

# ADVERT

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80 PAGES

## L. ALBEE ON VAUDEVILLE

### NELLIE REVELL LEAVES HOSPITAL AFTER FOUR YEARS IN ONE ROOM

Out of St. Vincent's This (Thursday) Morning—Now in Her Own Hotel Suite—Eminent Physicians Consented to Removal

Nellie Revell is out of St. Vincent's Hospital, New York. She left there this morning (Thursday) at 1:30. Just four years and two days after entering that institution. Two eminent physicians in New York, Drs. Sayre and Stewart, concurred in the opinion Miss Revell might be removed to a new home in a hotel suite. The doctors said they thought the change, beside bringing to Nellie a more agreeable frame of mind might be physically beneficial, in as much as in her own home once again she would feel under less restraint.

In return for their favorable opinion on something the invalid had set her heart after the long term hospital-imprisonment, Miss Revell pledged herself to obey every instruction of the physicians.

Nellie will have a personal nurse at the Hotel Somerset on West 47th Street where she is now housed. Proprietor Knott of the Somerset gave his personal attention to making the suite Nellie occupies attractive for her before she entered it. When Miss Revell was asked by the young woman from Variety's office who called at the hospital weekly for her copy if it were true she was at last leaving the hospital, Nellie could only answer "with Heaven and tears in her eyes."

"Thank God, I can say it is," Miss Revell had made one request of Variety: to publish that for the first couple of weeks at the Somerset, to comply with the orders of the (Continued on page 14)

#### PAID IN I. O. U'S.

Chicago, Sept. 5. Milton Baker, of Akron, O., took out a show called "Over the Hill to the Poor House," propaganda calculated to make the State of Ohio boost pensions for old people. The players were paid off in I. O. U's. It is reported here, and there is a threat of legal action.

#### POOR TITLE CHANGED

One week at Detroit was enough to satisfy the promoters of the show that is to open the Adelphi, Sunday, that "By the Grace of God" was a poor title. In electric lights at the Adelphi here it has been changed to "Spring Cleaning."

#### 687,000 IN PRISCO

San Francisco, Sept. 5. The Pacific Telephone Co. estimates the present population of San Francisco at 687,000.

### LOEW'S CONTRACT CALLS FOR 17 FULL WEEKS

The Loew Circuit is issuing blanket contracts this season for 13 full week stands on one vaudeville tour and four full weeks on another, making 17 full weeks in all. The full weeks are Baltimore, Washington, Atlanta, Birmingham, New Orleans, Memphis, Milwaukee, Chicago, Ottawa, Montreal, Toronto, Detroit, Buffalo—on one tour. The four full weeks on the other tour (around New York) are Loew's State, New York; Metropolitan, Brooklyn; Newark and Boston.

In this Regular Vaudeville Number of Variety its leading article is by E. F. Albee, who leads the vaudeville field of the world and is the best-known theatrical figure throughout the universe.

The Albee forecast has been a tremendous factor in bringing vaudeville to its present commanding position; it has been forecast without a parallel in showdom; it has made H. F. Albee the potent name it is; it has made the B. F. Keith Circuit the most substantial theatrical institution the show business has ever known.

When it became known that the famous New York Hippodrome, the most nationally and internationally known playhouse in America, was to become Keith's Hippodrome, and one of the super-vaudeville theatres of the B. F. Keith Circuit, the office was flooded with letters and telegrams of congratulation from every section of this country and (Continued on page 18)

### CHP'S TICKET SCALPING TIED UP WITH COUTHOU

Managers Must Use 21 Couthou Agencies—Mystery Surrounds Originators of Bill—Shuberts and Woods in Agreement

### VIOLATIONS CHARGED IN SHOWMEN'S ADS

Duluth, Sept. 5. The unusual procedure adopted by theatrical "oppositors" in this city to fight one another through newspaper advertising space has assumed show circles heretofore.

Two picture operating firms are carrying display ads to draw attention of officials and public to alleged violations of fire laws in each other's theatres. The advertisements direct attention to curtains and theatre furnishings with Chicago. (Continued on page 18)

Chicago, Sept. 5. A sweeping situation of unrest prevails among the loop ticket managers over ticket scalping.

The long debated Chicago's scalping of theatre tickets has come to a head. The law has stepped in.

Mrs. Couthou's agencies rise to height as the result of the turn. To properly function ticket scalping in Chicago the theatre managers must either do business with the Couthou office on the agency plan or else go to jail.

Twinnell has been rampant since word came out of the City Hall that those back of the new bill mean business this time.

Some of the managers don't know which way to turn. Others have agreed to the Couthou agency plan, which needs considerable explaining to have all its intricate points understood by even the show folk. A united stand of the managers against various phases of the situation is missing.

The bill approved at Springfield, July 1, shot through by a unanimity (Continued on page 21)

#### SHOWMEN IN JAPAN

Fear was expressed in New York this week regarding the safety of Wayne Pierson, representing the United Artists, who was in Yokohama with his wife and child. J. J. McCarthy, with whom Pierson was formerly associated, tried to obtain some news regarding him through the State Department at Washington, via Jack Connelly, but was unsuccessful. The United Artists had not received any word up to Wednesday.

The Famous Players officials were anxiously waiting word as to the fate of the two American managers of their branch office in Tokyo. The office was located in Shiba ward, one of the sections of the city reported as completely destroyed. Tom D. Cochrane (brother of (Continued on page 2)



THE FOUR COHANS IN 1883

JERRY, HELEN (MRS. COHAN), JOSEPHINE AND GEORGE M.

### COSTUMES

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

BROOKS-MAHIEU  
1421 17th Ave. Tel. 6229 Penn. N. Y. City  
10000 Costumes for Rent



**FRENCH FILM STAR  
RETURNS TO STAGE**

LONDON  
Director, JOHN TILLER







## "AUDIENCE-ACTS" WITH PLANT UNDESIRABLE FOR SMALL TIME

**Too Familiar, Plants Often Annoying and "Rung In" as "Salary" When Song-Pluggers Only—No Effect Upon Present Acts**

## AMATEUR CARTOONISTS RECEIVING CHANCE

Ellis Weir, vaudeville, for separate maintenance.



**CAPT. BRUCE BAIRNSFATHER**  
"Britain's most beloved cartoonist" (London Times)



# PANTAGES NUMBER SUGGESTED

## Act Writes and Variety Explains How Anybody Can Get a Variety Special Number

Omaha, Sept. 2.

### Editor Variety:

There are many reasons why I want to ask this question, for in the past few years I have bought and enjoyed reading Variety's Special issues, such as the State-Lake Number, Orpheum Circuit Number, Lower Circuit Number, and also various Special Numbers dedicated to branches of the profession, while I never have seen one gotten out for the Pantages Circuit.

If I remember rightly, when the Shuberts started their vaudeville circuit they got out a special Shubert-Vaudeville Number but, as I have stated, I am only curious to know why no Variety Pantages Number?

I feel sure that with Variety's large staff it would be quite an easy matter for you to get the ads and also the news necessary to make a Special Number a success.

You may say the Pantages Circuit is a long ways from New York, but I think it high time you were beginning to recognize the Pantages Circuit, to know the advantages of the Pantages Circuit for the actor and do you know that Alexander Pantages personally supervises and books his vaudeville theatres?

### Many Reasons for Pantages Number

Do you know there are many reasons for a Variety Pantages Number? Don't be surprised at this letter, for after thinking it over I really realize if you have given it a thought, I have played nearly all of the circuits and realise an act needs them all, sometimes, I am not a disappointed actor, but by a long ways, and I think I will always be able to work as long as I am in an ACT and conduct myself as I should, but there are times when you have ideas of your own.

I would want to be at times in the Pantages Circuit, they just feel right and so far it has made me a bit thoughtful as I observe everything along the route. There's a lot about the Pantages Circuit while the show business should know.

Best wishes to you and the sheet and if you have a spare moment I would like to know what you think of a Variety Special Pantages Number.

Jack Fulton (Fulton and Burr).

### How to Get a Special Number

The Pantages Circuit will be farther away from New York than the Orpheum Circuit. Mr. Fulton mentions in his letter Variety got out an Orpheum Circuit Number, Variety got out a Lower Circuit Number and the individual; it got out a Harry Weber Number and years ago before Special Numbers in theatrical as a common occurrence were thought of, it got out a Pat Casey Number when Casey was running his vaudeville agency. Mr. Casey often since has mentioned his rapid growth as one of the biggest and best known of the vaudeville agencies in those days was due to Variety's Special Number.

### Purely Promotion and Business

Variety's Special Number is purely promotional and business; promotion or exploitation for the person, circuit or theatrical branch promoted by it and business for this paper.

Any reliable circuit or business can get a Variety Special Number by guaranteeing Variety sufficient advertising for the one issue. Any Variety advertising solicitor knows that, and Variety is pleased that through Mr. Fulton's letter it may more widely make this in this manner.

The Pantages Circuit has been solicited by Variety through its Chicago office for a Variety Special Pantages Number. As far as Variety is concerned, Pantages has the same privileges as anyone else and will receive all the proper exploitation it should have in a Special Number.

If there are advantages on the Pantages Circuit for actors and reasons for the personal quantity of the person, circuit or business guaranteeing will get a Variety Special Number is an advantageous way to convey it to the professional world. Waiting for acts one at a time to play his circuit and then return East after 40 weeks to tell some other act in New York, might take a much longer time to have the advantages become ununiversal.

### 30 Pages of Business

Variety's Special Number is open to all of the show world and the trades aligned with it. It's not a bad idea for a music publisher, since no music publisher as yet has tried it. Or a picture concern. Or anyone else who can guarantee 30 pages of business in one issue with the understanding Variety attempts to secure that business, but, if falling short of 30 pages, the person, firm, circuit or business guaranteeing will make the difference.

The chances are that if a majority of the Pantages acts feel as Mr. Fulton does, the acts alone on the Pantages Circuit would furnish the minimum quantity of business.

Variety will furnish the reading matter for the special issue or the reading matter may be furnished by the organizer of the Special Number, subject to the usual editorial discretion.

## WORST SUNBURN

Mr. and Mrs. Sydney Jarvis Take Summer Record

Sydney Jarvis and his wife, Virginia Dare, have recovered from one of the severest cases of sunburn in the season. They were abed five days and treated by two physicians.

There were two more victims of the burns disappeared. The Jarvies went to Long Beach, La., early in August and remained on the sand throughout the day, unmindful of the sun's rays until reaching home. Their small son accompanied them, but was protected by a hat and little coat.

The Jarvies are to be soon open in a new vaudeville act.

## BETTER ACUSTICS

For Loew's Stage, New York—Amplifying System

Tests are being conducted on the installation of an amplifying system in Loew's State, New York. The Western Electric Co. is seeking to remedy the acoustics of the Ammott house by the installation of a series of amplifying horns in mid-orchestra to carry the stage voice all the way to the rear of the house.

Nicholas Schenck will inspect the system for final approval upon his return to New York this week.

See IRVING YATES' Adv.

(Page 30)

# THE V. M. P.

By PAT CASEY

The Vaudeville Managers' Protective Association is the mentor for regular vaudeville. Not in its business nor in its business dealings as between interests but as a part of the official record of vaudeville.

In brief the V. M. P. A. takes up the internal differences of vaudeville. These arise, however, and often through the inter-brotherly relations of the managers or circuits and managers or artists. Frequently they are intertwined in the business and alone as often they involve the managements with the artistic side—the artist.

Working hand in hand as we do with the National Vaudeville artists in matters combining under our respective provinces with the N. V. A. for the artist, the two organizations prevent permanent misunderstandings.

The organizations smooth out the wrinkles and if either party believes the decision unjust, whatever it may be, he doesn't blame the other person in the dispute but places the blame on the failure of the arbitration committee.

It acts similarly with managers. A complaint placed with the V. M. P. A. by one manager against another is determined as to whether it is justified. It prevents the managers meeting for personal combat.

It might lead to a quarrel or violent feeling and could result in broken friendships, as in the old days before there was a V. M. P. A.

Kicks and Lies  
In other words we take the kicks and lies of the industry and put them down. The kick is the complaint they founded us and support us, enabling us to function as we do.

But the greatest benefit of the V. M. P. A. from my personal observation is that this organization managers is that this organization saves wear and tear upon the nerves.

Taking up the burden of the inside wrangles of executive vaudeville as we do, the manager or booking agent feels relieved. Realizing there is nothing to do but present the case, he presents and forgets about it. When a decision is announced, it is accepted as a finality to that particular incident.

Vaudeville executives are busy men just attending to the business of operation in whatever capacity that may be. The big and small managers and booking agents are busy men. Sometimes they were much more. Following the spirit of the times, they believe it is right to "break in" material and get a line on Eastern acts for the Pan Circuit.

Just as often the thing took possession of the matter how small, for the temperament of the stage extends to the business end of it to quite some degree. There is close connection between the front and the back of a theatre. The manager who winds up an act or discharges or explodes a disposition is fed by minor matters that managers have found since the V. M. P. A. became the official intermediary. Managers were nothing but minor now they don't mean a thing at all because they are not talked over, worked up or threatened out by anyone but ourselves.

Managers and Actors  
The operation between managers and actors is much the same. The actor enters a complaint when he believes his grounds are sufficient with his own organization, the N. V. A. or with the V. M. P. A. The actor is unafraid in these days of the manager; he has been urged and told to make his complaint when receiving unfair treatment or suffering at the hands of a manager.

RAWSON AND SMITH NEW ACT  
Guy Rawson and Ralph Smith are rehearsing an act for vaudeville next time ago by Frank Norton.

Rawson appeared for years with his wife, Frances Clark, who died last year. Smith has been in the show business for some while, serving as an officer in the United States navy.

agreement a violation of his contract.

The manager is also invited to complain against an actor not living up to his agreement or not conducting himself in the manner demanded by his contract.

On the official record of vaudeville are known any number of instances where actors and managers stopped speaking to one another through differences that were never adjusted, each harboring a grievance as the spaces were filled by one would reach the other with an undying emotion resulting. Or an actor with a complaint against the manager would say in former days: We did not dare to voice it publicly or by legal action in fear of bringing down the wrath of all managers upon him.

In fact the feeling between the managers and the artists, unduly strained, shortly before the formation of the V. M. P. A. and later, was largely relieved through the organization of the N. V. A. with a clubhouse where both ends of the vaudeville profession met on a common ground.

And that old-tout is the same between the actor and the manager. It required some time to get the remaining on the same business or friendly footing after the opinion had been expressed.

Of course, in too, it is but the workings of arbitration and generally speaking, it is a relief to the actor that the V. M. P. A. represents the actor as well as the manager.

Another Angle  
The other angle to the V. M. P. A. is that it wants to regulate regular vaudeville. There has been an impression abroad, created by the V. M. P. A. in its measures, that responsible booking agents or managements, that the V. M. P. A. is a threat to its measures.

That is not so. The V. M. P. A. is a body of responsible vaudeville manager having a clean record in his business transactions and that is the reason for its taking in the actors.

We don't want the tricky manager, nor have him in our organization. A prime purpose of the V. M. P. A. is to eliminate the tricky manager through his reformation or through informing acts and booking agents of his standing.

It can be grown to be understood in vaudeville the vaudeville manager not a member of the V. M. P. A. or the booking agent not subject to its regulations is not of the same standing as a V. M. P. A. and the managers and agencies to my personal knowledge not in the V. M. P. A. that should be.

Eligibles With Reasons  
These eligibles usually have some peculiar reason of their own for not joining the V. M. P. A. and the agent influences the manager against it for the agent's own purposes and to keep the manager from holding the belief that, outside the V. M. P. A. supervision he may have the same standing.

We believe all reputable managers and agents of vaudeville should be affiliated with the V. M. P. A. and only a question of time when they will see this for themselves. With varying classes of people, such as the entire show business has been and is now going through there may be a declining vote of balance in many, but with the stability of the business re-established along with all business managers who can survive will want to join the V. M. P. A.

Any vaudeville manager in America or Canada is more safely set in the V. M. P. A. than he could be by the description of the independent agents. The managers of the V. M. P. A. have recourse to your records and have the privilege of our confidential information, and they have the protection of an organization that is the most substantial and recognized vaudeville circuit of the world.

## BURNS AND LYNN



# PROMOTING "THEATRE PARTIES" FOR NEIGHBORHOOD HOUSES

Special Department Created for Moss-Keith Theatres—Systematic Organization for "Group Selling"

A special department has been organized to promote and handle theatre parties for the houses controlled by B. S. Moss and the Keith interests.

The idea is a phase of the "cut rate" ticket business, concessions being made to groups contained in social, political and fraternal organizations, in the purchase of tickets in bulk.

Prior to the coming season the Moss houses handled no parties as they came, but hereafter the business will be gone after in an organized way, with investigation, outside representatives and advertising.

The Moss idea will add an innovation or two to the "group ticket selling" idea, in that when a particular organization has bought out a section or whole seating capacity of a house, the lobby of that theatre will be specifically decorated with the insignia, flags, etc., of the organization holding the party.

The "party" field is most fertile in the genuine neighborhood houses such as the Franklin, in upper New York, and the Brooklyn houses, like the Flatbush and Rivington.

## INTERSTATE CIRCUIT STARTING OFF WELL

First Bill of Season Opens at Dallas—New Booking Organization and Spirit

Dallas, Sept. 5.

With a new booking organization behind the six and one-half weeks on the Interstate vaudeville circuit through Texas and a new spirit apparently instilled, the first bill of the season opened Monday at the Interstate hotel Majestic.

The show played so well it gained immediate recognition and is said to be the best vaudeville show here in months and months.

An afterpiece tucked onto the seven-act program now was appreciated.

Vaudevillians around were stunned when they saw the layout of the bill after what the Interstate had been playing.

The bill is its running order is: Le Groh, Thornton Squires, Eddie Nelson, Walter Manthey and Co., Jimmie Lucas, "50 Miles From Broadway," Hawthorns and Cook.

The same bill travels here to Houston for a week, another week in San Antonio and after a week in Fort Worth, playing intact meanwhile, it separates to play the split week Interstate time.

## SHEEDY SUES DUNN

Academy, Fall River, Reported \$1,000 Weekly Loser Last Season.

The Sheedy Agency has served William J. Dunn in an action based upon the cancellation of Sheedy vaudeville from the Academy of Music, Fall River, Mass. The Louise goes under Keith control next week through a pooling arrangement.

The Academy is said to have been a consistent \$1,000 a week loser last season for 32 weeks with Sheedy vaudeville at pop prices. The Keith bill played the Empire in the same town and will return with the Academy dark or straight picture policy.

The subpoena was served while Dunn was visiting the Sheedy office. According to Dunn, Sheedy claims a 30-day cancellation clause in his booking agreement with Dunn.

## AGENTS AND BENEFITS

Agents panning the buck when asked to secure acts for worthy beneficiaries will not be tolerated in future by the Keith Circuit. J. J. Murdoch issued an ultimatum this week instructing the agents to co-operate with John Schutte in securing acts for the Police Dames, Sept. 8, 9 and 16.

## KEITH'S WESTERN REGAINS 4 HOUSES

Johnny Collins Given Special Work in Important New Keith Dept.

Palace, Cincinnati; Palace, Indianapolis; Keith's, Dayton, and the Hippodrome, Cleveland, the four houses switched over the summer from the Chicago Keith office to New York, will return to Chicago for bookings with the New York office supplying some acts to the bills.

Johnny Collins, who has been booking the former Chicago houses in the New York office, has been promoted to an executive position which will take him off the books and place him in an important new department, doing work of a confidential nature for the Keith office.

Wayne Christy, former Gus Sun booking man, who has been assisting Collins in the books, will continue to book the remaining Middle Western houses out of the New York office, probably Bill McCaffrey or Arthur Blondell assisting.

## STOCK CONTINUES

Musicians' Demands Stop Reopening with Vaudeville at Akron.

Akron, O., Sept. 5.

The stock company at the Coliseum has been held over for four weeks by Feiler & Ebers with an option for four weeks beyond that term held by the theatre.

It had been the intention to open the season Labor Day at the Coliseum with vaudeville.

Trouble over demand of musicians brought about the decision to retain the stock.

Ward Assisting Todd

Harold Ward, independent vaudeville agent, has been appointed assistant to J. W. Todd, New York broker, for the Gus Sun Circuit. Ward shared the Todd office in the Putnam Building.

## REGULAR VS. IRREGULAR AGENTS

The difference between the regular and irregular vaudeville agents booking vaudeville acts is as wide as the ocean.

No comparison is possible.

The irregular agent is the parasite of the show business.

While a few words could suffice to sum up the regular agent with the word regular his best recommendation, all of this edition would not be enough to tell what should be told about that most despicable blot on the show business, the irregular, irresponsible, crooked agent.

The irregular agent lives even though he doesn't thrive in all branches, from the legit to pictures, but he does his most deadly damage in vaudeville.

In vaudeville the irregular agent steals, cheats, lies, deceives, imposes, instigates, deals double and is constantly doing any one of a hundred things that should land him in Sing Sing where he belongs.

The remarkable thing, it is seldom that the crooked agent is not shrewd; he needs to be for there must be a quickness of mind in anything underhanded such as he attempts.

In the agency business exists big scope for energetic men of live capabilities who understand the show business especially vaudeville. Vaudeville buys ideas; it gambles on the novel act. Often the novelty that may have been put together or suggested by a live agent is a temporary draw of much greater weight than a recognized standard act at a much cheaper cost to the house in salary.

Needs Opportunity and Encouragement.

The progressive regular agent will assert himself if given opportunity. Opportunity comes through the booking offices; he may be associated with. With opportunity goes no encouragement. Agents

like other mortals will not hopelessly waste thought and time.

However, in the regular set of vaudeville agents is another set, a self-styled lot content with what they have and their income, never evidencing a desire to force pleasure to add their business to the business they are in, and while there is nothing particularly against agents of this type; they do not get beyond a certain point.

Certain independent bookers favor agents who are struggling to gain a foothold and cover a large territory in their attempt to do so. By being kept in the offices the progressive and responsible agents of this type gradually are driven away and must seek another field of endeavor.

Many a vaudeville act has been held back and its career retarded if not ruined, by falling into the clutches of an irregular agent. Listening to and following advice meant only for the agent's benefit is a sure term for disaster, for these agents are not to be trusted for any number acts. The advice is seldom sound for it is prejudiced with advantage of the fact that the act wants money.

## Bad Ways Are Many.

The ways of the irregular agent are so many that it is continual surprise expressed in inner vaudeville circles that the regular vaudeville booking service contractors of this type of agent more often found on what is known as the outside.

This surprise is the greater though at the same time booking offices being fairly well aware of the class of agents they are dealing with at all times.

A small time circuit manager once asked a Variety man: "What is the matter with your booking office?" And the Variety man replied:

"You have a dirty lot of little rats calling themselves agents hanging around your office who do business with it. They ruin your bills, they cost you money, they fool the actors and they ought to be in jail. Until you clean them out there always will be something the matter with your booking office."

"Your booking office somehow overlooks the right agents wanting to do business with it, those who could help your shows and would work for you and the actors if they know the rate versus the manager."

"Who are the rats?" asked the manager, and the Variety man answered:

"Tell you nothing. We are not running an information bureau and don't want to say. I find out as we have; everybody else knows them, why don't you? And if you don't, hang around your booking office a little more yourself."

## CHI STAGEHANDS' RAISE

Chicago, Sept. 6.

Chicago stagehands' union has awarded a general increase of 20 per cent. over last season's wage scale here today. The wage increase automatically removes the possibility of a strike that threatened to tie up the Chicago show back stage.

## BIRTHS

Mr. and Mrs. Joe Garinetti, Aug. 24, at their Cincinnati home, son, Thomas J. Garinetti.

Mr. and Mrs. Gustav Blum, son, Aug. 1, New York. Mr. Blum is the playwright and stage director.

Mr. and Mrs. Joe Lebling had the additional honor of grandnephews thrust upon them last week when their eldest daughter, Mrs. Meyer Rosenfeld, became the mother of a boy.

Mr. and Mrs. C. E. Hadley, Aug. 16, son. Mrs. Hadley is the daughter of Mr. and Ida May (Cherry and Turner). The grandfather is 37 and his wife (grandmother) is 33.

Mr. and Mrs. Carroll R. Cherry at their home in Chicago, Aug. 13, son. The mother was professionally Adele, nee of Capt. Anson and daughters in vaudeville Young Cherry after the name of her mother. Cherry after his illustrious all-playing grandniece, the late Capt. Anson.

Mr. and Mrs. Harry A. Scranton, Aug. 12, daughter.

## PHOTO CHANGE

Sun Managers' Meeting in Buffalo.

Buffalo, Sept. 5.

A meeting held here attended by twenty-one managers of upstate houses booked through the Gus Sun exchange resulted satisfactorily all around. The conference was held with J. W. Todd, Eastern broker for Sun and quartered in New York, who advised the managers that with their co-operation better bills could be supplied.

It was agreed all shows be booked in entirety from the Sun New York office. They will not be road shows, as the houses vary in the number of acts used each half and the cost.

It was further decided to establish a photo and press bureau in the Sun office in New York with Harold Ward in charge. The managers will maintain the bureau, a fee being charged each theatre according to the bills used.

The press service fee will be the first direct charge made managers in relation to booking. The Sun office makes no booking charge, its revenue coming from five per cent from the acts.

Sun's office here will be continued as a service for fill-ins and also to review acts arriving from the west. On the report of the Buffalo representative Todd will book such acts without the necessity of them coming into New York.

## FRITZI RIDGEWAY



## FRITZI RIDGEWAY

"A WIFE'S HONOR" (in three speeds)

Last week at the Palace, Chicago, Fritzi Ridgeway offered an original novelty in black and white which met with a most successful success. Miss Ridgeway brought to vaudeville her conception of a film drama done in three acts, in three speeds, from normal to a speed version. She is well known on the screen, having played the part of the silent drama, "A Wife's Honor," and the silent version of the "The Old Homestead."

The special score used in her vaudeville offering was written by C. BAKALNIKOFF, who also is her conductor.



DUBINS and LYNN-FORR KERIC



**BURLESQUE ROUTES**  
WILL BE FOUND ON PAGE  
*Thirty-two of This Issue*















# ADVERSE SUNDAY DEEDS BIG LOSS FOR THOMASHEFSKY

No Sunday Performances Canceled Season of Benefits—Sunday Circles Alternative—Yiddish Management Regretful

The Hebrew Actors Union's confirmation of Equity's "request" last week to abandon Sunday shows at Thomashefsky's Broadway Yiddish management, Thomashefsky means a heavy financial loss to the Yiddish management. Thomashefsky had arranged a solid season of Sunday night "benefit" bookings with a number of fraternal and Jewish charitable organizations and had intended to eliminate the Sunday shows and replace a cancellation of these bookings.

Sunday is the ideal theatre day in the Yiddish world. The loss of it means a serious setback for the uptown Yiddish project. It has been intimated that had the Thomashefsky management known it would be forced to forego Sunday performances it might not have undertaken the former Bayes theatre proposal. The house is under lease for a year from the Shebera, with a year's option. Thomashefsky has decided to include a Wednesday matinee performance now to offset the Sunday loss. While Sunday cancellations will be eased as the only alternative, the \$1 top does not compare with the planned \$1.50 scale for the regular performances of "Three Little Business Men," Sarnatoff, the "Jewish Harry Lauder," will be the kingly around which the programs will be built.

Sunday performances on the East Side by Yiddish companies is the usual thing. The uptown company cannot understand why the removal to the Times square locality should change the color of things.

## NEW MASONIC TEMPLE

Davenport, Ia., Sept. 6. With the opening of the new Masonic temple, November, seating 2,700 Davenport will have a new setting for road shows. The building committee is already booking artists for a series of December concerts and shows.

## WARTERS ALAMMO STAND

The Warters Alamo has secured the lease on the theatre ticket and stand at the new Hotel Alamo which is to be opened about Sept. 15.

## BLACKSTONE DELAYED

Chicago, Sept. 5. Harry J. Powers says the Blackstone will not open before October.

## AUTHORS' WRANGLE

"Gabbete," Once Flog, Postponed for Second Trip

An author's wrangle may postpone the metropolitan premiere of the musical comedy, "Gabbete," announced for production several weeks back.

Sidney Lasker and Frank Marlin, who wrote the piece, have had a disagreement, said to be the stumbling block. Lasker made the arrangements during Martin's absence.

When Martin returned, he wanted several revisions of the arrangement.

The controversy finally culminated in a personal break between the authors, and the producer has indefinitely postponed the piece.

"Gabbete" was originally produced by George Byron Totten. It played a few break-in dates and closed without paying salaries. Members of the cast need claims against Totten with Equity and the latter since has given up his office in the Astor theatre building.

Since Martin and Lasker have an interest in the piece the matter of production will remain deadlocked until they can reach an agreement.

## NEW COMIC OPERA CO.

To Play Up and Down Coast and Canada

San Francisco, Sept. 5. The Broadway Producing Company, a new corporation, has been organized to produce comic opera and musical comedies to play principal cities on the Pacific Coast and Canada. The general manager is Markus Samuels. Milton Smith is business manager. A company of actors has already been engaged and was booked to play the Capitol theatre, opening Sept. 2 in "The Girl."

The cast is headed by Mabel Reigelman and Jefferson de Angulo and the supporting company includes Perqueta Courtney, Elsie Stafford, Charlotte Linney, Fern Meresau, Jackson Murray, Jean Hillman, Lou Davis, Miriam Parnish, Frank Allen, John Vale, Robert Marcourt, Eddie Harris and a chorus of 18 girls and eight men. The local management is of Dr. Maxine De Gees.

The local admission prices are to be \$1 top.

## CLARE A. LUTES LUTES BROS.

are pioneers in regular vaudeville. LUTES BROS played variety halls with dirt floors and dressed with other men in a room eight feet square. LUTES BROS played Keith's Circuit, Clark and West, W. V. M. A. Circuit, Interstate, Orpheum, A. & H. and Marcus Loew Circuits.

Lutes Bros. have been vaudeville grow from a gumbo to a standard business with better theatres, better conditions, better salaries under the untiring efforts of its promoters and managers in regular vaudeville.

Lutes Bros. are a standard act in regular vaudeville and represented by their own personal managers, Mr. Tom Powell in Chicago and Mr. W. S. Hennessy and Miss Gladys Brown in New York.

## HOPPER IN "WANG"

Eva Fallon Draws Notice in Support Second Only to That of Star

Baltimore, Sept. 5. DeWolf Hopper revived "Wang" Monday night as the close of his second Baltimore season. Curly's park, and for the first time in over 17 years stepped into the spotlight.

In his support Eva Fallon played the role which Della Fox, Marguerite Clark and Odette Wallace played during the days when the show first was put on. Her work as Matrua won her notice second only to that of the star. The turnout Monday night, in view of her opposition in the shape of the opening of the new Balzano play, "Mary, Mary, Quite Contrary" at Ford's, was good.

Tuesday Hopper broke into the editorial pages of the "Evening Sun" with a letter signed "Wang" in general. This was written at the request of the editor of the paper. Following the closing Saturday the company will rest a week and then take to the road for a tour which will reach to the Pacific coast.

## JULE GARDNER'S DIVORCE

San Francisco, Sept. 5. Married in January, 1915, Julie Gardner, of "Topsy and Eva," has secured a divorce from David Kerwin on charges of cruelty and failure to provide.

Mrs. Kerwin has been given the custody of their six-year-old son.

## SUITS RECALL KILW

Mr. Kilw, at present abroad, is expected back the latter part of this month. Four of Kilw-Brieger's suits are listed on the commercial terms which necessitates the manager's return.

## Curt's "Forbidden" Rehearsing

"Forbidden," a new play by Sydney Rosenfeld, has been placed in rehearsal by John Cox and will open out of town Sept. 17, coming to Broadway two weeks later.

Mrs. Kerwin has been given the custody of their six-year-old son.

## Another "Up She Goes"

A second company of "Up She Goes," destined for the Broadway trip, will open at the Broadway Newark, N. J., Sept. 24.

"Sunbanned Out" Starts Sept. 24. The Gus Edwards' production of "Sunbanned Out" starts Sept. 24 at Wilmington, Del., playing the Majestic, Buffalo, the following week.

# CRITICAL DIGEST

Opinions of the metropolitan critics on the new legitimate production. Published in variety a guide to the reliability of the critical judgment on plays expressed by the reviewers on the dailies.

The notation if contrary will be repeated when a play closes at Broadway after a long or short run, with the critics to be box-scored at intervals, rated by percentage on their judgment as recorded.

## "The Whole Town's Talking"

Notices rated fair on this comedy by John Emerson and Anita Loos with "Mail" (Craig) seemingly best. Critical opinion went on stating "moderately" funny but unimpaired by a small town editor.

Variety (Gronson) says it is unlikely the public will patronize the piece for the single laugh it holds, berates the authors as recognized comedians for ridiculing the picture folk and making them conform to this story to the impression of them usually held by a small town editor.

## "The Jolly Roger"

Notices ran from fair to poor in about equal number for this first Walter Hampden production at the National. "Herald" (Woodward) it is right in every respect except the choice of Pedro de Cordoba for the leading role. "World" pronounced it "the dullest play of the season," not giving it more than much of a change, while "American" (Daggs) judged it "dramatically" "Tribune" (Hammond) among the "fairs" mentioned it is "colorful and romantic but placid and uneventful."

"The Jolly Roger" was sunk before hitting its flag."

## "Poppy"

"The reviewers were unanimous that "Poppy" is either good or fair, but didn't agree upon the cause. The star, Miss Lillian Gish, was a couple of supporters, with the majority of individual praise going to Dr. C. O. Cresswell, who was special mention in every paper.

"Tribune" (Hammond) said, "Laughable but tedious, with Field the saving grace." "News" (Mantel) thought it had fair entertainment "held together by Miss Kennedy." "Herald" (Woodward) suggested, "Put it at the top of your musical play list." "World" (Schader) agrees with the others and says "Poppy" is in New York a long run, mentioning W. C. Fields as a front rank character actor in the title role for the first time.

## COURTESY ADJUSTED

Returned to Cast Following Quick Rearrangement

Chicago, Sept. 5. William Courtenay threatened to "Outrage People" at the Chicago Theatre. He was to play O. P. Heggie in George Farnsworth's "The Courtship of Miles Standish." Courtenay adjusted his differences.

Heggie may head a second company. "Dangerous People" is at the Cort and an optimistic story has developed into a money-maker.

## LEGIT IMOS

Onida, N. Y., is to have a new \$250,000 hotel and theatre built with Syracuse and Onida, and the beginning of the enterprise was marked to-day when the Madison House, one of the oldest hotels in the city, was bought by J. H. C. O. H. Ryan, and F. H. Fitzpatrick and others.

This is the second hotel and theatre deal consummated in Onida within a month, as Myron J. Kallet, acting for a group of business men, closed a deal for the purchase of a site on Main street.

Isabel Quinner of 189 Thirteenth avenue is being sued by Fred Mayo (movie) and his wife, Loretta Mayo (musical comedy). In Hudson County (N. J.) branch of the Supreme Court for \$4,959.39 for damages said to have been caused by Quinner in an auto accident: July 23. It is claimed Quinner ran into Mrs. Mayo's car on the Hudson boulevard, near Columbia park, severely injuring her and damaging the car.

Last year's edition of "Greenwich Village Poll" the fourth of the series, will begin its tour at the Hanna, Cleveland, Sept. 24. The one headed by the "Globe" is Fashion "Fate," and includes Dorothea Nevill, John Sheehan, George Christie, Ula Stangor, and Silvers, George Ralsley and others.

