order that the public might not expect too much. The show plunged into cut rates immediately upon opening and is still in debt.

## LOEW TAKES TIVOLI

(Continued from page 2)

the guest of honor. When it came time for the American theatrical manager to speak, he chose Metro as his subject.

Mr. Loew stated he originally had no idea of becoming a picture producer in the States, but that talks of combinations and selling pictures on percentage determined him to buy Metro as a means of protection for the Loew circuit.

He further quoted that upon assuming control of Metro, the first thing he discovered was that the company desired money, but at that time his houses were not adequate for the cause, although the Loew circuit, at one time, had loaned Metro \$10,000,000.

Despite Metro was turning out big pictures, continued Mr. Loew, public support was lacking until "The Four Horsemen" was screened, which proved not only a financial success but also gave the company a sense of morale that had been woefully lacking.

In speaking of the current Metro organization Mr. Loew narrated that 33 pictures were being made this year at a cost of almost \$15,000,000, of which "Searamouche" is the biggest, entailing a production cost of \$500,000 more than the

## THE STYLISH SIDE

(Continued from page 10)

elishly. Why must all artists on the stage wear velvet coats and loose pants and tennis collars? Some day some actor will become famous by clothing his artist in overalls or a bungalow apron. Outside of Miss Jackson's performance, one got the impression of decided "dramatic school" acting. After taking several bows with his company Mr. Tellegen does a highly courteous thing in taking his lone bow in "one." He asks the audience's permission to share his last bow in one with his associates, which he does.

Jack Wilson cavorts about kidding the preceding acts in his usual way. He enlists Mr. Tellegen's services, with good results for Jack Wilson. Adele Ardsley uses a Creole make-up that is a relief from the everlasting pink and white. Her little sport model of black velvet and white crepe is fresh looking and suits her. This is made with the still popular box coat and square cut scalloped skirt. Surmounting is a fetching turban of white. Her second dress of white and silver is also most flattering to her dark complexion. Mr. Wilson has a little wonder as one of the surprises of the act. A half-portion with the most remarkably perfect enunciation for a child. His voice is resonant and he can clown. Maybe he isn't a child; if not, he is a wonder, anyway.

The show this week was not up to the Palace standard. It dragged miserably at the Monday matinee.

There is a most fortunate discovery for the girl with the double chin, guaranteed to demolish this arch enemy to the beautiful contour of the female phislog—Cremo Emelle.

How many acts extinguish all the good impression created during the course of their performance by the way they take their bows? How inappropriate to see the demure and retiring ingenue step out in "one" and shake hands with herself, implying one of her hands is the audience.

Then the hysterical sobriety who wafes endless kisses! Also the dignified basso who, after delivering a serious program, indulges in a series of staccato nods and grimaces.

This, a most important part of any one's performance, is rarely thought of. It is not unusual to observe an avalanche of applause die suddenly as the artist bows.

This is a matter worthy of study—"How to Bow."

John Davidson in "The White Faced Fool" is being presented by Lionel Atwill. The latter played it earlier in the summer. Mr. Davidson gives equally as good a performance as Mr. Atwill.

A new neighborhood idea has been adopted by the Fordham management. The names of people seen on the street in the vicinity are flashed on the screen. Quite a gathering of locals enjoy the idea.

The girl in "The Sunshine Trail" (Douglas MacLean) wears an unusually ugly turban with an old fashioned chiffon bordered lace veil. The picture has plenty of wholesome comedy but an aimless and wandering story. The kiddie in this production is a cutie and looks a wee mite in his Oliver Twist pants. The photography and direction are good. The safety razor bit at the beginning is a good comedy thought and ad for Gillette.

The collars observed in London, the accepted criterion for men's clothes are shorter and show a considerable expanse of neck. Quite attractive and certainly comfortable.

A certain actress, famous for her fashionable foibles, was seen this week carrying her Pekinese by a miniature shawl-strap. Great for personal attention but not so good for the dog.

For those prone to enlarged pores a rinse of plain malt vinegar of one-third to two-thirds water is helpful. A little vinegar in the rinsing water of the shampoo will completely remove any particles of soap.

Nicotine stains the teeth. A hint for the inveterate cigaret smoker is to brush the teeth at least once weekly with bicarbonate of soda, not diluted, but applied to the teeth in powder form.

Something must be radically wrong with the box office of Proctor's, Mt. Vernon. At 7.35 they sold two seats in R, claiming nothing better, and when entering the entire forward and center of the auditorium were unoccupied. 'Twould seem the female is fully as deadly as the male in the box office.

Johnny Hines in a comedy picture ("Luck"), fringing on the melo, is a fast young man insofar as making the grade just in time to cause the thrill. One of the leads looked like Robert Edson. Cast not programed. The heroine is the necessary shade of blonde to photograph well and wears some nice clothes. A charming motor costume of dark cloth with wool collar had a delightful dark and white tam. An entirely realistic touch is the mine elevator, and is at least half instrumental in the plot. Hines does some Bill Hart riding.

Pathe news gave a most impressive routine of the life of the late President unto his passing. The much ignored but always conscientious newspaper photographer got about 15 feet of recognition in it, and gave some idea of the precarious job of this particular member of newspaper life.

Osprey and various novelty feathers will be the thing for evening hair adornment. The new designs as shown at the millinery carnival in Paris are exceptionally close fitting and are worn so low as to almost obscure the eyes. The straight line high neck is just as smart this season and noticed more frequently in the evening models.

It is a long time since there has been such a diversity of styles to choose from. This is noticed mainly in the skirts and sleeves. The old bishop sleeve has been resurrected in several variations. Coat designs are more conservatively adhering to the bell sleeve.

An innovation in hair-pins is the "Scolding Locks" pin. Possibly the only hair pin that will not fall out when dancing, and when removed, does not take quantity of hair with it. For the girl with fine fluffy hair it is a blessing. As the booby heads are being coaxed into a coiffure, resembling the head with long hair, this hair-pin is invaluable.

The majority of the models for fur coats the coming season have the full sleeve. The mantee or cape sleeve is in the minority. Fawn caracul combined with taupe fox is a harmonious creation for the younger wearer.

A grease spot is readily removed from all materials by placing a sheet of ordinary brown packing paper over the stain and over that a hot iron. The paper absorbs the stain. This is a solution as most cleaning fluids are impotent for removing grease.

"Horsemen," and which will be released here four months before America sees it.

## Loew on Percentage

Mr. Loew further said that he had changed his mind on the percentage angle and had persuaded Sir William to work on that basis hereafter. (A year ago Sir William held a contract with Metro calling for an advance of the percentage of cost and Loew voluntarily re-

leased him because conditions had changed and believed it to be unfair.)

When here last year Loew visited the Marble Arch pavilion and the Gallie Kinema, finding the pictures as well presented as in America, but at least two years old. He immediately scrapped his European bookings, bringing them up to date, and they are now only two months behind his New York schedule.



# PICTURE SCANDAL IN NEW YORK; RALPH INCE BEATS GEO. STEWART

Director Brother-in-Law of Boy and Anita Stewart—  
Anonymous Message Notifies Newspapers—Geo.  
Stewart in Hospital With Fractured Skull

The scene of scandal as far as the picture industry is concerned has switched from Hollywood to New York. It is possible it may result in the death of George Stewart, brother of Anita Stewart, who is at present lying in the Hospital for Ruptured and Crippled in East 42nd street, suffering from a fractured skull and other injuries received at the hands of Ralph Ince, the director, who is his brother-in-law.

The injuries were inflicted on the Boston Post road following a drinking bout which took place at one of the roadhouses in that section early Wednesday morning of last week.

Early this week the "Daily News" in New York received an anonymous tip regarding the affair. Variety received a carbon copy of the same notification. Investigation in certain circles where Anita Stewart has been outspoken regarding the affair disclosed that the anonymous letter contains language identical with that she used in describing what occurred.

The anonymous message read as follows:

"Do you know that Ralph Ince, the picture director, nearly killed little delicate Georgie Stewart, Anita Stewart's brother, in a car the other night? He tried to wrench a part of the car away to murder the little kid whom I understand tried to protect his sister's name. Is it not time that the papers bared a beast like this man. Call at Anita's home, they can tell you about it."

"I understand that Georgie's skull has been fractured."

(Signed),

S. WELL MEANING.

The Stewarts live at 801 West End avenue. A call there Tuesday night failed to bring to light other additional facts than those secured.

Ralph Ince is married to Lucille Stewart, sister of Anita and George Stewart, but the couple have been separated for some time, said to have been caused by the director's drinking.

The story, as Anita Stewart related it to friends, is to the effect that since her advent in the East she has been renting a Rolls Royce car from Harry Voight, and Tuesday night her brother asked for permission to use the car to take Ralph Ince and some friends to a road house on the Boston Post road. Supposedly, the party carried some liquor with them. Cyril Ring was reported as a member of the party, and also several women.

On the return trip, Ince, who was considerably intoxicated, according to the story the chauffeur told Miss Anita Stewart, as she related it, began abusing women in general and his wife in particular. When young Stewart remonstrated with him, Ince started to beat him up in the car.

The chauffeur stopped the machine and informed the battling pair he didn't want them to mess up his car, and took Stewart into the front seat with him. After starting off again, Ince is reported, to have smashed the glass in the front of the car in an effort to get at Stewart, whereupon the chauffeur again stopped, and Ince and Stewart got out and a free-for-all fight commenced, during which Stewart was knocked down by the director and severely kicked.

After this the party went to the Lams Club, where Ince is said to have paid the chauffeur for the damage done to the car and also not to inform Miss Stewart what had occurred. He took young Stewart into the club and had him phone his home that he would not be in that night. The next day, on going home, Stewart's family called in a doctor to attend his bruises, with the result the fracture of the skull was discovered.

Anita Stewart has been working in a production for Cosmopolitan.

M. L. Malevinsky, of O'Brien, Malevinsky & Driscoll, attorney for Miss Stewart, stated that while the matter had not been reported to the police as yet, it would be placed in their hands within the next 24 hours.

Ince, is said to have sailed for Bermuda within the past few days to start work on the direction of a

## MARY M. MINTER STUFF SAVORS OF PUBLICITY

Los Angeles Skeptical—Announcement of Taylor Engagement Helps Some

Los Angeles, Aug. 15.

With the announcement Mary Miles Minter was engaged to wed William Desmond Taylor when he was murdered, there seems to have been an entirely different complexion placed on the star's alleged intimacy with the former picture director. As a result of the explanatory tale she is said to have received two offers from picture companies and one for a stage engagement. All these arrived after Miss Minter made the announcement that an engagement had existed, although this is the first intimation such was the case, although the murder occurred almost two years ago.

Mary's latest statement is to the effect that her mother, Charlotte Shelby, was also in love with William Desmond Taylor, which accounts for the mother's desire to keep her away from the director. Mary also does a complete about-face on the engagement story, now saying that there was no engagement, but that she was in love with Taylor and would have married him.

Louis Sherwin may be injected into the serial in the next episode.

The Minter family troubles have been first page material here for over a week. Mary, her sister, Margaret Shelby, and their mother are all in the squabble which has resulted in a lot of dirt slinging by both sides. Mary claims that her mother and sister have spent her earnings which she alleges have amounted to more than \$1,000,000 and will ask the courts to compel her mother to give an accounting. The mother has just been removed from a hospital after a slight operation. Mary accuses her of feigning illness to thwart the suit story, which in the light of recent developments seems to savor of press agency in order to get Mary back into the good graces of the public and the producers.

Another angle of the story is the reported attempt on the life of Sigrid Holmquist, the blonde Danish screen star who is now living in the Minter home, having rented it. Shots are reported to have been fired from ambush by a man who evidently mistook Miss Holmquist for Mary, the shots missed her but grazed the skin of two of her guests. This is supposed to have occurred several weeks ago, but the police do not take the matter seriously, preferring to look upon it as a "plant" for publicity purposes.

## LESSER OFFICE IN N. Y.

Coast Headquarters for Production Only—Sol Lesser Sailing

Sol Lesser is due in New York Sunday from the coast. He will sail Sept. 8 on the Leviathan.

During his stay in New York Lesser will transfer the home office of his interests from Hollywood to New York, using the present establishment in the State theatre building which Irving M. Lesser, brother of Sol, presides over. The Los Angeles headquarters will be confined to production activities, the administrative headquarters being in the east.

production. Young Stewart was to have been his assistant director.

Ralph Ince late Wednesday stated that he had no statement whatsoever to make regarding the affair, and that as it was an inside family squabble he was willing to permit his mother-in-law and sister-in-law to do all the talking, feeling certain that eventually when his brother-in-law was permitted to talk the matter would be entirely cleared up so that no stigma would rest on him.

## 'COVERED WAGON' BEAT 'NATION' AT ASBURY

Features Showed Eight Years Apart—Several "Wagon" Companies Headed Out

The question whether or not the \$2 picture is dead is pretty much settled by the comparison of the receipts of "The Birth of a Nation" and those of "The Covered Wagon" at the Savoy, Asbury Park, N. J., for a week's engagement played eight years apart. The result is entirely in favor of the more recent picture, and shows that the public is willing to give up regular box office prices for the pictures that they want.

"The Birth of a Nation" opened at Asbury Park in the Savoy in 1915. It was the first road company of the picture to start out and by coincidence it played the same week of the month as "The Covered Wagon" did. With 12 performances, six matinees and six nights at \$2 top the gross was \$9,150.75. Last week "The Covered Wagon" with five matinees and six nights got a gross of \$10,652 at \$1.50 top in a house which only seats 900.

The second road show of "The Covered Wagon" opened at Dallas at the Majestic for eight days on Aug. 11, while Aug. 12, the third company to start opened at the Helig, Portland, Ore., for three weeks prior to the inauguration of the regular vaudeville season at the house. A fourth company takes to the road at Newark, N. J., this week, having opened the Shubert, a unit house last year, Monday night.

Five additional companies to tour are to open Aug. 26, Shubert, Kansas City; Aug. 27, Patchogue, Patchogue, L. I. (for three days, this company jumping to Columbus, O., for the following week); Aug. 27, another company playing a return date at the Savoy, Asbury Park; Sept. 2, Grand, Cincinnati, O., three weeks, and Sept. 16, Columbia, San Francisco, indefinite.

The London engagement which Jack Flynn is now abroad arranging for and for which a company of real Indians sail from New York this week, they being the first Indians to go to the English capital since the advent of the Buffalo Bill shows there, is slated for Sept. 6.

The engagement at Patchogue, L. I., will be the only one to be played on the island, and was arranged only through an arrangement where the picture was to receive 70 per cent. of the gross with practically a guarantee of a \$7,000 gate for the six performances.

## REYNOLDS, BIG LOSER IN L. A. EXPO. FLOP

Said to Have Lost Entire Fortune, Also Two Jobs

Los Angeles, Aug. 15.

The biggest individual loser on the prize floor, the Monroe Centennial and M. P. Exposition here, is W. J. Reynolds, secretary and treasurer of the Exposition and likewise holding the same office in the Cinema Mercantile Company and the M. P. Producers' Association. He is said to have lost about \$25,000, reported to have been his life's savings, although in other circles it is stated that Reynolds was worth something like \$300,000. Because of his connection with the exposition fiasco he has been deposed from office in both the Mercantile Co. and in the Producers' Association.

Reynolds, if the statement that he has lost his entire savings is true, is about the most pathetic figure connected with the exposition flop.

## MICH. CONVENTION SEPT. 24

Jackson, Mich., Aug. 15.

Michigan motion picture exhibitors will hold their annual convention here Sept. 24-25.

## GRIFFITH-GISH RECORDS

Los Angeles, Aug. 15.

D. W. Griffith and Lillian Gish have signed contracts to make Christmas Greeting records for Genett Phonograph Co.

# THEATRE OWNERS DETERMINED ON FIRM STAND AGAINST UNION

Call for Meeting Sent Out—Attendance Imperative  
by T. O. C. C. Members—New Scale Would Close  
Many Houses If Agreed To

## E. CANADA RUINED BY DAYLIGHT SAVING

No Measures Taken by Exhibitors Against Annual Business Devastator

St. John, N. B., Aug. 15.

Daylight saving time has been one of the factors in the biggest picture slump ever recorded in eastern Canada. In those cities in which daylight saving time was adopted, the summer business has been very poor. Those centers which refused to adopt the advanced time have given fairly good business to the picture houses.

Despite the daylight saving system has wrought havoc with business, exhibitors have arranged no concerted opposition to this idea of advancing the clock one hour in the spring and restoring the normal time in the fall. Until the theatre managers become active and merge their efforts to prevent the yearly passing of the daylight saving regulation in the various city councils, there will continue to be unsatisfactory business.

In eastern Canada daylight extended until 10 o'clock during June and July. During August dusk does not fall until 9 o'clock. Outdoor baseball games, amateur and professional, and motorizing, bathing, walking, and various other outdoor diversions occupy the attention of the motion picture fans during the summer with the daylight saving system in force. With daylight saving time in operation Canadian time is advanced two hours over American time.

In some of the cities, theatre managers have been able to lend hands in fighting the adopting of the advanced time. But in other cities the managers have been sound asleep.

## THREE 2-A-DAY

Los Angeles Adding Another Reserved Seat House

Los Angeles, Aug. 15.

The Kinema, one of the West Coast houses, will shortly close for alterations and when it reopens be devoted to special features on the two-performance-daily plan.

This will make the third picture theatre here giving only two shows daily and seats reserved.

At present, the Egyptian, in Hollywood, is the only house giving two-a-day and the success of this house decided Grauman to install the same policy in his Third and Broadway house, which is not doing so well with its present continuous performances.

## ENGLISH A. B. C. CLUB FORMING ON COAST

Membership Majority English Actors in Hollywood—Chaplin Honorary President

Los Angeles, Aug. 15.

Under the title of the A. B. C. Club a new actors' organization has been formed here. The initials stand for the American-British Cinema Club and the membership is largely made up of English actors now here, with Charles Chaplin, honorary president.

George K. Arthur is the organizer. The object of the organization is to promote closer relations between the producer and the actor.

## MINN. TOWN ALLOWS SUNDAYS

Minneapolis, Aug. 15.

The City Council of Montevideo, Minn., has lifted the blue law against Sunday showing of pictures. A new ordinance was passed permitting of Sunday showings.

The Theatre Owners Chamber of Commerce has called a special meeting at the Hotel Astor for 11 a. m. tomorrow (Friday) for the consideration of the situation existing between the theatre owners organization and the Operators Union Local 306, in reference to the new wage scale which the union has submitted. The call sent to the members of the T. O. C. C. is an urgent one, and all members must attend under the pain of suspension or expulsion.

The T. O. C. C. has informed the union it will under no consideration be a party to a contract increasing the present wage scale, but is willing to operate under the present scale for a period until there shall be a change in the economic condition.

The theatres, according to Charles O'Reilly, have been falling off in attendance and admissions for the past year, and the exhibitors do not see any prospect of increased revenue during the coming year.

Under the newly proposed scale it would mean that it would cost the largest houses \$9,445.28 to operate their booths, any house having a seating capacity of 1,000 or more. The smaller houses seating from 300 to 600 under the new scale would have to pay \$8,408.40 a year to run.

The exhibitors maintain that this new scale would practically drive half of the houses in the New York territory, especially the smaller theatres, out of business.

## COURTS MAY PASS ON MEMPHIS' SUNDAY LAW

In Effect Sept. 1—No Procedure by Theatre Managers Yet Laid Out

Memphis, Aug. 15.

The Sunday closing law goes into effect here September 1. Unless a preventive is found before August 26 will be the final Sunday performances permitted in the picture houses.

It is likely legal action will be commenced to test the law with C. A. McElravy of Consolidated Enterprises stating it is his intention to institute some action as "the people of Memphis do not want the theatres closed," he says.

## HARMONICA CONTEST

William Morris Tie-up with Picture Houses

William Morris is conducting a tie-up campaign with the better-class picture houses in booking Borrah Minevitch, harmonica soloist. In each town the youth plays a deal is made with a local paper to conduct a harmonica contest with the final decision made by Minevitch and the committee in the theatre where the harmonicaist is appearing. Minevitch recently played at the Rialto and Rivoli theatres, New York, at which time "The World" conducted a contest.

His first tie-up date under the Morris management will begin at the Finklestein & Rubin State, St. Paul, Sept. 16, and will last two weeks.

## NOT SISTER OF GABY

Los Angeles, Aug. 15.

Camille Deslys, who has been posing as a sister of the late Gaby, has admitted it was all a fake. She has decided to discontinue the representation.

The French consul, Sentuous, after making an investigation, says the girl's claim is a fraud. She replies by saying her only proof was that Gaby gave her many gifts and before her death called her "sister Camille."

Camille is a dancer and she has been seeking picture work here, accompanied by her husband.

## 300-YEAR-OLD CLOSED DOOR — OPENED BY FILM PRODUCER

**Dewhurst Completes Picture in Germany—Herbert Morris Is Archaeological Director—English Film Notes**

London, Aug. 6.

George Dewhurst is back from Germany, having completed the second picture he has made over there this year. This is entitled "The Little Door Into the World," and the story is by way of being a fantasy.

The title is derived from a little door in the corner of an old abbey garden which had not been opened for 300 years before the producer got permission from the authorities to use it.

The cast includes Lawford Davidson, Olaf Hytten, Victor Tandy, Peggy Paterson and Nancy Baird.

Art directors are fairly numerous, but Herbert Morris goes one better than most of them. He is the archaeological director superintending the Dennison Clift production of "Mary: Queen of Scots" for Ideal. His experience in this direction dates back before the days of the cinematograph.

Before turning his attention to the movies, he had achieved fame as a dress designer and director of pageants and historical balls, the latter including the Versailles Ball. For Lady Randolph Churchill (Mrs. Cornwallis West) he superintended the gorgeous pageant "Shakespeare's England." He was responsible for the dresses and historical part of Matheson Lang's production of "Christopher Sly," and also acted directed "Blood and Sand" and acted in a like capacity for the David Relasco production of "The Wandering Jew."

Dennison Clift has finished "Out to Win" for Ideal and is now busy on "Mary, Queen of Scots." "Out to Win" will be shown for the first time August 17 at the Marine Arch. The cast includes Catherine Calvert, Irene Norman (the Marchioness of Queensbury), E. Dagnall, Robert English, Norman Page, Olaf Hytten, A. B. Ineson, Ivo Dawson and Cameron Carr. The picture is an adaptation of the drama of the same title by Dion Clayton Calthrop and Roland Pertwee, which was produced at the Shaftsbury in the summer of 1921.

Graham Cutts has started on "Children of Chance" at the Famous Players studios at Islington. The cast includes Betty Compson, A. B. Ineson and Henry Victor.

The next George Robey picture to be made by Stoll will be entitled "The Widow Twank-kee," sounding suggestive of "Aladdin and Lamp." In this he will be directed by Sinclair Hill, who wrote the scenario of "Don Quixote," which is being made by Maurice Elvey.

Ideal have now got the "Hurricane," Hutchinson picture, which they made some time ago, ready for showing. It is entitled "Hutch Shows 'Em Up.'" The story tells how an American cowboy descends on a sleepy English village and stirs up, among other people, the squire, who is a tyrannical autocrat. The feature is full of stunts, and big things are expected of it as a showman's proposition. "Hutch" himself directed the feature, in which he gets his chief support from Aubrey Fitzgerald, Gibson Gowland and Joan Barry.

The Pathe Consortium of Paris is about to make "La Cabane d'Amour" with a mixed Anglo-French company. The leading man will be Malcolm Tod. "God has already done a good deal of work in France under the direction of Louis Mercanton."

G. B. Samuelson is making "The Afterglow" with a cast including Lillian Hall-Davies, James Lindsay, Sir Simeon Stewart, Bart; Walter McEwen, Ida Fane and Annette Benson.

George Clark Pictures is making "Diana of the Islands," with Nigel Barrie leading. This will postpone Barrie's return to America.

There is a probability Betty Compson now making her second picture for Graham Cutts, will be seen in a Stoll production of "Nell Gwynne." She has been approached in the matter, but the negotiations have not yet gone beyond arguments about money.

Sessue Hayakawa is at the moment in Paris engaged in criticizing

## UNION AND F. P. AT PEACE IN SAN ANTONIO

**Threatened Trouble Averted—  
F. P.'s Exchange Center**

San Antonio, Aug. 15.

The threatened fight between the labor union and the Famous Players interests here, which last week loomed as though it might assume serious proportions, has been amicably settled. Yesterday contracts were signed by Bill Lytle, associate owner of the Rivoli, covering operators, stage hands and musicians, and the house re-opened with a union crew.

The house is now operated under the banner of the San Antonio Amusement Co., which is the operating company for the Famous Players interests here. At the same time Lytle and Famous Players gave up control of the Liberty and the Queen Amusement companies, which two corporations operate the so-called "gasoline circuit" here. This circuit has been reported from time to time as a big money maker for Lytle, often being the means of showing a profit when the larger houses were operating on the losing side of the ledger.

The Liberty Corporation takes over two houses of importance, the Strand and Plaza, second and third run for Paramount, and are operating on an open shop basis, although they are also to be unionized shortly.

For the past two weeks the entire auditing crew from the Atlanta offices of Southern Enterprises has been in San Antonio, and also A. E. Fair from the Dallas office. They acted in an advisory capacity in the settlement of the union differences and suggested the signing of the contracts under which the houses are to be operated, although the new arrangement is going to add considerably to the operating overhead.

Another important film event announced this week is that Famous Players will shortly operate an exchange center in San Antonio. According to Dugger, the southwestern exchange manager, a new building is to be built for the purpose of housing the sales and distributing forces, to be in operation by the first of the year. S. R. Kent, the general sales manager of Famous, was in Dallas last week for a few days and also visited San Antonio.

The San Antonio exchange is to be operated as a regular branch office and not a sub-branch of Dallas, which has been the exchange center of all the companies for some time. The opening of the new branch will mean considerable saving to exhibitors in the cost of expressage and postage on their film shipments.

French films and things generally. He sometimes gets out of his depth, or it may be he has developed an Occidental love for leg pulling.

Asked if he had seen any French films in America, he answered, "Yes, 'Dr. Caligari' was very good." It happens the Caligari film is solidly German and probably the most advertised film of the moment.

Iceland has formed its own film company under the brand name of Edda Film. The leading spirit in the enterprise is Gerdmunder Kamman, the Icelandic novelist and playwright.

A new departure has been made in the British film world. This consists of trying a picture on "the dog"; in other words, screening for the first time in an out-of-the-way place where critics will not worry and the authorities will not growl about.

The pioneer of this new "stunt," which, however, failed to get the publicity it was doubtless intended to do, is Graham Cutts, whose new picture was shown for one night only at Minehead, a little place in Somerset barely bigger than a village.

## MILLION AND HALF DEAL IN NEW ENGLAND HOUSES

**Seven Theatres Pass to New  
Co. with Nathan Gordon  
Interested**

Lynn, Mass., Aug. 15.

One of the biggest theatrical deals in New England for several years involving nearly \$1,500,000, was consummated when the Essex Realty Co. took over the interests of John E. and William H. Keon, of Salem, having theatres in Salem, Haverhill, Brockton, Somerville and Newton.

Nathan H. Gordon is one of the directors in the new company. The seven playhouses involved in the deal will be operated under the Olympia management.

The other officers and directors are: president, John A. Deery, of Salem; treasurer, Dan A. Donahue, clothing store merchant; directors, D. A. Donahue, Attorney Lee M. Friedman, of Boston; Theodore M. Logan, president of the State National Bank, Lynn; Max Schoolman, realty operator, Boston; Edwin M. Dreyfus, of Jacob Dreyfus & Sons, clothing merchants, Boston; Attorney Benjamin Schoolman, Boston; and J. A. Deery, Salem.

The properties taken over include the Federal, Salem and Empire theatres, Salem; Colonial, Haverhill; Koen's, Brockton; Olympia, Somerville, and the Newton opera house, Newton, Mass. Besides these theatres, much property is involved in the deal.

John E. Keon was Salem's original moving picture man. He started 22 years ago, securing one of the first picture machines, and giving shows at Gorman's summer theatre, Salem Willows, and in lodge rooms in the winter. In 1902 he secured what is said to have been the first Edison picture machine in this section of the country.

Together with the late Clarence Putnam, Keon established the Kozy theatre, the first film house in Salem. Later he established the Comique, in the same city, with an increased seating capacity. Still later his brother William entered into partnership with him, and they built the Federal. They in turn purchased the Salem and Empire theatres, and afterward acquired playhouses in Haverhill, Brockton and other cities.

The Empire has been playing stock the past two seasons, while the other two Salem theatres are movie houses.

No announcement of any change in policy has been made as yet by the new management.

### KLEINE WITH RITZ

George Kleine will be treasurer of the Ritz-Carlton organization, newly organized by J. D. Williams. Kleine has not been active in pictures for the last half dozen years.

## HOLLYWOOD VISITORS BARRED; MAY AFFECT TOURIST TRADE

**Chamber of Commerce's Opinion—Will H. Hays May  
Have Been Responsible for Resolution of Motion  
Picture Producers' Association**

Los Angeles, Aug. 15.

Motion Picture Producers Assn. members at a secret meeting held Monday voted to ban all visitors from the studios beginning today. This includes friends of employees, actors et al.

The Chamber of Commerce thinks the order is certain to affect the winter tourist business, as many thousands have made Los Angeles their mecca simply to see the film stars at work.

The studio executives state that they have taken the step to effect a saving in production costs, maintaining that the visitors interrupted the players' work and therefore cost the studios a lot of money.

Another angle that may have had something to do with the taking of this rather radical step is the fact that the stars themselves did not

## WISCONSIN EXHIBITORS MEET FOR TWO DAYS IN MILWAUKEE

**Lay Out Program of Action—Insurance Plan Proposed for Saving—F. J. McWilliams Tells What  
Pictures Public Wants**

Milwaukee, Aug. 15.

### O'BRIEN EXPLAINS HIS ENGLISH ACCENT

**Acquired It While Holding Job  
Among English Actors—Said  
So in Denver**

Denver, Aug. 15.

Eugene O'Brien, playing in "Steve" at the Denver Broadway, pulled what is believed to be a brand new one.

Invited to speak before the Opticists club, Eugene proceeded to explain why he carries around a distinct and aggressive English accent, despite the fact that he was admittedly born in Boulder, Colo., not so many years ago.

"Twas this way, fellow citizens," quoth Eugene. "When I was a younger man than I am now, and at the very beginning of my—ahem!—career, it happened that most of my engagements were with English companies."

"In order to hold my job, it was necessary that I cultivate an English accent. I have never been able to get rid of it."

The real joke is that O'Brien was not kidding when he said it.

### KING VIDOR AND WIFE ON SEPARATE VACATIONS

**Think They May Like Each  
Other Better After-  
ward**

Houston, Aug. 15.

King Vidor, picture director, who calls South Texas his home, admitted here he and his attractive wife, Florence Vidor, have separated. They are not getting a divorce, said Vidor, but merely taking a vacation from one another. "We believe we will like each other better and appreciate each other after we have been apart a while," he said.

He left for the east and his wife saw him off.

Like Irene Castle and Mr. Trcman, they are still "good friends."

Repeal of admission and seat taxes.

Establishment of plan whereby exhibitors may purchase insurance through their State organization at a greatly reduced rate.

Outline of fight on the music tax.

Election of successor to F. J. McWilliams, of Madison, as president.

With the above listed objectives, the fourth annual convention of the Motion Picture Theatre Owners' of Wisconsin opened at the Wisconsin Hotel yesterday. Other business was scheduled on the two-day program, but it occupied the background in comparison with these matters of major importance.

After listening to discussions by various members, including McWilliams and Joseph Rhode, of Kenosha, the first objective was disposed of with the adoption of a resolution pledging members of the association to work for repeal of obnoxious taxes.

The insurance project was scheduled as the main business of the second day and was to be outlined by Mr. Rhode, who has made a study of the matter, and by representatives of several national insurance companies.

According to Rhode a saving of 25 to 50 per cent. can be effected for exhibitors by the purchase of insurance through the association under the plan to be proposed. This consists of contracting with a reliable firm for insurance of all members of the association through the establishment of a special theatrical branch, which is to be absorbed by the theatre men.

The fight on the music tax was expected to take the form of agitation for an amendment to the existing copyright laws.

With Mr. McWilliams having announced that he will, under no circumstances, allow his name to be put forward as a candidate for a second term, Fred Seegert, of the Regent, Milwaukee, was considered the logical choice for the presidency. Mr. Seegert, veteran member of the Wisconsin exhibitors' unit, is a committee man of the national organization.

Attendance yesterday was disappointing, less than 100 members being present. Double that number are expected to-day, as a great many exhibitors who came to the city primarily for the convention spent the opening day of the convention as guests of George Levine, manager of Universal, who paid their fare in order that they might inspect the new home of Universal's "exchange" here.

Last night exhibitors attended the convention and exchange men participated in a banquet and dance, as a demonstration of the friendly spirit prevailing in this section between the two branches.

Among other matters to be taken up, McWilliams has announced, will be plans for furthering the organization "drive" for clean pictures.

"The public does not want suggestive pictures or even pictures advertised in a suggestive manner," he said. "It is up to the producers and exhibitors to give the public what it wants. 'Sheik' pictures and others of the same family are rapidly making way for the more wholesome American comedy."

### ANDERSON HEADS NEW CO.

**Independent Distributor Will Bear  
His Name—Starts Sept. 1**

Announced as a distributing organization with a fresh idea, Carl Anderson heralds The Anderson Pictures Corp., which was incorporated recently at Albany and which starts Sept. 1 with the distributing of exhibitors' pictures.

Carl Anderson was the first manager of the Lasky company and remained with them until Paramount was formed, when he joined the latter organization in the same capacity. He remained with Paramount until the war, when he entered the service of the government. After the war he became identified with the Educational Film Exchanges.



# B'WAY GROSSES JUMP DESPITE LOSS OF FRIDAY AFTERNOON

Showing So Satisfactory, Four of Five Houses Hold Over Last Week's Feature—"Super Special" Influx Begins in Legit Houses

The Broadway picture houses' receipts last week generally were better than the week before, even though there was a performance lost by all of the houses on Friday afternoon because of the President's funeral. Business was so good generally around the town last week that only one new picture came to Broadway this week in the quarter of big film houses, all the others holding over last week's picture. The Capitol continued with "The Spoilers" for the second week, the Rivoli held "Hollywood" for the third week and the Rialto held over "Bluebeard's Eighth Wife" after it showed better than \$18,000 last week for that house.

The only new picture on the street was "Little Johnny Jones" presented by the Warners at the Strand, and it received a panning in the dailies, so the Strand isn't playing to anything like top money this week, while the houses with the holdover attractions are almost touching the business of last week.

The influx of "super-specials" in the legitimate houses has begun. Last week witnessed the advent of "Ashes of Vengeance" at the Apollo, and on Tuesday night "The Green Goddess" opened at the Harris. The reports on the latter make it appear that this will be a real box office attraction. Next week is going to find several additional pictures on the street in legit houses, with "The White Sister" coming to the 4th, and Fox going into the Central with a production as well as preparing one for the Astor.

The estimates of business for last week are:

**Apollo**—"Ashes of Vengeance" (First National). Seats 1,168. Got around \$6,000.

**Capitol**—"The Spoilers" (Goldwyn-Hampton). Seats 5,300; scale 55-85-\$1.10. This picture came in and just about cleaned up, getting \$41,000 on the week. Before Wednesday night it was decided to hold it over for the second week. This week Sunday was as good as the opening, but Monday fell off with Tuesday, topping the same day of last week.

**Central**—"Loyal Lives" (Vita-graph). Seats 960; scale 50-75. Failed to stir anything, getting below \$3,500 on the week.

**Cosmopolitan**—"Little Old New York" (Goldwyn-Cosmopolitan). Seats 1,162; scale Mats. 75c, Eves. \$1.65. Opened the middle of the previous week. Picture is pulling its business principally at night, the matinees are off because of the up-town location of the house. Played to \$10,200 last week. This was with both performances out on Friday, this being the only house that closed for the full day.

**Criterion**—"The Covered Wagon" (Paramount). Seats 608; scale—\$1 Mats, Eves. \$1.50. Played to a little under \$10,000 last week with the Friday matinee out.

**Rialto**—"Bluebeard's Eighth Wife" (Paramount). Seats 1,960; scale 35-55-85. Held over for the current week on the strength of last week's business, which was a little better than \$18,000.

**Rivoli**—"Hollywood" (Paramount). Seats 2,200; scale 35-55-85. In for the third week. Played to almost \$21,000 last week, which was somewhat under the first week, but strong enough to warrant holding picture for the third week.

**Strand**—"Circus Days" (First National). Seats 2,900; scale 35-50-85. With Jackie Coogan pulled a lot of business, especially from the kiddies. The week showed a little over \$20,000.

held up very nicely getting around \$3,600.

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## "MEANEST MAN" IS FRISCO SURPRISE

Film Panned, Started Light But Finished with Top Money for Week

San Francisco, Aug. 15.

Lack of strong features among the downtown picture houses last week netted a sort of off week with none reaching a good average, and the matinee business being particularly light.

The Granada with Jane Novak in "Divorce," got second money in box office returns for the week. John Steel, return date, given credit.

The Warfield with "The Meanest Man in the World," got top money. The feature was given a big send-off from a publicity standpoint, but was a disappointment. Some of the critics termed it merely an ordinary program film. Week started off light with little indication that the business would hit the pace it did.

The Imperial with "Merry-Go-Round," is maintaining a steady pace. Feature drawing consistently, and looks as if he will be retained for several weeks yet. Last week, fourth.

The Strand combining musical comedy and pictures, was off a bit at the start of the week. Picture was William Farnum in "Without Compromise."

For the last week of the Tivoli a double bill was offered comprising Viola Dana in "Her Fatal Millions," and Jewel Carmen in "Nobody." Business very light.

The Portola also was very light with "Youthful Cheaters."

The California had a pleasing feature in "The Ragged Edge," but the star, Alfred Lunt, was not known to picture audiences, and opening was light. Picked up a bit later and average fair.

California—"The Ragged Edge," starring Alfred Lunt. (Seats 2,700; Scale 55-90.) Opened only fair. Star not well known among picture audiences. Picked up a little in middle of week and drew around \$11,000.

Granada—"Divorce," starring Jane Novak. (Seats 2,840; Scale 55-90.) Also return of John Steel, tenor. Steel proved the draw, opening big, and maintaining a lead over other houses. The picture very ordinary. Got \$15,000.

Imperial—"Merry-Go-Round" (fourth week). (Seats 1,400; Scale 55-75.) This feature proving a surprise. Now hitting a steady pace that scarcely deviates from week to week. Looks as if good for few weeks still. \$9,500.

Warfield—"The Meanest Man in the World," starring Bert Lytell. (Seats 2,800; Scale 55-75.) Opened with a blaze of publicity, and touted as super-feature. Film, however, not up to claims of press agents. Press panned it mildly. New Orchestra Herb Wiedoff's Cinderella Roof Orchestra rather disappointing. Gross \$17,100, the surprise of the week.

Tivoli—Double feature. Viola Dana in "Her Fatal Millions," and Jewel Carmen in "Nobody." (Seats 1,800; Scale 40-75.) Final week of this house, and business very light. \$4,000.

Portola—"Youthful Cheaters," starring Glenn Hunter. (Seats 1,100; Scale 50-75.) Business falling off, and receipts probably very light. Got \$3,000.

Strand—William Farnum in "Without Compromise." Also Fanchon & Marco's Gayettes, musical comedy. (Seats 1,700; Scale 50-75.) Picture fair, but musical show is proving draw. Business a little off preceding week, but still holding up. Drew \$10,500.

## \$46,000 LAST WEEK AT CHICAGO THEATRE

Chicago, Aug. 15.

Douglas Fairbanks in "Mark of Zorro" did such a big business at the Randolph last week, the first of the revival of that film, that the picture is held over this week.

The bills at the Chicago and McVicker's last week were evenly enough balanced as far as pictures were concerned, with McVicker's with Thomas Meighan in "Home-ward Bound" having possibly a shade over the Chicago, with Constance Talmadge in "Dulcy." The Chicago did nearly twice the gross business in spite of the new advertisements of McVicker's carrying the line, "Show Place of Chicago."

The Roosevelt continued to do a big business with "Down to the Sea in Ships," which has caught on splendidly. "The Covered Wagon" will end its stay at the Woods next week, but continues to do big business.

Estimates for last week:

**Chicago**—Constance Talmadge in "Dulcy" (First National). (4,200; 55.) About \$46,500.

**McVicker's**—Thomas Meighan in "Home-ward Bound" (Paramount). (2,500.) Not quite \$26,000.

**Roosevelt**—"Down to the Sea in Ships" (Hodkinson). (1,275; 55.) Surprising total of \$20,000.

**Randolph**—Douglas Fairbanks in "Mark of Zorro." (685; 50.) \$7,400.

**Woods**—"The Covered Wagon" (Paramount). (1,150; \$1.65.) In two parts without prolog. Around \$8,700.

**Orchestra Hall**—Harold Lloyd in "Safety Last" (Pathe). (1,500; 55.) About \$13,000.

**Orpheum**—"Hollywood" (Paramount). About \$9,400.

This Week

For this week the Chicago has a new version of "The Common Law"; McVicker's presents Leatrice Joy in "The Silent Partner"; the State-Lake has Anita Stewart in "The Love Piker"; the Roosevelt continues "Down to the Sea in Ships"; the Woods continues "The Covered Wagon"; the Orpheum still offers "Hollywood"; the Orchestra Hall still has "Safety Last"; the Castle has Milton Sills in "Legally Dead," which is being seen here for the first time.

At outlying houses: "The Spoilers" at both Tivoli and Riviera; Jack Holt in "A Gentleman of Leisure," Stratford and Woodlawn on South Side and Pantheon on North Side, and Gloria Swanson in "Bluebeard's Eighth Wife" at Senate, West Side.

## HEARST PAPERS IN BALT. RAVE OVER "ENEMIES"

Hearst-Cosmopolitan Film Accordingly Benefits—Business Fair Last Week

Baltimore, Aug. 15.

Movie business in Baltimore is on its way to better things these days, for the audiences seem to be growing, and certainly the pictures are getting better and better as the week rolls by.

This week the New has the Cosmopolitan "Enemies of Women," and according to reports printed in the Hearst papers here after the opening the film broke all Monday records at the New. The house played to standing room only throughout the day, turning them away in droves at night, largely because of the extensive heralding which the local Hearst sheets have given the film. As they treat all other Cosmopolitan productions, so have they been lavish with this. From its present pace it looks as though it should go four weeks.

The Century, after a few weeks of indifferent pictures, started running excellent films last week with "Three Wise Fools," following it up this week with "The Spoilers," and with "Hollywood" announced for next week, it looks as though the real movie season is at least in its beginning. The Century has also gone back to light opera for its presentations, deserting the heavy stuff, which certainly taxes the efforts of its interpreters to make it interesting. This week the first act of "The Gypsy Baron" is being given with success.

Business in the town last week was fair, with estimates following:

**Century** (3,500; 25-50-75). "Three Wise Fools," which won great praise from the critical brethren. This house did nice business last week, striking \$13,000 or thereabouts.

**Spoilers** this week.

**New** (1,300; 25-50). With "Salomy Jane," which, strange to say, drew a general panning here. Business was fair, all the players being well liked here, despite the opinion of the experts. Did about \$5,000 on the week. Daniel Wolf, pianist, as extra attraction.

**Parkway** (1,200; 25-45). Release of the old Norma Talmadge-Thomas Meighan film, "The Heart of Wexona," last week was torn to shreds in the papers because of the condition of the film, but the stars' names carried the gross to about \$2,500.

## FRONT PLAZZAS AND HAMMOCKS HEAVILY PLAYED IN SUBURBS

Boston, Downtown, Last Week, "Human Wreckage" Surprised 'em, and "Covered Wagon" Sent Over Another

Boston, Aug. 15.

The real surprise last week was Mrs. Wallace Reid in "Human Wreckage" at Tremont Temple, the big downtown auditorium. Playing at a \$1 top with the house taken over on a rental and cut basis by the Federated Films of New England, the business was just "one of those things," hitting \$10,300, with the Friday afternoon out. This beats the house record for Tremont Temple, which had been close to an even \$10,000 and up to now held by Griffith's "One Exciting Night," originally exploited here, and the Fox "Over the Hill," Monday and Tuesday of this good business continued to roll in and good publicity is attributed. The slogan, "To kill an evil you must know it," was a clever twist to the drug film.

"The Covered Wagon," on its 13th week, was another surprise, the advance sale for this week indicating a return to the normal stride of \$12,000, which had been held until last week, when the Friday afternoon closing and a strong slump in the attendance of the type of infrequent theatricals that have been the backbone of the Majestic business brought the week's gross down to around \$9,700.

Suburban houses are optimistic for the balance of August, feeling that cool weather is due and finding that the residential districts are hungry for films that draw them.

Suburban business is apathetic to indifferent pictures, one manager putting it this way: "You can't get old man Jones off his front piazza by suggesting a picture show. He won't budge. But you name a show or a star and he'll ease himself out of the hammock."

Last week's estimates:

**Tremont Temple**—"Human Wreckage," with Mrs. Wallace Reid (Ince). (2,400; 55c-\$1.10.) Second week strong. Last week \$10,300.

**Loew's State**—"The Love Piker" (Universal), and "Conquering a

## DENVER'S EVEN WEEK

Denver, Aug. 15.

It was not a startling week in pictures locally. Neither was it a bad one. The tourist season is now at its height in Denver. All grosses were ordinary, but managers are not complaining. Business was what might be called normal most of the week.

Last week's estimates:

**Rialto** (Paramount). (1,050; 40.) Milton Sills, in "Legally Dead," with comedy and Pathe News, about \$6,600.

**Princess** (Paramount). (1,250; 40.) Thomas Meighan, in "Home-ward Bound," did rather better than sister house. Approximately \$6,350.

**America** (Bishop-Cass). (1,530; 40.) "Down to the Sea in Ships." First time as regular release. Former showing appeared to have helped rather than hindered the box office; grossed little over \$5,300.

**Colorado** (Bishop-Cass). (2,447; 50.) Anita Stewart, in "The Love Piker." Only moderate fan attraction. Better than \$7,745.

**Isis** (Fox). (1,774; 35.) Ethel Clayton, in "The Remittance Woman." About usual business for this house, around \$4,825.

**Woman** (Pathe). Did close to \$3,000 against the Friday afternoon (4,000; 55c.) "Salomy Jane" (Paramount) and "Roughed Lips," with Viola Dana (Metro) this week.

**Majestic**—"The Covered Wagon" (Paramount) on its 13th week. Pulled \$9,700 last week, the first week it has been off, but apparently due this week to return to above \$12,000. Open time ahead of it through September and October.

## DETROIT'S OWN COMPANY

Detroit, Aug. 15.

David Kirkland has arrived in Detroit to direct for the Detroit Motion Picture Company recently organized. The firm has a \$75,000 studio in Grosse Pointe section.

The first picture to be made has not been titled, although the scenario is being written by Agnes Christine Johnson and Frank Dacey.

Frank Talbot is president and promoter of the company.

**Preferred's Own Exchange in Minn.**

Minneapolis, Aug. 15.

It is rumored Preferred Pictures is to operate its own exchange here. During the past year the product has been handled through Finkelshtein & Ruben.

It is understood that F. & R. will concentrate on the distribution of the Warner Bros. films here for the coming season.

## WASHINGTON'S BROKEN-UP WEEK NATURALLY DREW LOW RECEIPTS

Tom Moore's Rialto Closed Full Period of Funeral Services—Others Houses for Three Days—Moore Holds Over "Where North Begins"

Washington, Aug. 15.

A peculiar situation presented itself here during the past week in the four downtown houses. Loew's two houses, the Columbia and Palace, along with Crandall's Metropolitan, were closed all Tuesday, Wednesday until 6:30, and again Friday until 6:30, while Moore's Rialto was closed for the full period of the funeral services in honor of the late President Harding.

In spite of these closings at the first three named houses a fair week was realized. This mainly could be attributed to the extremely good break in the weather on the days the houses were open, and although the mercury climbed upward on Saturday, it was not to such an extent as to break what proved a great day for all three, as well as the Rialto, which reopened. The evening earlier in the week were delightfully cool, being just the sort of weather for theatregoing.

The state funeral attracted thousands of out-of-town people here, the hotels being filled to overflowing. This aided business, as the houses were all near to capacity on the nights they were open.

Each of the local houses did its individual share in honoring the dead executive, being appropriately draped in mourning, and the news reels with their views of the services both in San Francisco and here were shown the day following the state funeral here.

The co-operation of the post-office department was a great boon to the news weekly distributors during the momentous three days in the establishment of a special airplane-mail service for these films alone, which made it possible for quick delivery to New York, Boston, Philadelphia and others of the larger cities.

Booth Tarkington's "Alice Adams" with Florence Vidor and directed by her husband; King Vidor, was the most talked of picture of the week.

even over Belasco's famous "The Girl of the Golden West."

Estimates for the week:

**Loew's Palace** (2,500; 35-50) — "Alice Adams." Received greatest word of mouth advertising, and on broken week, which makes an estimate extremely difficult, gross business seemingly, reached at least \$6,000.

**Crandall's Metropolitan** (2,400; 35-50) — "The Girl of the Golden West" (First National). Expected to cause quite a good deal of interest; proved rather silent affair. It is unjust, however, to judge what the picture will do under normal conditions. It ought to do business, because of the name of Belasco and the smashing hit it was when a stage play. The business done in the broken week looked to have gone considerably over \$5,000.

**Loew's Columbia** (1,200; 25-50) — "The Ragged Edge." This film featuring Alfred Lunt, who was here but two weeks ago appearing in person at the Rialto, had little entertainment value, the plot being extremely thin, but the house got a fair play from its regular patrons and with its smaller seating capacity apparently equalled the business of the Metropolitan, going over the \$5,000 mark.

**Moore's Rialto** (1,900; 50) — "Where the North Begins." Heavily billed wolf dog, "Run-Tin-Tin." Only presented Sunday, Monday and Saturday, intervening portion of the week finding house closed by Tom Moore. The picture has gained the faith of Mr. Moore to such an extent he is holding it over for the current week and all the daily spreads for it carry a special statement as to its value signed by Tom Moore, who seldom does this. The picture had but fair two days of it first of week, but Saturday disclosed two lock-outs and by the conditions of the house indications are that at least a \$3,000 gross was realized in the three days.

## UNIVERSAL LEASES LIBERTY, KANSAS CITY, FOR 20 WEEKS

**Starts with "Merry-Go-Round"—Reported Deal with Goldwyn for Legit House Fell Down—Last Week's Receipts**

Kansas City, Aug. 15. After the circulation of many rumors concerning the Liberty theatre, it is now authoritatively reported that it has come under the banner of the Universal company, which will guide its affairs, for at least the next 20 weeks. The house closed last night for the first time since its opening some five years ago, and during the next three weeks will be redecorated and refurnished. It has been the leading theatre of the Harding interests, and it was reported some weeks ago the Goldwyn interests had arranged for a lease on it but that deal evidently blew up, although there were those who claimed the papers had been signed at this end of the line and sent to New York for confirmation.

It is now stated the Universal company will manage the house for 20 weeks, commencing Sept. 1. Preliminary advertising and publicity has been commenced for the showing of Universal's feature, the "Merry-Go-Round," which will be the first picture to be shown. Another Universal, "The Victor," was used for the week closing Saturday.

The past week generally was not up to normal, although the Newman with "Three Wise Fools" enjoyed capacity business at night performances and a steady grind during the day. The third week of the Mrs. Wallace Reid feature, "Human Wreckage," was off in attendance and again proved that three weeks is too long for a picture in this house.

Advance publicity for "The Covered Wagon," which will open at

the Shubert August 26 for a three weeks' run, has been commenced. For some reason the picture fans of Kansas City do not enthuse very much over pictures at this legitimate house. Whether it is the advanced prices or something else has not been explained, but the fact remains no picture has ever made a dime here.

Last week's estimates:—**Newman**—"Three Wise Fools" (Goldwyn); seats, 1,980; scale, 35-50 matinees, 50-75 nights. Ruth Oswald and Don Carrol, vocalists; Bruce and Menn, organists; and Robinson's Syncopators, were added entertainment features. With a cast of film celebrities, none featured, King Vidor's production proved good entertainment and was well received. Business around \$11,000.

**Liberty**—"The Victor" (Carl Laemmle); seats, 1,000; scale, 35-50. Herbert Rawlinson starred. Title did not mean a thing to most of the patrons, although those attending liked the picture and laughed at the drollery of the star acting as a typical Englishman. The prize fight shots were exciting and well done. Gross around \$5,000.

**Twelfth Street**—"The Heart Raider"; seats, 1,100; scale, 30 cents. Agnes Ayres in the leading role. Picture and star well liked, but business not so good; around \$1,500.

**Royal**—"Human Wreckage," third week; seats, 890; scale, 50-75. Picture continued to create interest, and while the attendance was far from the preceding weeks, it probably was as much as a new picture would have drawn under the conditions. Gross, around \$7,000.

Opposition first runs at the vaude-

## L. A. FILM HOUSES PULL RECORD WEEK

**Three Big Theatres Get Terrific Grosses—"Covered Wagon" Did \$22,000**

Los Angeles, Aug. 15.

Loew's State with "The Common Law" and Grauman's Metropolitan, starring Thomas Meighan in "Home-ward Bound," had an exceptionally big week, doing close to record business. Loew's has been the scene of many changes since Charles Pinus assumed the management here a few weeks ago, and whether it's the quality of the pictures or the changes inaugurated, the fact remains that the matinee patronage has picked up considerably. The Met did the biggest week since the first month of its career, when the novelty and its magnificence packed the house continually. "Three Wise Fools," at the California, also had a banner week.

At Grauman's, Third and Broadway, the "Shadows of the North," with Rin-Tin-Tin played up heavily, did only fairly. This is the same dog that created so much interest in "Where the North Begins," Warner Brothers' feature, that did over \$20,000 at Loew's State some weeks ago. "The Covered Wagon" celebrated its 250th performance this week, with many luminaries of the screen invited for the occasion. Business last week equaled that of the first week it was shown here. "Human Wreckage," at the Rialto, showed a decline. "The Merry Go Round," at the Mission, started its run to tremendous crowds last week. This Universal feature is getting a fine publicity plug. The Kinema, showing "The Grubstake," just barely hung on.

**California**—"Three Wise Fools" (Goldwyn). (Seats 2,000; scale, 25-75.) Started big. Claire Forbes Crane, guest pianist. Drew \$14,000. **Kinema**—"The Grubstake." (Seats 1,800; scale, 25-75.) Neil Shipman. Got \$4,700 on the week.

**Grauman's, Third and Broadway**—"Shadows of the North" (Universal). (Seats 2,200; scale, 25-55.) Rin-Tin-Tin, the same dog that was featured in the Warner Bros.' Special, but

ville houses—"Her Fatal Millions," Mainstreet; "The Hardest Way," Globe.

## LOEW'S CAPITOL

Not Marcus, But Elias M., of Lynn, Mass.

Lynn, Mass., Aug. 15.

Elias M. Loew has purchased the remaining stock of the Capitol, Lynn, from Simon Frankel, of Boston. Through the purchase, Mr. Loew becomes president and treasurer of the corporation.

In the future the theatre will be known as Loew's Capitol. Charles L. Benson, formerly manager of Gordon's Olympia, this city, has been engaged as manager, beginning Labor Day.

Until that time the house will be in charge of George Corbett.

## BRULATOR Suing VAN LOAN

Los Angeles, Aug. 15.

H. H. Van Loan, screen author, is being sued by Jules E. Brulator, backer of Hope Hampton on the screen, for \$21,800.31 for the writer's failure to complete a scenario which he had contracted to deliver.

## Kyne and Others in Stock Suit

Los Angeles, Aug. 15.

Peter B. Kyne, fiction writer and screen author, together with a number of other officers of the American Aluminum Products Co., are named in a suit connected with a \$50,000 stock deal.

not so effective in this picture, which was made prior to "Where the North Begins." Grossed \$9,400.

**Grauman's Metropolitan**—"Home-ward Bound" (Paramount). (Seats 3,700; scale 35-65.) Thomas Meighan. One of the biggest weeks since the house opened. Took \$34,700.

**Grauman's Rialto**—"Human Wreckage" (F. B. O.). Seats 800; scale, 35-85. Mrs. Wallace Reid. Fell off in its fifth week. Got \$7,500.

**Grauman's Hollywood**—"The Covered Wagon" (Paramount). (Scale, 50-150.) (15th week.) With the 250th performance Monday business last week equaled the first week's gross, the box office showing \$22,400.

**Mission**—"The Merry Go Round" (Universal). (Seats 900; scale, 35-110.) Voted a great picture. Box office statements showed \$11,700.

**Loew's State**—"The Common Law" (Selznick). (Seats 2,400; scale, 25-55.) With an all-star cast getting close to record business of house. Played to \$22,400.

## DETROIT SEES SIGNS OF BIG NEW SEASON

**Figures From Summer Business—Very Good Last Week**

Detroit, Aug. 15.

A few days of hot weather and the Harding funeral interfered only slightly with the week's gross at the downtown theatres last week. Everything considered, business was splendid.

With theatres doing so well in the heat there is every reason to look forward to record business during the coming season. Many of the year's biggest specials will have their premiere here in September.

Last week's estimates: **Capitol**—"Fatty Arbuckle in person and Alice Adams photoplay a combination that jammed all week. Around \$24,000.

**Broadway-Strand**—"When the Desert Calls." Not much of a picture, yet house did nice summer business—around \$6,000.

**Adams**—"Quicksands." On the shelf here for many months and deserving of earlier run. Picture well liked—great cast and action. Did good business—\$8,500.

**Madison**—"The Scarlet Lily." This Katherine MacDonald production along the usual lines of stuff in which she has been appearing the past year. Added attraction a King Benjamin Quartet. Close to \$10,000. **Fox-Washington**—"Daddy Long-Legs." Revival met with favor. Around \$5,000.

## \$25,000 FOR INJURIES

Margaret L. Pennebaker Says She Is Picture Actress

Washington, Aug. 15.

An action asking \$25,000 damages has been commenced against the Wardman Park Inn, an exclusive residential section huge hotel, by Margaret L. Pennebaker, 18, through her mother, as guardian.

The plaintiff alleges she was hit by one of the hotel's autos, April 6 last, on the Calvert street bridge, and the result of injuries will prevent her following the picture playing profession.

Harry Wardman owns the hotel.

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## PRODUCERS

Intensive selling and wide distribution of pictures of definite exploitation merit, by an organization amply financed and fully experienced, with certified accounting to the producer and a "cards on the table" policy.

This we will inaugurate in September through thirty distributing points with eighteen new feature pictures from independent producers. Other releases are likewise subject to the absolute requirements of entertainment excellence and exploitation possibilities.

We will name our producers in a series of announcements, the first of which is

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## M. LEITNER ACTING IN FILM "ADRIENNE"

Rasimi Reopening Former Lamarck Cinema—Elizabeth C. Rivers Reported Marrying

Paris, Aug. 6. Jules Leitner, formerly of the Comedie Francaise, will act for a film version of Louis Verneuil's farce "Pour Avoir Adrienne," in company with Mme. Delonde-Leitner his wife, Alice Leitner his daughter, and Roger Vincent his son-in-law.

A picture is being produced in France at the present time dealing with the life of Pascal.

Edward Auger, manager for Fox in France, has returned to the United States, leaving Henri Fournier and Jean Viguer in charge of the Paris branch, with Henri Descusse at the head of the renting department, while M. Edmond returns to the Fox concern in Paris.

A. Rasimi is opening in September the former Lamarck cinema in the Rue Lamarck, Paris, which will be renamed "Montmartre Palace." The hall is now being redecorated and brought up to date.

During last week there were presented at the Paris trade shows 21,300 metres of films (compared with 19,050 metres the previous week), released by Paramount, 2,340; Vitagraph, 4,100; Super Film, 1,500; Thoran Co., 2,200; Rosensaing-Univers, 3,600; Gaumont, 2,650; Pathe Consortium, 2,200; Harry, 2,410; Union Eclair, 300.

Elizabeth C. Rivers, the film star who arrived here last May from Rio de Janeiro, is reported engaged to marry M. Delattre, a French merchant and capitalist. They met in New York and the romance continued in Havana.

The French picture of Pierre Marodeu inspired by the novel of "La Tour de Nesle" produced by French and Austrian players in Vienna and to be released under the title of "Buridan" in several parts, has now been trade showed and is found disappointing. The local trade is up in arms at the producer having the film executed in Vienna even by French principals.

The producers confess the work was done in Austria because it was cheaper and contend they would have been charged big rentals for a French studio "with broken down accessories and a metre of velvet as accessory."

The screen version of Anatole France's delightful story "Crainquebille" released in France last season, is to be shown in England under the title of "Ole Bill of Paris."

## DUBINSKY FINED IN POLITICAL QUARREL

Kansas City, Aug. 15. Another chapter in the controversy between the city authorities and Edward Dubinsky, manager of the Regent Theatre, was written this week when the manager was fined \$300 in the Northside Municipal Court on a charge of operating a theatre without a license. The arrest was made upon complaint of the city license department. Dubinsky appealed the decision and gave bond.

He said that he had attempted to obtain a license when it became due, but that his money was refused at the license inspector's office. The inspector claimed the license was refused because Dubinsky had not complied with the requirements of the building inspector and had not removed some concession stands from in front of the theatre. A district judge recently issued an injunction restraining the city officials from closing the house or interfering with its operation when it was shown by the management the theatre had better fire protection than many others in the city.