Due to the critical illness of his mother Florens Ziegfeld left New Tuesday night for Detroit. Mrs. Ziegfeld, who is 89 years old, was visiting at the home of her daughter, Mrs. Louise Huhl, when taken sick. Mrs. Ziegfeld's husband, Florence Ziegfeld, Sr., who died two months ago in Chicago.

The city company of "The Gingham Girl" opened at the Grand Hotel, Newark, N. J., last night. Raker and Irma Marwick play the leads. The company to play the subway circuit.

"Cuddle Up," a new musical comedy, destined for the road, has been produced in rehearsal by W. C. Wee. It will open the latter part of next month.

James J. Brady will handle the opening of the Metro film, "Hearnsay," at the Belasco, Washington, Sept. 17.

## "BROOK" CLOSED

Opinions of Critics When Opening

"Brooks," the initial production venture of McKee and Stevens, closed at the Greenwich Village, Sept. 5. The production was a failure. Despite the mild reception accorded it, the producers still have faith in the play. The revised edition may be sent out the latter part of next month.

"Brook" was proclaimed a bad play when opening by all of the New York reviewers on the dailies. "Herald" (Woodward) excepting Robert Walsh (Evening Telegram) (second edition) was called to across a definite opinion, and George Kaufman ("Times") who said it was good.

## PRATSE FOR "THE FOOL"

Chicago critics called "The Fool" and only Shepard Butler in "The Tribune" dares to suggest that it is not a perfect failure. "New York" says it will "live forever."

"The American" says it is "great." "Herald" (Woodward) says it is "a sensational comedy." "The Journal-Examiner" declares it is a "sensational comedy." "The Journal-Examiner" pronounces it "perfect drama." O. L. Hall of "The Journal" predicts it will be an "extraordinary demand." "The Post" praises the cast and the "Tribune" finds "a note of exaltation."

## "BREAKING POINT" STICKS

"The Breaking Point" will not go out of the Klaw, New York, this month. It will probably stick through this month and possibly longer. Business spurted last week and in addition the Klaw is building up.

The \$5,000 stop limit angle has been adjusted to fit the emergency, Wagenhals & Kempf changing the Rinehart piece has a chance.

## JAY BARNES PILOTING

Jay Barnes is back to his old love again piloting "The Moorish" in the provinces.

Barnes has been absent from the New York stage since the Moorish Holding Co. took over the interests of Oliver Morosco.

## "Monster" To Tour

Joe M. Plating will send "The Monster" on tour this season with Henry E. Dixey heading the cast. Walter Woolfe will play the role in the New York production.

## Woolfe With "Ermine"

Walter Woolfe will go to "The Lady in Ermine" for its road tour. He left the Winter Garden show Saturday.

## JACK HASKELL COMES BACK

Jack Haskell, the stage director, has returned from Europe and will remain in New York.

MARIN'S PLAY AND PARTNERS  
Max Marin is to produce a play titled "Hilceus" in association with Sal Mawney. The piece is a melodrama written by Marin. There are four acts and six scenes.

## IN LORRAINE'S ROLE

"Philadelphia, Sept. 5. "Philadelphia" will start Sept. 24 at Wilmington, Del., playing the Majestic, Buffalo, the following week.

## PIATOV AND NATALIE

In Their Original Dance Creations

Now Playing Fourteenth Consecutive Week in Chicago's Foremost Picture Theatre.

Immediately after their first appearance were given two additional weeks, making three weeks at the Senate Theatre. This is the first time in the history of this theatre that has been given such a long run.

Permanent address: Piazs Club, New York City. Eastern Rep: MORRIS & FELI; Western Rep: JACK GARDNER



## CORSE STILL CLOSING STOCKS IN BROOKLYN

Undiscouraged, Native Son May Try Again—Some Salary Suits Filed

Corse Payton's second attempt to re-establish himself as the stock idol of Brooklyn, N. Y., has proven as equally disastrous as the first, the Payton Players having closed after a two weeks' run at the Academy of Music, and several members of the company having filed claims against "America's best bad actor" for salaries.

The folk did not rally in sufficient numbers to Corse's plan of converting the Brooklyn opera house into a temple of the drama. His attempt to establish a stock season in midsummer is said to have another contributing cause for its failure to catch on.

Last season Payton attempted a "come back" by installing a company at Keeze's Bay Ridge. This company also closed after a brief season and culminated with a legal rumple between Corse and Keeze, which has since been readjusted.

The members of the Academy company feel certain that Payton will fulfill his obligations to them and have merely instituted suits as a matter of form.

Despite Brooklyn's reticence to re-embrace its native son, Corse bears no ill will against the City of Churches, and may break out with another venture there in the near future.

Early this week there was a report Payton might take over the Gotham, Brooklyn, for stock. The house had been operated as a stock house by the Blauers for several years. This year they turned it back to the Keith interests, who control it. No definite policy has thus far been announced for the theatre.

Robert Bentley has succeeded Foster Williams as leading man with the Shanger Players at the St. Charles, New Orleans.

## ESTABLISHED STOCKS ATTEMPTING SHUTOUT

Call for Exclusive Use of Plays as Opposition Comes to 15 Cities

Stock managers operating in many cities, which are scheduled to have more than one company this season for the first time, are writing play brokers to tie up plays in order to shut out the new "opposition."

More than 15 cities which formerly had but one stock company, are to have two or three this year. Pittsfield, Mass., now has the Union Square and Colonial operating. In Hoboken, the Roosevelt and Lyric are bidding for popularity.

Kansas City will have three companies, playing the Princess, Shubert, and Auditorium. Akron now has 23 Clarke Lilly's company playing and another coming in. In Pittsburgh, the Schenley is playing stock and a company is promised for the Lyceum. Toronto will have three companies, Vaughan-Glasser's at the Lowry uptown house, Cameron Matthews at the Regent and another at the Princess.

## 10th AVE. MELODRAMA BY NEW STOCK CO.

Grace Anderson's Plan for Chalonier Theatre—West Side "Neighborhood"

Grace Anderson has entered into negotiations with the management of the Chalonier, New York, which, if the deal goes through, will give the upper west side its first stock house. The Chalonier is located at 5th street and 19th avenue. Its present policy is pictures and it attracts a clientele of neighborhood folk west of Eighth avenue.

Miss Anderson's plan is to install a company to be known as the Thrill Box Players. She is of the



## MISS MIACHAUA

Brasilian Wire Wonder World's Greatest Wire Equilibrist. Notively the only artist in the world using no balancing pole or umbrella.

Playing Keith Circuit Direction ALF T. WILTON

opinion that Tenth avenue's prettier drama lurid and plans to revive some of the old melodramatic standbys such as "Chinatown Charlie," "Queen of the White Slave," "Jethra, the Sewing Machine Girl," and others of the same school.

Miss Anderson maintains that there is a population west of Eighth avenue that seldom crosses the divide—Broadway.

The present management of the theatre refused to state whether there would be a change in policy and when, but admitted that Miss Anderson's proposition was being considered.

1 FAIRBANKS TWIN IN STOCK Madeline Fairbanks (Fairbanks' Twins) joined Arthur Casper's stock company at New Bedford, Mass., Monday.

She intends to remain with the company for the entire season.

The George G. Holland Production Co., which has taken a lease of the Pine Air theatre, located in the State theatre building, Boston, for 40 weeks, opened the season Tuesday with "Eruption." Ann Bunner's play. The performance was the first on any stage. Thais Magrane played the lead. The house is doing a \$1 top, with a crowd of many novelties during the season, and has secured the support of many Boston organizations.

"Atlas Nora O'Brien" is being put on by the Boston stock company at the St. James for the second week. This is the first time this show has been played in this city.

The Somerville Theatre Players opened with stock for another season, Monday. The house is said to have cleaned up last year. Several new players have been added this year, including Jean Oliver, as leading woman, and Lettie Adams, as leading man. Other new members in the company are Ann Page, Robert Lawrence, Louise Huntington, and Etta Heislet.

"The Charity That Began at Home" opened the eighth season at the Copley theatre with the Henry Jewett Players.

That the stock season has finally started the pick up is evidenced by the fact that most of the stock and play agents' offices are daily becoming more and more crowded with players and directors, and that not so many of them are being sent away disappointed. In three or four of the largest theatres, the stock office seats in the waiting rooms are at a premium at all hours of the day and there is one in particular that often is so crowded that some must wait in the hall. With actors returning from summer vacations, new companies going out and replacements for players joining the legitimate and vaudeville taking place constantly, brisk casting for the winter season is in full swing. Stock executives are unanimous in declaring, however, that things are not stirring as much as is usual this time of year.

Manager Casey of the New Bedford (Mass.) Players has announced the cast who will open the New Bedford theatre on Labor Day. The company consists of Mary Hart, Al-

fred Swensen, Frank Camp, Donald Miles, Edwin Bailey, Alfred Hickey, Jane Haven, May Hurst and Bernard Ross.

The Barbara Winchester Stock Co. will open Sept. 13 at the Palace, Ridgedale Park, N. J., as a permanent attraction playing in conjunction with motion pictures. The company will give one-hour plays, opening with "The Heart of the Stockist." Leads will be Stanley Gordon, George Danforth and Nan Corringham.

Maudie Pealy's stock opened at the City Theatre, Roselle, New York, N. J., Labor Day with the old stand-by, "Mam'selle." Instead of the announced "Adam and Eva." Her company is practically the same as last season's with the addition of James Macune.

A new stock musical comedy company has been installed at the Band Box, Cleveland. The company will have for production manager, Charles LeRoy. A chorus of 13 is being used, while among principals are Eva Lemons, Walter Nichols, Billy McCoy and Carrie Finnell.

At Proctor's, Elizabeth, N. J., the Proctor Players opened Labor Day with "Fair and Warner," headed by Ruth Rickaby and Russell Hicks. They do 12 performances weekly.

The McLaughlin stock at the Ohio, Cleveland, will close Sept. 7.

Elbert & Getchel will open a stock at the Princess, Des Moines, in November.

## JOHN NEGROTT SUICIDE

Newark, O., Sept. 5. John Negrott, 34-year-old stock actor, shot and killed himself Monday at Utica, a small town near here. He had been staging amateur shows and painting scenery for a Utica fraternal body.

Negrott had destroyed all papers or identification marks. Unless some one claims the body it will be buried in Potter's field Thursday.

63rd CONSECUTIVE WEEK (September 3)

JOHN J. CARLIN presents THE MOST IMPORTANT COMIC OPERA TOUR OF RECENT YEARS

# THE FIFTH COMIC OPERA COMPANY

"YESTERDAY IT WAS THE BOSTONIANS" "TODAY IT IS THE BALTIMOREANS"

Offering a Repertoire of Twenty Famous Comic Opera Successes with the Following Remarkable Cast

HEBERT WATEROUS, LILLIAN GLASER, BERNICE MERSHON, EVA FALLON, HENRY KELLY, SAM A. BURTON, HENRY LEO BYRNE, ANNETTE HAWLEY

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RESPLENDENT PRODUCTIONS

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TWENTY WEEKS IN  
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Playing to Over Two Hundred Thousand  
Delighted Persons

5 WEEKS IN NEWARK  
2 WEEKS IN MONTREAL  
2 WEEKS IN NEW ORLEANS

ONE WEEK IN MOST OF THE PRINCIPAL CITIES OF THE EAST, SOUTH AND CANADA

A REVUE-TIRED PUBLIC EAGER FOR THE WORTHWHILE IN THE THEATRE IS RESPONSIBLE FOR THIS UNPRECEDENTED RECORD

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# INSIDE STUFF

ON LEGIT

# BEDSIDE CHATS

By NELLIE REVELL

The sharing terms under which the "Greenwich Village Follies" will play the Winter Garden, New York, are not known. It is said the Shuberts to give them read terms for the Garden engagement, through the efforts of the Shubert, New York. The "Village Follies" held a contract for the Shubert and it would have been its fourth season to open at the house where the show has established itself as an early fall attraction. The hit of "Artists and Models" however, brought the "Follies" an offer from the Shuberts to play the Joiner, Century or Garden instead. Broadwayites say that through Joe Lebling and Al Jones being ticket brokers it is quite likely Lee Shubert "handed" them in the way of Garden terms. The customary sharing terms for an outside attraction at the Garden are \$5,000 to \$10,000, with the show standing for 1000 weeks for the lights besides the other "extras."

Through the "Follies" going into the Garden the Shuberts are saved from an investment of around \$200,000 at this time for another production of their own. It would have had to compete with the new Collier-Bernard show, Ziegfeld's new "Follies" and the "Village Follies" itself in any other house.

The present Garden ("Passing") show has badly dropped in receipts, reaching as low as \$12,000, according to report. Through the abandonment of the otherwise new Shubert Garden production, Delays, now on her way over here with a contract to appear at the Garden, will probably be shifted to the Shuberts' "Courtroom," their next musical production.

Earl Carroll, producer of "Amities," at the Carroll, New York, arrived back on London Monday on the "Leviathan," not as a passenger, but as a third class seaman, assigned to wash the decks. He shipped on the liner about three weeks ago, signing as one of the crew for a few days. No one was in on the stunt but his wife and brother James, who, with Mr. Edwington, his backer, were at the dock to lamp him in the ship's company.

Arrived on the other side a New York daily was advised by its London correspondent that Carroll was among those present. Inquiry at the hotel met with a flat denial.

Last week James Carroll received a cablegram that Earl had been charged for a farewell breakfast, the message being signed by Fred, Nip and Ned. The latter are Teddy Gerard, Lord Nip and Alington and another ticket Englishman. All were friends of the late Larry Baxter, as was Carroll.

He drew his pay Tuesday, getting \$34 for the 17 days less \$1.70 charged for the "staps" or dingy make-up for deck swabbers. He said that he had not the time to go to sea informally. When a youth he and his brother were "batters" and beat their way around the world. A "batter" is one who boldly boards a boat and takes a chance of being detected being on the passenger list. The Carrolls managed to get to Manila via army transport in 1900, but on different boats. Jim was ordered to "escape" by the quartermaster when the boat reached Cebu, the vessel being in the Philippines, and tells an interesting yarn of his experiences.

Whitford Kane corrects the statement he has a "piece" of "Children of the Moon" in which he is playing at the Comedy. Kane is on salary and a percentage like the other principals and the director, E. Idon Payne.

There is one reasonably sure way for Equity Players to recoup lost time. It is to go to the 45th Street and take a taxi to the 45th Street. The attraction is guaranteeing the house \$4,000 weekly and the agreement calls for at least six weeks. The time was limited because the house would be closed about Oct. 15, but the taxi fare is \$1.00. "Zeno" could stay longer. Last week it grossed \$5,000, or a little less and that meant a loss of several thousand to Joseph Rlin, its author and producer.

It costs \$1,500 weekly to operate the 45th Street and, even though "Zeno" does not play to a gross that would make the house share more than that, the guarantee the house will make a minimum of \$2,500 weekly, which for six weeks means \$15,000. That is not clear, as rent is to be considered, but the 45th Street would have been dark but for "Zeno."

Nellie Revell is St. Vincent's Hospital's continuing celebrity. The casual callers at the hospital ask for her and want to see her. Patients also inquire for her and about all of them slip past Nellie's room to catch a glimpse of the hospital's four-year-old.

The other afternoon an inquisitive woman, more adventurous than most, looked and stepped into Nellie's room, asking Nellie if she was Nellie, what was her religion, why children and other intimate questions only the most nosy of rubbers could think of.

Finally the woman stopped long enough to inquire: "And how did you have this accident?" "I fell off the top of the Woolworth building and broke my ankle," replied Nellie. "Whatever were you doing on top of the Woolworth building?" came the question, and Nellie answered: "I slipped, stepping from my airplane."

Robert C. Kay, general manager for Anne Nichols and her "Able's Irish House" companies has only been in the show business 17 months but has exhibited shrewd ability. He has a reputation of buying for cash and winning a discount there. A representative of a theatrical hobby firm, well known because of his stunting, was stumped last week when Kay ordered a \$1,500 bill and asked the salesman how much he would take for cash. The man stuttered five per cent. off if half the bill was paid for on delivery and was further surprised on getting a check for the amount with the order. He said later that was the first time in 17 years on Broadway that such a transaction had occurred.

"Able's Irish House" was reported having made a net profit of \$15,000 for its four companies two weeks ago. The actual net was just \$20,800.

"Marmola," the Booth Tarkington play with Leo Carillo, which opened at the Liberty Theatre Aug. 17 has three financial sponsors. They are Alfred B. Aaron, producing the show; Louisa Dreyfus (Harna) Co. and George H. Nicolai, secretary of the Producing Managers' Association. Aaron holds 40 per cent, with the balance divided among the other two.

There are several side lights about the opening of "Little Miss Bluebeard" at the Lyceum last week. One feature that gives the show an edge is furnished by the flock of Parisian frocks worn by Irene Bordon. The program devotes as much space to the credits of the costume designers as it does to the cast, and the feminine first nighters were most interested in reading the credits than the cast names. It is said, by the way, that because of program mention of the Paris fashion creators, the latter made no charge to the star for the rig.

Erie Blore, the new English comedian, brought over by Gilbert Miller for a hit, had one bit which comedy reviewers took a shot at. It was when an actress fainted, pinning him down. He called for whiskey and drank it himself. It is an old bit and a sure laugh here. It looked as though the producer inserted it with an intention of getting a little to say anything, feeling the show had a good chance, for the bit was put in the afternoon of the premiere. Originally the bit was in burlesque, the comic taking the drink, then wiping the fainting woman in his arms.

Tuella Cameron, who assisted Tom Meighan in the filming of "Home-Home Bound," is rehearsing with the new "Music Box Revue" at the Casino to rehearse in his motor boat, anchored off the foot of 45th street and after the day's work returns in his boat to his home at Hastings on the Hudson.

E. D. Price, manager of the first production of Flo Ziegfeld's "Follies,"

SOMEWHERE IN TIMES 80.

OUT OF THE HOSPITAL

THANK GOD  
AND MY FRIENDS

I told you so!

has gone in advance of the show which takes the road from the New Amsterdam after one more week. Ed Rosenbaum, Jr., succeeded Price as the "Follies" manager. Price leaving the attraction to manage the "Forest," Philadelphia, which has just been given the policy of "Advanced Vaudeville" by Klum and Erlanger. At the time, Rosenbaum thought the "Follies" assignment a bunk job, but has remained with the Ziegfeld organization 17 years.

Ed Rosenbaum, Jr., agent of the "Follies" for five years who his dad was back with the show. He was succeeded by Leon Friedman who is now agenting "Gaudin's" Rosenbaum, Jr. is going back with "The Last Warning" this season.

George M. Cohan has suffered another change agent the title of his forthcoming starring vehicle for Lynn Overman. He has changed the name of the piece from "So This is Broadway." Its most recent title back to "The Song and Dance Man." Cohan is putting the finishing touches to the piece and will place it into rehearsal as soon as he has disposed of the second company of "Little Nellie Keely."

Wagnella & Kemper disavow the report "The Breaking Point" will be withdrawn from the Klum and state that Mary Roberts Ellis, who has a part attraction back the \$1,500 spot limit last week. The producers will continue the "Point" into October at least.

Rudolph Schildkraut's engagement with the Thomanesky Yiddish company at the renamed Bayes is limited. The Theatre Guild's production of "King Lear" with Schildkraut in the title role, is due around December when the star will leave the Thomanesky troupe. Leffler, Britton & Goelet's "The Jazz King" will not be done until spring as a late season contender.

Schildkraut explains that the notoriety given by "The God of Venetians," his last starring vehicle, has killed that play for this country in English or any other language.

# NELLIE REVELL OUT

(Continued from page 1)

doctors, she is not to receive visitors, the physicians forbidding it as they think the statement of Nellie's removal after the realization of a former hope of almost four years will be wholly sufficient until she has grown accustomed to her new surroundings.

# International Figure

Nellie Revell has become an international figure of fortune since she entered a plaster cast and St. Vincent's Hospital. Her removal after the realization of a former hope of almost four years will be wholly sufficient until she has grown accustomed to her new surroundings.

Physicians agree it has been Nellie's mind mostly responsible for her present improved condition. Recently before a congress of physicians, male and female, in New York, Dr. Stewart, in an address on Nellie's case, ended with:

"Nellie Revell is the greatest example of brain, heart and spirit that has ever come to my knowledge."

# Inspiration For Show Business

During the duration of St. Vincent's Nellie has become an inspiration for all of the show business. It has not been uncommon for any one around the Times Square section holding a "grouch" to drop down to St. Vincent's and see Nellie. The sight has the understanding among the Squarites that "you haven't a kick in your world after seeing Nellie Revell."

Mrs. Revell's influence extended beyond the hospital and through her writings in dailies and magazines, the unnumbered interviews printed with and of her, Nellie Revell, the bed-ridden patient of St. Vincent's who could still laugh and did laugh in her writings as she made others laugh with her, became a nationwide model for the ill and the stricken.

Mrs. Revell has suffered from a disorder with no exact diagnosis and has been in the hospital for a year. She has tried everything on her and Nellie's list of what she has gone through would make a medical dictionary.

Some time ago the show business gave Nellie Revell a benefit. Its proceeds were trusted and the income has been applied to her maintenance at the hospital. Before entering it, Miss Revell, the first woman on press agent of the show business and an endeavor to prevent the spread of her spinal ailment.

# ADMISSION TAX TOTAL

(Continued from page 2)

000,000; Missouri, \$45,000,000; Montana, \$1,000,000; Nebraska, \$1,000,000; Nevada, \$68,000; New Hampshire, \$4,000,000; New Jersey, \$110,000,000; New Mexico, \$1,000,000; New York, \$664,000,000; North Carolina, \$140,000,000; North Dakota, \$1,000,000; Ohio, \$148,000,000; Oklahoma, \$13,000,000; Oregon, \$10,000,000; Pennsylvania, \$247,000,000; Rhode Island, \$1,000,000; South Carolina, \$6,000,000; South Dakota, \$2,000,000; Tennessee, \$17,000,000; Texas, \$13,000,000; Utah, \$1,000,000; Vermont, \$3,000,000; Virginia, \$40,000,000; Washington, \$1,000,000; West Virginia, \$18,000,000; Wisconsin, \$17,000,000; and Wyoming, \$2,000,000.

But three States show an increase in 1923 over 1922, Idaho, which increased 10 per cent; New Hampshire, 13 per cent; and Wyoming, 2 per cent. New York dropped 14 per cent.

Just what portions of the above for the tax collected on admissions to amusements are not set forth until the Secretary of the Treasury makes his full report.

It cost the government \$140 for each \$100 collected in 1923, against \$187 per \$100 collected in 1922.

Zelda Sears and her sister, Mary Paul, will collaborate on a book of children's songs for pre-Christmas publication immediately after Miss Sears' "Left Over" production is completed.

J. A. Atherton will shortly produce "Zelda's Christmas Greetings," an adaptation of modern Greek comedy by Supro Melias.

# FLORENCE RICHARDSON

("QUEEN OF JAZZ")

Miss Richardson is the conductress of the all-girl jazz playing orchestra at the Central Park, New York. The costume worn by Miss Richardson above is the uniform of the girls while playing.



The Play That Puts U in Humor

# ANNE NICHOLS' "ABIE'S IRISH ROSE"

REPUBLIC THEATRE, NEW YORK

68th week and indefinite

PITTSBURGH (Lyceum)—25th Continuous Week and Indefinite  
MONTREAL (Orpheum)—10th Continuous Week (Final)  
TORONTO (Grand Opera House)—Opening Sept. 10, Indefinite  
ATLANTIC CITY (Garden Pier)—8th Continuous Week (Final)  
CLEVELAND (Colonial)—Opening Sept. 10, Indefinite

New Companies in Preparation

## WILL PLAY RUNS IN ALL WEEK STANDS

Managers Interested Communicate with

ROBERT C. KAY

General Manager for

**ANNE NICHOLS**

Fulton Theatre Bldg.; 210 W. 46th St.; New York City

Played 15 weeks in Washington, D. C.  
Played 12 weeks in Baltimore  
Played 42 weeks in Los Angeles  
Played 30 weeks in San Francisco











the Cloak of Science," a new play by James Henry O'Brien, a Francisco newspaper man, has been accepted for production by the Morosco















ILLINOIS PLAYERS' LARRY CORPORATION







A Feist Hit

# SWINGIN' DOWN THE LANE

Sing it Dance it Play it  
by Isham Jones and  
Gus Kahn

"You can't go wrong  
With any FEIST song"

A Feist Hit

# HI-LEE HI-LO

Here's your que  
A Ludicrous Comedy Hit  
by Ira Schuster  
and Eugene West

A Feist

Like a Streak  
This Waltz Set  
Hit the Country

# WONDER ON

by Paul Whiteman  
Ferdie Gr  
D

A Feist

Everybody Love  
Especially the R

# BL HOO BLU

Cliff Friend-Jack Mes

SAN FRANCISCO  
Festive Theatre Building

BOSTON  
181 Tremont St./

DETROIT  
144 West Larned St.

CINCINNATI  
707-8 Lyric Theatre Bldg.  
TORONTO—185 Yonge St.

LEO FE

711 Seventh  
NEW Y

LONDON, W. C.  
128 Charing  
AUSTRALIA, M



Hit  
Lightning  
sation has

ERFUL  
NE

an  
ofé and  
brothy Terriss

A Feist Hit

# CAROLINA MAMMY

Still the Best  
Sing it Now

by Billy James

st Hit  
ves Indiana  
ag-Blues-Ballad

UE  
SIE  
JES

zkill and Abel Baer

A Feist Hit

# NO, NO, NORA

Chicago says  
Yes! Yes! to This Hit

by Gus Kahn and  
Ted Fiorito

FEIST, INC.

12th Avenue  
NEW YORK

C. S. ENGLAND  
1st Ave. St.  
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187 No. Clark St.

MINNEAPOLIS  
235 Loeb Avenue

PHILADELPHIA  
122 Market St.

KANSAS CITY  
Gayety Theatre Building

LOS ANGELES  
417 West 7th Street



**ANDRE SHERRI REVUE (14)**  
30 Mins.; Full Stage (Special  
Drapes)  
Broadway  
Andre Sherri, cabaret floor, at  
the

producer, has here epoken the last word in "class" production. His revus translates to the stage the best type of "smart" restaurant entertainment, crisp and sprightly in costuming and swift in its dancing display.

Instead of a splurge in flash color the designer of the costumes scheme has based the whole production on a motif of black and using the bright colors sparingly. The effect is vivid without the bolsterous atmospheres of a hectic vaudville "girl act."

There are six principals and eight dancing girls, the two divisions sharing the honors about evenly. The girls are trim, little girls with an abundance of ginger and they wear their frocks with the aplomb of "Follies" ponies.

The billing at the Broadway theatre does not disclose the identity of the leading people, all of whom are distinctly capable specialists. The rising curtain discloses the full stage boxed in with a cloth of gold. A juvenile in Rajah costume is on for an Oriental number being presently joined by the eight girls in black harem dress for a slow chorus manoeuvre. The primmish donna joins in similar dress, and a fishin for the ensemble, a bare-legged dancer does a temple dance in a filmy costume of black and gold. A toe dancer fills a gap here.

The men are back for a song in production, bringing on the girls in fluffy costumes of pinkish orange edged with black, and shrewdly designed to take the curse off the naughty wriggle. A baritone, in evening clothes, steps into another gap for a solo that might be considered rather heavy, but here furnishes a variety from the surrounding girliness and fluff, giving way to the juvenile doing a neat number with four girls fetchingly garbed in black crepe, wearing black masks and giving the effect of that many demure but sportive widows.

A short interval of ballroom dancing, using a man dancer and the girl previously seen as a solo dancer, is introduced, giving way to a Spanish affair with the girl in black taffeta relieved by vivid red trimmings. This is worked up skillfully, all the principals taking part with a bit of singing or dancing.

The male dancer does some brilliant stepping in Tommy Atkins get-up of tight black trousers and the red mess jacket, and they go into the startling finale with the girls in powdered wig and white and silver military costume with tight and the principals in corresponding models of the same tone. They work it up into a spirited ensemble.

rector and the routines are laid out for speed. The act delivers a whole specialty show in its allotted half hour with a swift change of picture and a world of production magnificence. There isn't a spoken word in the whole affair. The Rayne is ready as it stands for the Palace. — *Rush.*

**AHERN and PETERSON**  
Songs, Talk, Dances  
11 Mins.; One  
23rd St.  
The dance imitation has been ra-

vived by Ahern and Peterson for the punch finish to their act. The boys haven't overlooked a detail in the old-style introduction, even to the lyrics. "And now we'll show a dance of great fame a wonderful peppy hooper—Iszy Klotaky is h

The member doing the imitation is a fairly good dancer. Both appear in tuxedo, have pleasant personalities and handle most of the

sonant and handle most of the material well. They open with song, do some talk, then more songs, and close by pulling the imitations out of the trunk.

For the better small time house  
their work is ideal and they'll be  
nicely.

**Just Another Good Act  
BOOKED SOLID**

**MME. DU BARRY & CO.**

Orpheum, Orpheum Jr.,  
W. V. M. A. & B. F. Keith (West.)

1413 Capitol Building  
CHICAGO

$$x_1^2 + x_2^2 + \dots + x_n^2 = 1, \quad x_1, x_2, \dots, x_n \in \mathbb{R}.$$







## NEW YORK THEATRES

### PORT THEATRE, W. 42nd St., E. of 5th Ave.

Matinee Wed. and Sat. at 2:15

### MERTON OF THE MOVIES

Glenn Hunter—Florence Nash  
Leon Wilson's story dramatized by  
H. M. Greenwald and Mary Co. 1917

THIS "M. O. M." IS A  
MATINEE WED. AND SAT. AT 2:15  
LADIES AND GENTLEMEN PLEASE

### HELEN OF TROY, NEW YORK

PERFECT MUSICAL COMEDY  
Latter by Port Palmer and Harry Ruby

### AMSTERDAM

IS POPULAR MAT. WEEK TODAY  
REGULAR MATINEE SATURDAY

LAST WEEK

### NEW SUMMER EDITION

### ZIEGFELD FOLLIES

Herbert Theatre, W. 42nd St., E. of 5th Ave.

With Williams and L. Ward

GEORGE M. COHAN Presents

AMERICAN SWINGTHEATRE, N. Y.

### TWO FELLOWS and A GIRL

LAUGHING SUCCESS OF THE YEAR

### MYRIL MAUDE

aren't We All?

FRIDERIC H. LUNDGREN

THE GAIETY THEATRE

Headquarters for Laughter

### PROSCOT THEATRE, W. 42nd St., E. of 5th Ave.

Matinee Wed. and Sat.

### MARY RYAN

in "RED LIGHT ANNIE"

Drama by Norman Houston & Geo. Forrest

### EARL CARROLL'S VANITIES

An Unusual Revue Starring All Others in Splendor and Novelty.

ROBERT JOYCE, JOE COOK, Bernard

Graville, Harry Burns, Sidney Duffy

THIS, West 42nd St., E. of 5th Ave.

Mat. Wed. & Sat. at 2:15

MARY ROBERTS-BINEHART

GREAT LOVE STORY

### THE BREAKING POINT

MICHAEL MORRIS, GAIL RAY

presented a farce comedy en-

itled "Chimes." It is suitable for

the priced vaudeville and good

laughs. Ayres, a popular dra-

matic leading man, is worthy

of a better vehicle. Virginia Thor-

nton, Emmet Hogan and Winona

Wilson, also stock favorites, support

capably.

Dobbs Clark and Dara, next to

closing, get laughs on their make-

up in a fair comedy routine. But

their comic acrobatic finish puts

them across.

"Candida" is announced as the

attraction of the current sea-

son of the Pasadena Community

play.

James Neill, Jr., playing in the

role of Christ, has received a film

and will retire from the cast.

Montague broke its rule of "no

girls" when Yvette and Jess band

booked for a return engage-

ment.

The Pilgrimage Play shows Sept.

Spears has sold out his bill-

board plant at the beach club and

is employed by Foster Kleiser.

### REPUBLIC THEATRE, 42nd St., W. of Avenue

Matinee Wednesday and Saturday, 2:15

### ANNE NICHOLS' Great Comedy

### "ABIE'S IRISH ROSE"

"THE PLAY THAT PUTS

"IN HUMOR"

### GLOBE THEATRE, BRYANT PARK

Matinee Wed. and Sat. at 2:15

### GEORGE WHITE'S

### SCANDALS

DE LAKE EDITION

### COHAN THEATRE, 22nd St., E. of 5th Ave.

Mat. Wed. and Sat. at 2:15

### ADRIENNE

### THE SPEED SONG SHOW

LONGACRE Theatre, W. 42nd St., E. of 5th Ave.

### "LITTLE

### JESSIE JAMES"

With Max Baer and Jessi Day Band

the famous Flanagan quartet and

musicians such as a hit—"C. P. Sawyer, Jr."

### MARK

### STRAND

Broadway and 47th Street

"A NATIONAL INSTITUTION"

Production by Joseph P. Frank

SECOND BIG WEEK

### HAROLD LLOYD

in his latest picture

"WHY WORRY?"

### ELTINGE THEATRE, WEST 42nd St., E. of 5th Ave.

Mat. Wed. and Sat. at 2:15

### "THE WOMAN

### ON THE JURY"

A New and Dramatic Drama by Bernard F. Stern

Starring Lillian Gish and

with an exceptional cast

CARROLL THEATRE, 7th Ave., 5th St., Phone 4-11-0000, 1923, 2:15, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th

### LYCEUM THEATRE, West 42nd St., E. of 5th Ave.

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### IRENE BORDON in

### Little Miss Bluebeard

Every Evening's Gay New Song-Play

Starring Marion Davies and Old New York

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### MONTMARTRE CAFE

I have staked the reputation of a lifetime as cafe owner in this venture, and

my many friends in the profession will find a cordial welcome.

Good food, excellent entertainment, high-class clientele make the Montmartre

the brightest spot in Chicago.

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Single Bath, 3-4 Rooms, Catering to the comfort and convenience of

the profession. STREAM HEAT AND ELECTRIC LIGHT. . . . . \$18.00 UP



# A PAGE OF THANKS

FROM

# JOE LAURIE

FEATURE OF

--JUNIOR

# "THE GINGHAM GIRL"

ASHTON STEVENS

IN

"HERALD AND EXAMINER"

"And before I suspend it so long that I forget it, I had better come right out with the 's' so of the pleasant person who plays 'his characterful comedy part.' It is Joe Laurie, Jr. And he is so good that I'd go miles to see Joe Laurie, Jr."

He has a George Coahane leanness and integrity. When he says he is the great 's' in Crossville Corners you feel that he believes it. When he goes to New York to make Broadway stand on end, you feel that he is in earnest. "Chicago" has shown us the small-town sophisticate in many a convulsing variety, but never quite this way, never so gently, so humanly, so believably."

O. L. HALL

IN

"CHICAGO 'JOURNAL'"

"It was a more nearly the microscope Laurie's evening than anybody else's, for this young comedian has learned in vaudeville and elsewhere the gentle art of putting it over."

"He is a capital actor of a quiet, deliberate kind, making his points with the ease and surety of a veteran. This column is not intimately acquainted with his histrionic and comedic gifts as Eddie Russell, Senior Laurie's predecessor in the part of the village cut-up, but the latter is good enough for the service, or for service much more quieting."

PAUL R. MARTIN

IN

"JOURNAL OF COMMERCE"

"Joe Laurie, Jr., well known in these parts, proves himself a fun maker of talent."