It is claimed that several theatres in the close vicinity of the Regent are owned or operated by those closely allied with strong political interests, and that the fight on the Regent and its owner is being made for personal and selfish business reasons.

## FRISCO-SYNDICATE

Buys Richards at Modesto, Calif.

San Francisco, Aug. 15. The National Theatres Syndicate recently formed here, has added another house to its chain by the acquisition of the new Richards, Modesto. The house was purchased from A. A. Richards. This same concern recently bought the Strand, Modesto, from M. L. Markowitz and M. Lesser.

L. R. Crook, for many years identified with varied picture interests in San Francisco, is head of the National Theatres Syndicate. Associated with him are: E. C. Seares, former banker, and Herbert L. Rothchild, one of the owners of the Rothchild Entertainment, Inc., that operates the Granada, California, Imperial and New Portola in this city.

## ANOTHER COUPLE IN COURT

Los Angeles, Aug. 15. Francis John Hawkins, a picture actor, has been sued for separate maintenance by his wife.

The Dixie, Purselove, W. Va., was opened here this week by Nick Salvati and Joe Mascioli.

## FIRMS OVERSHADOWED BY PRESENTATIONS

Hanneford Family at Buffalo Lafayette and C. Sharp Minor at Hip Draw Well

Buffalo, Aug. 15. Business at local box offices has seesawed uncertainly for the past fortnight. Last week showed grosses somewhat more steady, although still skirting the lower levels. The week started off humid, but cooled off toward the middle, with business registering accordingly.

The outstanding feature of the week was the opening of C. Sharpe Minor at the Hippodrome for a week's engagement. Minor received a show-stopping ovation Sunday and kept them coming to capacity all the opening day.

The Lafayette Square presented the heaviest bill and one of the best all-around shows seen here in months.

Last week's estimates: Hipp:—"Bright Shawl," first half;

"Kindred of the Dust," second half. Capacity, 2,400. Scale, nights, \$5-50. The week started with a rush, despite the high temperature. The "Shawl" drew good business for the first half, but takings fell away for the last three days, which kept the gross from any peak. That Minor has a decided following in this town is shown by the fact that the house is usually well filled for his organ appearances. Last week, between \$11,500 and \$12,000.

Lafayette:—"Has the World Gone Mad?" Hanneford Family and vaudeville. Capacity, 3,400. Scale, nights, \$5-55. This bill proved one of the heaviest offered at the house in some time. The feature act overshadowed the rest of the card, and drew good returns. Estimated between \$10,000 and \$11,000.

Loew's:—"Romance Land" and vaudeville. Capacity, 3,400. Scale, nights, \$3-50. There was little in last week's card calculated to enliven interest at the box office. The Mix feature proved satisfactory, but fell short of exciting anything beyond medium returns. The vaudeville card sized up as typical summer offering; \$9,000.

Fred Campbell, director of the Plaza Theatre, Martin's Ferry, O., has resigned and will enter the insurance business in Wheeling, W. Va.

## CHORUS GIRL "EXTRAS"

Pictures Using Them Around New York

Chorus girls in current New York productions have found a new source of revenue as extras for the picture companies operating near New York.

A number of the girls appearing in "Vanities of 1923" are playing minor roles in support of Marion Davies in her next Cosmopolitan release, "Tolando." Among them are Thelma Dolores, Betty Finch, Lotta Cheeks, Vera Featherly, Edith Parker, Della Hawkins, Muriel Manners, Ruth Hargreaves and Polly Lux.

## PAT KEARNEY MOVES

In resigning from Cosmopolitan as advertising manager, and moving to Preferred Pictures, Patrick Kearney is again associated with Jerome Beatty, with whom Kearney worked during the five years with Famous Players.

Beatty is in charge of publicity and advertising for Preferred. Kearney is on vacation, starting actively in his post early in September.

# The Most Important Opening Of The Year!

Now playing to capacity as the  
Big Broadway Picture Attraction  
\$2. top at the Sam H. Harris Theatre

*It's worth coming to New York  
to see the big success that will  
soon be yours*

# George Arliss in The Green Goddess

with  
**Alice Joyce**  
**David Powell & Harry T. Morey**

Forrest Halsey's vivid  
picture version of  
William Archer's play  
Directed by

**Sidney Olcott**

"Here is a photoplay that  
shows the dawn of a new  
era in the motion picture  
world."—N. Y. Times.

**A Distinctive Picture**  
*it pays to play Goldwyn & Cosmopolitan*

GREATEST NEW NOVELTY  
OF THE SEASON

# THAT BIG BLOND MAMMA OF MINE

JUST THE BEST GANG SONG  
BILLY ROSE & JIMMY MONACO  
EVER WROTE

STILL LEADING THE

# BARNE

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GAINING IN POPULARITY EVERY DAY

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THE LOW DOWNEST LOWDOWN TUNE EVER WRITTEN  
by AL GUMBLE & HENRY CREAMER



## FIRST, LAST AND ALWAYS

A LIVELY FOX TROT BALLAD  
By DAVIS & AKST

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in "THE PASSING SHOW"  
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WALDSON'S LATEST SOUTHERN "BLUES"

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FOXTROT OR BALLAD. FULL OF SENTIMENT & HARMONY

## I'M A LONESOME CRY BABY

WILL PUT YOUR ACT OVER --- By BOB BULLOCK, LUTHER & PHIL MORRIS

DOWN" by WHITING, EGAN & MARSHALL

## EVERYBODY'S WRONG

For SINGLES, DOUBLES & QUARTETTES

THE SONG WITH A MILLION NOVELTY EFFECTS FOR ORCH. & SINGERS

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## PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

**"JAPANOLA"**  
Japanese Flirtation  
6 Mins.; Full Stage  
Strand, New York

New York, Aug. 13.

A rather crudely developed divertimento when compared to some of the other things presented at this house. There are three divisions, beginning with "A Japanese Love Song," sung rather well by Ruth Arden. This is followed by a "Flirtation Dance" in which Mlle. Daganova and M. Bourman were the principals.

For the finish was a Geisha Girl dance with the same principals and eight girls. The latter held nothing except the final picture to interest the public.

It is altogether rather crudely done excepting for the lightings in the song portion.

Fred.

**"LITTLE JOHNNY JONES"**  
Prolog  
2 Mins.; Full Stage  
Strand, New York

All that there is to this is a picture sea effect with a steamer disappearing. There is a tenor, Louis Lazarin, supposed to sing the chorus to "Give My Regards to Broadway," but who fails even to get the correct wording of the lyric.

Joe Plunkett was on Broadway when "Little Johnny Jones" was produced and surely should remember that "gang" was not the rhyme for "long." Just to refresh Joe's memory the last three lines are:

"To mingle with that old time throng,  
Give my regards to old Broadway,  
and say  
That I'll be there 'ere long."  
Ask George, he knows! Fred.

**MEDRANO and DELIRIO**  
Argentine Dancers  
5 Minutes; Full Stage; Special  
Chicago theatre, Chicago

Robert Medrano and Annelia Delirio do the tango and Apache in a beautiful set representing a garden, either in connection with a home or part of large amusement place; there is a table with drinking utensils suggesting the latter.

There are adobe buildings and flowers on tressels and with the usual Chicago theatre lighting effect the setting won half of the battle for the dancers. They presented some entertaining steps in the first part of their act, then exited with fair applause, and returned later for an Apache number, with the girl speaking a few words in some foreign language and the man replying by a word or two.

The pantomime was not plain; the girl seemed to be signaling a man at one side of the stage, and her partner came on from the other. A dance followed with the cringing "cruelty" features identified with Apache. The only novelty was that the woman slapped the man several times and kicked at him.

The couple finished to liberal applause.

**"THE GYPSY BARON"**  
30 Mins.; Full Stage  
Century, Baltimore

Baltimore, Aug. 15.

After about six weeks of more or less indifferent grand opera tabloid stuff, the Peabody Conservatory students, who are giving the presentations at the Century, have gone back to light opera, which made a genuine success at this house before the grand opera succeeded it. For their initial re-plunge into this field they have taken an old-timer, "The Gypsy Baron" and are giving the first act this week, with the second and third acts to follow in rotation, after the manner of the more much famous Theatre Guild's presentation of Bernard Shaw's tooth-breaker, "Back to Methuselah."

With its settings in the period of 1742 and the story concerning a royal commissioner of Hungary, a young emigrant, a rich hog raiser and the inevitable woman in the case, the thing has story enough for musical comedy, and with much of its dialogue purged gathers momentum. The music is its greatest feature, however, and has gone over big here, where it gets two showings daily.

Albert A. Wheeler is singing the bass role of Count Carney; Irma Payna, the soprano of Aresna; John L. Wilbourne, the tenor role of Sander, while Amos Stidman is the Kalman. Dorothy Crewe, Margaret Keever and Helen Bourne are also among the list of principals.

A chorus of 16 is carried, adding to the general effect by throwing across the lights some genuinely good choral singing.

Frank Rehson conducts the orchestra for the piece, and does it well, always holding his men in check so that one's voice will not be drowned by the instruments.

Blisk.

**RAPP and Orchestra (10)**  
20 Mins.; Full Stage (Special)  
Missouri, St. Louis

St. Louis, Aug. 14.

For the past 13 months this organization has been supplying music for the Hotel Chase. It came to this city as a Paul Whiteman band, but has dropped the Whiteman name. Rapp has an organization that towers above anything in the orchestra line appearing here this season. They make an excellent stage appearance and possess the gift of selling their music with remarkable success.

Opening with "Red Head," which gave them a good start, the boys render eight numbers. All the numbers rendered were well received because Rapp and his splendid orchestra inject in their numbers a bit of life and a real kick.

The lighting and novelty effects reflect careful planning and forethought and helped in no small measure.

Ross.

**MISSOURI TRIO**  
Songs  
7 Mins.

Missouri, St. Louis

This trio, no doubt, is local singers pick-up by Herschel Stuart, managing director, and given the Missouri Trio billing by him. If it is Stuart's "find" it is a good one. These boys know harmony and singing "pop" numbers seemed their "meat."

They put over three numbers for enthusiastic appreciation and endorsed with the chorus of their last number, which was "Andy Gump."

Ross.

### LUMBER TOWN LOCATION

Kansas City, Aug. 15.

Longview, Washington, the new town, which is being promoted by the Log-Bell Lumber Company of this city, will next week become a movie lot when the Famous Players organization will use locations in and around the town for shots of the picture "The Lone Trail."

Jack Holt and Jacquelin Egan are the featured stars of the picture, which is being directed by George Melford. A number of local log rollers will furnish the thrills.

### HAYS INVITED BY WOMEN

Minneapolis, Aug. 15.

Will H. Hays has been invited by the Northwest Club Women to attend the Regional Motion Picture Conference arranged for Sept. 26-28. The conference has been arranged in the interests of better pictures and representatives of the industry will be invited to participate. A similar conference was recently held by clubwomen at Atlanta.

The Mayo, on Market street, San Francisco, for 12 years operated as a popular-priced continuous picture house, has been sold to Aaron Goldberg, who intends to convert it into a higher grade theatre, also with pictures.

## EXPLOITING HUNCHBACK PREMIERE AT \$10 SCALE

Letter of Solicitation Sent by Registered Mail—At Astor Sept. 2

An unusual style of exploitation is being used for the premiere of Universal's "Hunchback of Notre Dame." Letters are sent out by special delivery and registered letters calling attention to the event and offering to "friends" reservations at \$10 a seat for the first performance Sept. 2 at the Astor theatre. The letter is followed up by a personal call from H. Elliott Stuckel, director of publicity for the picture.

The letter, received by a person who didn't know Carl Laemmle or Universal, follows:

**"UNIVERSAL PICTURES CORPORATION**  
"Sixteen Hundred Broadway  
"New York  
"August 9, 1923.

"Dear Mr. —  
"Universal's greatest production, and what is more, the WORLD'S greatest production, 'THE HUNCHBACK OF NOTRE DAME,' will open at the Astor theatre on Sept. 2.  
"Mr. Laemmle, who is now in Europe, has made this the supreme effort of his life and there is no question but that it is. In fact, it will revolutionize the motion picture world as nothing in the past has done and the stupendity of the production will astonish New Yorkers. Incidentally, Mr. Laemmle has delegated me to assist in the handling of this massive spectacle, the making of which represents an outlay of a million and a quarter dollars.

"First Nights' on Broadway are not unusual, and knowing what a sensation 'THE HUNCHBACK OF NOTRE DAME' will be, my intention is to take care of all our friends. So, knowing the unusual demand there will be for seats, I am reserving the entire theatre for Mr. Laemmle's and Universal's friends for the 'First Night,' with evening prices set at \$10.00 per seat.

"I know your desire to give proper tribute to Mr. Laemmle for what he has accomplished with 'THE HUNCHBACK OF NOTRE DAME'—and also that you will wish your friends to do the same. Consequently, so that this may be assured, I have taken the liberty of putting your name down on our 'First Night' list and if you will acknowledge this communication, stating how many seats you desire, together with your check for same, I will immediately have the seat tickets registered in your name, later forwarding them to you.

"Knowing that you and your friends have in store a far greater performance that you can realize and thanking you for your co-operation in making this 'First Night' the biggest event ever known in New York theatrical history, I am, with kindest personal regards,

"Sincerely yours,  
(Sd.) JAMES V. BRYSON,  
"Director 'Hunchback' Company."

### NOVELLO'S APACHE DRAMA

London, Aug. 15.

Ivor Novello, in addition to his activities as a film and stage star, pianist and composer, is now turning his attention to the business side of the theatrical world, and will probably appear in an Apache drama written by himself in conjunction with Constance Collier.

Authorities of Gainesville, Texas, have appointed Mrs. F. H. Turleville, Mrs. H. W. Staniforth, J. A. Atchison, M. Perkins and A. E. Keen as a board of censors whose duty it will be to pass upon motion pictures and other forms of entertainment.

After a long court fight that lasted over a year, A. J. Urbish this week formally opened his Oak Lawn theatre in Oak Lawn, a popular suburb of Dallas. Residents of Oak Lawn protested against the erection of the movie house, which is one of the largest in Dallas, and Urbish was forced to carry his fight through two courts.

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### MICHIGAN FILM REVIEW

JACOB SMITH, Publisher  
415 Free Press Bldg. DETROIT

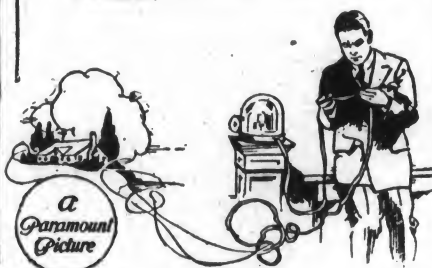


## "THE SILENT PARTNER"

WITH  
**Leatrice Joy**  
**Owen Moore**  
**Robert Edeson**

Here's a de luxe marriage-drama that every woman, married or single, will love and will bring at least one man to see.

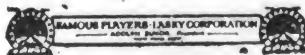
A story of sudden, ill-gotten wealth and its effects upon a young husband and wife, with New York high and low life as the background. Every member of the cast, headed by Leatrice Joy, is famous. If you're looking for a real good show to see or play, remember "The Silent Partner."



Paramount's service to exhibitors doesn't stop with supplying the print. A complete line of advertising material is always on hand, on time, for every picture. This includes good advertisements of all styles and sizes that the exhibitor can use in the newspapers.

For instance, the ad above is the 3-column from the Press Sheet on "The Silent Partner." Mats and electros at Paramount exchanges.

Adapted by Sada Cowan from the Saturday Evening Post serial story by Maximilian Foster





## THE GREEN GODDESS

Presented by Distinctive Pictures Corp., releasing through Goldwyn-Cosmopolitan. Adapted from William Archer's play of same name by Forrest Halsey, starring George Arliss and featuring Miss Joyce LaCelle Crespin. Directed by Harry T. Morey. Music by Basil Trabasso. Special musical score composed by Joseph C. Brill. Opened at the Sam Harris theatre Aug. 14. Running time, 106 minutes.

The Rajah of Rukh.....Mr. Arliss  
 LaCelle Crespin.....Miss Joyce  
 Harry T. Morey.....Harry T. Morey  
 Basil Trabasso.....Basil Trabasso  
 The Ayah.....Jetta Gouda  
 Watkins.....William Worthington  
 The High Priest.....William Worthington

Distinctive Pictures may not have an unusual special with this screen adaptation, but there is little doubt "The Green Goddess" will suffice as an excellent program feature. The performance of George Arliss alone is enough to make it that.

Opening at the Harris Tuesday night for what is becoming a habit with the producing organizations [at the slightest suggestion they've "got something," a pre-release run] the film clicked regularly and often before a friendly audience. But despite that it may be said that the picture is "there."

Mr. Arliss, in directing, adhered closely to the stage presentation, with the sub-titles (at least 50 per cent. of the entertainment's qualities) being lifted directly from the original script. Arliss far overshadows any other contributing member, some of whom were with him during the run of the play. In this respect Ivan Simpson, yet to Arliss, comes in for special mention because of a meritorious effort which ranks him second to the star.

Photography and lightings are splendid and the sets appropriate if not elaborate. Olcott did nicely with a meagre amount of mob stuff, possibly overtaxed his climax a bit, but inserted as neat a shot of an airplane squadron in flight as can be imagined. A corking bit, that.

The story tells of a Major Crespin, his wife and Dr. Traherne falling into the kingdom of Rukh due to a mishap to the doctor's plane. As three brothers of the Rajah (Arliss) are about to be executed by the English authorities the moment is opportune for revenge, and so demanded by the populace.

Mr. Arliss' highly educated and serenely satirical Rajah, who possesses an extraordinary sense of humor, is fully equal to his stage characterization. And to those who saw the play there need be nothing further said. Harry Morey as the Major was perhaps permitted too much freedom as the constantly liquored major and husband, with the result he has greatly overdone the strutting, quick-tempered and braggart type.

On the other hand, David Powell, as the doctor and lover, can be classified as of the modest, retiring and shy sort in comparison. Too much so, probably, and falls short of equaling Cyril Keightley's performance in the same stage role.

Miss Joyce, heralded in the program as returning to the screen for this special effort, lent a charming appearance and tone while making her role of the wife a quiet and subdued one, but convincing.

The picture may suffer in a regular program house for those who happen to walk in on it falling to catch the initial viewpoint of the Rajah. But in the pre-release theatre, where everyone is seated at the start, the film entertains with its dramatics and cynical sub-titles.

It's another mark for Arliss on the screen. They can take all their previous Sheiks, Sultans and Rajahs and put them in the bag. For Mr. Arliss as the wise-cracking Rajah, who regards women as strictly business while preferring to work on percentage, is the pay off. *Skip.*

## LITTLE JOHNNY JONES

Produced by the Warner Bros., with Johnny Hines starred. Film version of Geo. M. Cohan's play, adapted by Raymond Brock. Directed by Arthur Rosson and Johnny Hines. Shown at the Strand, New York, week Aug. 12. Running time, 72 minutes.

Johnny Hines.....Johnny Hines  
 Earl of Bloomsburg.....Windham Standing  
 Johnny's mother.....Margaret Seddon  
 Sir James Smythe.....Robert Prior  
 Edith Smythe.....Molly Malone  
 Robert Anstead.....George Webb  
 His lackey.....Mervyn LeRoy  
 Chauffeur....."Fat" Carr  
 Lady Jane Smythe.....Pauline French  
 Brownie.....The Wonder Dog

Dear George M. Cohan: Whatever you do, don't go to the Strand this week. It has advertised a screen adaptation of your famous play, "Little Johnny Jones." Unless you want to set yourself for one of those things, keep away from that picture. There is about as much of "Little Johnny Jones" in the Warner Bros. picture as there is of "Hamlet," although it is nearer the latter, for it is a tragedy.

They have just taken the title and some of the characters, incidentally leaving out some of the most important ones, and turned out a slapstick hoak picture that isn't anything except a very mediocre second-grade feature, good for the cheaper grade of houses.

How the Strand fell for it is a mystery, George. But digging into

inside stuff the Warners always manage to get into the Strand, somehow or another.

When one remembers "Little Johnny Jones" of the Liberty and later the New York, where it ran for so long, George, and start for the theatre remembering your mother and your dad, Billy Meehan, Tom Lewis, Patsy Mitchell, Eddie Gervan and the rest and starts into the Strand prepared to have the memory of those friends refreshed with a pleasant hour and witnesses what is supposed to be "Little Johnny Jones," it makes one want to turn the picture business back to 1910.

I'm just warning you not to go near the Strand this week, for the Friars need their Abbot.

What Schrock has done to your story is a "shreck." What Johnnie Hines has hoaxed the story with is all the old junk he has seen in slapstick pictures since they started making them, and some of the stuff that he is using was in the first one ever made.

All the rest of it is "just a high hat," George.

With fond memories of "Flo," "Yankee Doodle Dandy" and "Give My Regards," Yours, Fred.

## MARRIAGE MORALS

Produced and distributed by L. Lawrence Weber and Bobby North under direction of Will Nigh. Eighty-five minutes projection time. At the Central, New York, week Aug. 14.

Cast: Tom Moore, Ann Forrest, Florence Billings, Shannon Day, John Goldworthy, Charles Craig, Edmund Breece, Harry T. Morey, Tom Lewis, Little Russell Grinn, "Mickey" Bennett.

A picture with a box office title, but one that will disappoint the discriminating in story. Will Nigh is credited with the conception, which is drawn out in spots. While the excellent cast do some splendid work, the development of the story and the "dream" ending leave the audience in a quandary as to what it is all about.

The picture attempts to moralize, but the author, in his effort to provide the usual hack happy ending, resorts to that oldest of stage and screen tricks, "it was all a dream."

Tom Moore as a youthful dissolute wealthy spendthrift falls in love with Ann Forrest, a beauty shop employe. They marry and he takes her to his magnificent home to live. The girl doesn't fit in her new environment, out of sympathy with Moore's boozing friends.

His promises to reform are broken time and again until she decides to cure him by appealing his friends. She walks in on a wild party and drinks and smokes. He knocks down a mutual friend who makes love to her and takes her home. Bestially drunk he smashes the statue of "purity" which he had presented to her on their wedding night. She leaves him, returning to her sordid home surroundings.

She meets her former admirer who is married to a slattern and decides to return to her husband. Upon her return she finds him lying in bed with an injured spine. He will never walk again. She realizes her love and after preventing him from suicide wakes up in her own home to discover she isn't married. She had been reading a book entitled "Marriage Morals" by J. C. Black. Black is a friend of her wealthy suitor. In her dream he is a sort of an allegorical Satan whispering bad advice to the principals in the drama.

The improbability of the story is not alluded by the "dream" ending, for the latter doesn't occur until the picture has played for over an hour.

The excellent cast with numerous "names" did well in their various roles, while the production is high-class throughout, also the photography and direction.

The shots of the millionaire's home and Monaco's cabaret where he stages his wild parties are the big flashes aside from the cast. Given a consistent and reasonable continuity this would be an unusual picture, one with all the elements of a picture that has universal appeal, but before many hundred feet have been unrolled it achieves inconsistency and becomes maudlin in its melodramatics. So much so that it will strain the credulity of the average picture audience.

Buyers will get a cast, a flash and a title. *Com.*

## TIPPED OFF

Presented by Harry A. McKenzie and released by Playgoers Pictures through Pathé. Story and scenario by Frederick Reel, Jr., and produced by the studio. Adapted from William Matthews. Shown at the Circle, New York, Aug. 14. Running time, 56 minutes.

Chong W. Wo.....Noah Beery  
 "The Fox".....Tom Santschi  
 Anthony Moore.....Harold Miller  
 Sidney Matthews.....Stuart Holmes  
 Mildred Garson.....Arline Pretty  
 Rita Garson.....Zella Gray  
 "Pug" Murphy.....Thomas O'Brien  
 Chinese M.M.....Beadie Wong  
 Chuck Morrison.....James Alamo  
 Baldy Bates.....Jimmy Trux  
 Detective Sergeant.....Walter  
 Major Domo.....James Wang

This picture possesses every ingredient of a thrilling melodrama of intrigue and adventure, but its assemblage was so handled, probably by the cutters and title writers, that its purport proved to be vague and inconspicuous.

The author probably started off with the idea of injecting thrills and escapades into the time-worn theme of "double crossing," but those who supervised or directed its supervision lost all track of con-

tinuity and plausibility, and simply turned out what can be construed as a series of cheap episodes of thrills.

No fault can be found with the cast. They did their best and went through their scenes as directed. All in all the film bears a marked savor of amateurishness and haste to turn out a product regardless of the consequences.

The story deals with Mildred Garson, who is secretary and fiancée of Anthony Moore, a playwright, looking for a certain type of leading woman for a new play. Mildred suggests the part to be given her and when turned down plots with her brother and alister to demonstrate that she is fit.

Arline Pretty as the girl has some hard stunts to perform, but manages to achieve her purpose and convince the audience she has done her best. Noah Beery as Chong Wo gives a realistic Chinese role. Santschi played his cold villainous role in a manner that impresses. Miller was among those present and excited no interest. Stuart Holmes as a confidence man had a rather short part but registered with his efforts. The balance of the characters were incidental and created no furors.

"Tipped Off" can be summed up as a cheap, gaudy, and unpretentious melodrama.

## THE MYSTERIOUS WITNESS

Balanco Productions, Inc., sponsors this five-reeler. Author and director omitted from credits, which may be fault of Fox's Agency of Music, New York, in production room. The film was run through in 50 minutes and showed signs of cutting, besides being screened in fast tempo. Robert Lincoln Fair as the hero, a sympathetic role. Half of double feature August 9-11.

If this production was produced as unrehearsed at the Academy the director is fully justified in wanting to keep his identity secret. It is no credit to his directorial skill. However, it is more likely it was amply slashed by the house projectionist, although the editing and continuity at times suggests being at fault from inception.

There is little to commend in the picture, half of a double-header at this house. The mother theme is the basic idea, and its manner of exposition approached the maudlin at times. The hero is not altogether sympathetic, according to many standards, and the whole structure does not ring true throughout. The villain and his subordinates could hardly be so mean in real life, and his sudden capitulation towards the conclusion seems insincere.

Johnny Brant (Robert Gordon) is shown leaving his aged mother to make good. He connects at a ranch run by a crooked and bullying foreman, Ed Caney. Johnny sends home all his monthly earnings to his mother regularly and paints vivid word pictures of his affluence and kindly interest from the foreman when as a matter of fact, he is given the "dog" assignments in patrolling the extensive ranch. Caney has a crush on the boss rancher's daughter, Ruth Garland (Ellnor Fair), and the opposition is heightened when Johnny is effective in saving the girl's life and earning her favor, much to Caney's disgust. Johnny, because of his Scotch proclivities in nursing his earnings, has won for himself the soubriquet of "miser" and is generally disapproved by his ranch cronies.

The hero becomes involved in a murder charge, but is eventually cleared, involving Caney and his henchmen. The mother, who has suffered through the foreman's rifling the hero's money letters to the old woman, enters the scene for a happy ending.

A fight scene towards the finish between Johnny and Caney finds the former victorious, with Johnny giving him an extra lacing despite his acknowledgment of defeat. This is not in keeping with the accepted movie standards of letting the villain off easy, and was probably the director's idea to satisfy the audience's secret desire to see the villain get an extra measure of assault and battery. The idea is good, but it was not skillfully developed.

It's a fair release for the small daily change houses, although it has nothing particularly to commend it. It is not fast and full of action, and, contrarily, rather passive, nor is the direction and acting anything distinctive.

The title only applies to one incident in the courtroom scene of the hero's trial. *Abel.*

## "COVERED WAGON" INDIANS

Twenty members of the Arapahoe tribe of Indians, participating in the filming of "The Covered Wagon," arrived in New York Tuesday, and will remain here until Saturday when they sail for London on the "Baltic." While here they will camp on the grounds of the American Museum of Natural History at 81st street and Columbus avenue.

Upon their arrival in London they will participate in exploitation stunts for "The Covered Wagon" and will be present at the premiere of the picture Sept. 8.

Major T. J. McCoy, of the United States Army, is in charge of the contingent.

## INSIDE STUFF

### ON PICTURES

One of the big Broadway picture houses flopped on a publicity stunt last week in connection with the picture, and the flop was a lucky one. If the publicity had been successful it might have meant injury or worse to several people.

A representative of the theatre, from an upper floor in a Broadway office building, threw fantastic balloons down to the crowd below, making sure they would blow in towards several plate glass windows on the street level.

A crowd fought for the toys and threatened the windows several times. Photographers were posted about, waiting for the windows to go, in order to snap a picture, and the stunt had all the earmarks of inviting an arrest. The cops left the crowd alone and nothing developed in the way of publicity.

Some mystery was attempted in published reports of an operation undergone late last week in New York by Gloria Swanson. The mystery was made much of by the "Daily News" through Miss Swanson refusing to divulge her personal affairs to that deadly enemy of the show business.

It has been quite well known to Miss Swanson's friends that she had to undergo an operation resulting from childbirth. It was ordered by her physician two months ago, but rather than to oblige the Famous Players to temporary discontinuance making "Bluebeard's Eighth Wife," in which Miss Swanson stars, and the consequent heavy loss through delay, she finished the picture under physical disability, going into the sanitarium at the conclusion of it. Miss Swanson's operation was not as serious as it was imperatively necessary.

Jesse D. Hampton entered a wager last week with Sam Rothafel that Hampton wouldn't mind if he lost. It was \$100 that "The Spoilers" this week will go to \$45,000 after teaching \$38,000 last week. Hampton took the negative end, Sam offering the bet in the belief that with everything against show business last week, any picture that could do \$38,000 then, as "The Spoilers" did at the Capitol, New York, must beat it this week. "The Spoilers" is held over. Its showing last week with one afternoon out, and the general depression through the President's death affecting all theatrical business, is considered remarkable.

In Cincinnati this week Al Lichtman solemnly gave out he intended to advocate a national "Mothers-in-Law Day." The local papers published it and Intimated Lichtman was perfectly serious in his announcement. Wednesday (yesterday) Preferred (Lichtman) gave a trade showing in New York of its latest picture, "Mothers-in-Law."

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**MABEL FORD and Co. (9)**  
 Dance Revue  
 21 Mins.; Full Stage  
 Special Drop and Cyclorama  
 Palace

Mabel Ford staged and produced this latest dancing revue herself. The act will stand up anywhere with Miss Ford's hard shoe and tap dancing standing out, although she has surrounded herself strongly with dancing talent.

Two other pairs of dancers are no more than Miss Ford. A mixed pair, Deno and Rochelle, score with a novel Apache, and a comedy tough double that held a couple of laughs through the man's handling of the girl. In the Apache he roughed her up to a fare-thee-well, also inserting excellent acrobatics.

The Doll Sisters doubled several numbers between, offering an acrobatic, kicking, duet, essence and jazz dance with costume changes for each. The jazz band of five pieces accompanied for everything with the drummer leaving his traps for a bit of fast jazz stepping that got over.

Miss Ford's first appearance was in Spanish costume for a similar dance. Later she followed the sisters in an "essence" and tap dance on a dancing mat. A buck and wing in a black and white minstrel creation put her away as one of the best hard shoe dancers among her sex.

A waltz clog and a fast bit of finale stepping with all on concluded a well routined and smoothly produced dancing revue that can hold a spot on the best of the bills and deliver. The turn was spotted third at the Palace to get away from the S. S. Leviathan Orchestra. Con.

**"THE POSTER GIRL"**  
 Impersonation  
 19 Mins.; One and Three (Special)  
 State.

A blond girl sings an introduction of the usual sort about the novelty of the act. She exits and curtains part revealing a sign board with three sheets. Man in bill-poster's garb with bucket and brush sings a number about his girl and is stooping over when he is bumped into by girl and in ensuing conversation she explains she is an actress. He doubts and she insists. Effective device for bills is used and girl is seen before picture of actress in same costume. It is a mistake to make changes in the dark as signs are visibly built so that she can step through.

She does impersonations of Fay Bainter, a "Follies" girl, and Karyl Norman. At finish of last she pulls girl's wig and is revealed as a sleek-haired boy. Following which she sings a number in two voices and again pulls wig, showing she really is a girl.

The impersonations are before a gold drop in one. Her voice is sweet but not exceptionally strong and her appearance is good. The act, because of its novelty, is strong enough for a position on any of the big time bills, but needs cutting and pruning. Much of the dialogue is amateurish and could be brightened considerably. Costuming is good and the girl puts up a fine appearance although black hair does not become her.

**BERND and PARTNER**  
 Contortion-Balancing  
 6 Mins.; Three (Special)  
 State

The act is dressed with a black silk cye, and, as the purple curtains part, the partners, clad in white silk knee-length tights, are revealed in an effective pose. The smaller of the two is a contortionist of no mean caliber, and the two go through a routine of contortions combined with balancing, that, in spite of the slow tempo of the act, is nothing short of sensational.

Although nothing in the billing or the actions of the two performers would give any indication, it seems as if Bernd is the contortionist, as his wot provides the major portion of the entertainment, although his partner, who serves as understander, renders capable assistance. The act is good for any house, and can even stand being shoved further down on most bills.

**DE WITT and MEYERS**  
 Acrobatic  
 6 Mins.; Three (Special Drapes)  
 Broadway

Man and woman. A special blue draped set in "three" backs up the act. A ladder rigging serves as support for the couple's acrobatic stuff. The woman is perched aloft, head hanging down, acting as anchor for her partner.

She supports various frames and horizontal bars for him to do his stuff on. An "Ironjaw" trick is the anti-climax, closing with a fast revolving frame stunt. Opened interestingly at the Broadway. Abel.

**BERT and HARRY GORDON**  
 Comedy Talk and Songs  
 14 Mins.; One  
 Palace

Bert and Harry Gordon were a standard two-man act a few years ago. The brothers dissolved when Bert Gordon elected to follow a commercial career. Harry Gordon has since worked with Gene Ford, lately dissolving the two-act that became a vaudeville standard, also a musical comedy feature.

Gordon retains most of the cross-fire from the other act in his present vehicle. Most of it consists of "The Singing Lesson," the comedian gumming up his brother's efforts to teach him to breathe correctly with comedy interruptions, etc.

Harry Gordon delivers a ballad during the turn, also duets a pop song at the finish. He makes a neat appearance in Tuxedo and gray felt hat. Bert dresses clean, also appearing in a black alpaca summer suit but affecting a comedy Panama hat which accentuates his large ears. He has a comedy face which is sure fire for mugging and a natural Hebrew dialect. He works with an unstudied ease that is infectious-ly funny.

They were one of the hits of the bill at the Palace spotted fourth and look sure fire to repeat anywhere. It's a next to shut combo for the best bills. Con.

**MEYERHOFF'S ORCHESTRA and Marion Brewer**  
 24 Mins.; Three (Special Set)  
 Proctor's Grand, Albany, N. Y.

Albany, Aug. 11.

What is probably a "find" for this season's vaudeville is Dave Meyerhoff and his orchestra and Marion Brewer's voice. The act broke a house record after the matinee crowd got talking. Personality and pen-and good music won the audience. It was a hard task to keep from jumping into the aisles and "shaking a leg" with the orchestra.

The act opened behind a special Graw curtain with a light cavalry march and swung into "When Will I Know" as the curtains parted. The staging and the lighting effects won applause at its opening. A feature of this number is the singing of a chorus of the song by Miss Brewer from a wing as the lights dimmed.

The second number was "Swinging Down the Lane," which went over big. The third, "Wildflower," was Miss Brewer's number. She has one of the finest mezzo-soprano voices ever heard in vaudeville, but lacks stage presence which she will probably get as the act gets into routine. Burke.

**SID HALL and Co. (2)**  
 Songs and Comedy  
 19 Mins.; One  
 Greeley Sq.

Sid Hall, who displays plenty of vaudeville experience in his work, is an ideal juvenile comedian for family houses, and with five minutes cut from his act will score in any of those theatres. His company consists of a pianist who also solos vocally in a very good tenor, and a girl who comes in for a pose and talk bit, working up a ballad by Hall.

Hall's work is on the nut style, with a delivery original, and not copied from any one. The talk bits could be better if he desires playing the higher class houses, but he'll get laughs on his style of work alone.

**LE ROY BROS.**  
 Acrobatics  
 6 Mins.; Two  
 City.

Two neat appearing men of good muscular development, offering the routine "strong man" act. Showing some remarkably good risley work, the understander then proceeds to lift and toss his partner through the air with an unusual degree of ease. For a finish the understander, in a lying posture, lifts the other chap with one hand and carries him off the stage, which proved a great finish and a sure fire applause getter.

A fine opener or closer for any bill.

**PHIL and LITTLE BITS**  
 Songs and Dances  
 10 Mins.; One  
 Greeley Sq.

The name Phil and Little Bits suggests a revue, but seems to be the appellation of the colored girl who works with Phil, also dusky. The turn is mediocre from start to finish, lacking even in the pep ordinarily given by colored dancers. The dance work shows nothing remarkably difficult and the singing grates on the ears. They opened here.

**POTTER and GAMBLE**  
 Songs  
 11 Mins.; One (Special)  
 Fifth Ave.

Mixed couple deucing it with five songs that listen as having being especially written, outside of the final number, although not necessarily carrying added weight because of that. One change is made by the girl, upholding the general appearance of neatness which the act maintains throughout.

A juvenile lyric succeeded by a Chinese ditty, thence a stuttering number and the finale of a melody which figuratively tottered with age comprised the detail of the schedule. Having the boy at the piano neither of the duo is particularly strong as to their voices and makes it that much harder for the material involved to click.

A brief bit of softshoe stepping offered by the girl served to pick the brand from the burning, but the act is in dire need of songs—even for once around the smaller houses. Skig.

**"REALM GIRL" (4)**  
 Song and Dance Revue  
 15 Mins.; One and Full (Both Special)  
 Broadway

Edith Clasper and Co. formerly presented this act with the Trado Twins in support. The present company consists of Virginia Rucker, assisted by Joe Lennon, Artie Brown and Billy McCleod.

The act opens in "one" before the Ultra & Smart shop displaying togs, flippers and flappers. Miss Rucker is posed on a pedestal between two flippers. The third chap handles the vocal introductions in addition to stepping with the girl. The flipper duo are a pair of soft-shoe specialists who get over some snappy buck-and-wing stuff.

The drop in "one" still bears Edith Clasper's name thereon. In "three" the sumptuous Law production is striking. The special butterfly number is a highlight, and the closing Goddess of Liberty effect is impressive. In between, the two boys and Miss Rucker and her dance partner alternate in dance specialties to good effect.

The title is probably derived from the closing "cofn of the realm" number, but it could be improved upon if no individual name is to be featured. The turn closed the show nicely. Abel.

**HAYWARD and IRWIN**  
 Sister Team  
 10 Mins.; One  
 Greeley Sq.

These two girls did ten minutes on second here and it seemed like an hour. One does a male impersonation for the opening numbers, and the fact that it doesn't mean a thing is shown by the decided improvement in her work and the interest of the audience when she comes back in a frock. While she changes the other does a ballad, at the piano, taking more off-key notes than really seemed possible for any one person to do in two choruses.

The act improves somewhat with the return of the other, for a dialect number in which she does French, English and wop. This seems to be her forte, and perhaps with more numbers of the character variety she'd do better. Both do the closing number.

**GREY and DEAN**  
 Songs and Talk  
 12 Min.; One  
 American Roof

These girls were formerly in man and woman combinations, Ethel Grey with Page and Grey, and Miss Dean with Mack and Dean. In their new act the girls have gone some distance out of the path trod by the regulation sister team in making most of the turn talk, and doing no songs until the latter half of the act.

The talk is handled well and has quite a few good laughs. Improvement in the material is possible. Miss Grey still uses the French horn for a solo, and does some fairly good harmony with Miss Dean. The latter does the comedy, working in a natural, unaffected manner that is refreshing.

**GYPSY FOUR**  
 Musical and Singing  
 10 Min.; Two  
 Twenty-third Street

A tryout turn, with three of the men furnishing the melody and one the vocal part of the entertainment. The musicians are a pianist, violinist and bass viola player, while the singer is a tenor of no mean ability. Just why the title "Gypsy Four" is selected cannot be conceived, as there is nothing about the routine, dressing or setting of the turn which would signify this title.

The vocalist is probably the only feature, and with a pianist might be able to navigate the seas of the smaller circuits and acquit himself creditably.

**EDITH CLASPER and CO. (2)**  
 "Variety" (Song and Dance)  
 One, Two and Full Stage. (Special Drops and Set).  
 Keith's Fordham.

A pretty production with a pretty girl and a pretty dancer as well makes this new "Variety" act with Edith Clasper—a real pretty vaudeville turn. Miss Clasper is the pretty girl and pretty dancer. There is something about this elf-like dancing spirit that made the Fordham audience give her generous applause Sunday afternoon in her solo dances.

One of the latter is a novelty and as the production end also is a vaudeville novelty, the act had something before it started. In production, built by the Law Co., it's one of the best of the season, not flashily unflashy but discreetly rich in appearance. The other novelty bit is where Miss Clasper is apparently taken up to the flies standing on a drop after finishing her dance. It is the same drop showing her in a shadow dance. On a dimly lighted stage with the dancer standing against a brightly illuminated screen, her shadow diminishes or increases according to the distance away she dances from it. At times it is the size of the screen almost. The effect is so attractive the house grows to watching the dancer's feet upon the screen rather than the dancer herself, not easily distinguished in the subdued light. These two bits blending into one another make as good a novelty dance as vaudeville has had in years.

In the production side the turn derives its title "Variety" through a huge stage-filling drop of the front page of "Variety," with its screamer top line and other news matter on the front page, all relating to Miss Clasper. It's a faithfully painted drop and gives an opportunity for the audience to read the printed (painted) matter while also seeing the trio dance before it.

Following is a tango dance (now new through having been forgotten) by Miss Clasper and either Paul O'Neal or Paul Yocan, who are the young men assisting the principal. They have a couple of doubles and one has a single with the boys, of good appearance and ability, all dances, joining the two trios with the young woman, besides a dancing finish.

It's strictly a dancing turn and lively and pretty. A pretty act with a pretty dancer at the head of it is something new in vaudeville, where you usually find pretty girls dependent upon the support or settings. Here Miss Clasper leads everything and everybody. Sime.

**JIM and JACK**  
 Songs and Dances  
 10 Mins.; One  
 City

These boys have worked at various times with other partners. They are colored, and good dancers. They affect a similarity of dress of the dandy dude type, comprising black coats and gray trousers, gray hats and white spats. A lively song brings them on, and serves as an introductory for a fast buck. They follow with a neat tap dance, go into another song, and declare a dancing contest, in which each tries to outdo the other in the nature of fast stepping, winding up with a speedy acrobatic that sends them off to a loud and prolonged hand.

The boys held up their end in second spot at this house, and can undoubtedly repeat elsewhere in the three-a-day houses.

**FOUR PASHAS**  
 Acrobatic  
 5 Min.; Full Stage  
 American Roof

This quartet do what might be called a condensed version of the Eight Blue Demons offering. The four are attired in Persian costumes, and so some human pyramid building, one supporting the weight of three, and sensational tumbling in a whirlwind manner.

They'll fit as an opener or closer.

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**PALACE**

It's ship ahoy! Afloat there, you lubbers! and bags and hammocks at the Palace this week, with the lobby decorated with United States Shipping Board flags and the S. S. Leviathan Band on the bill. The customers become passengers as soon as they approach what is usually the orchestra entrance, but which has become in the nautical transformation a gang plank. The only thing Elmer Rogers didn't think of was to have slide boys to pipe the distinguished visitors over and to require all of the audience to salute the deck.

Had the Palace been a ship several dozen of the customers would have got their feet wet, for there wasn't enough seats in the house to accommodate all of the crowd. The standees were lined up back of the rail when the El Rey Sisters started the show with their roller skating turn. The El Reys did nicely, with several double dances on the rollers, making their changes in full view of the house, which pleased the stag members.

Margaret Ford, second, hung up one of the season's hits for a duet with her double-voiced routine of songs. Miss Ford has a remarkable pair of vocal twins. Half of the house thinks she is a female impersonator and are ready to see her doff the wig. A card in the lobby announced her as subbing for the Mehlinger, who was ill, but a little bird whispered that Mehlinger became sick after learning he was second. However, the switch helped the show, for Miss Ford took about seven bows and could have endured. Her first sotto voice ballad is much too slow. Otherwise her routine is perfect and good for any bill.

Mabel Ford (New Act) was next in the traffic line in a new dancing revue, with a five-piece male band. She didn't clog up the line and kept the show moving smoothly.

Bert and Harry Gordon (New Acts), reunited after a severance of a few years ago, were fourth. The Hebrew comedian and straight goaled them in a fat spot. The Gordons got the first comedy chance at the house and were rewarded by diaphragm laughs and heavy applause. The comic's face is good for laughs any time he mugs. He is blessed with a pan that pays heavy dividends. The straight is a neat wicker, the boys resembling without infringing upon Willie and Eugene Howard. It's a sure-fire comedy frame-up.

The Leviathan Orchestra closed the first half, doing 25 minutes. The hit of the act went to Mort Downey's tenor specialty, Downey sang "Wonderful One" and encoored with "When Irish Eyes Are Laughing" to huge returns. He has a tender lyric tenor with an obligate trick that whams them. The musicians played "Wooden Soldier," "Who's Sorry Now?" "Redhead Gal," also, vocally, a "Swingin' Down the Line" (an open-and-shut steal of "Swingin' Down the Line" from the last "Music Box Revue"), "March of the Minikins," closing with an effect number, "Over and Back in Three Minutes." On this one the shore line fell astern of the special deck set, and Liberty was passed. A storm at sea was an encore effect played to "Running Wild." They followed all of the bands that have played the Palace, scoring strongly.

After intermission Harry Carroll and Grace Fisher, another reunited team, picked the show right up. Miss Fisher was in good voice and looked charming in several costume changes. Carroll sells his songs on personality, having no singing voice. A recitation by Carroll was preceded by an announcement that he would try anything once. He ducked under the piano cover after getting it off his chest. It is a diverting act, with a touch of class and special songs that make it stand out. Carroll wrote all of the specials for the turn, also working in the inevitable "songs I have written" for a pianolog. Most of his former pop and musical comedy hits received individual applause. They liked the act here.

Lou Tellegen was a cover the rest of the bill. Tellegen first sold them his sketch, "Blind Youth," an indifferent vehicle, but at right to introduce Tellegen's dramatics so forcibly that an auditor who took it seriously and threatened to break up the act by walking down an aisle and remarking, "Don't you lay a hand on that woman," had to be quietly ejected. Then Lou doubled into Jack Wilson's bit in white face after Wilson had blurted out "Blind Youth" for big laughs. The "panning club" as done at professional benefits was worked in by Wilson, Chas. Forsythe and Tellegen. The bit consists of Tellegen overhearing the other two panning him. He interrupts and reads them a lecture on friendship. They are sorry and plead for his forgiveness, finally mentioning the name of Raymond Hitchcock, when Tellegen immediately puts Hitchcock on the pan. Tellegen eventually blacks up and works in an afterpiece with Wilson, in which he seriously plays a saxophone, giving a very fair rendition of "My Hero." The clowning and kidding ran until 11:10 with not a dozen walkouts, almost a record for the house.

It was a real vaudeville show, well laid out and blended. The kind of a show that sends an audience out talking. Con.

**RIVERSIDE**

The show runs short, with the overture ringing in at 8:12 and the closer passing out at 10:43. It runs



short of entertainment, class and speed, too.

The Riverside is generally regarded as next to the Palace in the vaudeville aristocracy. This week's bill scarcely measures up for Providence or Newark. Lowell Sherman headlines and, while he is an excellent actor and leads distinction, he does not convey that full measure of "nourishment" that exacting vaudeville patrons demand from the golden seat of glory in the biggest houses. And, since the rest of the program furnishes only lukewarm or warmed-over fare, the whole menu is palatable but not exciting.

Stan Stanley scored probably the strongest, with Lydia Barry his runner-up. Stan's audience stuff was convulsing, as it has been for many a year. Miss Barry has settled at last into a routine so that she, too, can be labeled "liable" and bookers can pencil her in and go off on their vacations without a word about that spot. There might have been half a dozen people in the house who hadn't heard her do every word of it before, scarcely more. Of course, it's good stuff and she does it supremely well. So she was welcome and enthusiastically taken. But the constant repetitions, while acceptable in the vaudeville, are not acceptable in the Broadway.

Sherman overdoing their parts. Being right in the company with this man who so remarkably carries the punch by repressed savagery, how could the women miss the point so far as to screech, gesticulate, gyrate and do the unrelieved obvious so obviously? What subtleties remain in the vaudeville act of Sam Shipman's "Lawful Larceny" when he turns inside out and exposed by Sherman's aide. His lubricious methods and his silencer-muffled broadsides only partly redeem it.

"Smiling Billy" Mason and Alice Forrest opened intermission with some movies of Billy, the exact dramatic sequence of which was not entirely lucid. The grand piano, set ahead, made the screen hard to see, and from the side the picture was unintelligible. When the sheet went up, Mason entered from a wing (very unusual where pictures introduce) and made a bit of a talk and went into song. Miss Forrest later joined, at the piano, and after a number or two there the pair did a Bayes-Norworth couple of ditties.

Mason is a lovable chap and a good vocalist. But he hurts himself by too much smiling and too juvenile a manner. It becomes quite conspicuous and loses its punch, whereas a little of it would be delightful. He can sing several parts of songs well, and does, and the audience liked him very much; also Miss Forrest, who looks sweet and who has an appealing contralto. The couple went to a speech and registered big-time quality. If Billy will cut the "Smiling" out of his moniker and some of it out of his technique, they will both travel farther and faster, however.

Fridkin (apparently a son of the musician) and Rhoda closed. They showed in a gorgeous cyclorama, the girl entering from a vase. Their opening double, in which Rhoda executed some uncanny back bends and splits, was big, and promised remarkable possibilities. But they never materialized, for the girl's single was only a repetition which amounted to nothing when not repetition. Fridkin's single was a Russian routine, neither extraordinary nor superior to the rest of its kind. The double finish was a la eccentric jazz and just faded the act out to courteous acknowledgment. If the order could be reversed, the team would score.

Harry La Vail and Sister, with fine trapeze, bar, and aerial trapeze work, and a hair-raising human pinwheel close, started the show. For once an opening act lived entirely up to its billing matter—"Aerial Perfection" in this instance. It was a better act than most of those that followed. Jean Schwiller, a cellist made up as an aged music master, with the instrument tied about his neck, contributed about as dreary an interlude as the Riverside has ever witnessed. Sans personality, unusual musical accomplishment or any adaptation to high-speed entertainment, Schwiller sawed away and went away. It is a typical Class B lyceum act.

Sully and Houghton, another "once-again" number, did all right. Young Sully can dance and has youth and a personality very much like young Nat Nazzaro's. Miss Houghton is a beauty, a soprano of culture and caliber and a melting little comedienne. Her closing work, singing a ballad against a whole orchestra playing heavy jazz, was a bear.

Business was about in keeping with the entertainment—two-thirds there.

## BROADWAY

The favorable theatre weather or the "Human Wreckage" (Mrs. Wallace Field) film was responsible for the capacity Monday night. The vaudeville doesn't start at this house until nine o'clock, but by 8:15 practically every orchestra and loge location was occupied.

DeWitt and Meyers (New Acts), opening, were followed by Rhodes and Watson. The two girls have possibilities of which they do not take full advantage for vaudeville purposes. Their routine is spotty vaudeville, and more consistently lyceum or concert. They both have

powerful soprano voices and are strikingly contrasted, one being blonde, the other brunette. Furthermore, the alternation of one accompanying the other at the baby grand is added novelty, but the vocal selections are a bit too pedantic even for the most advanced of vaudeville patrons. The opening number, with the restaurant idea and "musical menu" development, is not worked out as it might have been. The routine might be "Babbling Brook" and the response it earned should suggest to the girls that a freer incorporation of similar type numbers would be to their vaudeville advantage.

"A Ring Tangle," the veteran Choos' musical comedietta, was perfectly spotted here and cleaned up. Lloyd and Christie cross-talked in the most direct about women and garnered a flock of laughs in addition to the similarity in styles. A number of points are common to both this and the Hibbitt and Malle combination.

Leon and Co. are fully deserving of a body-of-the-bill spot in the best of houses with their magic routine. Several of Leon's illusions are truly mystifying and unusual. The closings "fire and water" effects is a pip. Leon is a canny showman and his female subject's abbreviated costuming for the concluding illusion may or not be part of his showmanship. She is "transferred" from a flaming iron cage to a water tank, and after her immersion her likeness actually clings to her figure in fashion to suggest its almost total absence.

Joe Darcey whanged all the way with his pop songs, although some of his stories are rather antique. There is no question about Darcey's ability as a pop salesman, and after the bit with the audience plant he was forced to beg off. "Realm Girl" (New Acts). Feature closed. Abel.

## ORPHEUM, B'KLYN

The show at the Orpheum, Brooklyn, created about as much excitement in general Monday night as a radio concert might at a deaf and dumb convention.

And it wasn't the fault of the Orpheum audience either. Colder than a landlord's heart, as a rule, the Monday night bunch dropped their usual attitude of frigid hauteur and semi-conscious placidity and actually encouraged the acts several times with laughs and applause.

Not exactly enthusiastically, but there was little reason for enthusiasm. It was a quiet playing show, with basic reasons for the quietness. Not enough low comedy for one thing, too much light comedy for another and a program order that helped to make the show wabbling also complicated the proceedings.

Emma Carus, assisted by J. Walter Leopold, stirred things up a bit next to closing. Miss Carus got a reception on her entrance and her song cycle secured appreciative attention. She informed the house at the finish she was a native-born Brooklynite, and so was Mr. Leopold. And they weren't doing an Al Reeves either, for Miss Carus was born in Williamsburgh and Leopold in Ridgewood. The vocal routine is about the same as during the past season and should call for a new list of songs the next time around.

The Four Mortons, with Clara Morton succeeding Martha in the family quartet, closed and contributed a standard variety act. Sam and Kitty (Mr. and Mrs. Morton) started the act as they have been doing for many a year with the conversational exchange that stands as a vaudeville classic unmarred by the scars of time.

Of the eight acts there was no acrobatic turn. Paul Nolan held the initial spot with juggling. Burn and Lynn dropped out after the matinee Monday, and Block and Dunlap, a mixed singing and dancing team, deputized No. 2 Monday night. Block and Dunlap dance well, and sing like a dancing act. The talk sailed right out the exits. Pleasing act of its type, but Burns and Lynn should have been replaced with another comedy pair.

The "Awkward Age," an old-fashioned framework of cut and dried farce with song interpolations, the farce by Herbert Hall Winslow, was third. Eve Lynn, Clyde Dilsen and Lillian Lee Anderson comprise the cast. The stilted lines and completely made plot are antedated by the vaudeville reaches for laughs is contained in the exchange between the juvenile and ingenue wherein he mentions something in reference to her wearing pants. She, according to stage directions, assumes a shocked expression. In these days when squads of stenogs parade up and down the main stage in knickers that line about the pants looks its significance. A soprano, who also whistles, stands out in a couple of numbers. The rest is blah.

Closing the first half were Williams and Vanessa, two girls with a sister turn that's different in several ways. Both have talent and individual looks. The blond puts in her jazz vocal numbers that makes 'em red hot and the brunet dances with grace and agile precision. The two male accompanists had their own troubles with the orchestra Monday night. The occupants of the pit had

a tough time getting the tempo in a couple of spots in the act and badly messed up one of the important numbers.

D. D. H., spotted next to closing, was fourth. The alphabetical monologist hit up a lively pace as soon as he woke 'em up by rapping the stick on his encyclopedia, the laughs and giggles popping smartly and with the regularity of a motor boat's exhaust. Nicely throughout the act, but like the better part of the show, maddeningly to the end.

Ann Gray opened after intermission with harp playing and singing, the latter accompanied by herself on the harp. The spot was a bad one for Miss Gray. Too quiet a turn for the program position. A good harpist and possessed of a pleasing soprano that exhibits real cultivation, Miss Gray is singing too much and playing too little. About 50-50 of each would be better apparently than the proportion now maintained.

Business fair for summer in the orchestra, and noticeably off in the upper part of the house. Bell.

## STATE

The overture by the orchestra this week is worthy of special commendation. The first turn, Bernad and partner (New Acts) went over big. Who Bernad is and which is the partner is not stated. Margaret Metie presents semi-classical songs in good voice. At times she seemed slightly off pitch, due to the strain of filling the State. For an encore she did a popular number with understanding. While singing she handles herself well, but as soon as she goes into the recitation class seems lacking in stage presence. She has good appearance.

The Exposition Jubilee Four are colored singers whose voices blend well, although none is outstanding. They make up in energy and staging what they may lack from a vocal standpoint. Their impression of four cats giving a nightly concert is funny and done with whole-hearted abandon.

The Poster Girl (New Acts) is a novel conception with a trick finish that succeeds in mystifying the audience, but does not help materially in putting the act over. Josephine Harmon and Co. held down the headline honors to good advantage and at times were uproariously funny. The curtain speech delivered by Morton was funny in spots, but dragged towards the end.

Jim and Irene Marlyn closed the bill with their versatile exhibition of singing, dancing and music. The singing is not so forte, but serves for the introductions. The act is effectively set and nicely staged and went well in the closing position.

## JEFFERSON

Business picking up, but not yet up to the standard which the excellent bills offered deserve. Every act on the program is of big time calibre, and the bill played that way.

Perez and Marguerite with a fast and smooth running juggling act opened the show, and each routine from the opening hat-umbrella-cigar and gloves trick to the concluding pool-ball rack stunt, got generous rounds of applause. Foxworth and Francis, a hard working colored team of singers and dancers followed, the dancing (especially the man's) being the act in the hole. Both are full of negro exuberance, and their pep kept the act running at a speed which they never let down. They evidently enjoyed their work as much as the audience which made the team do a couple of encores. Foxworth is one dancer who does not fake his taps and wings, and the audience recognized this fact.

Alexander and Fields with their smart dialog and good voices did as they pleased with this audience from start to finish, and as a two tramp act have a long lead on their competitors in this field. Their clean, up to date dressing is a commendable feature also, and their easy delivery in a semi-English dialect makes their comedy distinct and effective.

The Comebacks are a group of old time artists and their united efforts as at present framed will be surefire on any bill. The sympathy naturally accruing to the mere re-appearance of old time artists is particularly justified in this instance by the skill and ability of all concerned in the act. May Hoey introduces each of the four men who retire upstage and put on the cork in the special part of the act, a minstrel fire. The act is staged with May Hoey interlocutor, Eddie Horan and Al Edwards on the ends, George Cunningham and George Gales sitting in. Cunningham's "Silence and Fun" acrobatics and bumps, Eddie Horan's dancing, May Hoey's singing and Al Edwards' cornet playing were each and every one pronounced individual hits, and the concluding dance by Horan to the singing of May Hoey by the others was as a total credit to all participants, and a veritable riot with the audience.

Coccia and Verdi, with their violins and the cello, proved their value to a vaudeville program by following these successive hits and landing a big one themselves in the next to closing position. It was no easy task, and the boys deserve lots of credit. They work excellently as

teammates, straight man and comedian tuning in at just the right tempo to produce the best results. That wonderful aggregation of little folks The Singer Midgets (whose versatile offering Manager Sullivan calls The Capsule Production) from their Egyptian opening to the closing military drill in medieval costume were a solid hit all the way and closed this great bill with credit to themselves and the vociferous satisfaction of the audience. A story of the Northern woods, "Jacqueline" well told and full of action was the feature picture which sent the patrons home with a feeling of satisfaction which will undoubtedly show results at the box office the balance of the week.

## AMERICAN

The only name on the bill not recorded in Variety's files as having already been reviewed under new acts is that of Earl and Winnette, who opened the show downstairs Monday night. This act isn't new either, for it is Herbert Ashley and another man, doing practically the same routine which Ashley has done with several different partners during the past five years. Its billing is "A Dawn of a New Day," and when Ashley originally did it as a three-act it was called "Madame La Vonce."

It seemed unusual to open the show with a two-man comedy act, and it was the more so to find a dancing act in full stage holding the deuce spot. The La Pilarica Trio did well in the spot, however, and their Spanish and toe dance routines, the male member of the trio putting a punch in at the finish with three minutes of hock steps as an endurance exhibition.

Josephine Harmon and Georgia Sands were the hit of the bill. Miss Harmon's clowning kept them laughing every minute, and considering that only a season or two back Miss Sands' work was that of an accompanist for a dance act she does remarkably well in her lines and song bits.

It was back in 1916 when Howard and White were reviewed for new acts, and the vehicle they are using still seems to be good for laughs in the pop houses. The root of all evil for married couples, according to this act, is not money, but twin beds.

Alton and Allen hoked it up with some poor material and very good dancing. The act runs about five or ten minutes too long. More dance work and less talk would help.

Mang and Snyder closed with a snappy routine of gymnastics.

## 5TH AVE.

An ambitious and cooling breeze Monday night gave the 28th street emporium three quarters of a house at 8:30 which some remained seated throughout the night. The program, just as a average quiet evening would sum the entertainment with the patrons seemingly perfectly satisfied to simply sit and bathe in the refreshing drafts which circulated at intervals. Otherwise the program eased along minus spontaneous interruptions although the latter portion of the bill threatened to flash forth a stop sign once or twice.

The Arnaut Brothers, No. 5 on the score card, took hold immediately and steamed it up for a substantial finale with their whistling flirtation. Succeeded by Murray and Oakland, who gave the running order what actual "tone" it possessed, there commenced to be signs of action flaunting forth. Then Harry Fox, in the flesh, was preceded by what honors donated going to the Hindu character. Al Shayne offered his facial expressions and an orchestra "plant" to average results although somewhat inclined to linger after his hour had struck.

The Arnaut Brothers did well enough with their work in full stage but when out in front of the special drop for the bird crossfire went up two or three more inches to register solidly. The appearance of Miss Oakland, landed with her initial entrance which supplemented by her rendering of a solo melody and the clowning of Murray breezed the couple in minus any difficulty whatsoever.

Fox kidded his way through for 15 minutes, actually going to work with vocalizing and taking up himself a sufficient quota to eliminate all doubt as to the impression he made. Albert Horlick and Co. closed with their dancing routine that was received mildly but at least held them in. A certain laxness on the part of one of the girls illusioned as detrimental to the welfare of the act, and especially so in the final act, when the action should especially stand out if results are to be obtained.

## CITY

An eight-act bill with little to differentiate it from the typical City show played to a slim audience on Monday night. The cool weather break should have drawn better attendance, but the fact remains that it didn't. The card comprised five

familiar offerings and three newcomers. The latter consisted of Flying Russell, openers; Jim and Jack, spotted second, and Le Roy Bros., who closed the show (New Acts).

Jed Dooley and Co., the latter comprising a shapely and attractive young woman, gave the comedy section a lively start in No. 4 and literally ran away with the show. Jed offered a varied routine of clowning, instrumentals and lariat manipulation, all of which was interspersed with wise-cracks and witticisms that were appreciably welcome. Dooley is a hot clown and has a delivery decidedly helpful to this type of act. His partner provided a flash through several changes of costume, acted as an excellent foil for Jed's foolery, managed to sandwich a dance or two into the offering and above all managed to inject a dash of charm in everything she attempted. The act was rather tame and can undoubtedly repeat the feat in any of the other houses along the line. Mabel Harper, eccentric singing comedienne, assisted by a woman pianist, offered a diverting song cycle. With Miss Harper it is a case of delivery rather than voice that gets her across. She adheres to comedy numbers, enhancing them with facial contortions and other buffoonery that elevates them from a plane of mediocrity to one of artistry.

Nell McKinley also contributed to the comedy department with a combination of nifty nonsense and songs. Nell is doing practically the same routine he has been doing for years, change of songs being the only exception. He will continue the plant in an upper box, a stunt that has long since outlived the novelty stage, yet continues to appeal to small time audiences.

Ethel Parker and Albert Kenny, assisted by a male pianist, offered their familiar dance revue. Miss Parker makes a refreshing appearance and is a splendid dancer as well. Her partner works exceptionally well with her. Besides giving a good account of himself in the hooding department, he also has a splendid singing voice. A duet, topped off with a neat production dance, plants them. Miss Parker returns for her familiar country girl dances, getting in some great kicks and split crawls. Her partner solos a ballad, which is in line with the scheme of things, both joining for a neat double for a finish.

The Lone Star Four have dispensed with the girl formerly used in the act and are now working as a male quartet. They are clean cut chaps and make a good appearance in white cowboy outfits. Their routine is given over mostly to ensembles, except in one instance, where the tenor solos a ballad. The boys crowd harmony into all their numbers and have an act that can register on any bill.

## GREELEY SQ.

This is the second week in succession that two acts on the bill were allowed to use the same number. If each act used the number in a different way there might be some excuse for the permission for the repeat. On this bill it is used by the opening act, a colored couple, and the fourth act, in blackface. The orchestra leader is supposed to take care of this and see to it at rehearsal time that such repetition doesn't occur. Phil and Little Bits, the openers, were the first to use it, in a routine of songs and dance bits (New Acts).

Bob Ferns and Co., on fourth, was the other offering in which the number was used, and an old one at that. Ferns could just as easily be replaced by another by Tuesday night, when the show was reviewed. A girl and a juvenile comprise the company, the boy doing some fairly good song and dance work, and the girl spilling her chances with an affected personality.

The show dragged through the major portion of the first four acts, Hayward and Irwin (New Acts), a sister act, not helping any too much in the second spot.

Officer Hyman did well, following them, with some songs, stories and dance bits. The latter made the punch of the act because of Hyman's dignified appearance in the regulation cop's uniform. He's got a likable style and drew laughs even with old stories on the strength of his delivery.

Sid Hall and Co. put the first real bit of life into the audience and took the show honors for applause (New Acts).

Moran and Wiser helped Hall send them out in good humor with their hat-throwing comedy.

## 23D STREET

Average summer bill, with bit of tone and class in Dan Casler and the Beasley Twins, for, without a single exception, every one of the turns on the bill jockeyed for applause with bows, with a good portion of them carrying their running time over the usual period.

Gypsy Four, all men, offered a singing and musical prelude (New Acts), and acquitted themselves nicely. Opening the regular bill was Vacca, rag artist, who proceeded to embody several landscape scenes, and concluded his turn with a rare picture of Theodore Roosevelt. Marie and Marlow, with their Italian character and dialect singing and talking skit, got off to

(Continued on page 44)



# BILLS NEXT WEEK (AUGUST 20)

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.  
An asterisk (\*) 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  
William Seabury Co  
V & E Stanton  
Roberts & Giers D'ns  
Arnaut Bros  
Eddie Ross  
(Others to fill)  
Keith's Riverside  
Mabel Ford Co  
Meyers & Hanaford  
Jana Dillon  
Wang Co  
Gene Morgan  
(Others to fill)  
Keith's 51st St.  
Frances Arms  
One of Knickerbocker  
Lytell & Fant  
Wade Booth  
Ed Janis Revue  
Baggett & Sheldon

Ross & Edwards  
(Others to fill)  
2d half (23-24)  
Hawthorne & Cook  
Sadtler & Frisch  
(Others to fill)  
Proctor's 5th Ave  
2d half (16-19)  
Bald & Fadden Co  
Grace Hayes Co  
London Steppers  
Moran & Mack  
(Others to fill)  
1st half (23-24)  
Harrington & Green  
Morris & Flynn  
Luna Trio  
(Others to fill)  
2d half (23-24)  
Cunningham & H Co  
Freda & Anthony  
Joss & Edwards  
(Others to fill)

## ATLANTIC CITY

Globe  
Harry Fox Co  
Olson & Johnson  
Harry Green Co  
Sincilar & Gasper  
Emma Carus  
Cross & Santora  
Weber & Ridnor  
Young's  
Herman & Shirley  
Princess  
(Sunday Opening)  
Snell & Vernon  
Moore & Hager  
Robert Kelly Co  
Billy Hallen  
Alice Morely  
Juggling Nelsons  
Jacks Entertainers  
MT. VERNON, N.Y.  
Proctor's  
2d half (16-19)

## JACK POWELL SEXTETTE

HEADLINING PANTAGES CIRCUIT

Lahr & Mercedes  
Venetian  
Santos & Hayes  
Franklyn Chas Co  
BALTIMORE  
Maryland  
Tom Burke  
Ford & Price  
Allyn Mann Co  
Show Off  
Toto  
F & T Sabini  
Melroy Sisters  
Siegeoust Reys  
BOSTON  
B. F. Keith's  
Venetian  
Billy Glesson  
Alene & Hartie  
Gene & Mignon Co  
(One to fill)  
1st half (23-24)  
Lesson for Lovers  
Keller Sis & Lynch  
Tyler & Crollus  
M & A Clark  
Grant & Wallace  
(One to fill)  
2d half  
J Francis Haney Co  
Lane & Byron  
Cassons & Marie  
Ann Gray  
Lang & O'Neill  
(Others to fill)  
CONY ISLAND  
New Brighton  
Howard & Clark R

## JOE AND JIN LA ROCCA

Joe WONDERFUL Harpist  
Jin WONDERFUL Personality  
Some Combination

Most Broadway  
Margaret Ford  
Moore & Freed  
Belle Duo  
(Others to fill)  
Moss' Calceum  
Torch Bearers  
Hannah Tobach  
Hawthorne & Cook  
Tan Araki Japs  
(Two to fill)  
2d half  
Frank Farnum Co  
Carl Bonini Co  
(Others to fill)  
Keith's Fordham  
Ledford & Stamper  
Carl Rosini Co  
Mabel Kowland  
Ring Changie  
(Two to fill)  
2d half  
Torch Bearers  
Hannah Tobach  
Don Barclay Co

Proctor's 23d St.  
2d half (16-19)  
Jans & Whalen  
O J Handwerker Co  
Jo Jo Dooley  
Alene & Hartie  
Gene & Mignon Co  
(One to fill)  
1st half (23-24)  
Lesson for Lovers  
Keller Sis & Lynch  
Tyler & Crollus  
M & A Clark  
Grant & Wallace  
(One to fill)  
2d half  
J Francis Haney Co  
Lane & Byron  
Cassons & Marie  
Ann Gray  
Lang & O'Neill  
(Others to fill)  
CONY ISLAND  
New Brighton  
Howard & Clark R

## FOUR PHILLIPS

This Week (Aug. 16-18), Nixon,  
Wildwood, N. J.  
Management, MAX PHILLIP

Royal Gasognes  
Exposition 4  
(One to fill)  
Moss' Franklin  
Ben Meroff & Band  
Exposition 4  
(Others to fill)  
2d half  
D'nce Rev Fio Dixie  
Allice Revue  
Maidfield & Golson  
(Two to fill)  
Keith's Hamilton  
Gretta Ardine Co  
Oliver & Oip  
Ann Gray  
Don Barclay Co  
(Two to fill)  
2d half  
Charles Sis  
(Others to fill)  
Keith's Jefferson  
Versatile 6  
Mel Klee  
Bozarian & White  
Max Sovereign  
(Others to fill)  
2d half  
Gretta Ardine Co

Bill Robinson  
Exposition 4  
Hurst & Vogt  
(Others to fill)  
FAR ROCKAWAY  
Columbia  
Patricia  
Versatile 6  
Ledford & Stamper  
W of Make Believe  
Merry Stacey & H  
Jean Graue Co  
BROOKLYN  
Keith's Bushwick  
Levithan Band  
Fortunella & C  
White Sisters  
Joan Schwiller  
Morris & Shaw  
(Others to fill)  
Keith's Orpheum  
Lillian Shaw  
Merton Mystery  
Eric Zardo  
Allman & Harvey  
Dainty-Marie  
Jack Hughes Duo  
(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 4 W. Randolph St., CHICAGO

Gilbert Wells  
Tan Araki Japs  
(Others to fill)  
Moss' Regent  
Jean Graue Co  
Alice Morley  
Edmond & Grant  
Royal Gasognes  
(One to fill)  
2d half  
Allen & Norman  
Bozarian & White  
(Others to fill)  
Proctor's 125th St.  
2d half (16-19)  
Yes Means No  
Calles Bros  
Lang & O'Neill  
Gray Sisters  
Harry Tauda  
Carnal of Venice  
1st half (20-22)  
D D H  
Lane & Byron  
Cassons & Marie  
(Two to fill)  
2d half (23-24)  
Lesson for Lovers  
Keller Sis & Lynch

Keith's Greenpoint  
2d half (16-19)  
D H Hammond Co  
Mack & Marion  
Danceology  
O'Neill Sisters  
Morton Bros  
(One to fill)  
1st half (20-22)  
J Francis Haney Co  
Pierce & Ryan  
Simpson & Dean  
Edna O'Mara  
(Two to fill)  
2d half (23-24)  
Dixie Norton Co  
(Others to fill)  
Keith's Prospect  
2d half (16-19)  
Rosemary Co  
V & E Stanton  
Harry Tauda  
Carnal of Venice  
1st half (20-22)  
D D H  
Lane & Byron  
Cassons & Marie  
(Two to fill)  
2d half (23-24)  
Lesson for Lovers  
Keller Sis & Lynch

## BOB MURPHY "and"

suggests for your summer vacation  
Bingham Beach, South Royalty, Vt.

Tyler & Crollus  
M & A Clark  
Noble  
Evelyn & St.  
Proctor's 58th St.  
2d half (16-19)  
Anna Horlick Co  
Hana Roberts Co  
Freda & Anthony  
Melroy Sisters  
Sonic & (C) Smith  
Bordner & Hooper  
1st half (20-22)  
Will H. Armstrong Co

\*High School Harry  
(Others to fill)  
ALBANY  
Proctor's  
Chas B Lawlor Co  
Stan Stanley Co  
A Rubini Sis  
(Two to fill)  
2d half  
Sally Bore  
Will J Ward  
Cafe de Paris Orch  
Lorothy Russell Co  
G King's Melod, 2d  
(Two to fill)

## I WISH

TO PUBLICLY THANK

MESSRS. BRAY, SINGER,  
HUMPHREY, KAHL,  
CARMODY, THALL,  
KALCHEIM, TALBOT, BURT,  
JONES, HOFFMAN, TISHMAN,  
BURCHILL, WOLFOLK,  
AND THE  
ARTISTS' REPRESENTATIVES  
OF THE  
B. F. KEITH and W. V. M. A.  
OFFICES  
FOR THEIR MANY  
COURTESIES DURING MY  
STAY IN CHICAGO THE PAST  
WEEK.

## ALF T. WILTON

My best to Charlie Crowl  
and his charming wife.

Paul Nolan Co  
Whirlwind 4  
(One to fill)  
2d half  
Rao Samuels  
Herbert Ashby Co  
Stafford & Louise  
Kessler & Morgan  
Frank Wilbur Co  
HARTFORD  
Capital  
Herbert Ashby Co  
Stafford & Louise  
Kessler & Morgan  
Frank Wilbur Co  
HARTFORD  
Capital  
Herbert Ashby Co  
Stafford & Louise  
Kessler & Morgan  
Frank Wilbur Co

## EDDIE BORDEN

NEVILLE & PAULSON  
Harry I. Cooper Co  
Dolly Wilson Co  
Phina Co  
2d half  
Hurlo  
Annette  
Hugh Herbert Co  
Mack & Stanton  
W. H. Hurd  
50 Miles fm B'way

## DETROIT

Temple  
Pert Kellon Co  
McCool & Relly  
Wilson & Kelly  
Charles & Strine  
Briscoe & Riah  
Belleclair Bros

## INDIANAPOLIS

Palace  
Splendid & Pardon  
Dor Taylor & Co  
Mae Hawkins  
Klown Revue  
Walter Fisher Co  
2d half  
Eily  
Chung Hwa 2  
Gertrude Barnes  
George Morton  
Walter Manthly Co  
LANCASTER, PA.  
Colonial  
Russell & Pierce

## DETROIT

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Colonial  
Russell & Pierce

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McCool & Relly  
Wilson & Kelly  
Charles & Strine  
Briscoe & Riah  
Belleclair Bros

Dunlevy & Cheest  
Lidell & Gibson  
Murray & Allan  
Gautsler Brickly's  
2d half  
Russell & Pierce  
Jack George 3  
Hall Ermine & D  
(Two to fill)  
WASHINGTON  
B. F. Keith's  
Lion Teller Co  
Jack Wilson Co  
Lydia Barry  
Griffin Twiss  
Joe Browning  
Arlie Mollinger  
Bernt & Partner  
Langford & F  
WILDWOOD, N. J.  
Nixon  
Lawton  
Shura Rulowa Co

Jimmy Lucas Co  
(Others to fill)  
Artist's Treat  
El Clavo  
Al K Hall Co  
Pressler & Klais  
(Two to fill)  
YONKERS, N. Y.  
Proctor's  
2d half (16-19)  
Billy Miller Co  
Bill Robinson  
Olga Steck & Band  
Leeper & Mitchell  
Smith & Cooper  
(One to fill)  
1st half (20-22)  
Rogers & Donnelly  
(Others to fill)  
2d half (23-24)  
Pierce & Ryan  
Emmett O'Mara  
(Others to fill)

## POLI CIRCUIT

BRIDGEPORT  
Folly  
Barton & Young  
Bohemian Life  
DuBall & McKenzie  
Monte & Partl  
(One to fill)  
2d half  
Eald Mackey Co  
Mack & Earl  
Leona Williams  
Howard & Nichols  
(One to fill)  
Palace  
Dave Ferguson Co  
Pinto & Boyle

## WALTER WARD and ETHEL DOOLEY

1st half  
Valentine Vox  
Sunbonnets  
Chadwick & Taylor  
Leah Malt of Mist  
Holland Romance  
SPRINGFIELD  
Palace  
Al Shayne  
Fred Lindsay  
Enid Markey Co  
G & L Mitchell  
Bennington & Scott  
2d half  
Edwards & Preston  
Towers & Welch

## WILKINSON, N. J.

Proctor's  
Lion Teller Co  
Jack Wilson Co  
Lydia Barry  
Griffin Twiss  
Joe Browning  
Arlie Mollinger  
Bernt & Partner  
Langford & F

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Bernt & Partner  
Langford & F

## WILKINSON, N. J.



Browning & Rob'ts  
P. Shelly & Band  
2d Half  
Gillette & Rita  
Hill & Cameron  
Versatile Quintet  
**MILWAUKEE**  
Majestic  
Lyle & Virginia  
Foxworth & Francis  
Bob Willis  
Kuma Co.  
(Others to fill)  
**MINNEAPOLIS**  
7th St.  
Berg & English  
R & B Brill  
Tom Davies Co.  
Fairman & Furman  
Clifford Wayne Co.  
N. Knights of Har  
Williams & Clark  
**PEORIA, ILL.**  
Palace  
Ridiculous Recce

Deelys Sis Co.  
(Three to fill)  
2d half  
Carleton & Bellew  
Billie Shaw Co.  
Eckert & Francis  
W. Schenck Co.  
(One to fill)  
**ST. LOUIS**  
Grand  
Doree Sis  
W. C. Dornfeld  
4 Bellhops  
(Others to fill)  
**SO. BEND, IND.**  
Palace  
Cahill & Rouning  
Willie Schenck Co.  
(Three to fill)  
2d half  
Medley & Dupree  
J. Flynn's Minstrels  
Jos. K. Watson  
(Two to fill)

mon's New York 27 Empire Brook-  
lyn.  
"Chuckles of 1923" 20 Columbia  
New York 27 Casino Brooklyn.  
Cooper Jimmy 27 Gayety St. Louis.  
"Dancing Around" 27 Capitol In-  
dianapolis.  
"Giggles" 20 Empire Providence 27  
Casino Boston.  
Happy Days" 27-29 Van Cuyler  
Schenectady 30-1 Harmanus Bleck-  
er Hall Albany.  
"Happy Go Lucky" 27 Gayety  
Rochester.  
"Hippity Hop" 20 Casino Brooklyn.  
"Hollywood Follies" 30-1 Colonial  
Utica.  
"Jig Time" 27 Empire Newark.  
"Let's Go" 27 Empire Toledo.  
Marion Dave 27 Olympic Chicago.  
"Monkey Shines" 20 Orpheum Pat-  
erson 27 Yorkville New York.  
"Nifties of 1924" 27 Columbia New  
York.  
"Queens of Paris" 27 Gayety Pitts-  
burgh.  
"Radio Girls" 20 Empire Toronto  
27 Columbia Cleveland.  
"Record Breakers" 27 Palace Bal-  
timore.  
"Runnin' Wild" 20 Empire Toledo  
27 New Gayety Dayton.  
"Silk Stocking Revue" 20 Empire  
Brooklyn 27 Orpheum Paterson.  
"Talk of Town" 27 Gayety Boston.  
"Temptations of 1923" 27 Star &  
Garter Chicago.  
"Town Scandals" 27 Gayety Det-  
roit.  
"Vanities" 27 Gayety Kansas City.  
Watson Billy 27 Empire Provi-  
dence.  
Watson Sliding Billy 27 Gayety  
Omaha.  
Williams Mollie 20 Gayety Detroit  
27 Empire Toronto.  
"Wine Woman and Song" 27 Cas-  
sino Philadelphia.  
"Youthful Follies" 27-29 Poli's  
Waterbury 30-1 Stone O H Bingham-  
ton.

**PANTAGES CIRCUIT**  
**TORONTO**  
Pantages  
(16-22)  
Diaz & Powers  
George Lashay  
Marry Me  
Baker & Rogers  
Ward & Raymond  
4 Elegance  
**HAMILTON, CAN.**  
Pantages  
(18-23)  
Ritter & Knapp  
Rhoda & Broshell  
Lillian Burkhardt Co.  
Greenwald & Nace  
Trella Co.  
**CHICAGO**  
Chateau  
1st half  
Nestor & Vincent  
Steve Green  
Taylor Howard & T  
W & M Rogers  
C Bellings Co.  
**MINNEAPOLIS**  
Pantages  
(Sunday Opening)  
Johnny Clark  
Carroll & Gorman  
Kelly & Wise  
Shadowland  
Holland & Oden  
Kate & Willey  
**WINNIPEG**  
Pantages  
Carlit's & Schrader  
Charlie Morali Co.  
Stanley Chapman  
Ellen  
Hall & Shapiro  
30 Pink Toes  
**EDMONTON**  
Pantages  
Olga & Nichols  
Monroe & Gratton  
Billy Weston Co.  
Vine & Temple  
Romas Troupe  
Bobby Miller  
**CALGARY, CAN.**  
Pantages  
(20-22)  
Bill & Blondy  
Bert Walton Co.  
Mendosa  
(Others to fill)  
**SPOKANE**  
Pantages  
(Sunday Opening)  
Krylton Sis & M  
Josie Heather Co.  
Milo  
Paul Riggs  
(One to fill)  
**SEATTLE**  
Pantages  
General Pianos  
Conroy & O'Donnell  
Clark & Storey  
Ruloff & Elton  
Hampton & Blake  
Hill's Circus  
**VANCOUVER**  
Pantages  
Gintaro  
Harry Coleman  
Feln & Tennyson  
La Petit Revue  
Gordon & Healey  
Tara Gibbons  
**BELLINGHAM**  
Vaudeville  
The Cronwell  
Herman & Briscoe  
Dalton & Craig  
Les Gellis 3  
Ben Barton Rev  
**TACOMA**  
Pantages  
Passing Parade  
**PORTLAND, ORE.**  
Pantages  
Weber & Elliott  
Wilfred DuBois  
Spectacular 7  
El Cota  
Dobbs Clark & D  
B'way to Dixie  
Travel  
(Open Week)  
Schibbe & Nagel  
Renettell & Gray  
Aleko  
Dorothy Lewis  
Alexandria Opera  
Dorothy Nelson

**SAN FRANCISCO**  
Pantages  
(Sunday Opening)  
Romeo & Dolls  
Rinaldo  
Corradini's Anim's  
(Others to fill)  
**LOS ANGELES**  
Pantages  
Winton Bros  
Jones & Sylvester  
La Tell & Vokes  
J. Powell 6  
Foley & La Tour  
Roy & Arthur  
**SAN DIEGO, CAL.**  
Pantages  
Petrams  
Nada Norriane  
La France & Byron  
Casson & Klem  
Georgia Minstrels  
**L.G. BEACH, CAL.**  
Hoyt  
Ellis & Clark  
Jack Strouse  
Night in Spain  
Yvette Co.  
Jack Hedley Co.  
**ST. LOUIS**  
Grand  
Adonis & Dog  
O'Meara & Landis  
(Others to fill)  
**SALT LAKE**  
Pantages  
(23-28)  
Yokahoma Boys  
Melody Maids  
Youth  
D'ning & O'Rourke  
La France Bros  
Grew & Bates  
**OGDEN, UTAH**  
Orpheum  
(23-27)  
Lewis & Brown  
Knowles & White  
Harry Downing Co.  
Marion Claire  
Les Gladdens  
**COLO. SPRINGS**  
Burns  
(10-31)  
(Same bill) plays  
Pueblo 22-23)  
Peon & Mitzie  
Purcella & Ramsey  
Juliet Dika  
Clay Crouch  
Kranz & White  
3 Falcons  
Ziska  
**OMAHA, NEB.**  
World  
(Saturday Opening)  
McBane  
Cahley & Francis  
Telephone Tangle  
Gallarin Sis  
Warren & O'Brien  
Gautier's Toy Shop  
**KANSAS CITY**  
Pantages  
(Saturday Opening)  
Martinetto  
Early & Laight  
Class & Brilliant  
Geo Mayo  
Francis Renault  
Dance Evolutions  
**MEMPHIS**  
Pantages  
Laura Devine  
Frankie & Johnnie  
H Seymour Co  
Chuck Haas  
Calahan & Bliss  
Whithead & Band  
**TOLEDO**  
Pantages  
Whirlwind Trio  
Polly Lou Dee  
Dancing H'mphreys  
Harry Bewly Co  
Joe Rosetta  
Lottie Mayer Co.  
**DETROIT**  
Regent  
Peron Trio  
Cronin & Hart  
Dummies  
Walter Weems  
Sheiks of Araby  
Miles  
Paul Kieft Co  
Regal & Moore  
Hori Trio  
Princeton & Vernon  
Marriage vs Divorce

**MUTUAL CIRCUIT**  
"Band Box Revue" 27-29 Park  
Youngstown 30-1 Lyceum Columbus.  
"Bits of Hits 1924" 27 Gayety  
Louisville.  
"Broadway Belles" 27 Empress  
Cincinnati.  
"Films and Skirts" 27 Star Brook-  
lyn.  
"Folly Town" 27 Empire Hoboken.  
"French Models" 27 Lyric Newark.  
"Hello Jake" 27 Garden Buffalo.  
"Joy Riders" 27 Academy Pitts-  
burgh.  
"London Gayety Girls" 30-1 Cata-  
ract Niagara Falls.  
"Miss Venus Co" 27 Olympic New  
York.  
"Moonlight Maids" 27 Gayety  
Brooklyn.  
"Oh Joy" 27 Majestic Scranton.  
"Snappy Snaps" 27 Empire Clevel-  
and.


**ILL AND INJURED**  
Mabel Normand was seriously in-  
jured Aug. 5 when the horse she  
was riding at Coronado stumbled  
and threw her over his head. She  
was taken to the Good Samaritan  
hospital, Los Angeles, suffering from  
a broken collarbone and other in-  
juries.  
Mrs. Leslie Carter, who recently  
fell and suffered a severe sprain of  
the knee while visiting a Los  
Angeles studio, is reported to be re-  
covering and will soon return to  
New York.  
Gloria Swanson was operated on  
Aug. 6 in the private hospital of Dr.  
Samuel G. Gant, New York City, for  
internal trouble. She is reported to  
be convalescing favorably and will  
probably leave the hospital in about  
three weeks.

**WITH THE MUSIC MEN**  
(Continued from page 8)  
The policy of the entire music busi-  
ness for the coming season is ex-  
pected to be more conservative than  
it has been for some time past.  
Leo J. Roy has been engaged as  
technical director for the Al Herman  
Amusement Co., making special or-  
chestral and musical arrangements.  
Roy is the pianist in the Lee Perre-  
quet Orchestra.  
Sol Bernheim is with Witmark  
Sons.  
Frank Gillen, until recently with  
the professional department of  
Harms, Inc., has become an inde-  
pendent producer and writer of  
musical acts.  
Eddie Ross has connected with  
the professional staff of the Hearst  
Music Publishers.  
Fred Hoff has succeeded Louis  
Silvers as musical director for  
"Helen of Troy, N. Y."  
The only record ever recorded by  
Savoy and Brennan is soon to be  
released by the Aeolian Co., with  
which the comedians had signed  
shortly before Bert Savoy's tragic  
death.  
Mort Howard is now with the  
professional staff of Ager, Yellen &  
Bornstein.  
Hal Dyson has connected with the  
Kendis-Brookman Music Co. and is  
writing in collaboration with James  
Kendis.  
Nat Madison will be in charge of  
the Boston office of Clark & Leslie  
Songs, Inc. A San Francisco office  
will be opened shortly.

**BURLESQUE ROUTES**  
(Aug. 20-Aug. 27)  
**COLUMBIA CIRCUIT**  
"All Aboard" 27 Gayety Buffalo.  
"All in Fun" 20 Empire Newark.  
"Barting & Seamon's New York."  
"Bathing Beauties" 20 Casino Bos-  
ton 27 Hyphen New Haven.  
"Bon Tons" 27-29 Court Wheeling  
30-1 Grand O H Canton.  
"Bostonians" 20 Palace Baltimore.  
27 Gayety Washington.  
"Breezy Times" 27 Mine's Bronx  
New York.  
"Brevelites of 1923" 20 New Gayety  
Dayton 27 Olympic Cincinnati.  
"Bubble Bubble" 20 Hurlig & Sea-


**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA  
71st Year  
10c weekly  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA  
Green Cover  
OLDEST AMUSEMENT PAPER IN AMERICA  
and the only  
PAPER IN THE WORLD SOLELY DEVOTED TO  
OUTDOOR AMUSEMENTS  
Some of the news features in this week's (Aug. 17) issue, of  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA  
10,000 stills in Canada making  
poisoned whiskey one day and  
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**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA  
71st Year  
10c weekly  
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THE OLDEST THEATRICAL PUBLICATION IN AMERICA  
Green Cover  
OLDEST AMUSEMENT PAPER IN AMERICA  
and the only  
PAPER IN THE WORLD SOLELY DEVOTED TO  
OUTDOOR AMUSEMENTS  
Some of the news features in this week's (Aug. 17) issue, of  
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CON CONRAD, who has delivered more hits to you this year than any song writer, and who in the past has produced such outstanding comedy songs as "OH! FRENCHY," "PALESTEENA," "YOU'VE GOT TO SEE MAMA," "BARNEY GOOGLE," etc., now delivers you three smashing big comedy numbers. Why cry for comedy songs when they are here at your call if you will only let us deliver them to you? Come up and hear them.



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All matter in  
CORRESPONDENCE  
refers to current  
week unless  
otherwise  
indicated.

## CHICAGO

VARIETY'S  
CHICAGO  
OFFICE  
State-Lake  
Theatre Bldg.

Senator Francis Murphy was the big hit of the Majestic at the first show Sunday, although feature honors fell to the Ten Northern Knights of Harmony, another jazz band. Senator Murphy awakened an audience that had been a little slow in manifesting enthusiasm up to this time.

Carroll and Louise Dore, violinist and a pianist, opened using the orchestra at times, and passing it up for short periods, having a nicely routine offering, which is musically good. Rogers and Gregory, blackface comedians, slowed up the show in second spot, though it is doubtful if their material or ability would have served better later in the program.

The employing of a rooster, drawn from one's clothes, enabled them to leave the stage the first time with applause, and the firing of a gun off in the wings as though one were a chicken thief gave them a satisfactory get-away. Lester and Stuart open with both in the guise of city boys, with the girl changing to soubrette costume and attempting a ballad with the comedian interrupting to advantage.

The Sie Tahar Troupe of Arabs provides a flash for the bill with the novelty of three girls in the troupe of seven, and with a dancing opening, and the same picture for a finish. The act is not routine just properly, but has some good tumbling and the girl dancer shines out both in her specialty and in the tumbling. Eckhart and Francis re-

vive the German comedian, but somehow or other the audience did not laugh as it should. The Ten Northern Knights of Harmony open with "The Parade of Wooden Soldiers," which serves nicely, following with pops. The boys, all young, dress in shirtwaist with light pants, and for the third number the cornet dons coat and cap and injects "Dreaming" for novelty. The act concluded with a bow for the leader, but was not the hit that most bands have been. It is a good average band, however. Senator Murphy was next to closing, and Sylvia Mora and the Reckless Duo brought the performance to a satisfactory conclusion.

Nonette has the singing of the Palace bill this week practically to herself, but there is an abundance of instrumental music, with violin solos with orchestra proceeding her and various styles of instrumental music in four other acts. The headlines honors fall to Lionel Atwill in "The White Faced Fool," with Nonette and the Joe Fejer Orchestra sharing second billing honors, and several other acts which measure up with the very best in their class, so that the bill in its entirety is A-1.

The Fejer orchestra opened some western engagements here, and while placed third, made such a hit that after two curtains an encore was insisted upon and then a second encore. Nonette is doing practically the same act, but has some

new numbers. Her contribution to vaudeville is always highly entertaining, and she scored quite a hit Sunday afternoon.

Atwill returns with the same company at the Palace previously, continuing to give a remarkably clever performance of an offering sufficiently strange for vaudeville to have a value in addition to the splendid acting.

The arrangement of acts in "one" was probably a difficult matter, having Clayton and Lennie, Powers and Wallace, McLellan and Carson and Glenn and Jenkins on the program. Cayton and Lennie were at a disadvantage on second, but were not out long before they had the audience going to suit their purpose. Powers and Wallace in "Georgia on Broadway" duplicated their success here in March, giving a character portrayal which is capital. McLellan and Carson have turned roller skating into a comedy offering and deserve a choice position. McLellan's comedy marks him for a possible rival of Joe Cook. His skating opening is clever, appearing in darkened stage and going across three times, puzzling the audience as to whether he is flying or performing some other magical stunt. The neck spin at the conclusion of the act gets it back to its origin nicely. Glenn and Jenkins, who were also here in March, did their usual clean-up stunt.

Fox and Sarano opened the show with a hand-balancing, concluding with a novel feat. D. Apollon, who performs on various musical instruments before the offering develops into a Russian number, has the assistance of a couple of girl dancers, who do splendidly, and he himself and another man join them for the Russian finish.

The bill at the State-Lake this week is weak compared with the good shows this season. At the first show Sunday afternoon of the seven acts six passed with little or no recognition, the exception being Paul Sternberg's orchestra, lately exceptional organization of musicians.

D. Apollon in "Bi-Ba-Bo" was billed, but did not appear. In his place were the "Eight Blue Demons," an Arab acrobatic act. D. Apollon is at the Palace here, being switched at the last moment. The bill opened

with a tight wire act, "The Philmers." This is usually a good opening act, but it fell short of getting much response. The man's work on the wire is good and his comedy quips timely. Second were Stanley and Birnes, two dancers who did only three numbers and were not called back. The Arab troupe, on third, fared little better; then Joe Towle, always a good entertainer and who can be relied upon to bring an audience "back to life," worked hard for every laugh he got. Towle is no "quitter," and despite the mood of the patrons—who seemed undecided just what they wanted—left them in a much better humor and got a good hand at the finish.

Maurice Diamond failed to keep up the pace. Diamond is assisted by two girls. His act opened weakly. When the act went into full stage it seemed to gain little headway, and not until Diamond worked hard in his dances did the audience give the act any real applause; but the applause was not sufficient for a second bow or an encore.

Cahill and Romaine took a long time to get started. Their song at the finish of the act got a hand sufficient to bring them back for another number.

Closing the bill were Paul Sternberg and his orchestra. Sternberg has 20 men whose work was a musical treat. Harry J. Conley and Company and Carleton Rallow were not seen at this show.

Edward James Ader, formerly a theatrical lawyer, who is in prison at Leavenworth, Kan., serving a seven-year sentence, charges that he was not properly represented at his trial and that an assignment of \$60,000 attributed to him was not genuine.

Judge Wilkerson continued a case where the government petitioned for

an attachment of \$20,000 of the \$60,000 until Sept. 10 and announced that Ader would be brought from Leavenworth to amplify his statements.

Goldie Skolnik, who was Ader's secretary and sentenced to six months in jail for misuse of the mails, was recently released on a Presidential pardon.

As the theatre owners in the loop commence operations for the new season they are confronted with agitation to remove all canopies in front of Chicago playhouses. One of the local newspapers is reported to be back of the move to hasten the disappearance of the lighted canopies which theatres claim as stock in trade.

The Selwyn has broken into virgin fields for exploitation by contracting for illuminated painted signboards on Michigan avenue. This has been done for "The Fool" engagement. In posting 50,000 sheets of paper "The Fool" engagement

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Ground Floor

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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

PAUL BIESE, The Saxophone King, and His RAINBO ORCHESTRA

FAMOUS DINNERS

A LA CARTE SERVICE

## CORRESPONDENCE

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# PAUL SPECHT

AND HIS

## ALAMAC HOTEL ORCHESTRA

INCLUDING THE "GEORGIANS"

—Playing Exclusively—

COLUMBIA RECORDS—KEITH and STOLL VAUDEVILLE—BUESCHER BAND INSTRUMENTS

**HAVE** BROKEN ALL "SENSATION" RECORDS IN ENGLAND IN EIGHT WEEKS AND  
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LYONS' NEW CORNER HOUSE, the largest restaurant in the world  
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THE COLISEUM and ALHAMBRA THEATRES, where they were billed and acclaimed "the greatest success of all"  
AND FOR ROYALTY HOUSE PARTIES, WHERE THEY WERE PAID RECORD SALARIES

**SAILING** back to the U. S. A. on the S.S. *Aquitania*, August 11, after having to refuse many other attractive offers, in order to open their engagement at

**THE ALAMAC HOTEL, 72d ST. and BROADWAY, NEW YORK, SEPTEMBER 15**

**WE EXTEND** our sincere thanks to Messrs. J. Lyons & Co., Ltd., to the Stoll Vaudeville Circuit, to Mr. Percy Riess, to the Cunard Steamship Co., and to our many kind friends in England.

**HELLO!** to our Keith Vaudeville Agent, **TIM O'DONNELL**, Pat Casey Agency



The first time in the history of the Alhambra Theatre (London) that any artist has been billed out in lights. This sign was especially erected for Mr. Specht.



How the London police have had to control the daily crowd trying to get in to hear Paul Specht and his Alamac Orchestra, now playing at Lyons New Corner House, London.

### THE PRESS

Paul Specht, the orchestra leader, is playing to 10,000 people every night, and his band is the biggest hit in London that ever came over from America.—**EVENING STANDARD.**

### THE PUBLIC

What Paul Specht has done has been to give us good music in an extraordinarily attractive form, and that the British public realize that in him we have an artist of "out-of-the-ordinary" type is apparent from the queues that have lined up each day outside the magnificent building in Coventry street.—**MINE HOST.**

### THE STAGE

Another big noise at the Alhambra is "Paul Specht (himself) and his Alamac Orchestra (by permission of Messrs. J. Lyons and Co., Ltd.), Masters of Rhythmic Symphonic Syncopation." Passing by our curiosity concerning whether the permission refers to the first or the second part of this description, we have to record that Paul Specht is certainly a striking contrast to other jazz experts. As far as appearance goes, he seems to take his job as seriously as Sir Thomas Beecham does his, if not more so. With the appearance of one of the world's greatest composers and an air of intense seriousness, he uses his band not only to amuse but also to instruct. Thus he shows the evolution of the orchestra from the "colonial" type, through the "country" style to "Alexander's Rag-time Band," and later demonstrates how "Yankee Doodle Blues" would be played in Italy, France, Spain, Holland, and Merrie England. Truly an ingenious gentleman is Mr. Specht, well able to hold his own whatever may happen in the way of new organizations composed of native musicians.

### THE DANCERS

There was a big crowd at the Empress Rooms on the 14th of last month, when we had an opportunity of hearing and dancing to Paul Specht's orchestra, which invaded London with such a bang recently. I understand that at the present moment Paul Specht's orchestras are playing in France, Germany, Australia and Canada, and that eight of them are making a syncopated circuit of America. That is the way to run orchestras—by the dozen, by the score, with the world for your manuscript sheet! Paul Specht is the accredited master of "rhythmic symphonic syncopation," and plays fox-trots as fast as one-steps. For range of effect and a real feeling for the dance, Paul Specht could give most other dance combinations a bit of fright. As a journalist at my table remarked at the time: "You never know what he's going to do next!" Very true. You never do. His playing is full of surprises.—**THE DANCING WORLD.**

### THE CLERGY

**BACH JAZZ**  
Sir—Mr. Paul Specht and his orchestra at the Alhambra bring to musical Londoners a new view of the possibilities of the jazz band. Here is jazz music with a difference. Here is rhythm without contortions, and tune without torture. In these days, when Bach is so popular in England, it is interesting to remember that much of Bach's music depends for its charm on syncopation. It will be interesting to hear Mr. Specht adapt Bach and Brahms to the new methods possible to an orchestra like his.—**G. C. WILTON**, The Vicar of Soho, St. Anne's Rectory, Soho.

# SPES'L ETTENS'N!

Coming East With A New Ground-Cloth!

# EDWARD J. LAMBERT

## THE HANDSOME JESTER

Assisted by MISS MINNIE FISH, Late Prima Donna of the New York Aquarium

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## THE ORPHEUM CIRCUIT NOW

Acclaimed by Press and Public as One of the Funniest Acts in the History of Vaudeville!

**WILLIAM JACOBS**  
IN THE WEST

**LEW GOLDER and ARTIE PEARCE**  
IN THE EAST

P. S.—After reviewing my act at the Palace Theatre, Chicago, Mr. Sam Kahl immediately booked my act on the entire Orpheum Circuit

will have established a billing record for loop legit attractions.

James F. Kerr will again have charge of the exploitation of the Radio Show at the Coliseum. He's at present caring for the managerial duties of "The Dancing Honey-moon." James Wingfield, booking agent, will be company manager of "But For the Grace of God."

The stockholders of the Palace.

**JAMES MADISON**  
VAUDEVILLE AUTHOR  
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RIPE IN EXPERIENCE  
YOUNG IN IDEAS

Fort Wayne, Ind., have about decided to continue to operate the house, having struck a policy which they think will be profitable—vaudeville in the winter and dramatic stock in the summer. The Sherman stock has done very well this summer. There was an effort made to lease the Palace just recently by Chicagoans, but it was turned down.

Juanita Hansen is featured at the Rialto this week. She holds next to closing position but doesn't attempt a vaudeville act, simply making a talk. She tells of her experiences when she first started to use heroin

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until she became a slave to it for two years.

The Equill Brothers open the show. Ardelle Cleaves sings and plays violin and scores. Howard and the Scott Sisters present pleasing dance specialties.

Weston, Wagner and Knolls have comedy and trio entertainment.

Edward Clark, in his impersonations, gives the bill distinct class, and is accompanied at piano by Rose, who scores individually with her cello. Nelson and Kelly, with nut comedy of just the proper style to catch on at such a theatre, and the result is laughter galore. Performance concluded by "Little Jim," a bear, with comedy built up by plants.

John J. Nash, manager of the Palace, has returned from a vacation in the Berkshires, and Ear Stewart, who has been substituting

for him in Chicago, will report at the Orpheum at New Orleans shortly for the opening of the season at that theatre.

Lon B. Ramsdell will be the manager of the new Palace, Moline, Ill., to open Aug. 20. It will seat 2,200, playing vaudeville and road shows.

Harry Greenman, formerly associated with picture houses in St. Louis, will manage the new Monroe, formerly Barbee's, when it opens with "The Silent Command."

**SYRACUSE, N. Y.**  
By CHESTER B. BAHN

WITTING—Dark.  
KEITH'S—Vaudeville.  
STRAND—"Money, Money, Money."

EMPIRE—"Temporary Marriage."  
ROBBINS-ECKEL—"The Critical Age."

CRESCENT—"The Face on the Bar Room Floor."  
TEMPLE—Dark.

Abandonment of the summer policy of vaudeville which has been in effect at Keith's since May 27 was announced today by Manager John J. Burnes. The regular winter vaudeville season will open on Sept. 3, he said. The summer policy has been a shorter bill, combined with a feature picture.

The date for the Wieting engagement of "Mollie Darling" has been set for Aug. 31-Sept. 1.

Pulaski, N. Y., is to have a new theatre, according to plans of Watertown and Pulaski capitalists.

No indication has been given as yet of the reopening of the Temple, but it will be functioning before the

**WANTED—DWARF**  
That sings bass, for Rube Quartet; or want real

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DAN SHERMAN  
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**J. T. EMMETT**  
Baritone

**GEO. McCLAIN**  
Bass

Look what we got:

1923  
Aug. 26—Hennipen, Minneapolis  
Sept. 2—Orpheum, St. Paul  
Sept. 10—Orpheum, Winnipeg  
Sept. 19—Orpheum, Vancouver  
Sept. 23—Orpheum, Seattle  
Sept. 30—Hells, Portland  
Oct. 7—Orpheum, San Francisco  
Oct. 14—Orpheum, Oakland  
Oct. 21—Fresno and Sacramento  
Oct. 28—Golden Gate, San Francisco  
Nov. 5—Orpheum, Los Angeles  
Nov. 12—Hill St., Los Angeles  
Nov. 24—Orpheum, Denver  
Dec. 2—Orpheum, Omaha  
Dec. 9—Orpheum, Kansas City  
Dec. 16—Orpheum, Des Moines  
Dec. 27—Liberty, Lincoln  
Dec. 23—Orpheum, Sioux City  
Dec. 30—Columbus, Davenport  
1924  
Jan. 3—Lincoln, Chicago  
Jan. 6—Palace, Milwaukee  
Jan. 13—Palace, Chicago  
Jan. 20—Orpheum, St. Louis  
Jan. 28—Palace, Auburn

Feb. 4—Schenectady and Amsterdam  
Feb. 11—Troy and Albany  
Feb. 19—Imperial, Montreal  
Feb. 25—Orpheum, Brooklyn  
Mar. 3—Alhambra, New York  
Mar. 10—Riverside, New York  
Mar. 17—B. F. Keith's, Boston  
Mar. 24—B. F. Keith's, Lowell  
Mar. 31—B. F. Keith's, Portland  
April 7—E. F. Albee, Providence  
April 14—Palace, New York  
April 21—Royal, New York  
April 28—Eighty-first Street, New York  
May 5—Broadway, New York  
May 12—Maryland, Baltimore  
May 19—B. F. Keith's, Philadelphia  
May 26—Wm. Penn., Philadelphia, and Trenton  
June 2—Coliseum and Fordham, New York  
June 9—Mt. Vernon, and Prospect, Brooklyn  
June 16—Proctor's, Newark  
June 23—Jefferson, and Hamilton, New York  
June 30—Franklyn, and Far Rockaway, New York  
July 7—Bushwick, Brooklyn  
July 14—Proctor's 5th Ave., and 58th St., New York

This Week (Aug. 13)—Brighton Beach, New York

Direction PHIL BUSH

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The Marvelous Waltz Ballad

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By PAUL WHITEMAN,

FERDIE GROFE, MARSHALL NEILAN  
and DOROTHY TERRISS

The Supreme Hit!

An Entirely New Comedy Idea

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By EUGENE WEST and IRA SCHUSTER

A Ludicrous Combination of Sauerkraut and  
Chop Suey

The Chicago Cyclone!

# NO, NO, NORA!

By GUS KAHN, TED FIORITO  
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A Veritable Pep Dynamo—Get It Before It  
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They All Agree

# BLUE HOOSIER BLUES

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The Best Rag Ballad in a "Blue" Moon

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## in "TOPSY and EVA"



VIVIAN as EVA

ROSETTA as TOPSY

Produced by THOMAS WILKES, by arrangement with SAM H. HARRIS  
Book by CATHERINE CHISHOLM CUSHING.  
Music and lyrics by DUNCAN SISTERS.

Staged under direction of OSCAR EAGLE.  
Musical numbers staged by JACK HOLLAND.  
Wardrobe designed and made by MADAME KEELER.

### KANSAS CITY

By WILL R. HUGHES  
ELECTRIC PARK — "Follies,"  
closing week.  
NEWMAN — "Homeward Bound."  
ROYAL — "The Spoilers," film.

Sam Branson, treasurer at the Mainstreet, starts Sunday on a two weeks' vacation trip. W. E. Parsons, from the Chicago Orpheum office, will look after the details during Sam's absence.

Fred Spear, assistant manager of

### FOR SALE or RENT

### GRAND THEATRE AUBURN, N. Y.

Population 37,000.  
Downtown; centrally located.  
Ideal stock and vaudeville house;  
capacity 1,200.  
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D. EDWIN FRENCH  
68 Genesee Street, Auburn, N. Y.

Electric Park and publicity manager for the Pantages theatre, who underwent a mastoid operation last week, is recovering. He will probably remain in the hospital another week.

The patrons at Electric Park are being given a chance to declare their choice of the twelve "Follies" dancers this week. A voting contest is being conducted, and the winner of the popularity contest will be presented with a diamond ring. At last reports Louise King was leading the list.

New acts in the Electric Park "Follies" are the Four Errettos, Walter Stanton and Co., Mlle. Roberta's Circus and Wells and Winthrop.

### WASHINGTON, D. C. By HARDIE MEAKIN

The death of President Harding placed a pall over everything in Washington, with the theatres naturally the greatest affected. Although there was a marked lessening of the tension when the late President was placed in his final resting place and the new President, Calvin Coolidge.

**THEATRICAL CUTS**  
THE STANDARD ENGRAVING CO. INC.  
225 West 39 St. NEW YORK

took up his official duties in the White House executive office, it will be some time before the nation's capital returns to normal.

There has been an official period of mourning set until Dec. 1, this applying to all state functions both in the White House and the homes of the members of Congress as well as among the representatives of foreign countries. This mourning period will find the theatres without these customary patrons. The present condition may throw openings back possibly into October instead of the usual September openings.

The Strand, Loew vaudeville, is getting under way, and opened this week, disclosing an entirely renovated theatre and with a bill that looks especially good on paper. It is headed by "Silks, Styles and Satins," Alice Lamont and Co.; McNally, Kelly and De Wolfe; Clark and Crosby; Jennings and Mack. The first-run picture, regular feature of this house, for current week is Lon Chaney in "The Shock." Popular prices are maintained, matinees being scaled at 10c., while nights are scaled upward to 81c., with 20c. to 50c. Sunday and holiday matinees. Manager Ed Sparrow, who has handled the house for some three or four seasons, has made it a most popular vaudeville house with the local theatregoers.

Harry F. Jarboe, manager of the Gayety, Columbia Wheel (burlesque), has returned from New York and announces his house will start a week earlier than heretofore — Aug. 19. The house has been remodeled, as has also the stage, the latter having been enlarged to an appreciable degree, the size now permitting any attraction to be played upon its stage.

Moore's Rialto went the other houses one better last week in doing honor to the late President Harding and remained closed throughout the entire period that the nation was

paying homage to the late Chief Executive. It did not resume until Saturday morning, and is holding over for the current week the picture of the week past, "Where the North Begins." The other houses all changed their bills. Loew's Columbia, "The Love Piker"; Loew's Palace, Thomas Meighan in "Homeward Bound"; Crandall's Metropolitan, "Penrod and Sam."

Joe Brown, a local dancer, is being featured at Chevy Chase Lake nightly, dancing with June Taylor.

Mrs. Wilson-Greene has completed the booking for her concerts during the coming season, and is carrying announcements in all the local dailies at a much earlier date than in previous summers. They will all be given in Poli's theatre and are divided into four groups.

The boy had no money, but he was bound to see the picture show, and climbed through a skylight of the Favorite theatre, a neighborhood house, with the result that he fell and is now in Shelby Hospital suffering from innumerable cuts and bruises. When found on the floor of the theatre by Joseph B. Mudd, manager, the youngster was bleeding profusely from a severe cut on his head.

Clarence Latham, the boy, after

repeatedly asking if he couldn't get in free to see the picture show, had to be driven away from in front of the theatre, where the admission charge is but 10c. The police believe that after going through the skylight the boy endeavored to scale down an iron pipe into the lavatory, where he fell. There is little hope held out at the hospital for the boy's recovery. He is but 11 years old.



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THE PLACE MATTERS NOT

# MERCEDES

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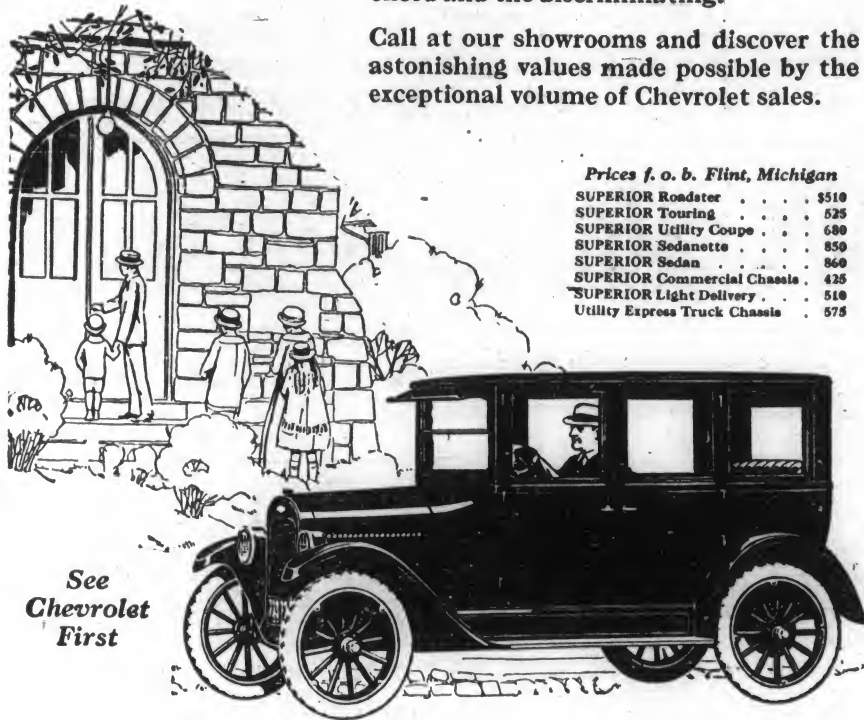
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### BALTIMORE

By ROBERT F. SISK  
CARLIN'S ARENA. — "Sweethearts," with DeWolf Hopper Co., seventh week.  
CENTURY. — "The Spoilers."  
NEW. — "Enemies of Women."  
PARKWAY. — "A Noise in Newboro."  
WIZARD. — Same.  
METROPOLITAN. — "A Gentleman of Leisure."  
GAYETY. — "How Come," reopening house.

Theatrical business in Baltimore

**ARLINGTON  
THEATRE**  
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last week, notwithstanding its proximity to Washington and the public mourning occasioned by the death of President Harding, was good. The Maryland, Keith vaudeville, and Carlin's Arena, with the DeWolf Hopper Co., did good business. At the Arena business was moderately good, despite the fact that a thunder shower once or twice scared some prospective customers away. Business in the picture houses was also fair.

Several years ago Harry Van Hoven, now of Carlin's Park, was exploiting Eddie Rickenbacker throughout the land, having picked him up as a racer in his early days. Last week, by a twist of fate, when Van Hoven had two pictures planted in "The American," they were forced out when the local Rickenbacker Automobile Agency secured a full page add at the last

minute, thereby compressing all the local news.

Following "Sweethearts," the Victor Herbert operetta which is being done this week by the DeWolf Hopper Co., "Erminie" will be presented with Hopper in the same role of Raveaux, while Sol Solomon will play the Francis Wilson part of Caddy. Miss Lillian Glazer, prima donna with the company, also appeared with Mr. Hopper in the recent George Tyler production of the same work, while more than half a dozen other members of the company were also in the same production.

The Gayety, formerly the home of American Burlesque in Baltimore and last year occupied by a stock burlesque organization, opened Monday with the negro musical show, "How Come," which recently had a tempestuous career in the Apollo Theatre, New York. Next Monday the Palace reopens with "The Bostonians," a Columbia Wheel show which has its break-in week here. The Palace is re-

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Number of

# VARIETY

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## Sept. 6

Advertisements and announcements for the special Regular Vaudeville Number should be forwarded at once to any Variety office.

opening a week in advance of the other circuit houses.

Labor Day both Ford's and the Auditorium are expected to reopen, while the Lyceum will reopen shortly afterward with another season of stock under the auspices of George Mars' all. Rumors about town are to the effect that the Academy will house "The Covered Wagon" for a run shortly after the opening of the regular season and that other big films will be seen here under the auspices of the Erlanger-Shubert movie combination.

Broadway-Strand: "Main Street," Adams; "Loyal Lives," Madison; "Homeward Bound," Capitol; "Vadetta," Washington.

W. S. Butterfield is considering building a new theatre in Jackson. Outside of Detroit and Grand Rapids this is the only town in which the Butterfield circuit does not operate.

The Regent, Grand Rapids, opened auspiciously Friday. Vera Sabini and Marimba Band were added attractions. Baby Marie Osborne in person there next week.

"Nice People" reopened the Majestic after four weeks' rest. Practically same cast as last season. Next week, "The Teaser."

### DETROIT

By JACOB SMITH

"The Dancing Honeymoon" (Geo. Choo) will have its premier at the Shubert-Detroit Aug. 19. \$2.50 top. It will remain for two weeks, followed by "The Passing Show," also two weeks.

With the passing of Shubert vaudeville the big musical shows will play the Shubert-Detroit, while the Garrick will get the dramatic shows. The New Detroit will continue as the K. & E. house. It is likely that some of the Shubert shows will also play the Shubert-Michigan.

Photoplays—"Alias Julius Caesar,"

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### JUDGMENTS

(The first name is that of the judgment debtor; creditor and amount follow.)

Arcel Phonograph Co.; Century Music Pub. Co.; \$150.83.  
Harry Fox; N. Y. Tel. Co.; \$33.24.  
Low Fields; N. Wood; \$462.71.

Bert B. Acosta; International Film Service Co., Inc.; \$184.53.  
Federated Film Exch. of America, Inc.; A. J. Callaghan; \$6,324.70.  
Kennan Films Co., Inc.; Film Developing Corp'n.; \$72.51.  
Satisfied Judgments  
Ned and Marguerite K. Wayburn; C. F. Delmar; \$5065.80; January 28, 1922.

### INCORPORATIONS

Massachusetts  
Atlantic Theatres Corporation, Boston; amusements; capital, \$100,000; incorporators, Benjamin H. Green, Roxbury; William F. Stewart, Boston; George F. Grimes, Boston; Louis Aronson, Roxbury.  
New York  
Aetna Pictures Corp'n., Manhattan, \$20,000; H. N. Marin, P. Cohen, I. Kaplan. (Attorney, A. S. Friend, 366 Madison avenue.)  
Mammoth Pictures Corp'n.,

Manhattan, \$250,000; A. L. Jaffe of San Francisco, V. B. Fisher, H. G. Kosch of N. Y. City. (Attorney, H. G. Kosch, 1540 Broadway.)  
Lloyd Carleton Productions, Inc., pictures, 100 shares common stock no par value; corporation begins business with \$500. L. Carleton, S. Stern, J. Thow. (Attorney N. Vidaver, 25 W. 43rd St.)  
New Talent Productions, Inc., Manhattan, theatrical producers, \$5,000; A. Klein, E. Davidow, A. Rosen. (Attorney, W. Klein, 152 West 42nd St.)  
C. C. Burr Production Corp., Manhattan; 100 shares common stock, no value; business begins with \$500. Directors, Charles C. Burr, Freda Freeman, H. Edwin Goldberg, all of New York. Attorneys, Marx & Marx, 358 Fifth avenue.  
Fulton Stage Lighting Co., Inc., Manhattan; \$5,000; Francis D. Fox, William Remlinger, Thomas J. Fitzgerald. (Attorney, Charles G. Coster, 51 Chambers street.)  
Great Lakes Theatre Corporation, Manhattan; manage theatres; 10 shares non par value, \$500; Louis Mehl, Marie A. Finn, Mildred Lustgarten. (Attorney, Siegfried F. Hartman, 120 Broadway.)  
S. R. O. Play Producing Co., Inc., Manhattan; entertainments; \$20,000; Caroline Rosenthal, Charlotte Ackerman, Delfino P. Mascolo. (At-

torney, Sydney Rosenthal, 10 Court square, Long Island City, N. Y.)  
Turul Film Co., Inc., Manhattan. Manufacture motion pictures; capital, \$10,000; directors, Joseph Almassy, Emery Sakho and Louis Nagy.  
West 45th St. Theatre Corp., Manhattan. Theatres; capital, \$20,000; directors, A. B. Spingarn, Leon Mintz and D. A. Weil.  
William Shilling, Inc., Manhattan. Proprietors of masques, community dramas, moving pictures; capital, \$10,000; directors, E. D. Hayward, L. T. McManus and Edmund Scotti.  
Lion Theatres, Inc., Ilion, Herkimer county. Theatrical and motion pictures; capital, \$500; directors, William Erk, R. V. Erk and Clair Scott.  
Gumpertz-Schulman Productions, Inc., Manhattan. Moving pictures, general theatrical business; capital,

\$5,000; directors, S. G. Gumpertz, H. A. Schulman and S. N. Welser.  
Northern and Southern Music Co., Inc., New York city. Publish sheet music; capital, \$5,000; directors, E. S. Townley, William R. Doyle and William M. Ziff.  
Tuscarora Development Corp., Town of Wilson, Niagara county. Realty, hotels, general amusement business; capital, \$50,000; directors, E. Christopher Meyer, C. H. Tugwell and William G. Palmer.