CHARLES COLLINS

CHICAGO "EVENING POST"

"To identify and applaud the principal contributors to the amusement world, Joe Laurie, Jr. droll, keen and facetious, is the wise young hick. . . The little Laurie fellow gives the long-hick of the group in an extremely diverting characterization."

I wish to thank THE KEITH CIRCUIT, ORPHEUM CIRCUIT, MARCUS LOEW, WILLIAM FOX, SULLIVAN & CONSIDINE, SHEEDY, JOE LEO, WESTERN VAUDEVILLE, PLIMMER, INTER-STATE and GUS SUN for the many happy seasons I have had playing in their theatres.

I wish to thank MR. ASHTON STEVENS, MR. SHEPPARD BUTLER, MR. O. L. HALL, MR. BARTLETT CORMACK, MR. PAUL R. MARTIN, MR. CHARLES COLLINS and MISS MARGARET M. CROLIUS for saying such nice things about me in their criticisms of "THE GINGHAM GIRL" at the Garrick Theatre, Chicago.

I wish to thank Messrs. SCHWAB & KUSSELL for having confidence in me and featuring me the week after the opening. MR. MAX HART for his management, WILLIAM COLLIER for his advice and counsel, and WILLIAM D. WEINBERGER, SAMMY SHREERO, SOL HESS, AL LOWENTHAL for their friendship and interest in my behalf.

I wish to thank the ENTIRE CAST OF "THE GINGHAM GIRL" for their excellent support. MR BEN JEROME and MR. RUDISOL for the music. MR. CHARLES HERTZMAN, my manager, and THE HUNDREDS OF FRIENDS THAT WROTE AND WIRED ME.

I THANK YOU ALL

FOR VAUDEVILLE  
ALWAYS  
GENE HUGHES

FOR PRODUCTIONS  
ALWAYS  
MAX HART

DANCERS AND LAURIE  
BRING GARRICK JOY  
SHEPPARD BUTLER

IN

CHICAGO "TRIBUNE"

"Dancing feet and the imperturbable Mr. Joe Laurie carried 'The Gingham Girl' quickly into favor at the Garrick last night."

"That's the kind of part it is, and Laurie has a way of easing it over. Flip and breezy, but not so coarse as it sounds, and with an odd undertone of something that makes it a characterization."

BARTLETT CORMACK

IN

"EVENING AMERICAN"

"A quiet little fellow with the genius that balances comedy and pathos, Mr. Laurie makes Johnny, the wise-cracking hick (such as drape themselves about city drug stores and curbs) a young man we're glad to know. Eager to become a 'drug store cowboy,' he quickly wins his chaps."

MARGARET MAIN CROLIUS

IN

"DAILY NEWS"

"John, in the person of little Joe Laurie, who proved a great favorite last evening, has his own experiences."

"This funny little 'rube' is so well played by Joe Laurie, Jr. that he has the liking and sympathy of his audience all the time."

MISS FLEURETTE

IN

"THIS WEEK IN CHICAGO"

"Joe Laurie, Jr., is immense—he is a delight and a joy and a love, and rolls some peppy quips from his tongue with as innocent a puss as though he were reciting the multiplication table. He is one of those rare souls who can be funny without losing their personal appeal."

Permanent Address: FRIARS CLUB, N. Y.

P. S. and to JUNE, "my dearest Pal and severest critic"

Apologies to MERTON



FRED A.

JEWELL

# LEONAR AND PANNE

Offering

"FOR YOUR APPROVAL"

Approved by W. V. M. A. and Junior Orpheum Circuits.

Managers, Attention—Coming East in August

DON'T OVERLOOK A GOOD BET

Western Rep.: EAGLE &amp; GOLDSMITH

Eastern Rep.: HUGHES &amp; MANWARING

## SMALL TIMERS DIARY

(Continued from page 7)  
hears second. A guy was there at three o'clock waiting to rehearse "Ain't We Got Fun." A guy with popular songs in these towns should have a lantern. Today was Sunday.

## EUGENE COX SCENERY

1734 Ogden Avenue  
CHICAGO  
Phone Sandoz 3401  
Ask—"DOO" BAKER

I never seen so many rubber collars in my life. One yokel had a spare collar under his arm. He was away for a week-end. St. Louis tomorrow. Got to get the cornet and violin part out and dirty them up so the leader won't know the difference. The piano and drum music is filthy.

Sept. 18, St. Louis.—Opened at the grind here today, a full week. Now I can send the laundry out. I've worn my collars on two sides already. Seen a sign advertising Triangle Collars. If they have three sides I'll buy plenty. Four things here, but it's a full week to leave the

grips on the floor. We've been picking them up so much the handies are red hot.

Sept. 19.—Had a good laugh last night. Came down to the dressing room after the last show, and the misers was packing up. I thought we was canned, but it was just force of habit. We played so many one-nighters she forgot we was here all week. Today is looking day. If we are penciled in I hope there is a shortage of erasers in Chicago. The wife has been chinning with the dame in the closing act. They invited us over to the room after the

show for chilli. We've been eating in restaurants since the wife left the can opener in East St. Louis.

Sept. 20.—Pretty tired today. Stayed up till six o'clock talking about Delahanty and Mame. He's all right, but she's a gym prop. She thinks the Delahanty theatre is the house of David. He married her on the Orpheum time; he could have done better for Pan. She blabbed all night what they played and what they had. She looks like a dame I used to know whose father was put out of the Actor's Home. They caught him playing chess with loaded bishops. The wife thinks she is the rat's roudfront. We're moving over to their hotel tomorrow. She'll have my old lady's head so big I'll have to buy her hammocks for hair nets.

Sept. 21.—The new hotel is swell. The rooms is named after the States. I tried to laugh when we looked at Rhode Island, but my checks hit up against the walls. The wife said we should take Maine on account of the

hath. The Delahantys came in to see us tonight. I had a Variety. That dame is poison, always been, she said they had just finished Elliot Giza's three weeks. I never heard of any V. M. P. A. houses of any except Astoria. The wife started talking about her operation by Dr. Thorax. This dame stops her with a crack about one of her sisters catching the flu from one of the Barrymores. Nothing for next week yet, wired the agent tonight.

Sept. 22.—Was talking to the dancing act on the bill. Told him we didn't have nothing booked. He said if we wanted to go east, he could fix us the Low time, if we would take three shows a day. The

## ADELAIDE &amp; HUGHES

Studio of Dance

45 West 57th Street, New York  
Phone Plaza 7655

## ARISTO HOTEL

101 West 44th St., New York  
in the heart of the Astor district  
FOR THEATRICAL FOLKS  
Running water, telephone and electric fan in every room. \$ 8  
Rates: Single \$10.50 up; \$12 up with bath  
Telephone 1197-1199 Bryant

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1, 2, 3 ROOMS—BATH  
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Special low rates for the Professional.  
Up-to-date restaurant in building.  
Phone Morningside 3768

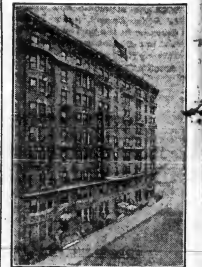
Catering to the Better Class  
Professional

## HOTEL OLMSTED

Cleveland's New and Most  
Attractive Hotel

East Ninth, at Superior  
CLEVELAND

Management W. H. BYRON  
Every Room with Private Bath  
Single \$7.50; Double \$12.50; Twins \$15.00



## HOTEL AMERICA

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NEW YORK CITY  
The only exclusive theatrical hotel at moderate prices in New York.  
Why not make this your home while in New York? Your friends live here. Why not you?

RATES  
Double room with private bath \$1.50 per day  
Single room \$2.00 per day

JAMES MADISON  
VAUDEVILLE AUTHOR  
1493 Broadway, N. Y.  
RIPE IN EXPERIENCE  
YOUNG IN IDEAS

## HOTEL ALPINE

608A Street and 8th Avenue  
Columbus Circle, New York  
1 and 3-room apartments with private bath; day, week or month, at reasonable rate.

J. F. QUIROLO, Prop.  
(Formerly of the Hotel Remington)

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A hotel operated for the convenience and comfort of performers. All rooms with running water, many with private baths; clean and home-like. Lowest rates.

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Opp. Casino Theatre

## Hotel Remington

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Special Rates for Theatrical Folks.  
Phone BRYANT 3263-4-5

## Hotel Portland

132 West 47th Street  
NEW YORK

Special Rates for Theatrical Folks.  
Phone BRYANT 2661-4-5

## HOTEL HUDSON

ALL NEWLY DECORATED  
and Up Single  
\$12 and Up Double  
Hot and Cold Water and  
Telephone in Each Room  
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Phone: BRYANT 7212-19

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\$ 8 and Up Single  
\$14 and Up Double  
Shower Baths, Hot and Cold  
Water and Telephone.  
Electric fan in each room.  
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NEW YORK CITY  
Phone: BRYANT 6281-2284  
Opposite N. Y. A.

**Championship Songs**  
in all classes—

*The RAGE in Waltzes*  
**Just For To-night**

*The RAGE in Fox-trots*  
**March of the Siamese**

*The RAGE in Voice Songs*  
**Kiss Me With Your Eyes**

*The RAGE in "Nut" Songs*  
**Nutsey Fagan**

*The RAGE in Ballads*  
**All That I Want To Be Left Alone**

*The 'Blues' Rage!*  
**Baltimore M.D.**  
(The Only Doctor For Me)

*The Dance Rage!*  
**Trust Me**  
(And I'll Trust You)

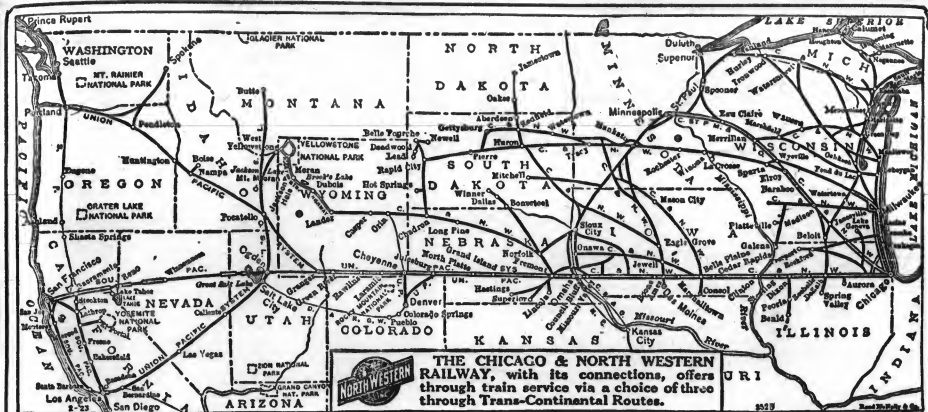
*The Con-Contrad Rage*  
**L-O-V-E-R**

*The Novelty-Song Rage*  
**Gee! I'm Ticked Pink**

sheet music-records-rolls-everywhere!  
Copies Free to Recognized Prof. all others 25¢ each

**Edw. B. Marks** Music West 46 St. N.Y. City  
Co. (no number necessary) next to City





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Give your name and hour the tickets will be called for. They will be made up and ready when you or your messenger calls.

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wife says "How do we take them, before or after meals." The guy thought she was kiddin and looked at me, but I didn't crack. He looks pretty tough. I went in his dressing room and seen his wife reading stories to their kid out of the Wals Bang. He started kickin about the

finish of their act. The kid is getting so big they only get two bows draggin it out. I told him they should have given the kid more coffee when it was young. A friend of mine did that and the kid had a beard when it started kindergarten. He got a soft job later, bouncing with Singer's Midge's. This guy is going to try the coffee it's easier than putting the wings back. No news from the agent. Most of them yeggs is so lazy they want you to send the commission in silver so they can shake it out of the envelope without unfolding the letter.

Sept. 23.—Got a letter from the

agent. Contracts for the American and Lincoln next week to show again. From the salary it must be one day in each joint, but the contracts says three. The letter says the bookers want to see the act. Then guys is a riot. They'll want Gabriel to play the Academy before they okay Judgment day. Delinquent and Mamma got the Palace, Chi, next week. He's been drinking heavy. I told him that gin will ruin his stomach. He says you won't notice it from out front. His eye's can't be none to good with. He signed contracts for the Palace at a cut without squawkin.

Sept. 24.—Closed here, tonight. When the manager paid us off I auted him 'f he wanted a picture. He said no he'd remember the act alright. Seen that tough dancer looking like a trunk. He don't use no baggage man, he blasts his stuff from town to town. We leave at midnight. Didn't tip the stage hands. The wife took the grips and I went out through the front of the house. Couldn't get a sleeper. All the uppers were gone. A scotch hand is making the same jump.

Sept. 25.—Back in Chi. Got in Revere okay. The clerk is looking sharp now. We'll be all set for our open tonight. No matinees. I booked around the theatre all morning. Most of the acts is try-outs. One guy with a dog act unpacked; he hadn't worked in so long that the dogs didn't remember him. When he unlocked the cages three Air-dials bit him. There was another bit guy with a violin. The baggage man says, "How many places

have you got." The eye says, "Two Stars and Stripes Forever," and "Mighty Lak a Rose." I bet he thinks "four in a bar" means the horseman having a drink. We're the only regular act on the bill. They'll all be in tonight. It's like taking gumdrops from Jackie Coogan.

Sept. 26.—The audience is tougher here. We didn't get a bow either show last night. Saw the agent today. We got a break. The bookers want in. They'll be out tonight. The wife was all broke up someone razed her in the toe dance. While I was doing the rope stuff a

guy yelled out "You'd better get back on the wagon, the kids is atening your milk." I guess that's why they call this the Lincoln on account of the pennies they throw.

Sept. 27.—Flopped again. Seen the agent, no one caught the show, big managers' meeting. An act came in

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PERRY J. KELLY Announces Future Plans for His Star

# ROScoe ARBUCKLE

Week Sept. 9—TEMPLE, TOLEDO, OHIO  
Week Sept. 16—MAJESTIC, GRAND RAPIDS, MICH.

Week Sept. 23—STRAND, MILWAUKEE, WIS.  
Week Oct. 1—NEWARK, N. J.  
Week Oct. 8—BOWDOIN SQ., BOSTON.

BOOKED SOLID TO DECEMBER 16th.

Going to California for the holidays.  
Now booking for February, March, April and May  
FOR TERMS APPLY PER ABOVE ROUTE

**NOTICE** Perry J. Kelly is my personal representative. Address all communications to him, and no one else has authority to negotiate for my service.

ROScoe C. ARBUCKLE.

#### WHAT THE PRESS SAY:

Detroit "Free Press"—"Arbuckle given warm greeting in 'Comback'."

Detroit "News"—"Crowded houses applaud comedian at Capitol."—HAROLD HOFFERMAN.

Albany "Tribune"—"Dressed with applause; turned hundreds away."

#### WHAT THE PRESS SAY:

Detroit "Times"—"Comedian's appearance on Capitol stage greeted enthusiastically—B. O. sign out long before performance."—JOE L. KELLEY.

Leaving "Capitol News"—"Five thousand people applauded Arbuckle at Strand: Crowds being turned away nightly this week in Cleveland."—BILLY CHESTERMAN.



from Montreal, they were all down to the train. We've got to take the American. Everybody will be out there, there's good beer in that neighborhood. What a dump this is. Someday an ice cream wagon will back up here and throw the theatre in with the rock salt. We nearly lost the salary, the wife left the money laying on the make-up shelf and the property man thought it was a tip.

Sept. 26, American, Chi.—Well, I guess it's all off. It's just the break. The manager canned us after the first show. You can't please everybody. Heine makes 51 kinds of pickles. The funny part of it is I used to know the manager. He was a female impersonator. The last time I played on the bill with him he said he was quitting show business to become a milliner. I told him at least he could trim a sailor.

He got pretty sore so I guess he's even now. He's lucky I didn't kill him. I can lick any guy who bends his muscles. The next time he sees me he better have one hand ready to pull off his wig. It will be his finish.

Sept. 29—Seen the agent today. The office is off of us. There's no demand for comedy acts, only a shortage of mindreaders. The wife want to go east, she has friends in Grand Rapids. Went up to get the money for the one show at the American. Have to go back later. The guy who is good at fractions was out. Seen Diamond, if we can grab a jab, I'll be satisfied. He's copped a lot of houses from the West in Vaudeville. He got the seven houses we played the following week.

Sept. 30—It looks like a great

season. We open with a Tab Monday, 40 net double. A bird in the hand saves the prices of a cage. No fares and baggage. I'm doing Irish. I never done Irish, but I never seen Alabama. Rehearse tomorrow. The wife says I should join the Elks, in case we get stranded.

#### NEW ACTS

Dorothy Russell is to again try vaudeville with a new act. She is going to be assisted by Hubert Kinney and Marcela Shields, as well as the Dave Myerhoff Band from the Ten Eyck Hotel, Albany.

"On with the Dance" (Lewis & Gordon) with Jim Tembrooke, Laura Alberta, Dick Mansfield and Evelyn Mostyn.

Jack All and Bernice Haley (Four Haley Sisters), skit.

Arthur Thornton (Thornton and King) and Will Carlton (Carlton and Belmont) two-act.

Jack Cook and George L. Cohan, two-act.

The tithold edition of Clare Kumner's comedy, "The Mountain Man," has been temporarily abandoned. Sydney Blackmer, to have starred in the abbreviated version, has renewed his contract with A. H. Woods and will go on tour with "The Love Child."

Queenie Powers, single.

Tracey and McBride, comedy skit, by Hugh Herbert.

Al Sanders has engaged Sam Jaffe, Barney Ward, Nellie Leach and four girls for "Competitors," now in rehearsal.

Sept. 1—(Vancouver to Sydney)—Harry Mundorf, (Princess).

Three production acts scheduled for fall by Milton Ahorn. Already

opened is "Song of India"; to come are "Alice in Wonderland" and "A 1923 Model."

Happy Golden (Golden and Powell) and Jim Bogard, two-act.

Alma Nielson's new production with five people jazz band, and Dan Ely, written by Louis Westlys and Hal Dyon; staged by Johnny Hughes.

Lillian Watson, single by Andy Rice.

Spanish Serenaders, five people musical turn, produced by Joe Henry.

Frank Farnum in a new flash turn which includes the Stewart Sisters, an eight-piece jazz band and two other people.

Ted Clare and Anton Lada's Orchestra.

Inez Courtnier, with Sid Keyes and Stark Patterson.

Matt Kennedy (Sully and Ken-

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THIS WEEK (Sept. 3)—FLATBUSH, BROOKLYN

# MARY HAYNES

PHIL CHARIG at the Piano

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FRED C. SCHANBERGER, President and General Manager

nelly and Jimmy Sheer (Headricks and Sheer) two-act.

Bass and Adele with Harry Gellman's orchestra.

Block and Danlap are having a new vehicle written by Paul Gerard Smith.

"I Heard—" Edwin Burke's sketch, our last season with Paul Decker, has been acquired by John Storey, who will produce and appear in it.

"A Trip to Hilland," the song-writers' act, is being revived again with a new personnel. The seven members consist of Bobby Jones, Harry Stover, Fred Hall, Al Sherman, Joe Carner, Dan Bougheny, Hal Burton.

## ADOLPHO

"The Accordeonist That's Different"

Directions: FITZPATRICK & O'DONNELL, New York.

BERT LEVEY for Pacific Coast

Billy Smith (Stein and Smith), assisted by Miss Steinway (piano). Dell Chain (Barclay and Chain) is now with Lou Archer (Chan and Lou Archer).

Jimmie Hussey's "A Night in a Police Station" will be sent out again with Mrs. Jimmie Hussey featured. Bobby Bernard and Eddie Hickey will also be among the cast of 16.

Paul Telsen and Russian Orchestra and Countess Elena Vorontsova.

"On With the Danes," comedy sketch, 4 people.

"Come to Bohemia," five people. Grayson and Near, two-act.

Lane and Cantwell, comedy with songs.

Clark and Myers, blackface two-act.

Joe Bully (Bully and Kennedy)

and Frank Rose (production) two-act.

Alma Nielsen and Five Entertainers.

Eddie Cook (formerly with Yvette) and four girls.

B. C. Hillman and Co., four men and four women, in musical skit.

Ina Williams and Richard Kean, two-act.

Vera Burt and Saxi Holtsworth, musical.

Aileen Bronson in a single turn, a monologue by Andy Rice.

Miss Dolly OH, recently arrived in this country.

"Compliments of the Season," with Tammany Young and five people. First cut, with Garret Owen in lead.

Mignon Hallin and Co., three people.

Boyd Bryon and George Lane (Lane and Moran) (two-act).

Frank Farham, with 17 people, including orchestra.

Jelly Kelly and Helen Birmingham, two-act.

The Rosalie Stewart office announces the following new vaudeville acts rehearsing and opening this month: "Violeta," six people revue featuring Mellette Sisters and Brand Staples; "Smart's Party" with Rose Marie King; Frances Pritchard and Jack Rock, two-act; Jack Allen's Ace and Alice Tyrrell, nine people musical; Ines Courtney

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Naomi Ray, formerly with Harry Conley ("Rice and Old Shoes") and Alice Bertran (Fisher and Bertran). Vehicle by John Hyman.

Jack McNevin succeeds Burns O'Sullivan as manager of Moer Jet.

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Last night-service train to go—No stops between terminals—Drawing-room sleeping cars—Stag sleeping car with double dressing-room facilities—Cafe lounge car serving midnight luncheon and breakfast.

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Prairie State Express.....	12:15 p.m.	8:00 p.m.	Night Express .....	11:30 p.m. 7:15 a.m.
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\$1 Our Special. A Sirloin Steak and Potatoes (Any Style) \$1  
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FOR SALE: A full line of Spanish Shawls, Combs, Castanets, Etc.

#### GIRL WANTED

FOR NOVELTY VAUDEVILLE ACT. Some stage experience necessary. Height about 5 feet 3 inches; weight, 115 to 125 pounds.

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I Wish You All Success During the Coming Season

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Vaudeville Theatres



# "THE FALL GUY"

The average Fall Guy looks before he leaps, but we all grow careless at times. That's what I did when I decided to sit in and draw at the Shubert Vaudeville game of recent demise. Living up to my billing, I took the fall.

I suffered the usual consequences and paid dearly in loss of time, money and prestige as a result.

But we all live and learn. A child will pick up a hot stove lid once, but never twice.

My partner and I have been booked solid by the Orpheum and Keith Circuits, opening in:

## ROUTE

Palace, Cleveland, week Sept. 3  
B. F. Keith's, Columbus, week Sept. 3  
Davis, Pittsburgh, week Sept. 16  
State-Lake, Chicago, week Sept. 23  
Orpheum, Sioux City, week Sept. 30  
Hennepin, Minneapolis, week Oct. 7  
Orpheum, Winnipeg, week Oct. 14  
Orpheum, Vancouver, week Oct. 21  
Orpheum, Seattle, week Oct. 28  
Orpheum, Portland, week Nov. 4  
Orpheum, San Francisco, week Nov. 11  
Orpheum, Oakland, week Nov. 18  
Sacramento and Fresno, week Nov. 25  
Orpheum, Los Angeles, week Dec. 2

Orpheum, Denver, week Dec. 16  
Orpheum, Omaha, week Dec. 30  
Orpheum, Des Moines, week Jan. 6  
Davenport and Cedar Rapids, week Jan. 13  
Orpheum, St. Paul, week Jan. 20  
Madison and Rockford, week Jan. 27  
Palace, Milwaukee, week Feb. 3  
Palace, Chicago, week Feb. 10  
South Bend and Terre Haute, week Feb. 17  
Rialto, St. Louis, week Feb. 24  
Main Street, Kansas City, week March 2  
Springfield and Champaign, week March 9  
Orpheum, Memphis, week March 16  
Orpheum, New Orleans, week March 23

# RAY HUGHES

"THE FALL GUY"

WITH

## "PAM"

"The Little Miss Who Keeps My Act in Shape"  
"Figuratively Speaking"

After being reinstated I was so happy I rode up and down in the Palace Theatre elevator for an hour

P. S.—Thanks to Jack Loeb and Jake Lubin for past favors

Direction JOE SULLIVAN



## READ WHAT THE CRITICS SAY:

ABOUT

# JACK BROUSE

in "OVER THE PHONE," by JOHNNY HYMAN

## LOS ANGELES

"One of the biggest individual hits hang up in some time is promised by Jack Brouse. This black-face comedian has as yet called 'Over the Phone' and in which he hands out a line of the most original and hilarious fun, with the audience in tears of laughter every moment of the time he is on the stage."

## SPokane

## BLACKFACE ACT PLEASURES AT "PAN"

Spanish Dancing, Singing Win Praise—Good Films Come to Rex, Empress

The bright spot on the current program at Pacific Theatre is dark-faced Brouse, blackface, among comedians. Brouse, like of "Midnight Riders," introduces an idea that managers ought to make a permanent feature. Whenever Brouse's stuff borders on the off-color, which is frequently, a telephone ring and he submits to an imaginary lecture from the manager for misconduct. Brouse gets his songs over effectively and he has a number of new ones. His "Plenty Blues" and "New Orleans" numbers are probably his best. He gets a little good natured fun at the expense of the other acts when he outpaces their stuff.

## INDIANAPOLIS

"Jack Brouse has one of the funniest blackface acts in vaudeville. The chief difference between Jack and Al Jolson is that the folks know Al better than Jack."

## LOS ANGELES

"It isn't often that a blackface comedian working alone comes to the Seventh and Hill streets house with enough pep, personality and talent to get away with all the applause Jack Brouse receives at the hands of his audience. He calls the act 'Over the Phone' and while it is a rambling affair, it is punctuated at regular intervals with loud laughter."

## SEATTLE

"Jack Brouse, blackface artist, sings well in parody and puts a new kick into 'I Love Me' and 'Geeze Come Brouse.' His jokes are close to the three-mile limit of propriety, which means that he gets by with a good hand. As he pulls them a fake phone call from the manager of the house, tells him to 'cut it.'"

## PORTLAND

"Jack Brouse, blackface comedian, working in next to closing, was a riot with his 'Over the Phone' monologue from the pen of Johnny Hyman. Jack introduces a number of new and popular songs and has a line of chatter that is very funny. A blackface which is apparently connected with the house exterior and act with instructions to cut out after act in his act. This self censor idea is a new one and is good for some time."

## SAN FRANCISCO

"Have you heard Jack Brouse at the Pantages Theatre this week with his 'Over the Phone' act? We are reading with a positive triumph with his 'Over the Phone.' Told us he is very much on the same type as Al Jolson, has a distinctly new style of putting across his material."

## VANCOUVER

## PANTAGES BILL EARNs FULL HOUSE

Showing This Week Recalls Successes of Past

Jack Brouse, the man with an audacious confidence is worth going miles to see, and without any disparagement to his fellow artists, is a cut in himself. Jack's sense of propriety is not so highly developed as his talent, but he has fixed things with the manager. If he says anything that has other than a Sunday school atmosphere the manager is to give him a ring on the telephone. Of course, the naughty remark had been already made before the warning bell goes, but at that Jack would pass in the non-drawing-room circles. The audience was so reluctant to part with their seats that after, however, many recalls he played the black face would show its greenish paint and turn white if he waited any longer.

AT PANTAGES, LOS ANGELES, WEEK AUG. 6. A RIOT, NEXT CLOSING AND RETURN ENGAGEMENT WITHIN TWO WEEKS, DITTO

# SEYMOUR SIMONS

And His Orchestra

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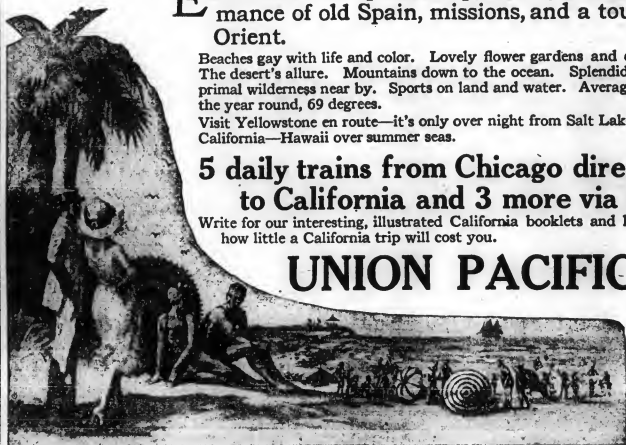
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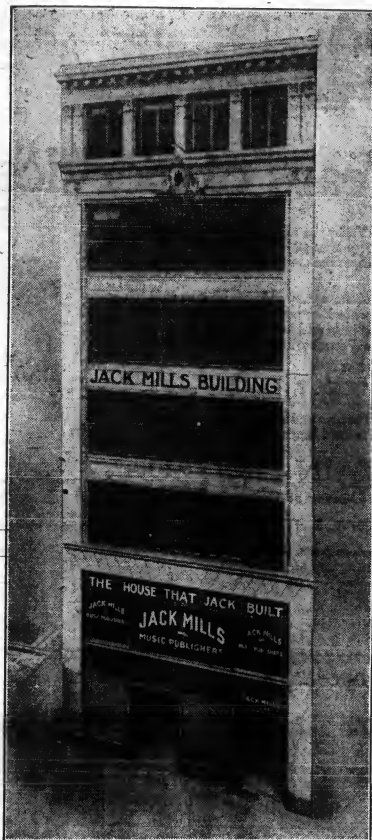
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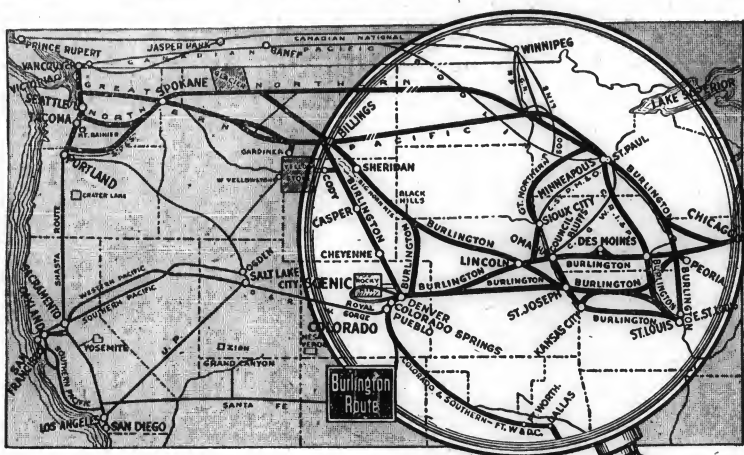


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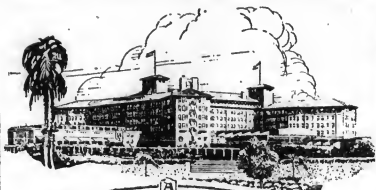
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*Jury's Decision: JUDGE PAUL STEVENS is one hundred per cent. Prince of Good Fellows, and the Jury sentences him to serve as host at Stevens House for the next fifty years.*

What the ATLANTIC CITY "GAZETTE-REVIEW" said on Thursday, August 16, 1923.

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When we say products, we mean products of the brain—bright, up-to-the-minute ideas and sketches for the stage, pieces and bits that go over with a smash and put the performer in the very forefront of public approval. The kind of stuff that brings prolonged applause and that brings you out for a half dozen curtain calls every time you perform. We do not want to take anything away from the artist's own abilities and talents, but we do say that the artists who use the material written by Andy Rice make their acts one hundred per cent. more forceful.

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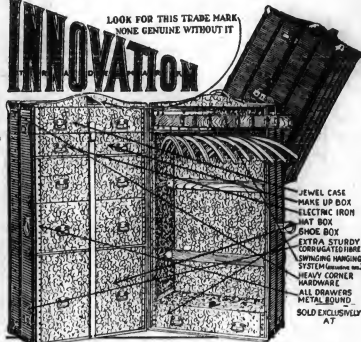
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64 PAGES

# MOVIE AND ITS THEATRE

## RUSSIAN FILM MONOPOLY; ONLY ONE CO. IN COUNTRY

**Soviet Government Makes Terms—Sole Picture Rights for 12 Years—6,500,000 Gold Roubles as Capital Must Be Subscribed**

Berlin, Sept. 12.  
Soviet Russia is, at last, to have an film company and only one, no other organization being allowed to make pictures in the whole country for the next 12 years.  
It is organized and considers what the Soviet Government considers an ideal corporation.  
The capital of this corporation called "The Russo Film," is set at 6,500,000 gold roubles which must be paid in full by the stockholders, who must also be ready with a further credit of 6,000,000 gold roubles.  
Sixty per cent. of all the shares belong to the government and it has moreover a yearly guarantee of a profit of 50,000 gold roubles, the majority in the board of directors and also certain taxes which it levies on the organization.  
Although this is an absolute film monopoly yet the capital is as hampered that it seems almost impossible the stockholders could ever get any good return on their money.

## ANOTHER MASONIC TEMPLE

Cincinnati to Host Auditorium to Seat 2,500  
Cincinnati, Sept. 12.  
Further indication that the male order intends going into the amusement business as a side line, however possible, is furnished by the fact that plans for the proposed new Masonic temple in Cincinnati provide for the erection of the new theatre centre in film in connection with the edifice.  
An auditorium seating 2,500 is planned for the projected Cincinnati Masonic temple. Ground has been purchased at Fifth and More streets, adjacent to the present Scottish Rite cathedral, a Fifth and Broadway, and a campaign will begin soon to raise \$125,000 to build and equip the structure.

## NO. 2 FOR CHICAGO

Another "Artist and Models" Company Forming  
Another "Artist and Models" company is due to start rehearsals this week and spotted in Chicago. The attraction continues to New York, and is leading the agency demand among the musical shows. Last week with an extra material labor day it established a new house record, beating 250,000.

## TRIED TO FILM BERGDOLL CAPTURE

**Lieut. Griffs Awaits Trial in Germany—Elaborate Preparations Made**

Variety-Clippier Bureau, Evans Bldg., Washington, September 12.  
A copyrighted wireless dispatch to the Philadelphia Public Ledger and the local Evening Star from Wurnburg, Germany, states that Lieutenant Griffs, who is now imprisoned in that German city awaiting trial on the charge of attempting to kidnap Grover Bergdoll, told German officials that elaborate preparations had been made for the filming of the attempt, and that several hundred feet of film had actually been shot on the way to liberach.  
In planning the film, states Lieutenant Griffs, a story had been outlined with the bridge over the Rhine at Ludwigshafen as one of the settings, with the square before the historic cathedral in Strasbourg and the Place d'Opera in Paris as the other locations.  
Prior to their attempt to get Bergdoll and on their way into Germany, according to the dispatch, Griffs and his party, under the direction of a movie director, shot a number of scenes on the Ludwigshafen bridge depicting the preparations then being made to capture Bergdoll. It was arranged to meet the camera man at Strasbourg on the return journey to Paris and take additional footage showing the triumphant return of the American with Bergdoll his prisoner on French soil.  
In Paris, according to the reported plan, there was to be a movie mob made up of volunteer American Legion members to furnish the cheering.

## TURNED DOWN PICTURES

Warsaw, N. Y., Sept. 12.  
A 100 per cent increase in rent is a feature of the new lease of the Paramount, owned by the village of Warsaw.  
The house again has been rented to the producers' committee for \$1,000 per year.  
The authorities frowned upon a proposition to turn it into a movie house, although picture men tendered an offer of \$2,400 a year.