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### ENGAGEMENTS

Robert Redmond, juvenile, for "The Rat" (New England company).  
Frank McNellis, Woodward Players, Empress, St. Louis.  
Norman Trevor, "But for the Grace of God."  
Catherine Dale Owen, "Whole Town's Talking."  
Bobby Broderick, "Girlies."  
Mamie Gerhug, "Topsy and Eva" (Duncan Sisters).  
Grant Stewart, "Children of the Moon."  
Grace Rivers, Betty Hill, Gertrude Cahill, "Greenwich Village Follies."  
Marie Rappold, Josef Stransky,

general musical director, Wagnerian Opera Co.  
Mary Robson, "The Lullaby."  
Malcolm Williams, John Rutherford, J. K. Hutchinson, Elizabeth Patterson, "Magnolia."  
Rita Stanwood (Mrs. H. B. Warner), "You and I" (Chicago).  
William B. Mack, Walter Wilson, Helen Gill, Margaret Shackelford, Mina C. Gleason, "Zeno."  
Benjamin Kauser, "Brook."  
Marion Green, Ethel McElroy, "Greenwich Village Follies."  
Edgar Atchison Ely, "Passing Show."  
"Artists and Models" (complete), Nancy Gibbs, Grace Hamilton, Stone and Pillard, Charlotte Woodruff, Rose and Arthur Boylan, Charlotte Granville, Adele Klier, Harry Kelly, George Rosener, Bob Nelson.  
Joseph Cherniavsky, musical director, Thomashefsky's Yiddish theatre.

atres.  
Jean Tennyson Brown, "Adrienne."  
Alice Fleming, "The Lullaby."  
Ernest Truex, "The Vegetable."  
Marguerite Tebeau, "The Fool."  
Marion Byrne, "Help Yourself."  
Mabel Fenton, "Nitties of 1923" (tentative).  
John Ricks and "Shuffle Along" orchestra, George White's colored show.  
Hazel Dawn, "Nitties of 1923."  
"Nitties of 1923" (complete), Sam Bernard, William Collier, Hazel Dawn, Van and Schenck, Ray Dooley, Harry Watson, Jr., Frank Crumit, Cotrez and Peggy, Helen Broderick, Jane Green, Lina Rasquette, William Holbrook, Elm City Quartet, Foosee Sisters, Florianne and Rovel.  
Whitford Kane, Albert Perry, "Children of the Moon."  
Barbour and Faye, dancers.  
"Greenwich Village Snapshots."  
Jean Tennyson, "Adrienne."  
Jack Manning, stage manager, "Greenwich Village Follies."  
Irene Homer, "The Last Warning" (No. 1).  
Silvernote. Four: Miller - Lyle - White, "Black Scandals."  
Clyde Franklin, stock, Carroll Co., St. John's, N. B.  
Olga Cook, Douglas Leavitt, Walter Preston, Chester Frederick, Helen Lund, "Sunbonnet Sue" (Edwards).  
S. K. Fried re-engaged as technical director for Loew's Alhambra (Brooklyn) stock, regular season.  
Harry K. Mortor and Zella Russell, "The Lady in Ermine."  
Zoe Barnett, "Blossom Time."  
The Avon Comedy Four, with Joe Smith and Charley Dale, have been routed over the Orpheum Circuit to open in two weeks at San Francisco, with eight weeks of the coast time to follow. The Avons will then work east over the Orpheum until reaching the eastern Keith houses.

people, including Harry Sharpe.  
Marty Brooks has four new miniature musical comedies in preparation: "All's Well," 5 people; "The Pest," 6 people; "Ideals," 4 people; "Oh, Allah!" 3 people.  
Richard Keene (Fairbanks Twins) and Ina Williams, two-act.  
"Full House of Melody," 3 women and 2 men (Ray Hodgdon).  
Jimmie Hussey, now appearing in "The Follies," is arranging to have a condensation of his revue "Tattle Tales" made and present his brother Edward Hickey in it on the Keith circuit.  
Crisp Sisters and Pat Moriarity, Shane and Kaufman, two-act.  
Roy Sedley (Carroll and Sedley), single.  
Billy Hughes and Co., 3 people, skit.  
Jean Wilson and Flappers, jazz.

band of eight girls.  
Louise Bowers and Chauncey Gray's Orchestra. Miss Bowers was of Bowers and Saunders.  
Freddy Stanton and Jack Barry, two-act.  
Hackett and Delmar, new revue with 14 people.  
Garrison Jones and Elsie Elliot, with orchestra.  
Carraway and Glensor, two-act.  
"Bathing Beauties' Revue," nine people.  
Gleason and Cook, two-act.

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## ELSIE JANIS

America's Own

An International Concert Tour

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**CORT THEATRE**, W. 49th St. Evns. 8:15. Matinees Wed. and Sat. at 2:15.  
**MERTON OF THE MOVIES**

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Harry Leon Wilson's story dramatized by George S. Kaufman and Marc Connelly.

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AMERICAN SWEETHEART PLAY  
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**CYRIL MAUDE**  
IN  
**"Aren't We All?"**  
By FREDERICK LONSDALE  
THE GAIETY THEATRE  
IS AGAIN HEADQUARTERS FOR LAUGHTER CARL EDUARDE.....Conductor

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The Play That Succeeded in Spite of the Devil.

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ANNE NICHOLS' Great Comedy  
**"ABIE'S IRISH ROSE"**  
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**GEORGE WHITE'S SCANDALS**  
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THE SPEED SONG SHOW

MARK  
**STRAND**  
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Direction.....Joseph Plunkett  
D. W. GRIFFITH'S  
**"The White Rose"**  
STRAND SYMPHONY ORCHESTRA  
CARL EDUARDE.....Conductor

### NEW ACTS

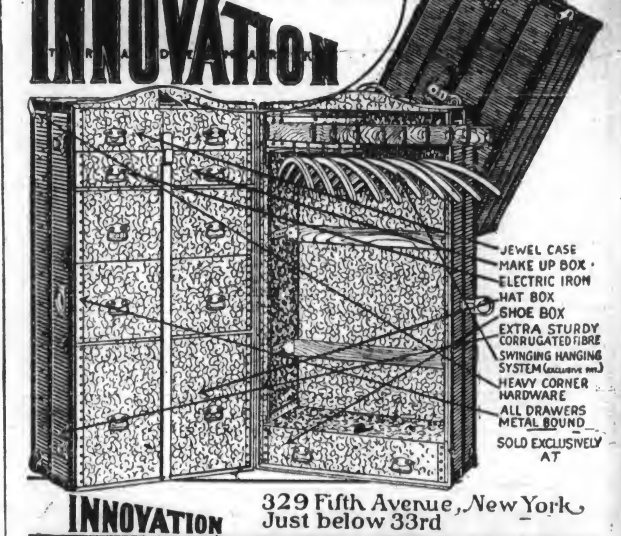
Eddie Kane (Kane and Herman) and Co. (2), comedy offering.  
Phil Villani (Villani Bros.) and Charles Borrelli (Jean Granese), two-act.  
Donald Brian may return to vaudeville with a company of three assisting.  
Barney, Carlton and Brown.  
Dave Genaro, in a new comedy act, "Happy Go Lucky," written by James Madison, with Fred Hall.  
"What's Your Name?" miniature musical comedy, 7 people, including Ned Norton, Evelyn Hughes, McLean, Savage, Geraldine Wood, Florence Hill; presented by Harry Krivitt.  
"A Bachelor Party," musical revue, 9 people.  
Billy Shone and Co. in "Alarmed," by Paul Gerard Smith.  
The Rosalie Stewart office has three new acts in preparation: Magda Thorley and Jack Allen and Band, 9 people; "Smarty's Party," with Rosemary King and two others; and a revue tentatively called "Four Chorus Girls in Search of a Principal."  
"A Dawn of a New Day," with Well and Dwinelle.  
Arthur and Morton Havel with Helen Lockhart in a musical skit, 6 people.  
Billy Kelly and Helen Birmingham, two-act.  
Joe B. Stanley and Co., musical, 4

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# WEE GEORGIE WOOD

in a Comedy Sketch

## "NOBODY LOVES ME"

(I hope the title is not true).

My love to Nellie Revell. I hope she remembers me.



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NEXT WEEK (AUG. 20).

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### NEWS OF DAILIES

Both Maude Adams and the officials of the General Electric Co. with whom she has been working in Schenectady on a new sort of color film photography, have refused to discuss the new invention. It is generally known, however, that if her experiments prove successful, the motion picture industry will be revolutionized.

Eugene O'Brien and his company were passengers on a Colorado & Southern train that collided with a through train from the East near Pueblo on August 13. The film actors were unhurt in the wreck, but six trainmen were killed.

Carl Edwards, orchestra conductor and collector of old violins,

was offered an old violin that had been for years untouched in the warehouse of Morgan & Brothers on West 47th street, New York City. After taking a careful look the musician voluntarily raised the price to \$500. This was because he had become convinced that the instrument was a seventeenth century German violin of rare and fine manufacture.

S. G. Bayne, aged 79, chairman of the board of directors of the Seaboard National Bank in New York, claims to be the oldest regular theatrogoer in America. He started the habit in 1850 and says he has kept it up through all these years, and still goes four or five times a week.

A New York swindler giving the name of Wilhelm Gruenspahn has for some time been buncoing European composers, many with established reputations, in Vienna. On arriving there at the beginning of the year he announced that he had founded the "High Life Edition, Ltd.," offering prizes of several thousand pounds sterling for the best musical work produced during

the year. Hundreds of entries were received, to each of which Gruenspahn replied that the composer had splendid prospects of winning, but that a substantial contribution was necessary to cover expenses. He lived a life of luxury, but was finally discovered and arrested.

John F. Norris of Fennville, Mich., who for nearly half a century was known in vaudeville as John Burton of the team of John and Lottie Burton, "plantation sketch artists," is the oldest member of the order of B. P. O. Elks. "Dad" Norris, as the old performer is called by his townsmen, has just completed a house which he built all by himself with no assistance. Norris, who is 78, was born in Erie, Pa., ran away from home and joined a minstrel at twelve, and was in New York in 1867 when Charles Vivian arrived from London. It was on the night of Nov. 24, 1867, that Norris, Vivian and others organized the "Jolly Corks," which has since developed into the Elks, and Norris is the only one of the group now living.

At a meeting held Aug. 8 of about 5,000 musicians employed in New York's vaudeville and film houses Anthony Muller, president of the Musical Mutual Protective Union, declared that another big strike was impending.

"The Prince of Pilsen" has scored such a hit in Baltimore that there is talk of giving the famous old Luders-Pixley light opera a Broadway revival. It is held over there a second week, with De Wolf Hopper.

The Georgia House of Representatives has voted a heavy tax on all opera companies appearing in the state. An amendment to the general tax act would provide that opera companies appearing in cities of more than 100,000 population shall be taxed \$2,500 for each contract and \$1,000 in cities of smaller population.

Harry Harkness Flagler, president of the Symphony Society of New York, has been decorated by the French Government with the Cross of the Legion of Honor, in recognition of the aid he gave French musicians during the war.

Hassard Short, who is casting the chorus and minor roles for the third Music Box Revue, has experienced considerable difficulty in obtaining young women for the show girl roles. The shortage of chorus girls has

forced him to advertise in the dailies. Especially rare are the 5 feet 7 inches girls.

D. W. Griffith and Charlie Chaplin are the British film-going public's favorites, according to a popularity contest completed last week by the "Sunday Pictorial." "Way Down East" was voted the most popular picture.

One of the dailies, commenting upon the fact that May McAvoy has just finished a long "vacation without pay," advances an interesting guess as to why she was forced to undergo this involuntary idleness. According to this story, May refused to appear more or less unclothed in a picture produced in Hollywood. "If no clothes, count me out," is said to have been her ultimatum. And, consequently, they did count her out. Her suspension is now over, and she

is on her way to New York, where, the paper says, she will face the camera dressed to the neck. The fact probably was a salary difference arose over a renewal of contract.

There will probably be considerable confusion this season in regard to the titles of plays. There are two promised called "Dumbbell," two "Poor Richard," and another called almost identical, "The Brook," by Whitford Kane and Jessie Trimble.



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and "Brook," by Thomas P. Robinson.

The Stadium concerts in New York City were the most successful ever held in the city. It has been estimated that the attendance has exceeded that of other years by at least 50 per cent. The chief reasons for this have been the favorable weather, with so little rain, the brilliancy of William Van Hoogstraten, the conductor, and the general excellency of the 42 programs.

When "The Stolen City," a comedy by Egon Kisch, was produced recently in Germany, it contained among its characters a rather peculiar man named Haschlie. It is a

Frances Claire Rawson



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OSWALD

lifelike representation of a well-known Prague Jew known by that name. He has sued the management for 5,000 crowns for using his nickname without permission. The court has adjourned until September for further deliberation.

It has been rumored that Alexander Leftwich will reopen the "Fashions of 1924," which closed recently at the Lyceum, New York, after a very brief run.

The charge of grand larceny against Stella Gray, chorus girl, was dismissed by Magistrate Sweetser in the West Side Court, New York City. She was charged with having taken \$150 from George Schmidt when she visited him in his room on 44th street, near Broadway.

Mrs. Kenneth Alexander of Great Neck, L. I., known on the stage as Mollie King, reported to the Nassau county police Aug. 11 the theft of \$20,000 worth of jewels from her home. They were probably taken some time Thursday night, when she and her husband were out visiting.

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The drawer from which the jewels were taken contained gems worth another \$30,000, but these were partially secured and left unmolested, evidently showing that the thieves were in a hurry. All doors were locked and showed no traces of tampering.

Marie Prevost, film actress, has admitted that she married H. C. Gerke in 1918. It was not known that she had been married, and she has been reported engaged to different men several times. Just recently she herself was given as authority for the announcement that she was to wed Kenneth Harlin, picture actor. Gerke is suing her for divorce, charging desertion.

The Hebrew Actors' Union No. 1 may have a chain of co-operative theatres throughout the country. Rubin Guskin, the manager, is responsible for the statement.

Mrs. Mabel Gilman Corey, former comic opera star, has denied the report that she is preparing to obtain a divorce from her husband, William Ellis Corey, former president of the United States Steel Corporation.

Cliff Durant, auto racer, and Ruth Roland, screen star, were towed into San Pedro Aug. 14 after spending a thrilling night at sea aboard a burning yacht. The party was returning from Catalina Island on a pleasure trip when the vessel caught fire. After fighting the stubborn flames for hours they conquered them, and in the morning were towed to shore by a fisherman.

One of the dallies announces that, according to a telegram received Aug. 14 by the Universal Film Exchange, Inc., Lon Chaney was killed in the Utah storm that killed dozens of people and caused damage of millions of dollars. Chaney was visiting friends in Willard, Utah, and was on his way east when the cloudburst struck.

23d STREET

(Continued from page 29)

a good start and kept up the pace throughout. Marion and Mack, Dutch and straight, in a comedy talking, dancing and singing offering, kept up with the previous offering and continued to go along with their "staple" and tried routine of

antiquated burlesque gags. Marion is the comedian and seems to rely mostly for his laughs on the saying, "For goodness sake." Mack is a good feeder as well as warbler and holds his end up better than his partner.

Casler and the Twins, with their musical and singing offering, were most acceptable from the instant the first of the Twins made her entrance with bow and fiddle. Their individual and collective work is most meritorious.

Lew Hawkins, with his tried and true monolog and song patter, is an old favorite at this house. Closing were Fantino Sisters and Co., two girls and two men. This act is the old Fantino Troupe, presenting fantastic dancing, trapeze and iron jaw work, as well as ball juggling by the two men. The act is well laid out as far as routine is concerned for the theatre. Its finish is the strongest, with one of the sisters suspended from the perch by her legs, holding the two men, who with their teeth support each other and the other girl, who is swung around in a circle, which took the act off to big applause. The cry of

green and gold or yellow as it appears which is used in the act seems to be getting a bit shabby in appearance and would hardly serve as a suitable background for the turn in the better class houses.

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Walsh Billy  
Weinstein H W  
Warde G Vivian  
White & Button

for the Lafayette, \$104 for Shea's Court Street and \$20 for the Hipp. Legit houses are unaffected so far as their regular crews are concerned, but the scale for extras has been hoisted.

Helen Neff this week replaces Rose Ludwig as leading woman of the McGarry Players at the Majestic. "Buddies" is the offering, with George Sweet brought to Buffalo for the role of Sonny.

Mr. and Mrs. John Cort arrived in Buffalo Sunday for a few days' visit with their old friends, Mr. and Mrs. Kinch, of West Ferry street.

## LOUISVILLE

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MAJESTIC—"A Lady's Name."  
WALNUT—"The Man Next Door."  
KENTUCKY—"Snowdrift," "Refuge."

The Gayety opens Aug. 26.

J. Humbird Duffy, tenor, joined the Dunbar company and is in the leading tenor role of "Sari."

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have engaged Al Franks, Len Dillon, Spooks Mathews, Dorothy Raymond, Price Quartet and others to open in a musical comedy on Sept. 1.

Helen McAvoy, vaudeville, playing one of the local theatres, is in the St. Luke's hospital as the result of being struck by an automobile Aug. 10. The accident occurred at a street intersection in the downtown district. She is suffering from a fracture of the right leg. The auto which struck her was driven by Lillian Landers.

Bunny Avery, formerly with Ackerman & Harris staff, is now engaged as treasurer at the Capitol.

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By SIDNEY BURTON

Shea's Court Street reopened Monday after three weeks' idleness. Good business was reported despite high temperatures the first and last of the week.

The T. M. A. (Local No. 23) this week presented to the Buffalo managers their annual wage demands for the 1923-1924 season. The increase requested averages from 25 to 30 per cent, one of the steepest demands yet made. It is proposed that stage carpenters be boosted from \$52.30 to \$72, and the balance of the crews from \$45.55 to \$67 per man for seven days. Should the new scale go into effect it will mean an aggregate increase for stage help only of \$119.70 for Loew's, \$128.40

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### BOSTON

By LEN LIBBEY

The Monday night floor at Keith's, with Charles Withers' "For Pity's Sake," was a box office surprise, the downstairs racks being clean by 8.20 and Withers being generally credited with the pull.

The big Withers set, combined with a full stage throne act used by Cissie and George Sewell's dancing novelty upset the bill at the matinee, Withers being jumped up three acts into the middle of the bill to permit a leisurely set and a quick clear.

Bert Rome and Henry Dunn in fourth spot were the only real stop on the bill, however, starting off under a full head of steam, handling their numbers like regular men, and winding up their fourteen minute routine at the psychological moment with the house clamoring for more.

George Yeoman in the troy spot woke up the house for the evening, getting a welcome hand on his curtain and putting over the John P.

Medbury novel analog to perfection. The first two acts had failed to stir anything more than a ripple and it looked like a chilly night for the palms but Yeoman took them off their hands in less than sixty seconds and they never struck them back for the night.

Claude Coleman followed the Withers riot and found it tough sledding for a while, her naturally slow enunciation encountering a natural reaction from the hoke that preceded. She finally hit her stride and won out.

The Cissie and George Sewell dancing number with Lucille Fields at the piano dragged a bit with its Miss Terpsichore theme and her ultimate conversion to allegorical syncope. Novelty and making their natural ability seem more difficult will do wonders for this sister team. Little though they realized it, their last two curtain calls came mainly through personality in their smiles, thanks to the orchestra leader, natural and infectious smiles.

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that might well have been unleashed early in the act and given to the audience.

"Fee-Wee" Myers and "Ford" Hanford with Myers, dynamic dancing and Hanford with his imitable comedy saw made their routine short and snappy and their condensed version went better than if they had dragged it out with an assured 10.30 curtain. An interesting bit of psychology came in the reception of "In the Shade of the Old Apple Tree" as compared with its reception here by a revue audience. The revue audience ate it up breathlessly and gave it a value of a hand for its sheer audacity and excellent rendering by Hanford. The vaudeville house regarded it with suspicion, even as they froze up on "Smiles" previously by Miss Fields. Some of them thought it was a comedy attempt and some seemed actually hostile, as though they knew it was not a late ballad. What a history that song must have had around the circuit from across the foots.

The Nathano Brothers in their nine minute knockabout roller skating routine held the house almost solid after the first half minute of slide-acts prior to the comedy entrance.

The Harding funeral pictures closed, with out a single person leaving, due in part to the early curtain but mainly to the solemnity of the pictures and the natural disinclination to walk out on the sub j.

Gertrude Hayes, Jr., who has played two summers in burlesque in Boston, was given a two-column front page picture lay-out in Hearst's "Ad-

vertiser" last Sunday as the result of her reported marriage to Joseph H. Laffey, president of the Advertiser Press Company. David Nussbaum, a professional, who had played on tour with Miss Hayes, has claimed that she is his wife, based on an alleged ceremony in New Jersey in 1922. Nussbaum has sued Laffey for \$50,000 for alienation of affections, and other actions between Laffey and Nussbaum are said to be pending, due to alleged threats. Miss Hayes denies the marriage. At present she holds the Boston publicity record for any burlesque or vaudeville player. The legit record is held by Marilyn Miller.

Henry Taylor, manager of the Shuberts' Majestic, who is in Los Angeles with Mrs. Taylor as the

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result of her ill health, will return to Boston in September to again take over the house, which was a Shubert unit house the last two seasons. The summer run of "The Covered Wagon" at the Majestic has been handled by Ed Fuller, the Shubert auditor.

Phil Ott and a tab organization with eight added girls opened at Howard (Mutual) this week, getting the jump on the Columbia wheel for an early opening and pulling surprisingly well.

Manager Al Somerbee of the Bowdoin, a George Edgar Lothrop house, is planning a season of surprises in bookings at this cosmopolitan house, located in the west end of the city, and popular prices, based on the theory that an old house, poorly located, can carry high-priced acts if it can pack 'em in. His Ike Rose Midgets for September 10 and Eva Tanguay for the 17th on full weeks, through Romm and Walters, are typical of the fall plans for this relatively obscure house, which for years was a stock theatre of the old school. According to Somerbee, the price of an act means nothing in his young life. It merely has got to show a profit.

### ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Al G. Fields Minstrels, last half.

FAY'S—Hazel Haslam and Co., Leddy and Leddy, Leona Hall Revue, Conroy and Howard, Anthony, "East Side, West Side," film.

EASTMAN—Chamber scene from "Romeo and Juliet," sung by members of faculty of Eastman School; violin solo by Alexander Leventon; "Homeward Bound," film feature.

Pictures—"Children of Jazz," Regent; "Three Jumps Ahead," and "Fog Bound," Piccadilly.

Lyceum opens regular season, as in past years, with Fields Minstrels this week.

Alexander Leventon is making his debut as concertmaster of the Eastman orchestra this week.

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**LOS ANGELES**  
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Sophie Tucker, headlining an excellent show at the Orpheum, scored the most notable success in months. Her entrance and the effective lighting on the gorgeous metallic-like draperies presented a striking picture, bringing the comedienne an overwhelming reception. Her really sensational hit was entirely due to her remarkable ability to deliver songs. Ted Shapiro and Jack Carroll at the pianos aided.

Le Maire and Phillips were an important feature, offering a new act which they partly introduced in the "Pepper Box Revue." It is a departure from the usual and furnishes a new angle for afterpieces. They do 15 minutes in "one," and then into full stage, with the story carried into the afterpiece, or act, as it would be if they carried the own people. Each person is properly introduced and assigned a part as in a musical comedy.

On this bill Miss Tucker, Darling Sisters, Gerrard, Sharp and his orchestra all fitted into the business and with the specialties offered, it proved a veritable riot. Le Maire and Phillips' opening talk about taking a couple of girls to a cafe, which is the full stage scene, and the complications arising, are a howl. Time, 35 minutes.

Millership and Gerrard, with Eddie Moran accompanist, did a singing and dancing production with class sticking out and scored a strong applause hit. Jack "Rube" Clifford did well for his second week. The Browne Sisters, accordionists with looks and ability, won big favor. Armond and Perez opened well, the double somersault from the springboard to the perch on the partner's shoulder got solid applause.

The Georgia Minstrels, at Pantages, gave a street parade and drew the best business the house has had in months Monday night. The 25 dusky entertainers, including their own orchestra on the stage, offered good singing and dancing specialties. The comedy in the minstrel part brought big returns.

La France and Byron, with their blackface comedy, scored laughing honors. Casson and Coen, with piano and songs, did well next to closing. The elongated pianist's brief eccentric dance at the finish aids in gathering applause. Myron Pearl and Co., male Russian dancers with an attractive girl dancer and

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man pianist, filled third spot, and while not showing anything new, did their stuff creditably. Petram's Manikins opened and Neda Lorraine, second, with double voice singing for novelty, did not arouse much interest in their respective positions.

The Hillstreet bill provided Class A entertainment, with Eva Shirley headlining and closing the show a decided hit. Miss Shirley's voice counted for the heaviest returns. The Four Camerons, appearing in this house for the fourth time this year, seemed to go better than ever. Sargent and Marvin was another repeat that went for a hit. The Ramadella and Deyo made an auspicious opening with a classy dance routine.

Harry Rose, next-to-closing, landed good laughs. Frederick Fradkin was the artistic hit with violin playing.

Joseph.

Ben Piazza, manager of the Hill-

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street, is back from Coronado, where he vacationed two weeks.

Charles Pike, the railroad man, has opened an office in Hollywood where he will cater to professionals.

William A. Curley, managing editor of the Chicago "American," is vacationing at Catalina Island.

W. H. Clune, old time showman, has sold a parcel of property in downtown Los Angeles for \$500,000. The deal was completed last week. The site was at Broadway and Ninth.

Clune's Broadway theatre has booked "The Isle of Vanishing Men," which William A. Alder brought home from the Dutch New Guinea. The film will be staged in a unique manner, circus stuff being used to exploit it. A number of local Masons financed the picture.

Al Planadost, the song writer, and wife, are here for some time. They probably will get interested in the films.

Verne Porter, script editor for Cosmopolitan, is looking over his old haunts. Ike St. John and Guy Price are acting as guides.

George L. Smith, manager of Philharmonic Auditorium, has gone to New York on his annual theatrical pilgrimage. He will look over the shows and arrange bookings with the Shuberts. Smith will



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spend a week or so in Maine before returning.

The Mason has undergone a transformation. All the pictures of oldtime stage stars which hung in the foyer have been removed. The pics were owned by Will Wyatt, who retired as manager several months ago.

Marjorie Rambeau, playing her first appearance here in more than two years, opened to packed house (Majestic) in "The Goldfish." All the old-timers were out to greet the former local stock star, now famous for her well-known New York productions. Miss Rambeau will remain at the Majestic several weeks, it is believed.

Henry Duffy isn't doing much explaining regarding his sudden disappearance on the eve of the premiere of his production, "Dust of Erin," except to say that he got "cold feet" and thought a rest would be good for him. Frank Egan is trying to get Duffy straightened out and it is probable that friends will come to the front for him and settle all the bills incurred. Duffy is temperamental and has acted queerly of



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late, say close intimates. At least Duffy stirred up some excitement for the rialto during the dull season.

Doradina is here to do a couple of pictures. She has taken a bungalow in Hollywood.

"A Man of Action," the Bradley King-Ernest Wilkes play, produced at the Majestic a few weeks ago with only mediocre success, will play the stock houses controlled by Thomas G. Wilkes.

Trixie Friganza is enjoying a real vacation here. She will return to vanderbilt shortly.

Ernest Wilkes, dramatist, has returned to Monterey

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48 PAGES

# NEW SEASON ABOUT 5-5

## MOULTY OPPOSES YIDDISH CO. PLAYING SUNDAYS AT BAYES

Mountford Defeats Gilmore's Motion at 4 A's Meeting—Gilmore Manoeuvres for Himself as Sole Delegate to A. F. of L. Convention

A special meeting of the International 4 A's, of which Equity and A. L. F. (vaudeville) are members, was called last Thursday (Aug. 16) to elect delegates to the A. F. of L. convention at Portland, Ore., in October. It is customary to send two delegates to this convention each year.

Frank Gilmore and Harry Mountford attended last year. At the meeting Thursday Gilmore stated the 4 A's could not afford to send two delegates this year, as financial conditions were not so good and only one delegate should be voted.

An Equity has the great preponderance of votes it was a foregone conclusion Gilmore would be nominated and elected. That is what happened.

To stop Yiddish Sunday Playing Gilmore then introduced a resolution by which the 4 A's was asked to forbid Hebrew actors working Sundays at the Nora Bayes when last house becomes a Yiddish theatre.

In arguing his motion Gilmore said: "The announcement has been (Continued on page 28)

## SHUBERTS GOUGE \$1,000 FROM KLEIN BROTHERS

Force Vaudeville Act to Buy Release—Klein and Imhoff Opening for Orpheum

Two former Shubert acts were routed by the Orpheum Circuit this week in Roger Imhoff and the Klein Bros. Both will open at the Palace, Chicago, next Sunday, with the rest of the Orpheum Circuit to follow.

The Klein Bros. were to have played the last half of this week at the Greely Square, New York. J. H. Lubin, Lowe's booking chief, let them out of the bill to make the Orpheum opening.

The Kleins had to pay \$1,000 for a release from a Shubert production contract this week before they could accept the Orpheum route.

## THEATRE

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## OPERA IN ENGLISH FIRST BY CHICAGO OPERA CO.

Written by Frisco Orchestra Leader, Gerard Carbonara,—"Armand" is Title

San Francisco, Aug. 22.

Gerard Carbonara, orchestra leader at the Columbia theatre, is in receipt of word that an opera of his entitled "Armand," his first work of this kind, has been accepted by the Chicago Grand Opera Company and will be the first to be produced this season by that organization. The libretto of "Armand" was written by Sylvia Lamm.

"Armand" is written in English instead of Italian or French and in regard to this Carbonara says: "It is one of the big aims of my life to make opera in English popular. The English language is musical, various critics and musicians to the contrary. Translations of other languages into English are not musical, naturally."

Carbonara's "Armand" has for its central figure a young sculptor who has been struggling to win a prize which will bring him fame and give him the start he needs. He falls in love with a young dancer who becomes his inspiration. In the glory of his love he creates his masterpiece. He learns shortly afterwards that the girl he loves is unfaithful to him and kills her at the foot of the statue.

Just at this juncture he hears out loud the acclaim of his fellow students and learns that he has won the much coveted prize and has killed her who brought him fame.

Carbonara plans to go to Chicago for the production of "Armand" this Winter.

## COLONIAL'S LEGIT

Keith's Dickering With Woods to Pass House

Negotiations were on early this week between the Keith circuit office and A. H. Woods for the Colonial, New York. Woods may use the Colonial for new productions, travelling attractions or stock with new productions first to be given a trial. If the deal doesn't go through, Keith's will reopen the Colonial with vaudeville Sept. 10.

## MANY NEW ONES GONE TO CUT RATES

"Mad Honeymoon" First to Go to Cleaner's—"Artists and Models" Best Draw of Crop, with Men Mostly Buying—Four More Plays Opening Next Week—Main Alley Still One-Third Short of Full Allotment by Labor Day—Two Holdovers Closing This Week

## 17 NEW ONES SO FAR

With slightly less than 50 per cent of the first crop of shows for the new season opened on Broadway, it is admitted very few are getting real money. Business, for some reason, is off so far as the fresh productions are concerned, making for a peculiar condition, as the moderator (Continued on page 14)

## "HOW COME" DRAWS WHITES IN BALTIMORE

Show Received Against Tradition in Southern City. \$1.50 Top

Baltimore, Aug. 22. The most interesting theatrical experiment that Baltimore has had in years was seen here last week. The experiment, that of putting a negro show, the show in this case being "How Come," into a house playing principally to white audiences, was a success financially, yet (Continued on page 31)

## NO DOPE STUFF

Keith Circuit Orders All Narcotic Reference Off Circuit

A general letter to all Keith and affiliated house managers is to the effect that no dope sketches, dialogue or business pertaining to the use of narcotics will be tolerated on the Keith circuit. The managers have been instructed to watch for infractions which, after a warning, if not remedied, will be deemed a violation of contract and the offending act summarily canceled.

## HAYS REMAINING WITH FILMS, DOESN'T WANT POLITICS AGAIN

Denies Story Broadcast Will Manage Republican Campaign—Pictures Rumor Proposing Extension of Hays' Agreement

## MEXICO'S NATIONAL WILL COST MILLIONS

Government's Theatre Will Be Completed—Often Halted by Revolutions

Los Angeles, Aug. 22.

The Theatre National on which construction was started several years ago in Mexico City, and halted numerous times because of revolutions will be completed, according to Senor Sanchez, a Mexican capitalist who is touring this country in the interests of the Government of Mexico.

The theatre is being built by the Government of Mexico, and is now 80 per cent finished. The entire building is of marble and the cost will reach into several millions.

Senor Sanchez stated that conditions in Mexico are good, and that his country offers unusual opportunities for attractions of merit, especially for concert and operatic artists.

## DITRICHEIN'S "JUDGE" Reviving Chicago Hit of Five Years Ago

Leo Ditrichein will make his next stage appearance in a revival of "The Judge of Zalamea," a three-act drama by Calderon de la Barca. The piece was produced five years ago by Cohan & Harris. It had a run at Cohan's Grand Chicago, but was shelved before reaching New York.

In recasting for Broadway, Ditrichein is attempting to secure as many players of the original cast as he can.

Madeline Delmar, whose performance elicited the unstinted praise of the Chicago reviewers, has been engaged.

## JOELSON COMPROMISE

The loss to D. W. Griffith arising out of "AT JOELSON'S WALKOUT" on a picture production is in a way to be settled without going to court. Nathan Burkan, who conferred with his client, Joelson, in London, has advised the producer he will be prepared to make a settlement when returning to New York within a fortnight.

Will H. Hays, head of the M. F. Producers and Distributors of America, early this week entered a positive denial he would consider the chairmanship of the Republican committee for the coming campaign, despite the International News broadcasting a story he would undoubtedly be selected for the post to succeed John T. Adams, of Iowa. With Hays out of the race, there is certain to be a lively contest for the place, with the possibility that Senator George H. Moses will be the most favored candidate.

Hays more than six months ago is said to have informed the late President Harding that he would not accept the position under any consideration. With the advent of Calvin Coolidge at the White House, the former postmaster-general is said to have informed those closest to the President and most desirous his campaign next year should be waged with Hays at the helm, that he would not step down from the post he now holds in private life to undertake the work.

It was suggested in picture circles it might be a good move for (Continued on page 31)

## GERMAN TICKET RATE FIGURED BY PRODUCTS

Mark, Equivalent to Butter and Eggs, Charged—May Be Worse

Berlin, Aug. 22.

To show how far the German mark has sunk in value, the management of the Schauspiel theatre, in Stuttgart, is regulating its theatre prices on the following basis: The most expensive seat costs the equivalent of one pound or butter and the cheapest, two eggs.

If it continues, it won't be long before people come with their actual pound of butter or eggs and exchange it for a ticket.

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# THEATRE LOCALS NEW SCALE

# "PICTURES" FOR PICTURE THEATRES BY JERRY BROWN

## 126 I. A. T. S. E. Locals Strictly of Stage Hands— Average Increase from 15 to 35 Per Cent.—Two Disputes Settled by International

Over 70 per cent of the locals of the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the United States and Canada are seeking a new wage scale and working conditions, to become effective Sept. 1.

Of the 628 locals in the organization, 435 have submitted new wage demands and working conditions to their local managers and managers' organization. Of the other 39 per cent, half of that number of locals have an agreement which took effect last year and does not expire until September, 1924.

The balance of the locals, it is said by the international heads, are satisfied with their working conditions or are content with the local conditions which precede at this time their asking for a readjustment.

Of the 628 local bodies in the Alliance, only 126 are what are known as strictly stage hand organizations to which the carpenters, property men and electricians employed in the theatres belong. The other locals have a mixed membership, which includes the stage employment, local picture operators in the bigger cities, where there are sufficient picture operators to form a local. They are given a separate charter.

Demands for revision of wages have been placed before the managers and their respective organizations since last June. All of the local action under the present autonomy, and are privileged by their charter to submit any wage demands they feel are in the interest of the members.

### Locals-Managers Conference

Conferences between these scale and managers have been going on in all parts of the United States and Canada for the past several months. According to reports received by the international office in New York City, about 85 per cent of those negotiating have reached settlements with the managers for the coming season. As the local is compelled to advise the international as to what its demands for stage and working conditions are until it is found impossible to make an adjustment locally.

In the event of no adjustment, complaint of what the wage scale and working conditions are around Oct. 1, when the locals will file a schedule of their working conditions with the international body. In the case the local cannot effect a settlement with the local management, word is sent to the international office in New York and from there a general organizer of the I. A. T. S. E. is sent to the scene of the trouble. He confers with both the stage hands and managers individually and afterward calls a general meeting, where, as soon as settlement is reached, it is said by the international office that in 93 per cent of the cases where the local organizer is called in, a settlement is effected.

Increase from 15 to 35 Per Cent. From advice received by the international office in New York City, the increase requested by the locals runs from 15 to 35 per cent.

At the present time in some of the smaller towns where there may be only two or three picture operators with show open at night only, the salary runs between \$20 and \$25 a week. In other towns where the towns where afternoon and night shows are given in the picture houses and vaudeville theatres, the scale averages around \$25 a week. In the larger cities with legitimate and vaudeville shows, the scale is approximately \$30 a week. In the latter the scale has been averaged at between \$20 and \$30 a week.

In the smaller towns the new demands call for an average increase of about 25 per cent, while in the metropolitan cities the increase

asked run about 30 per cent, and in the larger cities, where more information received by the international offices, the increase runs anywhere from 15 to 35 per cent.

### Two Disputes Settled

Up to the present time the Alliance has been called upon to function twice and send a organizer into communities where there was a dispute. In both of these places a settlement was effected. It is expected, though, that shortly after Sept. 1, when the managers and the local organizations have failed to come to an agreement, that a large number of requests will be made upon the international organization to step in and intercede.

Where two settlement is effected, the "road call" is issued by the international organization which keeps all members of the Alliance and its affiliated organizations in the American Federation of Labor from working in the theatre where there may be a dispute or controversy.

### Towns with Road Call

At the present time the road call is in effect for theatres in Flint, Mich.; Lexington, Ky.; New York, N. Y.; Webster, Mass.; Bloomington, Ind.; Delmar, Del.; Los Angeles, Calif.; Ogden, Utah; Glendale, Ariz.; Sherman, Texas; Norfolk, Va.; Waltham, Mass.; Portland, N. Y.; Brockton, Mass.; Council Bluffs, Iowa; Winston-Salem, N. C.; Los Angeles, Calif.; Winnipeg, Man.; Lexington, Ky.; Butler, Pa. The road call in some of these cities dates back to Jan. 1, 1919, and the international Alliance does not anticipate any agreement will be reached for the coming season. Instead of \$20 a week.

The only wage agreement that the Alliance itself enters into is that covering the men travelling with the international office. The men made in their behalf several weeks ago with the international theatrical union, are paying the various departments travelling with productions to paid \$15 a week for the coming season. Instead of \$12 a week, which was paid during the past season.

### CAPITAL'S DEMANDS

Stage Hands 10 Per Cent.—25 Per Cent for Operators

Washington, Aug. 22. Following in the lead of the musicians who have requested a 20 per cent increase, the stage hands and operators are also demanding increases in pay for the coming season from the local managers. The international managers, now holding their annual convention, have been requesting before them for two days, with no action taken.

The stage hands ask a 20 per cent increase, which will mean an average of \$24 a week in picture houses, but considerable more than that in the legitimate theatres. The operators are asking an increase of 25 per cent, their present average being \$24 a week. The coming season they want \$30 a week.

### MIXED PROGRAM

Threats Vicious and Thugs English Acts at Gaiety's

Mex Gaiety's theatre at 11th and Broadway will be reopened under its old name of the "Threats Vicious and Thugs English Acts at Gaiety's." This will be the first time for several years that the theatre will play three acts of that variety with three English speaking troupes. The house will continue to be operated by the Gaiety Amusement Co., and directed by M. L. Fleishman, vice-president of the company.

## HARRY STODDARD

At the Palace, Chicago  
This Week (August 19)

Back in the windy city and feeling at home after a wonderful reception on Sunday—making many new friends on route west.

HARRY STODDARD  
and his Orchestra  
Direction ROSIE CURTIS  
Personal Representative J. J. JOHNSON  
Stage and Technical Director LEO ANDERSON

Murray Howard (Murray and Alan) June 23 to Besse Anderson, Cal., to the parents of the bride.

Keith Nelson, pianist and singer with Mabel Burke and John Hurt in vaudeville, Aug. 3, at the New York City Hall, to Mrs. Anna M. Hurt.

John Hyman to Georgiana Joffe (non-professional), Monday, Aug. 20. Mr. Hyman is in vaudeville.

Walter Woodruff Teale to Jennie Ida May Bieschke, July 19, in Miami, Fla. The groom was formerly of Yeakle and Burt, and now runs a dancing studio under the name of Professor Vaya. The bride is professionally known as Little Corinne ("Monte Christo, Jr.,").

### BIRTHS

Mr. and Mrs. Walter Brower, at their home in Louisville, Aug. 20, daughter, Mr. Brower is the vaudeville monologist.

### ILL AND INJURED

Blackface Eddie Talbot is in the Washington Park Hospital, Chicago, with an attack of inflammatory rheumatism.

Nancy Decker has recovered from a serious operation and this week rejoined "Ted Levitt's" "Frolics."

Stella Little, the Australian comedienne who broke her leg while rehearsing a dance, has recovered and will appear in Oliver Blythe's new production.

Arthur Evelyn-Lindard, British actor-manager, is seriously ill in his London home, and there is little hope for his recovery. He recently had a severe attack of pneumonia, which was said to have rejuvenated him, but it resulted in his present illness.

He is 46 years old and well known in this country.

### HOUSES OPENING

The Capitol, Union City, one of the Frank Hill houses, opens with Keith vaudeville Monday, booked by Johnny Collins. The house will play two shows daily, seven acts weekdays, with an extra act. Admitted \$2.00. The house is owned by the Capitol, played by Keith vaudeville, booked by Hill McCaffrey, and later by Arthur Blomfield.

### REDUCED 'PLANTATION DAYS'

A condensed version of "Plantation Days" colored review, is being headed for Louisville, Harp's and Planks will head the company of 12, Silverstone Four featured.

It is a Tatham & O'Connell production, to open late next month for Patenaga. It is currently playing at Shufflin, Inc. a Harbin cabaret.

## Harry Singer on Coast Reported Doing Missionary Work for Western Vaudeville Circuit—Richard Barthelme and Dorothy Dalton Among Latest

### SUN'S TAB CIRCUIT

46 Weeks Claimed with 80 Tabs Booked—No Play on Percentage

The Gus Sun circuit will begin playing 46 weeks of dates for tabbed in addition to its regular vaudeville circuit on Sept. 10, when its first tab opens at the Gaiety, Baltimore. Dick Dickstein, for the past three years road man for the Sun office, in the New York City office, lining up houses and tabs for the additional circuit.

Sixty different acts have been booked over the additional circuit. They range in casts from 12 to 20 people. None of the tabs are to be booked into a house but a percentage basis, all being paid a guaranteed salary, which is set for every house on the route.

Buffalo, Aug. 22.

A meeting of vaudeville managers of some 32 theatres supplied with bills by Gus Sun will be held here at the Statler hotel next Tuesday.

The conference was called at the suggestion of A. C. Hyman of the Strand, Niagara Falls, and is designed to effect a better booking and a more equitable division of the business.

J. W. Todd of Sun's New York office, who has been in the city in an attempt to ease conditions which have handicapped bookings there and in upstate states.

### WESTERN HOUSES PLACED

Tink Humphries May Divide Time Between New York and Chicago

Keith's, Toledo, will be a full-week vaudeville season, booked by Keith for Johnny Collins, National Palace, Indianapolis, and National Palace, Cincinnati, and Hippodrome, Cleveland.

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The decision to continue booking the Middle Western circuit and full week from New York has revived rumors that C. S. (Tink) Humphries, Keith's Chicago manager, would make his future headquarters in New York City or divide his time equally between the metropolis and Chicago.

### LATER OPENINGS

Wisconsin Dugling Labor Day Start

Chicago, Aug. 22. Theatres in Wisconsin are opening later than usual this year. Most of the houses are selecting dates late in the month and missing up Labor Day, not financially interesting to the owners who have been early bookings in Wisconsin have been turned down, and the late date is being put off later than ever before in the history of that state.

There is a general disposition to open later than usual in the entire mid-west with the exception of Michigan.

### MORT SINGER'S OPERATION

Chicago, Aug. 22. Mort H. Singer, vice president of the Orpheum Circuit, came down with water Saturday, as usual, went to the hospital, where he is being operated on for a kidney stone.

There is a general disposition to open later than usual in the entire mid-west with the exception of Michigan.

### BROKERS SWITCHING HOUSES

Several booking switches will occur in the Keith office before the close of the week. The Columbia Theatre, booked by Arthur Blomfield, will be booked by Johnny Collins beginning Monday.

Keith's, Syracuse, booked by Johnny Collins, will be booked by Jack Dempsey, beginning Sept. 2.

The Orpheum circuit, the western big-time vaudeville chain, seems to be making a steady drive to secure "names" from pictures as headliners in acts, mostly theatrical, in its shows for next season.

It appears to be in line with the recently expanded playing policy of the Orpheum for its large coast twice-daily theatres. It is reported the Orpheum bills of late have frequently asked up to \$7,000 in salary cost weekly.

Harry Singer, the Orpheum's coast general representative, is said to have been doing considerable missionary work for his circuit among the picture acts at Hollywood. The latest approached are mentioned as taking in Richard Barthelme and Dorothy Dalton, although if the Dalton engagement is consummated, it may be in the fall. It is expected that Dalton will go to New York from a visit abroad. Other picture "names" negotiated for by the Orpheum have been previously reported.

## SYSTEM OF FINES FOR GROSS CARELESSNESS

## Keith's Office Posts Notice to Agents—Negligence Brings About Annoyance

Agents booking in the Keith vaudeville office who make avoidable mistakes are being subjected to bills and bookings will be subjected to a new system of fines. The office is issuing a bulletin posted in the office. The bulletin cites where gross carelessness has caused the booking office much trouble in getting programs ready on time, and where it has caused the office to suffer.

"I am afraid the only method of correcting this evil is charging you in dollars and cents for your mistakes in the future. I think we will try it."

The bulletin in full runs: "To the Artists Representatives: We are taking notice of the fact that with all matters pertaining to transportation. Last week it was charging you dollars and cents for your mistakes. I think we will try it."

"I have just learned that there was a disappointment in one of our important bookings. The booking representative could be found in the afternoon. Hereafter when you enter the Sunday morning booking representative your office will be called frequently during the day."

Wegeler.

### FORDHAM FULL WEEK

Six Acts and Pictures of Better Grade

Keith's Fordham in the Bronx, N. Y., is playing a full week of pictures and a full week of pictures. The pictures are being supplied by the bills as previously.

The Fordham with the change from pictures to pictures is a part, with the number of acts remaining at six and a picture running out the program.





With the addition of the Th...  
downtown New York will have th...  
burlesque stock houses. The oth...  
are Minskys' National Winter G...  
den on Houston street, and





## LEGITIMATE

# COLLUSION REVEALS EQUITY'S CLOSEST SECRETS

**Producer's Busiest Season—18 Attractions in Hand**  
—Satisfied to Take Vacation for 5 to 10 Years If Equity Enforces Closed Shop

George M. Cohan's production program for 1935-36 is his most prolific since separating from Sam H. Harris. Mr. Cohan started this week, however, he has not changed his mind about retiring from the show business at the end of the season if Equity's closed shop is made effective. Cohan said he would welcome a rest for five years and perhaps double that time, adding friends had been coaxing him to take a vacation long before he could remember, and Equity might be the means giving him an excuse to do just that.

The Cohan show list is expected to run 18 attractions before the advent of the fall holidays, the schedule including Cohan's London attractions presented there in association with Charles Cochran. For America an even dozen Cohan shows are planned. There will be one company of "The Rise of Rosie O'Reilly" (playing Boston and out on Broadway October), "The Two Yellows and a Girl," three companies of "Little Nellie Kelly," and "So This Is London," a new comedy called "The Song and the Man" (first to be produced on Broadway), and another piece entitled "1935," written by John H. Booth.

To be added about Thanksgiving are a fourth "Nellie Kelly" and a new "The Two Yellows and a Girl." The presentation of the latter play, however, is dependent on road business conditions.

"The Song and Dance Man" went into rehearsal this week and will debut at Detroit, Sept. 17. The Cohan English act, "The Song and Dance Man," is scheduled to appear in New York in its 5th week, and "So This Is London," which is in its 20th week in London, is scheduled to appear during the torrid British summer. Indicates both attractions will return through the new season. In October Cohan is due to sail for London to produce "The Tavern" and he is expected to appear in "There Was." He appeared for a time in both plays during their New York engagements.

During his first season alone as a manager Cohan said he had produced acts at that time having eight attractions under his name. Of that first season's list were five companies of "Mary," several companies being readied for the road even before the show arrived in New York from Boston.

## PARADE OF 60 SAXOS

**Tom Brown's Brown Bros. Minstrels Going Out**

Tom Brown is making arrangements to send out on tour an organization entitled the Brown Bros. Melody Minstrels, and will have a cast of 60.

According to Brown's plans the show will consist of two parts, the first an entire musical program, with complete interruptions, and the second part an old time minstrel afterpiece.

The show is to be rounded out over the week stands, and should it prove popular on the road it will be brought into New York. A feature will be a daily saxophone play with the 60 people playing saxophones.

## MURKIN'S BANKRUPTCY

Ben McIntosh, residing at the Park Avenue Hotel in New York, filed a voluntary petition in Federal court yesterday, listing \$8,428 liabilities and \$1,000 assets.

McIntosh also filed a pauper's affidavit admitting his poverty.

## TOM MOORE IN "THE CUP"

Tom Moore, picture actor, for "The Cup," drama.

Moore was under contract to the picture field more than 10 years ago.

## Lullie Gear Leaving "Poppy"

Lullie Gear, picture actress, retiring to her New York engagement, which begins at the Apollo on Sept. 6.

# ELSIE FERGUSON

## RETURNS CONTRACT

**Discrepancy Over Actor Star Wanted Discharged—Terms Were \$1,500 Weekly**

With two years more of her contract to run and on the eve of a New York engagement, Elsie Ferguson, today, has returned to the contract which guarantees her \$1,500 a week, because her managers refused to consent to discharging an actor from the cast of "The Wheel of Life," whom Miss Ferguson had not wanted re-engaged for this season.

It is said that this actor who also staged the play last season and who has to date this season had incurred the enmity of Frederic March, leading man for Miss Ferguson, and that the latter brought pressure to bear which caused Miss Ferguson to take the stand which caused her to relinquish her contract.

Maro Klav when abroad two years ago made arrangements with James Bernard Fagin, author, to have the play produced in England. When the first reading was held the star was the only American in the play. After a short tour and while the play was in Atlantic City Miss Ferguson advised Maro Klav that she did not think the play was right for New York. The play was then routed to the Pacific Coast. "The Wheel of Life" was meeting with success in their theatre where they expected to produce the Ferguson play.

At the close of a \$1-week season, Miss Ferguson, who had been limited to the Klav offer that the actor-director be eliminated from the cast for the present season. When this was not done, Miss Ferguson informed George Klav that it was not the Klav offer that she stood firm and the ways of the pair were at the starting point. When last week Miss Ferguson made her last demand and was refused, the contract which guaranteed her \$1,500 a week was arranged on a sliding scale based on percentage of the receipts.

After the contract had been cancelled, a statement was issued to the press that after a mutual understanding it had been cancelled. The interest in the production to the store, house and arrangement to produce the play of the same of those performers who were brought over from there.

## INFRINGEMENT CHARGE

**Frank M. O'Reilly Starts Action Over "O'Brien King"**

Frank M. O'Reilly charges that "The O'Brien King" is a copyright infringement of one of his plays. "The Buzz-Saw," copyrighted Jan. 1, 1926, O'Reilly has labeled his play a play of love, but the larger good in prolog and three acts.

He started Federal Court proceedings this week against George M. O'Brien, who is the author of "The Buzz-Saw," and Louis Hirsch, respectively producer, librettist and composer of "The O'Brien King." O'Brien has been enjoined against the further production of the play and an accounting.

The law firm of Hays, St. John & Moore is O'Reilly's counsel.

## CHILD ARRESTS MADE

Oklahoma City, Aug. 22. Whether or not Oklahoma's child laws apply to theater performers is to be decided by the Oklahoma Criminal Court of Appeals.

Arrests of theater managers over the state for violations of this law the Oklahoma state attorney general and the decision of the court will either prohibit or permit child performers to be used in Oklahoma theater stages.

## "COME SEVEN" AS A MUSICAL

"Come Seven," the play by Octavia Butler, is being produced in music and will be offered on Broadway with a colored cast. The play was dramatized from a series of stories of negro life which ran in the Saturday Evening Post. The previous presentation of the play was offered with a cast of white actors "In York."

# ROBERT McLAUGHLIN'S OUT OF TOWN

## ROBERT McLAUGHLIN'S OUT OF TOWN

### Robert McLaughlin Intends Trying It at Colonial, Cleveland—Started Last Season by "Abie's Irish Rose" Out of Town "Run Circuit" Possibility

Robert McLaughlin, who has the Colonial in New York, is now playing stock at the Ohio.

McLaughlin's plan as reported for the Colonial is to make it a "run" house, playing to \$150 top and putting in new pieces for an indefinite number of weeks. He is now playing stock at the Ohio.

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The policy mostly favored is to play a special company of a Broadway success for an indefinite engagement.

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## BIG SHOWS BOOKED IN AT MANHATTAN O. H.

**Masons Spending \$600,000 on Reconstruction—Opens October 1**

The Manhattan opera house on 34th street will open Oct. 1 with the Hesperia Opera Co. Commencing Christmas Day the Wagnerian Opera Co. will start an engagement at the City, presenting "The Flying Dutchman."

Other attractions the coming season are the Metropolitan Opera, Patti, Chaplain, United German Societies Concert Co. and Zimbalist.

John Coleman is general manager of the Manhattan, representing the Scottish Irish Masons. Many improvements are being made in the building to equip it as a clubhouse. The total expenditure will reach \$600,000.

When the Masonic order secured the building by purchase after the death of Oscar Hammerstein it was reported in Variety the theatre portion would continue to play regular attractions.

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## STOCK LEADS MARRY

**Don Burroughs and Helen Neff Wed in Buffalo**

Buffalo, Aug. 22. Don Burroughs, leading man of the McGarry Players and Helen Neff, actress, were married last night at the city hall.

The wedding was held at the city hall. The bride was Helen Neff, 24, of Buffalo. The groom was Don Burroughs, 27, of Buffalo. The ceremony was performed by Rev. William R. Wood of St. Paul's church.

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## "BROKEN WING" SCORES

**Los Angeles, Aug. 22.**

"The Broken Wing" was produced at the Morosco last week with Frances Campbell in the leading role. Miss Campbell is returning to the stage temporarily. She is the wife of Ben Hurst, an orchestra manager here, and retired to care for her growing family. The critic praised her work and the audience did not notice to Gayne Whitman. The play will probably run ten weeks.



# THEATRE'S BIGGEST FIGHT OVER NEW YORK CITY

## New Permanent Feature—Starts With Plays on Broadway Opening Within the Week—Opinions to Be Repeated When Shows End Runs

Commencing with this issue *Variety* will print weekly a digest of the notices given by metropolitan critics to the new productions on Broadway.

In main purpose is to afford the show business a similar line on the accuracy of the critics in their judgment of plays that the reviewers maintain through their notices or summaries on the activities of play producers.

An "her object is to allow those of the public possibly interested to procure a fairly reliable estimate as to which critic or critics should be deemed to possess the soundest judgment.

If there is a sharp conflict of critical opinion the digest will be extended; otherwise made brief.

To further ensure and record the accuracy, as each play reaches in this department leaves Broadway whether after a long or short engagement, in the case of its departure in *Variety* will be a scheduled list of the opinions expressed by the critics when it opened.

The first digest is of:

### "TWEEDLES"

Critical opinion favored the new South Parkington-Loren Wilson play "Tweedles."

The *Times* (Corbin) said, "Parkington at his best," with the *Herald* (Woodcock) giving it rank alongside "Clarence," the *Daily News* (Mantle) approved, but called it "a little white," while the *Post* thought very little of it.

The *American* (Dale) termed it "amusing and amusing," *World* (Dunton) classified the piece as "likely to be one of the comedies of the season, and the *Tribune* (Hammond) designated it "pleasant."

"LITTLE JESSE JAMES" ran the gamut of the dailies under a classification ranging from "fair to excellent."

The *World* (Corbin) styled it "fair," the *Post* (Crosby) as "the best of the *Herald* (Vreeland).

Of those who called it "good" were the *Post* (Towse), and the *Telegram* (Vreeland). "Excellent" said *Sun* (S. U. N.) and *Journal* (West). The only actual praise was by *Variety* (Hagerty) who, agreeing with Brown that Nan Halperin and the chorus are the chief assets.

### "THE WOMAN ON THE JURY"

Diversified comment on the opening of this drama, with *World* (Brown), *Herald* (Woodcock), *Tribune* (Hammond), *Times* (Corbin) and *Mail* (Craig) giving an antipathy, while *Evening World* (Dunton), *Telegram* (Vreeland), *American* (Dale), *Evening Journal* (West), *News* (Mantle), *Post* (Crosby) and *Sun* (Hathorn) printing favorable reference.

### "The Breaking Point"

Mostly a mixture of decision with the *Times* (Corbin) and *World* (Brown) (Brown) taking the most direct stand, remarking, "It is the real thing in popular melodrama" and "one of the best too laudably in pace," respectively.

### "Children of the Moon"

"Evening World" (Dunton) only paper to give this production a detrimental notice, placing it on a plane of fair or better.

### "The Good Old Days"

*American* (Dale), *World* (Brown), and *Mail* (Craig), only papers to place this production on a k. on this piece with the remainder of the critics turning in lukewarm and tepid remarks.

*Tribune* (Hammond) styled it as "a terrible play that no doubt will be terrible," while the *Sun* (Hathorn) deemed it tiresome.

Other opinions adhered to the "fair" classification with *Variety* (Hagerty) terming the piece "rich in satire and looks like a winner."

### "Red Light Annie"

The word "lurid" crops up in numerous instances throughout the dailies' notice of the piece, with the *Sun* (Hathorn) qualifying it

as cheap melodrama; "Telegram," "Herald" and "Evening World" call it "a weak affair," while (Hammond) termed it "the crimmest and most grotesque since 'The Deep Purple'."

## "RAWNESS" OF SHOW STARTS STRONG DEMAND

### "Artists and Models" Draw 90% Stag Audience Second Night at Shubert

The strongest agency demand in months suddenly appeared Tuesday following the newspaper reviews on "Artists and Models" the shubert revue which debuted at the Shubert Monday night.

Comment frankly "exposed" the nudity of the choristers, who in one scene were bare from the waist up and free of covering in another bit.

It was the "rawness" of the show that resulted in the call for a shubert. Around the agencies the demand was mostly from men past middle age and requests for single tickets "in the front row," but applicants ready to purchase in any location.

In a smaller agency allotted sixteen tickets and sold out by Tuesday morning. The attraction is being given as an amateur performance early in the summer. "Hal Tabatnick" (Hagerty) who, by the way, was fired with the review.

When trying out there was no reported attempt at nudity with the premiere on Broadway uncovering a surprise. Reviewers rated the "rawness" comparable with Parisian revues but never expected to be attempted on this side.

The ticket demand was entirely male and Tuesday night's house was 80 per cent. sing.

Whether the rawness of the show will affect the attraction's chances at a modest question about Broadway. Showmen assumed the second night would find the choristers covered up, but there are no changes over the premiere in that particular. The matter of police interference was also considered as probably invited by the management.

Wednesday afternoon the first matinee of "Artists and Models" at the Shubert, New York, drew a continuous line of males from the morning. Because of the show's spice it will probably develop a strong drag act.

The neighboring showmen whose shows are located on West 46th street opine that "Artists and Models" will put a crimp in the matinee line of males from Broadway. Showmen assumed the second night would find the choristers covered up, but there are no changes over the premiere in that particular. The matter of police interference was also considered as probably invited by the management.

## SHUBERT METHOD

### Announces Contract and Stops Constant Evans' Negotiations

Constance Evans, whose dancing has been acclaimed one of the best features of the *Newcomer*, is considerably pleased by an announcement that she will leave the Shubert department that she had signed with the Shuberts for five years.

Miss Evans not only denied that she had entered into any contract, but added that the publication of the notice had only given her chances with other managers who had been negotiating for her services.

Kruger and June Walker, Leads Lewis & Gordon are casting "The Nervous Wreck," a comedy by Owen Davis, in which only one role.

Otto Kruger and June Walker will probably be the principals.

## THE WASHINGTON "NEWS" COMMENTS ON VARIETY

Washington, Aug. 22. Leonard Hall, district editor of the Washington "News," in a series of articles on current papers and books in this amusement world, started his first article, headed "Periodicals," with the following comment on *Variety*:

"The great bulk of our current amusement periodicals is literature is 'popular' in tone. The serious-minded, heretofore publications are in the minority."

"Of the weekly papers devoted to 'show business,' the most informative and interesting to laymen and showmen alike, in my mind, is *Variety*. It is written in the lingo of the show and has the authentic smell of Broadway about it. It is a real newspaper."

## TRY-OUT OF-TOWN FOR YIDDISH PLAYERS

### For the First Time in Yiddish Show History

For the first time in the history of Yiddish drama a company of Yiddish players will have a preliminary out-of-town tour before coming to Broadway.

Thomashefsky's Broadway Yiddish theatre group which opens Sept. 3 at the famed "Hayes" in "The Little Business Men," comedy with music by Oscar M. Carter and Joseph Cherniak.

The preliminary tour opens Aug. 26 in New Haven. It includes Hartmann's *Providence*, Baltimore and Washington, in order named, for one night each.

Other featured names are: Louis Salz, Rudolph Schildkraut are featured. The balance of the cast consists of Regina Zuckerman, Green Rubin, Gidde Lubitzky, Irving Grooman, Pola Carter, Louis Hyman, Fred Schick, Michael Weinsky.

# EQUITY DECISION CHANGES THEATRE MANAGERS

## Dillingham Contract Invalidated by John Murray Anderson's Claim—Going Out with "Jack and Jill"—Leaving "Follies"

Ann Pennington will be under the John Murray Anderson management instead of the Flo Ziegfeld management during the coming season according to the original Dillingham contract under which the Equity Association Wednesday night. This ruling holds that Miss Pennington is not under the Anderson to appear in "Jack and Jill" on tour during the 1923-24 season, but only under the old contract by which she was loaned by Charles Dillingham for "The Follies."

Whether or not Ziegfeld will take any further action to keep Miss Pennington in the "Follies" cannot be learned as Ziegfeld is in Canada, and will not return until Saturday morning.

The matter was placed in the hands of the Equity by Ziegfeld last week, and he protested to that organization that they investigate the reasons which Anderson set forth to obtain the services of Miss Pennington for "Jack and Jill."

He asked them to make a thorough investigation of the matter and informed them that he would abide by their decision. He sent them the Dillingham contract under which he procured the services of Miss Pennington and also furnished them with other information. He also limited in the letter to Equity that he would abide by their decision.

## WOODS IN POSSESSION OF APOLLO, CHICAGO

### House Turned Over Tuesday—New York Manager Reported Having Had Objections

Chicago, Aug. 22. The Apollo was turned over by the Shuberts to A. H. Woods yesterday.

A report spread Woods had to be denied along with the attending stories in connection. The Shubert's claim to hold 50 per cent of the house with Woods.

Woods is said to have demanded possession of the theatre because of objections he had entered against the Shuberts, particularly through the theatre having been dark this summer, along with the question of the Shuberts sharing terms and "expenses" accounts.

The Shuberts were in the theatre with their Shubert vaudeville, but when they were released from their \$125,000 "yearly lease."

George V. Wilson has come on to Chicago to take charge of the house.

## FRANK CRAVEN RETIRING

### As Actor—Will Concentrate On Playwriting

San Francisco, Aug. 22. Frank Craven, who with his original company, opened at the Columbia theatre here this week in "The First Year," has made public a statement that he doesn't want to devote his full time to acting in his present coast tour and Boston engagement he will retire to devote his full time to play writing.

## GENE WILSON AT APOLLO, CHICAGO

Gene Wilson, company manager of "The Good Old Days," was dispatched to Chicago on Monday by A. H. Woods to make an audit of the accounts of the Apollo theatre and take charge of it for him.

## PLASTIC SURGERY

The following article was written by Dr. Henry J. Shierston, eye, ear, nose and throat specialist, and also surgeon, of the State-Lake Theatre Building, Chicago, at the request of *Variety*. In this paper desire to prevent professional feeling from consulting any but recognized specialists on operating accepted scientific lines. Dr. Shierston is one of the recognized scientific surgeons.

### BY HENRY J. SHIERSTON

Chicago, Aug. 22.

There are few greater tragedies than the slow, sure disintegration of any element or quality that has made up a potential figure among our fellows. Every careful man or woman has some gift that has become vitiated; has become a part of the body, and burns low with energy that it is a dominant characteristic, obedient to the will and will of the body, with less development of this gift, must yield to its superior blandishments or attractions.

When this gift, or quality, begins to fade, the first step to be taken is to find out the cause of the trouble. The starting error, in consideration of the body or the mind, is the first step to be taken. The first step to be taken is to find out the cause of the trouble. The starting error, in consideration of the body or the mind, is the first step to be taken.

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## PROGRAM SLIGHT CAUSES WALKOUT

Nance O'Neill's "White Villa"  
Suffers Accordingly—"Passion Flower" Substituted

San Francisco, Aug. 22.—Through a mistake in failing to note on the program that to indicate a lapse of a few hours the curtain would be lowered in the third act of "The White Villa," Nance O'Neill's play here, notwithstanding the audience walked out at the close of this act, thinking the play was over. A few, however, who lingered in getting on their wraps were surprised when the curtain went up and they played continued.

The walking out of the audience was a natural mistake, as the end of the third act was a logical conclusion to the drama. It even fooled some of the newspaper critics.

An incident in connection with the affair occurred when William "Bill" McElroy, press representative of the Nance O'Neill theatre, told the mistake to the departing theatregoers.

"Bill" stepped up to a big man who was pulling on his overcoat and remarked loudly to him, "You are the fellow who told me that."

"I beg your pardon, you're leaving too soon. The play isn't over a yet."

The stranger glared at "Bill" a moment before he continued on his way to the door, and said:

"Well, it's over as far as I'm concerned, anyhow."

The same attitude seems to have been the general consensus of opinion among San Francisco theatregoers, as the management suddenly changed its plans for running the play one week longer at the end of one, substituting Miss O'Neill's former success "The Passion Flower."

## OUT OF I. T. A.

T. M. A. Requests Members to Leave  
Other Association

The Touring Managers' Association, at its meeting Thursday, decided that under no circumstances would they be guided by the deluge of letters from the I. T. A. and Theatrical Union, and requested their members who are also members of the I. T. A. to withdraw from that organization.

It was pointed out little relief could be expected as far as the stage hands were concerned with the I. T. A. and the I. T. A. scale which will prevail after Sept. 1.

A committee was appointed to confer with the Burlesque Touring Managers' Assn. and invite them to place their committee on equal footing in conjunction with the T. M. A. committee and request new working conditions from the stage hands. The T. M. A. committee is composed of J. C. Carpenter, John Leffler, Arthur Alton, and John D. Coleman. The burlesque committee is expected to be present at the next special meeting of the T. M. A. to be held in the Leffler & Bratton office this afternoon (Thursday).

## WARFIELD'S TOUR

Transcontinental Trip of "The Merchant of Venice"

David Warfield in "The Merchant of Venice," presented by David Bianco, is to make the complete circuit of the country during the coming season. His season will open about Sept. 15, and the tour will cross the continent. The high spot will be his, and for the greater part of the bigger towns will be played in the limited engagements at San Francisco. Warfield's home town, is to have an engagement which may last for three weeks.

## Greenville Grand Coming Down

Greenville, S. C., Aug. 22.—The grand opera company of more than 20 years Greenville, South Carolina, now being reformed, now is being reformed to the new plan to play the usual run of road shows in the fall this season.

Until a contemplated new theatre erected, Manager B. T. Whitmore plans to play the usual run of road shows in the fall this season.

DAVE CHASEN HOME TODAY

## MORRISSEY'S EXPECTATION

10 Weeks Run and Own Theatre—Maybe

Will Morrissey says that if he can manage to stay in the Ambassador, New York for 10 weeks, he'll have a "big" theatre for the next year. A downtown financial man, after seeing the show was impressed with the new play when Morrissey told him he had over 100 other people on the waiting list to join the production. The financier made this proposition. The idea would be the same, that of developing a talent.

Edna Leedom will or will not be "Newcomers' Moment." Morrissey, Ziggy thinks he holds a prior contract for the play. If otherwise, the matter will be adjusted by the end of this week. Miss Leedom recently appeared with Dave Stamper as a vaudeville combination.

The show that was reported closing last week, Morrissey says business warrants his sticking.

## J. M. ANDERSON'S JAM; TOO MUCH MATERIAL

"Village Follies" Producer Issued Many Invitations—As  
Many Responses

John Murray Anderson, who is staging the fifth annual edition of "Greenwich Village Follies," is said to be in the throes of an elimination contest causing him consternation. Anderson, deviating from the usual custom of having one librettist write the revue, invited a score or more of authors to submit scenes and songs that would adorn the production, but he had anticipated and he is now in a quandary as to what to retain or discard. Anderson, as he claims most of the skits are particularly good.

Among the contributors and the author of a comedy song and several scenes that adorn the production of the new production.

Anderson has refused to divulge the names of any related to the skits in not set on whose material he has selected. Los Herricks and Lewis Gensler have contributed the tunes. The piece will open at the Apollo, Astor City, Labor Day, and play on additional week out of town before coming to the Shubert, New York, for its annual engagement.

## MEXICAN CO. EAST

Mike Fernandez' Troupe From Mexico City

Los Angeles, Aug. 22.—Mike Fernandez, daughter of a wealthy Mexico family who recently imported a troupe of singers and dancers from Mexico City, that appeared at the Philharmonic Auditorium for two weeks and returned to the city for a second engagement to take her company to other cities and probably invade the coast.

Mike Fernandez is personally financing the show, and is said to have received a contract from the Capitol with \$100,000. The show is nicely equipped with scenery and is a well-organized musical comedy of Spanish origin.

## MOLLY DARLING'S REOPENING

"Molly Darling" will open at Scheraga's, N. Y., on September 1, and the Detroit opening of the coming season, Labor Day.

The "Molly Darling" musical has a "scintillating" route through the mid-west, playing alternately week days and one-nighters around them.

Changes in the cast include Ann D'Amico, who is replacing George Phelps in Clarence Nordstrom's role and Eddie Gardiner vice John D. Coleman.

Jack Donahue is again featured prominently and Macklin Mogley returns to the original program tour in the "Fair" last week.

## CAST STAGE HANDS

Los Angeles, Aug. 22.—Stage hands and musicians are asking an increase beginning Sept. 1. The Theatre Managers' Association is meeting this week to take up the matter of a higher scale. The union's opinion among the members is that the terms will be met.

## ANNUAL 'SEMPER VIRENS' IN GROVE ON RIVER

Bohemian Club Produces Play  
in Sonoma County, Calif.  
Best of Grove Plays

San Francisco, Aug. 22.—This year's annual play "Semper Virens" staged by the Bohemian Club in the Bohemian Grove on the Russian River in Sonoma County Saturday night, after having been postponed from Aug. 4 out of respect to the memory of President Harding, is acclaimed as one of the greatest achievements in the club's history. It takes its place as one of the best of grove plays with the best of the best, the best of the best being equally divided between Joseph D. Rodding, the librettist and H. K. Hadley, composer.

Mr. Rodding's story proved of peculiar interest because its scenes, the best of the best, were written by the play was staged. It deals with an epoch in the nineteenth century when the Spanish government was in power at Sonoma and a violent enmity existed against the Americans as it felt they would over-run the country.

The principal characters are Ivan, a young Russian sailor, sole survivor of a shipwrecked crew, who has been rescued by the forest, and Purissima, a young Spanish girl, fleeing from the attentions of Antonio, a Spanish nobleman. Ivan, who is in the forest, and a violent enmity existed against the Americans as it felt they would over-run the country. The principal characters are Ivan, a young Russian sailor, sole survivor of a shipwrecked crew, who has been rescued by the forest, and Purissima, a young Spanish girl, fleeing from the attentions of Antonio, a Spanish nobleman. Ivan, who is in the forest, and a violent enmity existed against the Americans as it felt they would over-run the country.

The scene affords one of the most thrilling and spectacular situations in the entire play. Following the falling of the trees a great fire in progress when the sky darkens, thunder rolls, and there is a crash of lightning, which falls on the monarchs of the forest and kills Arguello.

The play ends with Purissima being led away by Father Altamira to become a daughter of the church. The scene affords one of the most thrilling and spectacular situations in the entire play. Following the falling of the trees a great fire in progress when the sky darkens, thunder rolls, and there is a crash of lightning, which falls on the monarchs of the forest and kills Arguello.

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## TICKET SPEC SCENE

New "Musio Box Revue" Frankly Deals With "Tickets"

A comedy scene in the new "Musio Box Revue" is of ticket speculators. It frankly deals with the inside of the theatre ticket matter.

Phil Baker will be Bill McBride, Frank Tinsley is to be Bill Fallon, Frank Ward will be Newman, and the treasurer, with Florence "Flores" the buyer.

At present in the dialog there is no attempt to disguise the proper names of the ticket men.

## FOUR OPERA PLAYERS VIOLATE ST. LOUIS RULES

Unlikely of Re-engagement  
Though Appearing Elsewhere Locally

St. Louis, Aug. 22.—If the rules of the Municipal Theatre Assn. are carried out to the letter, four principals of this year's play will not be re-engaged. Frank Moulton, Craig Campbell, Blanche Fulton and Detmar Popper, appearing at a local picture house, contrary to all rules of the opera association.

A director of the association told a Variety reporter that "we have in the past, refused to re-engage principals who depend upon their opera publicity to obtain local success. The advertising they receive while principals of the Municipal Opera is the property of the association and not the singers, and should not be used as a box-office attraction for local moving picture houses. That will happen again, and four who have listened to rustle of the Municipal Opera are now appearing at a local picture house, contrary to all rules of the opera association. The director declared that he will be many new faces in next year's opera cast."

He said that William McCarthy, second comic, and Tom Conkey were offered places on the same bill, but declined, after talking with opera officials.

## SWARTZ' OPENING PLAY

Renews Lease on Yiddish Art Theatre for 10 Years

"Shabbat Zev" drama by Julius Zuluavsky, will be the first of the season at the Yiddish Art theatre, opening Aug. 21. The play is said to be modeled along the lines of "The Merchant of Venice." Maurice Swartz, director of the Yiddish theatre, has renewed his lease on the house for another five years beginning Sept. 1. He has remodeled and refurbished the theatre at an expense of \$20,000 during the summer.

## NEW COLORED SHOWS

There are few colored shows aimed for white patronage next season, as the colored men have been put on the boards since last year. One of these is "Hollin' On," which tried out at the Metropolitan and immediately was dropped. This week Miller and Lytle's show, now called "Tunin' Wild," opened at the Metropolitan on Saturday night. The attraction was to have had a "Shuffle Along" title, but was re-styled to avoid courts. The price is said to have grossed \$800 at the Howard Manor night. It is a red hot new show. Boston, starting in Washington, aiding in whipping the attraction into shape.

George White, who is interested in the Miller and Lytle play, is in Washington, aiding in whipping the attraction into shape.

May Miles Minter and "Follies" will be the new attraction.

May Miles Minter may possibly be the new attraction. "Follies" according to a statement the picture star has made here, she has received a telegram from Flo Ziegfeld making her an offer for his new show.

At the 21,600 offices in New York, he has stated the New York Sam Klugman, general manager for the producer that no one in the office has any knowledge of the offer, having been taken to the screen last, but it was quite possible that Ziegfeld might have been in the office from Canada where he is on a fishing trip at present.

## HITCHY'S SUGGESTION

TO 'SHOW' PARENTS

Denies Having Advised Mary Eaton—Appreciates Ziegfeld's Treatment of Him

Raymond Hitchcock denies he advised Mary Eaton in any manner in her breach with Florence Ziegfeld, but rather, he said, he was only a spectator. He said that he was only a spectator and that he was only a spectator and that he was only a spectator.

Hitchcock continues that he would be the last to advise that Ziegfeld, but rather, he said, he was only a spectator. He said that he was only a spectator and that he was only a spectator.

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## CONTRACTS CONFUSE COUNTRY MANAGERS

"Barney Google" and Gus Hill in Conflict Over Cartoon Play

Gus Hill and the producers of "Barney Google" have entered into a booking battle with the result that one night stand managers throughout the country have been placed in an embarrassing position. Hill for the past few years has had a clause in his contract which provided for a minimum of \$1000 for any other cartoon show 30 days before or after a Hill cartoon show.

The "Barney Google" had the same clause when it was produced by the Hill company. When preliminary bookings were made by Hill early this summer for the "Barney Google" tour, of which he will have five on tour, he was informed by house managers they had already booked the new "Barney Google" show of which two companies are now touring.

Hill wrote the managers that he would hold them strictly to their contract with him, with the result that the Hill company, and the other show booked in the place of him.

Hill immediately informed the managers that unless the "Bringing Up Father" was scheduled according to the Hill company, he would not book any of the shows he has produced in these houses.

This attitude has caused the effect as the contracts were then executed, and the "Barney Google" and "Bringing Up Father" dates either played so that it would not interfere with "Bringing Up Father" or the "Barney Google" people also began to exercise their option and cancel the booking.

Meantime the Hill and "Barney Google" offices are handling the situation. The Hill company, the country with advertising matter and letters which say that their individual shows are being handled. The Hill company has advised Harry Hiding the play with open at the Cohen Grand, Chicago, Sept. 24.

COLEMAN'S "SONG-DANCE MAN"

George M. Coleman has finally decided to call the new comedy-drama, he has written for Lynn Overman and the "Song-Dance Man" which has advised Harry Hiding the play with open at the Cohen Grand, Chicago, Sept. 24.



By NELLIE REVELL







his tax and go to the pretty K



# EXHIBITORS DO "WAGON" CAUSE CONCESSIONS OF P-L

**Some Points Claiming Exhibition Rights Under Block Booking System—F. P. May Skip Those Points With Road Shows**

Famous Players may have considerable difficulty with its road shows. "The Covered Wagon" in certain parts of the country where local exhibitors hold contracts for the picture under the block booking system in force in the Paramount sales organization. There are a number of spots where "The Covered Wagon" will pass up instead of playing because of trouble threatened by the exhibitors holding contracts for the picture of the picture to them under their contract.

Besmont, Tex., is said to be one of the towns where the picture will not play because a local exhibitor, who states he will appeal to the courts for an injunction restraining the playing of the picture at any theatre other than his own until his contract has been fulfilled.

An instant refusal of exhibitor disapproval of the policy of Famous Players road showing the picture is evident in Indiana, where the State unit of the M. P. T. O. A. is said to have gone on record as stating, "We have no Paramount productions until such time that the picture can live on a level with the exhibitors in regard to the 'Covered Wagon'."

Besmont, Tex., Y. the date at the Lyceum, the legitimate theatre, where the picture was to have played, has been refused by one of the stand taken by George Eastman, who insisted that as his hands had been tied, he would not mount him saw no reason why it should not have the "Covered Wagon" and under plan of not playing any of the Famous Players picture. It is reported that his point so that up to date his is the only theatre that will be enabled to play the picture at regular picture house prices.

A group of almost \$100,000 was raised up by seven companies presenting "The Covered Wagon" last week, which would the opening of the regular season with touring companies presenting the picture. The four regular theatres, two of which the feature is being shown in picture houses, the Criterion, New York, and the Hollywood, Los Angeles, and two presentations in legitimate houses the Majestic, Boston, and the Woods, Chicago drew \$55,810, while the three newly opened produced \$67,320.

The road shows opened in Newark, N. J.; Dallas, Texas, and Portland, Ore. The exhibitors of the seven companies were \$26,510, distributed as follows: New York, \$11,000; Los Angeles, \$11,000; Chicago, \$13,000; Newark, N. J., \$14,210; Portland, Ore., \$13,000, and Boston, \$12,310.

## EASTMAN WILL PLAY "COVERED WAGON"

**At 50c Scale—Special Exception for Rochester, N. Y.**

Rochester, N. Y., Aug. 23. Recently when "Variety" announced under a Rochester date line "The Covered Wagon" would play at the Eastman at regular prices the New York bookoff questioned it. He said it was booked at the Lyceum at regular ticket prices. The picture was booked at the Lyceum, but the film company cancelled in order to give it to the Eastman. It will be the only house in the country that will have a first run at prices below \$1.50. This is announced as due to the Eastman's outstanding prominence as a non-profit, university-managed house.

## JERSEY EXHIBITORS TRYING 5c RAISE

**Fabian's New House Going From 30c to 35c When Opening on Labor Day.**

Paterson, N. J., Aug. 23. In an effort to combat the higher cost of operating, two of the biggest circuits of picture theatres in New Jersey will inaugurate with the new season Labor Day an increase of 5 cents in admissions, from 30 cents to 35 cents, including the federal tax of 4 cents.

The rainfall present will take effect in Paterson, Passaic and Rutherford. While Peter Adams, controlling J. S. S. Paterson, Harry Brothers, Capitol, and Louis Rosenthal, Rialto, in Passaic, have not announced what they will do, it is understood that they also intend to go after the extra nickel.

The Paterson interests are meeting in Passaic a theatre from plans drawn by Abram Preiskel. They are fighting approximately \$100,000 in the one floor and down and over lighting. It will have a full sized stage and complete standing area of attraction.

The policy is to be straight pictures.

## DEL RUTH BANKRUPT

**Second Time—Owes \$10,000—Has Nothing**

Los Angeles, Aug. 23. Hampton Del Ruth, film actor and producer, is bankrupt. This is the second occasion on which he has passed through the bankruptcy courts. His liabilities are \$10,000, with no assets. Merchants are principally named creditors. Del Ruth, who is 41 years of age, when he was a legitimate producer got later paid all of his creditors in full.

# RENTAL CASE OF P-L OFF-LEASE

**Alternative, Percentage**

Playing—Paramount's Test Box Office Strength—Tests Will Be Made in F. P.'s Own Key Houses—No More "Faith" Buying by Exhibitors—Other Distributors May Be Forced to Follow New Sales System—Foot Pictures Without Chance

## ZUKOR'S FORESIGHT

The first wave of the deluge has arrived! Paramount is responsible for it with its decision that beginning Nov. 1 all productions to be released must first have their box office strength proven before sold to exhibitors.

In addition to bringing into the picture industry an innovation that is going to revolutionize the sales end, this decision is tantamount to a declaration of sales war against all of the other producing and distributing organizations in the field. It is the first step in a series of moves to follow the trail Paramount is blazing with this new method of selling.

It is going to be a battle for date with Paramount practically occupying the position of the greatest advantage.

It is another example of the foresightness of Adolph Zukor, who early last spring came to the decision that this coming year was not to be one of quantity, but of quality in the producing game. He cut Paramount's releasing schedule from 48 to 35 pictures, and while doing this, other producing units in the field went ahead with plans that called for an additional number of productions.

## Greatest Bombshell of All

The Zukor organization produced the greatest bombshell of all with its method of selling that is going to revolutionize the sales system of the business. The other producers and distributors have got to go out into the field and put up the most terrific fight of their entire careers to have their commercial lives.

Within the next few weeks exhibitors have been clamoring for the right to have a better examination of a picture before booking it. Paramount is going farther; it is also going to prove box-office value and the exhibitor is going to have

(Continued on page 26)

# NEW COAST ASSOCIATION MARKING HAYS

**Overhead May Be Cut Down—Fred W. Beeton Succeeds Thomas G. Patten as Hays' Coast Representative.**

## COAST SHUT-OUT ORDER IS IN EFFECT

**Pickford and Fairbanks' Studios Not Included—Re-signed From Producers' Ass'n**

Los Angeles, Aug. 23.

Tourists are barred from the picture studios by order of the picture producers, who passed resolutions in a secret session last week. Friends and relatives of star players also are included in the ban. The embargo on the curious eyes of western visitors is not in effect at the Fairbanks and Pickford studios, those stars not being members of the Producers' Association, resigning during the picture expo trip.

However, Fairbanks and Pickford executives scrutinize closely all who apply for admittance and usually everybody is denied who has not a "secret" recommendation from somebody with influence with the film heads.

Since Fairbanks has a "Thief of Bagdad" in production there, people have been admitted, the studio even furnishing guides to the set.

The other studios put the shut-out order in effect Aug. 15.

## "BANANAS" FILM TITLE USE UNAUTHORIZED

**Music Publisher Notifies Educational—Matter May Reach Court**

The Educational was notified this week by Louis Bernstein, of Shapiro-Bernstein Co., that the use of the title, "We Want No Bananas," on the picture made by G. P. Zittel, was unauthorized.

It is said to have produced the picture at very little cost, taking the title of the sensational song hit without consulting with or permission of Bernstein, who publishes the number. Several well known soundtracks were induced by Zittel to pose in the picture, the scenario for which was written by Blanche Merrill, without Zittel paying them for it. Nor did Zittel pay anything according to reports, excepting the two principals, of whom Mabel Witson is one.

Bernstein said he is prepared to go to court to test Zittel's right to the "Bananas" title on a picture if Educational attempts to put out the film without Zittel reaching an agreeable understanding regarding it with the publishing firm.

Bernstein has given his consent to the picture producer, "We Want No Bananas," as a musical comedy. Lederer may rush out four or five pictures with the story by Jack Lait and music and lyrics by Jimmy Hanley and Lew Brown, who may well play at popular prices.

## GODOWSKY-MAYO MARRIAGE

Los Angeles, Aug. 23. Dugmar Godowsky, daughter of the noted musician, married about a year or so ago to Frank Mayo, the picture star, has decided to get a divorce. It is about to file suit for divorce.

Miss Godowsky first made her name as the bride of a protégé of Mims Nazimova.

Los Angeles, Aug. 23.

Through the dissolving of the Motion Picture Producers Association here and the practical formation of a new association by representatives of the same interests active in the old organization, the local situation has undergone a complete change within the last week.

Thomas G. Patten, here in the interests of the Hays organization, has retired from that office after the sixth month's period he was committed for, and Fred W. Beeton, who has been in the Hays office in the ground and in charge of the local office of the Hays organization, Beeton has been made secretary of the newly formed producers association.

The new association is to take immediate steps to cut down the frightful overhead in production which is the burden of the producers and to bring about a greater spirit of co-operation within the producing forces here.

The Hays organization in New York has been asked to lend its aid in the working out of the question of the representatives here or from other Hays organizations in the east. It is believed it will be the Hays organization in the east. It is the M. P. Producers and Distributors of America, vested with the right of autonomy.

The request to the Hays organization that it interest itself in the coast organization came from those responsible for the new alignment and without any suggestion from other Hays representatives here or from those who are members of the Hays organization in the east. It will undoubtedly mean the co-operation between the new local organization and the Hays office here will develop into a practical method of control of the local situation which will possibly make the work of both organizations a great deal more effective than they have been in the past.

During his stay here Mr. Patten has been very effective in his manner without setting off of any of the works of the Hays office. He has remained here after his original six months contract had expired to continue his work, but he will not be connected with the Hays office in the future.

It is believed locally the members of the Producers Association here hope to get the expanse of the industry to carry a certain portion of the deficit brought about by the failure of the Hays Exposition, but this could not be maintained.

W. Reynolds, secretary of the Producers Association, resigned at the Hays office. He was resigning his resignation had been over for some time but the board of the Hays office had not received it until the exposition was closed. With his resignation the work of disorganization of the association has got underway, with the result that the new association was formed and election placed at the Hays office.

One of the first steps is to be the working out of a program that will effect economy in the matter of production. The Hays office has been certain steps that may effectively curb the private affairs of some of the stars. The Hays office tends to publicity of an undesirable quality in either the divorce news or the stages of scandal mongering papers.











# Two Triumphs At Two Strands

On the same day D. W. Griffith's picture, "The White Rose," opened at the Mark Strand Theatre on Broadway, New York, and the Strand Theatre in San Francisco.

## In SAN FRANCISCO

*Read What Manager Markowitz Says:—*

"D. W. Griffith's 'The White Rose' blossomed into full bloom in San Francisco yesterday, *opening to the greatest business the Strand Theatre has enjoyed for more than a year*, and BREAKING ALL PREVIOUS ATTENDANCE AND RECEIPT RECORDS. *Today's (Sunday) business beat even yesterday's tremendous results.* The audiences loved it, applauding scene after scene, accompanied by handclapping at end of each showing. *Mr. Griffith has proved himself a miracle worker*, as George Warren, dramatic critic of the Chronicle, so rightly said in his interview. Mr. Griffith is to be congratulated for his newest contribution to the motion picture world."

(Signed) M. L. Markowitz  
Strand Theatre

## In NEW YORK

It is a tremendous hit. Long lines afternoon and night are leading past a long box-office record.

Applause, Laughter, Tears stir the packed houses, with great crowds of standing patrons at the rear.

***It is a Sensation! It is a Success!***

Released by

UNITED ARTISTS CORPORATION

## INSIDE STUFF

ON PICTURES

A New York picture producing firm this week wanted about 15 "Follies" girls for a couple of days. A casting office secured the necessary number at from \$10 to \$15 a day with room. When about to notify the girls to go to work it learned a writer with the picture concern had made haste to interview the "Follies" girls in person, giving them contracts such at \$75 for a week, work or not the full time.

The movement fostered for several years by the fire underwriters and fire marshals to make compulsory the use of non-inflammable film by all of the producers and distributors seems finally to have been effectually disposed of as far as the immediate future is concerned. At the last convention of the fire underwriters the matter was handled in such a manner that that organization objected it. Within the past week the fire marshals' organization, through its president, has ratified the step of the former organization.

Carl Anderson of the newly formed Carl Anderson Pictures Corp. has closed a deal with the Film Booking offices whereby the sales force of his organization will utilize the offices of the P. E. O. and the latter organization will handle the physical distribution of the Anderson product. It is planned to release 18 productions during the coming year. Several of these pictures are now in the course of production on the west coast, for which point Anderson is to leave the latter part of this week.

According to the insiders, Anderson has succeeded in interesting the Marce Hellman banking interests in his project, and they are financing his organization. At present the companies producing the pictures for distribution through his organization are working in the studios on Santa Monica boulevard, which the Hellmans control, and where they dropped several hundred thousand dollars in their own producing venture two years ago.

Anderson's selling plans call for an intensive distribution at a low price to the exhibitors, providing a large gross through this, rather than forcing the exhibitors to pay exorbitant prices and obtaining limited distribution.

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ALL OVER AMERICA  
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**SUNDAY, AUGUST 26**

(or Saturday, August 25)

**Mr. Exhibitor!! This is what Cosmopolitan Productions are doing for you.**

## The Greater Movie Season's Three Greatest Hits

### MARION DAVIES in "LITTLE OLD NEWYORK"

"The most perfect picture ever made—also playing to the capacity of the new Cosmopolitan Theatre, New York City, for two dollar prices. 'One of the loveliest and simplest love stories' (N.Y. World). 'played by Marion Davies, 'one of the best actresses of all time.' (N.Y. Tribune). 'Worth a look.' (Cinema Magazine). 'It's coming soon to exhibit and entertain you!'"

### "ENEMIES OF WOMEN"

"—Sensation of England and America. A masterpiece by Virginia Bruce, author of 'The Four Horsemen' and 'Blood and Soul' with Lionel Barrymore and so on all star cast including Helen Holmes. The story of Europe's most beautiful woman and a real pleasure loving Prince of Rome. Actually shown in Paris, Portugal, the Riviera and Monte Carlo. Now being shown at leading theatres. Ask when it comes!"

### "WHEN KNIGHTHOOD WAS IN FLOWER"

Starring Marion Davies. Seen and enjoyed by audiences all over the world. One 7500 theatres in United States and Canada have shown this "supreme motion picture achievement of all time." If you have not thrilled over the beautiful romance of Princess Mary Tudor, ask your nearest manager to play it soon as play is upon."

**COSMOPOLITAN PRODUCTIONS**

Only the best—Always the biggest

## FOX DROPS DENVER

Lease on Brown & Meeghan House  
Upand Won't Be Renewed

Denver, Aug. 22.

The Rivoli theatre, one of the four owned by the William Fox interests in Denver, will pass out of the Fox chain early in September. It is reported.

When Mr. Fox leased Denver theatres from Brown & Meeghan interests five years ago the Rivoli lease was for five years only. It will not be renewed. No information is forthcoming as yet as to who the new lessee will be.

## PREMIER'S SUSPICIOUS FIRES

Buffalo, Aug. 22.

The Premier, a neighborhood picture house, was practically destroyed by fire early Saturday. It was the second fire at the theatre within a week, a blaze having done \$6,000 damage to the front portion of the building the previous Monday night. The police and fire department are convinced that the fires were of incendiary origin but are unable to find evidence to support their contention owing to the destruction of the building.

The theatre was formerly owned by Hyman Green, who sold it about 10 days ago to Max Feldman.

Mrs. Rupert Hughes, wife of Rupert Hughes, noted author and picture director, sailed from San Francisco on the S. S. President Lincoln last week for a tour of the Orient.

JESSE L. LASHBY  
PRESENTS

## Coming to Broadway Soon

# "SALOMY JANE"

George Melford PRODUCTION

JACQUELINE LOGAN  
GEORGE FAWCETT  
MAURICE FLYNN  
WILLIAM B. DAVIDSON

HERE'S a California romance of the golden days of '49 with the same rugged charm that makes "The Covered Wagon" great. Bret Harte's familiar characters actually live in the great performances by Jacqueline Logan and the rest of the cast.

Lavishly filmed amid the great Redwood forests. Packed with spirited action, human touches, humor, and many thrills.

Adapted by Waldemar Young from Bret Harte's story and the play by Paul Armstrong.



'Above is the 3-column Ad from the Press Sheet on "Salomy Jane." Paramount exchanges have mats and electros at cost.

## MOTION PICTURE NEWS says

"George Melford has made a superb picturization. The book has been read for half a century, while the play has been seen in stock. Therefore exhibitors have a picture familiar to their patrons. They will be delighted with the picture version. There is always a demand for pictures of this type."





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SAW MILL  
RIVER ROAD

What the Wild Waves  
are saying—  
"You can't go wrong  
With any 'FEIST' song"

## NEW PARAMOUNT PLAN

(Continued from page 17)  
the right to buy the Paramount releases, picture by picture, but only after the value of the production is proven at the box-offices of theatres in the key centers of the country.

Paramount is going to have a real line on the value of the pictures it is releasing before the exhibitor gets a chance to buy, and the exhibitor is going to be forced to pay heavy money for those that prove their value. As for the others, Paramount will manage to get the production cost and a profit by selling them in bulk to those that do not want to pay the price for the good ones. It will also give Paramount a chance to pick the pictures that are really big and withhold them from the market if desired and to read-advance them to guarantee a sale big enough to get over in the legitimate theatres at a price.

The seven examination trip would have been all right except that it would have proven nothing. It would have simply amounted to an exhibitor and a film salesman stepping into a projection-room, looking at a picture, and then coming out of the room with their own opinion. Those opinions would undoubtedly have been that the salesmen thought the pictures were worth a rental price of \$1,000 a week, while the exhibitor would have held that \$1,000 would have been plenty, and the picture that really pays the freight wouldn't have had a look-in or a say-no in the matter at all.

What Paramount proposes to do is going to start the wheels running in another direction. The direction is that which is going to eventually bring about a basis of

playing all pictures on a percentage. Paramount is going to play the pre-release runs of their productions in the key centers on a percentage. What percentage of the gross it is going to take at the prevailing relations has not been decided on, nor have the theatres that are to be the trouble. They are to be held at a meeting that is to be held next week some time upon the return to New York of Sidney R. Kent, general sales manager of Paramount.

## Question of Percentage

The question to come up is, what is and what is not a fair percentage that the distributing organization should receive from the theatre for the showing of a picture that is an unknown quantity as far as the box-office is concerned? Paramount will be able to take pretty good care of that situation, for, in the majority of the key centers where the try-out questions will be made, they will utilize the theatres which they control. It will only be a question of the selling department getting together with the theatre department to discuss the terms.

It is possible that at the outset some sort of an operating basis of percentages as now in force at the Capitol, Rialto and Criterion, New York, will prevail. In these houses the exchange is getting 17½ per cent of the gross as the rental price for the picture. This is not accepted as a fair average, for, in addition to the rental price, there is also charged against the picture played a certain amount for the advertising. Whether this same system will prevail under the new arrangement is a question.

Paramount is evidently taking the step toward the introduction of sales innovation because the ex-

hibitors were beginning to rise in arms against the increased rental prices being forced on them by the distributing organizations and their defense was taking the form of combination of booking combinations wherever there were two, three or more houses in a town or a neighborhood, with the result that competitive bidding for first run for a picture is being eliminated and the exhibitor is in a position to practically dictate terms to the seller.

## No More Faith' Buying

The act of buying on "faith" in the picture business is passing. Hereafter the exhibitor has been asked to sign a contract for a season's or a year's output of one of the more staple producing and distributing organizations because he had sufficient faith in that organization to believe it would deliver a product up to the promises made at the time the sale was consummated.

The producer and distributor are responsible for the breaking down of the faith that the exhibitor once had in their promises. They sold the exhibitor a program of pictures covering a period of possibly six months, but when discovering a picture in the group that held an unusual box office value they pulled it out of the group to be released to the exhibitor and proceeded to load-show it, or possibly through some other hocus pocus keep it from the exhibitor until some other selling date was made, and then whereby he paid an increase in the price originally contracted for.

The new Paramount plan does away with all of the doing business on a "faith" basis. It brings the exhibitor up against the reality in picture value. The point is going to be whether or not the exhibitor is prepared to meet the situation. Paramount isn't going to turn over good pictures to him at the same price he paid for the product bought "out-in-the-bag" fashion in the past. The exhibitor is going to have to pay, and pay heavily, and if he isn't prepared to pay heavily he will have to play on a percentage if he wants the pictures.

## The Other Fellow

With the exhibitor given his choice of buying a picture Paramount box office reality, the other organizations will have to continue to sell him on a faith basis unless the exhibitor insists they prove the value of their product, as Paramount is going to do.

With that the new era in picture selling that has arrived is going to be a tough day for the man with a poor picture caught in the middle. The poor picture is going to be a thorough for all time. The producer that has it may just as well set a

match to it or sell it for a little nickel man for the junk man distributor who rents his stuff at a nickel and a dime, figuratively speaking. There will always be a market for the junk stuff, but it will be in the little neighborhood areas with a couple of hundred seats, where the public that patronizes them doesn't care what they see as long as there is something moving on the screen.

Here is what the Paramount announcement may shape up like: Exhibitions ones are to be established the country over.

Big theatres in each zone will be the trouble areas and will play the pictures on a percentage, and the houses and zones will be selected as to give a fair indication of what the picture will do in that particular territory.

Paramount will handle the exploitation and advertising for the tryout, but will not put unusual efforts into their campaign so as to force the picture.

The exhibitor will be invited to watch the runs, but it is going to be a question if he will get a fair break on the actual box office business done, which, after all, will be the only basis on which he will be able to negotiate for the rental of the picture after the tryout.

There will be 20 pictures released on this new basis: "His Children's Name," "The Light House," "The Spanish Dancer," "Stephen Steps Out," "The Call of the Canyon," "Smack," "West of the Water Tower," "Wild Bill Hickok," "Big Brother," "Flaming Barriers," "The Humming Bird," "The Love," "The Heritage of the Desert," "The Faded Flower," "The Man," "When Knights Were Bold," "Triumph," "The Stranger," "Argentine Love" and "North of the Border."

The pictures to be released through September and October that will not be affected by the new selling plan are "The Purple Highway," "Hollywood," "Salome Jane," "Lucky Larry," "Bluebeard's Eighth Wife," "The Silent Partner," "To the Last Man," "The Cheat," "Rugby of Red Cap," "The Marriage Maker," "Zaza," "Woman Proof."

Of these latter the first five have had their pre-release runs. Two have stood out as unusual box office attractions, one was a fair draw and the other two were flops. If the new plan were applied to these the exhibitor would have to pay all sorts of prices for both "Hollywood" and "Bluebeard's Eighth Wife," a fair price for "Lucky Larry," while both "The Purple Highway" and "The Cheat" would have been almost given away for any offer that the exhibitor might make.

## DUBINSKY FIGHTS BACK

Battling with Kansas City Over His Regent Theatre

Kansas City, Aug. 22.

The fight between the city and Edmund Dubinsky of the Maywood Educational Co., operating the Regent theatre, and so far the house has not missed a show despite the attempt to close it and the filing of the main for failure to secure a city license.

Dubinsky made application in the District Court for an order to restrain the Superintendent of Buildings to issue a certificate of inspection showing that the theatre conforms to all the requirements of the city ordinances and to require the city license inspector to issue an occupation license for it.

Judge Kilroy of the North District Court a few days ago ordered the house closed on the grounds that a couple of concession stands in front of the theatre were in violation of the ordinances.

Later Judge Lucas of the District Court granted an injunction forbidding the city from closing the place, holding the building had better fire protection than many of the theatres here.

The next move of the city was to arrest Dubinsky for failure to have an occupation license. He showed that he had obtained a license for the license, but it was refused; but in spite of this he was fined \$500, appealing from this fine and is now trying to force the issuance of the license.

Blou, oldest picture house in Claraburg, W. Va., will hereafter be known as the Orpheum. The former Orpheum has closed, indefinitely.

## All Exhibitors in Michigan

Read our magazine published every Tuesday. If you want to reach this clientele there is no better medium.

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# 7 FIFTEEN IN ONE A COMPLETE

Here They Are—All Playing  
in Chicago Week of Aug. 26

Roosevelt

**NORMA TALMADGE**

"Ashes of Vengeance"

Chicago

**"HER REPUTATION"**

with  
**May MacAvoy**

State-Lake

**KATHERINE MACDONALD**

"The Scarlet Lily"

Central Park

**"PENROD AND SAM"**

Booth Tarkington's  
Sequel to "Penrod"

Tirol

**JACKIE COOGAN**

in  
"Circus Days"

Riviera

**JACKIE COOGAN**

in  
"Circus Days"

Rialto

**JACKIE COOGAN**

in  
"Circus Days"

First National Pictures

And That's What the Proof of Leadership  
Means in Chicago



## RED PURCHASE FOR CASH

Two fast sea-going coal-burning yachts not less than one hundred feet long, one airplane, one seaplane, all must be PRACTICAL, but will be DEMOLISHED in the second Blaney series of thrillers.

# "THE PURSUIT" "THE LANTERN"

The First Finished Production Personally Supervised by Chas. E. Blaney, Featuring

DORIS KENYON, VICTOR SUTERLAND, CECIL SPOONER and a Supporting Cast of Notables, Will Be Shown to the Trade Shortly. Watch the Trade Journals for Day and Date.

CHAS. E. BLANEY'S PICTURE CORP.

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VAUDEVILLE

# CENSORED MYSTERY

Mr. McAllister went through an officers' training camp at the beginning of the war, the same way an express train goes through Four corners. He came out of the double box of a captain. Capt. McAllister was a lot of things about the army, one of them being that if you saw anything you had to ask for it. However, he failed to receive that important lesson. He went to report at Camp Upton, and arrived late one evening. He went into the officers' mess room, he put down his baggage and intended to go to his quarters but he was sitting in a corner reading, got the attention of the mess sergeant who came with him, captain, "I'm here."

Mr. McAllister looked him up with the dignity expected of any army captain. "Here are your quarters," said the sergeant, "and here is your baggage." "Thank you," said the captain, "and here is your baggage."

The sergeant, who was a courteous officer of the previous evening, now looked at the captain with a new indignation. "What is this?" he asked. "That is my baggage," said the captain. "What is this?" he asked. "That is my baggage," said the captain. "What is this?" he asked. "That is my baggage," said the captain.

A press agent acquainted with the way of thinking, is a prophet, and the time has finally come for a prophet to receive his own home building. Hiram O. Mortimer, a professional misanthrope, has been in the press department and now he is back in his own home. He has been in the press department and now he is back in his own home. He has been in the press department and now he is back in his own home.

Life out in the great open space is not so pleasant for Mr. Mortimer. He has been in the press department and now he is back in his own home. He has been in the press department and now he is back in his own home. He has been in the press department and now he is back in his own home.

All those who are lucky enough to be in the hands of Billy Sloop of the Keith vaudeville office will be in the hands of Billy Sloop of the Keith vaudeville office. He has been in the press department and now he is back in his own home. He has been in the press department and now he is back in his own home.

It might interest all those who know that Billy Sloop is a vaudeville man. He has been in the press department and now he is back in his own home. He has been in the press department and now he is back in his own home. He has been in the press department and now he is back in his own home.

Will Jennie Gavin of the old team of Gavin, Matt and Peaches send her love to all those who are in the hands of Billy Sloop of the Keith vaudeville office.

Robert Lindner, then whom no one ever had a connection, efficient and competent assistant in press department, has been in the hands of Billy Sloop of the Keith vaudeville office.

The new phone books are out and the summer issue of the directory contains 714,972 listings. It is something to know just how many wags humbug we will get before our right one.

R. H. Burrhead evidently doesn't believe what I write. Otherwise he wouldn't be sending me salt water taffy from Atlantic City and tempting me to buy my trip out to several thousand francs.

At all my little taffy is very acceptable even though we have to take it with a grain of salt.

Mr. Burrhead, accomplished author that he is, has made many fine talks. I have a copy of his book "The Art of the Story" and I am sure it is a masterpiece.

While I was in Atlantic City, I was in the hands of Billy Sloop of the Keith vaudeville office. He has been in the press department and now he is back in his own home.

There must be some person for such a phenomenon as being able to please five generations of the same family. It wasn't his wife, his wife was much better at his hotel, or that the taffy talked to him. He was much more really the better of the two, and I enjoyed his hospitality.

Currie Deo, who has been in the hands of Billy Sloop of the Keith vaudeville office. He has been in the press department and now he is back in his own home. He has been in the press department and now he is back in his own home.

Keith's Orpheum, Brooklyn, Now. It is something to know just how many wags humbug we will get before our right one.

Sam Morris and Ben J. Bernard have been awarded judgment for \$184.25 against James J. McGrath.

## HOPE EDEN AND 'PRESCOTT' NEW YORK

Opening Their New Season on Keith Circuit—Riverside, New York, Next Week—Entire Old Term Reduced to Four Minutes in New Act—Frank Evans' Discovery

### THE MERTON MYSTERY

Hope Eden and "Prescott" are a name indelibly stamped with high-class vaudeville. They have been in the hands of Billy Sloop of the Keith vaudeville office. He has been in the press department and now he is back in his own home.

### THE MERTON MYSTERY

The Maquis of Troy, N. Y., will open its 12th season at Melrose, N. Y., Sept. 15, with "Rembrandt Walk." Twelve days, out of 15, will be in the hands of Billy Sloop of the Keith vaudeville office.

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keepers who receive a great part of their salary.

The producers of musical shows could insist to take charge of financing such a project and financial people would be interested in it. It would be endowed and made almost self-supporting through ticket and frequent benefits. Everyone who discussed the matter agreed that it was feasible and would be a tremendous practical gain. The only further has been heard from it.

The purpose of again bringing the matter before the public is this:—The picture interest in Hollywood, headed by Warner Bros., has started a drive for \$100,000 to build a home for extra help. Other unattached people who go to Hollywood looking for jobs, are being asked to go along with this real spirit and will put in their money. And there is a far greater need for such a home in New York. The extra hard working, self-supporting chorus girls, rather than the Hollywood girls, who are to Hollywood from all over the country make up the bulk of their city and desire to get into the movie.

Our friend the Broadway Comic is back in the city. He has been in the hands of Billy Sloop of the Keith vaudeville office. He has been in the press department and now he is back in his own home. He has been in the press department and now he is back in his own home.

Some girls get a lucky break in the city. He has been in the hands of Billy Sloop of the Keith vaudeville office. He has been in the press department and now he is back in his own home. He has been in the press department and now he is back in his own home.

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KEITH'S ORPHEUM  
BROOKLYN  
NOW

### LEGAL MATTERS

Sam Morris and Ben J. Bernard have been awarded judgment for \$184.25 against James J. McGrath.

KEITH'S  
RIVERSIDE  
Next Week (Aug. 27)

# The GEORGE ARNOLD FAMILY GEORGE ARNOLD

Specially Engaged for the Toronto Fair, Aug. 27-Sept. 8—London, Canada, Fair, Sept. 10-15—Allentown, Pa., Fair, Sept. 18-22

was found unconscious in a room in the Union hotel, where she had registered with Edward Hampden, clerk at the Astor hotel, under the name of "E. Hampden and wife." The girl had been at the Astor and moved to the Union when the manager objected to her presence.

Charles Bohler, who has not been

making the productions at Terrace Garden in the Morrison hotel for a few weeks starts in there again Sept. 1.

E. J. Carpenter is organizing his "Bringing Up Father" in Chicago this season, instead of New York as has been his custom in the past.

The Chattanooga, Bloomington, Ill., is being remodeled and will be called the Illion.

A. T. Owens, of Ottumwa, Ia., has the Grand at Burlington, Ia., and will open it Oct. 5 for road attractions, playing the Dickson stage for four weeks in September.

LeComte & Piester's new show, "My China Doll," which opens at Sheboygan, Wis., Aug. 26, is going to be the most pretentious show ever sent out under that firm name. "Listen to Me," another LeComte & Piester show, opens Aug. 7 at Manistee, Mich.

Kibbler's "Uncle Tom's Cabin" opened its season as usual at Mt. Clemens, Mich.

Powers, Grand Rapids, will play shows a week stand this coming season, when possible.

Ralph T. Kettering and C. G. Primrose have set back the opening date of their new play "The Crash" from Sept. 3 to Sept. 14, owing to the long date or two early next month due to fair dates where west stands of repertoire were preferred to one-night touring companies. There being open time in the first two weeks of the route the opening date was postponed.

Harry Hirsch, who was treasurer of the Apollo theatre in Chicago last season, will be manager of the Gaiety, Minneapolis, the coming season.

Mr. and Mrs. Harry J. Powers,

St. sailed from Southampton Aug. 15 on their return to the United States. Mr. Powers will reach Chicago before the opening of the Powers-Branger theatres here.

## LOUISVILLE

By SAMUEL E. HYMAN  
MACALESTER — "Johnny Get Your Gun" (Passet stock).  
FONTAINE PERRY — "Robin Hood" (Dunbar stock).  
H. K. KUTHER NATIONAL — "Vaudeville and Mixture".  
H. F. KEITH'S MARY ANDERSON — "You Are Guilty".  
STRAND — "Enemies of Women".  
ALAMO — "The Queen of Sin".  
HIALTO — "The Fog".  
MAJESTIC — "The New Moon".  
WALNUT — "The Brood".  
KENTUCKY — "Stepping Fast".

The Strand reopens Sept. 2 with "Enemies of Women."

The effect of the advent of J. Humbird Duffey, tenor, with the Dunbar Co. in "Barix" was seen in the business of the past week. Duffey's arrival the company was minus a tenor, Louis Templeman, a high baritone, singing tenor solos. This week the company is regaining its most ambitious offering of the season, "Robin Hood."

J. Raymond Brown, of the Passet Co. last summer, made his first 1923 appearance with the company in "Johnny Get Your Gun." He has been with a St. Louis stock company.

Morothy Walton, Louisville, girl, replaces Mary Crane Howe with the Passet Co. during the last two weeks of its stay.

"Tribby" with Andrew Lafayette, the French star, in the title role, did fairly good summer business at the Mary Anderson.

## PITTSBURGH

By GEO. R. MILLER  
GRAND — "The White Rose," film.  
HARRIS — Vaudeville.  
GITY — "Abie's Irish Rose," 22d week.  
OLYMPIC — "Homeward Bound," film.

Summer season in Pittsburgh is almost over. Bookings here with the exception of the Lyceum and the Duquesne have been announced. Alvin will open Labor Day matinee with "Blossom Time." Nixon opens Alvin with time with, perhaps, "The Covered Wagon." The Pitt will have "Abie's Irish Rose" after the 14th week—reports are it will go to the Lyceum for a winter run—and will open Labor Day with the colored revue "Shuffle Along." The Gaiety opens Monday with burlesque and the Academy will open Saturday with Jader's new Mutual wheel show, "The Joy Riders."

Pittsburgh's ninth wonder is "Abie's Irish Rose," for the show is in its third week and still going strong. The longest previous run of any kind here was the "Birth of a Nation," at the same house, for 14

weeks. "Abie" literally packed them in for 14 weeks and since that time has been doing very good, about \$5,000 a week.

John B. Reynolds will be back at the helm of the Alvin and the Pitt when the season opens Labor Day. Titus Kenyon, it is said, will be the assistant manager of the Pitt.

Pittsburgh's last circus this year will be Barnes', here next Monday and Tuesday. Carnivals playing Pittsburgh proper and the environs have all made a clean up, not one playing a bloomer or any way near it.

Marcus Loew has again entered the Pittsburgh theatrical field, this time taking over the Alidine, formerly the Alidine.

marly occupied with the Shubert vaudeville. The policy of the house will be the Loew-Metro pictures with large symphony orchestra and other features.

Michael J. Joyce will manage the Gaiety this year.

**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.

## WRITE THE WORDS

for a song, I'll write the music.  
My fee is reasonable.  
**JONAS J. RICHMAN**  
Suite 402-B  
117 West 40th St., New York  
Phone Bryant 5441

**BEFORE—  
beginning your season's work**

**TAKE THE MILK CURE  
AT SUMMIT, N. J.**

*either to gain weight or reduce*  
**Warranted to rejuvenate the patient  
within a few weeks**

**Dr. REINLE'S MILK AND REST CURE**  
**DR. REINLE'S SYSTEM  
SUMMIT, N. J.**  
Phone 17 Summit  
DESCRIPTIVE PAMPHLET SENT UPON REQUEST

## THE PUBLICITY PLAN

IN  
**VARIETY**  
IS AN  
**INVESTMENT**

*It continuously works for you all over the world*

Publicity in every "Variety" issue every week, made adaptable to every-one in length of time and cost.

Address or call

**VARIETY  
NEW YORK**  
for particulars

## WANTED

A PARTNER for Comedy Musical Act  
Apply STEWART  
Baldwin Harbor, L. I.

## MALE PARTNER WANTED

I have dissolved partnership with Regal. Can use at once male singer and acrobatic dancer who can do ground work.

**SIM MOORE**

Circle 4205 223 W. 52d St., New York

# Ge LE MAIRE

Introduced His New Comedy Sensation

**"BANANAS"**

WITH

# Joe. PHILLIPS

And were held over for three weeks at the Orpheum, Los Angeles

An Entirely New Idea for Vaudeville—Holding Two Positions on Same Bill; Namely: Next to Closing and Closing



# DOING YOUR STUFF

By Joe Cook



©Oscar Nelson  
Oliver is a  
whole play in himself.

©Lester Francis Barry  
The modern bits of the  
"Off Your Hatter" still

WHEN I walk out on the stage, I feel as if I were a kid in the barn, as much as I can do, some of the things that the audience is out there laughing at me. I feel as if I were a kid in the barn, as much as I can do, some of the things that the audience is out there laughing at me. I feel as if I were a kid in the barn, as much as I can do, some of the things that the audience is out there laughing at me.

©Oscar Nelson  
Oliver is a  
whole play in himself.



©Joe Cook—The man who gives life different names  
helps he won't make you Harlan, man.



©Lester Francis Barry  
The modern bits of the  
"Off Your Hatter" still

©Oscar Nelson  
Oliver is a  
whole play in himself.

# in VAUDEVILLE

Q You're out there in front  
of the audience and you've  
got to make good

©Lester Francis Barry  
The modern bits of the  
"Off Your Hatter" still



©Oscar Nelson  
Oliver is a  
whole play in himself.

## Don't miss it in SEPTEMBER

©Oscar Nelson  
Oliver is a  
whole play in himself.

## I persist in irrational

©Oscar Nelson  
Oliver is a  
whole play in himself.

# MALINDA AND LARRY

"ROYAL ENTERTAINERS"

This Week (AUG. 20)

**B. F. KEITH'S PALACE, NEW YORK**

ROUTE TO FOLLOW

Aug. 27—Jefferson and 5th Ave., New York  
Sept. 3—Syracuse  
Sept. 10—Watertown and Utica  
Sept. 17—Auburn and Binghamton  
Sept. 24—Troy and Albany  
Oct. 1—Philadelphia  
Oct. 8—Globe, Philadelphia  
Oct. 15—Keystone, Philadelphia  
Oct. 22—Eaton and Allentown  
Oct. 29—Shenandoah and Hazleton  
Nov. 5—Camden and Nanticoke  
Nov. 12—Reading and Lancaster  
Nov. 19—Pittsburgh  
Nov. 26—McKeesport and Greensburg  
Dec. 3—Canton  
Dec. 10—Toledo

Dec. 17—Detroit  
Dec. 24—Akron  
Jan. 1—Erie  
Jan. 7—Open  
Jan. 14—Buffalo  
Jan. 21—Boston  
Jan. 28—Providence  
Feb. 4—New London and Norwich  
Feb. 11—Pawtucket and Pittsfield  
Feb. 18—Orphan, Brooklyn  
Feb. 25—Rye, New York  
March 3—Colonial, New York  
March 10—Bushwick, Brooklyn  
March 17—Broadway, New York  
March 24—Rivers and Hamilton, New York  
March 31—Stat. Street, New York

PAT CASEY AGENCY LESTER WALTERS, Personal Representative

## ATLANTA

BY ERNIE ROGERS  
FORTY—Johnny Get Your Gun, stock.  
HOWARD—"Homeward Bound," film.  
METROPOLITAN—"Wandering Daughters," film.

## SLANG SKETCH

COMEDY WITH A TOUCH OF MYSTERY AND A GREAT FINISH. Can be played in one and a half or two. FOR SALE OR ROYALTY. Woman and two men. Address

**JOHNNY O'CONNOR**

Variety, New York

RIALTO—"Human Wreckage," film.  
LOEW'S GRAND—Pop vaudeville and "Cordelia the Magnificent."  
ALAMO NO. 2—"East Is West," film.  
Fred Raymond, Jr., injured last week in an auto smash, has recovered sufficiently to resume as leading man with the Forsyth Players. While Raymond was out, Bill Boyd, hubby to Clara Joel, in "Peg O' My Heart."

House records at the Alamo went double last week when Lambdin Kay, announcer for WBZ, and Ernest Brown, both local, put on their singing skit in which they have ap-

## ADELAIDE & HUGHES

Studio of Dance

45 West 57th Street, New York  
Phone Plaza 7635

peared in practically all the Atlanta houses. It is a two singing act.

Propaganda in favor of Sunday amusements is being broadcast here. Nearly every Sunday some local house puts on a card show and afterwards the managers express regret that they can't have "em every Sunday.

A lot of trade and lay talk was created this past week when William Patterson took over the latest campaign run in local papers by Howard Price Kinzmora, manager of the Howard. Kinzmora's advertisement "em with 'Higger Movie Season' would be inaugurated at the Metropolitan with "Wandering Daughters." Kinzy is still turning.

News has just been given out on the inside that the Forsyth and Loyds are to change policy. The Forsyth, now playing stock, is going to take over the Keith pop while the Loyd will be made the home of the Forsyth Players.

Manager Tom James, of Loew's Grand, is dressing up his theatre for the fall. He is putting in a \$35,000 organ, is recarpeting the place and is importing new drops, scenery, et al. All for the change of policy, it is said.

Unusually good business last week at all houses.

## BOSTON

By LEN LIBBEY

Singer's Midgets, with the routine lengthened so that the act runs for 45 minutes and with a much more pretentious display than they have had on their previous showings in this city, headlining at local Keith vaudeville house this week. Sure fire in Boston, and when it played the same house last season in what was good theatrical weather the draw was felt, but not to such an extent as it is this week. It is something pretty good to draw the kids into a theatre and away from the shore and country resorts in this section, and a glance at the house downstairs showed that it had been accomplished. Not since the Christmas week has there been such a sprinkling of youngsters, and they

are all money, the same as the grownups.

The appeal to the youthful mind is also reflected in the opening of Denna Ritter, who, working alone, holds the opening spot beautifully for a single. Doing some straight clowning and tumbling for an opening, he shifts from this to burlesque on some catholic posing acts, closing with a number where he wrestles with himself and takes some most realistic flops. He was in right with the kids and the older ones in the audience from the start, and working easily cranked over.

The tone is in the second act, with Fritz and Lucy Bruch with their violin and cello duets and solos. Miss Bruch, with her "Birdsong," in excellent form and held the house throughout. The pair could have taken encores easily and there was a real demand for them from the house, despite the fact that it was rather heavy material for such a rainy weather.

Evelyn Lynn and Clyde Dison, with Lillian Lee Anderson, in a sketch which combines comedy with musical work, is in next position. Built along rather farcical lines, the act requires little, though entertaining, with the singing of Miss Lynn more than making up for some of the weak places in the comedy material.

Chester Spencer and Lola Williams in "Putting It Over" have one of those acts that always gets by with the wise element in the local vaudeville houses. Spencer does the bulk of the work with the girl acting as a wonderful foil for his comedy cracks and coming to bat at just the

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EDNA HIBBERT  
BERNELL WINSTON  
WANDA HOFF  
BRANDON DICK  
ADELLE ASTAIR  
LILLIAN WHITE  
NAN HALPERIN

right time with some of the same stuff herself. The act veered a comparatively short time, about five minutes for the stage to be struck for the midgets who followed and didn't have a loose place in it.

Billy Glauson, with Neal O'Hara, a local humorist getting feature billing for the material, followed the midgets. Glauson, who works along the song-singing line, with the stuff by O'Hara putting the comedy into the higher standard class, air-ways finds things quite easy for him here, and this week is no exception. He is working faster than was his custom before and shooting his cracks right through the house without introductions.

Fridkin, Jr., and Rhoda, novelty dancers, who have a dancing act that would be higher up on the bill under ordinary conditions, close the show, their act serving to just balance things nicely and making it well rounded out vaudeville.

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RIVERSIDE, NEW YORK, THIS WEEK (AUG. 20)

# GENE RYAN

"THE BOY FROM DIXIE"

Keith's, Boston, Next Week (Aug. 27)

Direction BERNARD BURKE



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TEX McLEOD, Spinning Ropes and Yarns  
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ROB WILTON, Burlesque Comedian  
WEYNEN and COMPANION, Balancing Specialty  
CARR LYNN, Mimic and Comedian  
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THREE ALBERTINAS, Balancing  
LES KLICKS, "The Enchanted Forest"  
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HANS BEETZ and BROS., Equilibristic  
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STROBEL and MERTENS, Hanging Bambovas  
THREE GOMEZ, Aragonese Dancing Experts  
ILIESCU, And His Roumanian Orchestra  
OCTAVIO, Animal Medley  
MARCEL, And His Seal Wonder  
GUS FOWLER, The Watch King  
YOST and CLADY, Clay Modelers  
THE STANLEYS, Gymnasts  
HARRY MOORE, Paper King Manipulator  
R. and W. ROBERTS, Society Equilibrists  
RICH HAYES, Juggling Eccentric  
LIME TRIO, "The Gollywog"  
WILLIE SCHENCK, Artistic Equilibristic Balancing  
THE HARTWELLS, Flying Rope  
MAX SOVEREIGN, Diabolo Player  
ROXY LA ROCCA, The Comedian Harpist  
BERT HUGHES and COMPANY, Basketball on Wheels  
GAUTIER, Musical Rony Boy  
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**DETROIT**

By JACOB SMITH

Shubert-Detroit opened Sunday with "The Dancing Honeymoon," American premier. This attraction will remain as long as it gets profitable support, when it will be succeeded by "The Passing Show."