## CLAIMS PAYABLE 2 YEARS AFTER TREATY

**General Convention Signed in Washington and Mexico City—Ratified Within Six Months—Mexican Charge d'Affaires at Washington Talks of Mexico Entertainment and Theatres—Improvement in Mexico First Through Amusements—Americans as Managers**

## PICTURES PREFERRED

Variety-Clippier Bureau, Evans Bldg., Washington, September 12.  
The eyes of the entire world have been on Mexico during the past week, first the signing of the treaty between that country and the United States, bringing about recognition for the southern republic and then Saturday when conventions were signed both in Mexico City and at the State Department here in Washington which started the machinery for the adjustment of claims between the two countries.  
American theatrical and picture interests will undoubtedly have claims to lay before the commission that will handle the adjustments.  
Secretary of State Charles Evans Hughes, Charles Beecher Warren and John Barton Payne were the signers for the United States while Manuel C. Teller, Charge d'Affaires (Continued on page 31)

## ADVERTISING ACTRESSES AS WAITRESSES

**Notice in Theatre Programs—Actresses "Temporarily Out of Work"**

Chicago, Sept. 12.  
"The waitresses at the Stage Door Inn are all actresses temporarily out of work," says an advertisement in all Chicago theatre programs.  
The ad mentions the Stage Door Inn at 43 West 47th street, New York, and ends: "Operated by the National Stage Woman's Exchange."

## FULL CAPITULATION IS MADE BY CHICAGO SHOW MANAGERS

**Selwyn and Woods Join Mob in Turning Over Tickets to Couthou—End of Campaign Arrived at Encouraging—Direct Box Office Sales**

## "TANGERINE" CLOSES; CANCELS ST. PAUL

**Carlton's Show Out Two Weeks—Season's First Road Closing**

Minneapolis, Sept. 12.  
The first road closing of the season came Sunday, when Carl Carlton ordered "Tangerine" off the boards after being out two weeks. It opened at Milwaukee, Aug. 2.  
Business here was away off, which probably resulted in the manager suddenly canceling St. Paul, where the attraction was scheduled this week.  
"Tangerine" was headed by Frank Lator, who remained here Monday, awaiting transportation back to New York.

## ST. PAUL, Sept. 12.

The Metropolitan is due this week as the result of the sudden cancellation of "Tangerine," to have opened Sunday night. Carl Carlton departed for New York instead, and the company will follow him. L. N. Scott stated he would never book another Carlanton attraction, intimating the producer had broken his contract.  
Because of bad business in Minneapolis, Carlton attempted to cancel the date for St. Paul, but was persuaded to play the engagement. When the show was ordered off it was a surprise to Scott, and he was forced to discontinue the Met. Money was refunded on tickets sold in advance.  
L. A.'S AUGUST RECORD  
Los Angeles, Sept. 12.  
A total of 20,000,000 persons attended amusement places in the Los Angeles district during the month of August, according to figures given out by the Internal Revenue Collector which is a new high record.  
A gain of 23 per cent. in admission tax receipts was made during the month. The August receipts amounted to \$122,144.41 as against \$240,625.97 for the same month last year.

## Chicago, Sept. 12.

With the complete capitulation of the Selwyn and Woods' theatres here to Mrs. Couthou's ticket agencies, nearly the entire local legit crowd are running their theatres mostly for the benefit of the lady spec.  
Woods and Selwyns are giving her 200 tickets nightly for each of their houses, printing the tickets with the price marked 50 cents over the box office figure and the Couthou office "kicking back" 25 cents per ticket sold.  
To make it easier for Mrs. Couthou there is probably a full return privileges included.  
The capitulation followed all of the expensive advertising by the latest theatres to fail, in which advertising they declared they would not.

## FIGHT FILM RUNNING

Copies of Original Showing in Chicago  
The Dempsey-Gibbons fight films are running at the Rose theatre on Madison street in spite of the seizure of the films by United States Marshal Robert Lever.  
It develops that the films being run are copies of the original made at a Chicago depriving house and that the films shown, therefore, are not the ones brought to Chicago in violation of the commerce.  
There is nothing that can be done now to stop this showing, officials say.  
James J. McGrath, who is said to have brought the original films to Chicago, is awaiting action as the part of the federal grand jury.

## ROTEL CHAIN'S THEATRE

Fort Wayne, Ind., Sept. 12.  
Another theatre is in prospect for Fort Wayne as the result of a realty deal just completed by which James Kennan of the Kennan Hotel System acquired the Trinity Lutheran church property. The site is located near across the street from the Strand (vaudeville) and south across the street from the charred shell of the once magnificent Masonic Temple.

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# TO AMERICAN-MADE PICTURES AT THE PAVILLON, LONDON

## "Covered Wagon" and "Where Pavement Ends" Have Premieres—New Tivoli's Construction Faulty

London, Sept. 12. Within the week has seen two American picture productions here for the first time. They are "The Covered Wagon" (Famous Players), at the Pavillon, and "Where the Pavement Ends" (Metro), at the new Tivoli.

"The Covered Wagon," taking the Pavillon with a rental of £140 weekly, may mark the end of the Pavillon as a variety theatre. There is some doubt expressed whether the house will revert to its former policy though pictures finally leave it.

P. P. "Wagon" special was enthusiastically received. Americans present said the presentation was a finer one than given to the same picture now current at the Critique, New York.

The Tivoli, rebuilt on the old site of the most famous music hall in all Europe, reopened under the agreement entered into with the famous White, its owner, and Marcus Loew, representing Metro.

While it is claimed in certain circles Loew guarantees the Tivoli management £140,000 yearly for the right to place pictures in the premises in the time it is denied in other quarters that any Loew made a financial advantage. This freedom of selection does not restrict Metro financially.

"Where the Pavement Ends," which opened the house, it is a Metro picture and regarded as a satisfactory choice for the premiere. It was thought here Metro would place "Captain Jack" as the first opening, since the play made a hit here under a different title.

The house of the new Tivoli, constructed into a magnificent theatre, with costly and artistic interior decorations, there is no fault in its construction. The slight time in the first balcony is partially imperfect. It will necessitate placing the rows of seats farther apart.

Besides poor acoustics, the projection machine has been in action at a steep angle, forcing the screen on the stage onto an angle also.

At the Tivoli, on the event was marked by Kirby Lunn first singing the national anthem, followed by Marie Dainton, Malcolm Scott and Little Tich, reciting its olden music hall days by briefy appearing.

A local film man, discussing the "Covered Wagon" at the Pavillon, did not see the picture. He said the picture was a success. He said the picture was a success. He said the picture was a success.

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## ENGLISH UNEMPLOYMENT PROBLEM SERIOUS

### Conditions Look to Be Worse Than Last Winter—Theatres Suffering

Varsity-Clipper Bureau, Evening News, September 12.

Reports coming through from England by way of official channels point to a dire state of affairs, particularly in excessive unemployment. It is the chief problem now being faced and may reach greater numbers of idlers than during the past winter, at which time the fall and early winter months were out of work, and other demonstrations were staged and large sums expended by the government to help the unemployed.

The picture situation is somewhat reduced during the spring and summer months to around the million mark but late in August and during this first week of September a steady climb upward in the unemployment figures has been taking place.

All reports from consular states the theatres, both those presenting the spoken drama and motion pictures as well as the vaudeville houses in the larger cities are suffering.

Variety recently printed excerpts from the best office of the Deutsche theatre, but this was unsuccessful as it is claimed the theatre does not belong to him.

Mrs. Reinhardt in self-protection some months ago had the furniture of her Berlin apartment sold. Reinhardt's Berlin apartment. The court has allowed her to bring up the children and to appear upon the process is decided.

It is common knowledge Reinhardt flies for the greater part of the year in his castle "Leopoldsdorf" near Salzburg with an actress who plays in his productions.

## CISSE LOFTUS' OFFERS FOLLOWING RECOVERY

### Will Probably Appear in London Before Leaving for Keith's Engagement

London, Sept. 12. Before leaving London for New York, where he will open an engagement over the Keith Circuit commencing in January, Cisse Loftus will probably appear in a London theatre.

It is understood Miss Loftus has accepted contracts for three weeks in the city prior to her departure. She is expected to appear in the city prior to her departure.

One of the offers from America was for a concert tour. Miss Loftus has been heard of in connection with the story in Variety of some weeks ago concerning her complete recovery from illness.

## SUES RAILWAY DAMAGES FOR INJURIES

San Diego, Sept. 12. Juliette Dika, who recently made a trip over the Pantages time, has filed suit with the railway company for damages totaling \$12,041.50 against the Santa Fe Railway for the Pullman car "John Doe."

In the complaint she charges that the Pullman car was damaged by a fire on her trip. She claims that the Pullman car was damaged by a fire on her trip.

When the accident occurred, Miss Dika was on her way to the Savoy theatre here for a performance. She claims that the Pullman car was damaged by a fire on her trip.

George Robey's next picture for the Stoll company will be entitled "The Heart Cure."

## REINHARDT'S MARITAL TANGLE; WIFE IN WANT

### German Director Sues Allowance—Mrs. Reinhardt Mortgages Furniture

Berlin, Sept. 12. New facts have been coming out all the time in the divorce process between Max Reinhardt and his wife, the actress Elsie Helma.

Reinhardt refuses to give his wife and two children over one and a half times the minimum wage of a Berlin actor, as he claims that he only receives five times that sum himself. His wife lately underwent a serious operation and this he refuses to pay for.

The magistrate of Berlin ordered Reinhardt to pay a large sum to her and to attach the money from the box office of the Deutsche theatre, but this was unsuccessful as it is claimed the theatre does not belong to him.

Mrs. Reinhardt in self-protection some months ago had the furniture of her Berlin apartment sold. Reinhardt's Berlin apartment. The court has allowed her to bring up the children and to appear upon the process is decided.

It is common knowledge Reinhardt flies for the greater part of the year in his castle "Leopoldsdorf" near Salzburg with an actress who plays in his productions.

## IN FEAR OF BOOING

Protest Over "Our Betters" in Original Script. London, Sept. 12. The management of "Our Betters," due tonight at the Globe in a production over the changes of the heroine being booed during the second act.

As played in New York the heroine in the second act emerges from a sunnier house after having remained in it with a man.

A titled Englishwoman who saw the piece abroad wrote a strong protest to the Lord Chamberlain denouncing that scene. Other producers have made no comment in its original script.

Though worried the play's management has made no announcement of any change up to today.

## DANCE BRINGS POLICE

Paris, Sept. 12. Harry Plier has left the Palace Theatre, where he was dancing, after a night of illness, although the posters and advertising signs still carry his name as appearing.

His partner, the popular actress and offered a faun dance which caused the police to interfere.

## SAILINGS

Oct. 13 (London to New York), Sir John Martin Harvey and representative of the company of 40 (Adriatic). Sept. 10 (New York to London) Will H. Hays, Saul Lerner, Marie and Dr. Le Du Forest (Leviathan).

Oct. 10 (Cherbourg to New York) Julius Rieger (Glympic). Sept. 22 (London to New York), Carl Laemmle (Aquaticus).

Sept. 13 (London to New York), Marc Klau (Glympic). Sept. 16 (London to New York), Mrs. Irene Blase (mother of Benediktino) (Beregaria).

Sept. 12 (New York to Paris), Julius Rieger (Glympic). Sept. 11 (New York to London), John Charles Thomas (Beregaria).

## MEDIOCRE COMEDY

Feminine, Latest Lask Comedy—Indifferently Asked

Paris, Sept. 12. The three-act comedy, "Aller et Retour," by Raymond Deneux and Marcel Pagnol, was last night received when produced at the Theatre Femina. One reason for the mediocre reception of the play is that it too closely resembles a previous presentation which the Theatre had shown.

The story concerns a dethroned king who seeks refuge in Switzerland with his wife and daughter. There, too, comes a democratic rival, also dethroned, with his son. The young couple fall in love prior to the king being recalled to reign.

The piece is exceptionally well acted, despite the excellent comedy which is in the role of the king. Javinet plays the political rival, Dancard is the son, and Mlle. Jordan is the daughter.

## "GREEN GODDESS" AND "BEAUTY PRIZE" OPEN

George Arliss Looks to Have put over a pronounced hit in his "Green Goddess" melodrama at the St. James. It was highly commended in the notices.

Sturges received an impressive reception. At the Winter Garden, with the suggestive title of "Beauty Prize," which is a comedy, the play opens.

Leelle Hanson is not as funny as usual with him, having comparatively little to say.

"Head Over Heels," which opened at the Adelphi Saturday, had a good reception. Some critics are credited with being the author and Harold Fraser Simpson the composer.

Running over three hours on the initial performance, condensing was suggested for the second act.

Another feature of the enterprise was the inclusion of "Zanbello," "Entfuehrung aus dem Serail," "Figaro" and "Don Giovanni."

To take the course of the all-American production, two later operas will be sung in Italian.

Joseph Brannan, engaged as general manager of the company, will be the cynos as he did in Baden-Baden last summer.

John Charles Thomas will make his opera debut in "Figaro," as will Edward Lankow, an American bass soloist.

Siegfried Wagner's opera "Barenboim" will also be produced and the company has made no announcement of three performances of it.

Two other operas to be given will be "Evangeline," "Tiefen," "Verkaufte Braut," "Die Jüdin," and "Der Zigeunerbaron."

## FORAN LIVES ROBINS

C. B. Cochran, popular singer, in which to start Edward Robins at the completion of the run of "The Londoner," in which Robins is the outstanding personal hit as the American father.

## BANG!!!

The first shot in our "Cochran" victory "YOUTH AND OLD AGE" CAITS ROBINS.

## THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road LONDON Director, JOHN TILLER

## KARSH

GUARANTY TRUST CO. OF NEW YORK 521 Fifth Avenue

## NEW FACES AND OPERAS WITH WAGNERIAN CO.

### "Rienzi" Among Compositions for New York This Season

Berlin, Sept. 12. Melvin H. Dalberg, the general director of the Wagnerian Opera company, has been here in Berlin at the Adlon for the past six weeks engaged new singers and tying up new opera for his organization in America.

All of the former singers from last year will be re-engaged and the new principal added are tenors, Helmut and Knudsen, who do not expect to participate for only a few performances at the season.

At the season, Fritz Kraus (Munich), Rudolf Ritter (Stuttgart), Hagen, Schramm (Frankfurt), Lippmann (Mannheim), Edward Kandel (the excellent composer from the Deutsche Opernhaus in Berlin), baritone, Hermann Well (formerly at the Metropolitan), and Knudsen, who do not expect to participate for only a few performances at the season.

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# ANDERSON'S PICTURE PRODUCTIONS BY EXHIBITORS

**LOEW'S STATE'S FALL WEEK OPENING SEPT. 24**

**Other Towns on Same Date—No Production Department, Says Lubin**

**Independent Booking Agents Withholding Names, but Reporting Sound Demand for Standard Acts Suitable to Picture Theatres**

One of the signs of the times as regards the vaudeville actor would indicate much more work for him this season than last. This indication comes from the number of for-profit picture theatres which have switched or are going to change to vaudeville policy (mostly playing in the afternoon) and are endeavoring to get the business which pictures alone do not seem to longer attract.

Exhibitors claim that only a small percentage of the so-called super-pictures are worthy of the classic reputation. While they are expensive and usually accompanied with a certain publicity (mostly playing in the evening of the star) this only serves to attract the public for the opening date. After that it is strictly by up to the entertaining value of the picture itself.

If it is good as a business but not in the ratio of the actual entertainment the picture contains. Through a down state are concerned in the plot, after the first showing the box office tells its own story to the exhibitor.

Most of the super pictures have been disappointing and the public will pay the cost of the high price of admission the exhibitors are compelled to charge for first run pictures unless the picture has more than names behind it.

During the past season many former vaudeville acts have been adding vaudeville in their picture palaces have in desperation done this thing. In the majority they have been surprised at the success of the innovation. This refers to the standard picture, not the high priced headliner who in many cases has proven a disappointment.

Exhibitors also have had a change in their experience. They find that whereas formerly they were afraid of the expense of vaudeville they find it is a safe bet to put on a very good variety program with little or no more expense than the picture program cost them.

This allows them to cater to a more diversified clientele without raising the price of admission, another of their bugbears.

The spreading over the country this information spreading over the country has resulted in hundreds of picture houses large and small deciding to get in on the vaudeville angle while acts are available. If the cost of vaudeville is threatened to do the difficulty of securing desirable acts suitable for picture houses will be considered.

There are several independent booking agents in New York City, particularly attention to the matter and a number of theatres have been added to their group.

Agents have asked that their names be not mentioned. One of the reasons for this is the policy a success was the Airdrome, Beaumont, L. I., operated for four years in the summer of 1922. It was a heavy loss. The past summer with vaudeville installed it was a big success.

The Park theatre, 4th street and 6th avenue, Brooklyn, since installing vaudeville it has had to increase its seating capacity and still fills at each performance.

The manager of the Park is John Munheimer, also president of the Theatre Owners' Association of Commerce, New York. His lead will be followed by many who have been in his judgment.

The general policy of the houses switching seems to be about five days of vaudeville in the afternoon, picture, two and three shows daily with change of program Mondays and Thursdays.

## MRS. J. HUSSEY PLACED

Jimmy Hussey has placed his vacation sick in vaudeville with his wife in the city.

Although professionally known as Edna Burton she is being billed as Mrs. Jimmy Hussey. Dave Hoffman is the comic in the "Follies" which goes on our next week.

## AN ELDERLY SCRAP

Zanisg Loses in Levavit in Court at Freshford

Leon Zanisg, formerly of the Zanisg, a mind-reading act, was fined \$100 and costs recently at Freshford N. J., charged with assault by M. B. Levavit. The latter secured a 100-men against Zanisg some time ago, and it is alleged the second-act expert thereupon went into bankruptcy. Levavit spent the summer at Ashbury Park, and called on Zanisg, whose name he perceived on a shop at the resort, figuring he might be able to collect some of the money claimed due. Instead, he testified, Zanisg struck him a number of times.

Such an old man, reputed to be past 80. He is the second ranking member of the B. P. O. O. H. and it is said, preferred charges against Zanisg in the Elks. A hearing before executive of the fraternal order was scheduled for early this week.

## La Bella Tittomb's \$11,000

That will be left by Mrs. Caroline A. Barry with the estate of \$11,000 to the estate of La Bella Tittomb will be contested since a survey upon news that a nephew and niece, left both, each have retained counsel to contest the document.

La Bella Tittomb will be remembered for her vaudeville career, besides which she was the third wife of the late Nat Wills.

# SUGGEST THEATRICAL STOCKS IN AN INFLATION MARKET PRICES

**Reassurances From President Zukor and Publication of Earnings at \$13 Rate Fail to Stimulate Advance—Orpheum's Good Showing—Loew's 16 1/2**

After a brisk advance to 77 and fractionally better, Famous Players receded slightly and moved slightly between 75 and 76 during the week. Company interests appeared to be anxious to put the first bid advance to June 20, a state of affairs. President Zukor made a statement to the news agencies declaring September earnings would show an increase of 30 per cent and perhaps 38 per cent over the corresponding period of last year. He also stated no new financing was in prospect and the present dividend rate of 8 per cent would be maintained "as long as the present rate of business continued."

## Rate of \$13.24

This pronouncement was carried as abstract of Famous Players' profit and loss account for the first half ending June 30, showing net operating profits of \$1,931,084. This is a net profit of 16 per cent on sales. Profits represent a rate of 13.24 after allowance for depreciation. The figures are favorable on the year on the outstanding common stock. This is slightly above the rate of 12 per cent, irrespective of other circumstances, but if the estimate of income for September were worked out, the rate for the full year probably would be in excess of last year's.

It appeared from the behavior of the stock on the tape that these figures were favorable considerations had already been discounted in the trading, for they brought no new movement to prices. Indeed after their publication trading took a distinct drop, the turnover falling from around 4,000 shares a day to

half that amount Tuesday. Market observers with a knowledge of the technical film business take the view that the bull and bear sides on the stock are substantially doctored at this level and neither side is disposed to take the aggressive. One faction believes much of the short interest outstanding in the stock is being advanced, it retired on the way up from 55 1/2, while the contrary idea is that the bears in the issue are in a loose pull, basing their position on the situation in the loan account which they think must ultimately be adjusted.

Orpheum performed strikingly at lower levels for three years, but with pretty active trading. New York bears that early business at the level is being advanced, it expected and the theory is that this condition is being discounted from the loan account.

## Loew Disappointed.

Loew disappointed again. It was sluggish with minimum trading and at lower levels for three years, but with pretty active trading. New York bears that early business at the level is being advanced, it expected and the theory is that this condition is being discounted from the loan account.

## BROWNS APART AGAIN

Walker's Wife Leaves Him, Returning to Mother

Auburn, N. Y., Sept. 12. The wife of Geo. N. Brown, the walker, who has spent in vaudeville, left him here last week to return to her mother in Providence, R. I.

The understanding here is that the Browns agreed upon the disposition of their furniture here last week. Mrs. Brown stated here her husband said he had obtained a divorce from her, but she knew nothing of it. The couple were supposed to have separated some time ago, but have been living together in this city for several months.

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## MORE AMATEURS

Loew Circuit Now Preparing "Fall Frolic"

Practically every Loew neighborhood theatre is at present busy preparing a second edition of a "fall frolic." The amateur revues with neighborhood talent have proved unusually successful in the Loew houses, best displaying their drawing power in the summer months when "bathing revues" was the idea. These drew optimistically despite the weather drawback.

In the neighborhood of each Loew theatre there are currently plastered three sheets advertising local 100 young men and 100 young women, which gives an idea of how ambitious the turns have to be.

## RENAULT'S SIDE

Answers Statement Made by Charles Kinas

Kansas City, Sept. 8. Editor Variety: In Variety of Aug. 30 I saw Chas Kinas' denial of the story previously printed by Variety from Omaha.

I must say Mr. Kinas has told me in fact, that he and his wife were such trouble-makers that Mr. Pantages was compelled to take them out of my Pantages road show.

That is enough proof that Mr. Kinas' denial was an untrue statement. Francis Rehnault.

## TWO "WINDOWS" ESSENTIAL

Los Angeles, Sept. 12. For the third time in the history of the Orpheum a temporary box office was installed in the lobby to facilitate the sale of seats for Ethel Barrymore's first week. The temporary box office was first used for the late Sarah Bernhardt's engagement and again for Naimova.

The Orpheum did capacity business all of last week. Frances White had bottom billing, her second week. Mrs. Marymore headlined in her first week.

## LADDIE CLIFF BOOKED

Laddie Cliff is due over here in October for a tour of the Keith circuit. He has appeared over here in the past for the last three years. M. B. Benham has booked Cliff's American trip.

## GOLDSMITH & EAGLE DISSOLVE

Chicago, Sept. 12. The vaudeville agency firm of Goldsmith & Eagle is dissolved. The Goldsmith is going into the theatrical business in New York.

## JULIA ARTHUR'S NEW PLAYLET

Julia Arthur will reappear in vaudeville this season with a new drama, a playlet. It will succeed her "Hamlet" vehicle of last season.

## Empress, Decatur, Off Jr. Route

The Empress, Decatur, Ill., has been dropped from the Orpheum junior route.

The house has been leased to independent interests.

## WALTON-LEITRICH TURN

The Leitch turn in Florence Walton and her husband, Leon Leitch, has been placed to open at the Palace, New York, Sept. 24.

Air T. Wilson entered the booking

The switch that will change the policy of Loew's State from split week to full week booking has been definitely made. On Sept. 24, at the time the Loew houses in Atlanta, Birmingham, New Orleans and Memphis will also go to full week basis which will give the Loew circuit a full week's business.

The other stands on the southern and middle west route are Baltimore, Washington, Chicago, St. Paul, Oakland, Dayton, Toronto, Montreal, Ottawa and Buffalo.

Newark, Boston and the Metropolitan, Brooklyn, are also full weeks. The latter took on the new policy several weeks ago, showing of the drawings excellently. The full week bookings include both the bills and the feature.

The report Loew would organize a producing department to supplement the expansion of the full week bookings is stated to be erroneous. It is said, in charge of the Loew bookings, and following the report he was deluged with scripe and offers to contribute to the "supposed production activity." While producing and feature acts will be accepted by Loew for booking perhaps in greater number than heretofore they will be supplied independently by producers and others as usual.

## CHI HIGHEST PAID

Stags Manage Given Increase—Theatres Raise Admissions

Chicago, Sept. 12. The stage manager of Loew's all departments back stage have been granted an increase for continuing policy houses and Chicago which is deemed so important that the Majestic and Rialto theatres immediately passed it on to their patrons by raising admission prices.

The raise of seats put over by Loew's is \$1.25. It affects all vaudeville houses of importance on the Loew circuit. The Palace and the two-day advance shows. The men were raised about 16 per cent. The Majestic raised its top price from 50 to 65 cents and the Rialto boosted from 44 to 50 cents.

The increase in property men, electricians and hand grips had been receiving \$55 a week but the advance on them to \$70. The head fymen had been receiving \$47 and are advanced to \$52. The grips had been getting \$47 but are now advanced to \$52.

The present acts in Chicago is said to be the highest in any city in the United States. The musicians asked for nothing in the way of rate, but \$12 for rehearsal and the managers met this by eliminating the musicians during pictures at the State-Lake, Majestic, Rialto, Lincoln, American and Kedes. The houses formerly paid \$250 a man for music for the pictures but now save enough in the way of other bills to boost cost of rehearsal. The split-week houses now pay \$4 for rehearsal and the split-week by eliminating music for pictures.

## NEW ORPHEUM IF SALT LAKE

Salt Lake City, Sept. 12. A new Orpheum for that circuit's big time vaudeville is rumored for Main Street on the site of the Vienna Cafe.

The Perry Estate of Ogden has been sold for \$100,000. The estate was on Washington avenue. It will cost \$100.

## PLANTATION DOTS WITH PAN

The entire colored show, "Plantation Days," a musical comedy with a lot of other acts, will be booked over the Pantages time. It opens Sept. 23.

The show runs for two hours and forms the entire bill for the house it plays for Pan.

## FALLY MARKUS' BREAKDOWN

Fally Markus, vaudeville booking agent was stricken with a nervous breakdown after a long office tour, away Friday and removed to his home in a serious condition.

He showed signs of improvement early this week and it is expected he will resume his duties about September 24.

## BURNS & LYNN Know their business

It is Milwaukee Beat



# THEATRES SET \$250,000 AS GOALS FOR JAPANESE RELIEF

**Vaude, Legit and Burlesque Houses Launch Drive—Plan Sunday Night Legit Shows—Albee, Thomas and Scribner Lead**

All branches of the theatre, including legit, vaudeville and burlesque, have pledged themselves to aid the drive of the American Red Cross in behalf of stricken Japan's earthquake sufferers. They have devised a way and means by which it is calculated they will raise an additional \$250,000 to aid in the relief work.

Augustus Thomas, in behalf of the Producing Managers' Association, has formulated plans by which legitimate theatre houses an attraction sponsored by a member of the P. M. A. will give an extra performance on Sunday evening, with the receipts in their entirety being forwarded to the Red Cross. "The stage hands and theatre attaches have voted to give their services gratis," says the actor. "The actors have also waived his no Sunday performance ruling, and all that remain is for the managers to decide whether the benefits will be held this Sunday night or next."

Thomas and his associates in the P. M. A. are confident that the Sunday evening performance will play to a greater gross than a special afternoon performance would, since the audience will be a regular show and at the same time aiding the victims of the Japanese disaster.

E. F. Albee has taken the initiative for vaudeville and has launched a money-getting drive among the theatres of the Keith, Proctor and Moss circuits. In addition he has issued a letter to the vaudeville theatre managers, members of the V. M. A., urging them to join the Red Cross drive and pool the sum to be forwarded to the Red Cross in the name of the V. M. A.

Stereophon aldea, making an urgent appeal for funds, and a set which has been forwarded to all the theatres, which is being delivered during the intermissions by a member of the staff of the house manager. Collections in the Keith, Proctor, Moss and Orpheum houses began simultaneously this Sunday night and will continue until next Sunday. Houses of the Fox and Loew circuits will conduct a similar plan for raising funds.

Sam A. Scribner, who is in charge of the drive for the burlesque division, has ordered that all houses of the Columbia wheel get behind the drive by taking collections at all performances during the week.

## HAROLD BURG STEPS OUT

Left Auburn and Bertin Grand—Police After Him

Auburn, N. Y., Sept. 12.—Leased by the Mifflin Amusement Co. of Akron only a few weeks ago, the Bertin Grand here is again dark after a few days operation, while the police are attempting to locate the operator, Harold Burg, the only representative of the Mifflin Co. to appear here, left town with several hundred dollars and a few thousand in unpaid bills.

Burg, turning himself a "field man" for the amusement concern, signed the lease for one year at \$4,000, Max Landow, of 807 West 16th street, New York, was named as manager, but was shown up by William Dowdell, director of publicity who was here earlier in the month, vied a few days ago that a manager was on the way with money to pay help and so forth. Salaries amounting to about \$1,500 and advertising bills of approximately \$200 were unpaid. Other unpaid bills about the city total around \$500.

## FANTASIES' PALACE OPENS

Des Moines, Sept. 12.

Fantasies' new Palace opened Monday. It will play six nights. It costs \$2,000 and was built by Leslie. Fantasies is understood to hold a small financial interest in the house in addition to booking it.

## KEITH'S HIP, BALTIMORE

Loew's Bookings Stop There February

Baltimore, Sept. 12.—After Feb. 1, the Hippodrome on North Btaw street above Baltimore, will pass from the control of the Loew vaudeville interests into the hands of the B. F. Keith concern, and will become the Keith three-day house of Baltimore.

The Maryland, owned by F. C. Schenberger, and played his time continued, and Mr. Schenberger will manage both houses. The Hippodrome is owned by a Baltimore corporation of which Watson Sherwood is president and has been run by Loew, Inc., for the past five years.

## ST. LOUIS INCREASE

St. Louis, Sept. 12.—To celebrate the birth of a new theatrical year in St. Louis, local managers have raised the price of admission.

The Columbia, with general admission prices last year of 10-25 cents, have advanced to 15-35 cents. The Orpheum, which last year had 10-25 cents, is getting \$1.50. The top for week-day matinees is 75 cents, instead of 50 cents. However, the seats which were 15 cents last year are 50 cents and the 25-cent seats are 25 cents. Other houses, some of which are not yet open, will announce the increase later.

Managers of the larger picture houses are getting a 3-cent increase.

## PANIC OVER 'FIRE' CRY

A false cry of "fire" by one in the audience at the Halsey, Brooklyn, Friday afternoon, last caused an incoherent panic. The house was packed, and despite the efforts of house attaches and performers speaking from the stage, the crowd scrambled for the exits.

An ambulance crew fixed up the few minor bruises suffered by the stampedeurs.

The Halsey plays pop vaudeville and pictures and caters in the afternoon particularly to a neighborhood patronage, mostly women and children.

## COLONIAL REOPENING SEPT. 24

The deal between the Keith circuit and A. H. Woods for the Colonial theatre here has been called off and the house is now scheduled to open with vaudeville on Sept. 24.

It will play a split week policy, six acts and pictures, giving two shows a day. The house has always been a full week stand up last season.

## INCREASE OF PRICES

UNIFORM IN NEW YORK

From 10c to 15c Added on Scale of Many Small Time Houses

A raise in admission prices for all Greater New York vaudeville houses of the Keith, Proctor, Moss, Loew and Fox circuits has gone into effect. The raise in admissions was confined to the split week and houses playing popular-priced vaudeville, such as the big-time houses, such as the Palace, New York, increasing the number of high-priced seats instead of raising the admission scale. The \$2.50 seats at the Palace were extended back 10 rows, which makes the entire lower floor uniform excepting the boxes.

At the pop policy houses the raise was from 10c to 15c. The Loew houses followed the same percentage, the largest increase occurring at Loew's State, Newark, where a 15-cent increase over the 45-cent top was installed, bringing the State top to \$1.

The increase, following closely the settlement of the wage questions with the musicians and stage hands, augured an agreement between the different circuits to raise prices simultaneously with the granting of increases to the unions.

## 20% INCREASE

Hudson County Compromise Calms Jersey

A partial compromise was effected last week between the I. A. T. S. E. local 99, and the Hudson County Theatre Owners' Chamber of Commerce, whereby the stage hands of all vaudeville houses in Hudson County secure a raise on their weekly salary amounting to 20 per cent. A conference will be held late this week in regard to the other demand of the stage hands, double time on Sundays. It is expected that the stage hands will agree to waive this demand.

The Hudson County Theatre Owners' Chamber of Commerce embraces houses in Jersey City, Bayonne, Hoboken, West Hoboken, Kearney, North Bergen, Weehawken, West New York and Guttenberg. Haring and Blumenthal, Flier and Shea and the Keith enterprises are affected by this compromise.

## GERMAN VARIETY BILLS

Good Programs at the Scala and Wintergarten

Berlin, Aug. 21.—As usual, the best bill is to be seen at the Scala. One can well understand why it is sold out almost every evening, even in the hottest part of the season.

The current program has the balancing Cokanowski, an excellent biller. Two Pastors, who play with good showmanship; Two Strata, interesting acrobatic act; Carva, a Spanish Pastors, who play a good turn; Dr. Presa Thyssen, good violinist who has not suited his act to the needs of variety; Mack and Brantley (first time in Germany), who go over with a roller with a good comedy relief; Hilda Kugel, improving; a rather conventional act; and a rather good comedy relief and Leskowsky.

The program at the Wintergarten is better than that of the Scala, but not so novel. Most of the acts have repeated too often.

The program at the Berlin Family is unquestionably one of the best of bicycle acts, but here too often the act is a repetition of the same old van der Veld.

Lant and Melita do some clever, but a little bit of a trick. The moccasins is a clever caricature of Smith and Glee imitate the experience of the electric chair. The moccasins is a clever caricature of Smith and Glee imitate the experience of the electric chair. The moccasins is a clever caricature of Smith and Glee imitate the experience of the electric chair.

## BROCKTON'S FOUR

Gordon Theatre, Inc., Succeeds General Amusement Co.

Brockton, Mass., Sept. 12.—The General Amusement Co. has secured majority control of the Strand, City, Histo and Olympia theatres here. The deal included other houses throughout New England and represented a transaction valued at \$1,500,000. The theatres affected have heretofore been under the control of the General Amusement Co.

According to the new plan, it is proposed to have the best features of the Strand enter into the Olympia, with the former's picture and picture production to continue at the City and the necessary film picture production to the Histo. The changes will be made Oct. 1.

## SUES WHITE PERSONALLY

Franklin Ardell has started damage suit proceedings for \$27,000 against George White in the New York Supreme Court. The suit is based on a contract dating from last year's "Scandal." Ardell is suing on a 40-week contract with White personally at \$600 a week, claiming unpaid salary for a 46-week's balance after being discharged October 8, 1922.

Ardell attacked the "Scandal" in Cincinnati last spring but lost through the attachment being placed on the ground the production was owned by a corporation and not by White personally.

Fess & Lintfeld are attorneys for Ardell.

## ORPHEUM'S INNOVATION

The Orpheum circuit has made arrangements with the Benndorf Cinema Service to supply trailers for all Orpheum shows a week in advance, beginning with the week for the week of Sept. 23. This innovation (announced in Variety last month) will advertise all Orpheum theatres by means of motion pictures of each act a week in advance.

In cases of headliners a longer trailer will be shown for two weeks in advance of the act's appearance in each house.