Alton R. Warner, who will again

guide the destinies of the New Detroit, announces the opening Aug. 27 with Alice Brady in "Zander," "Covered Wagon," scheduled for early fall, will not be shown until after Jan. 1.

Richard H. Lawrence, manager of the Garrick, says the regular season will open Sept. 2 with "But For the Grace of God," a new play by Fred-

erick Lonsdale, with Violet Heming, Arthur Byron and Estelle Winwood.

Jesse Bonatelli is undecided as to whether she will keep a permanent stock in Detroit at the conclusion of her engagement at the Garrick. The Shubert-Michigan is open later, but the limited size of the house and the small stage does not make a favorable combination.

Photoplays: "Bluebeard's Eighth Wife," Madison; "Main Street," held over at Adams; "Lawful Larceny," Capitol; "Broken Wing," Broadway-Six; "Lone Star Ranger," Wash-

ington; "The Miracle Baby," Colonial.

Phil Gleichman, of the Broadway-Six, has contracted for first-run showing in Detroit of the Preferred Pictures.

W. S. Butterfield has leased the Globe, Flint, Mich., giving him four houses now in that town.

The exact date of the Jackson convention of the Michigan Exhibitors' association is Sept. 25-26.

**ROCHESTER, N. Y.**

By L. B. SKEFFINGTON

FAYBANK, Nat. S. Jerome and Co., Smith Bros., Keenette and Shields, Grey and Dean, Hrosvia and Brown, "Temporary Marriage," film.

"EASTMAN"—Vocal solo, Joseph Grubbs, musician, Gladys Goldstone, Eastman orchestra, "Three Wise Fools," film feature.

**PICTURES**—"The Isle of Lost Ships," Regent; "A Man of Action" and "The Leopard," Piccadilly; "The Fourth Musketeer" and "Salome," Victoria.

The Junior Dramatic Club, founded in 1918, has changed its name to Community Players. It is now working on Booth "Farkington's The Ghost Story." Sol Landy is president.

Adolph Weiss, member of the faculty of the Eastman School of Music, and the Eastman orchestra, last Saturday won the championship of the Rochester Chess Club in a closely contested battle. At the end of the scheduled games he had tied George Switzer. He then won additional games and the trophy of the club, considered one of the strongest in the country.

The Lyceum is dark until Labor Day. Al G. Fields minstrels played the last half of last week.

Miss C. R. Doran, dramatic critic of the "Post Express" until that paper was purchased by the "Journal and American" recently, has joined the "Democrat and Chronicle" as picture and music editor. She was with the Hearst organization briefly after leaving the Post. George L. David continues as dramatic critic of the "Democrat."

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**"A LETTER FROM HOME"**

By AL FRIEND

Last Week (Aug. 13)—Metropolitan and Gates, Brooklyn  
Next Week (Aug. 27)—Lincoln Sq. and Victoria, New York

This Week (Aug. 20)—National and Boulevard, New York



## OAKLAND, CAL.

Winnie Baldwin is to follow Robert Warwick at the Fulton. She is scheduled to do a series of plays, including Marjorie Hammett's "The Goldfish." J. Richard Ryan, manager of the Fulton, is in San Diego on a vacation.

The Pantages theatre, abandoned by Pantages, has been taken over temporarily by W. A. Rusco, who opens his road show season there this month with Jane Cowl in "Romeo and Juliet."

Jefferson De Angella has joined the Eastbay Opera Association in Oakland, Cal., at the Municipal Auditorium theatre and business has perked up. The troupe opened with Mabel Ringelman featured in "Naughty Marietta," and showed the effects of bad stage direction. The second week took a marked drop in business with the production about the same with "The Spring Maid." De Angella took a hand in the direction of "Katinka," in which he opened with Miss Ringelman and business began to steady. This week's offering is "The Firefly."

Jack Russell, comedian of the Century, is vacationing and he has been replaced for three weeks by Joe Kemper and Ernest Young. The boys opened last week after two weeks with the Opera company, and got by nicely. Young did a little Dutch character and Kemper juvenile Irish. The chorus numbers featured the performance.

## ST. LOUIS

By JOHN ROSS

The Washington theatre, now being built at 19th and E street in Granite City, Ill. will open Oct. 5. A benefit performance for manager Louis Landau, Jr. will be first. Vaudeville and pictures will be policy.

Newly decorated and with its seating capacity increased several hundred, the Gayety opens Aug. 26 with Jimmie Cooper's Revue.

Harry M. Smith, former manager of the Pantages (picture) who disappeared June 16 last, when a shortage of \$150 of the company's funds was discovered, was arrested in Chicago last week, and brought to this city by local authorities. Smith in a statement to the police said that "bad whiskey and being a good fellow" was the cause of his downfall.

Joseph Littau, former musical director at the Rivoli, New York, succeeded Isidore Cohen at the Mis-souri. As previously announced Cohen goes to the Rivoli, New York.

Ti rumor that William Goldman is unable to go through with his plan to build a million dollar theatre on Grand avenue, gained impetus as Sept. 1 draws near, the time set for opening, and not a shovel full of dirt has been removed nor a brick taken from the building now standing. The required notice to move has not been made.


Officials of the Orpheum Circuit visited St. Louis last week and as a result there was a clean sweep at the Grand opera house. The officials fired almost every employee, including Manager Al. W. Gillis. Manager Ed. J. Sullivan, Orpheum, is in charge of the Grand pending the appointment of a permanent manager. V. T. Etiean, Jr. from the State Lake, Chicago, is the new treasurer.

The new season at the Rivoli will open Sept. 2. The policy will be full week two shows a night with matinee Sunday, Saturday and holidays, six acts and picture short subjects. J. O. Hooley is the manager succeeding Harry Earl.

Skouras Brothers have purchased the first run rights to the "Chester," a Paramount picture starring Pola Negri, Jack Holt and Charles La Roche. The Missouri, local Paramount house, is located the street from Skouras' Grand Central, where pictures will be shown.

Lon Chaney and Patsy Ruth Miller, Universal film stars, arrived in St. Louis last Sunday night. They were met on their arrival by officials of the Film Board of Trade, the Exhibitors League, local executives of the Universal, and delegation of newspaper men. Following a luncheon at Hotel Chase they were escorted to the various theatres by Barney Rosenthal, local manager of Universal exchanges. Miss Miller and Chaney said they were on their way to New York where they will make a personal appearance at the Carnegie hall. Aug. 28 in a special benefit for the Veterans' Mountain Camp of the American Legion. On Sept. 3 they will make personal appearance in conjunction with "The Hunchback of Notre Dame" at the Astor, New York.

The Avon Comedy Four have been routed by the Orpheum circuit for 26 weeks, opening Oct. 2 at Oakland. The Avon's will include, besides Joe Smith and Charles Dale, Arthur Fields and Harry Goodman.



Miss Ruth Donnelly will play a distinguished role in "The Crooked Square" at the Hudson Theatre

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### BALTIMORE

By ROBERT F. SISK

CARLINS ARENA—"Erminie," with DeWolf Hopper.  
PALACE—"New Bostonians."  
CENTURY—"Hollywood."  
PAREWAY—"The Spillars."  
NEW—"Ecstasies of Women," second week.  
RIVOLI—"Penrod and Sam."  
METROPOLITAN—"The Girl Who Came Back."



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GAYETY—"How Come?," Monday, Tuesday and Wednesday.

There was surprise in theatrical circles last week when the "How Come?" show, playing the Gayety, did about \$9,500 worth of business on the week at a \$150 top. This business was done after a Monday night show devoted largely to paper, but a midnight performance was played on Friday night to counterbalance this. The negro troupe put on an spirited show that drew spirited business.

"Sweethearts," put on by the Hopper company at Carlins, proved to be their big effort of the summer, for the Victor Herbert operetta was staged in a painstaking manner by Frank Shea and played with much vim by the entire cast, despite the view that a few of them had of the place. Some called it "trash" when compared to the Gilbert and Sullivan stuff which they had been handling, but for all that the papers here called it the best effort of the troupe and the production and scenery were out of the ordinary for a company playing an open-air house with tremendous seating capacity.

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Business was fair, Friday night being light on account of a heavy rainstorm throughout the day and night. Other days were good, with Sunday night being heavy. The show drew editorials again, this being about the fourth time this year, and editorials in Baltimore are as John as champagne.

John Sadowski, treasurer of the Palace during the season and also treasurer of the Arena theatre during the summer, was promoted to be assistant manager during the last few weeks, while his assistant, W. H. Colson, was made treasurer. Sadowski has been with the Arena in the summer for several years and has also been connected with the Palace (Columbia burlesque) for some time. Harry Van Hoven is manager of the theatre among his other duties.

Robert Garland, critic on the "American," is on a northern motor trip as his vacation, while T. M. Cushing, critic on the "Sun," is at Asbury Park, attending the show as they open. Norman Clark, dramatic editor of the "News," has just returned from his vacation. During his absence a novelty was pulled by a "sporting clerk" covering the Keith vaudeville at the Regent and writing up shows in the most atrocious slang imaginable, all of which made good reading.

The Rivoli, pictures, opened Monday with "Penrod and Sam" after a six week shutdown. Guy L. Wonders is manager of it house.

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### BUFFALO

By SIDNEY BURTON

The Majestic and Shubert-Tek are scheduled to open Sept. 3 and 18. Attractions as yet unannounced, although it is understood the Bernard-Collins "Kitties" will start the Majestic season. The McCaffrey Players will continue at the Majestic to Sept. 8. Opening of the Gayety is set for Aug. 27 with "All Aboard." "Hello Jake Girl" reopens the Garden Aug. 27. Carl Kempe will replace Harry Abbott as manager of the last named house.

Supreme Court Justice Louis W. Marcus, dean of the justices of the Eighth judicial district, died Aug. 18 at his home in Buffalo. Judge Marcus was one of the ablest, kindest and most picturesque figures of the state judiciary. Always keenly interested in the theatre, he numbered

among his friends nearly every New York manager with recent years. He was identified with several theatrical ventures, serving on the directorate of a number of producing corporations.

The local film row was dashed by the rumor current this week that the manager of one of the Buffalo film exchanges had received a personal check of four figures for a feminine picture star for his effective services in selling the star's releases for the coming season in this territory. This is one of the first incidents of the kind reported in this section.

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AL and HARRY

After an absence of five years we are celebrating our 15th anniversary.  
Now on our way West to open a tour of the Orpheum Circuit.

- Aug. 26—Palace, Chicago*
- Sept. 2—Orpheum, St. Louis*  
*16—Rockford and Madison*  
*20—Orpheum, Kansas City*
- Oct. 7—Orpheum, Omaha*  
*14—Orpheum, Des Moines*  
*21—Hennepin, Minneapolis*  
*28—Orpheum, Winnipeg*
- Nov. 4—Orpheum, Vancouver*  
*11—Orpheum, Seattle*  
*18—Orpheum, Portland*  
*25—Orpheum, San Francisco*
- Dec. 2—Orpheum, San Francisco*  
*9—Orpheum, Los Angeles*  
*16—Orpheum, Los Angeles*  
*30—Sacramento and Fresno*
- Jan. 6—Golden Gate, San Francisco*  
*13—Orpheum, Oakland*  
*20—Hill Street, Los Angeles*
- Feb. 3—Orpheum, Denver*  
*10—Davenport and Cedar Rapids*  
*17—Palace, St. Paul*  
*24—Palace, Chicago*
- March 2—Palace, Milwaukee*  
*9—State-Lake, Chicago*  
*16—Springfield and Champlain*  
*23—Rialto, St. Louis*  
*30—Main Street, Kansas City*
- April 6—Orpheum, Memphis*  
*13—Orpheum, New Orleans*

Direction PAT CASEY

P. S.—"AS ALWAYS, WE DON'T STOP SHOWS; WE KEEP THEM GOING"

THE NEW SEASON IS HERE, AND WE ARE THERE WITH THE BIGGEST BALLAD HIT OF THE YEAR

# "IF I CAN TAKE YOU FROM SOMEBODY ELSE,"

(SOMEBODY COULD TAKE YOU FROM ME)"

By JACK MAHONEY

Don't Fail to Hear This Sensational Show-Stopping Song  
WE ALSO PUBLISH THE CYCLONIC DANCE TUNE

## "I'D RATHER FOX-TROT THAN WALTZ"

Great for Any Type of Act

CHICAGO OFFICE  
Sherman Hotel  
TOM PAYTON  
Manager

B. A. MUSIC PUBLISHING CO., 145 W. 45th St., N. Y.  
HERBERT WALTERS, Gen'l Mgr. FRED W. TAYLOR, Prof. Mgr.  
ACTS Come In and Meet Ogr BILLY MATHIEBE, and JOE KEDEN

SAN FRANCISCO OFFICE  
515 Pantages Theatre Bldg.  
J. ERNEST SHANNON  
Manager

assistant treasurer at Grauman's Hollywood; Ed Trumbull is at Mowbray's and Bert Edney is here waiting.

The New Palace, Oakland, is an acquisition to the West Coast Theatre Co. chain. It opened Saturday.

Frederic Burt, spending a vacation here, will shortly join her partner, Jack Fulton, to resume vaudeville bookings.

Edna Louise (Pawley and Louise), on the Coast, expect to leave for the East shortly.

Ralph Pollock will accompany Ruth Holland on the piano during her special Orpheum engagement of 3 weeks. Miss Holland opened her tour at Winthrop last week.

The National Theatre Co. has taken over the Strand and Richards theatres in Modesto.

T. C. Reavis is building a new house at Santa Rosa to open Thanksgiving.

Frank Barclay, formerly with the Booth's in Chicago, is in San Francisco.

Chicago, is now managing the Flage studios in that city.

The Hippodrome, Sacramento, formerly an A. & H. house, commenced with vaudeville last week under the West Coast Theatre Co. control.

Dillon's theatre, on Broadway, is using the house orchestra in the lobby to attract attention before and between shows.

The Four Camerons have played 11 weeks this year in Orpheum circuit here in San Francisco and Los Angeles.

Pearl Regar, at present on the Orpheum circuit, announced she has signed a contract, with Louis B. Mayer to make three pictures a year. Fred Nible will direct Miss Regar in her first picture, entitled "Spanish Love."

Mal Stolz, St. Louis theatrical manager, stopped over for a day last week.

Carl Elmer, the California's orchestra leader, who has been in England, is in San Francisco.

Joseph Gorman is building three

apartment houses. The first, which is now in course of construction, will be named after his wife, Doris Mary Eaton.

Harry Langdon, who has just finished his second picture and will be named after his wife, Doris Mary Eaton, will be in "Outcast" and she will play next week in Raitor's "The Two Virtues."

Arthur J. Casey, managing director of the Orpheum Players, is now

Hopie Brown, daughter of Clarence Brown, one time manager of Orpheum here, has been engaged for New York production of "Peter Weston," which stars Frank Keenan.

Jackie Taylor and Vincent Rose of the Montmartre Cafe have packed away their musical instruments and are in the Sierra for two weeks.

The Masoch is booked practically solid from Sept. 1 on.

More acts are being booked in vaudeville out of here than formerly. Harry Singer, representing the Orpheum circuit, has two weeks to his credit during the past year. Most of the bookings were "Biller."

Merle Howe is now managing the West Coast theatres at Ocean Park.

### DULUTH

By JAMES WATTS.  
ORPHEUM-Maria Heiman in "Outcast" guest star.

GAIRBHEAN—"Circle Days" Film. LYCEUM—"The Law of the Lawless" Film.

LYRIC—"The Super-Ban" Film. The policy of all local theatres has been fixed for the coming season, and there is greater variety to be offered than at any time in the past.

The Orpheum will present legitimate traveling attractions weekly, the Lyric will present permanent musical comedy, the Garrick and the Lyceum will present a mixed program of picture features and vaudeville, while the other theatres will stick to their picture policy. All forms of theatrical amusement will be represented except burlesque.

Manager Edward A. Furl of the Lake Superior Trust Company, which will sponsor the legitimate beginning next week for Margaret Anglin and "Shuffle Along." He is in receipt of letter from Jules Murray of the Stratford offices stating that all sub-

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stitutes to play the Twin Cities would come to the Orpheum here. Eddie Cooke, general manager for John Golden, also wrote, saying all the Golden "tractions" would play here.

The Casey-Furl Stock company will close Sept. 1. Martha Hedman is guest star this week in "Outcast" and she will play next week in Raitor's "The Two Virtues."

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### WARNING!

THE MATERIAL IN THE ACT  
formerly known as  
**CRAIG and CATTO**  
IS FULLY COPYRIGHTED AND PROTECTED.  
In the N. V. A. and VARIETY protective material departments.  
PIRATES, LAY OFF.

THIS ACT WILL BE KNOWN IN THE FUTURE AS  
**RAY and CATTO**

**FRANK RAY RHEA CATTO**

**NOTICE**  
We Are the Original  
**4 ENGLISH MADCAPS**  
Cissy, Elsie, Wally and the incomparable Zella  
from the Victoria Palace, Palladium, London Coliseum and Alhambra,  
Paris, and have no connections with any act using the same name.

THIS ACT IS WORLD FAMED  
Direction JIMMY DUNEDIN  
Room 401, Romax Bldg., New York City  
Management: Cissy MADCAP

Note: The name "Madcap" is on file in the N. V. A. and Variety Protective Material Departments.

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### NEW YORK THEATRES

CORT THEATRE, W. 45th St., Box 515.  
MATHEW WEL, and Sat. at 2:15.

**MERTON**  
OF THE MOVIES  
Bill Glenn Hume—Florence Nash  
Heavy Louis Wilson's story dramatized by  
George F. Kaufman and Marc Conner.

THEATRE, W. 45th St., Box 515.  
MATHEW WEL, and Sat. at 2:15.

**HELEN OF TROY,**  
NEW YORK  
PERFECT MOVIE COMEDY.

Matine and Evenings at West 45th and West 46th  
Sts. at 2:15 and 8:15.

**NEW AMSTERDAM**  
45th St.  
Showings 8:15, 10:15, 12:15, 2:15, 4:15, 6:15, 8:15, 10:15.  
SUNDAY MATINEE SATURDAY.

**ZIEGFELD FOLLIES**  
45th St.  
Showings 8:15, 10:15, 12:15, 2:15, 4:15, 6:15, 8:15, 10:15.  
SUNDAY MATINEE SATURDAY.

**Vanderbilt**  
45th St., Box 515.  
MATHEW WEL, and Sat. at 2:15.

**"TWO FELLOWS**  
and a GIRL"  
By FREDERICK LONSDALE  
THE GAITY THEATRE  
45th St., Box 515.  
MATHEW WEL, and Sat. at 2:15.

**CYRIL MAUDE**  
45th St., Box 515.  
MATHEW WEL, and Sat. at 2:15.

**"Aren't We All?"**  
By FREDERICK LONSDALE  
THE GAITY THEATRE  
45th St., Box 515.  
MATHEW WEL, and Sat. at 2:15.

**MARION DAVIES**  
45th St., Box 515.  
MATHEW WEL, and Sat. at 2:15.

**COMPTON THEATRE**  
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TIMES SQ. Theatre, W. 45th St., Box 515.  
MATHEW WEL, and Sat. at 2:15.

**THE FOOL**  
45th St., Box 515.  
MATHEW WEL, and Sat. at 2:15.

**REPUBLIC**  
45th St., Box 515.  
MATHEW WEL, and Sat. at 2:15.

**"ABIE'S IRISH ROSE"**  
45th St., Box 515.  
MATHEW WEL, and Sat. at 2:15.

**GLOBE THEATRE**  
45th St., Box 515.  
MATHEW WEL, and Sat. at 2:15.

**GEORGE WHITE'S**  
45th St., Box 515.  
MATHEW WEL, and Sat. at 2:15.

**SCANDALS**  
45th St., Box 515.  
MATHEW WEL, and Sat. at 2:15.

**ADRIENNE**  
45th St., Box 515.  
MATHEW WEL, and Sat. at 2:15.

**"LITTLE JESSIE JAMES"**  
45th St., Box 515.  
MATHEW WEL, and Sat. at 2:15.

**THE STRAND**  
45th St., Box 515.  
MATHEW WEL, and Sat. at 2:15.

**"The White Rose"**  
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# "The Story of a Goat"

By ROGER IMHOF

After many years of consecutive bookings in real vaudeville theatres, playing exclusively for the KEITH and ORPHEUM CIRCUITS, wherefrom we exacted and extracted REGULARLY a certain weekly stipend, thereby filling our coffers comfortably, an idea obsessed us.

This idea was nursed, fostered and magnified until we ultimately concluded that not only was a change of pasture necessary but beneficial.

Following the bell'd animal into the supposed Elysian field for our gambol (gamble) we to our dismay discovered that the heralded fertile field was barren. Thistle and bullweed grew in abundance, but nothing bore fruit. The mildewed meadow was strewn with buffalo chips; but long green did not therein vegetate. Sheep thrived not, and all about were the carcasses of the plucked lambs. Goats abounded.

And many who never knew they were found out they WAS. The capricious caprines were orally corralled collectively. And then dehorned singly and thoroughly.

Now, more herdsmen with crooked staffs are beckoning me hither to come and be tethered. But I shall heed them not. For some one has said, "The first time, shame on him"; the next time, "Shame on you."

I have horned into some wonderful things in my time: I am a Philadelphia Elk, a Kansas City Moose and a Unit Goat.

I will continue to pay my dues in the former, but never expect to get what is due me in the latter.

With bona-fide offers from two Broadway shows, some come-ons from the larger picture theatres and all kinds of promises and propositions, I am going back home. Back to my Alma Mater, back where I served my apprenticeship and was advanced accordingly; back to where an artist is an artist and is treated as such—where the contract is valid and the audience intelligent.

The Twin Gibaltars of the amusement field are the KEITH and ORPHEUM CIRCUITS.

And I opened at the State-Lake Theatre, Chicago, August 19, happy, contented and re-visioned, and will close my season at the Palace Theatre, Chicago, May 17, happier and wealthier.

A solid season of forty weeks, and I can borrow money on the contracts.

---

## ROGER IMHOF and CO.

Again Presenting "THE PEST HOUSE," with MARCELLE COREENE and  
JERRY H. HERZELL

"BRONCHITIS" Has Been Deferred Until Later





# THE BEST PLACES TO STOP AT

## LUNA APARTMENTS

2783-85-87 BROADWAY  
Phone Academy 1285-86  
15 MINUTES TO TIMES SQUARE

Near 107th Street, New York  
SELECT NEIGHBORHOOD. IDEAL FOR PROFESSIONAL PEOPLE.

## 1, 2 and 3-ROOM APARTMENTS

WITH AND WITHOUT COOKING CONVENIENCES  
WEEKLY PRICES  
1 Room, \$7 to \$14; 2 Rooms, \$12 to \$16; 3 Rooms, \$25  
ALL NIGHT ELEVATOR AND TELEPHONE SERVICE

**THE WELDON**  
Broadway and 124th St.  
Recently Converted Into  
**1, 2, 3 ROOMS—BATH**  
Elevators and hot water, and  
electricity furnished throughout.  
Up-to-date rates to the Professional  
and the family. Up-to-date  
restaurant in building.  
Phone Manhattan 9766

**HOTEL ALPINE**  
100 West 4th Avenue  
Columbus Circle, New York  
1 and 2-room apartments with private  
bath, day or week, or month, at reason-  
able rates.  
**J. F. QUIROLO, Prop.**  
(Formerly of the Hotel Remington)

**WASHINGTON, D. C.**  
by **HARDIE MEAKIN**  
That the new season is fast ap-  
proaching is evident from the prom-  
ising hopes and statements forth-  
coming from the managerial offices of  
Duke Fosse of the Palace, R. B.  
Levitt of Poli's, and W. H. Rapley,  
managing owner of the National.  
The only silent one so far is L.  
Stoddard Taylor, manager of the  
Theatrical. The Poli's, Poli's and  
Garlick are the three Shubert  
houses. With but an occasional  
housecoming as to what was booked,  
nothing definite has yet been said  
about the statement last week  
from Duke Fosse that the Palace  
would play legitimate. Poli's is  
theater musical comedies as well as  
some dramatic offerings, and the  
Garlick intimate musical comedies  
and the usual number of try-outs of  
new productions.

The coming season should be a  
productive one financially. Although  
the declaration of an official mourn-  
ing period in honor of the late  
President Harding was felt in some  
quarters would hamper business the  
very first week makes it legitimate  
manager hopeful of equal business  
being realized when the new season  
opens officially.

W. H. Rapley, whose National  
Theatre will be the newest of the  
four the coming season, has been  
the creative array of bookings which  
he announced yesterday. The re-  
modeling of the interior of the the-  
atre was completed last season. The  
decorating of this interior has now  
been completed and the white stone  
front of the building is now beyond  
the third story and the house will  
be ready for its first attraction in  
the middle of September. The the-  
atre, when entirely completed, will  
be modern in every respect and  
house a large number of attractive  
offices, which will give much added  
revenue to the Rapley family. The  
remodeling of the house required  
court action to gain permission for  
the work due to the conditions of  
the will of the present owner's  
father.

### NEWS OF DAILIES

A new edition of the Parisian Post  
will arrive with the New York  
Broadway in January, according to  
an announcement by R. Huron. It  
is believed that the paper will be  
Premier Poincaré of France has  
personally ordered "The Birth of a  
Nation" suppressed in that country.

## EL'S

The Rendezvous of the Leading Lights of Literature and the Stage.  
The Best Food and the Best Music.  
\$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 Sherry Dinner at \$3.00 and exquisite à la  
Carte service  
Management  
Julius Keller William Wemer

# Leonard Hicks, Operating Hotels GRAND AND ORRAINE CHICAGO

Special Rates to the Profession

417-419 S. Wabash Avenue

**350 HOUSEKEEPING APARTMENTS**  
**IRVINGTON HALL** **HENRI COURT**  
355 West 81st Street 313 West 48th Street  
6640 Circle 3950 Longacre  
**HILDONA COURT**  
341-347 West 41st Street, 3550 Longacre.  
1-2-3-4-room apartments. Each apartment with private bath,  
phone, kitchen, kitchenette.  
\$10.00 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 evening. Office in each building.

**THE ADELPHI**  
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. \$25.00 GEORGE BLISS, Mgr.  
Phone: Longacre 344-6003 Geo. F. Schneider, Pres.  
**THE BERTHA** **FURNISHED**  
**APARTMENTS**  
CONVEYANCE FOR HOUSEKEEPERS  
323-325 West 43rd Street NEW YORK CITY OLMAN AND ALBY  
Private Bath, 2-4 Rooms. Catering to the comfort and convenience of  
the profession.  
STEAM HEAT AND ELECTRIC LIGHT - - - - - \$10.00 UP

**ARISTO HOTEL**  
121 West 46th St., New York  
In the heart of the Astor district  
FOR THEATRICAL FOLKS  
Running water, telephone and electric  
fan in every room  
Baths: Single \$10.00 up; \$15 up with bath  
Telephone 1197-1198 Bryant

This move was actuated by a "desire  
to avoid race troubles between  
foreign visitors and French negroes."  
The picture was shown in Paris  
during the war and was not inter-  
fered with at that time.

Adella Barker, once a leading  
stage actress, is being held in  
the observation ward of Kings  
County Hospital, New York City,  
following a breakdown of Aug. 11.  
Miss Barker made her debut in 1881  
and sang in opera as well as acting  
in more than a score of important  
other parts. She was also in the  
drama for a while, playing, among  
other parts, the nurse in "Hamlet"  
and "Romeo and Juliet."  
Nine years ago, she was, who is  
now 50 years old, has been sup-  
ported by the Actors' Fund of  
America.

The first public reading of a play

or other theatres at  
**TORONTO, CANADA**  
the best place to stop at is  
**THE AMERICAN**  
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Take any taxi at station and charge to  
hotel.

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by the Playwright Society, a new  
organization intended to help those  
who have difficulty in placing man-  
uscripts, was held last week at the  
Hotel Clarendon. For injuries Re-  
ceived, by G. Gordon Kurtz, was  
the play read.

Le Roy Ellsworth Grooms, Cornell  
graduate and a consulting mining  
chemist, is playing a minor role in  
a film starring Constance Binney.

As a feature of the opening of the  
new season of the Greenwich Village  
Theatre Mrs. Magistrate A. Barker  
has placed an exhibition of paintings  
by artists of the village in the  
rooms of the theatre. The paint-  
ings are mainly water colors.  
Brook is the opening attraction.

Harry C. Browne, playing the  
minister here in "The Fool," has  
been elected to membership in the  
New York Rotary club. He takes  
the place of Fred Nido, who has  
moved to Los Angeles. Browne is  
the only actor member of the club.

Municipal Judge Labay on Aug. 16  
limited charges against 23 of  
more than 100 patrons arrested  
some time ago in a raid on "The  
Peep" in the north side Greenwich  
Village district of Chicago. Great  
indignities had been aroused among  
the prisoners, some of whom were  
beaten all night while being booked  
and arranging bail.

The most interesting thing to  
come to light in the Mary Miles



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Radiant rest-ful life in America's  
Summer Wonderland centers at  
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Los Angeles  
"The Great Hotel" across the "Moun-  
tain" Flamingo, Bismarck, and  
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grounds, Bowling Greens, Open-Air  
Theater, Tennis Courts, and  
Golf Course (on grounds), Horse  
Shed and Grandstand, and  
"Brook" in the building with  
Le Roy's Garden, and the  
Ambassador's 18-hole Golf Course  
Rates are Moderate  
Fiesta with the "Bunch" for Cal-  
ifornia Reception and information

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WEEKLY.

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\$12 and 10 Double  
Hot and Cold Water and  
Telephone in Each Room.  
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(In the Heart of New York)  
8 and 10 Single  
\$14 and 10 Double  
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Water and Telephone  
Electric fan in each room.  
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NEW YORK CITY  
Phone: BRANT 789-94  
Opposite N. Y. A.

Minter mess is the statement of her  
father, Homer Riley, that she is  
about 30 years old. Riley, fol-  
lowing a Texas newspaper, de-  
clares she is only 21 (the passage of  
twenty years has made it essential  
for her to drop the perennial "sweet  
sixteen"). He claims his daughter  
was 15 when he played in "The Little  
Brother" in 1911.

A motion restraining the House-  
man Comedian, Inc. from disposing  
of 12 negatives of Charles Chaplin  
times has been granted by Judge  
Winslow in the Federal District  
Court of New York City. The film  
allied to be the property of the  
C. Pictures, Inc., now in the  
hands of receivers.

**HOTEL AMERICA**  
47th Street, Just East of Broadway  
NEW YORK CITY  
The only exclusive theatrical hotel at  
moderate prices in New York City.  
Why not make this your home while  
in New York? Four friends here.  
Why not you?  
BATHS  
Double room with private bath  
Made per day  
Single room \$2.00 per day

Sam and Dave Wolf and Mike  
Lyman and Bill Simon, who were  
in control of several cafes in Los  
Angeles and San Francisco, have  
dissolved partnership. The Wolf  
boys have taken the Plantation,  
Sunset Inn in Los Angeles, and  
the Palais Royal, San Francisco. The  
Winter Garden and Palais Royal,  
Los Angeles, go to the Lyman  
Brothers (Bill Simon is a brother  
of Lyman).

Several of the black and tan cafes  
in Harlem are getting the late  
Broadway crowd. In one of the  
thick host places there is a per-  
formance fountain in the center of  
the dance hall.

**I & Y Cigar Co.**  
make 'em smoke 'em  
CHAS. HADLEY, Inc. took just  
three hours to accept it, select a  
title, cast the company, order the  
 scenery and props and all re-  
hearsals under the direction of  
Winchell Smith.

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**NEW VEHICLE**

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VOL. LXXII. No. 2

NEW YORK CITY, THURSDAY, AUGUST 30, 1923

56 PAGES

# THE "CROW" THEATRE

## ATTENTION ALL OTHER COUNTRY DRAWN TOWARD SHUBERT SHOW

"Artists and Models" in New York Subject to Editorial and Official Attention—Astounding Nudity for Hinterland—Kansas City "Star" Aghast

KANSAS CITY, AUG. 29.  
The reports from New York relative to the opening of the "Artists and Models," newest Shubert show, which played up the undraped girls and referred to some of the lines of the revue as exceedingly "smoky," got a rise editorially in the "Star," which said:

"Now, what is New York going to do about the introduction of unprecedented nudity on its stage? The report is that in a new revue there is shown a group of girls nude to the waist, said to be the nearest approach yet made in this country to the sensational exposition of nude figures on the Paris stage the last two seasons.  
"Also it is said the dialog contains some daring 'smoky words' and more 'smoky' language than ever (Continued on page 9)

## DIVORCED PRINCIPALS BOOKED ON SAME BILL

Orpheum Circuit Bookers Suspected of Premeditated Bookings

Chicago, Aug. 29.  
It seems that when vaudeville players get divorced and line up new acts some one in the booking department of the Orpheum takes delight in booking the principals of the divorce in the same theater in Chicago.

It has happened so frequently in the last 10 years that it can hardly be attributed to coincidence. Last week Gracie Deegan and Homer Dickenson were on the same bill at the Palace.

Lee Descendant in Pictures

Park, Aug. 29.  
Robt. B. Lee, a descendant of General Lee, has entered the picture producing fraternity and is now in Paris planning to take exteriors for one of his scenarios.

Pickford-Talmadge "Juliet"

Los Angeles, Aug. 29.  
According to announcements from their respective studios both Mary Pickford and Norma Talmadge may screen "Romeo and Juliet."

## THEATRE

TO LET—ARLINGTON THEATRE.  
Desires, Mass. Immediate possession can be given. "Capacity over 1,000." Apply to F. A. ARNOLD, 11 Tremont St., Boston.

## FIRST K. K. K. FILM NOW BEING MADE

Produced in Columbus—Ready About Sept. 23—Not Klux Propaganda

Columbus, O., Aug. 29.  
The first motion picture dealing with the activities of the Ku Klux Klan is about to be released in Ohio. It is "The Toll of Justice," produced by the C. & S. Pictures Co. in Columbus, and now in the process of completion.

The picture was made with the co-operation of the Columbus Klan, over 1,000 members of the organization volunteering their services to appear in regular in several of the scenes. About 1,500 feet of film are yet to be "shot." It is expected that the film will be given its first showing in one of the Columbus movie houses about Sept. 23.

The film will be cut to 10 reels of which 1,000 feet will be devoted to a prolog dealing with the history of the American flag. The picture has been staged in 31 states and is being marketed and shown under the auspices of the Ku Klux Klan.

While it deals with the activities of the Klan and that organization is shown in a favorable light, its producers declare it is not strictly a Klan picture, but will be offered for presentation merely as a photoplay and not as Klan propaganda.

## DOYLE'S COMEDY

"The Crown Diamonds" in Vaudeville

Sherlock Holmes, master detective, is to be seen in Keith vaudeville this season. Lewis & Gordon are rehearsing "The Crown Diamonds," a one-act comedy drama by Sir Arthur Conan Doyle, creator of the famous character.

The Broadway theatre for a 10-year period. Harris, however, will remain in active management, and will have first call on the bookings after Wilkes. The latter has been associated in several productions with Harris and is said to have a high interest in "Polar Western," the opening attraction at the Harris. The latter stated there was no significance in the renting of the theatre, it being just a business deal.

Mrs. Coolidge Looks Like Only Hope to Lure "Silent Cal" Into Even Harder Class of Occasional Goer—He Likes Walking and Horseback Riding

WILSON AT KEITH'S

Variety-Clipper Bureau Washington, Aug. 30.

The new President, Calvin Coolidge, does not care for the theatre nor the movies. It can not be recalled here among the newspaper men of his having attended the theatre to any degree throughout the time he occupied the vice-presidency. The late President Harding did go occasionally, preferring golf. However, now comes President Coolidge with his early to bed and early to rise motto, retiring around 10 o'clock whenever possible and always up at 6 in the morning, this early rising always being in order no matter what the time of retirement. He likes horseback riding and walking.

The theatres will miss the supposed excitement and the added interest that goes with a visit of (Continued on page 9)

## WILKES, FROM COAST, RENTS HARRIS, N. Y.

Ten-Year Lease on Broadway House at \$90,000 Annually

Los Angeles, Aug. 29.  
Thomas Wilkes, the coast producer and stock company manager, has secured a 10-year lease on the Sam H. Harris theatre, New York, the rental starting Labor Day. It is stated Wilkes will pay \$90,000 rent annually.

Sam Harris confirmed the advice from the west that Wilkes had rented the Broadway theatre for a 10-year period. Harris, however, will remain in active management, and will have first call on the bookings after Wilkes. The latter has been associated in several productions with Harris and is said to have a high interest in "Polar Western," the opening attraction at the Harris. The latter stated there was no significance in the renting of the theatre, it being just a business deal.

## GREENWICH VILLAGE TEA-ROOM "SCANDALS" PASSED UP AND OUT

Angel Couldn't Sell Stock and Departed—35 Principals and Chorists with Nothing But Claims After Rehearsing Six Weeks

WINDOWS OFFERED AT \$500 MONTHLY  
Florist in Hotel Astor Submits New Exploitation Scheme

Another new exploiting wrinkle has been sprung on producers of Broadway shows. The Wardroff florist shop in the Astor Hotel has offered a portion of its window space to managers of musical shows for display purposes at a rental of \$500 a month for both windows.

The Wardroff proposition offered the Winter Garden and Charles Dillingham, calls for an attraction to supply a scenic background for each of the two store windows. The background to be a replica of one or another of the scenes from the show and in front will be placed the daily floral offerings of the store. Wardroff will agree to place a placard stating the display is a counterpart of the scenic embellishment of the play. The principal character is show furnishing it. Wardroff also specified that the scenic background would have to be changed every week.

To those to whom the proposition (Continued on page 9)

## ENTERTAIN EX-PRESIDENT

The Meistersingers Sing in Theatre

Washington, Aug. 29.  
Again the bill at Keith's entertained ex-President Wilson in the alleyway running beside the theatre. This time it was during the appearance of The Meistersingers the triple quartet singing "Just a Song at Twilight."

The former President who carries his scars of war just the same as any of the soldiers permanently disabled on the firing line, was afforded and could not, evidently find adequate words to express his appreciation.

The ex-president and his party, which occupy seats in the last row down stairs, using the fire exit to reach their automobiles, were just comfortably seated when the singers gathered around the machine. Mr. Wilson, following the rendition of the old love song requested that the French national anthem be sung. For this number Miss. Hansen stepped forth, putting her whole French soul into the song. The

"Greenwich Village Scandals," a revue intended for the stock district has stopped in rehearsal for the second time and called off. Meyer Abramson, the angel, has taken wings. It is said players and chorists rehearsing for six weeks have retained the idea of Miss. A Panipoli to bring suits for breach of contract.

The revue and its participants had a hectic career from the outset. The venture was originally exploited by Irving Weisberg, hitherto unknown to the show business. He peddled the idea among the Greenwich Village restaurateurs (Continued on page 9)

## CATHOLIC PRIEST OKAYS MOROSCO'S NEW "DUST"

Selma Paley in Cast—Taylor Holmes Replaces James Crane in Lead

Taylor Holmes has replaced James Crane as leading man in Oliver Morosco's production of "Dust," a play with a Catholic priest in the lead. The principal character is a priest, into whose home comes a street walker. She remains until he finds he cannot convert her.

The Rev. Father Kennedy of New York, N. Y., has declared the play is not offensive to the Catholic religion. Prior to sending the play on tour Morosco decided that he wanted the views of a Catholic priest on the play. The principal character is a priest, into whose home comes a street walker. She remains until he finds he cannot convert her.

Father Kennedy witnessed a special rehearsal Sunday and stated the "priest" of the play throws no spears on the cloth and church.

Holmes plays the priest, with Selma Paley, wife of Moran, also being in the cast. Holmes joined last week when Crane failed to appear at rehearsal.

Others in the company are Grace Valentine, Juliette Day, Jennie LaMont, Douglas Woods, Barney Oldmour, James Spotswood, Herbert Helpon, and Edward Webbrough. The show will open in Scranton, Pa., Friday.

## COSTUMES

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11,000 Costumes for Rental

# THEATRE PRODUCTIONS

No New Theatres—Lancs Scary of Theatricals—  
 Producers Resort to Money Lenders—Only Big  
 Managers—Depend on Promises

London, Aug. 21.  
 The legitimate theatrical business in Great Britain is over 18 years behind the United States.

As a result English production is at a low ebb. There are no new theatres and performances generally are casual. Comparatively little writing is indulged in, and the majority of the managers are in financial difficulties. Rumors are being constantly spread of the rebuilding of new houses, but these never get beyond the publicity stage.

The reason for this condition is that banks have not yet recognized the theatre as a sound business proposition, and as a consequence it is still operating on a "shakedown" basis, upon which individuals are backing.

In London a producer must organize a limited liability company, soliciting backing from private individuals. This does not always work in every instance, even where the management is amply supplied with funds of its own, but resolutely and systematically refuses to take a chance.

As a consequence, no new theatres are being built, while those existing are old fashioned and generally of small capacity. An example of this kind may be cited in the case of Sir Gerald du Maurier, the most popular actor in England, who recently broke his house (Wyndham's) record with takings of \$15,000 a week with his current success, "The Dancers."

Recently a prominent London manager, who has never failed financially, managing to weather the worst seasons since the war, and who holds some very attractive leaseholds of theatres, was recently ready to make a sufficient to guarantee repayment of a proposed loan in event of his failure, but the proposition was turned down by the bank manager without placing the matter before his directors.

Outside of forming a private company, the only alternatives for a producing manager in London are to apply to the money lenders, who exact prohibitive interest, or to sell the most desirable seats to the libraries (ticket brokers) at a small profit. In such a case the libraries are charged with the duty of "buying" until the show is ready to open, often waiting until after the premiere before investing.

Compared with the United States, the percentage of the receipts is very small. The London casts are seldom sent on tour, as the receipts do not warrant sustaining so heavy a cost. So entreprising a manager as Charles B. Cochran never sends his productions on tour, but is more expeditious to rent them out to smaller managements who specialize in this sort of thing.

The few actor-managers left appear to have no idea of business, and their productions are more on the lines of self-glorification than showmanship. They stage gorgeous shows with huge and expensive casts, and do not without giving from 10 to 15 per cent of the receipts of the house or the cost of flat, upkeep and advertising, it is by no means unusual to find a manager, after a long and presumably successful run, bleeding tears from the corners of his eyes, as the publicity prevented him making money.

Managers here are terrified with money or anything originating with it, despite the fact that they are perpetually screaming for new actors and new material. They rely on their faith on revivals or plays by authors who have already written a success. Once a man or woman writes a successful play, the West End managers will take anything from \$100,000 for her, his accounts for many of the gravestones which regularly mark London's theatrical year.

More than ever do the really big men stick to the provinces, where they can rely upon a better business

and fair treatment. Fred Terry and Sir John Martin-Barry are rarely seen in town, although they still enormous business in the big suburban theatres, where they compare with the West End theatres.

Ordinary business in the suburbs has been severely damaged by the cinemas and vaudeville. Travelling managers not of stellar class rarely make anything out of the suburbs. The theatre takes the lion's share, generally about 65 per cent, of the gross. If the local managements see a prospect of a good week, the travelling man is invariably put on a certainty. To his kin take too much away would not be good for his morale, besides which he would demand better terms on his next visit.

The provinces are dead for the ordinary touring manager. Before the war, dozens of them were in England a new novel the title of which is "The Salwyn Brothers." It is certain to have a healthy sale among the American colony.

The touring man in dead and his players are walking about almost starving, and he has to make his only hope being an occasional picture crowd. Even people with one-time success in the provinces studio crowds. This state of affairs has been caused by the big syndicates which have bought up the successes with cheap companies and swallow all the dates. Each syndicate must have a new and really good show, but the theatre has to take the lot if it gets one. It is a trick which has been learned from the renting concerns and "book" looking.

The bogus manager formerly was the big born in the professional ranks. He arrived with melodrama in the old days, and has gone in for revues. The small dates and the big ones have been on the ground, and he carries his hunting horns. He has been a success, but happens to his name as long as he is a success. He has been a success, but happens to his name as long as he is a success. He has been a success, but happens to his name as long as he is a success.

What the whole theatrical business in this country wants is showmen with capital, who will fearlessly go into a theatre and, believing in it and themselves, will put their backs into getting prosperity alive again. It can be done, but not by men who think more of a "dust" drawing-room than they do of the theatre. As much as anything else, the mingling of the social with the professional side has killed the business. Even the publicity angle is dead.

What London wants is shows and showmen, who can and will hand over the goods and cut his cloth to meet his pocket will make money.

## MARYDORSA SUICIDE

Singer Shoots Herself—Tried Poison Previously

—Paris, Aug. 20.  
 Madame Marydorsa, popular singer at the Opera Comique, committed suicide Monday morning by shooting herself.

The singer attempted to poison herself, but failed, following an automobile accident.

## VOLTERRA'S NEW REVUE

—London, Aug. 25.

Leon Volterra presented his new autumn revue at the Casino on Friday. The first part, which was well received, appears to be in for a run. The authors are Jacques Offenbach, Maurice Strakosky, and Arnold with Jack Edwards, Dorville and Charlotte Marcella heading the cast. The revue is a comedy-drama; Violet Deryn, Lily Scott, Jack Agni and Robert Burnier were all warmly received.

The production received two episodes of note, one at the conclusion of the first part, which was a sentimental scene gorgeously mounted and the other at the finale which was a comedy of the most brilliant.

## LOSS OF \$1,000,000 IN YEAR AT EMPIRE

Report of Directors—Sale  
 Expected Shortly—Meeting  
 Held Tuesday

London, Aug. 25.  
 At the annual meeting of the directors of the Empire Theatre Corporation Tuesday a report was made showing a loss on the year of over \$1,000,000.

The chairman stated one or two offers for the sale of the property would probably materially within a few weeks.

## SELWYNS IN PRINT

Book Coming Out in London Will  
 Attract Americans

London, Aug. 25.  
 There is about to be published in England a new novel the title of which is "The Salwyn Brothers."

## "JUDEX" AS LEGIT PLAY

—Paris, Aug. 25.  
 The picture "Judex" released a few years ago by Gaumont as a serial by A. Berned and Louis Feuillade has been transformed into a legitimate play by the same two authors. Berned and Feuillade are produced as a three-act melodrama at the Theatre Comique.

The adventures of the good young secretary of the wicked banker Parvane, avenge his employer's victims are sensationally rendered on the stage as they were on the screen.

The terrific hate complicated the success of the play.

## THEA. BERNHARDT'S FUTURE

—Paris, Aug. 25.  
 The future of this playhouse, which has been under the management of Thea. Bernhardt, is being discussed by a group of actors to run the theatre as an independent of the Comedie Francaise, which is taking root, with the necessary financial backing declared as assured.

The council meets periodically and discusses the situation.

## "AMBUSH" RACKER

—London, Aug. 25.  
 Arthur Richman, author of "Ambush," called today at the Comedie Francaise after witnessing a dress performance of his play given specially for him.

The piece opens at the Garrick Theatre. The backer, a provincial hotel proprietor, reached terms with Charles B. Cochran.

## ROAD CO. WITH AMERICANS

—London, Aug. 25.  
 The Daniel Mayer Co. is sending out a variety of road show of six acts and an afterpiece.

The company will include Handerson and Mullins and De Biere.

## "ELOPEMENT" DISAGREABLE

—London, Aug. 25.  
 "The Elopement," an adaptation from the French by Arthur Wing Pinero, called today at the Comedie Francaise, disclosed a disagreeable comedy subject, but mildly received.

## GRIFFITH REPLACEMENT

—London, Aug. 25.  
 The Marivault is playing a revival of "Broken Blossoms" until Friday to replace the prohibited run of "The Birth of a Nation" film.

## Hall Signs for Film

—London, Aug. 25.  
 Thurston Hall has signed with the Film Film Co. for a heavy role in "The Royal Camel."

## Winthrop Ames' Mission

—London, Aug. 25.  
 Winthrop Ames arrived Tuesday for the purpose of witnessing the premiere of "The Green Goddess" Sept. 6.

## Delysia Sailing Sept. 11

—Paris, Aug. 25.  
 Madame Delysia will sail for New York Sept. 11.

## APPLE SAUSE

OPENING today at the Orpheum and Intimate tours at Des Moines for 44 weeks. This trip it's all business. Home every night. Will stop at a good hotel, but that big from the best one in town is only \$100 present to the agent this year. Will stick that money in a new drop for the east. And those two lowers all that dough for what? Listen, a section, I can climb up.

## FRANK VAN HOVEN

P. S.—And the first one out around the finish of the tour that pulls the YOU MUST SPEND AT LEAST A WEEK WITH US THIS SUMMER. DAD WOULD GO OVER YOU AND MOTHER IS ONE OF US, WE WON'T TAKE NO FOR ANSWER. WILL WE, MINTY? WILL I THROW RIGHT OUT OF OUR DRAWING ROOM.

## COLORED CO. MIX-UP

Two Members Sign Individual Contracts

—London, Aug. 25.  
 Harry Porter has offered the "Dover to Dixie" colored troupe four weeks in vaudeville, but it will probably likely they will accept. Shelton Brooks and Edith Wilson, of the company, have already signed individual contracts. There are some trouble, as the management claims they will enjoy both from appearing by themselves.

## ALL-STAR CAST SAVIOR

—London, Aug. 25.  
 The revival of the "Prisoner of Zenda" at the Haymarket is apparently mounted.

Although claimed as an old-fashioned melodrama it was redeemed by the excellent work of the all-star cast.

## "THE MORTAL KISS"

—Paris, Aug. 25.  
 A drama entitled "Mortel Baiser" by Love La Courmadine, is being revived at the Folies Dramatiques, subject for the purpose. It is announced as having been played in the United States with success.

A new French "Femme est phenomenique" is due at the Scala within a few days.

## Clavering Brothers Decline

—London, Aug. 25.  
 The Clavering Brothers have admitted that an American producing company is negotiating with them for the lease of their West End cinema theatre, but decline to mention the name of the firm.

## Dutch Star's Accident

—Paris, Aug. 25.  
 Loula Bouwetter, famous Dutch actress who is 80 years old, was run over by a motor car while driving her automobile in Amsterdam on Monday.

## Melford in Place of Cliff

—London, Aug. 25.  
 Austin Melford, regular leading Cliff in "The Optimist." Cliff asserts he is still a director in the enterprise, but his personal holdings desolate without the cast.

## Ruth Budd Overlooked Scenery

—London, Aug. 25.  
 Ruth Budd failed to open at the Coliseum Monday, due to the fact that she had not been properly insured not having been re-insured in accordance with local regulations.

## "Mysterious India" with Lecture

—London, Aug. 25.  
 The Lowell Thomas picture, "Mysterious India," is to be transferred from the Alhambra to the Theatre Edouard, with Victor Mancel as lecturer.

## Ernie Ball Starts at Glasgow

—London, Aug. 25.  
 Ernest Ball arrived on the Baltic and opens at Glasgow Sept. 3; then to the Palladium, London, for a limited engagement.

## NO COLOR LINE IN STATES FRANCE

Will Eject Foreign Objectors—  
 Americans Protest—  
 Mixed Dancing

Paris, Aug. 25.  
 Despite the protests of the swarms of Americans visiting Paris this season, the French government has issued a strongly worded order there must be no "color line" in theatres and cabarets.

Foreigners causing a disturbance by protesting too noisily are to be expelled from France.

The sight of black men dancing with white girls at the Montmartre cabarets is frequent. Visitors from the other side likewise object to being seated next to a negro in a Paris theatre or a motor car making excursions.

Those who complain are now to be expelled without appeal according to orders of M. Poincaré.

A couple of young negroes were thrown out of cabaret up Montmartre last week. They happened to be the sons of the former king of Dahomey who is now in France. A test case is to be brought against the cabaret owner.

## LEES AT PALLADIUM

Opening Sept. 27, Following Cancellation by Mother

—London, Aug. 25.  
 The Lee Kids will play the Palladium for two weeks, starting Sept. 27. The show was withdrawn from the running order last week, owing to their mother's objection to the billing.

## ALHAMBRA'S VAUDE

—Paris, Aug. 25.  
 Exquisite Darius, a Frenchman, Henriette Deferre, troupe, Laven and Co., Dippy Diers and P. B. are the new vaudeville show last Friday. Raimu, in Sacha Guitry's "Phenomenon" was favorably received on Monday.

The Alhambra has revived its Saturday matinee and has reverted to vaudeville. It is announced a mediocre month of housing pictures.

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## Dutch Star's Accident

—Paris, Aug. 25.  
 Loula Bouwetter, famous Dutch actress who is 80 years old, was run over by a motor car while driving her automobile in Amsterdam on Monday.

## Melford in Place of Cliff

—London, Aug. 25.  
 Austin Melford, regular leading Cliff in "The Optimist." Cliff asserts he is still a director in the enterprise, but his personal holdings desolate without the cast.

## Ruth Budd Overlooked Scenery

—London, Aug. 25.  
 Ruth Budd failed to open at the Coliseum Monday, due to the fact that she had not been properly insured not having been re-insured in accordance with local regulations.

## "Mysterious India" with Lecture

—London, Aug. 25.  
 The Lowell Thomas picture, "Mysterious India," is to be transferred from the Alhambra to the Theatre Edouard, with Victor Mancel as lecturer.

## Ernie Ball Starts at Glasgow

—London, Aug. 25.  
 Ernest Ball arrived on the Baltic and opens at Glasgow Sept. 3; then to the Palladium, London, for a limited engagement.

### 4 SAILINGS

Sept. 1 (London to London)  
 John McLaughlin (Freem. Adams)  
 Sept. 8 (New York to London)  
 John and Bobbie Heather (Freem. Garfield)  
 Sept. 1 (London to New York)  
 E. S. Shriver, Harold Pimman (Aquitanian)  
 Sept. 28 (London to New York)  
 Nellie and John (Freem. Adams)  
 Sept. 24 (London to New York)  
 Gordon Bortock, Bert and Betty Wheeler (Ordina).

### KERSHAW

GUARANTY TRUST CO.  
 125 FIFTH AVENUE, New York

### THE TILLER SCHOOL OF DANCING

143 Charing Cross Road  
 LONDON  
 Director, JOHN TILLER





# NEW YORK BOULEVARD MATERIAL

**Vaudeville Producing Almost Barren for This Season**  
**—No New Girl or Flash Acts of Moment in Sight**  
**Low Heads Operating Circuit's Department**

The scarcity of new vaudeville productions and the loss of the old girl acts has determined the Low Circuit to go into the production of this type of acts for its popular-price circuit.

According to report, a producing department will be organized under the supervision of the Low book-office staff. It will produce the type of acts for the Low bills for the coming season.

Vaudeville production for the coming season is at the lowest mark in history, according to the booking men. The former vaudeville producers are either concentrating on bands or have passed up vaudeville entirely, and refuse to invest in productions which entail considerable outlay for costumes, scenery and props.

That the independent circuits will have to delve into productions themselves—or eliminate the girl acts and flashes from their bills, is a foregone conclusion, unless they cure to repeat acts of this type that are several seasons old.

## BAT IN THEATRE

**Diaburo Orpheum's Audience**  
**Yvette Riguel Kept on Singing.**

Brooklyn, N. Y., Aug. 29.—The performance at the Orpheum Monday night was threatened with serious disturbance due to the visitation of a bat which flew into the theatre towards the end of the bill, causing considerable noise and confusion, most of which came from the gallery.

Yvette Riguel was on as the bat flew into the theatre, and she orchestra, threatening at any moment to get itself entangled in some of the music. The bat was Miss Riguel, however, held its audience throughout the disturbance. She overcame a serious obstacle.

## CANTOR AT RIVERSIDE

**Eddie Cantor, who is now sojourning with his family at the Riverside camp, at Lake Lucerne, N. Y., will return to the city on Sept. 17 to play a new musical engagement at the Riverside Theatre.** Following the date, Cantor will be ready to begin his tour of the city. He will play in which Florenz Ziegfeld is to star him this season. In case the show is not ready at that time, Cantor will probably play in three or four more weeks in Keith vaudeville circuits, New York City.

## GEO. VAN RUNNING GRILL

Chicago, Aug. 29.—George Van, who has been in charge of the club department of the Western Vaudeville Managers Association for 12 years, is now operating a grill at 117 South Dearborn street in association with Woe Krieger.

Van attained his greatest fame on the vaudeville stage in connection with Van & Ziegfeld.

## PRIZE MALE CHORUS DUE

The triumph Male Chorus, Ireland's Welsh choir, is to play Keith's Palace, New York, for a week on their return from a tour of the city. The choir played the Palace in July for one day, prior to making for England, where it entered in the Welsh National Extradited.

The organization won first prize in the contest.

## FANNIE BRICE'S NOSE

Atlantic City, Aug. 29.—Fannie Brice is not recuperating here following the operation upon her nose.

Just what the operation was no one seems to be certain, although the tip of her nose was reduced, according to report.

## Save Film Contract

Jimmy Ray has contracted for a two-year period to appear in a series of William Fox comedies.

BURNS AND JYNN  
 Four Reels

## LOEW'S 1st FULL WEEK AT MET WITH GROSS UP

**Bettered Previous Split Week by \$3,000—"Enemies of Women" as Film**

The full-week policy inaugurated at Loew's Metropolitan, Brooklyn, last week, surpassed expectations from a business standpoint. The house bettered its previous weekly gross by \$3,000, partly due to the first Brooklyn showing of the film, "Enemies of Women." Business held up on the week-end, when it was feared attendance might drop because of foregoing the usual Thursday change which had been made during the film's first regime.

Ending the full-week policy, the Loew offices claim they can book better pictures and acts. Five acts and pictures will continue to compete with the Met, with a draw feature headlining each bill.

## WOODS GETS COLONIAL

The deal between A. H. Woods and the B. F. Keith circuit for the transfer of the Colonial, New York, to Woods has been closed. Woods will take possession of the house next Monday. His conditions are to be made in the theatre.

## FIGHT FOR ORPHEUM TITLE

**Judges Decision—Jack Marks to Appear**

Clarkburg, W. Va., Aug. 29.—Holding that the theatre name belongs to the building and not to the business Judges Haymond Maxwell has refused Jack Marks, former vaudeville performer at the Orpheum theatre, an injunction restraining Claude Robinson, lessee whose term starts September 1, from using the name "Orpheum." An appeal will probably be taken to the State Supreme Court by Marks.

Marks conducted a motion picture business in the Orpheum theatre here for more than 10 years, and recently Frank Moore, owner of the building known as "The Orpheum," and also the Opera House, which adjoins, Marks took over the Orpheum theatre, and changed the name to "The Orpheum" and then asked for the injunction, which has been refused. Just what the next move in the battle for the name will be is not known.

Upon taking over the Opera House after the expiration of Marks' lease, it was renamed, "Moore's Opera House."

Mr. Robinson is now in control of the Moore's Opera House, the Robinson Grand theatre, and the Orpheum. Moore's is a picture and road show theatre. The Grand theatre, and the Orpheum theatre, are picture and road show theatres.

## A SHUBERT REPORT

Baltimore, Aug. 29.—The only fresh news about Shubert's new building here is the report that the producers have arranged for a stock company to produce the first production just as soon as the building is ready.

## Watching In Putnam Bldg.

Since the round-up of "Kid Dropper" Jack Kaplan and his gang in the Putnam building here, the management of the building and detectives have been alert in keeping the building clear of the gang. The lobby and hallways in the building. People loitering on the main floor and in the lobby. The management is of no consequence are ordered out of the building. On the third floor, where the office of Don Caplin, a light promoter, was raided, a detective is walking up and down the hallway every hour.

Harry J. Conley's New Assistant Harry J. Conley has joined Harry J. Conley in "Ride and Old Shells." Naudy Ray is getting the leads.

## CLASS VERSION

**Denies Having Fought with Francis Renault**

Chicago, Aug. 27.

Editor Variety:

I noticed a story in Variety last week regarding a fight between Renault and myself. Would you please deny it? I have never seen or become known as a fighter or antagonist.

All I know of the matter is that myself and partner were doing our turn at the Pantheon, Omaha, when the manager, Mr. Fawcett, asked us to please stay on, as there was a fight back there. When coming on we were told that Mr. Renault had made disparaging remarks and that Mr. Young, of the Molevoa act, objected.

Renault, I understand, offered to fight Young and reached over to hit him. Instead of which Young knocked down Renault. Renault ran to his dressing room and obtained a bottle, which he threw at Young, but by accident hit the stage manager, knocking him out.

Neither my partner nor myself was in any way implicated in this fracas.

Chas. Kloss (Kloss and Kloss)

## DOCKSTADER'S IDEA FOR BROWN'S 60 SAYS

**Monologist Joining Eitingers Brown Reve—Opening on Coast**

Law Dockstader has signed for next season with the Julian Eitingers. Brown Reve—Opening on Coast.

Law Dockstader has signed for next season with the Julian Eitingers. Brown Reve—Opening on Coast.

"I am not going unprepared. I have been down to Mack's and Guitzenberg's and bought out their entire stock of earmuffs."

"Between now and joining up I am going to encourage inventors to invent a Maxim silencer for saxophones."

"Jack Pierce who will manage the show is also prepared. He has bought up all the cotton wool in Freeport to stuff up his ears when he goes to the producers start in to blow themselves."

"I don't think Julian plays a sax. He will catch him at it. I'll never speak to him again."

"I'm now going over to the Jersey side where they are handing the rocks and get acclimated."

## THAT QUARTET REUNITES

**Engaged for New Eitingers-Brown Show**

Los Angeles, Aug. 29.—Jones, Sylvester, Pringle and Morrell 'have reunited as That Quartet' and are going to the Eitingers-Town Brown road show now in rehearsal.

## NANCY WELFORD'S TWO-ACT

Nancy Welford has freed herself from her verbal contract with Edward Royce, which called for her to appear in a two-act comedy production this season, and will shortly appear in a singing and dancing comedy with a young man partner on the Keith circuit.

## Fordham Remains Split Week

Change of mind in the Keith circuit will keep the Fordham, Bronx, operating under a split-week policy all the year around.

The Keith office announced last week that the house would start playing full-length acts and pictures on Labor Day.

## FRANK O'NEILL'S PLIERS STUCK MEETS

## NEW BANK STOCK PRICE AT 75

## New Theory Advanced by Bearish Element—Argument Points to Old Bank Loans—Pool in Low Becomes Active—Stock Up Above 17

## VERA OLCOTT AFTER HUSBAND'S PROPERTY

**Reported Cousin of Late Czar**  
**—Baroness Steinheil Hostess in Cabaret**

Vera Olcott, a Philadelphia-born girl, who has been a musical comedy actress in France for several years, following a brief appearance on the Century rock (New York), is here on a short business trip regarding some property which was by a Russian, reported to be a cousin of the late czar of Russia, who was her husband. The marriage was not announced. The count was killed in the war and left a will bequeathing his effects and holdings to another widow, a noblewoman.

Miss Olcott has a marriage certificate and also a will, which, she says, she has her marriage, prior to the other woman's claims. The rival wife is also on this side, and says she has been married with Miss Olcott for a lump sum of \$25,000, gold, and that his marriage was not announced. According to Russian regulations, especially in the nobility.

Some of the property involved is on Long Island.

Another Russian noblewoman, who was the wife of a Russian, series of melodramatic adventures, is Baroness Steinheil, who this week for weeks of dramatics, an entertainer at Club Petruska, a high-class cabaret rendezvous in the Park avenue section of New York.

## SCALE TOO MUCH

**Two Managers Change Vaudeville Plans**

The Empress, Danbury, Conn., which was to have opened with a new vaudeville act and picture policy today (Thursday), will abandon the former for the season. A. J. Collins, owner of the theatre, says that the salary demands of the stage hands which average \$15 a week for weeks of departure, are too heavy for him to operate the house at a profit. The theatre will now start picture policy beginning Labor Day.

J. Unterger, owner of the Rialto, Portchester, N. Y., will not open his theatre with vaudeville on Labor Day. Unterger claims that the new wave of wages asked by the stage hands for the coming season are beyond his reach, and he will keep the house out of vaudeville for that reason.

## NEWARK UNSETTLED

Newark, N. J., Aug. 29.—

The stage hands' demands through the Newark managers to a flurry and the Managers' Association which meets infrequently had two weeks last week, the second at 11 o'clock Friday night. The managers offered a compromise—\$14 a week, reduced to \$12 a week, and a raise of 75 cents a show for those paid by the show, the old rate being \$4, and for the heads from \$12 to \$14 against the 455 demanded by the stage hands refused the offer.

Friday night the managers decided to stand pat and tomorrow a committee of men which will meet the heads of the International Union in New York.

## From Actor to Proprietor to Actor

George McDonald, formerly proprietor of the Virginia Carr restaurant, on which he will not be disbanded owing to the sudden disappearance of his star, Miss Carr, who will be in person in the show. He has joined with Billy Strong to present "Black Cross Don't Fly," a new musical comedy.

David, the team will be known as Strong and MacDonald.

Fresh disappointment in the failure of many new acts to hold its advance to more than 75 last week and the astonishing performance of the preferred stock, which dropped to 85, drew trade attention to the amusement leaders again. An unfavorable light, "Nothing definite is known upon which the course of prices can be explained, particularly in the face of general strength in the list and the renewed activity of bull pool."

Numerous theories were advanced, many of them repetitions of the view that the market is overvalued. The preferred common stock so that preferred can be bought at a bargain for retirement, but this is discounted. Too many company insiders are long of both issues and pride in the proportion of the market, which is outweighed any other consideration.

Out of the mass of arguments, however, one new angle emerged that may have some merit. It introduces (Continued on page 33)

## INTERSTATE CHANGES

Houston, Aug. 29.

A number of changes in local managements have been announced which will probably be effected for the Interstate circuit.

Geo. D. Walters, manager for the Interstate circuit, has been elevated to resident manager of the Palace, effective Sept. 2 with the opening of the stock season. Warren Holmes is treasurer and assistant manager of the Palace.

W. S. Maclellen, formerly manager of the Palace, has been appointed assistant director for Palace and Majestic theatres.

## W. V. M. A's Sunday Shows

Chicago, Aug. 29.—It is likely that the W. V. M. A. will book Sunday shows at La Crosse, Wis., the coming season and probably at other points. The shows are Wednesday, Sunday and Tuesday. Frank L. Koppenger, who operated the W. V. M. A. is expected in Chicago shortly to outline his plans for the coming season.

## KEENEY'S NEW POLICY

The Bay Ridge, which Frank Keeney ran with actor policy last season, during which time litigation was waged between Keeney and Corrie Payton, will return to actor policy.

The six acts will be booked through the Fally Markus office, and the policy will be two shows a day.

All seats will be reserved. The house opens Sept. 2.

Keeney will operate on the opening bill are Jimmy Ray and company, Gretchen Eastman and company, Farrell-Taylor Trio.

## SKINNER STARTS REHARSALS

Otis Skinner has returned from his summer sojourn and has begun rehearsals for his new production, which will appear in his summer starring vehicle, "Tartarus," which will be produced by Edith Weston, and directed by Charles Frohman, Inc.

Rehearsals for the piece, will begin next week, with the out-of-town premiere scheduled for the latter part of September.

## NO ROAD CALL IN WALTHAM

There is no road call out by the I. A. T. S. E. (Stagehands' Union) against the new contract. The stagehands call in for action in a drawn Pittingham, Mass.

## Poli's Legit in Bridgeport

Bridgeport, Aug. 29.

N. Z. Poli has secured the franchise for legitimate attractions at the Park Theatre, which is the largest vaudeville field and an important factor in picture exhibitions.

Joseph Caythorne will probably be one of the principals with the theatre. He has been reported to have signed a contract with Florenz Ziegfeld Wednesday.





### STANTONS BOOKED AHEAD



$$\text{Coverage} = \frac{\text{Number of } \text{H}_0 \text{ rejected}}{\text{Number of } \text{H}_0 \text{ tested}} \times 100\%$$
$$\text{Coverage} = \frac{\text{Number of } \text{H}_0 \text{ rejected}}{\text{Number of } \text{H}_0 \text{ tested}} \times 100\%$$

**WILL BE FOUND ON**  
*Thirty-nine of Them*





## WITH THE MUSIC MEN

as reported might go abroad during the winter.

observed in the black evening gown were the men wide shoulder  
raps of jet. The gown in *scars* back and sleeves, Square jet and pearls  
the embroidery. A bewildering fan of the choicest feathers of the  
direct birds of paradise is artistically wielded by the star. It is said the  
in cost \$1,100. Quite believable. In this picture Miss Negri wears the

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# BOSTON PAPERS RAISE THEATRES CUT DOWN

## Over Score of New Plays—Holdover Hits Increase Business—Shuberts' "Raw" Show Demand Leader at \$4 Top, \$4,000 Nightly

There are more than a score of new plays already in the new season, going, but Broadway is still waiting for a real hit or hits. Notices have meant little in the way of stimulating business, and managers with attractions they think are doing figures improvement when the weather settles.

Early this week some new pieces thought to have good chances were running slightly ahead of last week. Showmen who figure the business handicaps, looked for no particular change in volume until next week or until after the Labor Day week, the final holiday of the summer. A general out-of-town exodus is anticipated starting tomorrow (Fri.) night.

On try-out form, two of the new attractions ought to land. They are "Little Miss Bluebeard," opening Tuesday at the Boston Theatre, and "Pygmy," a musical comedy, at the Apollo next. This pair of attractions played Long Branch and Astor Park last week alternately for three days in the two resort stands, and tallied a gross of nearly \$15,000. "Pygmy" was not far from an \$18,000 gross, while "Bluebeard" which stars Irene Dunst, netted \$14,900. That business meant both shows arriving in town showing a profit of the lump.

Out of the first production flight the first season, there are already outright flops. "Newcomer" stopped at the Ambassador (which will get which stars Irene Dunst, netted \$14,900. That business meant both shows arriving in town showing a profit of the lump.

## BOSTON PAPERS RAISE; THEATRES CUT DOWN

Increase of Advertising Rates—Papers May Reduce Publicity Space

Boston, Aug. 29. As a result of a new decision by the publishers of the Boston "Globe" and Hearst's "Sunday Advertiser" to increase their rates on theatrical advertising, the theatre managers of the city, without exception, have agreed to cut their advertising copy for the sheets.

The "Globe" raised from \$9 to 75 cents a line and the "Sunday Advertiser" from \$9 to 75 cents. The publishers have decided to cut their advertising copy in the "Globe" one-third and in the "Advertiser" one-seventh, the cuts being based on the increase.

As explained by those in the profession to know that when a theatre cut their copy the "Globe" and "Advertiser" will retaliate by cutting down the reading notices, and that in the end the papers will be just as well as if they ever had raised their rates, they are losing a percentage of their publicity at a time when they need all they can get.

At the present time the legitimate houses in town figure on an outlay of \$100,000 a week for advertising, but comparatively few years ago, up to the time of the boom in the legitimate business, the houses averaged about \$1,000 or \$1,200 for a show. The "Globe" under the new rate is the highest priced of the papers for theatrical advertising. The "Post" (morning) gets 40 cents and "The Transcript" 25 cents. The "Telegram" (evening), 20 cents and "Traveler," the former advertising and the latter evening, 15 cents a line.

Henry Jewett's English rep will open at the Copsey Square, and the Labor Day. Leo Stark has been added to the company.

The Warburton Players will re-tune in Yonkers, N. Y., Labor Day.

## NEW COLORED SHOW DID \$800 WEEKLY

"Runnin' Wild" Threatened to Close—Miller and Lytle's \$2,000 a Week

Washington, Aug. 29. "Runnin' Wild," the new colored show, with Miller and Lytle, bettered \$8,000 for the first of its two weeks at the Capitol Theatre, and is expected for most of the colored population is employed then.

On Saturday, however, the company advised Clarence G. White, the company manager, it was all news to them and demanded their pay envelopes. Grogg telegraphed White and the latter replied the show would close if the company insisted on no pay.

Miller and Lytle waived salary, \$2,000 a week, and the balance of the company receiving part salaries from the money remaining after expenses for the show arrived here.

"Don Quixote" Adapted by Henry James will produce a dramatized version of Cervantes' "Don Quixote," under the title of "The Kingdom of Sancho Panza." This Howard did the adaptation.

"Runnin' Wild" is geared up extensively for the Labor Day week. Miller and Lytle's salary of Miller and Lytle's 15-piece band is costing \$1,500 a week.

# LEGITIMATE

## BALLET IN BETWEEN THE TWO "FOLLIES"

Legal Action Threatened by Ziegfeld—Artist and G. V. Follies on Other Side

Florence Ziegfeld is on the war-path for the scalp of John Murray Anderson, and contemplates bringing suit to restrain the Bohemians, Inc. from presenting "The Goya" ballet, conceived and designed by James Reynolds in the new edition of the "Greenwich Village Follies," to open in Atlantic City Monday.

Reynolds has been under contract with Ziegfeld for the past three years to furnish all of the drawings and designs for the latter's production. Prior to the beginning of the Ziegfeld contract, Reynolds in 1919 had furnished the drawings of the costumes and scenes of the "Three Soldiers," but the person produced for Charles Cochran at the New Oxford, London. This production was a conglomeration of the first "Greenwich Village Follies" and "What's In A Name," with all the good notices, but none given by Reynolds. For this show Reynolds conceived the Goya Ballet, done only in part at that time, and less than one-half of the costumes used.

Word was conveyed to Ziegfeld that the contract between Ziegfeld and Anderson with the drawings. Ziegfeld sent for Reynolds and told him of what he had heard, and the artist in turn told him that he had done this ballet in 1919, prior to the time the contract began with Ziegfeld. Anderson or the Bohemians, Inc., had a perfect right to produce the ballet.

Ziegfeld got in touch with Nathan Durkin, his attorney, and directed him to take measures to compel Anderson and the Bohemians, Inc. from the ballet.

At the Durkin office it was stated AJ Jones of the Bohemians, Inc., had said if they were using another man's property it would be eliminated.

## STAGE HANDS' INCREASE

Update Managers Grant Half of Ask

Syracuse, Aug. 29. The cost of entertainment in this city is going up—at least to those providing the entertainment.

Announcement was made today of the granting of a wage increase of from 10 to 15 percent to "back stage" crews of Syracuse theatres.

The advances represent approximately half of what the Stage Hands' Union requested in the contract originally tendered the managers.

The new scale, it is announced, will be in effect from September 1. The stage carpenter, the highest paid of the regular crew, will have a weekly pay envelope holding \$38.50.

The figure given apply for the six day work week. For Sunday the regular scale fixes a flat scale of \$15 per man.

## KERSHAW LEAVES "CUP"

Joe S. Shea will have to find another leading role before Moore was signed.

"Abie" Stricking in Pittsburgh

"Abie" Stricking in Pittsburgh. "Abie's" Stricking in Pittsburgh. "Abie's" Stricking in Pittsburgh.

## FRED STONE'S SHOW REHEARSING NEXT WEEK

Refutation of Reported Illness "Stepping Stones" on B'way in November

"Stepping Stones," the new Fred Stone show, will be placed in rehearsal by Charles Dillingham next week, and will not debut on Broadway until early November, plans calling for the attraction playing several weeks in the city.

Reports along Broadway recently persisted that Stone was ill and that the show had been set back. At the Dillingham offices letters received this week from Dixville, N. H., where the star has been spending his vacation, reported Stone in excellent condition. He celebrated his 40th birthday last Saturday and wrote friends it has been the finest vacation in his memory.

During the summer Stone gained 11 pounds and is weighing 175, which is top weight for him. A new Fred Stone is promised for Broadway. It is said he took more interest in stargazing than ever before when his daughter Dorothy joined "Tip Top" on tour last season. Stone is expected to appear in the new show. The report of his illness may have been started through Arthur Houghton taking out "The Lullaby." Houghton has long been connected with Broadway and will join the new production when "Lullaby" arrives on Broadway next week.

Dillingham's first production of the new season is "The Lullaby," by the famous Fred Stone. It will open tonight at Hartford, remaining out two and a half weeks before coming to Broadway on September 17 at the Knickerbocker.

## 1-8 INTEREST IN "HELEN" SOLD FOR \$8,500

Rufus LeMaire Sells to Wilmer & Vincent—Was Drawing \$150 Weekly Salary

Rufus LeMaire has sold his interest in "Helen of Troy" to Wilmer & Vincent for \$8,500.

By this transaction Wilmer & Vincent, who financed the show to the extent of \$50,000, control seven-eighths of the stock. Their own holdings was 75 per cent.

George Jessel, who launched the project and originally produced the show with LeMaire, still holds an one-eighth interest in the show. The balance having the interest in the show LeMaire was drawing \$150 a week.

The show is now said to represent \$700 to Wilmer & Vincent.

## ACTOR SUBS IN PULPIT

Cousin of Henry Irving—Ben Scovell Preaches

Flint, Mich., Aug. 29. Hardly a day goes by without a big part in leading Ben Scovell, actor and newspaper man, to more or less of those who are interested in the pulpit of the First Baptist Church in this city during the past week.

Scovell inherits his preaching ability from his father, a former actor of California, who lived in England and his dramatic ability presumably from his illustrious cousin, Henry Irving.

Following the closing of their Baltimore season, which was 18 weeks in length, the company again goes on tour.

## HIGH PRICED TICKETS AT SHUBERT STAND

\$25 Paid to See "Artists and Models"—Brokers' Complaint

The sky-rocking demand for tickets for "Artists and Models" at the Shubert last week, brought about an unusual feature, being the ticket allotment by the Shuberts that is said to have followed high prices.

Thursday regular agency allotments were completely changed, and the getting tickets for the back rows whereas front locations had first been parceled out.

It brought a loud complaint from the brokers, who threatened to turn the allotments back, not only for "Artists and Models," but for other attractions on which the brokers made buys, but are losing money on the demand.

The attraction has been humorously labelled a number of titles along the way, the latest being "Shubert's FNT show," the middle ticket standing for nude.

One of the known men in society ranks is known to have paid \$15 for two tickets, though the top price for the show is \$5. Brokers claim no small part of the expense of the attraction, and the Ambassador hotel lobby stand, now controlled by the Shuberts. The latter opened the booth in the hotel about a year ago, but leased it to the Tyson Company. The loss was about \$100, and Tyson's turned the stand back to the Shuberts, a relative of the Shuberts.

After the third performance, the choristers who were nude from the waist down, were ordered to wear covering, but the reputation of the attraction continued to bring in a large number of patrons.

Last week saw the elimination of all of the female exposure in the Shubert show, and the attraction was completely elided, and more or less.

The "strong" line still remains, and the Shuberts are expected to put that policy advice back, with the do with the Comstockian side.

The Shuberts have a ticket premium was asked from stockholders by the box office, acting on orders from management. The angle along Broadway was that one agency offered to pay a dollar a ticket for the local market, and another agency to it. The latter was reputed favored heretofore because it gave up to 40 cents a ticket for locations. If the premium demand was paid it meant brokers would be charged \$140 per ticket, and the office scale was lifted to \$4 top Monday. The premium was in addition to the \$100 a ticket paid the Shuberts by the agencies.

Leo Shubert has been the strongest force for the local market to do away with high premiums.

Monday the brokers again protested the jump in the allotment of tickets, locations not having been supplied the agencies as promised.

## REVIVING "WANG"

First Time in 20 Years—Hopper's Greatest Vehicle

Next week at the Charlton's Arena theatre, in Baltimore, Md., will revive "Wang," after having been made for sale onto 30 years. This revival is being staged by the company, and arrangements have been made to give this week the most elaborate production of the show, the prop elephant which the St. Louis Municipal Opera company used will be seen on tour.

Following the closing of their Baltimore season, which was 18 weeks in length, the company again goes on tour.

## IT STUCK IN PANAMA

First American Company Formed For Canal Zone

What is said to be the first American stock to invade the Canal Zone is now on tour. Phila. Post, says Mary Lee Kelley, who controls several exhibits in Panama, is making the experience. Miss Kelley maintains that Panama has an American population of 100,000, and a number of American tourists passing through the Canal Zone, and a sufficient number of Americans to support a show, or an entertainment. The company will appear at the Colia theatre, Panama City.





Jobyna Raiston has signed a three-year contract to play opposite Harold Lloyd in the forthcoming Lloyd comedies.





## BEDSIDE CHATS

Another season opens and without me. The fifth since I learned that I could not swim against the stream for long. This is the time of the year that I get restless and a remorse overcomes me. Yet when I read of all the shows that are written and being cast and presented and of the elaborate preparation for their production, I think with pride of how much the theatre owes to my own fellow craftsmen.

This is going to be "Give-a-Thought-to-the-Press-Agent-Week" with me. How difficult is the role of the P. A. is something only followers of that precarious profession fully appreciate. Being a member of the club in good standing (or at least in good lying, no that doesn't sound so good, either. Well, maybe I am a lay member). I've been recognised to the absence of A. B. at the end of my name by the knowledge that I could

In this age when there are press agents for everything from national townships and for everybody from statesmen to undertakers, publicity is rapidly approaching a position where it promises to become our first industry. With the addition of the picture and the radio, it is extending its agencies of dissemination and has now reached the point where, he that not only runs may read about things of interest but also may see and hear them as well. To me, the pioneer woman publicity purveyor, it is most gratifying to have participated in its progress and to watch the development of the latest means of broadcasting even though my point of observation is a hospital cot.

Nowadays you hear press agents called by many titles. They have become directors of publicity, heads of Bureaus of Information, Plenipotentiaries Extraordinary of Propaganda. But call them what you will, when the copy hits the editor's desk and he runs his cold and critical eye over it, he knows it came from just plain press agents. We must not forget the fact that the copy is not the property of the editor, but of the desk and deserves our copy. It has resulted within the span of my own experience in raising the profession of publicity to a highly-signified level. We have learned that the day of the double-jointed, the day of the "punch line," the day of the "hook," the day of the "creative artist" of exploitation has dawned, brought on in large measure by the demand of the newspapers for a higher standard of press work. It is a generous vocation, and the women who invade the field are not only doing a noble thing, but are also doing a good thing. The waste of her skirt outside the portals of the editor's office, the waste of her

That the P. A. has to know more *lines* than the actor may be a surprise to the latter, but it's *fact*. Also he has to grasp much "business." Although his lines and business are not those devised by the author and the director. Rather they are the creations of his own or the adaptation to his immediate and ever changing needs of them. He's a person who has to be able to improvise with words. He needs a speaking acquaintance with many arts and artifices: voice control, elocution, diction, knowledge of newspaper world and ability to write, but these are not foundations of his equipment. There is that quality of personality, for instance, and many other attributes which, as the saying goes, are the *finishing touches*. These, too, should be the very thing that distinguishes between exhibiting and presenting.

For his manifold labors the P. A. is fortunate to receive as much as the smallest salaried member of the cast entrusted with few unimportant speeches and requiring perhaps all of an hour's time nightly at the theatre. But the agent works all hours and any hour necessary to put over the particular exploit in hand. He is the last one engaged and the first to leave. He is the one who is assigned the tedious task of writing for a hundred-thousand-dollar production, but he's such a good fellow that he doesn't mind it. He is the one who sits at the typewriter desk at which to perform his duties. More apt he is allotted a make-shift table, wobbling under the weight of a battered typewriter or Noak's best vintage while he occupies a rickety chair in the busiest sector of a noisy office. He is the one who is called upon to be a madhouse he is required to do his present-agenting, free and untrammelled.

The man who erects a bridge gets a medal and a lot of invitations to speak before Rotary Clubs, and while the publicity agent is not accorded such delightful honors he is just as much a builder as the engineer. He builds hopes, careers and ambitions. He is an apostle of progress, a stimulator to new ideas, an artistic and intellectual middleman. Whether he is calling attention to a show, a book or a cause, he is always the creator of new demands, new thought-wave and new points of view. Always he brings out the best. For the differences between exploiting and exposing is the difference between boosting and knocking.

No prece agent heed hang his head when the calling is mentioned. His is ancient and noble lineage. Moses was the first advance agent as well as the founder of journalism when he led the children of Israel into the promised land and got out the two-page folder containing the ten commandments. Incidentally, this had a larger circulation than any herald ever gotten out by Tody Hamilton, Mark Luescher, Wells Hawks and all the rest of the encomium-marchants put together. John the Baptist was an advance agent also, announcing the coming of the Great Nazarene, and then like some of the rest of us, had his head chopped off when the show got over.

There has always been a difference of opinion as to the value Mr "stunting." Yet I cannot see why the stunter should be reproached. Bernard Shaw says in one of his prefaces that he has acquired the habit of standing on his head in public in order to attract a crowd to listen to him. He was not alone in this. The Emperor of Austria had a personal speech agent of modern times, and according to history the progenitor of the species was Cleopatra. And the most circusy kind at that. She was surrounded by a band of musicians who played her music, and she herself wore a Mare Anthony with the sweet-scented petals, she did it to attract attention and to create comment the objectives of all public life. Since the time of the Queen Elizabeths, however, the stunter has become a thing of the past. The Queen of the Nile was also the Empress of Publicity, and Lord's wife was no piker either. Even so prevalent a writer as Hall Caine says that Christ walked on the water and performed His other miracles in order to get the people to believe in Him and listen to His word.

[illegible]

If you have a good press agent it matters little who writes your biography.

days, as the stores after next Saturday will return to the regular schedule and remain open Saturdays. They have been, for the most part, closing Saturday. This has resulted in a falling off in the Saturday business, the reverse of the condition existing when the season is in full swing, and when Saturday performances are sold out several days in advance.

Next Monday all the local theatres will be doing business as the first half of the regular season is in the swing. "The Cat and the Canary" is to start at the Lyric, following Scanlon's show "The Blarney Stone," which is finding the going hard; "The Lullaby" with Florence Reed will open at the Colonial. Tim McVey will start the season in a strange way for this theatre with a comedy, "Take a Chance," with Allison Skipworth carrying the lead. "Thy Saz She Is" will be brought into the Shubert Monday to replace "The Merry Wives of Windsor." Philadelphia on the night of the 10th Selwyn will start with "Run, Run, Run Wild." "Royle O'Reilly" continues at the Tremont, and "Sally, Irene and Mary" is sure to stick at the business, where it is doing a capital business, and adding to its strength all the time.

Labor Day night the Boston stock company will get under way at the St. James for its third season with opposition developing this year in the form of George Holland, a Boston newspaperman, who is going to put in a company recruited from youngsters at the Fine Arts theatre and give shows at popular prices. The Copley, rather a class by itself here with the Henry Jewett Players, also gets under way that night.

**Topheavy Musically**  
The town will be a bit top heavy on the musical shows as five of the seven attractions booked in will be built on musical lines. This is a regular thing at the start of the season in this city, and in past years has seemed to work out. Nothing to indicate this season will be an exception as conditions are normal. The shows running here now are a good break last week.

Good Business Last Week  
At the Wilbur, "Sally, Irene  
Mary" drew \$116,000. It figured that  
house playing to capacity, the per-  
formance at \$250 top indicates that  
it did better than \$165,000. The  
gross of last week indicates that  
business was done with the absence  
of a turnout. Later in the season  
there should be a whole of  
advantage. The big turnout  
for this attraction under the app-  
sition cuts into it deeper than  
anticipated. The show is expected  
stay here until Thanksgiving, a  
getting all the breaks in the way  
of word of mouth advertising, run-  
ning a show second to the Coho  
show.

Across the street at the Shubert Lewis' "Frolchs" did \$13,000 a week. This means that there is plenty of room in the house, equal as it is for \$3 top, but is considered by those behind the show to be just the necessary strength to assure a good season for the attraction. Those behind express themselves well pleased with the business that has been registered here.

Blarney Stone" at the Plymouth did not get away as well this year as he has in past seasons. He got just below \$6,000 for the first week, compared with \$6,000 his average draw in other years. It is now figured he was in a hole starting as the first of the musical shows, "Sally, Irene and Mary" and "Rosie O'Reilly" is drawing big from those of Irish sympathies, and even Boston has

"Rosie O'Reilly" started on the 15th week at the Tremont with a selling just as smooth as it has been right along. Monday night of the week and a couple of the other nights last week, there was a turn away at the box office before curtain time. The weakness was on the Saturday shows. Last week the gross ran to \$31,000, and at the top of \$2.50 with everything, including the boxes sold, it can \$22,000 for the week.

Neither the Wilbur nor the Tomont is making exception in price for the Saturday and holiday night shows. It is reported bookers will be advised by the local managers stick to this idea throughout the season, except on rare occasions when the visiting attraction is

such a pretentious sort that high prices must prevail to get a paying return. It is claimed that \$25 top is popular and much better business can be done at this top than the same prices ranging all the way down to \$10. It is also claimed that by chancing it with a higher score and jumping the prices for the Saturday and holiday performances.

Last week's estimates:  
"The Rise of Rosie O'Sullivan" T

**Ted Lawie** "Frolic" Shubert (4th week). Reached \$12,000 last week up \$2,500 from the gross of week before.

Lee Shubert's attempt to jockey the metropolitan booking of the forthcoming fifth annual edition of "Greenwich Village Follies" from the Shuberts to the Winter Garden has the significance of a strategic move on the part of Lee to place the Winter Garden on the map.

The "Greenwich Follies" is established. The show has been in the habit of rolling up a six months run. Last year's edition remained longer on Broadway.

Shubert has approached Jones and Green upon the premise of the larger seating capacity which should have the advantage of the larger growing possibilities. His conversation has leaned toward the impression he was really doing something for the producers in letting them have the house.

Shubert said the show would be a success. He said the Shubert show, inasmuch as he feels that most of the intimate material in the new production would be at the Shubert Theatre. There are shows and shows, but the "guy" having been identified at the Shubert theatre for the past three seasons.

Another reason for the attempted shift is said to be Lec's desire to keep the "Ladies and Men" at the Shubert house for as long as business stands up.

"The Breaking Point" is scheduled to leave the Kiaw, New York, Sept. 7. The first week even, though the show sold out on the opening night it failed to pass the \$3,000 stop limit. Last week it got off to a rather poor start. Joe Kiaw is now out of town scouting for a new attraction to take the place of the Wagenhals & Kemper production.

It has been the custom for several seasons to publish original drawings of featured players in Broadway shows in the theatrical sections of the Sunday papers. While the pictures are ordered by the dramatic editors, some of the artists charge from \$25 to \$100 for their products which has been paid by the show managements so favored.

Recently the Times ordered such pictures not be charged against an attraction and the publication is now paying for the drawings to eliminate any suspicion that attractions were being held up. The "Herald" has followed suit.

It is said that when the cost of the pictures is called to the attention of the managing editor the former custom of using photographs might be resumed.

George Lederer, Jr., recently operated on for cancer of the throat at Jefferson Hospital, Philadelphia, returned to New York last week from a fishing trip in better physical condition than in years and of normal weight.

Although his vocal chords were removed young Lederer is able to articulate and write speech: is an effort he can make himself plainly understood. It was first thought he used his stomach in learning to talk again but instead the muscles of the neck are brought into play. Lederer stands before a mirror daily and practices the development of the needed muscles. A similar case is known where the patient was able to talk over the telephone two years after the operation. From the progress made by Lederer, Jr. he is expected to talk over the phone within a year.

The new "Music Box Revue" which will be the third Sam H. Harris-Irving Berlin production on the annual revue is dated for premiere at the Music Box, Sept. 15, which falls on Saturday. Postponements are not anticipated as the house has been available for the producers to ready the show, whereas last season the original revue continued until the second revue was ready to debut.

The new shows said to be patterned along the lines of the first revue with a name player or star appearing in each number and scene. That system was not carried out in the same measure in last season's show. According to the management's policy there will never be more than two "Music Box Revues" at the same time, one touring while the newest production is playing on Broadway.

The tour is limited to one season as only the main stands are booked. The revues may be presented in London after the road time here, however. When the cast recently withdrew from the London presentation of the "Musio Box" it was split into two sections and sent to the provinces.

“The Fool” is closing on Broadway at the Times Square Saturday at which time it will have completed a run of forty-five weeks. Business jumped steadily throughout August, and the demand for the final week was so strong that an extra matinee was ordered in for Tuesday afternoon. Not only was the gross for the week \$9,500 with indications it will reach \$10,000 this week. It was proposed to extend the run into the new season but the Selwyns decided to proceed with the extensive road plans for the Channing Playlock drama without change.

Jack Norworth will have a double job in Cleveland next week, appearing at Keith's 105th Street in his vaudeville act, and during his off moments participate in the initial rehearsals of "Toneyman House," a comedy with songs by Emil Nitray and Herbert Hull Winslow. Nor-

The four "Able's Irish Rose" companies playing in New York, Pittsburgh, Atlantic City and Toronto last week turned into the coffers of Anne Nichols, author producer, \$15,000 net profit.

The Corticelli Silk thread manufacturing concern is reported to be the financial backer of the Irene Castle tour which is being conducted under the management of Selwyn and Company.

Samuel Shipman has faithfully attended rehearsals of his "The Crooked Squire" soon taken into the Hudson, New York, and at times becomes so absorbed in the development of the work that he steps out of his character now and then. The other day, while Frederic Stanhope was directing, Shippy started doing directing on his own. Stanhope turned to Mrs. H. B. Harris, the producer, and neatly put it up to her, saying that if she had engaged another director the least she might have done was to have informed him. Shippy thereupon declared he wasn't directing and the company laughed. That atoned the author up and he rushed out of the house. Half an hour later he was back apologizing for any professional

The story that John R. Rogers had filed claim to 325,000 acres of land now occupied by squatters (67 families in all) in Johnson County, Kentucky, has a sufficient base for local interests apparently syndicating Rogers in his recovery action to advance "Merrily Yours" \$25,000 in cash.

At the death of Rogers' sister last June, a dead-ended 20 years ago and made out by her in John R.'s name was revealed.<sup>9</sup> Rogers had known nothing of it. His surmise is that his sister sought to provide for him after her death, not caring to make it an outright gift in life as she and other members of his family were opposed to the show business

No value has been placed upon the Ky. property, although the Ford

(Continued on page 37)

























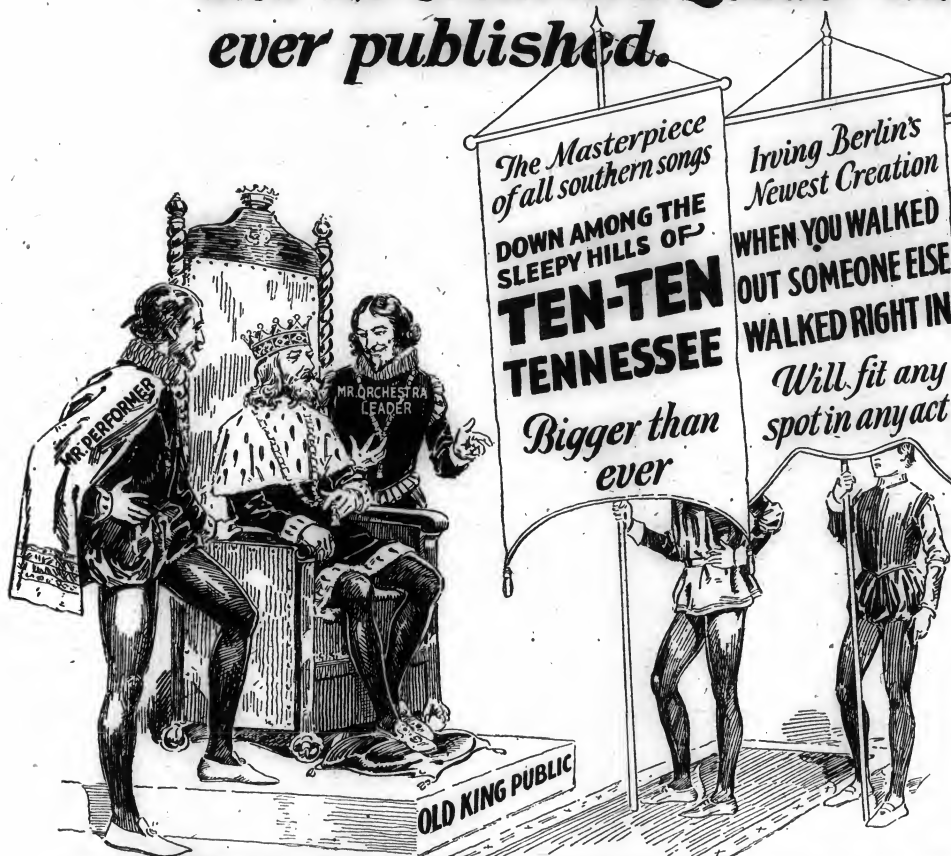






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years after they laughed so much or so heartily.

A woman of easy virtue lives in a palace about twice the size of Buckingham. She has a battalion of servants, whom she reviews. She gives a big fête. Mistaking a coward figure for that of the man who is at the moment her favorite, she loads him into her private apartments. He turns out to be an escaped convict. She promptly decides he is desirable, and when an army of police arrives she seizes him. He repays her by stealing her diamonds, but leaves a note extolling her beauty. "Through the dark hours she waits confident of his return." He returns all right, but nothing more is said about the diamonds; instead she welcomes him in one of the acutest chicaneries ever seen. After this she keeps him.

He meets a "pure young girl," who gives him the glad eye, with the result his keeper shows him the door. He contemplates suicide, but is prevented by an emaciated individual in an effeminate costume which more than suggests his real character, who begs him to "spare one hour from a life he would waste." He accompanies this thing, and is then shown love, passion, intrigue in many different forms and always with himself and the lady who has just kicked him out as an affiant. The result is he decides to work the books and come back to America, taking the "pure young girl" with him.

"An old delighted critic said when "Pinks" came on the screen it is to

be hoped they had been married before they took their cabin. Used to trips as we are in this country, the story of this picture beats anything yet seen. The production is on a magnificent scale and the crowd work is very fine. The players named, with one exception, are devoted to it, which is lucky for the players. The exception is the woman with a cap and for love, Mrs. Duvine. She is described as the beautiful Franco-Slovak actress, but beauty is judged by bulk she has the prize.

Acting is apparently of little account, but she is an authority on stripping down for it.

### WITCHCRAFT

London, Aug. 4.

Swedish and Danish pictures easily hold the palm for morbid realism, and in many cases for brilliant acting and production. "Witchcraft," made by Benjamin Christensen, leaves all the others beaten. It is in reality a pictorial history of black magic; of witches; of the fascination and the thousand and one humbuggies of the superstitious, ridden mind of ages. Many of its scenes are undisturbed horror.

The story tells how a young man lies sick. A priest passes over his body a ladle full of rotten meat. This is then cooled in water, and the shape the cold metal assumes prove the patient is under the spell of a witch. An old woman beggar is

accused, and the girl wife comes under suspicion. All are haled before the inquisition and the torture is applied. In her agony the old beggar confesses and implicates the other woman in the sick man's household. They are condemned to the stake. The priest has conceived a guilty longing for the young wife and submits to a ghastly flagellation. She is accused of bewitching the priest and forced into a confession. She is executed.

Many of the scenes are remarkable, especially those in which the girl wanders stark naked in a world of imaginative horror. Devils and other horrors rise around her. She awakes to find herself in bed, but nerve-shattered. Hysteria is mistaken for witchery, and she is condemned. Wonderful though this picture is, it is absolutely unfit for public exhibition, and it is very unlikely any firm will take it up for such a purpose, at any rate in England.

### HOPE HAMPTON AS "IRENE"

Hope Hampton will appear in the title role of "Irene" in the picture version of the James McConamy play, which will be produced by Warner Brothers.

Mrs. Hampton will begin work on the picture in Hollywood early in October.

Lee Duncan, owner of Rin-Tin-Tin, was under contract to Henry Raft to furnish the educated canine for Warner Brothers' "Where the North Begins," but as the contract was made three months prior to the making of the picture, Raft consented to Duncan employing the dog during the interval.

Universal obtained the services of Duncan's hound and made "The Shadows of the North," but had back the feature until after Warner Brothers released "Where the North Begins." It played at Loew's State here recently, where the picture was given a big publicity apirure, the dog being played up as the star attraction. The picture took the U. S. feature went into Grauman's Third and Broadway house, but the picture suffered by comparison and did only fair business.

Among the picture people the question is: Will the Universal continue the same policy with the particular feature in other territory?

Some negotiations were attempted with Elsie Ferguson for a vaudeville route this season, following the cancellation of her contract with the Marc Klaw company. Not much progress has been made in the vaudeville preliminaries, according to report. Mrs. Ferguson's vaudeville salary, proposed, was \$2,500.

Some sort of hoodoo or other seems to be following in close pursuit of the forthcoming Gallagher and Sheen screen comedy, "Stealing the Town," which has been in course of production at the Fox eastern studio. Work on the piece received its first setback through the illness of Bernard Durnage, who was laid low with typhoid. The Fox office sent west for Tom Buckingham. Shortly after his resuming work on the production Ed Gallagher was laid low and will probably be laid off to his home.

Vitaphone's first booked for a Famous Players Broadway theatre under the new arrangement is "The Midnight Alarm;" at the Rialto last week. Apropos of the engagement a new story was in circulation about the settlement of the Vitaphone contract with Famous Players. The tale runs that negotiations were undertaken toward the settlement between Judge Seabury on behalf of Vitaphone and counsel for Famous. They would not reach satisfactory terms and the conferences were called off.

At this point Paul D. Cravath, general counsel for Famous and also for Thomas P. Ryan, traction magnate, who has an interest in the picture, got the principals together and the agreement was entered into in a few hours.

The M. P. T. O. A. has started on a concentrated effort which, it is believed, will effect national wide reductions in insurance premiums now being paid by the exhibitors. The movement was started at the recent Atlantic City meeting of the national officers and board of directors of the organization, where special representatives of prominent insurance institutions presented and insisted upon that in view of the risks of theatre insurance.

An insurance data bank is being forwarded to all the exhibitors of the organization in the country. It is pointed out that in various fields, particularly industrial, in the country where a block insurance plan has been worked out savings of anywhere from 15 to 40 per cent. have been secured for those participating.

## COST FILM NEWS

By ED KREIG

Victor Schertzinger is writing the music score for Fred Niblo's "Strangers of the Night."

Jack Tourneur, son of Maurice Tourneur, started work as third assistant director in his father's company.

The Francis Ford studios, located on Boulevard, Hollywood, has been sold to Morris R. Kohn, film distributor. The price was not made public.

The title of Hall Calkins' "Master of Men" has been changed to "The Judge and the Woman."

The artistic organization will make its two-act comedies for the year of 1923-24, all to be released by Educational.

Because of his likeness to the late Frank Bacon, Sam Allen, has been chosen for the leading role in the screen version of "Lightning," in which Hank Mann, comedian, has forsaken the screen and has been employed as plot and "gag" writer for Lloyd Hamilton comedies.

Robertson-Cole Corporation, will make a series of 11 features, starring Jane Novak and Eddie Hearn.

Andrea Lafayette, French actress will play one of the leading roles in "The Question," to be produced by Laval Photoplay, Ltd.

John J. Clave, writer and producer, in conjunction with several local men, has formed Hollywood Enterprises, and will shortly start the production of a series of comedies.

Eddie Gribbon, for years a Bennett headliner, has been signed to star in 12 two-reel comedies. Associated with Clavey are Guy Gilliland, G. C. Monahan and Sam McNamara, formerly widely known detective, who was known as the "camera" eye of the Los Angeles force. Negotiations are under way to sign Eddie Gribbon.

Hal Head, picture publicist, is handling the Coast exploitation for "If Winter Comes."

Adela Rogers St. Johns, short story and screen writer, has taken a vacation at the beach.

Rumor has it again that H. H. Van Loan, author, and Virginia Brown Paine shortly will be married.

Scrim Fathallah Good of Alexandria, Egypt, is on the Coast. He de-

clared that American films are in great demand in his country and said his people were crying for U. S.-created entertainment.

The cast of "Law Against Law," which Rupert Hughes is directing, were glad to get back from Yellowstone Park, where they filmed exterior scenes after many hectic experiences. Helene Chadwick was turned by one of the sprouting goys.

Following in the footsteps of other sister comedienne, Gale Riggall, who has been in the field of featured. She will be starred in a lengthy drama.

Irving Cummings will retire from the producing field for a while and take up the reins of directing Mary Philbin, new film find.

H. Cooper Cliffe, veteran stage character actor, has been cast in the Sam Wood production, "His Children's Children."

A dozen film stars participated in some capacity or other in the annual Bathing Beauty Contest staged at Venice and Ocean Park Sunday. Ellinger Gray, the author, was one of the judges.

Construction work on the new William Fox studio (estimated cost \$450,000) will start early next month, according to a report here. The new statement, a few weeks out of the purchase of the property and it is said the firm concerned served as impetus for property buying and it is said the firm concerned every parcel of land within two miles of the studio site has been grabbed up by speculators.

Sada Cowan and Howard Higgin will hereafter collaborate on originalities and adaptations.

Charles F. Stallings, former production manager of the Los Angeles studio, has been appointed to a similar capacity at the Mayer organization.

"The Girl Expert" is the title

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## "SPECTATORS CRAMMED THE RIVOLI"

—New York Herald

ADOLPH ZUKOR PRESENTS

in "THE GREAT" WITH JACK HOLT SUPPORTED BY CHARLES de ROCHE

A Paramount Picture



George Fitzmaurice PRODUCTION

Pola Negri's second American picture and the first in which she plays a sympathetic role in a great story with a happy ending, is doing a capacity business at the Rivoli and will play another week. "An entertainment far above the average photoplay. Well worth seeing," says the Times. "Pictures—Pola Negri more beautifully than anything in which she has appeared," comments the World, and the Tribune adds, "Should make a lot of money."

Adapted by Ouida Bergere from the story by Hector Turnbull

Above is 3-col. Press Sheet Ad

Mats and Electrol at Exchanges



directed for Harold Lloyd's first independent production.

Florence Vidor will play the leading feminine role in Ernest Lubin's second vehicle, "The Warner Brothers' Lubinette," which is adapting the story to the screen himself.

Fred Emmetson, character actor, purchased three lots in Hollywood for building purposes.

Clarke Comstock, veteran character actor at Universal, does on shrillers. His life experience has been snappy with him to write a book on the subject.

The first change in the personnel of the Western offices of Moroco Pictorial Company is announced. Charles Brannaman, for several years publicity representative, is resigned, effective Sept. 1. Henry Schroeder still is changing the affairs of the company here.

Visiting professionals are saved the long trips to Salt Lake City by courtesy of the Ambassador Hotel management. In the lounge grounds surrounding the hotel, a stage has been installed a miniature golf course. The court is made of several iron clubs, making it different from the usual "miniature" playing, which is restricted to putters.

Pelix Adler has joined the scenario department at the Mack Sennett studios.

Scott Mattrow, formerly manager of the opera house at Watertown, N. Y., is in picture business as characters in support of Douglas Fairbanks. He was in several pictures made on the Universal lot before signing with the Fairbanks company.

District Manager Michael Smith of the War Department Theatre in the Southwest, has moved his headquarters to Washington City, with W. E. Crist succeeding him at the Dallas (Tex.) office.

Serenade, Inc., in bankruptcy. Serenade, Inc., of 110 West 45th street, New York, was thrown into bankruptcy last week by three creditors, who filed an involuntary petition against the corporation. The assets of the company are estimated at less than \$2,000.

## FILM ITEMS

The screen version of the play, "Captain Applejack," has been adapted "Strangers of the Night." A lengthy discussion between exhibitors and producers led to the latter making the decision that the picture should be given a title that would make it possibly hold greater box office pulling power. In reality it is believed the fact that the picture could not be released in certain territory prior to the presentation there of the play led to the change of the title.

Goldwyn-Compolitan have decided that Hal Cain's "The Master of Men" shall appear on the screen under the title of "The Judge and the Woman." The fact that several productions have recently been released having titles somewhat similar to the author's original title for the story led to the decision to change it.

The Associated Theatre, Inc., East Rochester, N. Y., has purchased the Sampson, Penn. Y., N. Y., for a consideration said to be \$10,000. The new firm operates 30 theatres in western New York. The Sampson will continue to offer road attractions and pictures.

Isaac Cohen, president of the Beverly Amusement Co., has leased for a 15-year period, at an annual rental of \$425,000, the Beverly theatre, Flatbush, Brooklyn, N. Y., to a syndicate comprising Louis Rubin, Jacob Heilbrunn and Louis Goldberg. The theatre seats 1,400 and is devoted to pictures.

Irving Hanower, who has been acting as the Paramount New York Exchange and selling in New York City, has resigned and will join the editing staff of the Warner Bros. exchange with all of Manhattan as his territory.

The Capitol, Cumberland, has been taken over by the Capitol Amusement Co.

The New Theatre and Leader,

Cumberland, Md., picture houses have been purchased by E. J. Brothers of Loudensong and Lloyd Brothers of Piedmont for \$50,000. The purchasers operate several picture houses throughout Maryland.

"The Good Bad Boy" will be the title of the Bonnie Zeidman production which he is to release through Principal Pictures. Edward Cline will direct. Joe Butterworth, a juvenile actor, and little Mary Jane Irving will be the principal players.

"Hospitality" is the second full length feature that "Buster" Keaton is to appear in. It will be released by Metro. The initial five reel comedy, "Three Ages," which Keaton made has not been eagerly sought after by the external market, which has shied at it to a remarkable extent.

"When the screen version of Balzac's "The Magro Skin" is released it will bear the title of "Slaves of Desire."

Paul Reardon has sold his interests in the Future, Tulsa, Cal., to Turner & Dahnen. Reardon is building a theatre and hall at Big Creek, not far from Tulsa.

Frank Poper, who has been handling the publicity for "The Covered Wagon" at the Criterion theatre, has resigned to assume the duties of managing editor of the "Photoplay" magazine.

The will of Alfred W. Korf, actor, who died June 21, filed and admitted to probate at the Hudson County (N. J.) Probate Court, gives his entire estate to his sister, Annit Korf, 48 Union street, New York City, who without bonds, is also the executrix.

A theatre for pictures is being built at Northampton, Mass., by Goldstein Bros.

Louis L. Linker has acquired the Bijou (pictures), Bridgeton, N. J., the only nonpictorial all the theatres in the city.

Charles A. Bird may visit New

York during October. He is now on the coast.

Jesse Weil is promoting special N. J., a picture house, closed for publicity for the Weber-North firm.

Robert Reilly has taken over the lease of the Regent, East Orange, one year. Reilly will play pictures with a daily change of policy.

Judge Quentin Corley has opened the Broadmore in the Oak Cliff section of Dallas.

G. R. Wooten has purchased the theatre at Athens, Tex.

E. C. Elens will open a new theatre at Gouldsboro, Tex. A complete change of policy for the Denver Fox houses, including the Ida and the Strand, is announced by H. S. M. Kendrick, new manager, to start Sept. 1.

George K. Robinson, manager here for the last year, departed early this week for New York City, where he is to take a vacation of several weeks.

By virtue of the change, the theatre becomes a firm release house, handling Fox film, mostly, playing to 25 cents top. A small orchestra will be used. Bills will be changed twice weekly.

The Isls will start out with "The Silent Command," a Fox release, running in a week starting Saturday, Sept. 8. A 15 piece orchestra, 19 members of which formerly played with the Orpheum vaudeville orchestra, has been engaged under the leadership of Charles S. Scheuerman, former Orpheum director. Special appeal will be made to Denver music lovers.

Hereafter, according to announcement, the Isls will be a feature picture house exclusively, with prices raised to 40 cents up to 50 cents for matinees. This is the prevailing rate in the houses only the Colorado (Bishop-Clark) charging less top.

George Candy has abdicated as personal press agent for Jackie Coogan and has been succeeded by Lawrence Weintraub, a Los Angeles newspaper man.

N. B. Valente, a northwestern exhibitor, is with the Finkenstein & Ruben exchange force as manager of the service department.

## 113 THEATRES CLOSED

Czechoslovakia Has 832—One Performance Weekly.

Washington, D. C., Aug. 29. Czechoslovakia has 832 motion picture theatres of which 113 are not at the present time in operation. The total seating capacity of these houses reaches 231,000 and, according to figures furnished by the Department of Commerce, the total population of the cities and towns that these houses are situated in is 4,310,000 persons. Of the total number of theatres there are 83 motion picture houses of this number, however, but nine give anywhere near a full week's showing, it being figured out that they give around 20 performances weekly. This phase also reaches the other houses with very few of them giving daily performances and of the total number in the country 118 of them confine their showings to but one week.

Day and Fairfax for First National. Holman Day and Marion Fairfax have been added to the scenario staff of First National. Day is a novelist and playwright with several successes to his credit. Miss Fairfax previously has been connected with the scenario department of several feature concerns.

"Broken Wing" at Rivoli on B'way. The hooking of "The Broken Wing" has been made for its first metropolitan showing at the Rivoli on B'way, Oct. 15. It is the first Liebhman-Schulberg picture to play a P. P. New York house other than their first Men's Wives" at the Criterion.

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 416 Free Press Bldg. DETROIT

# A MESSAGE TO ALL EXHIBITORS

At the Minneapolis Convention of the Motion Picture Theatre Owners of America, June, 1921, a resolution was passed authorizing the Board of Directors to investigate the situation relative to the formation of a theatre owners' distributing corporation.

At the Washington Convention of the Motion Picture Theatre Owners of America, May, 1922, the committee on business relations submitted a unanimous report, which was adopted by the convention unanimously, urging the Board of Directors and officers of the organization to continue further its activities in the investigation of the formation of a theatre owners' distributing corporation.

The Board of Directors of the Motion Picture Theatre Owners of America unanimously resolved that as the Motion Picture Theatre Owners of America was purely a membership organization, a separate organization be created for the distribution of pictures.

The Theatre Owners' Distributing Corporation was formed December, 1922, for the purpose of supplying all theatre owners motion pictures of merit at fair prices under an equitable contract.

It was hoped that after the Motion Picture Theatre Owners of America gave notice to the producers and the entire trade generally at Minneapolis and at Washington, that relief was needed relative to the distribution of pictures, that these interests would come some heed to this public notice by the theatre owners, but, instead, conditions have grown worse. The time for resolutions, conferences and talks has passed.

**The Theatre Owners' Distributing Corporation will distribute pictures in over thirty centres beginning in October**

## PRODUCERS

An exhibitor owned and controlled distributing service for motion pictures is now offered to all producers. This distributing service embodies thirty-two exchanges fully manned and equipped—a sales organization second to none in the United States and an established clientele.

It is our purpose to offer to all producers the same equitable business advantages that we, as theatre owners, expect for ourselves.

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Mason City, Iowa

## ARBITRATION BOARDS MAKING PROGRESS

### 32 Bodies Handling Credits and Adjustments—Dallas Meeting

The system of arbitration boards to adjust disputes between branch offices and exhibitors in their districts by a conference of equal committees from both fields, is said to be working out satisfactorily in a statement at the Producers and Distributors' headquarters. The Haye organization organized the system.

During the summer a large number of "disputed accounts" were brought to a settlement on a basis of from 60 to 80 per cent, and the number were many matters that were so old they were ready for writing off.

There are now 31 boards in weekly operation in principal cities, and others are in process of formation.

The Dallas, Texas, body is in abeyance pending the opinion of the state attorney general. Texas has a statute which bars credit associations in all trades. The attorney general is now examining all the forms of the board to establish its character, and will rule within a few weeks.

Famous Players is to build a new theatre in Belfast, Me. The house is to occupy the site of the old Colonial theatre, destroyed by fire a few months ago.

## SMALL TOWN COMPLAINT

Manager Suspects Film Trust Operating in Missouri

Kansas City, Aug. 29. The complaint of a small town theatre manager may start a state probe to determine whether a movie trust is operating in the state. It has been indicated from the office of Attorney General C. B. Griffith that such an investigation is probable.

The official announced that complaint had been made to him by H. H. Rogers, manager of a small moving picture theatre at Wamego, Kan., that film distributing houses in this city have refused to furnish him pictures. Representatives of the Kansas City firms say that Rogers has not signed the regular form of contract.

## RE-ISSUING "MICKEY"

"Mickey," the five-year-old Mutual feature starring Mabel Normand, is to be released again in October by the Film Booking Office. The reissuing of Douglas Fairbanks' "Half Breed" by the F. B. O. is also scheduled for the fall.

## Step-Mother Appeals

Lee Angeles, Aug. 29. The step-mother of Pinie Fox, Edwin Carewe and Wallace Fox, brothers in the film world, is ill and in serious financial circumstances in Redlands, Cal. She appealed to one of the local papers to assist in finding her elopsons.

## ALLENS COMING BACK

Dominion Films Corp. Buys Another House.

Peterborough, Ont., Aug. 29. The Royal Theatre here, a moving picture house, has been sold by M. Pappas to Dominion Films, Limited, Toronto, for approximately \$70,000. The new owners assumed charge Monday.

Dominion Films is controlled by the Allens interests and was formerly known as the Famous Players exchange (the Famous-Lasky). The Allens up to about two years ago operated the largest chain of high class moving picture houses in Canada as well as a few houses in the northern states. They got into financial difficulties last year and twenty-one of their house have been disposed of to the Famous Players Canadian interests.

Recently they began trying to recoup and have obtained a number of houses in the Ottawa Valley, and now the Peterborough house, in which to market their films. They have met with considerable success in importing big British productions, several of which have broken a few house records in Canada.

Mr. Pappas, the former owner of the Royal, is turning his bookings over to the Regent, a small house which has been closed all summer. These include First National and Fox.

This is the second time the Royal has been operated by the Allens, they having held it for two seasons up to a year ago, when the advent of the Famous Players into the local field forced them out.

The Luling Amusement Co. will remodel and enlarge the Princess, Luling, Tex.

The Stewart, Asheville, N. C., seating 800, opened Aug. 1 with pictures.

## BOOSTING MUSICAL DIRECTOR

Philadelphia, Aug. 29. One of the biggest publicity and advertising campaigns launched by the Stanley Company is that which it is now waging in connection with the acquisition of Josef A. Pasternack as director of an augmented orchestra at the Stanley Theatre. Pasternack, a noted musician, will begin at the Stanley on Labor Day. In addition to conducting he will also assume charge of the musical programs of the Stanley Theatre.

## "MAMMY'S BOY" SOON

Work on "Mammy's Boy," the picture in which Al Jolson was to have made his screen debut, is nearing completion with Lloyd Hamilton in the Jolson blackface role. It will be finished in three weeks.

The picture is in six reels, but no decision has been reached as to its manner of disposal. Griffith has advised on some of the studio work, but the film will not bear his name.

## POPULAR CATALINA

Los Angeles, Aug. 29. Pola Negri left for Catalina for a week's rest before beginning work on her next picture from a French story entitled "My Man." It just happens that Charlie Chaplin is at present vacationing in Catalina, working on his next story.

## Olympia Co.'s New Two

Worcester, Mass., Aug. 29. Announcement has been made of the acquisition of the Park and Family theatres here by the Olympia Co. of Worcester. The acquisition of the two movie houses formerly run by Nathan Gordon aligns them with the Olympia theatres of Boston, the whole making a chain of about 35 houses.

## M. E. BALCON, LONDON, IN N. Y.

M. E. Balcon, the London picture director for Sayville Productions, arrived in New York City Tuesday on the "Majestic." Mr. Balcon will tour the Eastern and Coast studios studying American methods. The English company have just released "Woman to Woman," with Betty Compson featured.

## PHILLY'S NEW HOUSES

Philadelphia, Aug. 29. The Benn, the first of the theatres to be finished in the Stanley company's extensive building program for 1923, will open Saturday afternoon (Sept. 1). It occupies a large plot at 64th street and Woodland avenue, extending back on Baybrook street.

The Benn, the largest theatre devoted to photoplays in the southwestern section of the city, is equipped in the most up-to-date fashion.

The picture at the openings and for the first three days of the following week will be "Homeward Bound," with Thomas Meighan.

Marcus A. Benn, after whom the theatre is named, will be resident manager of the Benn.

The Logan theatre will be finished and opened some time this fall, with the big Titane (raudville and pictures) at 11th and Market streets, opening around the first of the new year.

## DUBINSKY BATTLE CONTINUES

Kansas City, Aug. 29. The fight between Edward Dubinsky, manager of the Regent theatre, and the building and license departments of the city, over the standing of the theatre, goes merrily on, and despite numerous attempts of the officials to close the house, not a performance has been missed.

We've Just Seen It  
And It's His

# BIGGEST EVER

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## Richard Barthelmess in "The Fighting Blade"

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John S. Robertson  
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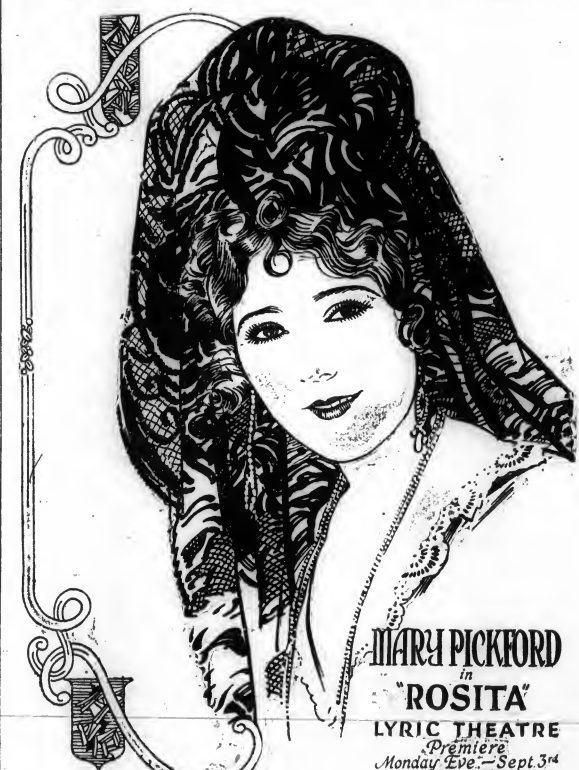
BIG in spectacular  
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unbounding joy.

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Director, Everett Shinn; Technical  
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LYRIC THEATRE  
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**HOPE EDEN and FREGOTT (8)**  
**12 Min.** Mystery  
**23 Min.** Ons and full stage  
**24 Min.** Set and Props  
**Riverside**

The most refreshing novelty that has hit vaudeville in many seasons is "The Merton Mystery," a sketch is a former mind-reading act of Hope Eden and Fregott, slush-fused into a vaudeville comedy played in four scenes. It is chuck full of punch, pep, thrills and solid entertainment, presented in a manner that will make it a welcome addition to any bill.