## LAYING OFF ON SALARY

Clifton and De Tex and Chase and La Tour, two vaudeville acts, did not open with "Greenwich Village Police" at Atlantic City. "They had rehearsed" with the place for a few days but before he was ready to leave New York, John Murray Anderson notified them that he had been unable to spot them. They have played at Philadelphia for 20 weeks with Benndorf, Inc., sponsor of the production. The acts may be assigned to the road "Greenwich Village Police" or may be fitted into the place of the vaudeville acts to the "White Chalk." Meanwhile their salaries continue.

## AGENTS MUST HELP

Notice Given in Keith Office on Authorized Benefits

Artists' representatives booking in the Keith office will be required to render as much co-operation as possible to the benefit department in arranging shows. Hereafter the benefit department has had to secure acts for authorized benefits, make up the show, attend to transportation and make all other arrangements.

A bulletin posted by L. E. Thompson, addressed to the booking agents, says: "The question of agents assisting in procuring acts for authorized benefits has been called to my attention and I find that they have shown a lack of co-operation in this respect."

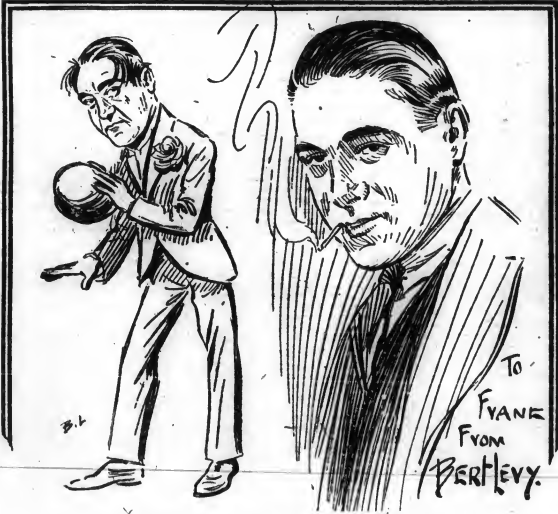
"When authority is given for a benefit it is usually for a cause that is well worth working for, and it is to the interest of all concerned to extend every effort to make possible a successful show."

"The booking man assigned to take care of the show has plenty of detail work to take care of, such as planning the show, arranging for the transportation, time, etc., so that the agent who represents the act should make every effort to secure the acts requested that are available."

"It has been shown in the past that the agents want to get the best back along to the unit arranging the show, to call up the actor. It is up to the agents to secure the confirmation of the performer and remember he will be held responsible for the same."

John Schulz, who has been assigned to take care of the Police Games show to be held Saturday, Sept. 8, and the following Saturday, Sept. 15, and you are expected to give every assistance in securing the proper show and make this as big an affair as possible."

Eddie Leonard's new act, "The Minstrel Man," will have its first New York showing at Keith's Royal, New York, Oct. 1.



FRANK FARNUM, THE TOUGH AND THE GENTLEMAN

(Drawn by Bert Levy)

"Frank Farnum stands alone in his particular kind of dancing."—DENVER POST.

"Frank Farnum may have some equals but he certainly has no superiors."—LOS ANGELES "MORNING TRIBUNE."



# ACTORS AND STAGE HANDS REACH FINAL AGREEMENT

**Vaudeville Back Stage Men \$58 Weekly—Burlesque Settles, Too—Chas. C. Shay Called In and Settlement Follows**

The wage scale negotiations between the New York local stage hands union and the vaudeville and burlesque managers were settled Monday following the issuance of a tentative strike call that would have a highly effective Monday had the negotiators failed to reach an agreement.

By the terms of the new contract between the theatrical protective union (stage hands) and the vaudeville managers protective association, stage carpenters in vaudeville houses formerly receiving \$51 will receive \$53 weekly. Electricians and property men formerly receiving \$47 in vaudeville houses will now also receive \$53 hereafter. Vaudeville gals and cleaners formerly receiving \$42.50 will receive \$45 weekly. Headwaiters receiving \$44 weekly will get \$45.

Burlesque stage carpenters in New York, former scale for six days was \$50, now scale \$55. Burlesque electricians and property men, old scale, \$42.50, new scale \$45. In burlesque houses that give Sunday shows, property men and stage hands will receive one sixth extra of the weekly wage. This condition is identical with the previous agreement. The agreement runs until Labor Day, 1924.

Chas. C. Shay, president of the International Alliance of Stage Employees was called in, as in the past, by the legal side, to hold conferences with the managers, to adjust the details of the settlement. Shay said the long delay in the agreements between the contending factions.

## MAY WARD ILL

May Ward, retired vaudeville performer, is in a critical condition at St. Joseph's hospital, Far Rockaway, L. I., following an operation last Thursday for septic poisoning of the jaw.

Sept. 1 Miss Ward (wife of Freeman Bernstein), tripped down the stairs leading to the rear of her home in Cedarhurst, L. I. At the time she thought nothing of the injury, but when her face began to swell, Dr. D. E. Hutchinson was called in. He ordered her removed to the hospital after sustaining her injury as a fractured jaw.

## CIRCUS ROUTES

**Ringing Bros. B. B.**  
Sept. 13, San Bernardino; 19, en route; 20, Provo, Utah; 21, Salt Lake City; 22, Ogden; 24, Denver; Oct. 15, McCook, Neb.; 16, Hastings, Neb.; 17, Lincoln, Neb.; 18, Omaha, Neb.; 20, St. Joseph, Mo.; 20, Kansas City, Mo.; Oct. 1, Topeka, Kan.; 2, Wichita, Kan.; 3, Independence, Kan.; 4, Tulsa, Okla.; 5, Tulsa, Okla.

**Bella-Flo**  
Sept. 17, Jacksonville, Ill.; 18, Centralia, Ill.; 19, Mt. Vernon, Ill.; 20, Belleville, Ill.; 21, Carbondale, Ill.; 22, Cairo, Ill.; 24, Farmington, Ark.

**John Robinson Brothers**  
Sept. 17, Chattanooga, Tenn.; 18, Knoxville, Tenn.; 19, Middleboro, Va.; 20, Harrisonburg, Tenn.; 21, Johnson City, Tenn.; 22, Bristol, Va.; 24, Asheville, N. C.

**Hagenback-Wade**  
Sept. 17, Ft. Worth, Texas; 18, Dallas, Texas; 19, Waco, Texas; 20, Temple, Texas; 21, Austin, Texas; 22, San Antonio, Texas; 24, Galveston, Texas.

**Waiter L. Main**  
Sept. 17, Elkins, W. Va.; 18, Thomas, W. Va.; 19, Keyser, W. Va.; 20, Charleston, W. Va.; 21, Kingston, N. C.; 18, New York, N. C.; 19, Washington, N. C.; 20, Plymouth, N. C.

**Golden Brothers**  
Sept. 17, Tullahoma, Tenn.; 18, McMinnville, Tenn.; 19, Sparta, Tenn.; 20, Shelbyville, Tenn.; 21, Murfreesboro, Tenn.; 22, Dickson, Tenn.; 24, Waverly, Tenn.

**Al G. Barnes**  
Sept. 18, Mitchell, S. D.; 19, Lexington, Mo.; 20, Warrensburg, Mo.; 21, Butler, Mo.; 22, Fort Scott, Kan.

## ETHICS AND BUSINESS

**Sidman Charges Prior Registration Process Server as Quoted**

Henry Obsteif, head of the Apollo photographic studio, pulled a private last week at the Friars, which resulted in charges being filed against him by Sam Sidman, clubmate. Obsteif has won a judgment against Sidman for a photograph made for the actor last season and the judgment being unsatisfied sought to examine Sidman in supplementary proceedings. He is alleged to have registered a process server at the Friars as a guest and pointed out Sidman, who was then seated.

Sidman protested the proceeding was a breach of club etiquette especially in light of Obsteif's work on the house committee and he preferred charges. The photographer's bill dates from the production of the film "The Wheel" by George Jaffe. The show failed poorly and after Sidman's withdrawal from the production, Obsteif's bill was \$100. Sidman claims to have advised Obsteif several times to present his bill to the company manager who would pay it as all other obligations were handled. The actor further stated Obsteif insisted on holding him personally responsible.

## USES FOR A MULE

**Hiram Brazil Knew an Agent It Could Kick**

Hiram Brazil (formerly Doyle and Brazil) breaking in a new act with Frank Hilly (Dan and Frank Hilly) joined a few performers on a commonwealth basis to play three days at the Katonah, N. Y., fair last week.

When pay off time arrived Hiram and Frank found that there were about \$200 a piece and a mule. There was an argument between the two as to the disposal of the mule. Frank wanted to sell it and Hiram wanted to bring it to New York and have it kick the legs off of a certain actor.

Freightage, however, was too heavy and "Blaugher-house," the mule, was sold for \$16 to a local farmer.

## MADDEN PLANS TAX REDUCTION May Be Balked by Green and Smoot—Placed Before President

Washington, Sept. 12. Representative Madden, chairman of the House Appropriations Committee, has a plan for tax reduction which he has placed before President Coolidge. Madden's plan is for the continuation of present legislation that would automatically reduce both income and profit taxes in proportion to the amount of surplus of receipts over expenditures as shown by the Treasury at the end of each fiscal year.

Representative Madden also states that he is in favor of Secretary Mellon's plan of cutting the taxes in the higher brackets and thus reducing the tax on unbounded income. He also favors the plan of tax exempt securities for commercial and industrial purposes.

The Mellon plan calls for reduction of the tax on the top bracket, of \$40,000, to more a year, from the present 50 per cent, to 30 per cent, and lower brackets in proportion. Secretary Mellon's thought being that the releasing of the tied-up funds into commercial and industrial development will reach its greatest revenue for the government.

Madden's plans, however, have been somewhat upset by the return to Washington of Representative Green of Iowa, who is slated for the chairmanship of the House Ways and Means Committee, which has control over all tax and revenue legislation. Representative Green apparently doesn't like the Madden plan and states he will lay his views on the matter before President Coolidge at the first opportunity after Oct. 1.

This opposition from Representative Green's committee would, under ordinary circumstances, kill the Madden measure, as the Appropriations Committee has nothing to do with tax matters, but the Madden plan is only providing for expenditures.

Senator Reed Smoot, whom it is believed will undoubtedly become chairman of the Senate Finance Committee, has already expressed his opposition to any reductions in taxes. The Senator has had two conferences with President Coolidge during which he fully presented his views to the President.

It would appear from the general attitude that those favoring tax reductions are in the minority. When Congress goes to session next month, it is expected to encounter strenuous opposition to Madden's plan. It is believed that the Senate Finance Committee will now try to formulate a plan to increase revenue for the government.

## EDWIN ALPHONSO BACHELDER Edwin Alphonso Bachelder, one of New York's most prominent theatrical grand representatives, died Sept. 8 at the Long Island College Hospital, Brooklyn, N. Y.

He had suffered for some time with indigestion, which eventually affected his heart. Mr. Bachelder was identified with many important theatrical productions, principally along musical lines. He played the trail for Savoy's "Madame Butterfly" and "The Merry Widow," and it was he that made Matt Hagen a popular comedian. He owned this country when he directed the publicity for her in "The Spring Maid." It was a great favorite of Victor Herbert's and also of Christie MacDonnell's ever since Bachelder's days.

For three years he was the publicity director for Mrs. Parvillo, both before and after the combination of her ballet with the Boston Grand Opera Company. Other Broadway attractions he produced were "The Success to his suite" and "The Unbound Heart." His daughter was "The Bad Man," "Irene" and "Orange Blossoms."

Mr. Bachelder was a member of Pacific Lodge, No. 233, P. & M. The last rites were expressed for the late Mr. Bachelder at 12:30, after which his body was taken to Chelsea, Mass., the town of his birth, to lie in state in the family burial ground.

## ERNEST C. WARDE

Ernest C. Ward, actor and son of Frederick B. Ward, noted for his theatrical career, died Sept. 9, in a Los Angeles hospital after an illness of six weeks. The deceased was married to the actress, who was Richard Mansfield and was attached to the legitimate stage in many other capacities. Mr. Ward was employed as a motion picture director. He was 49 years of age. He is survived by a wife, daughter, father and mother.

Anna Townsend, veteran stage and screen actress who has been known as "mother" part of her life, Harold Lloyd, is dead in Los Angeles. She was ill but a short time.

## MARRIAGES

Reginald Marsh, cartoonist and author of "The Bushy Headed Man," married recently in New York City.

Ellis Hughes (Ellis Bell, formerly of Prince and Bell in vaudeville and later ingenu of "Boys of Life" unit and "Greenwich Village Politix") announced her retirement from the stage this week with her marriage. Sept. 10, to Nathaniel Brittan, formerly a "wealthy young non-professional" partner in the Lillian Hellman (Morely and Mack) July 20, at the Edgewater Beach Hotel, Chicago, to John W. Delano, non-professional.

Blaise May Holloway ("Pleasing Show of 1919") has announced her engagement to John Norman Pools, Canadian manufacturer.

Juliette Crosby ("Home Fires") to Arthur Hornblow, Jr., theatrical man, Sept. 9, in Warrenville, Ill. Mary Langley, singer, and Dr. Orville N. Meland, Minnesota surgeon, were married in New York City. Worcester, Mass., has received word of the engagement of Miss Beatrice Swanson to Richard E. Barcan, who has come from Europe to establish himself in New York. Miss Swanson and her sister, Cecilia, were in the revival of "Floradora."

Miss Myrtle Finkle of the Enterprise Distributing Corp., at Dallas, Tex., was married last week. The name of the groom could not be learned.

Frederick Peterson, diva and Colonel Thompson, American diplomat and soldier, have announced their engagement in Brussels, Belgium.

## BIRTHS

Mrs. and Mrs. Gustave Blum, Aug. 27, in New York City, son. The father is a playwright and stage director.

Mrs. and Mrs. Meyer Davis, son, Aug. 18.

## OBITUARY

Fate Lester died at his home in Los Angeles, Aug. 27. He was 73 years old. His favorite in private life was P. H. Johnson, had a record of a half century of stage life. He is buried by the same record. Interment at Rialto, Wis.

## LETTY LIND

Letty Lind died at Slough, England, Aug. 27, from pneumonia. She was the "Gypsy Queen" of the eighties and her skirt-dancing temporarily put tight out of fashion. She left a husband, two sons, and her last appearance being in London from Kaye's "The Girl in the Green" in 1921. She was one of five famous sisters: Lydia, Floppy, Millie, Fanny, Danny and Adele. Letty (Mrs. George Grossmith) She made her first appearance at the age of five as Letty Riva in "Uncle Tom's Cabin." Twenty years later, having made a success with Hengler's circus, she made her first West End legitimate appearance at the old Princess's. She acted in the Gaiety club, became the rage of the town and followed by a number of others with one "Morocco Boudoir" at the Savoy. From there she went to the "Gaiety Club" in New York and played in "A Gaiety Girl," "An Artist's Model," "The Gaiety," which ran for two years and a half, and "A Greek Slave."

## FLORENCE HUBER

Florence Huber, known professionally as "Florence," died Sept. 6 at Roosevelt Hospital, New York, following an operation for cancer of the breast. She was the wife of Frank M. Huber and the daughter of Florence Madeira. As a member of the "Gaiety Club" in New York with Elizabeth Bice in the "Overseas Review." Her last appearance was in "The Gaiety Club" in New York. "Look Who's Here." Following her marriage she retired from the stage and her death occurred on the second anniversary of her wedding.

## Betty Barriol died in Los Angeles last week from internal hemorrhage following an operation.

Many other theatrical players had the leading roles with T. Daniel Fraxley's Fox East Players. The players included Bernard Barry with the body for Boston.

John F. Fleming, 42, died Sept. 4 after a long illness. Fleming was property man at Keltin's Bushwick theatre for past seven years and had been affiliated with Keith houses and her death occurred on the second anniversary of her wedding.

## EDGAR ALLEN IS BACK

Edgar Allen, booker for the Fox vaudeville circuit, returns Thursday (today) from a tour of Europe in England and France. Allen will resume his duties in the Fox office, Monday.

## "COLLUSION" WITH NAZIMOVA

Naumova will open in New York next week at the Fox office. The story is called "Collusion," written by George Middleton.

Vocal Culture for Forsythe. Charles Forsythe the straight man in the Jack Wilson act, has decided to take up vocal culture and will sail for Europe about Oct. 15.

## ILL AND INJURED

George Campbell was hurt Sept. 5 at a horse show in New York City when a lance he was holding broke and struck him in the chest.

Violent Carleton (formerly of Canfield and Carleton) was operated for tonsils last Friday at Dr. Ames's sanitarium.

Clara Campbell, colored, with the "How Come" show, was removed to the local hospital in Elmira, N. Y., where she was burning herself through overexposure to the lamp in her dressing room at the theatre.

## IN AND OUT

Billy Glason was forced to cancel the Alhambra, New York, this week because of a playright and stage director.

## BURNS AND LYNN ARE ATTRACTING THE THEATRICAL



### First Time in Nine Years Capital Issued Permit for Other Than Circus—Principals and Chorus in Russian Cossack Uniforms

The next meeting is scheduled for Oct. 3.

The Auditorium becomes a on-  
nigher in the Columbia circuit this  
week, the first attraction being "Aboard."  
Auburn will get the Columbia  
shows Monday.

**Potar's Second Mutual Show**  
Jake Potar has been assigned another show on the Mutual wheel. The cast of the new show include Al Ridgeway, Frank Penny, Jack Howard, Bunny Dale and Vi Jenkins.

stretches of dialog which is neither well delivered nor important enough to have been included. Once in while it looks like the whole thing is going to develop into a series of 15-minute sketches, relieved only by a few songs and wiggles from good-looking chorus.

tual circuit attraction, et

Miss Lily One..... May B  
Miss Ginger..... Ruby  
Miss Full-O'Pepp..... Pepp  
Mr. Kant Fix-It..... Eugene  
Mr. Kin Fix-It..... Jannie  
Zeke Silvers-(Looking for woman)  
Adam Fouse-(His helper)... Harry  
**Harry Bentley and Julius Michael**  
present "Step Lively Girl," a  
tural circuit attraction, at











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Amac, an illusionist imported for Keith vaudeville, was detained at Ellis Island on his arrival in New York as a result of mistaken identity. Amac's real name is L. W. MacFarlane. He was the subject of being R. W. MacFarlane, when the authorities were notified to refuse admission into the country because of being a labor agitator. The physical description of the labor man and the actual listed and several other coincidences, such as residence, also suggested. The matter was straightened out after Amac and his wife had been held for 24 hours.

Gladya Millar, actress, who with four others, including a sister, was charged July 29 in the Central Theatre, 101 West 14th Street, New York, with striking their automobile at the car of a woman, leaving her injured. Amac was charged with acting as an alleged cause of action against the railroad company, according to her mother, Arline R. Knapp, who lives at 223 W. 11th Street, Brooklyn, in her application for limited letters of administration upon the estate filed this week in the Kings County Surrogate's Court.

Valaska Barrett has been routed over the Pantage Circuit, starting at Panagios, Toronto, Oct. 8. She will play "Purple Heart" sketch she appeared in last season. Arthur Silber arranged the booking.

Dr. Max Thorek of Chicago left New York Tuesday on the "Anatolia" for a trip over Europe of about six weeks. While abroad Dr. Thorek will attend the International Congress of Surgeons in Rome, Italy, in October.

Bill Lykens, the agent, is at the N. Y. Club in New York, and is a sports editor. He left the Atlantic City Hospital last week.

B. S. Moss' trip through the Northwest and Coast will consume about six weeks. He is looking over the theatre and theatre, accompanied by his wife and attended by Bill Lykens.

While playing New Haven, Pat Rooney found time to take his entire stock company to the U. S. Veterans' Hospital at West Haven, where he entertained the ex-servicemen for better than an hour.

An inquiry from Mrs. Mattie V. Hull, of 1227 West 5th Street, Spokane, regarding her son, Charles George Vornhail, from whom she has not heard in 13 years, started the fact she had a son in him. He was a pantomime on the Orpheum circuit. The young man at that time was known as "Charlie Vornhail."

Remodeled and its seating capacity increased to 1,700 from 1,400, the Fillmore, Bronx, New York, will stage a vaudeville and picture policy Sept. 29. The Fillmore Theatre, operating Co., headed by Sam Vornhail, have taken over the house, and Maurice A. Cahill, formerly at the Broadway, will be managing director.

**THE STYLISH SIDE**  
 ON VAUDEVILLE

A number of standard small time independent bookers who formerly told Variety reporters the names of new houses they acquired for their business are declining to withhold this information for fear of "wildcatting" agents.

Several explained to a Variety reporter that the day on which this policy was adopted was the day when the independent bookers began booking their own houses on a certain date, these agents (so-called) have either wired or called in person on the managers or operators of the houses and offered to book shows into them for 10 per cent. less than already arranged for.

In some cases theatre operators fall for them, not realizing that eventually their cost in going to be boosted, or they would not possibly be worth playing no matter how cheaply it is secured.

Only last week John Costa told a Variety reporter of two new houses he had secured in Albany, N. Y. The operators of the latter place, however, have since been annoyed with more than 20 applicants who volunteered to book the houses cheap, without even knowing what price was being paid for acts.

Keith's Hippodrome, New York, will likely open during Thanksgiving week. It is no likely that Mark A. Lanesch, will assume general control of the house for the Keith office.

The Brighton at Brighton Beach closed one of its most successful summer seasons last week. George Robinson got the worst of the weather brinks but notwithstanding the vaudeville bills booked into the house by Larry Gold, sold up the business.

Keith's Colonial, New York, may not change policy as expected this season. It was reported by A. H. Woods for legitimate attractions but the producer rejected the offer, although the annual rental is known to have been reasonable. One of the points not agreed on because of the expense of the Palace. The latter insistence that the Colonial's Sundays be retained for vaudeville concerts.

Tyeris, the Italian girl of versatility, will open at the Palace, New York, Sept. 24. She arrived in New York a couple of weeks ago and was given a quiet try out in one of the suburban theatres as a test. It was with satisfactory according to the booking office and the September date at the Palace was at once set.

A single singing woman is the target of practically every song plugger or writer with a sentimental song to sell. The personal equation figures importantly. Because of the songstress' well publicized taste of unrequited affection, it has been proved and found true by one writer after another that a girl or straight ballad will find response in her repertoire. The word has spread and it is now common knowledge among the shrewd song pluggers.

A story comes back from England that in the provinces all of the English towns on a bill become increased at an American agent comes for its slogan. The picture shows him in his first pair of pants. Up to then he sported kilts and his mother had a hard time convincing him it was time to change to regular clothes.

The number of number of Junior George M. Cohan. His son is so named, but is called Jerry by the family, though for a time he was allowed to be called "Daring" because of the similarity of George's, his daughter, a cousin, George M. Cohan, and is a treasurer of the Sam H. Harris theatre, and has a son George M. Cohan, Jr., and a son in the Cohan household has also been given the name.

This week George M. the father, took his son to Philadelphia for the opening there of "Little Nellie Kelly." It being the kid's first trip of the kind. "During the show he got a dinner that he would like to go back stage. The answer was, "Nothing doing; keep away from the women."

The old photo on the front page of Variety last week of the Four Cohens was taken in 1913 when the family was in Lowell, Mass. At the time, George M. Cohan was five years of age and had not adopted the vaudeville life. The picture shows him in his first pair of pants. Up to then he sported kilts and his mother had a hard time convincing him it was time to change to regular clothes. The number of number of Junior George M. Cohan. His son is so named, but is called Jerry by the family, though for a time he was allowed to be called "Daring" because of the similarity of George's, his daughter, a cousin, George M. Cohan, and is a treasurer of the Sam H. Harris theatre, and has a son George M. Cohan, Jr., and a son in the Cohan household has also been given the name.

Seemingly the dashing young widow of a press agent has wrested the crown of virtue from the determined wife of a vaudeville executive in the person of the actress, the former charming character actress, young orchestra leader who has been playing in vaudeville also.

The young widow is sporting a huge emerald, the gift of the orchestra leader, and she is taking a dinner that he would like to go back stage. The answer was, "Nothing doing; keep away from the women."

Berthe Beaumont may never dance again. Serious tone trouble in her back and hips was treated by specialists during the summer after she was taken from the "Gingham Girl" before it closed on Broadway. Miss Beaumont rejoined the show when it opened last week in Chicago, but another dancer was assigned for the stepping bills.

A settlement of the lawsuit Max Hart has had pending against Feibel & Shea's over his interest in the firm's theatres has been settled out of court. Feibel & Shea paid Hart a lump sum agreed upon for his share.

A dinner scheduled to be given to one of the younger independent circuit vaudeville bookers was called off after most of the tickets at \$5 a plate had been sold to the independent agents doing business with the circuit.

The practice of the independent agents who have been kicked, the price on the circuit has nothing to do with the admission to the festivities. The agents can pay the price as they care for. Agents doing business with the independent bookers being fazed are apt to be liberal or not according to the volume.

The new wrinkle in vaudeville and enables the agents to show their gratitude to a booking man with whom they did it easy to do business. The operating plan is said to place the tickets at high prices for the independent agents. At one dinner \$2,500 gross was reported to have been collected with a \$2,000 net.

**THE STYLISH SIDE**

BY PAM

The shopper dropping into a ladies' wear shop, cut rate drug store or various small stores for the purpose of securing some needed article in a hurry are hopelessly delayed by the following routine: "Do you need stockings? No? We have some lovely gloves, special sale." So on comes the thing that the woman really needs and she leaves untrapped on the counter.

It is most exasperating and in the same category as the pest of a saleswoman who looks at you advance, intimating you are weak-minded by the following monologue: "Why Madame, you're mistaken, you look wonderful even in the latest fashions from Paris. Oh, no, it's supposed to be that way." And so on ad infinitum.

Sorry to say in the best and established houses this type of salesgirl is becoming a thing of the past. The diffeomorph of the intelligent customer. It is overdoing salesmanship.

**"Hands Across the Sea"**

A quotation from the Chicago "Weekly Herald" (July 34), by J. M. Interview with Josephine McLean of the Morgan Dancers. "Another Hudson chatter. Here we have it all the subtle confidence of youth been harboring the idea that Americans are people who get around wearing tortoise shell glasses, chewing gum and talking about their 'Momma' back home in 'Lat Old New York,' only to find out that it was all wrong. Really it's a disturbing thought." They will be telling us next that Germans do not like underwear or lagers."

The "who Scotch man of satire and a little of hospitality to the American-player."

While humor is lacking, diplomacy is evident by the concluding paragraph. After thinking it over I'm glad I met Miss McLean. America has met a new friend.

"We've Got to Live Money" at the Playhouse, is a "cute" youthful play, each part effectively enacted and it holds interest throughout the story.

Vivian Tohin is the object of amorous contention and deservingly so. All her dresses are dainty and up-to-date. Very pretty is the scene last model. With the exception of her hat in the first act her clothes could not have been better chosen. Steward, the chief inventor is a promising actor. Manuel Alexander gives a splendid version of "Shutts," another invention. The best rule fell to Leo Donnelly and he handled it with the best of good judgment.

Marie Louise Walker wears an emerald green goeorrette, particularly harmonizing with her shade of hair. The coat suit worn late in the play being far more becoming.

Edwin Gray is of the typical manly school and carries a plain gray coat and a pair of trousers with a green waist. If Mr. Gray could be persuaded to cease counting up the house he might seem less self-conscious in her scenes.

Edna Fink kept the comedy revolving at high speed whenever she made her appearance. One could not help wishing she had more to do. Miss Fink's performance is conspicuous because of her thematically good timing, and not only in her scenes but in her scenes.

The only discrepancy in the play is the incident of shoe manufacturers out bidding each other to attain a patent for a won't wear out sole. Where's the profit in an everlasting shoe for the shoe merchant? Young folks will like this show.

Melvina Preckle Cram is surprisingly effective, if not applied too often. For the latching girl who wants to shine in evening dress the coming season, it is a boon.

A popular actress has hit upon a novel way of reducing her arms. For half an hour every morning she reclines and crochets, holding her arms straight out. This she does for three hours, three times a week, thus getting of an inch below the elbow and almost two-inches above.

Despite the waist-line showing a decided tendency to creep upwards, the new frocks all have a hip girle or thereabouts.

Rather a pity history manufacturers do not all abandon the square head. The triangular point gives the ankle such a pretty line. For the girl with generous ankle nothing else should be worn.

The lace veil caught just over either ear and escaping the hips has made its appearance. This arrangement lends a Persian touch to the new frocks.

Lula Wilson in "The Covered Wagon" wears her hair all through the picture a 1918 to 20. Dashed hair coiffure was unknown in 1918.

Despite the diversity of opinion, formal evening dress is wrong Sunday night at any time of the year. Among other arguments upholding Sunday night coming dress is that there should be a formal function. It is correct. However, as formal functions should not occur on Sunday night that argument is nullified. Theatrical people who are engaged on week nights have some of an excuse when giving parties, etc., on the Sabbath, but with any people, full dress on Sunday is taboo.

Viola Dana in "Rough Lyle" is very alluring as the little Scotch-Irish orphan. She has not the opportunity to wear many smart clothes, but such as she wears are well thought out and worn well. One sport model consisting of a dark sweater and white pleated skirt shows her petite figure advantageously. A wool top coat trimmed in dark fur and a small, oddly shaped turban, also trimmed in fur, are intrusive in their good taste.

The most arresting detail of this picture is the art titling. The titles are high-contrast and \$0 per line. The interest in the picture is over and it is convincing as she threads her way through the simple story.

Wool material and Moroccan are new materials popular for the coming season.

A combination of head embroidery and fur is seen in Parisian fashion exhibits.

Tailored suits of severe line in both long and short dresses are shown by Bateau, while Jenny demonstrates the same model with the bishop sleeves.

All the French designers lean toward softening the skirt of the suit, afternoon and evening cloths retaining their long length.

Just when lobbed heads were becoming passé a new line is making its appearance. The hair is drawn from beneath as to cause the hair to curve inwardly toward the neck.

Black is the most prominent color for fall wear.

That historic implement of the "Vamp," the earring, is no longer in vogue. Earrings are out.

Pointed noses are coming in, also the plain strapless slipper. All the shoe makers are turning out slippers from beneath as to cause the hair to curve inwardly toward the neck.

This will be a silver cloth season.

Just why you might ever explained just why the monochrome? In London (see "The New York Times" of Sept. 10, 1923) (Continued on page 35)











# SHUBERT, FULLY, LICENSE REOCATION SUIT DISMISSED

**Matter Withdrawn During Argument Before Court—  
Judge Comments on Shows and Authorities—  
Ted Lewis' "Frolic" Closes—Censor Now**

Philadelphia, Sept. 12. The theatrical temper raging here since last week Mayor Moore objected to certain features of the Ted Lewis Frolic at the Shubert, and attempted to revoke the theatre's license, was brought to close today at an injunction hearing before Judge McCullen in Common Pleas Court.

Verbal "punches" the Mayor in his review of the case, Judge McCullen said in part:

"There is little in dispute in this case. It is admitted that the performance at the Shubert on the first night of the Ted Lewis Frolic was questionable. But it is also admitted that the Shubert management ordered some of the objectionable matter taken out at once. The fact that the show was owned not by the Shuberts but by outsiders and had been given four weeks in Boston before coming here must be considered."

"If the show had been good enough for Boston, the home of culture and Puritanism, the Philadelphia management had the right to think it was good enough for this city. When they found it wasn't, some changes were made. They did their best promptly."

"The idea of the Mayor in having censure theatrical performances here is unreasonable. But as he has no right to act in an unjust, unreasonable and arbitrary manner, he must comply with the law. He acted hastily and with undue oppression in revoking the license before granting a hearing."

"As it was by this time clearly evident what the Courts feebly were on the matter, City Solicitor Smythe, conducting the case for the city, conferred with the Mayor, and Judge McCullen, who had previously announced that "inasmuch as the Mayor feels that the theatre has been punished sufficiently for its fault, we are willing to restore the license."

"We object to the word 'punish,' said W. Biddle Saul, attorney for the Shuberts. "There was no reason to punish us."

"I stand by what I said," returned Judge McCullen.

"That's the trouble in this case," said the Judge. "There has been altogether too much wrangling over side issues. If the Mayor is willing to restore the license and the Shuberts drop their appeal, then there is nothing more before the courts."

"There was no direct testimony at the hearing. Judge McCullen made an able, unbiased and well-heated review of the whole case in which he showed himself entirely conversant with the technicalities involved. One objection made by the city to the court's review was in regard to the date of the closing up of the show. The review declared that all the objectionable matter had been taken out after the Monday performance, and was not in Tuesday, whereas Solicitor Smythe claimed that only partial changes had been made by Tuesday night that is, on Wednesday. On Wednesday, the day the Mayor took action, that the "Frolic" was really closed up. The Mayor referred to some of the dramatic criticisms which appeared in the dailies, but although the criticisms were present at the hearing none was called on to testify."

The City's attempt to compare the present case with one several years ago when Judge Sulzberger sustained a former mayor in preventing the production of Thomas Dixon's "The Clansman" here, was not allowed by the Court which said the two cases were not analogous. The "Clansman" case, which threatened a breach of the peace and mob violence, whereas neither were apparent in the present case.

Referring to a published statement that Leonard Blumberg, head of the Shubert office, had declared that "he did not give plays to the Mayor, but the public," the Judge said:

"If Mr. Blumberg made any such statement he was wrong. Inasmuch as he could take any such attitude

or show antagonism towards the Mayor who was only seeking to perform his duty, but we have no evidence that he did make the statement asserted to him."

"However, efficient theatrical management requires that such things as happened in this case should not occur again. It is up to the local management to know what is going to happen here and to take care here from other cities, even if they have to find out at rehearsal."

Later, in his office, Mayor Moore ordered Director Corty to have policemen at all theatrical performances here on opening nights to act as "censors" and report any violations.

## "VILLAGE SCANDALS" SETTLES

The legal controversy between the 35 members of "Greenwich Village Scandals" and Myer Abramson, its producer, was settled out of court this week when the latter agreed to reimburse the players with an amount equivalent to one week's salary. Raymond J. Hilg of 281 Broadway, attorney for the players, subsequently withdrew the civil suit instituted against Abramson.

"Greenwich Village Scandals" founded in rehearsal seven weeks ago, when Abramson, who had agreed to "angel" the enterprise, suddenly bowed out and disappeared.

## ELTINGE-BROWN OPENING

Los Angeles, Sept. 12. The Judge Eltinge-Tom Brown show, "Black and White Revue," will open at the Philadelphia Auditorium week of Sept. 24. In addition to the Six Brown Brothers and Eltinge, there will be about 60 people, including Lew Deader, "That Quartet" (Sylvester, Jones, Pringle and Morrell) and other vaudevillians. Jack Rogers is manager of the organization.

## Clarence Hyde's Rheumatism

Confined to his room in the Lamb Club with rheumatism, Clarence Hyde, when able to depart, will again go abroad of the "Music Box Revue."

## NEW SHRINE THEATRE LOOKING FOR SHOWS

Springfield, Mo., Temple Opening Nov. 3—Other Theatre Holds Franchise

Springfield, Mo., Sept. 12. The theatre which is part of the \$100,000, above Ben Adee Shrine Motel here is to be officially dedicated Nov. 3 by the Shrine, at which time delegations from all parts of the middle and southwest will attend the ceremonies. The week following the first of the regular theatrical attractions is to play the house.

The Shrine's representative, Les E. Walton, is now in New York where he is trying to make arrangements for a big musical comedy for the occasion, the Shrine being willing to buy the show outright, paying as high as \$2,000 for the big attraction for the one night.

The situation here is that the Leada theatre holds the franchise for legitimate attractions out of both the Branger and Shubert offices in New York. It expires in 1926. While the house is not in the habit of playing the better attractions because of only 1,500 seats and not in a position to guarantee valeting attractions on the same basis as the Shrine is. It may be possible for the latter to secure certain of the larger attractions if the regular house will have to refuse.

The Shrine theatre has a seating capacity of 3,665, a stage 80 feet from wall to wall with a 60-foot opening and a depth of 40 feet. There are 40 sets of lines and 20 dressing rooms, all with shower baths.

There are 3,000 local members of the Shrine and in addition there is a 4,000 membership in the State Teachers' Assn. with the teachers playing their regular course of attractions at the house. They have Mary Garden Nov. 10.

The Shrine has made bookings for Irene Castle, Elsie Janie and others of a like character. The Shrine directors in the feeling believe that they will be enabled to guarantee big attractions \$2,000 a night in the town during the regular season.

## "CHICKEN FEED" AT LITTLE

"Chicken Feed," the new comedy by Guy Bolton, produced by John Golden, which opened out of town this week, will come to the Little, to open Sept. 24.

Roberta Arnold is featured and her supporting cast includes Arthur Aylward, George Fox, Frank McCormack, Little Bennett, Marie L. Day, Katherine Wilson, Sam Reed, Bert West and Ralph Murphy.

# THEATRE GUILD'S FEARS

(Reprinted from "Judge," issue of Aug. 25, 1923)

By GEORGE JEAN NATHAN

The new edition of the "Follies," is quite as entertaining as the first edition. At the moment of writing, Eddie Cantor, the Jewish King, Broke Johns, the seventh avenue society favorite, and Ann Pennington are newcomers in the cast, with Jimmy Huxley warming up on the bench to replace Cantor in a week's time while the latter takes a well-earned holiday in Atlantic City working himself to death. Cantor is as funny as ever, though his songs are not up to his old ones. Johns substitutes the breezy, breezy air of a traveling salesman for what is known as an "infectious manner." Miss Pennington is agilely engaging as always.

The "Follies," however, whatever its occasional weaknesses, is always miles ahead of its rivals. It has set a new standard for the world. In England a few weeks ago I was invited by the editor of A. B. Walkley to a luncheon at the Savoy to meet the members of the leading British dramatic critics, together with various eminent writers and Cambridge professors, ministers of the gospel, editors, members of the King's Bench and the House of Lords. I was the first thing that this distinguished assemblage said to me was,

"There's something you must tell us about right away before the soup comes on. Tell us about those Ziegfeld 'Follies'."

It has been said that there is only one character in the fiction written during the last thirty years that is almost to everyone known or child. To wit, Sherlock Holmes. There is similarly only one American theatrical institution that everyone in Europe seems to have heard of—the "Follies." The fame of the "Follies" is deserved. The "Follies" is, I suppose, as near to achieving perfection as anything that has been produced since the Marley was at its zenith.

I hope, however, for the sake of my reputation and good name, that Ziegfeld will one of these days make a mess of one of his shows. I have been grading these "Follies" for his for so long now that my customers are getting suspicious. It is about time that I preserved by reputation with a bad review to meet the criticism that won't give me a chance. His refuses to help me out by putting Emerson, et al. in the "Follies" pose I'll have to go on praising him and having people believe I do so. X is some slight motive. It is a bad predicament. I fear that it will ruin me.

## COHAN'S SWITCH

"Roxie" at Chicago Grand—Sons and Dances Man on Tour

A sudden switch of plans effected this week will send George F. Cohan's musical show, "The Roxie" to Chicago. Cohan's current act, "The Roxie," at the Tremont, Boston, where it has played all summer, to Chicago. Cohan's New York, as had been previously planned. The piece will and its Boston run Sept. 12 and began Monday night at Cohan's Grand Sept. 24. This arrangement necessitates a change in plans for the Sydney Overman show, "The Song and Dances Man," scheduled to bow in at the Lyric Opera house next Monday evening, and was to have proceeded direct to Chicago. Instead of four tours through the middle west and will reach Chicago later.

## ONE MORE TICKET AGENCY

Three employees of the Tyson company have resigned and will shortly establish their own theatre ticket agency on Broadway. It is the second new ticket office to be formed within the last two weeks and the second time ticket men have broken away from agencies to go on their own. The Tyson system is now controlled by the McClure agency.

The new office will be operated by Bob Burke, John Mahoney and Phil Weiss. The first two named were with the Tyson company 4 years and the latter was employed in that agency for the past 10 years. Burke started with the Tyson company in the old Fifth Avenue Hotel.

## CROWMELL SUES FOR LOANS

John Crowmell will sue Edward Arnold, actor, name of \$12,571 and \$192.37 at various periods, which the stage director for W. A. Brady to recover to the courts this week to recover. The judgment taken in the old Fifth Avenue Hotel.

Arnold was in the original "The Storm," which Crowmell staged, and the condemned vaudeville version.

## "ARRIET" DEFERRED

Our first did not begin the casting of "Arriet Blakes a Cult" New comedy-drama by John T. McFarlane, in which Elsa Ryan was to have starred, on Tuesday. Notice was posted in the office that the casting had been deferred for a week or more.

Fitch said he could not obtain the services of the director for the play until the end of the month.

## YIDDISH ACTORS ARE DISTURBED BY EQUITY

Loss of One-seventh of Salary Under 7-Day Contract Creating Feeling

Although the "request" of the Equity that the Hebrew actors union forbid its members to play Sunday matinees at the Lyric Opera House, which the Bayes was complied with, that does not dispose of the matter.

It appears that the officials of the Hebrew Union are unwilling to submit to the dictation of Gilmore, Emerson, et al. the members of the union are not unanimous in doing so.

The reason is an economic one and threatens to hit the bankroll of the Hebrew actors engaged for the Thomsen company.

All the contracts read for a seven-day week. Already Thomsen has said he has declared that only for the Sabbath performance he will be paid. In his contract he would never have thought of going over the roof house.

It appears that the reason is a chance to go through without the Sunday shows is to pay the actors pro rata.

This coming to the ears of the actors engaged is disturbing them. Without a sum of \$12,571 and \$192.37 at various periods, which the stage director for W. A. Brady to recover to the courts this week to recover. The judgment taken in the old Fifth Avenue Hotel.

Arnold was in the original "The Storm," which Crowmell staged, and the condemned vaudeville version.

## THEATRE GUILD'S THEATRE

The Theatre Guild's new theatre and club for which a bond issue was subscribed last spring will not be built before October 1, says Norman Bel Geddes, the scenic artist and lighting expert, who had much to do with its original plans for the new institution is abroad, commissioned to bring back the interior design in its original form.

The Guild's sale of bonds has exceeded the \$500,000 estimated to build the theatre.

## NELLIE REVELL "AT HOME"

Flashlight taken by newspaper cameramen of Nellie Revell in her own home and bed at the Somerset Hotel, New York, after having moved there from her four years' stay in a hospital.







# BESIDE CHATS

By NELLIE REVELL

Yes, it's all true. It was no dream. I am out of the trenches and back to Blighty again! An armistice has been declared and while the peace treaty hasn't been definitely signed I hope someone has been permanently ordered. I am taking no credit to myself for winning the long campaign. To my allies goes all the honor. To you, my beloved friends in the newspaper and theatrical world, I am indebted for the help that has been given me. There are many such. Science has not been baffled by the disease, but it has been puzzled for a remedy. But they all concede that my friends have been the greatest help. With the highest medical skill, has been the panacea for all my ills. And I guess it's as the doctors said—I take a lot of killing.

This is the first time in my life I've ever been a debutante. And my own coming-out party was the first I ever attended. I've worked on every other department of a newspaper, but I once took an oath that I'd never cover society even if the owner went down on his knees and offered me the whole paper. It never interested me a bit who it was that poured and they were while doing it.

But some wise chap once asserted we will do just exactly what we said we wouldn't if we live long enough. After 30 years of covering police, sports and politics for the newspaper, I have to report a coming-out party. Not only that, but I was the party that came out. But what a debut it has been! The biggest story I ever put over and all I hope is that it stays where I put it.

At the risk of offending the many friends who had offered to assist me in my escape I was forced to "leave the story." My reason was that I feared the excitement of having many people around might prove injurious and retard my leaving. Anyway I felt selfish enough at getting up and out of the hospital.

There were only three people who knew of my suddenly formed intention of, as John Rafferty put it in a letter, "obtaining my honorable discharge from the hospital and applying for a full reinstatement to complete citizenship."

Mrs. Clarence Willets, than whom no one ever had a more willing or efficient co-conspirator in the escape, but I once took an oath that I'd never feed was committed to take the matter over. Thursday morning she came down early and bright and packed the belongings I had accumulated my long stay as "Private A," meaning Private Room No. 3.

Who said women can't keep secrets? I called my nurse in. When the packing was completed I called my nurse in. "Waiter, I would like to see your senior nurse, please."

The senior came and to her I confided my intention. "I wish I could have my breakfast early this morning," said Miss McGrath. I said, "I am not a nurse, but I am a patient. I am leaving."

She gave me one of those "She's lost her mind-but well-humored-her-mind" look and said, "I will be in charge of the hall. When the Sister arrived I told her the good news."

"But why didn't you tell me before?" she asked. "Because," I replied, "I wanted to raise your hopes. It might not come true and you'd be disappointed."

Constitution prevailed throughout the hospital as my sudden announcement was the first time in its history that the institution had had that its residence with them for any shorter period than from now on.

Dr. Raye entered the scene and asked me if I was ready for my first automobile ride in four years. He rode up in the ambulance with me, which was only fair because, because back where I come from a gentleman takes a young lady some place like always escorts her back home—most always.

My friends had offered me a choice of any New York hotel, of several country homes, of places by the shore and places in the mountains. But of all I selected the Somerset for I felt that one of whom Broadway has taken so much notice should not be back home in the mountains as she was able to. So I hurried right back to "give my regards to Broadway."

And, anyway, I'd been among the laymen so long that I wanted to get back where they spoke my language. Though the arrangements at the hotel were made only two days before I left the hospital, the suits I came into as a completely and tastefully decorated as though I had spent weeks of planning and preparation for my coming. Mr. Knott, the owner, assembled a double force of workmen and repainted and repainted, literally, from the floor to the ceiling. The floorboards are glossy with shellac, the walls are white, the ceiling a restful cream color and the whole harmonizes so completely that it soothes the nerves just to look at it.

The furnishing of the room was not finished until the evening before my arrival. But Mrs. North, the housekeeper, was determined that everything should be ready to receive me and she rose at 3:30 that Thursday morning to put the rugs down and rearrange the furnishings with her own hands. Now I know I am back among my own, where the brotherhood of man is a reality.

The windows of my suite look out upon the workshop of a music publisher who has offices on Forty-sixth street and ever and anon I can see some industrious song-plunger hammering out on the keys one of the ballads that make Tin Pan Alley famous. The other afternoon my nurse commiserated me upon having to listen to this music all day long. But if she thought I annoyed me she was mistaken.

"Let them go," I told her, "it's a delightful change from the other obnoxious I've been used to hearing in the room next to mine when some people were coming out of the bathroom."

As a matter of fact my rooms are much quieter than was my hospital abode of one room and washstand. Being away from the street, no street trucks annoy by jarring and even the street cars and the sirens are rendered endurable by distance. There is only the subdued hum of the great city and that is no more disturbing than would be the cello of the surf at the ocean side.

Mr. Knott apologized when I arrived for the smell of fresh varnish which pervaded my room. However, that was another thing I didn't mind. After having smelled chloroform, ether, iodine, and the like, and of salve and all the other odors which characterize hospitals that of fresh shellac was nothing less than a treat of roses to me.

Mike, as one of those whom time cannot stale nor custom wither. He has been porter at the Somerset for years; he still is. And when the ambulance door was opened his greeting was in no way changed from those he used to give me as I drove up in my own car or in taxicab. "How do you do, Miss Revell?" said he. "I'm glad to see ye back."

"I see, thank you, Mike. Will you take my bag to my room?" "Sure, and I will," he replied, and trotted on before me just as he had done dozens of times before. It could all have been no different had I been just getting in from a week on the road. And it was good to feel no change.

The old Roman Epicureans thought that eating was one of the world's greatest pleasures. But I'm sure none of them ever got such a thrill out of the dinner hour as I did Thursday when I looked at a menu card for the first time in four years and ordered from it just what I wanted. (For the record, I ordered a roast pork.) Nor did any ever time with such acute happiness as I felt when the waiter presented the tab. There was a time when I signed tabs, in half the restaurants on Broadway and now the old order had returned once more. I was again a citizen and once again had a

name instead of a number. I signed it merely "O. K.—Revell," but it it had been the Declaration of Independence I could have been no surer that what I signed was my own name.

The next thrill will be coming to Mrs. Kelly, who runs the White Swan restaurant in the hotel, when she gets paid for that tab—when she does.

The two involved ambulances since I rode in one four years ago. Then they were taken to New York on Thursday they let me ride all the way from Twelfth street up to the Somerset Hotel sitting up. Of course I felt so lifted up and in the clouds that I believe I could have waited any time for a ride in a taxicab. But my doctor held out for the ambulance and just to please him I rode in it. But I sat up.

The car, a nice, easy-riding car, and before I could realize it we were up at the corner of 42nd street and Seventh avenue. I felt just like an old graduate getting back to the college campus again. Or perhaps like a veteran of the wars gliding once more to his own homeland. It was early—about eight o'clock—and the crowds were thin, but I knew I knew to them anyway. They probably thought I was either drunk or crazy but they didn't care. They didn't care if I was. It was a suspicious welcome back to my beloved Broadway.

A moment later I caught sight of the Longacre building and even glimpsed, for a moment, the five floors of the offices that had once been mine. And for the first time I felt my eyes getting wet.

A coming-out party without guests would be a good deal like a home without a mother and the guest at my mother was Clarence Knott, who also has known her share of pain in the last few years. I dispatched to her many of the flowers and much of the fruit with which my friends had inundated me and with them went the hope that it wouldn't be long before I could be a guest at her debut into the social circles of restored health.

Up until now I hadn't realized what a responsibility I was to my doctors. Just as soon as I got out of the hospital both announced they had a good rest and were going away for a few weeks. Well, it's a long vacation that has no returning and maybe they thought I needed a rest myself.

What compensated me for my years of physical and mental suffering was the great number of letters I have received in the past week from other ailing people. They tell me they have taken new hope and a firmer lease on life, now that they know my fight is almost won. It was worth it all to realize that in my humble way I have been an aid and an example to those who are fighting the battles of ill health.

A newspaper worker rarely gets much publicity and it is almost an unwritten law that no newspaper man be featured in his own publication. So I was particularly pleased when I saw the front page space taken up by my papers—Variety and the Evening Mail—had devoted to me. My gratification was derived not only from being "a prophet with honor in his own country," but from the knowledge that every word said in the stories about my successful battle with illness would reach hundreds of other sick persons and perhaps inspire them to carry on the fight.

Telegrams, letters and notes have poured in until I am not quite sure whether I have been elected Senator or something. Each one has striven to outdo all the others in warm words of congratulation, expressions of happiness and best wishes for the future. Everyone strikes a note of real affection. The first that came said, "Now I know there's a God," and another said merely "Merry Christmas!"

Frank Campbell's note, "Disappointedly disappointed. I've got you on my waiting list. California returns not in."

Gold print can never express the gratitude I am feeling. Neither for the present can I acknowledge personally the flood of letters, wires and gifts. But when my story returns and the questions on visitors is lifted I hope to see my friends. That I cannot do so now is my loss and not theirs.

All week my two rooms have been a bower of beautiful flowers, each one representing as much love and as much religion as though they were upon an altar. They are offerings to the cause of friendship.

And, thank God, I didn't have to die to get them!

FRED FRIEDLANDER M. J. CONNOLLY BASIL BROADHURST  
President

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# ENGAGEMENTS

Suzanne Couch, "MacNamara, Bad Man," (Keith vaudeville).  
Elsie Adelle Gordon, new "Juke Box Revue."  
John W. "Nervous Wreck."  
Glen Arco, Poll street, Worcester, Mass.  
Gail Webster, Andre Barre Revue.  
Robert Slater, Frank Farman's Revue.  
Howard and Lee, "Greenwich Village" vaudeville.  
Louis Baker, Woodward Stock, St. Louis.  
Caroline Morrison, Woodward Stock, Kansas City.

The Keith's Traffic Problem Contest was won by Arthur S. Taylor, who received \$1,000 William M. Thom, second (\$100), and Roy L. McCard, third (\$50). (Herald.)  
Herald mentioned was given by the committee to J. J. Murdoch for his some-commendable suggestion. The winner's principal points to relieve traffic in New York were: Making all north and south streets adjoining 42nd street one way, with a system of block control; continue Riverside drive to the Battery as an express highway on an elevated structure from 12th street; arcade sidewalks to make entire area available for vehicular traffic.

Lawrence L. Cassidy will resign from the law firm of O'Brien, Maloney & Driscoll Oct. 1 and will open his own office. Mr. Cassidy will be located in the Bar Building on West 42nd street, New York.

A franchise has been granted the Weiler, at Zanesville, Ohio, for Keith vaudeville the last three days of each week beginning Oct. 1. This house has just been remodeled and repainted and will be opened next week.

Bert Levy left Wednesday for Dallas, to open his vaudeville season on the Interstate Circuit. Monday and Tuesday Mr. Levy introduced Capt. Bruce Bainsfather as the Palace, New York, stage, where the English cartoonist is appearing for the current week.

Jack McEvane, formerly manager of Fox's Star, New York, has succeeded Burns O'Sullivan as manager of Fox's Jefferson, New York. The latter has returned to the circus branch of the business in a managerial capacity.

Margaret Lewis (Lewis Sisters) was given a divorce Aug. 13 from Earl Girdleir, Chicago, book-keeping agent, in Judge Stedeno's Court. She was given the custody of their child, Francis Earl.







# BEHIND THE CURTAINS

By NELLIE REVELL

Yes, it's all true. It was no dream. I am out of the trenches and back to Blighty again! An armistice has been declared and while the peace treaty hasn't been definitely signed I hope hostilities have been permanently ended. I am taking no credit to myself for winning the long campaign. To my allies goes all the honor. To you, by beloved friends in the newspaper and theatrical world, I owe the victory.

It is not an armistice, however, as such. There is still a war. I have not been baffled by the disease, but it has been puzzled for a remedy. But they all concede that my recovery has been due mainly to the care, love and attention that my friends have shown me. I have been the recipient of the highest medical skill, has been the paces for all my life. And I guess it's as the doctors said—I take a lot of killing.

This is the first time in my life I've ever been a debutante. And my own coming-out party was the first I ever attended. I've worked on every other department of a newspaper, but I once took an oath that I'd never cover society even if the owner went down on his knees and offered me the whole paper. It never interested me a bit who it was that poured and what they were while doing it.

But some wise chap once asserted we will do just exactly what we said we wouldn't if we live long enough. After 30 years of covering politics, parties and politics for the newspapers, I have to report a coming-out party. Not only that, but I was the party that came out.

But what a debut it was! It is the biggest story I ever put over and all I hope is that it stays where I put it!

At the risk of offending many friends who had offered to assist me at my escape I was forced to "show the story up." My reason was I was tired of the excitement of having my name in the headlines and the injuries and retard my leaving. Anyway I felt selfish enough at getting on friend up that early in the morning.

There were only three people who knew of my suddenly formed intention, as of John Rafferty put it in a letter, "obtaining my honorable dismissal from the hospital for medical correction and applying for a full reinstatement to complete citizenship."

Mrs. Clarence Willets, than whom no one ever had a more willing or co-operative companion, was one of those who had to be convinced. Heed was committed to take the matter over. Thursday morning she came down early and bright and packed the belongings I had accumulated my long stay in the hospital, meaning Private Room No. 15.

Who said women can't keep secrets?

When the packing was completed I called my nurse in.

"Good-bye, Walter," I said. "I would like to see your senior nurse, please."

The senior nurse, came and I confided my intention.

"I wish I could have my breakfast early this morning," Miss McGrath, said as nonchalantly as possible, "because I'm leaving."

She gave me one of those "she's lost her mind-but well-humored-her-anyway" looks and called the Sister in charge of the hall. When the Sister arrived I told her the good news.

"But why didn't you tell me before?" she asked.

"Because," I replied, "I was afraid to raise your hopes. It might not come and you'd be disappointed."

Consternation prevailed throughout the hospital as my sudden announcement was a bombshell. Consternation was a word that I had not heard of that had my residence with them for any shorter period than from now on.

Then Mr. Barry entered the scene and asked me if I were ready for my first automobile ride in four years. He rode up in the ambulance with me, which was only fair enough, because back where I came from my chauffeur was a young lady some place he always escorts her back home—most always.

My friends had offered me a choice of any New York hotel, of several country homes, or of places by the shore or in the mountains. But of them all I selected the Somerset for I felt that one of whom Broadway has taken so much care should come back home the first month she was able to. So I hurried right back to "give my regards to Broadway."

And, anyway, I'd been among the laymen so long that I wanted to get back where they spoke my language.

Though the arrangements at the hotel were made only two days before I left the hospital, the suite I came into was as completely and tastefully prepared as though they had spent weeks of planning and preparation for my coming. Mr. Knott, the owner, assembled a double force of workmen and repaired and repainted, literally, from the floor to the ceiling. The floorboards are glossy with the wax of a good brown, the ceiling a resplendent cream color and the whole harmonizes so completely that it soothes the nerves just to look at it.

The furnishing of the floor was not finished until the evening before my arrival. But Mrs. North, the housekeeper, was determined that everything should be ready to receive me and she rose at 3:30 that Thursday morning to put the rug down and rearrange the furnishings with her own hands. Now I know I am back among my own, where the brotherhood of man is a reality.

The windows of my suite look down upon the workshop of a music publisher who has offices on Forty-sixth street and ever and anon I can hear some industrious soap-plumber banging out on the piano one of the standards that make Tin Pan Alley famous. The other afternoon my nurse commiserated me upon my having to listen to this music all day long. But if she thought it annoyed me she was mistaken.

"Let them go," I told her, "it's a delightful change from the ether obligate I've been used to hearing in the room next to mine when some patient was coming out of an anesthetic."

As a matter of fact my rooms are much quieter than was my hospital abode of one room and washstand. Being away from the street, no street trucks and cars and the noise of the city are not so disturbing as when I was in the hospital.

Mr. Knott apologized when I arrived for the smell of fresh varnish which pervaded my room. However, that was another thing I didn't mind. After having smelled chloroform, ether, iodine, and all sorts of smells of salve and all the other odors which characterize hospitals that of fresh shellac was nothing less than a treat to me.

Mike, one of those whom time cannot state nor custom wither. He has been porter at the Somerset for years; he still is. And when the ambulance drove was opened his greeting was in no way changed from the one he had to give me as I drove up in my own car or in taxi.

"How do ye do, Miss Revell?" said he. "I'm glad to see ye back."

"I'm fine, thank you, Mike. Will you take my bag up to my room?"

"Sure, an' I will," he replied, and trotted on before me just as he had done dozens of times before. It could all have been no different had I been just getting in from a week on the road. And it was good to feel no change.

The old Roman Epicureans thought that eating was one of the world's greatest indoor sports. But I'm sure none of them would have been out of the dinner hour as I did Thursday, when I looked at a menu card for the first time in four years and ordered for it just what I wanted (it was roast pork). No food my eye tingle with such acute hominess as I felt when the waiter presented the tab. There was a time when I signed tabs, in half the restaurants on Broadway and now the old order had returned once more. I was again a citizen and once again had a

## LEGITIMATE

ama instead of a number. I signed it merely "O. K. Revell," but it had been the Declaration of Independence I could have been no surer that once again I had attained to freedom.

The next thrill was to be coming to Mrs. Kelly, who runs the White Swan restaurant in the hotel, when she gets paid for that tab—when she does.

They've improved ambulances since I rode in one four years ago. When they made you hum down in 'em and laid Thursday they let me ride all the way from Twelfth street up to the Somerset Hotel sitting up. Of course I felt so lifted up and in the clouds that I believe I could have walked all the way or ridden in a regular automobile. But my doctor had to put me in the ambulance and want to please him I rode in it. But I sat up.

It was a nice, easy-riding car, and before I could realize it we were up at the corner of 42d street. Several avenues I felt just like an old grampus getting back to the college campus again. Or perhaps like a veteran of the wars glimpsing once again his own homeland. It was early—about eight o'clock—and the crowd was thin, but I blew kisses to them anyway. They probably thought I was either drunk or crazy but they didn't care; they blew me right back at me. It was an auspicious welcome back to my beloved city.

A moment later I caught sight of the Longacre building and even glimpsed, far above the very windows of the office that had once been mine. And for the first time I felt my eyes going wet.

A coming-out party without guests would be a good deal like a home without a mother and the guest at my soiree was Dorcas Antell, who also has known her share of pain in the last few years. I dispatched her many of the flowers and much of the fruit with which my friends had inundated me and with their hope that it wouldn't be long before I could be a guest at her debut into the social circle of married life.

Up until now I hadn't realized what a responsibility I was to my doctors. Just as soon as I got out of the hospital both announced they needed a good rest and were going away for long vacations. Well, it's a long vacation that has no returning and maybe they thought I didn't need a rest myself.

What compensated me for my years of physical and mental suffering was the great number of letters I have received in the past week from other ailing people. They tell me they have taken new hope and a firmer lease on life, now that they know my fight is almost won. It was worth it all to realize that in my struggle I have been an aid and an example to other people who are fighting the battles of ill health.

A newspaper worker rarely gets much publicity and it is almost an unwritten law that no newspaper man be featured in his own publication. So I was particularly pleased when I saw the front page space that had been reserved for me. My gratification was derived not only from being "a prophet with honor in his own country," but from the knowledge that every word said in the stories about my successful battle with illness would reach hundreds of other sick persons and perhaps inspire them to carry on the fight.

Telegrams, letters and notes have poured in until I am not quite sure whether I have been elected Senator or something. Each one has striven to outdo all the others in words of congratulation, expressions of sympathy and best wishes for the future. Everyone strikes a note of real affection. The first that came said, "Now I know there's a God," and another said merely "Merry Christmas!"

Frank Campbell wrote: "Pleasantly disappointed. I've got you on my waiting list."

California returns not in.

Cold print can never express the gratitude I am feeling. Neither for the present can I acknowledge personally the flood of letters, wires and gifts. But when my strength returns I shall return my thanks to all who lifted I hope to see my friends. That I cannot do so now is my loss and not theirs.

All week my two rooms have been a bower of beautiful flowers, each one representing as much love and as much religion as though they were upon an altar. They are offerings on the altar of friendship.

And, thank God, I have had time to get them!

FRED FRIEDLANDER M. J. CONNOLLY BASIL BROADHURST  
President

Prepared to submit and fill upon request

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140 West 44th St., New York City—  
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Thursday, September 13, 1923

## ENGAGEMENTS

Supaness (Cubert), "MacNamara,"

Bad Man," (Kath. vaudivelle).

Johnnie Gordon, new "Musk

Box Revue."

John Walker, "Nervous Wreck,"

Olga Arpov, "Bill Stone," Worcester

Mass.

Don Webster, Frank Farnum's

Revue.

Carlson and Lee, "Greenwich Vil-

lage," (Kath. vaudivelle).

Allice Baker, Woodward Stock, St.

Lois.

Caroline Morrison, Woodward

Kansas City.

The Keith's Traffic Problem Com-

ment was by Arthur B. Tuttle, who received \$1,000 weekly. The

Tom, second (\$500), and Roy L. McDardell, third (\$300). Honorable

mention was given by the committee to J. J. Murdoch for his non-

competitive suggestion. The win-

ing principle points to the traffic in New York was: Making

all north and south streets adjoin-

ing, 42nd street to 100th, with a

system of block control; continue

an express line to the Battery as

structure from 12nd street; arcade

sidewalks to make every street

available for vehicular traffic.

Lawrence L. Cassidy will resign

from the law firm of O'Brien,

Maloney & Driscoll Oct. 1, and

will open his own office. Mr. Cas-

sady will be located in the Bar

building at West 42d street, New

York.

A franchise has been granted the

Weiler, at Zanesville, Ohio, for

Keith vaudivelle the last three days

of each week, beginning Oct. 15.

This house has just been remodeled

and repainted and will be opened

next week.

Bart Levy left Wednesday for

Dallas, to open his vaudivelle sea-

son on the Interstate Circuit. Mon-

day and Tuesday Mr. Levy intro-

duced Capt. Bruce Balzarsfor at

the Palace, New York, stage, where

the English cartoonist is appearing

for the current week.

Jack McEvans, formerly manager

of Fox's Star, New York, has suc-

ceeded Burns O'Sullivan as manager

of Keith's Jefferson, New York. The

latter has returned to the circus

branch of the business in a man-

agement capacity.

Magretta Lewis (Lewis Sisters)

was granted a divorce Aug. 18 from

Earl Girdlester Taylor, Chicago book-

ing agent, in Judge Steffen's Court.

She was given the custody of their

child, Francis Earl.







# THEATRE BOON TALK

**"Spring Cleaning" Predicted Bigger in New York Than "Ain't We All"—Woods Opens New Adelphi—Several Leaders**

Chicago, Sept. 12.—Oppressive humidity hurt in grossing the procession of high figures for the early legals in the top houses. But the town's still afloat.

"You and I" and Alice Brady are the leaders in the musical hours. "Up the Coast" and "The Dancing Honeycombs" are fighting tooth and nail for the musical honors. "Up the Coast" racked a trifling loss on the record pace in the opening weeks. The augmented musical card in the loop did this. The competition will be increased Sunday when "Jack and Jill" arrives. "The Clinging Vine" is way off at the Illinois. The flock of premieres cut into the big business of "Whispering Wire."

Two more houses lighted up, for the season. A. H. Woods had a lot to report for gladiators. He says everything went off at the dedication of the new building. The new supreme was the check-up at the Adelphi. The theatre is a new house for legiti shows, holding a new Frederick Lonsdale comedy play by a cast that has been rarely seen here for excellence. The newspaper critics went wild over the Adelphi's latest play. Lonsdale's comedy is far from cheap. The new house drew \$2,200 at the opening hitting \$1,800 Monday night. With the advance week, the opening \$1,100 on the week. This won't make money for the Adelphi, but to the expensive cast.

There isn't the slightest question but "The Clinging Vine" will be even a greater hit than Lonsdale's other comedy, "Ain't We All," which is now the New York talk. The way the Adelphi have done in the new writing about Lonsdale, who is here, is the best lead inside circle.

"Polly Preferred" made its bow at the Lassie Monday. It still will be a money maker. The new play is the other houses to complete the loop's list will be opened. "The Clinging Vine" is the new play as the Harrie opening attraction on Oct. 14 in the Adelphi.

Nothing like "You and I" has ever given the Playhouse the business it is now doing. The Harvard play is parking the little Michigan boulevard playhouse at the Adelphi. A greater capacity would give the Adelphi greater business. The first real solid bit the Playhouse ever had.

"Brady in 'Zander the Great'" is destined for a long run at the Adelphi. The new play is not business as ever did in Chicago. Her own "Polly Preferred" is the new play which makes the Powers their ideal theatre in the combination which makes for business for this star. The piece is well liked.

"You and I" is running wild. Never has there been a show in town that has done so much money. It appears to be the object of those running the business. The new play is a tremendous success. The new play is a tremendous success. The new play is a tremendous success.

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"The Fool" (Selwyn, 1st week). Got capacity with advance sale making sure of another capacity week. The show is charged with gross little short of \$20,000 on nine performances.

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**\$9,000 in BALTIMORE**  
**Mr. Fluke's New Play Opens in Warm Weather**

Baltimore, Sept. 12.—"Mary, Mary, Quite Contrary," a big opening here last week, and although the weather was warm and the theatre was the usual it grossed about \$9,000 on the week at Ford's. Gross was charged with gross little short of \$20,000 on nine performances.

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## THEATRE BOON TALK

**Two Plays Thought Wrongly Placed—Colored Show Did \$11,000 First Week Against \$15,000 Average Usual for "Shuffle Along"**

Boston, Sept. 12.—Business around the theatre for the new season proved rather spotty. Grosses were lower than last week. The new play is a tremendous success. The new play is a tremendous success. The new play is a tremendous success.

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the first of the week. "Loyalists" is booked into the season and is to take the place of "Rose O'Grady."



























# PICTURE OWNERS' ASSOCIATION ELECT NEW FOR 1923-24

M. P. D. A. and M. P. T. O. A. Close to Consumption  
Furnishing Capital—Seven Directors Listed  
to Be Financed for Own Film Productions

A tie-up between the Motion Picture Directors' Association and the Theatre Owners' Distributing Corporation, the relating concern of the exhibitors, is under way and due for consummation.

Sidney Cohen, president of the M. P. T. O. A. has had the plan under discussion with the directors' association for a couple of years, with conferences occurring at frequent intervals, although nothing definite in the way of an agreement has been reached during the sessions until a few weeks ago. None of the exhibitors' association announced thus far have mentioned the source of film supply for their organizations.

The new organization, the M. P. T. O. A. will furnish the financial back for the exhibitors' association, while the exhibitors' association will furnish the exhibitors' organization with distribution.

The seven directors' members of the M. P. Directors' Association scheduled to be financed are: Individual productions by the Theatre Owners' Distributing Corporation are J. S. Dawley, Maurice Campbell, Kenneth Webb, James Vincent and three others.

Offers are understood to have been made to Cecil de Mille, to begin at the expiration of his Paramount contract, which he has been six months more to run, for the making of productions for the exhibitors' association.

Each exhibitor in the Theatre Owners' Distributing Corporation it understood will be issued a title released by the organization, with a title sum for each production to be made.

The scheme of operation will be similar in general to that of First National.

The tie-up between the directors and exhibitors marks the first time in the history of the industry in pictures, although talk of such a means of counter-acting the influence of the exhibitors' association distributing concerns almost since the inception of pictures as theatrical entertainment.

## GALLUP FOR FIRST NAT'L

George R. Gallup joined the First National advertising department last Monday. He will be working with W. W. Hodgkinson. Gallup succeeded Gallup at Hodgkinson's. Another change at Hodgkinson's this week was the appointment of Jack Edwards as national public director.

## WATCHING GOV'T FILMS

Washington, Sept. 12.—More than 650,000 persons in the 48 states and Alaska have seen the Department of Interior films during the fiscal year ending June 30, 1923. They have been shown before 2,567,000 persons in that period of time.

The department, through the Bureau of Mines now has 381 sets of films in circulation, of which 14% are distributed out of Washington, and the balance to educational centers. During the year 42 sets were sent out in foreign countries. Government officials and executives of foreign technical associations.

## MEMPHIS MANAGERS

### IN SUNDAY ARRESTS

Will Test Tennessee's New Law for Theatre Sunday Closing

Memphis, Sept. 12.—Managers of 17 vaudeville picture and legitimate theatre managers were arrested Sunday by detective sergeants in the drive by Memphis police to enforce the new Sunday law. They posted bonds for \$250 each for their appearance before Judge J. T. Fitzhugh on Monday, when they will be bound over to await the action of the grand jury.

The theatres affected and men arrested are:

Beauty, picture, A. Richards. Empire, picture, A. Richards. Little Hour, picture, A. Richards. Jackson, picture, A. Richards. Grand, picture, Paul Zerlin. Theaters, picture, pop vaudeville, B. M. Stalbach.