With Alan Watts and Carly Moore collaborated on the elaboration and did a splendid job. The story has several twists and turns, the audience mystified, while Kaye Mylott, as an Irish cop provides comedy relief that always relieves the tension.

A murder has been committed in the interior of the Heath Home where the action starts. The seeming solution is brought about through the aid of Hope Eden, who is a detective who discovers her former partner, Fregott, at the house working on the case. A spirit of mystery surrounds Miss Eden if doing her former partner will be enabled to detect the murderer in the audience.

The Eden-Fregott mind-reading turn follows in "one." The act itself is a gem and incorporated into the solution of the plot, doubly interesting. At the end of it the medium receives a psychic message that the time and place of the murder chair will reveal his identity. It is Heath (George Lennett), the author he apprehended and exposed upon the stage.

Back in the cellar the unraveling of the mystery scene is a former man scurrying out to turn in the story. A final twist reveals it is all a plot to obtain publicity for Heath's new novel, "The Merton Mystery."

Fregott is a finished artist as the detective and mind-reading assistant. He is a superb-showman and has developed a vaudeville form of vaudeville property in his present vehicle. One of the best novelties in many moons.

The balance of the cast is excellent with Miss Eden convincing and charming in her role of the investigator of detection. The first half of the bill at the Riverside, the act went exceedingly. It's a thrill for the blue.

**LANG and O'NEAL**  
**Comedy**  
**11 Min.** Ons  
**Full Stage**

Harry Lang and Harry O'Neal were in excellent shape for showing. The two acts, the best comedy of the former Lang and Vernon and Steppe and O'Neal.

For the opening the Liane bit is quickly gotten into high gear in the present results. The act is a thinks O'Neal is talking about what when it really was a horse by the name. Very good comedy for plenty of laughs. The manner in which the balance of the routine is "steamed up," however, pines the team in the bits of standard comedy turns. The bit is "Who" and "What" the play on the words, which made irresistibly funny via the tactics of Lang.

Let's have a "house" on his upper lip and a semi-dance, is a corking comic for this type of act, with a little appearance. He started in his favor. O'Neal performs excellently as the straight, his comedy streak is a good asset. He started a ballad for the close, but the whistle of Lang topped the number of the act for nonrecognition. There is a combination for number four or next to closing in big time.

**ABBOTT and WHITE**  
**Singing**  
**20 Min.** Ons  
**24 Min.** Full Stage

Two men, one at piano and other singing. Have odd ideas of dressing the singer in a manner being out of order in a loose belted sport coat, and sport shoes that emphasize his heavy figure to the point of absurdity.

Pair run to come songs of the nut variety, with the singer in a sympathetic battle for the finish, topped off by a dramatic recitation of a heavy type of work, but his aggressive style gets results at this house. Did 20 minutes and the have gone to the next act. The principal on the singer's robust baritone voice, which is adapted to the delivery of comedy numbers. Made more than 2000 here, but might be a shade too rough-hod for other Liane.

**JULIA SANDERSON**  
**Comedy**  
**25 Min.** Ons (Special Drop)  
**B. F. Keith's (Washington)**  
**24 Min.** Full Stage

This delightful cast of "Tangerine" and many other musical successes has not the proper arrangement of this vaudeville act to permit full realization of her personality. She sings comedy numbers, which are not as good as Miss Sanderason cannot sing. She does possess a pleasing manner in her delivery of musical numbers, but grows rather tiresome, due to the continued assurance of the quality of her act.

Whoever laid out the act should have been a musical star, instead of to break this up and it is indeed regretted that came was not done.

Coming from a musical star when coming here in vaudeville received the reception as did Miss Sanderason. Prior to her advent the bill was accorded but little appreciation; it seemed they were all there to see her. Her act was not as good as her entrance this was manifested. She ran the gamut of her numbers, but the act was not as good as her entrance and two beautiful bunches of flowers. But that wasn't only due to the fact that she was not as good as her entrance, but she was Herman Hupfeld, he was more than companion, he came close to the act. The act was not as good as Miss Sanderason was indeed fortunate in having his help.

In bringing his help, he has always been an entirely necessary thing this star opens her act with a song, which is a very good one. The act is successful numbers, the musical comedies in which she has been successful. The act is not as good as her entrance, but she was Herman Hupfeld, he was more than companion, he came close to the act. The act was not as good as Miss Sanderason was indeed fortunate in having his help.

The act really started with a number "You're Just the Girl I've Been Looking For." Then a next act, which is a very good one, was sung by Mr. Hupfeld, "Your Time and Get a Good one." The act is a very good one, possessing something in his delivery that is infectious. Miss Sanderason is a very good singer, and the first half of the bill at the Riverside, with Hupfeld playing a violin obligato on the act, with the violin music softening the violin to such an extent as to make it barely audible.

"What a lovely girl," written by Hupfeld, with a great lyric concerning a girl that could not pass the movie test but did a gold digging net in the west, brought big returns to the act. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

Another Hupfeld number, "Japanese Jaws," was utilized for an encore with the suggestion of the chorus, while Miss Sanderason danced. This was also liked. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

**ROVE and MAYE**  
**Piano; Songs and Dance**  
**11 Min.** Full Stage (Cyclorama)

A dancing duo from the west with Chas. Embler at the piano is this latest dancing turn, which is a very good one. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

A piano solo is interrupted by a front and back kicking exhibition of the act. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

**LILLIAN BURKHART and CO. (4)**  
**Comedy Drama**  
**35 Min.** Full Stage (Special Drop)  
**Chateau**  
**Chicago, Aug. 29.**

Lillian Burkhardt has a playlet in "The Straight Dope" by Ruth Combs, which is a very good one. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

The characters are a club president and secret reform worker (Miss Burkhardt), her son, a high school student (Billy Hodge), maid, a comic character (Virginia Leslie), "Hop Head Harry," King of the snow birds (Fred Sullivan), and a Chinese narrow-mouthed smuggler (Jack Chan).

The scene is "Hop Head Harry's" cottage by the sea. The woman and maid are driven in for shelter by a storm. Jack Chan, who has been shown as willing to do anything for a good time, with cocaine. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

The old maid is permitted to see eyes moving in pictures, hands moving in pictures, and a ghost effect on the walls. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

When the truth is brought home to her, she is a very good one. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

She pretends that she is a French woman whom "Hop Head Harry" escapes, and thus she is another character for a time which impresses upon the audience that the act is a very good one. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

Her work has stood out, but this embles her to catch a cold and draws up her skirts, to much laughter. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

Miss Burkhardt emphasizes she is doing her share in fighting the narcotics in presenting the playlet, and calls on others to get into the act, oppose a mighty evil.

Other comic characters are satisfactorily played with Miss Leslie providing comedy quite sufficient to carry the playlet from this standpoint.

Miss Burkhardt was for many years a prominent actress in vaudeville. She retired some time ago, but lately returned to activity in a playlet which is being immensely successful. Loop.

**AL. K. HALL and Co. (3)**  
**23 Min.** Three Scenes  
**Full Stage**

Al. K. Hall and his company evidently intend to return to burlesque for quite some time to come, for he has purchased the rights of a burlesque play for this season. Hall has three people with him, one of the girls being his last act. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

**"RECHOS FROM DANGLAND" (7)**  
**24 Min.** Full Stage  
**Fifth Ave.**

Leo Ringier of midwest management has doubt a vaudeville production with "Rechos from Danceland," which has a number of good ideas, though it needs smoothing and eliminating.

Edward Stanaland is the principal dancer. It is from abroad, appearing for several seasons in an Alex Hyde production turn, "Dance Creations." It is said that he suffered from a cold, which was the cause of which prevented him performing some particular pet Russian steps. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

There is a chorus of four dancers, a harpist and a songstress, besides Stanaland. At the opening the chorister's number is in simulation of a picket fence. The prima donna offered a ballad in one during a change, it being her sole assignment. She is a pretty, slim blonde who is a very good singer. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

Stanaland worked with a torpid dance and rose number that was pretty done. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

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**NELLA ALLAN**  
**Singing**  
**10 Min.** Full Stage

A coloratura soprano, offering two songs, but nothing unusual in her costume for each. Her numbers have evidently been selected to show off her voice, which is a very good one. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

Although possessing a remarkably good voice, the offering last night was a little disappointing. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

**EDWIN MARKEY and CO.**  
**"Here Goes the Bride" (Comedy)**  
**35 Min.** Ons (Special Drapes)  
**Palms**

Highly entertaining skit, developed mostly for humor upon a conventional play, well mounted, consummated in a fine production of a considerable amount of polite humor.

The action takes place before a davenport and special drop, with the stage framed in rich drapes, the idea being to make the act more intimate and concentrate the attention within a few minutes.

The locale is a hallway a few minutes before a wedding. Bride and groom are in the room, the guests at the ceremony—15. The guests to obtain an additional spectacle, the bride is struggling with a man bound for his own wedding. They lose coins to decide which shall obtain and the strange loses.

The groom proceeds to find a couple, but the bride is a stranger. Stranger left at the altar next by the bride. Reconciliation is made, and the bride and groom exit to the minister. Groom returns, hears the wedding march and the bride is in the room. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

Bert Robinson wrote the skit and played the groom. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

The skit has many familiar characters, but the act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

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**"THE SHEIK"**  
**Novelty Horse**  
**10 Min.** Full Stage  
**81st St.**

The "Sheik" is a pure white posing as a black. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

The "Sheik" is a pure white posing as a black. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

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**KING TUT, JR.**  
**Musical Imitations**  
**12 Min.** Two (Special Drop)  
**24 St.** Ons

Probably a professional tryout. No reason for the "Tut" name at the time, and the sooner it is dropped the better. The title favors of the sideshow and in this connection has been a failure. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

At the opening man is dressed in a mummy case. He steps out and sings a song, which is a very good one. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number. The act is a very good one, with a Boy Like Me Meets a Girl Like You, that is a splendid number.

**BOOKED SOLID**  
**for the Entire Season**  
**by the**  
**MAX RICHARD**  
**AGENCY**  
 1113 Capital Building  
 CHICAGO  
**ALEXANDER BROS.**  
**and EVELYN**  
 B. F. Keith Shows  
 W. V. M. A.









## INSIDE STUFF LEGIT

...a stylist, a woman of culture. In she has occasion to use a reporter, s. Rinehart, however, cannot bear to ter wants to say the hero took the







# THE WASHINGTON HERALD

## Rubini Contributed Violin Numbers at Memorial Service

Noted Musician at Kelli's Also Marched with Banding Corpses

Jan Rubini, one of the foremost exponents of the violin in this country and Europe, contributed his services to a concert with the memorial services held at the theatre last Friday afternoon by the District Department of the American Legion.

But is one of the many artists that marched with the corpses of the Harding funeral from the White House to the Capitol.

His playing of Schubert's "Ave Maria" was accompanied by Yvonne Marti, who is touring this country with the famous Franchini.

# ALBEE DARLING AND ALL MEMBERS OF THE KEITH VAUDEVILLE EXCHANGE, MR. PANTAGES AND HIS STAFF, AND ALL OUR FRIENDS

To Messrs. ALBEE, DARLING and All Members of THE KEITH VAUDEVILLE EXCHANGE, MR. PANTAGES and His Staff, AND ALL OUR FRIENDS

Sailing in September for a Special Engagement in LONDON and PARIS

# THE NEW YORK TIMES

## WASHINGTON CROWD GIVES WILSON OVATION

Unusual Demonstration Taken Place During and After the Theatre

When Miss Diana, a French soprano, made a certain speech thanking the audience, and in broken English called attention to "our distinguished guests, Mr. and Mrs. Wilson," the audience applauded. Immediately after she left the stage a new reel was shown on the screen, and when pictures of President Coolidge at work on his father's New England farm were shown there were many hand-claps.

After the performance and when Mr. Wilson was leaving the theatre by the stage alley, he was always doing a double quartet surrounded by his automobile and was "out a night" at the theatre. The music quickly enlarged the customary crowd that waits each Saturday night to see Mr. Wilson go away from the theatre, and when the song was over some 400 or 500 people had gathered.

By the time all of the performers on the bill were in the stage alley near the Wilson car. The former President asked Miss Diana to sing "The Starveling," and she responded amid cheers from the throng. Mr. Wilson bowed his thanks, taking off his hat and smiling. As his car drove away some one in the crowd cried, "There's a man you can't forget."

# ALBEE DARLING AND ALL MEMBERS OF THE KEITH VAUDEVILLE EXCHANGE, MR. PANTAGES AND HIS STAFF, AND ALL OUR FRIENDS

"THE CONCERT VIOLINIST EXTRAORDINARY"

Returning Some Time in December with an Entire New Offering Now Being Especially Written and Arranged in Paris

American Representative, H. B. MARINELLI

European Direction, WM. MORRIS OFFICE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

## CHICAGO

VARIETY'S CHICAGO OFFICE  
State-Lake Theatre Bldg.

The State-Congress, highly successful with stock burlesque last season, opened Saturday and will follow practically the same policy of last season excepting that the Yankee Amusement Co., which operates the theatre, has taken over the Empress, formerly a South Side Columbia wheel house, and will this season move the shows from the State-Congress to that theatre, which will lessen the rehearsal work and will require two complete organizations.

The first company is now at the State-Congress and will move to the Empress Labor Day week. There are four shows daily at the State-Congress, starting at 7:15, 7:45, 8:15 and 9 p. m.

The 1100 seats were not enough to accommodate the crowd attracted for the opening show. The first audience was completed of men, but the second audience on the opening night had a sprinkling of women and a few children. The admission is 55 cents, with box seats 80 cents, which includes tax. The house is not well arranged for enjoying, as no seats are reserved with admission upstairs the same as down. But this does not lessen the popularity of this form of amusement at this location.

Leo Stevens is general manager and producer, and on the opening night appeared to introduce his new company. Ellsworth Adams is manager of the State-Congress. This is really the third season of this policy, but the second under the Stevens regime. Three acts of vaudeville booked by Rilly Diamond open the show. The three acts seen Saturday remained only two days, and new vaudeville is seen this

week. The show proper runs 7:15 to 7:45, and takes on much of the character of restaurant bits familiar in burlesque. Another, "Black a Minute," is a musical revue with Stevens credited on the program for everything connected with the production. There are to be 25 chorus girls, and a counting down of 25 Saturday night; two have disappointed. The stage is well filled with this big chorus and prin-

One scene is styled "Jardin de Paris," and takes on much of the character of restaurant bits familiar in burlesque. Another, "Black a Minute," is a musical revue with Stevens credited on the program for everything connected with the production. There are to be 25 chorus girls, and a counting down of 25 Saturday night; two have disappointed. The stage is well filled with this big chorus and prin-

A number in "one" led by Harry

The headlined feature is Charles (Chico) Sale with second feature honors falling to Miss Ridgeway. Only Sale was at the Palace early in January as a second feature with Houdini and that time held seventh spot on the bill, while he is this week in sixth.

Miss Ridgeway comes to view after a sort of picture introduction in which the titles of some recent pictures are flashed and brief scenes showing that Miss Ridgeway has actually appeared and recalling her in their picture memories. Her offering is programmed as being in "three speeds" and after pictures make plain what slow motion is

the act starts with a melo-dramatic bit first done in ordinary way, then in slow motion style and later in high speed. The idea is rather clever and would be excellent material for review if played by some one of Will Howard's popularity

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AL-"E-WAY TO THE BOWERY"

## RAINBOW GARDENS

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FRED MANN Presents

EDWARD BECK'S NEW SUMMER PRODUCTION

"RAINBOW BLOSSOM"

With an All-Star Cast and the Rainbo Beauty Chorus

FAMOUS DINNERS

MILLION DOLLAR OUTDOOR GARDENS

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## CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

ATLANTIC CITY	55	KANSAS CITY	49
BALTIMORE	44	LOS ANGELES	52
BOSTON	50	LOUISVILLE	46
BROOKLYN	44	MILWAUKEE	46
BUFFALO	48	ROCHESTER	49
CHICAGO	40	SALT LAKE	54
CLEVELAND	43	SAN DIEGO	54
DENVER	50	ST. LOUIS	53
DETROIT	45	SYRACUSE	48
INDIANAPOLIS	45	WASHINGTON	48

tipals, but this does not detract from the impression made. The scenery is adequate and the costumes an especially praiseworthy feature.

The introduction of the company began with chorus girls. Each was named. As she left the stage she journeyed into the aisle and took a position until the 35 were spread over the downstairs portion of the house. Then the principals were introduced on the stage and the show started.

Cornell with radium costuming effects was enthusiastically applauded. Frances Cornell (no relation to Harry) led a Spanish number, and Chubby Drisdale a routine number.

Frances Cornell is prima donna of the organization; Marie Hilton, dancing southerner; Chubby Drisdale, acrobatic; Harry Weston and Manly Koler, comedians; Harry Cornell, singing and dancing straight man; Robert Sandberg, straight man, and Charles Phillips, general utility man. Miss Drisdale and Mr. Sandberg are holdovers from last season.

Interest in the Palace bill on the part of the profession centers around the appearance of Phyllis Ridgeway and company in a bill titled "A Wife's Honor," played up in the billing as the "first appearance" of the "picture celebrity in person."

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By high class and well established home talent production company.

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HENRY HORN  
MONTMARTRE CAFE  
I have asked the reputation of a lifetime as a safe owner in this venture, and my many friends in the profession will find a cordial welcome to the Montmartre the brightest spot in Chicago.  
Good food at Lawrence CHICAGO, ILL.

**\$32.25**  
**BUYS**  
**A REAL HUDSON SEAL COAT,**  
**KOLINSKY COLLAR and CUFFS,**  
**48 INCHES LONG**  
A small deposit will secure this wonderful bargain, and you can see it personally. If dissatisfied money refunded.  
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ALL WORK GUARANTEED  
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TELEPHONE CIRCLE 2528

STARTING OFF WITH THE GREATEST BUNCH OF SONGS THAT I'VE EVER WORKED ON IN MY LIFE

**BEBE                      MIDNIGHT ROSE**  
**LONG LOST MAMMA**  
**WHEN WILL THE SUN SHINE FOR ME?**

and SOME new ones to follow

Yours as ever

# **AL. BEILIN**

# THE FAMOUS ROPER and RIDER

AT ALL THE BIG STAMPEDES

**FEATURED** Roper and Rider 101 Ranch, Wild West, 1911-12; Buffalo Bill Show, 1912-13; Star Roper and Rider Barnum and Bailey Show, 1915-16. References of the Above—Messrs. John and Charles Ringling, Churchill's Cabaret, Cowboy, 1917 Till 1919

A Successful Cowboy Rope and Yarn Spinner in English Vaudeville for the Past Four Years. Appearing Several Times Before the BRITISH ROYAL FAMILY. Known as the "KING'S KOWBOY KOMIK"

All the Best to MY FRIENDS and Those That Are Going to Be

NOW PLAYING AMERICAN VAUDEVILLE

BOOKED SOLID FOR TWO YEARS ON KEITH CIRCUIT

Direction H. B. MARINELLI

but with players unknown it is only ordinary entertainment.

If only value lies in the introduction to vaudeville of a picture player. The slow motion episode gets tiresome and fortunately cuts are made in the lines to spend this up. Miss Ridgeway made a little speech at the conclusion in which she stated that she looked upon Chicago as her home because she had broken into picture work

at the old Esanay plant here.

Ralph and Helen Sternad open the show with zitherphone playing which is nicely presented and up to requirements musically. Mr. Hy-mack, who was seen here early in May, returns with "At Doggy Villa," which is the last word in lightning change artist accomplishments.

Joe Towle, with his freak opening as a stage hand, had the crowd puzzled for a time at the opening matinee as to just what he was going to do and why but his rich material and fine work at the piano though done in comedy style soon put him in a position to get a laugh with anything he chose to do.

The LeMarcoe and their Arabian orchestra duplicated their previous success and proved an exceptionally big feature for fourth position on the bill. The dancing is highly entertaining and the music of the orchestra so good that when an encore was demanded the dancers graciously permitted the musicians to take it, finishing with a few steps at the close of the number in accepted Vaudeville style. Fritz Ridgeway followed and then came Chic Sale, whose impersonation of

rural types is dandy entertainment and provides heavy laughter. William Seabury and company (four girls) were followed by Klein Brothers who put punch in the show with everything they did. Bob Anderson and his pony closed the show and held everybody. Try those ropes perfectly and Anderson is a likable fellow as well as being handsome.

Mollie Fuller in "Twilight" is the headline feature at the State-Lake this week, and it is interesting to see her maintain her place as headliner in spite of the handicap of her blindness. The playlet written for her by Blanche Merrill makes an excellent vehicle, and she is supported by capable players.

The Four Bell Hops opened the first show Sunday, and though the opening show is always a hard test, this act did nicely.

Edward J. Lambert, assisted by Minnie Fish, offered a burlesque of classical artists—piano players, singers and dancers—and for an encore travelled the recitations of Jimmie Kepper and the "Trifon Lambie" (New Act). LeMarcoe and Haynes followed with blackface comedy introduced by a scene in which the two comedians come to a house to remove furniture and the little fellow (the boss) tries to make the big fellow (LeMarcoe) do all the work. There is a woman assistant in the act who does very little, and a man walks across the stage.

Emilie Lea and Rock and Kaufman do individual specialties which are very clever. Miss Lea is a splendid dancer, her male dancing partner is entertaining on his feet and the pianist makes a fine showing with "Gypsy Sweetheart" with variations. The framework is a little weak, but the talent is there in great quantities, and the State-Lake crowd recognized this and awarded the greatest applause of the show.

Harry and Bert Gordon are in a slight revamping of "A Singing Lesson," in which Bert appeared with Gene Ford, and it is even stronger with a man fall. Certain points which might have been looked upon as suggestive with a girl loose that

tendency in the new formation. Bert Gordon's comedy methods are unique, and Harry's straight is polished and contributes to the general results.

Joie Flynn's Minstrel bring together about as much talent as has ever been combined into a female organization of this sort, but somehow other the entertainment would not hold the crowd Sunday at the first show. The act had no more than started than some people began to go out, and many others wished to change seats, and this kept up at intervals during the entire act. It is hard to find a closing act for the State-Lake which will hold all the people, for this is a house of bad manners, where every one crushes every one else, and the finale is for the strongest men and the most powerful women to be in the front seats. Joie Flynn provides some comedy which creates laughter and displays three different costumes. The girls of the ensemble offer pleasing specialties. (Price and Wilson were not seen.)

The Chateau had a line out all day Sunday. The theatre has had a wide territory as its very own this summer, and with a fine break in

weather had remarkable business all summer. The nearest vaudeville last season was at the Lincoln Hippodrome, three miles away, and with that house dark, the Chateau has had a big summer season.

Vaudeville seems to have such a standing in this community that Marigold Garden, just south of this theatre, is opening with vaudeville next month.

The bill Sunday was opened by Fitter and Kanapp, heavyweights juggling novelty, in which a big fellow manipulates cannon balls and one big shell. He has a helper who provides good comedy along usual lines.

Rhoda and Broshel followed with an opening in which both play concertina, and later the man plays a piano accordion and the woman a concertina, while for a finish she discards her instrument and her skirt and dances to his playing.

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## FOR SALE

A complete tapestry tack on set fit any theatre house set. One purple satin border, drapes for doors, drapes for arch, two lampshades, one dome shade with socket. Can be used as a library or living room set.

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Phone Freeport 1780R

## WANTED

Smart-Looking Young Man

with a little acrobatic experience for vaudeville act

ADDRESS Box 285, Idaho, L. I.

Wants an engagement to play Juveniles in a Vaudeville Sketch that has a Route

Last Engagement—Two Seasons with James Grady in "The Toll Gate"

Address: CAMP MINUTE, NUTTING LAKE TURNPIKE, BILLERICA, MASS.

(LAURIE ORDWAY, JR.)



## DEFT MAGIC SEEN AT BROADWAY

Judson Cole Especially Pleading  
With Tricks and Re-  
markable Facility for  
Conversation

By ASHBY DEERING

Judson Cole, the magician, is one of the alluring entertainers on the B. F. Keith vaudeville program at B. S. Moss' Broadway Theatre this week.

The tricks he performs are not many in the time allotted, but they are clever, and the conversational facility of the prestidigitator surpasses that of some famous men in the same line who have devoted more time to the art of deception than to the fallacies of explaining. Mr. Cole has a dignified and handsome stage presence. His talk is eminently polite, and he has something interesting to say about everything he does.

His remarks on magic and illusion are interspersed with quiet witticisms that are a very great improvement over the stock-in-trade comment of the performer who merely cultivates the pitter of card manipulation and handkerchief waving.

If the "waterfall shuffle" is purposely a failure on the first attempt, and two or three cards fall to the floor, you are willing to accept the apology that they were meant only to illustrate the spray of the cascade. There is a thought in this sort of magic.

When he does the trick of painting a celluloid egg and changing it into a real egg, which when broken spills its white and yolk, he offers to produce a more wonderful result if somebody in the audience can contribute a bottle of sherry.

A small boy and a little girl are persuaded to come on the stage to assist the magician. His treatment of them is courtly and altogether charming.

"Do you know why the audience did not applaud us then?" he asks the children. "It was because they were too overcome by astonishment."

Mr. Cole is the ideal type of a drawing-room entertainer, but if he were beguiled into the social swirl the stage would lose one of its most adept magicians and one of the best impromptu conversationalists.

—From The N. Y. Morning  
Telegraph of August 22nd.

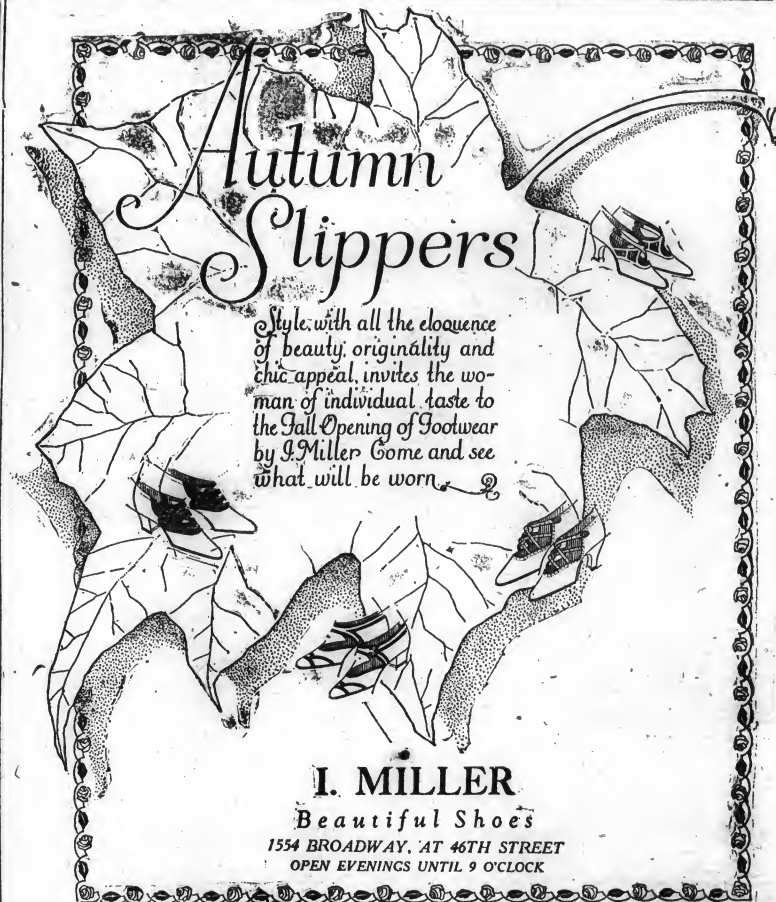
This Week (Aug. 27)  
featured at Moss' Regent,  
New York. Next to closing  
and the laughing hit  
of an excellent bill.

## ROSE & CURTIS

1607 Broadway, New York

Are the vaudeville  
representatives

# JUDSON COLE



# Autumn Slippers

Style, with all the eloquence  
of beauty, originality and  
chic appeal, invites the woman  
of individual taste to  
the Fall Opening of Footwear  
by I. Miller Come and see  
what will be worn.

## I. MILLER

### Beautiful Shoes

1554 BROADWAY, AT 46TH STREET  
OPEN EVENINGS UNTIL 9 O'CLOCK

The man's concertina solo won big  
applause, and throughout the of-  
fering was well liked.

Lillian Berkhart and Co. in "The  
Straight Dop" (New Acts) held  
third position. Joe Greenwald and  
Lennie Nace scored with comedy  
talk, some of it the least suggestive.  
Miss Nace sang a coon song in an  
effective way, while Mr. Greenwald  
scored with a topical song. Trelia  
Company (New Acts) closed.

The bill was a little short of sing-  
ing, but was capital entertainment  
in other respects.

The Chicago theatre will have  
another "synecpation week" start-  
ing Sept. 10. Among features en-  
gaged are De Haven and Nice,  
Alicen Stanley, Abbott dancers and  
a band.

Harry Singer, who has been here  
from the Coast in conference with  
Marcus Heiman, president of the  
Orpheum Circuit, favors opening one  
of the in the Pacific territory. He  
will go on New York before re-  
turning to the Far West.

Doc Storm, formerly of the Victo-  
ria Four, has been named as  
treasurer and assistant manager of  
the Shubert-Central Theatre.

The Capitol, Des Moines, a new  
house started by Marcus Lowe but  
financed by A. H. Blank, was opened  
Saturday with vaudeville and pic-  
tures. House has 1,600 capacity.

The Shuberts can't have the Cort  
on a rental basis. "Sport" Her-  
mann says. It was reported the  
Shuberts declined for the Cort. By  
the way things have slumped in  
the last year the Shuberts are  
weak for dramatic houses.

Only way the Shuberts will get  
the Cort according to the gossip

around town is to buy it. It is re-  
ported that Herrmann placed a  
figure of \$600,000 cash on the  
theater jointly owned by Harry  
Fraase and Herrmann. This  
stopped all Shubert negotiations.

"The Wicked House of David"  
will open Sept. 1 at the Garrick in  
Milwaukee, for two weeks. William  
E. Grew is putting out the show.

The box-office line-up for Chi-  
cago's loop theatres is about com-  
pleted. No assistant to Abe Hiss,  
treasurer of the Selwyn has been  
named as yet, and no assistant to  
John Bernardi, who will be treas-  
urer of the Apollo, has been desig-  
nated up to this time. Gene Wilson  
will be manager of the Apollo. Ray  
West will be treasurer and Ray Per-  
rar assistant treasurer at the  
Adelphi. Mike Dorman will be  
treasurer and Ed Appleton assistant  
at the Colonial.

Carl Bandman will be treasurer  
and Clayton Mercantile assistant  
at Coburn's Grand. Doc Wilson will  
be treasurer and Russell Morrison  
assistant at the Woods. Bill Eddy  
will be treasurer and Thomas Ma-  
loney assistant at Powers. The Illi-  
nois, Blackstone, Studebaker and  
Harris will have the same box-office  
staffs as last season.

The Bijou, Appleton, Wis., closed  
for several years, is to reopen. It  
has been leased by Frank Cook and  
Robert Knope, both of Green Bay,  
Wis.

Charles H. Preston, for a time  
Chicago booking representative for  
Frankenstein & Rubin's Palace at  
Minneapolis, Minn., has been ap-  
pointed manager of the Grand at  
St. Louis, succeeding Al Gilis.

## CLEVELAND

By J. WILSON ROY

All theatrical records here have  
been broken with "The Demi-Vir-  
gin" by the McLaughlin Players  
at the Ohio. Receipts have averaged  
\$15,000 weekly.

Labor Day is set for a list of ac-  
tivities. Hanna opens with "Hos-  
som Time," "Nobody's Business," a  
new comedy, by Frank Mandel and  
Guy Bolton, at Ohio, and Colonial  
gets into the legitimate class, open-  
ing O'Brien's Minstrels.

Keith's Palace reopened Monday  
with Ruo Samuels headlining.

"St. Rimo" is being offered as a  
final week attraction by the Pay  
Courtney Players at the Hanna.

In addition to outdoor amuse-  
ments, Luna Park, under the man-  
agement of Gen. Charles X. Zim-  
merman, has been offering musical re-  
vue and vaudeville, and is drawing  
good crowds.

The Columbia—formerly the Miles  
opened Sunday with "Radio  
Girls" and the prospects are favor-  
able for this new Columbia hur-  
league house. Otto Claves is in  
charge.

Another film house—Lincoln—is  
listed for opening on Saturday on  
the west side.

Pictures—Stillman, "Bluebeard's  
Eight Wives"; State, "The Char-  
ity"; Park and Mail, "The Scarlet Lily";  
Allen, "Lawful Larceny"; Alhambra,  
"Sonnets of Women."

The Dean, 16th and St. Clair, the  
latest Loew house here, opened last  
Saturday.

Good business is being done at  
Keith's 106th Street and Reade's  
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Through The Medium Of A Shubert Production Contract I Was Forced To Play Shubert Vaudeville As A Member Of Clark And McCullough's "Chuckles."

Prior To The Birth Of Shubert Vaudeville I Had Signed A Long-Term Production Contract With The Shuberts.

I Was A Featured Member of McIntyre And Heath's "Hello Alexander" For Two Years.

Then Was Born Shubert Vaudeville, And Like Many Other Artists With Shubert Contracts That Called For Two Shows Daily I Was Assigned To The "Chuckles" Unit.

I Tried To Secure A Release From The Contract, As I Had Been Offered A Keith Route, But Was Sent Into The Unit, Where My Troubles Began.

I Actually Worked Seven Weeks With The Unit, Losing The Balance Of The Season And Many Thousands.

I Have Been Losing Money Ever Since, For I Was Compelled To Seek Employment In Independent Fields, Following Which I Went To Europe And Appeared In Sir Alfred Butt's "Rainbow" Revue At The London Empire.

I Am Still Playing Independent Vaudeville Through No Fault Of My Own, For I Went Into The Shubert Vaudeville Circuit Solely Because I Was Chump Enough To Sign "One Of Those Contracts" Calling For Two Shows Daily Which Can Be Converted Into Vaudeville Any Time.

Just A Tip To The Artist To Be Very Careful When Taking Out The Fountain Pen To Sign On The Dotted Line.

The Pay Or Play Is The Only Contract That Can Be Signed In The Dark. It Means What It Says And Can't Be Hocused Pocused.

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HARRY

# LANG AND O'NEAL

## in "US A BRAVE"

## ROUTE

## Week of

Sept. 3—Keith's 81st Street, New York  
 Sept. 10—B. F. Keith's, Boston  
 Sept. 17—A. F. Albee, Providence, R. I.  
 Sept. 24—Keith's Orpheum, Brooklyn  
 Oct. 1—Keith's Royal, New York  
 Oct. 8—Keith's Bushwick, Brooklyn  
 Oct. 15—Keith's Alhambra, New York  
 Oct. 22—Franklin-Jefferson, New York  
 Oct. 29—Proctor's, Newark, N. J.  
 Nov. 5—B. F. Keith's, Washington  
 Nov. 12—Maryland, Baltimore  
 Nov. 19—B. F. Keith's, Philadelphia

## Week of

Nov. 26—Moss' Broadway, New York  
 Dec. 3—Proctor's Mt. Vernon-Fordham, New York  
 Dec. 10—Moss' Flatbush, Brooklyn  
 Dec. 17—Riviera and Coliseum, New York  
 Dec. 24—Regent and Hamilton, New York  
 Dec. 31—Prospect, Brooklyn, and Far Rockaway, Long Island  
 Jan. 7—Orpheum, Germantown, Pa.  
 Jan. 14—Davis, Pittsburgh  
 Jan. 21—Palace, Cleveland  
 Jan. 28—Temple, Detroit  
 Feb. 4—B. F. Keith's, Columbus

## Week of

Feb. 11—B. F. Keith's, Cincinnati  
 Feb. 18—B. F. Keith's, Indianapolis  
 Feb. 25—B. F. Keith's, Toledo  
 March 3—Shea's, Buffalo  
 March 10—Shea's, Toronto  
 March 16—Princess, Montreal  
 March 24—B. F. Keith's, Lowell  
 March 31—B. F. Keith's, Portland, Me.  
 April 7—B. F. Keith's, Rochester  
 April 14—B. F. Keith's, Riverside, New York  
 April 21—Broadway, New York, and Grand, Philadelphia

Office: M. S. BENTHAM

Personal Direction CHAS. H. ALLEN

## BUFFALO

By SIDNEY BURTON

The Olympia was sold Monday by the Monument Theatre Corporation to the Buffalo-Broadway Corporation at a reported price of \$25,000. The building will be remodeled for stores and offices. The Monument company, which also owns the Lafayette Square, is said to have paid \$25,000 for the house about eight years ago. Recently it has been under lease to Universal as a straight picture house, with the policy generally understood to have been unsatisfactory.

The Shubert Tack reopens Labor Day with "How Come?" A com-

plete new house staff has been engaged with the exception of John R. Oebel as manager. The Criterion, under the management of Harry Abbott, will also open Labor Day, playing a continuous picture and tab policy.

Following the opening of the Majestic Sept. 19 with the new Bernard-Coller "Nights," "The Covered Wagon" is scheduled for two weeks.

## LOUISVILLE

By SAMUEL E. HYMAN

MACATELLEY'S—Seven Chances" (Passet Stock)  
 FONTAINE FERRY—"Naughty Marietta" (Dunbar Stock)  
 GAVERTY—"Dancing Fool" (Burlesque)

B. F. KEITH'S NATIONAL—Vaudeville and Pictures  
 D. F. KEITH'S MARY ANDERSON—"Homeward Bound"  
 STRAND—"Roses of Women"  
 HIALTO—"The Girl I Loved"  
 MAJESTIC—"Why Change Your Wife?"

ALAMA—"Three Wise Fools"  
 WALNUT—"The Shock"  
 KENTUCKY—"Pearl and Sam."

"Seven Chances" this week brings an end to the 1923 summer season of success by the Malcolm Fassett Company. Twenty-two plays have been presented this season, which

is Fassett's second in Louisville. Al G. Field Ministrel will, as usual, open Macateley's regular season on Labor Day.

"Naughty Marietta" this week and "Dunbar Opera Follies" the following week are the closing productions of the Dunbar Company's third consecutive season in Louisville.

Manager Sam Reider, announcing the reopening of the Gaverty with "Mae Dix and Her Dancing Fools," also makes known the ambition of the ownership to remain open the year around hereafter. With this in mind Reider has laid plans for a special feature each night. Monday nights will be known as "Auction Night," while on Tuesday there will be a shimmy contest. Wednesday night will see a chorus girls' contest; Thursday night, a dancing contest; Friday night, "Opportunity Night," and Saturday night, a perfect figure contest.

## VARIETY-CLIPPER

BUREAU

WASHINGTON, D. C.

Evans Bldg., New York Ave.

The first opening of the new season calls to the Gaverty, the Columbia Wheel burlesque house, their first attraction being "The Bostonians." Opened Sunday, the 25th, with a matinee.

The house staff of the Gaverty remains as of last season, with Harry Jarboe, manager, Albin Strauss directing the orchestra. William Kerr will be on the door. He is an old-time performer known years ago as "Alexis." Back stage will be Hiram Richey, carpenter; Al Horseman, electrician; Charles W. Booker, stage manager, with Thomas Ryan handling the billposting.

R. S. Leavitt of P.O.'s states that the house will open with "Rally, Irene and Mary" on Sept. 23rd. Nothing yet is forthcoming as to the other Shubert house.

The Strand, with Low Vaudeville, has for their current bill "A

Day at the Races," The Duponts, Criterion Four, Newkirk and Mover Sisters, and Rosey and Gould.

lase, where Shubert vaudeville held forth last year, and the Garlick.

"Running Wild," with the "Shuffle Along" comedians, Miller and Lyle, is continuing for a second week at the colored theatre, the Howard.

Breibart makes his first American vaudeville appearance at Keith's the coming week, that of Sept. 3rd.

The summer amusement parks opened greatly because of the extreme cold spell of the past week. A rise in temperature now, though, indicates they will all finish their seasons soon.

The pictures houses also have their new season started, with Low's Columbia offering "Hollywood," Low's Palace, "Lawful Larceny," Crandall's Metropolitan, "The Brain Bottle," while Tom Moore is continuing "Merry-Go-Round" for a second week.

The National will open Sept. 17th

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CANADIAN REP.  
George Payne





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# Willie Horowitz

It is with sincere regret that I leave you and the firm of Beilin and Horowitz, in which we both put our every effort to make a real success. I am positive that you will continue to be a big success, with the business, with the wonderful friends you have in the profession.

Believe me, when I say, Willie, that I never worked with a squarer, more regular pal than you. I know our friendship will never cease, and I wish you every success possible.

Always your Pal,

## AL BEILIN

**KANSAS CITY**  
By WILL R. HUGHES  
**RHUBERT**—“Covered Wagon” film.  
**GAYETY**—“Vandites.”  
**MAINSTREET**—Vaudeville.  
**GLOBE**—Vaudeville.  
**NEWMAN**—“Hollywood” film.  
**ROYAL**—“The Silent Partner,” film.

The few theatres open got a weather break this week and business jumped. According to the official weather reports a record was made during the week when the

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NEW YORK

thermometer registered 32 degrees, the lowest mark recorded in the period, August 1-22, inclusive, since the weather bureau was established 34 years ago.

Billy Miller, for several years treasurer at the Shubert, is on the job, again after an extensive trip to the coast. He will have an assistant treasurer this season, Rowe Bralman, from the Electric Park force.

Work has been commenced on the converting of the Doric theatre building into an office building. Following an explosion in the theatre several months ago it has been dark. An entirely new front will be built and the tall Doric columns, which were a feature of the decorative scheme will be torn down.

According to the announced bookings for the Shubert theatre the present season promises to be one of the most interesting in the history of the house. The house opens Aug. 26 with “The Covered Wagon” for a three week’s stay where the

regular season will commence with June-Covi in “Juliet” followed in order by “The Cat and the Canary,” Chauncy Dole, in “The Heart of Paddy Whack” and “The Passing Show of 1934” with the Howard Bros. Ray Whittaker will have the management of the house.

Jimmie Cooper’s Revue will be the second attraction in the Gayety this season.

The Pantheas, after several weeks darkness, during the installation of a cooling system, will open Sept. 1 with a six act vaudeville bill headed by Francis Renault, Vlasta Maslova and company, and Kase and Brilliant. The picture will be “The Westbound Limited.”

The Roth Kidnies, who made such a hit at the Mainstreet here a few weeks ago but who were prevented from working in St. Louis by the welfare officials, have been engaged for a tour of the Pantagus time. They will open at Denver.

Lee D. Balesley, publicity manager for Universal Film Manufacturing Co., in this territory, has been appointed manager of the Liberty theatre, during the time of the University’s lease on the house.

Al Herman, has been visiting friends and relatives here for several weeks.

Joe Caruso, an 18 year old boy, has been positively identified as the bandit who held up Sam Branson, treasurer of the Mainstreet theatre five weeks ago, and escaped with \$1,400. The identification was made by Taylor Myers, superintendent of

the theatre, who was with Mr. Branson, when the hold up was pulled off. The two were just entering a motor car with the money when the youthful robber compelled them to, drive to a nearby corner where he took the money and got away.

### ROCHESTER, N. Y.

By L. B. SKEFFINGTON

**FAYE**—Quinn Bros. and Smith, Tom and Dolly Ward, Three Wheelers, Joe DeLeet, Ford and West, Gladys Walton in “Sawdust,” film feature.

**EASTMAN**—Eastman Theatre Ballet, Eastman orchestra, organ novelty by John Hammond, “Hollywood” film feature.

**GAYETY**—“Happy Go Lucky,” PICTURES—“Laughing of Today,” “Fiddlers,” “A Gentleman of

Leisure” and “The Purple Highway” Regent.

Gayety begins season this week.

Robert Berentzen has joined the organ staff at the Eastman theatre. He takes the place of Deso D’Antalio. Mr. Berentzen is president of the New York Organists Guild, of which John Hammond, Eastman organist, was the first president.

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## Next Week

Advertisements and announcements for the special Regular Vaudeville Number should be forwarded at once to any Variety office.

### BOSTON

By LEN LIBBEY

A Monday night capacity audience in August at Keith's has been supposedly attainable only with a high-priced name for a draw such as Julia Sanderson, booked for next week. But it happened without the name, all due credit to Sarah Padden, notwithstanding. The town did not know the lady despite her feature billing, and the Monday night turn-away was just one of those things, proving that the city is ready to spend.

Everything went over, whether

### GEORGE B. BOHEE

of the world-renowned Babes Bros. vaudeville company. Padden, Tutor to King Edward VII and entertainer to Royal Courts. Paded Tony Padden on Broadway in '14, at Harry Moore's and London Theatre (London Bros. proprietors) and for Harry Hill in '24.

TEACHES BANJO

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12, London, E.C.

good, bad or indifferent, and they howled. The bicycle dumb act that opened and the Chinese juggling dumb act that closed were wonderful. Who would dare say otherwise when 90 per cent. of the house applauded vociferously and stood up and howled. The audience had gone the way of the wet biscuit.

Moran and Mack, first cousins by routine to Moss and Frye, cleaned up, swept up and mopped up their entire bill with a perfect set-up for cross fire and holes. The audience did everything except roll in the aisle. The howls came so unexpectedly that Mack left out the snapper on a couple of eggs either through amnesia or for fear they might blow out a few long-limbed actresses in the schlock sector.

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PALACE THEATRE, HAGERSTOWN, MD.

playlet, "As Te Sow," which was featured in the billing, labored through successfully to its morality soliloquy and left the house smugly complacent and all set for Moran and Mack. It is as safe as a pastoral anywhere on the time, and if necessary the clergy might be induced to endorse it. In fact, they might endorse it much more readily than many of those who wanted to give Moran and Mack the key to the city after their boxing burlesque.

Jan Rubini and Mlle. Diane were the surprise of the bill, the concert virtuoso scoring with E-string work and his rendition of the Hungarian Rhapsody particularly. Two previous acts had taken a run at the Rhapsody, so to speak, and it made Rubini's triumph all the more conspicuous. Mlle. Diane, in extremely poor lower range voice, had the male contingent leaning forward in their chairs and purring as she went through a French choral routine according to Hyslop. This woman, out of the tenor-clef and sylvan-figure class, radiated more personality and pep than the entire bill put together—one of those magnetic bias of femininity that will set one's teeth on edge, scratching gravel and the other half inducing a bear of a metropolitan act, and Rubini's general expression of "she-dragged-me-out-of-concert-work-into-the-two-a-day-why-I-don't-know" makes her work all the more effective.

George Austin Moore, playing with a plump partner who was not billed and who should have been, fought staidly from a relative point of view, his "Bushman" number, being the merit of originality and going big. He is billed as "with the first unit to go overseas to entertain our soldiers in France."

Robert Kelly, supported by Molly Kennedy and Little Larry, offered an Irish song playlet as good as the rest of them, but having a treasure in his ingenuity, who saved the conventional routine.

Babb, Carroll and Syreel in a dancing routine were given third place, which was a good thing, could carry with their present act. One of the girls is a wonder in contentionists and Oriental stork, working like a steam engine, and that being leggy. At present the act plays itself out to an anti-climax, is atrociously lighted, poorly set and a bit frayed as to costume. There's an open ladder ahead for this trio if they will listen and act.

Gene Morgan in the duce spot, having obviously succumbed to the sin of blueberry pie between shows, showed a solo monologue and a delectable slow dancing routine of the eleven-o'clock type that put him across to the satisfaction of both himself and the house manager.

Cook, Mortimer and Harvey opened with "Only Wives Be Good," Chicago Jugglers, closed a bill running a wee bit late.

Fred Mack, managing "The Covered Wagon" at the Metropolitan for the past 14 weeks, left this week for his new job in Boston, and the company and break into Pittsburgh. F. G. Wallace has replaced him.

Friends of Ed Fuller, Shubert agent, in Boston, will regret that the man, his 11-year-old son was seen in the audience at the Metropolitan Saturday while at a boy's camp at Monponsett, Mass. The boy is in for long confinement with a broken leg and other injuries.

L. H. Mudgett will have control of the Boston Opera House. For the Shuberts this season again, last year's experiment having been successful with what had been generally conceded to be an almost hopelessly white elephant. He will continue to operate apart from the su-

### "THE ROYAL PAPER MANIPULATOR"

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perovian of the local Shubert general manager.

Randolph Hartley, who has been at the Majestic with "The Covered Wagon," has gone to Springfield, Mass., to pick up another company and work into Buffalo for a run.

Three weeks in October have been booked at the Boston Opera House for the San Carlos Opera, their phenomenal grosses during their previous two-week seasons having convinced them that three weeks on a subscription basis seems safe.

### DENVER

By A. W. STONE

Phrenologists are now rated as scientists in Denver, and will be permitted to practice their trade when they pay into the municipal coffers the sum of \$150 each, according to developments last week.

Four phrenologists took advantage of the offer. Apparently the Board administration looks upon the profession as "legitimate amusement." The Colorado law forbids activities by fortune tellers, astrologers and the like, but phrenologists, by the local interpretation,

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come under a different classification.

Grant Rath, for several years past organized at the Isola theatre (Fox) has left the Fox employ and gone east for a long vacation. "The Isola" started Saturday, Sept. 1, with a new musical policy.

If an Irish band is not as Irish as it claims to be, what is it worth? This is the query, in effect, contained in an answer filed here in the district court by A. M. Ober-feller, impresario, to a suit brought against him by Roger de Bruyn, manager of the "Irish Band." The suit is for \$4,380.80, which de Bruyn claims is the difference between what Ober-feller agreed to pay for a focus appearance, and what the band actually received.

In his answer, Ober-feller charges that when the band arrived, a large part of its membership was not Irish at all, but of other nationalities. Only six of its members, he alleged, ever belonged to the original "100th Irish Regimental Band." By reason of the alleged misrepresentation, he declares, he lost \$2,576.72.

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## AN OPEN LETTER TO MY FORMER PARTNER, AL BEILIN

Dear Al:

August 29, 1923

First of all allow me to wish you the best of luck in your new undertaking as General Professional Manager for M. Witmark and Sons. Knowing you personally and in a business way probably better than any one in the music business, I know you will be a big success, and M. Witmark and Sons are to be congratulated on securing your most valuable services.

I want to say that the firm of Beilin & Horowitz is now in a better condition than at any time since we opened, and for that I wish to thank you.

With such songs as "WAY OUT IN KENTUCKY," "RAZOR BILL THE BARBER OF SEVILLE" and "MY BROTHER IS COMING WITH PINEAPPLES" to work on, my future sure does look wonderful, and with "WET YO' THUMB" selling better than ever I don't see how I can miss.

Again assuring you of my best wishes for your success and knowing these wishes are returned by you to me, and with hopes of always retaining your friendship, I am, as ever,

Your Pal,

**WILLIE HOROWITZ**

### LOS ANGELES VARIETY'S OFFICE Metropolitan Theatre Bldg.

Frances White at the local Orpheum in her first visit this week to her home town since her eastern tour.

## ATTENTION

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Mack's clothes are known throughout the entire world for their durability and distinctiveness, and add that needed touch of flash that goes to make a first-class production. Clothes made by Mack will keep their appearance during the entire life of the average legitimate offering.

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success created unusual interest this week. The chic comedienne received a welcome even beyond expectation. Her song was "Monkey in the Zoo." "Village Shelly," "Ohio," and a Chinese number evoked several others. They were all delightfully entertaining and delivered in her cute way.

The bill otherwise was slow and draggy and except for the big comedy success scored by Murray and Oakland was practically devoid of interest. The bill was with the booking as the acts individually would be highly praised. Laura Pierpont and Co. showed to advantage second. Her character roles won favorably. Chie Capoulin with a fine baritone and interesting repertoire and Miss Renard, his accompanist, scored a big applause hit.

Richard Kean won high praise for excellent portrayals, concluding with the miser to numerous curtains. The Clinton Sisters opened to appreciation with their dance production numbers and cartoon screen effects. The Michon Brothers closed with hand balancing.

The current hit at Pantages holds a couple of acts repeating within a few weeks, an unusual occurrence here. The previous success of "The Great Train Robbery" returned engagement. They are Yvette and Her Band, headlining and closing the show in bang-up style and Jack Strauss, appearing in white face this trip. He scored soundly with the same routine but naively not equalling the previous big hit when in black face which shows him at his best.

A balance of the program blended in nicely rounding out a good show. A big building program for good comedy values at the finish. The Cordonia Circuit opened in lively fashion. Home and the Dancing Dolls provided a flashy number. The dancing doll number by eight clever girls and their excellent drill in perfection won

made them solid applause winners. Robert Jowett, nice appearing with a good voice, also showed advantage. Clark and O'Neil, a nifty music team with comedy, some dancing and fine harmony, were a hit next-closing.

Ben Bernie and Band were the big feature on a very good bill at the Hillstreet. Bernie's strong personality and comedy proclivities and his good band were responsible for a powerful hit. Lane and Harp or gathered second honors with a good comedy routine. The telephone hit with the photograph and record of the operator offstage and the baseball game were both new out here and landed a big laugh.

Miss Harper is dainty and pretty, closing number to establish themselves for a later spot in the best houses. Gus Fowler with mysterious whistles and jokes held C's attention. Victoria and Dupree gave the closing much class with their high-dive acrobatic offering. Victoria looks stunning with a rhinestone outfit and in grace personified. Jack "Rube" Clifford got big laughs. Willis and Harold Brown opened entertainingly with rag pictures.

George L. Smith, manager of the Auditorium, is back from the East.

Ray Davidson is handling the press work for the Wayfarer.

Richard Kean has returned to vaudeville here.

LeMaire and Phillips are returning to San Francisco for a repeat of two weeks at the Orpheum. They will play 10 weeks altogether in the California houses of the circuit.

Robert Fargo, veteran Coast theatrical producer, has left for Chicago to engage in the production of musicals to date.

Jack Ripper, one time theatre road manager, motored to the ranch of Clarence Kolb, north of San Francisco this week. He will remain as the comedian's guest for a month.

J. B. Woodside, former publicity representative for Goldwyn, will be associated with Cornelius Vanderbilt's "Illustrated News," which comes off the press for the first time next month.

Hans Linne, the composer, who has been in Berlin a year and who produced a successful operetta a few months ago, will return to

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"THE GUMPS," No. 4

"MAIN STREET," No. 1.

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"ABIE THE AGENT," No. 1

"CAPTAIN AND THE KIDS," No. 1

"HAPPY HOOLIGAN," No. 1

APPLY TO

**GUS HILL**

COLUMBIA THEATRE BLDG., NEW YORK CITY

America in the fall, according to word received here.

James Murray, assistant to Guy Price, dramatic editor of "The Herald," was married last week.

Harry Lander is booked for Philadelphia Auditorium for the week of November 5.

Frederick Goldsmith was in here on business and pleasure spent last week at Catalina Island.

Harry Weber accompanied Harry Singer on his trip east leaving last week.

Ted Alton, secretary of Big Stadium, resigned last week and left for Winnipeg, Can. where he will complete his law studies. Miss Belva French will succeed Mr. Alton.

Harry Langdon assisted by his picture director Alf Goulding are arranging for vaudeville appearances between pictures.

A new indoor golf court has been installed in the basement of the Hillstreet theatre by Ben Piazza.

Roy Perry formerly treasurer at the Orpheum has been elevated to assistant manager.

Low Newcombe, former house manager for Ackerman and Harris and later at the Oakland Orpheum, will locate in this city.

Effective this week the Hillstreet theatre prices are increased to 65 cents for Saturday night and all day Sundays for all seats. The matinee scale from Monday to Friday is 40 cents. The Orpheum has raised its admission scale for Saturday and Sunday nights to \$2 for the first fifteen rows downstairs commencing Sept. 1.

For the first time in local theatrics the Orpheum interests have joined the Theatre Managers' Association.

Lester Fountain, for several years manager at the State in Long Beach, has moved over to the Mission in that city.

Minerva Uekol, who has been doing a single in vaudeville, joined Dalton's stock company for a season.

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**MERTON**  
OF THE MOVIES

With Glenn Hunter—Florence Nash  
Harry Leon Wilson's story dramatized by  
George S. Kaufman and Marc Connelly.

**SELWYN THEATRE, W. 45th St., Eves. 8:30**  
Matters Web, and Sat. at 8:30  
RUFY LOAINE and GEORGE JESSEL present

**HELENE OF TROY, NEW YORK**

"THE PERFECT MUSICAL COMEDY."  
—Herald  
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**NEW AMSTERDAM THEATRE, W. 42d St., Eves. 8:15**  
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Dwight F. 15. POPULAR MAT. WEDNESDAY.  
REGULAR MATINEE SATURDAY.

**NEW SUMMER EDITION ZIEGFELD FOLLIES**

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A Production by Herman Hooten & Sam Fennell

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PRODT JOYCE, JOE COOK, Bernard Graesslin, Harry Burns, Jimmy Duffy

**INDIANAPOLIS**  
By VOLNEY B. FOWLER  
MURKAT — "The Dover Road."  
Stuart Walker Co.  
ENGLISH'S—Dark.  
CAPITOL—"Dancing Around."

The Stuart Walker Co. summer season closes at the Murk this week. Winter Murk season opens Labor Day with "The Dancing Girl."

A musician's strike is rumored here. The Union wants 40 per cent increase. Twenty per cent has been offered in compromise. It is said. Unless there is a settlement there may be a walk out around Sept. 1. Some of the big houses are known to be considering orchestra substitutes for an emergency. Piano and pipe organs would be used for the most part.

The F. J. Rembusch Enterprises has been sued for \$35,000 by a husband and wife, the latter alleging she fell through a hole in the floor of the Gem movie theatre here because the house was too dark for her to see the opening.

The Ohio has had Kara, a mystic

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"A NATIONAL INSTITUTION"  
Directed by.....Maurice Fleishert  
**HAROLD LLOYD**  
in his latest picture  
"WHY WORRY?"

**ELTINGE THEATRE, WEST 64 ST. MATS. WED. and SAT**  
"THE WOMAN ON THE JURY"

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an oriental dancer and a singer augmenting movie programs for two weeks.

Charles Francis Jenkins, Washington, D. C. regarded as the inventor of the photograph projection machine, visited his brothers, Atwood L. and Will Jenkins, in Richmond, Ind., last week and spoke of his work before the Richmond Kiwanis and Rotary Clubs.

**ST. LOUIS**

By JOHN ROSS  
Fox-Library pictures opens Sept. 1 with "Silent Command." J. J. Conk, Jr., has succeeded Harry Greenman as manager of the Fox. He comes to St. Louis from New York.

Shubert-Jefferson opened Sept. 5, "The Cat and the Canary" first. George Lighton again in charge.

A drive was started last week by the entire force of the field office of the Collector of Internal Revenue to check up on the admission taxes turned in to the government during 1922-23 by local theatre, dance halls and other places of amusement charging an admission price in excess of 10 cents.

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The Commonwealth building at Fifth and B streets, which will house the finest and best equipped restaurant in the city, will be ready for a grand opening sometime in October with the opening of the theatre scheduled for Thanksgiving Day. No definite arrangements have been made as to who will operate the new phylloae. According to the original plan, Palmer Bros. & Fulkerson, who operate the Savoy with Pantages vaudeville, were to operate the new house, but it is said the rent asked is extremely high, reports giving the figure as \$3,600 a month, and no decision has been announced by the Savoy man-



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"Able's Irish Rose" will end eight weeks' run at the Garden Theatre, Sept. 8. It is a run never before approached here. The house, w

capacity of about 2,000, has been  
entirely sold out at all the Thurs-  
day and Saturday matinees at \$1  
starting with \$10.300 the first week  
only slight fluctuations and a  
steady increase each week. For  
the sixth week about \$11.50.  
Aside from the undoubted pull-  
power of this particular play,  
tremendous advertising cam-  
paign over by the management was  
factor in the sensational run. The  
roads leading in all directions from  
Atlantic City were plastered w

Atlantic City is a three-day, the most, a six-day show.

...deville headlines have in some ways been held over, but rarely has any met with such success as a sort of experiment "Abbie Rose" booked a two weeks engagement at the Palace. The manager they would stay longer if the receipts warranted it. Now it is the Labor Day and the end of the summer season that sees the show going away.

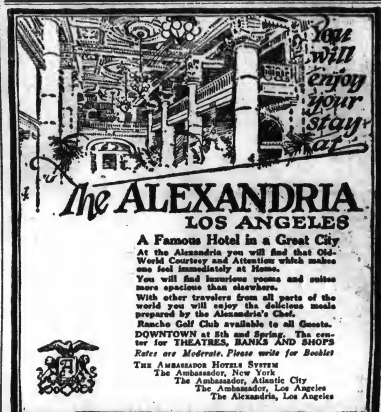
The Garden people thought that the coming of deville for securing a suitable. Now they want to lease the house or play on sharing terms with the deville or anything else. Business with all the houses has been particularly good the past two

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Bert Ford and Pauline Price, who had the enviable job of opening the show, are mighty clever "dancing on a silver thread"—particularly Mr. Ford, who is almost too light and graceful for a man. Miss Price is remarkably pretty—you see Atlantic City is concentrating on beauty in these pre-pagant days. Emmett O'Mara, who has a charming voice and is wise enough to choose songs to suit every taste, has given a great deal of applause. Mrs. Lillian Shaw, who has been very particular following,

Harry Holman in "Hard-Boiled Champion," Leon and Co., the magic workers, and Shaw and Lee finished at a bill that sent the first night audience on its way with a smile.

A Clean Sweep from the West!

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Lyric by Ben Ryan  
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