Palace, picture, A. Richards. Loew's, picture, A. Richards. Consolidated Enterprises, C. A. McElroy. Strand, picture (Consolidated Enterprises), C. A. McElroy. Majestic, picture, Consolidated Enterprises, C. A. McElroy. Managers:

Daisy, picture, Joe Macer. Shamrock, picture, W. McElroy. Paradise, pop vaudeville, J. Lloyd Deorth, manager.

Lycium, dramatic stock, A. L. Henkel. Rex, picture, Clark Porter. American, picture, Mr. Frank Henkel.

Action of the police in closing the theatres Sunday is the result of the passage of the Sunday closing law by the last session of the Tennessee legislature. The law became effective Sept. 1. It provided for fines of from \$25 to \$50; that the same amount may be assessed for the second conviction, and the license of the theatre twice convicted would be cancelled. It was sponsored by an organization of ministers. Theatre managers claim that the law is discriminatory as it operates only against motion picture and theatres and does not seek to restrict other forms of amusement. They also claim that it is a mean affirmation of conviction by the State Supreme Court. It will require from each theatre six months for the Supreme Court to pass on the attack on the law and to determine whether it should be upheld or not. Theaters are also may not operate on Sundays. The feeling is prevalent Sunday movies may not operate for six months to come, but they will be allowed to operate. Officers declare they will arrest the theatre men for each violation. "I'm going to do my duty," says Mayor Payne.

"We don't like to operate in violation of that law, but this one is not valid," say the theatre managers.

The managers will continue to remain open every Sunday until the final case is decided by the State Supreme Court. It is claimed.

## F. P. MEN SAFE

It was definitely ascertained this week by Famous Players-Lasky that its two Tokyo representatives, Tom D. Cochrane and R. E. McHenry, returned from the city. The information stating that the F. P. men were safe arrived via cable from E. S. Blauvelt, of the department head, Monday.

Mr. Cochrane and his wife and children were taken from the ship having been at a short rest several hours from Tokyo.

## AMATEUR'S FOOTAGE

Would Be Camera Men Nearly Wrote \$20,000 Pay

A picture man connected with the executive end of the educational business estimated this week that over \$20,000 feet of film are wasted each week by amateur photographers who film scenes on speculation and send them into the big producing concerns.

Every picture concern handling educational receives on an average of three or four scenes of Indian dances weekly alone. Inasmuch as most all Indian dances their native way a new in about the same manner nearly all of the Indian stuff is a total loss as far as commercial value to the educational people are concerned.

The same applies to the weekly people, who like the educational departments of the big picture concerns receive weekly miles of film depicting scenes of camping, parades, etc. The camping scenes are their trash, and by casting overboard some stuff have no idea of the waste it makes of local value at best.

## SIDNEY OLCOTT WITH F. P.

Sidney Olcott, who directed "Little Old New York" for Famous Players-Lasky, has been placed with Famous Players by the Metropolitan Casting office for two pictures.

The first will be "The Humming Bird," in which Gloria Swanson is to be starred.

## GLASS IN F. P. OFFICES

SMART, BUT NOT SO COMFORTABLE

By PAM.

Style and good judgment in dress are not confined solely to the girls in the movie world who appear on the screen.

The business end of the industry boasts equally smart and well-dressed people. They remain almost invisible to the public, but they are possessed of grey matter and are efficient to the nth degree.

The wheels of progress would be considerably dented at times were it not for the diplomatic and tactful handling of the business by the attributes of these trusted members of the film offices.

What a splendid wardrobe would be useless, did they not like their positions. That may be why these business women have made such rapid strides upward in a short time.

Jeanne Cohn of Famous Players-Lasky joined that organization as typist in the scenario department. After one year she became secretary to Whitman Bennett, then connected with the firm. Six months later she was transferred to the post of Jesse L. Lasky's secretary. Miss Cohn is at present holding the position of executive secretary and assistant to Robert Kane, F. P.-L. production manager. She is now receiving five times her original salary.

What a splendid wardrobe would be useless, did they not like their positions. That may be why these business women have made such rapid strides upward in a short time.

The Goldwyn Smiling Girls Upon entering the Goldwyn offices you are reminded of the "phone slogan," "The Voice with the Smile Wins," by Charlotte Moore and Yvonne Kennedy.

Miss Moore is the receptionist and Miss Kennedy, her assistant. Both girls have an attractive shade of light brown hair and choose their smiles with great regularity and perfect in detail as worn by her. While of smart dress it was properly subdued for business wear.

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## BEN WEISS EXPLAINS

Declines no Intentional Delay of Settling With Extras

The story in Variety two weeks ago in which Ben Weiss, a picture agent, was charged with having withheld payment of salary due from extras engaged through him for the Chabanne Motion Picture Trust, Ltd., is not wholly devoid of truth. The story was paid Aug. 31, said Mr. Weiss, the day after Variety printed the story. Previously the Chabanne company had been its attention directed to the non-payment of the extras, according to Mr. Weiss.

Mr. Weiss said he has had business relations with William Chabanne since about 1916. Some of the extras, said Mr. Weiss (there were about 50), had called at the office, and when told the payroll for the extras had not been made said, "entire no protest, and said when it was to inform them. This led him to be more neglectful in the Chabanne check book. He otherwise would have been, Mr. Weiss stated.

## "EXCLUSIVE STAR CONTEST"

Chicago, Sept. 12.

What is declared to be the biggest "exclusive star contest" ever pulled off by a newspaper in the United States is being run in Chicago "Evening American" and continues until Monday. The contest, which about 350 lines of gratis advertising for McVicker's each day and is known as the "American McVicker's greater movie contest." The contest has distributed 100,000 cards advertising the stunt.

Ed Olmstead, who came to McVicker's from the Missouri, and Charlie Raymond, former Paramount man, are handling the campaign.

## VICTIM OF FILM FIRE

HAS NARROW ESCAPE

Chas. T. Irwin Caught in Burning Tugboat During Making of "Banks of Wabash"

While making "The Banks of the Wabash," at Roslyn, L. I., the Vitaphone Company got a thriller not a piece of gossiping. The story was taking part (headed by Jimmy Hearn, Mary Carr, Burd McIntosh and Charlie Blackton) were on a tugboat off the point, making a (green) room before a burning building on the water front.

The story called for the tug to take fire from contact with the burning structure, with the company diving overboard. The captain refused to leave the ship, and the engine (Charles T. Irwin) is supposed to rush up and "kill him the boat," and the captain still refusing to leave, the faithful engineer remains to share his fate.

All carried on as per schedule until the engineers tried to rush out of the smokehouse, and the tug was with two doors, the entire room being surrounded with gun holes. Irwin was peacefully saturated with gasoline and the scene, with its rear wall all-escape.

The scene was to burn progressively and allow just time enough for the actors to make their exit from the front door. The tug was an old one, and had a deep depression in the middle of the front door.

The door through which Irwin was to escape. This depression slowly filled with water, and the tug was overturned. As Irwin was about to dash out, the fire reached the deck, and the tug was a flash and explosion, burning the door open.

The flames gushed into the room, and Irwin, right in front of the door, was enveloped, with his hair and the skin on his face burned, as well as the clothes from his back.

A quick rush through the flames was all that saved Irwin from being destroyed. He was taken to a hospital, from which place he has just been discharged, bearing the scars badly by the flames, and his right eye is badly injured.

The scene was directed by Dr. J. W. Meyer of 306 West 73rd street, and it will be the last scene of the picture work. It is understood that Vitaphone is caring for him and will allow the matter to the satisfaction of Irwin.

Commodore Blivison was directing.

## CHERE RENEE

French Film Star With War Record Making Sensa

Chere Renee, the French screen star, who has been touring America and the Orient making a series of pictures, is expected to be taken in a different country arrived in New York (from the scene of the recent Japanese disaster in San Francisco) last Thursday. She left Tokyo only a few days before the earthquake.

Miss Renee is a good looker of the French type, with a very important father was a wealthy Arabian merchant and her mother the daughter of a French nobleman.

Her father was a wealthy Arabian merchant and her mother the daughter of a French nobleman. She is an extraordinary linguist and these qualities were of value to her in her work.

She is an extraordinary linguist and these qualities were of value to her in her work. She has served abroad of the Allies in the war. Her good work along these lines has been recognized by the British in the capture of Bagdad.

Some of her exciting adventures are now being shown in the series "The Making of a Hero."

The producing company is "The Chere Renee Cinematograph Co." of Bombay, India.

She is now representative of the C. R. C. Co. is Shiek Haddi Tabar who is now getting his Arab pictures made in the desert. He is together preparatory to the making of the American edition of the series.

## HARTFORD'S 10TH FILM ROUSE

The Lyric, Hartford, Sept. 12.

The Lyric theatre, opened Sept. 11 and played to about 5,000 on the day. The theatre is now in the hands of just under 1,000.















# INSIDE STUFF ON PICTURES

There is no doubt among English film men the playing of American pictures in London houses for a time will increase their foreign rental value not only in the provinces of Great Britain but throughout the Continent. Notwithstanding conditions on the Continent at present, it is asserted by the picture people the publication of given names of distributors and picture makers will uphold a most profitable distribution later when conditions get nearer normalcy over there.

This situation is even more favorable to the smaller European nations than the present are limited in the number of their picture theatres, a matter of picture theatres in numbers that also applies just now to France.

While the picture men will not state with definiteness what increase of rental may be figured upon in Europe for American-made pictures, they are more successful in it is called about the percentage will run from 10 to 300 per cent. through the London showing, above what it otherwise would be.

This highly increased foreign rental is expected to figure largely in the gross returns for an American picture since the foreign income for American picture has more than doubled within the past two years. Where formerly the American distributor paid return as "net" it is now must be included in possible gross and estimated along with cost of production and return.

The failure of the Stoolman-Pyle Corp. operating the Virginia, Champlain, Ill., to secure an injunction restraining the Orpheum of the Capital Circuit in the same town from playing "Enemies of Women" is accepted here as an indication that the exhibitors holding Paramount contracts calling for "Enemies of Women" and "Little Old New York" will have difficulty in making their claim stand up in court.

The contract clause relating to the filing of claims within 30 days and the time lagging in the same town from playing "Enemies of Women" to the matter fully. The main point emphasized was that it was not equitable on the part of the Stoolman-Pyle Corp. to bring injunction proceedings three days after the opening of the picture at the Orpheum. The decision of the Illinois State Court is not taken seriously by the T. O. C. C. as to the effect it may have on the actions contemplated on behalf of the exhibitors against the Cosmopolitan to compel the return of the picture to the two productions, "Enemies of Women" and "Little Old New York," to those of the organization holding contracts for the pictures originally made by the Paramount organization when the latter was selling as the distributor for Cosmopolitan.

At present the T. O. C. C. is still negotiating with the Goldwyn-Cosmopolitan organization with a view to bringing about an adjustment of the differences without resorting to an action at law.

The Government is making an investigation of attempts to slip over propaganda in certain films in this country which would react to the injury of home industries in favor of those of Germany. A search is being made at present for several pictures believed to have been inspired for the toy manufacturers of Germany.

One in particular is said to show the purchase of a toy by a mother accompanied by her child, and when the toy is taken home and dropped on the floor it breaks. The mother returns it to the shop but is unable to obtain any satisfaction, whereupon she goes to another shop, buys a similar toy and on returning home with it the toy is thrown to the floor several times without it breaking. The child finally holds it up, exposing the letters stamped with the slogan, "Made in Germany."

In the event that the film is run down by the investigators, possibly through exhibitor assistance, the Government may take steps to have it withdrawn from the market.

It Jones, Linkin & Schaefer had wished to puzzle all the mid-West exhibitors, it could not have been accomplished more successfully than the presentation of "Dulcy" last week at the Rialto, Chicago.

The film is looked upon as the right hand bower of Paramount films in Chicago and the mid-west having the first call on all Paramount films for McVick's and the first right to use them two weeks later at the New Orleans Rialto.

It has gone to First National for film two weeks in succession for the Rialto.

"Circus Days" (First Nat'l) at the Rialto last week started the talk but Jackie Coogan as such a favorite and the picture sufficiently out of the ordinary to alibi it. With "Dulcy" showing this week it seems to say Jones, Linkin & Schaefer prefer to use at the Rialto First National pictures previously shown at the Chicago Theatre to the Paramount pictures at McVick's.

There is to be a shake-up in one of the distributing organizations financed for some time past by the heads of one of the commercial companies of New York. The outside people are said to have been told to the extent of \$1,700,000 in backing the picture company and lately have come to the decision that to put any more money into the film organization may mean throwing good money after bad.

The president of the distributing organization has had a battle with several members of his executive family who have contended he could not work the storm and insisted that he was overdoing things when he pulled his backers further into the hole by taking an additional \$100,000 for which he gave demand notes.

The financial people are said to be contemplating a sweeping change in the organization which would eliminate its present head and bring about an altogether new deal on the part of the organization.

Picture concerns producing sea-coast and marine staff called for in scenes of that description report the hiring charges of any sort of sea-going boats all along the coast from Long Island to Maine as having gone sky high the last few months.

The ever increasing number of boats engaged in bootlegging operations have taken up most of the available supply according to the directors, with the few boats open to engagements for the taking of pictures held at nearly four times the rentals for a day of a couple of years ago.

One picture company operating around Cape Cod last week had to lay off for five days before a boat could be secured. Many of the boats are still used for fishing, but the greater part are supposedly doing business as runners and carriers of booze.

A story from the coast says federal enforcement officers have used the picture business as a cloak to entice citizens of the smaller coast towns into delivering up their liquor. When delivering the liquor has been seized and the owners arrested. At Hanford, Cal., about 10 of the most prominent citizens in the town were arrested and it cost each of them about \$1,000.

The dry agents went to extremes in Hanford. They rented a cottage, erected a fence around it and built a seat, then gave out an announcement they required local talent. Later they announced whiskey, gin and brandy would be required for the picture and appointed a time when it should be delivered by natives. The arrests followed.

The opening of the Aldine, Pittsburgh, next week will see an advertisement by Marcus Loew. The low price will be with little location and conditions against a top scale of prices for pictures.

It is the theatre that played Shubert vaudeville. The report here is that the theatre over the house as a favor to the Shuberts. The theatre can be put over it will have to be by the 25-75 rule of the Metro's refusal, to draw the people from other sections into the Aldine's neighborhood, bearing a lower scale would attract no attention.

It is possible that Famous Players may end show Pola Negri's "The

Spanish Dancer" which has recently been completed under the direction of Herbert Brenson. Jesse Lasky on his arrival in New York brought such glowing reports about the picture that the executives are seriously contemplating making a bid for road show business with the attraction. The success that seems to be assured the Mary Pickford picture, "Rosita," may have determined them to a considerable extent for "The Spanish Dancer" is based on the same theme as the Pickford picture and it might be that famous in securing on combating the Pickford production if it is sent about the country generally as a road attraction.

Rose Davies is appearing with her sister, Marion, in the Cosmopolitan production of "Tolande" that stars Marion Davies. Rose, in private life, is Mrs. George R. Van Cleave. The present is her picture debut. The only brunet among the Davies sisters (the others are blondes), Rose is claimed by many who prefer the brunet type to be the prettiest of the Davies sisters and by just as many others who say she is the handsomest brunet in New York City.

Since appearing in her sister's picture Miss Rose is reported to have had offers from other producers for a featured or starring role.

The Universal Film Company is running a publicity stunt in connection with "The Hunchback of Notre Dame" in New York. An entire store opposite the Strand theatre at 4th Street and Broadway has been rented on a week-to-week basis. Large posters announce that no admission is charged and invite the public into the exhibition of art photographs of the film adorning the walls.

At the back of the store is a miniature reproduction of the famous Notre Dame Cathedral, exact to the most minute detail and particularly in the facade, a cataphone, an advertising film, a display of highly well done. Little statuettes, a cataphone, an advertising film, a display of highly well done. Little statuettes, a cataphone, an advertising film, a display of highly well done. Little statuettes, a cataphone, an advertising film, a display of highly well done.

Metro's "Scramuche" will open at the 4th Street, New York, this month. Marcus Loew has the reuse with "The White Sister" picture there on the understanding it would remain two weeks but if getting over big enough allowed two weeks more.

For the purpose of standardizing the physical side of the Metro exchanges, J. S. McLeod, assistant general manager of the concern, has been appointed to undertake the supervision of a new department, Exchange Maintenance.

## PROJECTORS DROP

Figures Show a Decrease in Exports

Washington, Sept. 12: Exports from the United States on motion picture projection machines show a drop from 1922. The Department of Commerce figures covering the period January 1 to July 31 has 749 of these machines exported with a valuation placed on them of \$153,471. This is against 753 machines exported in the same period in 1922.

Other projection apparatus, including magic lanterns and stereoscopes, in 1923 were exported to the amount of \$111,332, against \$49,934 in 1922. This for the first seven months of each year.

C. A. Niggemeyer, formerly with the McVick's, Chicago, has been engaged as technical art director for the Herbert Rothchild. He will be in charge of designing lighting construction and planning of stage scenes for the California, Granada and Imperial.

## COSTUMES FOR HIRE

New York's Newest and Foremost Costume Rental Organization  
**BROOKS**  
1427 B'way, Tel. 5860 Pan.

**"ZAZA"**  
IN  
ALLAN DWAN  
PRODUCTION

A Paramount Picture

**"ZAZA" — what a role for Gloria Swanson! And how she plays it!**  
Under the spell of her performance this famous play and opera flames into a new and greater glory. It will sweep the country like a prairie fire.  
Don't think twice about booking this one. Here's gold—grab it!

From the play by Pierre Berton and Charles Simon  
Screen play by Albert Shelby Le Vio

**THE above is the three-column ad from the "Zaza" Press Sheet. Your Paramount Exchange has made an election.**  
Paramount's aim is not only to give you the best pictures, but also to back them up with a real advertising service—at cost. By taking advantage of this you will not only cut down your overhead and swell your receipts.







# MEXICO'S THEATRES

(Continued from page 1)

of the Mexican Embassy here, signed for President Obregon.

The general convention provides for a commission to consist of one American and one Mexican member and an umpire, claims to go back as far as 1848. The commission will meet in Washington six months after the meeting of the two parties by both countries. A special commission, under the special claims paid, has membership and having to deal with claims arising from revolutionary, civil, and political disturbances. The commission in Mexico, will meet in Mexico City within the same period of time as fixed for the general convention.

A statement issued by Secretary Hughes said claims to be presented to the general commission should be filed with that body within one year after the time of the first meeting and would be decided, if possible, within three years. The general commission should be filed with that body within one year after the time of the first meeting, but it was said that allowances would be made for later presentation. If reasons for delay were found satisfactory. Claims filed with this latter body must be settled within five years after the first meeting.

"The total amount awarded to claimants," the statement added, "is to be paid in gold coin or its equivalent by the Mexican Government to the government of the United States."

"The convention provides that no claim shall be disallowed or rejected by the application of the general principle of international law that the legal remedies must be exhausted as a condition precedent to the validity or allowance of any claim."

Believing that interest would now center on the effects of the treaty of recognition on amusements particularly the picture industry in Mexico, Variety's Washington correspondent interviewed Manuel C. Telles, the charge d'affaires for the country, who handled the negotiations with the Motion Picture Producers' Association and the United Artists resulting in an agreement to discontinue presenting his countrymen in an unfavorable light in the motion pictures.

## Senor Telles' Opinion

Senor Telles believes that the treaty will bring about an economic improvement in his country and "that the improvement will first be noted through the source of amusements. The Mexican being a great lover of amusement, often taking his family, when unable to provide proper clothing even, to the pictures which have developed to such a great degree that they are making inroads into the national sport of Mexico, that of bull-fighting. The Senor stating this is due to the low cost of pictures and as they are the one form of entertainment that can be readily understood."

The Mexican is naturally proud. The Aztec Indians, their forebears, coupled with the Spanish blood in their veins, create this. It was this pride that brought about such ill feeling over the showing of films with the Mexican always a cut-throat bandit. Prior to the agreement reached with the American producers, several films had embarrassed placed against their showings in Mexico.

There are one or two Mexican companies producing pictures. One of these is the Mexican National Picture Corporation. The company is but in its infancy, and due to conditions has been handicapped in production. Senor Telles believes that there is room for development of the producing end of the industry in Mexico, and that when economic conditions are improved there will be much Mexican capital available to finance American producers.

Americans As Managers  
Senor Telles was asked if he thought there would be a demand for the services of American theatre men as managers. To this he replied that Mexico would welcome experienced services, adding that there were two picture houses in Mexico City operated by Americans—that have always done a splendid business.

Pointing with particular pride to the National Theatre in Mexico City, the Senor stated that this would now be hurried to completion, and though work has never stopped on its construction, the building operations would now be increased. The cost of this magnificent structure of white marble has already exceeded the estimates first made, and will

probably go over 14 million pesos before completed.

Outside of Mexico City, he stated, were four outstanding theatres of large seating capacities: Teatro Degollado, in Guadalajara, with 3,000 seats; Teatro Nacional, in Puebla, 2,500 capacity; Teatro Juarez, Guadalupe, capacity 2,000; and the Teatro Calderon, Zacatecas, seating 2,500. The amusement parks in the environs of Mexico are Luna Park, Balbuena Park, Tirol del Eliseo and Parque Lirico.

In going over the records of the Department of Commerce—reports from the various consular agents, they disclose that up to the vicinity of 90 per cent of the films shown in Mexico are American made. Exports to that country in the first seven months of 1923, Jan. 1st to July 31st, were in excess of 2,500,000 feet of positives, with a considerable footage of negative films, and also some silent.

Chihuahua has 16 picture houses, with a population of 50,000; Gray, now, five, with the population just over 5,000; Mazatlan, five, population 6,000; Matamoros, seven, population 15,000; Mexicali, four, population 2,500; Tiedras Negras, seven,

population 15,000; Salina Cruz, 12, population 7,000; Saltillo, two, population 40,000; San Luis Potosi, six, population 15,000; Tampico, eight, population 100,000; and Torreon, 11, with a population of 44,000.

Admission to the picture theatres run from 25 cents to \$1 in our currency, and even during the past uncertain conditions, lack of employment, and other depressions, all have done remarkably good business.

The import rates of Mexico are 5 pesos per gross kilo (2.2 pounds) on positive film, and 1.50 pesos (one peso being about equivalent to 50 cents in American currency) per gross kilo on negative. The import rate on advertising matter in colors is seemingly excessive, 2.50 pesos per legal kilo, which brings the rate in our currency to about \$1.25 for 2.2 pounds. This is set high to protect the local industry. In this connection, Senor Telles stated that considerable colored lithographs were shipped into his country, but also a great number were made there in conjunction with American films being shown in the country. On the advertising there are many additional costs that run the import rate upward to a high degree.

There have been recent disturbances due to strikes in Mexico City that have entirely stopped industrial activities, but these strikes are now settled and conditions are fast reaching normal. Employment is what is needed in Mexico. There is a great field for development in every industry, including that of the motion picture, and now, with recognition an actual fact, the nation sooner or later will again establish its economic standing. They normally supply two-thirds of the world's silver, and the demand for silver will stimulate employment. Give Mexico peace, and her natural resources will again make her a wealth-producing country, which will be reflected in the theatres and picture houses there.

Senor Telles' attention was directed to the cordial reception given a number of companies there on location. To this the Senor expressed the wish that more Americans would utilize Mexican scenery for their films. The coming of these companies cements the friendly relations between the United States and Mexico, he stated.

There is a great opportunity for development of the picture industry

both from the producing end and their exhibition, and Senor Telles states his country will welcome and assist in every way possible an American film producer and exhibitor.

## SAM BORK RECUPERATING

Los Angeles, Sept. 12.—Sam B. Bork, film producer, who has been seriously ill with little hope held out for his recovery, is on the way to convalescence.

At one time his 15-year-old daughter was held in readiness for a blood transfusion, but with the improvement in his condition this operation was deemed unnecessary.

## VANDERBILT'S FIRST ISSUE

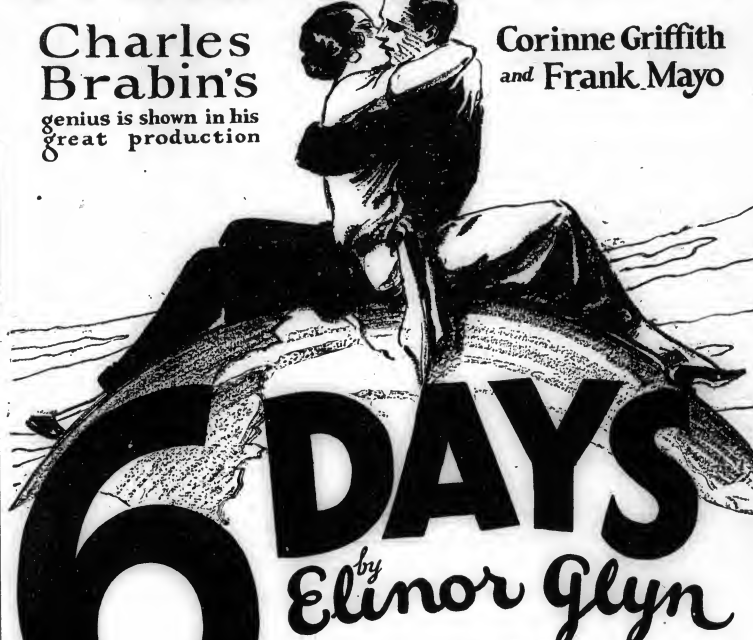
Los Angeles, Sept. 12.—Cornelius Vanderbilt's new "Illustrated Daily" in an editorial announced that its articles will not accept passes for any theatres.

The first issue, claiming over 100,000, came out Labor Day. It sells for one cent and is published in the same style and form as Variety.

# A Picture of Passion!

Charles Brabin's genius is shown in his great production

Corinne Griffith and Frank Mayo



by Elinor Glyn

Adapted by Ouida Bergere.  
June Mathis,  
Editorial Director,  
A Goldwyn Picture

The Big  
Picture of  
the Biggest  
Picture Year.  
Beginning Sunday

at New York's  
Great Capitol  
Theatre.





# THANK YOU!

We take this opportunity of sincerely thanking our many kind friends whose telegrams and flowers and other evidences of good-will sent on the occasion of the formal opening of "The House That Jack Built," did much to encourage and inspire us.

Now we are more anxious than ever to justify the faith and confidence that has been placed in us—and so we take this means of assuring our many well-wishers that our new home will always be a place where "The Gate Hangs High."

**JACK MILLS, Inc.**

## OPENING OUR NEW HOME WITH A NEW BALLAD SENSATION

# JUST A GIRL THAT MEN FORGET

*Valse moderato*

*VOICES*  
*mp*

**BY AL DUBIN  
FRED RATH and  
JOE GARREN**

Dear lit-tle girl, they call you a Vamp, A  
flap-per with up-to-date ways. You may shine bright-ly, but just like a lamp, You'll burn out one of these  
days. Then your old-fashioned sis-ter will come in to view, With a hus-band and kid-dies, But what a-bout you?

**CHORUS**

You're the kind of a girl that men for-get, Just a tcy to en-joy for a-while. For when men set-tle down they  
al-ways get, an old-fashioned girl, With an old-fashioned smile, And you'll soon re-a-lize you're not. so wise, When the years bring you tears of re-  
get, When they play "Here comes the bride?" You'll stand out-side, Just a girl that men for-get. You're the get.

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**JACK MILLS, Inc.**

**MUSIC PUBLISHERS**  
Jack Mills B't'd'g

**148-50 West 46th Street**  
**NEW YORK**



THE MOST POWERFUL AND INTERESTING BALLAD EVER CONCEIVED

# "JUST A GIRL THAT MEN FORGET"

The song with a vital message and a story that keeps the audience in suspense. You can thrill them with this timely ballad. A positive "shower" for all acts. A refreshing and different theme, with a sentiment that scores spontaneously. Special material for all situations.

THEY WANT IT—WE'VE GOT IT—YOU GET IT

A NEW DEPARTURE IN DIXIE NOVELTIES

# "SWEET HENRY"

By Benny Davis and Harry Akst. They say it's their best. So will you. A brand new angle on the ebony sheik problem. Plenty of special material on hand. Marvelous harmony song. Double versions, etc.

TWO HILARIOUS, HOWLING BITS OF MUSICAL MIRTH

HERE'S A GOOD CATCH!

## HEY! YOU WANT ANY CODFISH?

(WE ONLY GOT MACK'REL TODAY)

A WHALE OF A SONG HIT. A DOTTY DEEP-SEA DITTY.  
PUT IT IN TODAY.

CLEAN UP WITH THIS BRAND NEW NOVELTY

## "COME ON AND DRY THE DISHES"

(AND WE'LL HAVE LOTS OF FUN)

By FELIX BERNARD AND DICK LONG  
A GREAT GATHERING OF GRINS, GIGGLES AND GUFFAWS

A TRIBUTE TO THE PAL OF ALL PALS

## "WHY MUST MY PAL GROW OLD?"

A BEAUTIFUL SENTIMENT, MELODIOUSLY EXPRESSED.  
'Twill ELEVATE ANY OFFERING

A REMINISCENT SONG-POEM

## 'SMILE AGAIN, KATHLEEN MAVOURNEEN'

By BILLY JEROME and OWEN MURPHY

TRULY A CLASSIC OF CHARM AND APPEAL. A DIVINE  
MESSAGE TO ALL TRUE SONS OF THE "AULD SOD."

ANNOUNCEMENT—

## ED SMALLE

PEER OF ALL ARRANGERS, IS  
NOW WITH JACK MILLS, Inc.  
HARMONY SINGERS, PLEASE  
NOTE.

*Blues Singers—Attention  
Now Ready for You*

DOWNHEARTED BLUES  
YOU GOT EVERYTHING A SWEET MAMA  
NEEDS (BUT ME)  
ONE MAN NAN  
STOKEY BAILEY  
YOU SHALL REAP WHAT YOU SOW  
HARMONIZING DADDY (WHERE DID YOU  
GET SO MANY KEYS?)  
WHERE CAN THAT SOMEBODY BE?  
CHIRPIN' THE BLUES  
HOUSE OF DAVID BLUES  
HE MAY BE YOUR DOG, BUT HE'S WEAR-  
ING MY COLLAR

*Attention—Orchestra Leaders, Dancers,  
Silent Acts, Etc.*

THREE BEAUTIFUL MELODIES FOR YOU  
"LOVE IS JUST A FLOWER"  
(The Pacific Coast Fox-Trot Hit)

"HAVANA"

(Beautiful Tango Fox-Trot)

"JUST A GIRL THAT MEN FORGET"  
ARRANGED AS FOX-TROT AND WALTZ

*Jazz Bands—Attention*

ARE THESE IN YOUR BOOK?

HOUSE OF DAVID BLUES  
HENPECKED BLUES  
RAILROAD MAN  
SHUFFLIN' MOSE  
MEMPHIS GLIDE  
DOWNHEARTED BLUES  
BUGLE CALL RAG  
GREAT WHITE WAY BLUES

PRICE, 25c EACH

WRITE OR VISIT JIMMY McHUGH, PROFESSIONAL MANAGER

**JACK MILLS, Inc.**

MUSIC PUBLISHERS  
Jack Mills Building

148-50 West 46th Street  
NEW YORK, N. Y.



## ITCHING PALMS

**F. B. O. release**, taken from the story "When Jerry Comes Home," by Roy Brant. Scenario by Wyndham Gittens and Holmebergman. Directed by James W. Horn and photographed by William Marshall. At the Stanley, Aug. 30. Running time 66 minutes.

Jerry.....	Don Oscey
Jerry's father.....	Herb Marshall
Virginia.....	Virginia F.
MacDonald.....	Tom Wilson
Obadiah Sumphkin.....	Joseph Harrington
The village yokel.....	Victor Fotel
Grandma.....	Gertrude Claire
Doctor Peak.....	Robert Walker
Judge Barnett.....	Tom Lingham
Constable Coman.....	Richard Cummings

\* picture killed Siebing Palma

A picture billed "Itching Plains" with an all star cast sounds pretty foreboding. This one does not turn out to be a pleasant surprise. It's worse than its name and that makes it very bad.

The "all star" stuff has been associated with so many poor films the picturegoing public has learned to steer clear of it as often as possible. In "Itching Palms" a weak story and inefficient direction are made worse by a dearth of good acting.

For instance, one of the scenes the director probably intended as the

most dramatic shows the old grandmother stealing out of the house at night, creeping to the orchard and climbing the high tree to search for hidden fortune. The villain comes along. After taking away the ladder, he tells the old girl she can't come down until telling him where the money is. All this is done in the most serious manner imaginable.

This is only one of the incongruous bits. The locale is supposed to be a small town of presumably some

in the cast is Hershall Mayall, and he dies before the film has run minutes.

Exhibitors can only risk this coupled with an especially strong feature or supported by a fine program. No audience, no matter how large, will believe it an adequate picture of urban life unless it is really enjoyed by the audience.

## SECRETS OF LIFE

First of what is planned as a series of popular science subjects, using a new "light" process discovered by Louis M. Hurst for microscopic motion pictures. Lesser produced these three singis reels and showed them to the trade at T. Hail, New York, Aug. 30.

something like 280,000 pounds. This is an ingenious little derrick with pulleys and threads for rope com-

The ant views are particularly absorbing. They have arranged an ant-hill so that a cross section is exposed with a horde of the little workers on a construction job in the tunnels. The gangs of excava-

tors are shown, backed up by the carriers and refuse removers. They have even created an "ant engineering problem," the tunnellers coming to a twig that blocks progress. They organize in squads, dig around the fragment of wood and

An explanatory title says the moving of the twig represents the man-job of moving a log 15 feet in circumference and 300 feet long, a dis-

They are capital popular solemn subjects ideally adapted for magazine compilations, but it is doubtful if they can be pushed in the market as individual subjects, because they are not interesting, because the exhibitor mind seems

stand agnast at "educational" in  
pective of their quality. Fifte  
minutes of insect study might cre  
a break in a picture program, but  
a short fragment in a mixed re  
some of this material would be a

For instance, there is a capital incident in the ant reel, showing an ant lifting a piece of wood on a miniature apparatus which would represent in comparative power to lift by a man of a log weighing

## OPERATION-

ary bits in mixed magazine reefs. In that form it should fill a definite need in a field that is capable of considerable development. *Rush.*

---

**OUT TO WIN**

# PRINCIPAL PICTURES CORPORATION

**"THE SPIDER AND THE ROSE"—"TEMPORARY MARRIAGE"**

## "EAST SIDE WEST SIDE"

## "BRIGHT LIGHTS OF BROADWAY"—"GOLD MADNESS"

***Booked by  
These Successful  
Exhibitors:***

MARCUS LOEW—NEW YORK, BOSTON AND SOUTH  
FAMOUS PLAYERS—SOUTHERN STATES  
JOHN KUNSKY—DETROIT  
ROBERT LIEBER—INDIANAPOLIS  
IKE LIBSON—CINCINNATI  
HARRY CRANDALL—WASHINGTON  
THE STANLEY COMPANY—PHILADELPHIA  
KEITH'S—CLEVELAND  
SKOURAS BROS.—ST. LOUIS  
UNITED BOOKING OFFICE—NEW YORK  
NATHAN GORDON—BOSTON  
FOX CIRCUIT—NEW YORK CITY  
H. BLANK—DES MOINES  
JENSEN & VON HERBERG—SEATTLE  
WEST COAST THEATRES, INC.—CALIFORNIA  
ASCHER BROS.—MILWAUKEE  
LUBNER TRUST—CHICAGO  
HEBERT, THE CHILD CIRCUIT—SAN FRANCISCO

—and Many Others of Equal Importance

If They Are  
Good Enough  
for **THEM**

**They Should  
Be Good  
Enough for  
YOU!**

**DISTRIBUTED THROUGH LEADING EXCHANGES EVERYWHERE**

**FOR FOREIGN RIGHTS APPLY TO US**

# Principal Pictures Corporation

LOWE STATE BUILDING

NEW YORK CITY, N. Y.

001 TO WIN  
London, Aug. 27

Adapted from the play by Roland Pertwee and Dion Clayton Calhoun, this latest Ideal picture is frankly melodrama. The story gives the producer every opportunity for a strong gripping feature full of punch and thrill and Denison Clift has left no stone unturned to get good results. He has succeeded admirably, and there can be no doubt but that this picture will prove a popular winner. The settings and locations are

Anthony Barraclough attempts to leave London to claim a valuable radium field situated in the Balkans. He tries to get out of England by the Thames, by car, by aeroplane, but is stopped by the enemy at every point. Eventually his friends find a double—a man of birth and education ruined by the machinations of Barraclough's enemies, who are also after the radium. So close is the "double" even Barraclough's own sweetheart is taken in.

Annoyed at what she considers her lover's desertion she goes over to the enemy. The "double" is kidnapped while Barracough succeeds in getting clear away. The "double" is tortured but holds out.

Meanwhile Barraclough has secured his concession, is escorted to the frontier, and promised an airship to convey him safely home. One of the gang is suspicious, however, and tracks the real Barraclough to his mother's villa in Brittany. Barraclough again escapes the trap laid for him and gets to his dirigible, which, however, has a member of the gang aboard.

During the night there is a fierce fight, during which a revolver shot explodes the petrol and the airship is soon a mass of flames. Barraclough escapes by parachute. He sets off for London in a car, pursued by the gang's emissary who has also escaped.

Things are bad with the "double," and Barraclough's sweetheart is sent to "break him down." She soon discovers the imposture, but falls in love and helps him to escape. Barraclough's car is wrecked, but he is

taken up by the other car and brought to London. The "double" again falls into the hands of the gang. The gang now decides on extreme measures, and fearing for her lover she divulges the location of the radium. Barraclough arrives in the nick of time to save the situation and the "double" finds his reward in the arms of the somewhat treacherous girl.

The motor wrecks and airship sensations are particularly well done. The cast is a large and distinguished one, headed by Clive Brook and Catherine Calvert. The latter, in this part, at least, shows little right to her international stellar position and does little more than look beautiful. The support, which includes the Marchioness of Queensberry in a small part, is uniformly good.

A Boston fire department thriller will be filmed by Pathe, "The Passing of the Horse," according to a contract signed by Mayor Curley. The Boston department is now 100 per cent motorized, being completed in 30 years since the installation of the first horseless steamer. The film, which will be made for the city at a cost of \$2,500, will be leased out for exhibition purposes.







## BREITBART

Strong Man  
20 mins. Full Stage (Special Seat)  
Orpheum, Brooklyn

Breitbart, a strength-strong man, is America's latest European importation. The strength athlete comes to America with a continental reputation of considerable fame, and when thoroughly schooled as to the methods of present-day vaudeville—over here should prove a star.

The strong man apparently is not accustomed to carrying his load for a limited time. His performances this week gave the impression he was the habit of carrying his load indefinitely. This, in all probability, is due to the fact that no time was given placed on his work in the European halls and his appearances in many cases were not limited to theatre, the strength feats being displayed in outdoor arenas.

At the Orpheum Breitbart appeared a triple bill at east on the stage. His size and general lumberiness did not tend to aid him in the comparatively close quarters. The stage appeared doubly small as he was surrounded by an audience in sight to witness the feat. Tuesday night over 2500 were packed on the stage, and it is to be of German extraction, who apparently were doubly interested in strong man acts of this nationality.

The entire act is worked in a full scene act, representing a Greek or Roman hall. Three assistants and six gladiators assist Breitbart, who is dressed in a leopard skin, which he lowers from his shoulders for some of the stunts for which he has the upper portion of his body naked. So far, he has furnished a number of words and announced the various feats. Breitbart's English is limited.

The routine this week, which will be cut, included eight distinct feats. The strong man, who is around his arm as the initial effort. Upon its completion the idea is carried out with each feat of this kind. The second feat is to drive nails into a plank with his feet. This is done several times, the nails being cleanly through the wood, of average thickness. After the ordinary feat is completed, he brought into play to top it off. Prior to driving the spike into the wood, he is given one of his assistants. Additional work with an iron bar consists of forming it into the shape of a horse shoe.

A stunt which provides considerable flash and a bit of comedy in a miniature circus which includes six horses on which he performs. The committee are satisfied with the hold the dealer with members as it revolves with the six men. It is done and done. To follow this the strong man bites the foot of a moderate size horse, from all directions several times in company with his molar. He bites any nail designated by the audience to demonstrate he does not get it previously arranged. Too much time is devoted to this. He practically throws the whole act into a feat, and throws the links out to the audience. When he is done it hardly seems advisable to continue it as long as at present.

The final and most sensational feat will make people leave the theatre talking of Breitbart. A horse with several riders on its back is brought on the stage with the points tied out. Members of the committee are asked to hold the hands upon the nails to see if they are sharp. Their expressions state that the audience is not to be taken to the waist. Breitbart puts his back to the bed of nails and with them he put over his head. The men and horse to be supported by the nails with the only remaining place for the weight being on the bed of nails. It is remarkably effective and will make any audience feel its breath; a sure knockout finish for this strong man act.

Vaudeville has a new feature in a strong man feature in some time. Breitbart appears ready to fill the vaudeville and should have a real box office attraction. There is a certain crudeness at present which easily can be taken off. With the proper showmanship the turn has unlimited possibilities.

Breitbart has the act but must be properly exploited, as he can not be looked upon as a strength athlete other than in the feats he performs. When not actually performing his strength feats he is a comedian. A boxing instructor should be secured to teach him footwork, as he can be noticeably better than any boxer top-heavy and on the verge of toppling over several times.

## WESTERHOLD'S WIRELESS

Radio Ship  
15 mins. Full Stage (Special)  
Orpheum, Brooklyn

The stage is set with a cyclorama depicting the open sea. A radio sending apparatus is on the left of the stage and a practical model of an ocean going ship in the center, the latter containing a radio set. The ship is 100 feet long and has possibly three feet high, with the rigging complete to bring down to the main deck and a half feet or thereabouts.

An announcer informs the house of the fact that the ship is to do—move the ship about the stage at will via the radio sending apparatus. Westerhold is presently moving the ship about the stage at will via the radio sending apparatus. Westerhold does—moves the ship forward, backwards and sideways, and forces it first several sails, also illuminating it with multi-colored lights as well as this is accomplished by turning on the current on the sender.

A committee of invited on the stage from the audience to inspect the apparatus and ship, and prove to the audience that the ship is not connected with the moving of the ship. No one responded at the time. Westerhold is presently moving the ship about the stage at will via the radio sending apparatus. Westerhold does—moves the ship forward, backwards and sideways, and forces it first several sails, also illuminating it with multi-colored lights as well as this is accomplished by turning on the current on the sender.

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The Westerhold act makes a good novelty turn in itself, with the current of the audience of the name.

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## ABRAMSON'S "RIGOLETTO" (4)

20 mins. Full Stage (Special Seat)  
Riverside

Absolutely was identified for some time with public free concerts, the "Evening Mail" music-lovers' movement, and the "Musical Week" events in Keith vaudeville. He is not only a singer but an excellent musician or professional teacher, but has been for long an active "agitator" in the vaudeville world, bringing to the people. This summer he carried it in person into the Chautauque circuit, as he has not been in vaudeville.

In the last of these ventures Abramson is not quite on the plane whence he has spoken so long. He has been for a few seasons, and become a commercial producer, more he becomes an actor in his own person. His person is stoutish and baldish, his nose adorned with pince nez and his speech is a little with a touch of hair. Tuxedoed, he enters and makes an announcement to the effect that he is a person who has brought close to the musical classics, that he will interpret and reveal to the audience the music of Abramson then goes into foreign, dramatic recitation of the tragedy of "Rigoleto." This he does again at long intervals between the acts.

His song is sung in an opening between curtains that take up about two-thirds of the stage. His song is sung in an opening between curtains that take up about two-thirds of the stage. His song is sung in an opening between curtains that take up about two-thirds of the stage.

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## PAUL FRANCIS HANEY REVUE

10 mins. One and Three (Both Special)  
23rd St.

Five people in the revue, Helen Stewart featured in lobby display in addition to Haney. A group of five people in the revue, Helen Stewart featured in lobby display in addition to Haney. A group of five people in the revue, Helen Stewart featured in lobby display in addition to Haney.

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## "EVERYBODY STEP" (8)

Dances, Songs  
10 mins. Full stage (Special Seat), 23rd St.

If ever there was a perfectly matched couple of young folks, it is in "Everybody Step." It comes to class, ability and personality, it will be difficult to beat this act. The other acts in the revue are of the class of the ones in the act and gives the wrong impression.

It is a dancing act. But it's a dance act that really is different, it is a dance act that really is different, it is a dance act that really is different, it is a dance act that really is different, it is a dance act that really is different.

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**CHARLOTTE LEARN-PERCY**  
**HILTON and Co. (4)**  
*Jerry's Elegance* (Comedy)  
 18 Min.; Full Stage  
 Palace, Chicago

Chicago, Sept. 12. Charlotte Learn, a well-studied model of the feminine players appearing in Chicago in recent years, substituted her own comedy, "Up the Ladder" at the Shubert-Central for a time, opposite Helen. (Mr. Helton) and the assistance of Burnette Radcliffe and William Kirkland, and when this play concerning the planned elopement and have taken it into a sketch.

The heroine is a young girl, who escapes her age in worldly affairs (Miss Learn), who picks on a bashful "Jerry" (Mr. Helton) as a subject for romance. When her father (Mr. Kirkland) frightened at the way she carries on, threatens to send her to a boarding school for a year for discipline, she determines to elope. The young man is a brother of the second woman of the cast (Miss Radcliffe). There is a brief conversation between the father of the girl and the sister of the lad and the two plays as a "two-actor" scene, the young man, important in the play, has mentioned the girl's name, the girl trying to persuade the boy to take her on this occasion, insisting he will be drawn into the elopement. He is backward and she insists that he put his arm about her and kiss her.

All the time the father is in a big chair with his back toward the girls, and unknown to the presence. When he makes his presence known the kiss is in process. The young man runs and the girl is given a talk by her father and left for a moment while he arranged to leave.

The boy re-enters and the girl insists on an elopement, at least on a journey to her aunt's which will be a runaway. The boy is not to get into such an affair, but finally consents.

The two exit to prepare for the elopement. The boy catches his suitcase and his sister catches him and learning of the plans she insists on long enough to get an exit and take the air out of the two of the auto.

When she catches the boy again and they are ready to start when the father is given information of the elopement. The young couple are forced to submit to the terms of their father, who makes it plain that the girl has had no change of heart and when she agrees and is granted a last word with the boy, she slaps him on the cheek, a good hard smack.

The young man plays a splendidly and when she exits is permitted a change of costume. Mr. Helton, who is the same character he did in the play. The supporting parts are capably played, but have no great importance.

The playlet contains sufficient laughs to have comedy value to those who have not seen it, and is a big hit here, owing to the popularity of Miss Learn, who has a big following in Chicago.

**BUD and ELEANOR COLL**  
**Singing and Dancing**  
 18 Min.; One and Two

A youth and girl who have just a conventional routine without a particularly remarkable feature.

Neither has singing ability, but with their vocal efforts nil.

The girl, in her solo work, refers much to the audience, dancing with the routine assembled in such a manner as to leave little impression with the audience.

Their two double numbers seem to be of no consequence and therefore the two are in the ordinary run of dancing acts with no qualification to recommend it for the long time in any position.

**FIVE BELAS**  
**Acrobatic**  
 15 Min.; Full and Three

The troupe consists of a family consisting of father, mother, daughter and two brothers. They do 15 minutes of which are acrobatic and on the other seven seems to be stale. The work includes gymnastics, acrobatics, and hand-to-hand balancing.

With the stalls eliminated, they make do, close to the audience, and

**BLANCHE RING and LIEUT. GIZT-RICE**  
**Songs**  
 12 Min.; Chicago

Chicago, Sept. 12. Blanche Ring and Lieut. Gitz-Rice form a happy combination of vaudeville, Miss Ring doing several songs and matches of old ones with Lieut. Gitz-Rice is at the helm. He sings "Dear Old Pal," numbers and mingles with her in command attention.

The Lieutenant first appears and announces he is fortunate in his present partner, which she introduces Miss Ring, who thus enters "in advantage." Her first number is "My McAlly," in which she joins for a patter chorus with her.

There is a little teasing about him, in which Miss Ring is brought in her talk, even when he suggests that she sing. She begins "Is 'going too far back." This is followed by a song of schoolhouse bells which they do jointly, with Miss Ring taking the major portion. The first number is "Virginia Creeper." It is a suggestive of vamp. Fourth, she sings "At Home Dudes." The rattle is a commingled weep and she is prompted her cleverly and she is thanked for her thanks in the lyric while maintaining the rhythm. The orchestra, not being required, then joins in for the chorus.

When Miss Ring leaves the stage the orchestra continues the music. Being requested to sing one of the songs ("Dear Old Pal"). The rapid to general response and Miss Burr discloses neither extraneous responses for a burlesque of the double.

BRONSON and EDWARDS  
**Acrobatic Travesty**  
 9 Min.; One and Three

A two male comic, affecting mimes, tramp make-up, they come on in one, grab a few laughs with a routine that is a walk around the stage and the act goes on three and they manage to get additional laughs.

The men change to tight and pointed to burlesque of the balancing act in the same fashion utilized by Collins and Hart.

The women's act is a little more conventional song and dance proportion, but evidently distrustful of the act with something to elevate them.

They should reconstruct the act. There's enough there for a neat No. 1 pop show.

**DE VITO and BLV**  
**Songs, Piano, Talk**  
 18 Min.; One and Two

Two man combo, the first of the Monday night tryouts of fair possibilities. They should dress them up with dignity and forego the mild, wasteful sense of comedy. Abel.

**CONTRAST and GIRLIE**  
**Songs and Piano**  
 12 Min.; One and Two

Contrast and Girlie do practically two acts in one, eight minutes with the steel guitar and four minutes with the piano. The piano player handles the steel guitar well, the girl playing an accompanying instrument. They should dress them up with dignity and forego the mild, wasteful sense of comedy. Abel.

**LOTTE THERTON**  
**Dancing**  
 9 Min.; Three

Miss Atherton makes a neat appearance in a routine of cleverness that are given additional importance by the use of special apparatus. For an opener she does a neat back up and down.

With an upside-down tap dance, balancing herself on head and shoulders, she is a good dancer. A fast acrobatic, done on the stage proper, gives the act a punch.

Did remarkably well in pace-maker spot at the end of the show, doing a good feature for any of the small time.

**MARCUS and BURR**  
**Songs and Piano**  
 15 Min.; One

It is an all right mixed team from the usual and impresses visitors by the variety of the bill. Marcus is the man, a slender fellow. Burr is a voluptuous woman of ample dimensions who has it on her to sing and play.

The situation of the irrepressible force meeting a very movable and responsive resistance. The impact is obvious. Its obviousness probably adds the act's acceptance. The variety of possibilities and the team indulges in the suggested idea to the audience's collective heart's content.

Marcus was formerly of a male duo act of negligible possibilities, save for his penchant for debting the orchestra. The combination with the heavy-lidded Miss Burr is a most happy one.

A bit has the overgrown Amazonic baby prattle in a prop perambulator. The rattle is a commingled weep and she is prompted her cleverly and she is thanked for her thanks in the lyric while maintaining the rhythm. The orchestra, not being required, then joins in for the chorus.

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**ALLEN, TAYLOR and BARBER**  
**Songs and Dance Music**  
 18 Min.; Full Stage (Special)  
 58th St.

A trio, two girls and a man, with a piano accompaniment for the better class of small time houses.

The setting is a cream colored eye with a grand piano. The man sings a duet between the two of the cry darts and starts singing about the girl he loves. Out from a medium and blonde who is playing fashion responds to his entreaties vocally and then high kicks, toe and heel, and gyrations.

Upon their disappearance comes along a tall, thin bob-haired brunet who does some of the acrobatic and gymnastic feats with arms, body and legs. The high spot might be construed as a serpentine dance. It is kicking over her head while prone on her stomach with her toes touching the nose. For the climax she does acrobatic feats and splits.

The blonde after her opening number takes possession of the ivories and plays the accompaniment for the youth while he warbles a love theme. Then she comes and does her specialty or solo by giving an impression of how a music roll is played. The pianist then sings a syncopated song, then he and the blonde do a tango, followed by a series of acrobatics, splits and a solo by the contortionist.

Then the climax with the trio doing a series of hops, jumps, and a series of whirling feats which managed to carry the turn over nicely to the next act.

The girls have good wardrobe, which boasts of three changes and they make a smart appearance in it.

**MAXWELL, LEE and CO. (1)**  
**Dancing**  
 18 Min.; One American

Two men and a girl who have a pleasing routine for the small houses. There is nothing sensational or spectacular in their step. The routine is constructed along steady and conventional lines. The three act trio are clad in the West Point cad uniforms and give through their dancing they leave a good impression.

The women have a simple toe step and a series of hops. The group numbers consist of eccentric clog and acrobatic dancing which is a good thing in its nature.

The woman makes three changes of costume, all of the knee length and the men at the same time discarding their military coats and wearing civilian clothes.

It seems as though this turn having military garments feel that they are not to be taken seriously. The group numbers consist of eccentric clog and acrobatic dancing which is a good thing in its nature.

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**FOUR PALS**  
**Comedy Quartet**  
 18 Min.; One

The Four Pals have been established as a standard for several years. It is a male singing comedy duo, two straight and two comedians.

When last caught in 1920 for Variety's New Act Department the four pals were doing their act party of four, singing and dancing in the audience, there being two "front of the house" and two "back of the turn."

The two "two" comic have been replaced with two "one" for dramatic fit clothes and the whole act now places on the stage, the audience stuff being eliminated. The routine has been almost switched about a great deal.

One of the comics, the principal one, does a hair-lip character that immediately suggests Dave Marion in conception. None of Maxfield material is used but the similarity of two characters is readily noticeable.

Hair-lip eccentricities of speech were used for comedy before Maxfield's time for type for dramatic use. Fisher and Carroll did hair-lip stuff and others before them. The comic hair-lip act is bringing the comic hair-lip act to the stage, 25 years after Marion put the type on the stage.

The singing of the four is good. It holds some great barber shop patter and is a tangle through-out. The comedy is a little out of the straight slapping the comic, but the comic hair-lip act is bringing the comic hair-lip act to the stage, 25 years after Marion put the type on the stage.

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## STYLISH SIDE

(Continued from page 11)

As some of the most intelligent Englishmen seriously across this implement into one eye and peer sideways at print, you are perfectly persuaded it is necessary. The sudden adoption of the monocle by women seems a bit phony and just one more affectation. How did their one eye get by up to 1927?

When closing the home for the winter tour it is advisable to wrap up the piano. A cotton quilt spread over or against the strings and a thick layer of newspapers over that will exclude dampness.

Some of the smartest models at the Canadian fur exhibit are of raccoon in all shades, indicating it will be among the most fashionable furs.

A drop of castor oil is either eye after working under strong lights in the studio will be found soothing and banish irritation.

Liquid enamel for the finger-nails has a bad effect eventually; it causes ridges.

Hosiery has taken a decided drop. The stocking selling for \$1.50 and \$1.75 is now to be had in most shops for \$1. This is a sign that the wool hose for winter will hold its popularity. Now is the time for the girl who wears silk stockings all the year round to lay in a goodly stock.

The best and cheapest depilatory is a mixture of one-third borum sulphide and two-thirds precipitated chalk well mixed. Add water till a thin paste is accomplished, then apply, taking care not to let it remain too long, causing irritation.

Now is the time to have fur garments remodeled to the latest mode. Quite a saving will be realized if done now. Opportunity the new styles are in. It is quite safe, as the fashion architects say there will be no further radical changes in the fur line.

Appropos of the fur question, last winter's long coat if too worn to remodel, will make a good short coat by eliminating the lower skirt and utilizing the good parts. The hip line coat will be an adjunct to the wardrobe, particularly for morning wear.

Lingerie folded and piled in the corner of hats will allow added space and avoid crushing the hat. Large hats should be placed flat on the bottom of the trunk or sides. Common pins should be used to fasten the brim to the lining at intervals of several inches.

There is a lemon face cream on the market that should be carefully ignored by the girl with fair complexion. Its bleaching properties are so potent that after using it a while the fair skin is observed to be taking on a yellow tinge. Diametrically opposite, is the effect of this cream on the olive skin. It produces that ivory glow, completely dispelling any suggestion of sallowness.

A few pinches of salt in the water will help prolong the life of those flowers received on opening night.

If boarding the family dog during the season's wanderings, it might be a good idea to settle the bill only on returning and have it understood that if the canine is not in good health there will be nothing due the kennel. A dollar per day is generally charged and after a season of several months the pup looks a fit candidate for the bone-grate.

Van and Schenck opened with "The Fun Shop" in Buffalo Tuesday and have received their partnership as far as outward appearances go. Gus Van has been stories in numbers since the Collier-Dennard show started rehearsal in New York of the oppression of the no more directed back stage. This is now said to have been in part responsible for Van's temporary discontent with Joe Schenck continually trying to square everything between all of the parties.

The Billingham office is reported to have prevailed upon Van not to leave the show when it was nearly ready for the premiere.

## NEWS OF THE DAILIES

(Continued from page 10)

sheed of him, and they could not agree any more.

Dr. George W. Jacoby, physician at the Top Horse Grange Stand, Stamford, Conn., has testified that Max Spiegel, bankrupt Lenox Hill theatre, is in good physical and mental condition and is fit to operate the theatre. He said, however, that it would be harmful to examine Spiegel at this time as he still regarded him as a convalescent.

The Players Company, Inc., producers of "Sun-Up," are to take over the Lenox Hill theatre, 52 East 73rd street, New York, Sept. 17. They have four American plays scheduled for the season. One will be by Gilman and Alan Birmingham, another by Howard Forman Smith entitled "Fails," a third by Louis Cottner, and a fourth as yet undetermined.

Mollie Goodwin has withdrawn her complaint against her brother-in-law, Vladimir Abramovitch, playwright, charging him with threatening to use an axe on his wife.

Bert Morley, actor, and Frederick Hunsell, cabaret vocalist, were arrested in Coney Island and charged with a burglary charge. They are said to have admitted that they stole silverware from the home of Frederick Hunsell in Brooklyn. Both claimed that they were out of work. Hunsell formerly played in a Brooklyn cabaret.

Edna Wallace Hopper has announced that she will divorce her second husband, Albert O. Brown. She is in Los Angeles and he is in New York. She claims that he deserted her four years ago. The wedding in 1928 was Max Hopper's second, as he was the third of the Wally Hopper's five wives before then. It was the first time he has been divorced.

Because they were suspected of being "dangerous," Jolevschitz, Charles Hackett, American tenor, and Maria Kousnetsoff, Russian prima donna, were arrested at Spanish border and kept prisoner until their identity was established by Spanish frontier guards. They had lost their passports and were not

recognized by the authorities, who held them for five hours.

Yvonne Gardelle, screen actress, has started suit against her husband, Carlton Gardelle, sculptor, for divorce.

The death, Aug. 31, of Herbert Jones, picture writer and director in Los Angeles, was due to an overdose of a narcotic, according to the attending physician. Jones had been reported dead to the application of a hot water bottle. He was 37 years old and supposed to come from New York city.

Margaret Lawrence, the actress, obtained a divorce about a year ago from her husband, O. Munn. Mrs. Miller, a friend of many years. The estate totaled \$50,000. In his will he stated that he had left nothing to his wife, Alberta A. Wilson, because he had previously made a property settlement with her. He served in the Canadian army during the war and was wounded 22 times.

John Fleming Wilson, playwright and author, who died from burns at Venice, Calif., March 8, 1932, left most of his estate to Mary Anne Miller, a friend of many years. The estate totaled \$50,000. In his will he stated that he had left nothing to his wife, Alberta A. Wilson, because he had previously made a property settlement with her. He served in the Canadian army during the war and was wounded 22 times.

The withdrawal of a motion for alimony disclosed that Lillian Wells, actress, had been successful in proceedings against Gilbert Wells, Yaleville actor and songwriter. Mrs. Wells is an affidavit sworn that on June 25 at a Chicago hotel her husband was guilty of adultery and was discovered with "a blonde woman in pink pajamas" unknown to the plaintiff. She claims that her husband earns \$250 a week on the stage and considerable more by songwriting, and that they have lived at a rate of about \$20,000 a year for some time.

George H. Callaghan has attached Leo Leo and James Aubrey, film producer and comedian, to a suit for \$12,000 on a contract dated April 1, 1933, whereby Callaghan was to get 10 per cent. of the defendants' gross receipts. Callaghan negotiated a releasing contract for Aubrey's comedies through Chawick Pictures Corp. Chawick agreed to advance \$6,000 on each comedy and share \$250 to writer. Callaghan was his commission on two comedies accepted.

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Reproduce notices. Inform the newspaper men in advance of what they may expect from your production.

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State-Lake  
Theatre Bldg.

Four comedy acts preceding the headline feature, *Blanche Ring and Leont. Giza-Rice* (New Acts) and another immediately following makes the body of this week's show exceptionally strong. *Garrison Jones and Elsie Elliott* with Hal Fisher's orchestra, closing and *Town and Shirts* in a genuine juggling novelty opening and *Diero*, piano accordionist second, make a well balanced program. The four comedy acts are *Charlotte Learn*, *Percy*

*Hilton and Co.* in "Jerry's Elopement" (New Acts), *Harry Rose*, *Harry Watson and Co.*, and *Lydell and Macy*, while following the headliner and next to closing are *Buras and Lynn*.

*Town and Shirts* are ball bouncers assisted by a dog that catches the balls at times in his mouth.

*Diero* is doing practically the same act as when last seen at the Palace, but maintains the first line position in such offerings. Following the sketch, *Percy Hilton*, one of the players reads a letter explaining the help theatres were giving to Japanese relief at this time and a collection was taken.

*Harry Rose* was not the least at a disadvantage following such an announcement, and it only required his declaration of a collection for music publishers to turn thoughts

of disaster to laughter again. He romped along with "Old Gang of Mine" as a serious touch to his otherwise jestful contribution and presented ideal entertainment.

*Harry Watson, Jr.* does not change his act at all with recurring visits to the Palace, but it is hardly necessary. *Lydell and Macy* in "Old Cronies" have won a permanent place in vaudeville. Following the headliner *Buras and Lynn* did some excellent dancing, almost swallowed up by their comedy.

*Jones and Elliott* closed with singing and dancing interspersed with selections by Hal Fisher's orchestra. It is running even better than when at the State-Lake a few weeks ago.

The Palace, *Fort Wayne, Ind.*, which recently passed to the control of W. C. Quinby, who already had the Strand and Jefferson, will open Sept. 16 with vaudeville and pictures.

The Majestic is doing five shows a day again this season, the policy adopted at the reopening of the house. This requires ten acts and two are missing from each performance. The advantage of the five shows a day is ability to handle the crowds when they are coming.

The *Isakawa Japs* opened the show seen Sunday. Cook and Vera, who takes a kid comedy character very well. *Bertie Herron*, *Bonnie Gayford* and *Company* (man), have a turn along lines with which *Miss Gayford* has been connected for years, but holds the interest of theaters.

*Cleveland and Downey* score with mostly comedy talk, although the lady sings a couple of times. She is an excellent straight and he is one of the easiest working comedians seen in some time.

*Erl Hoffman's* Penock Orchestra of nine men, a capable jazz organization, scores on its own account and *Miss Valyda* sings one number with it.

*Carson and Willard* provided good comedy next to closing. *Dave's* Entertainers, a five-act variety company, closed the show seen very nicely.

*Ernie Young* has moved to his new office in the Capitol building, on the ninth floor, and has nine private offices in his suite in addition to a general lobby waiting room and a private office which rivals anything

in the way of an amusement office in Chicago. Since the opening of the World Amusement Service Corporation office, *Fred M. Barnes* is a busy man with a worthy competitor when it came to a fine private office for amusement purposes.

"King" *Lee Kraus* is in charge of the new *Ernie Young* offices as manager.

Francisco quake, is manifesting interest in these houses, and it is said that that theatre, the only Yiddish playhouse in Chicago, has raised more than \$100,000 in the last year for European sufferers. *Isaac Arco*, who will play the lead-

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THE BLUE STREAK OF VAUDEVILLE

# RAE SAMUELS

THIS WEEK (SEPT. 10); KEITH'S RIVERSIDE, NEW YORK



AUGUST 28

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ARCHIE BELL

(DRAMATIC EDITOR CLEVELAND NEWS)

## LOYALTY—THE HEART OF EVERYTHING



PHIL

AL

# COCAINE AND VIOLETS

## "STRINGING COMEDY"

WHAT THE TRADE PRESS SAID—BROADWAY THEATRE ENGAGEMENT LAST WEEK

### VARIETY

### TELEGRAPH

To make it right, a third tumult was inspired by Cocca and Verdi. Here is a genuine bit of vaudeville entertainment. Verdi, be it the violin and the pantomime of a real, real comedy knock. He can be spontaneously funny without a note of his. It is a delightful feat of quiet clowning.

For a background for his foolishness he has the excellent music of the routine and probably this gives him a desirable contrast. His role also of a sentimental blunderer is as amusing as the melody and the play of the pair and their rapid change of pace, from sentimental harmony on the one hand to the quickening rapture on violin and cello. The variety of music is as attractive as the comic business of the player.

HUSH.

An act which stands out prominent is contributed by Cocca & Verdi, both violinists, though the latter also specialises in "cello." While both are musicians of first water, they choose to burlesque their art at pointed intervals and Verdi's manipulation of the bow and destiny is a pastiche, also his facial manoeuvres are screamingly funny. Cocca plays "violin" most of the act.

B. F. KEITH'S 81st ST., NEW YORK, THIS WEEK (SEPT. 10)

MANY THANKS TO WILLIAM JACOBS AND LEW GOLDER

ing role at the Palace for these better performances, was playing in Toledo and Yokohama a month or so ago, and recently arrived in Chicago. He will tell of his experience.

"The Crash," the play by Lincoln J. Carter and Ralph T. Kettering, opens Saturday at Waukegan, Wis., produced by the National Production Co., of which Kettering is president and C. S. Primrose general manager. Eugene McMillan has staged the production and the players include Charles Richards, Isabel McMillan, John Belgrave, Florence Bell, Allen York, Laura Chase, Augustus Neville, Ernest Hawkins, Will Morton, Walter Lindhane.

"Artists and Models," in New York, has been the subject of much newspaper comment here because of its daring, and there is now an announcement that it will relight the Great Northern on Sunday, Oct. 14.

Masters and Kraft, with "The Dancing Honeycomb," have given in their notice.

The new fad among vaudeville and musical comedy people playing Chicago is to attend the night court at City Hall, which starts at 11.

On account of the existing situation regarding ticket brokers uniformed policemen have been stationed in front of the theatre.

tion in front of the Apollo and Selwyn theatres last week, and this to prevent the operations of ticket scalpers in front of the theatres.

As Halley, treasurer at the Selwyn, has resigned.

### BOSTON

BY LEN LIBBEY

It's seldom the deuce spot wins the noise of the night, but the Four Diamonds did it Monday evening at 8:30. Whether they would have won it further along on the bill only a trial would prove, but they certainly mopped up and jammed the capacity house sufficiently to make it easy sailing for evening down the line.

Walter C. Kelly was headlined and drew the house. He worked according to Hoyte and added a few

ther deuce spottings even on the big time. They registered a real stop in next to opening, a rarity at Keith's.

The Bird Cabaret opened with a rather battered setting and a fast routine. The woman, apparently a German, knows how to stage a bird, but should tone down her orchestration, which plays incessantly and kills her talking parrot stunt, which, if not faded, should be spotted and unmade. Her bird is hidden behind foliage and together with the orchestration, registered an atmosphere of fake to most of the house.

Dainty Marie, a classic aerial act, was billed in third spot and while running a little long, her act in playing against black velvet in white finery and carrying on a running fire of song and chatter was the toughest of her hanging rope work, she is the best act of

out of Boston and return to the original action which has plenty of "meat," much of it a bit tainted.

George McCarthy, treasurer of the Plymouth, has been transferred to the Wilbur in the same capacity. Richard Hamilton, assistant treasurer at the Piy, outh, has been made treasurer. Arthur Manley continues as assistant treasurer at the Wilbur. Thomas Hoch, formerly treasurer of the Wilbur, left for an extended tour of Europe when the house closed in the summer.

southern musical comedy producer, who plans to continue the present policy of pictures and added attractions.

Photoplays: "The Cheat," Adams; "Spillars," Broadway-Strand; "Her Reputation," Madison; "French Doll," Capitol; "Eleventh Hour," Fox-Washington; "Daytime Wives," Colonial.

A temporary emergency has been reached between the theatres relative to wages for musicians and operators.

The convention date of the Michigan Theatre Owners' Association at Detroit has been changed to Oct. 16-17.

Bert Williams has inaugurated a new policy for the Palace—ten acts of vaudeville. He has eliminated the feature picture and thus done away with operator expense.

### DETROIT

BY JACOB SMITH

"The Fading Show," with the Howard Brothers, held over, Capacity business. Next, "Blossom Time."

Garrick took this week. "For the Grace of God" premieres there last week; excellent business. Title changed to "Spring Cleaning."

"Jack and Jill," New Detroit. Ann Pennington joined here. Next, premiere of George M. Cohan's new play, "The Overman," "The Song and Dance Man."

"Partners Again" at Garrick Sunday.

Exhibitors in the state playing one-night stand legitimate attractions have gotten good business and look for the best season they have ever had. Michigan has always been a good one-night stand for the big shows.

John T. Goodspeed has sold his 1st. Grand Rapids, to Bill Welby.

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## CORRESPONDENCE

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extra Irish stories for luck. Boston welcomes him for the institution that he unquestionably is, and there wasn't a seat downstairs at 8:05.

But to return to the surprise of the bill. This Four Diamond team started off almost fatally conventional and the two youngsters put the first sign of life in the act with a dance and hoofing. Tinsel and gauze and feathers for mother (if mother she really is) seem out of place, especially after the really creditable rendition of "My Man" which she put across as strong as it was new. A touch of better showmanship in this act, good as it is, should put an end to any further

her kind booked into Boston in a long time. Technically, he only few comes in her failure to make her apparatus for her "old fashioned girl" opening, as she would have gotten away with it as a character single but for the gleam of the ropes and guys which are runked, but should be blackened or masked out.

Sam O'Neil in a crude sidewalk sketch consisting of the race horse and the sweetheart named the same, and "Mr. Hoo and Mr. Hee," ending up with finger whistling, looked unable to make the grade for the first three minutes, but closed with a crash. Wade Booth, a juvenile baritone, went big in part to personality, but mainly to his selections.

The girls talk "Pantasia" with Shaul Ledova, V. Wania and Jimmy Lyons, has too much if anything with the "Parade of the Wooden Soldiers," and Jimmy Lyons' wail of a war monolog carrying the act.

The Kintaras closed in an average act justifying routine coming in handy for the Japanese Relief collection.

Fred Bond has returned to the box office of the Boston opera house where he filled in the summer in the studio.

The first Bernard Shaw production by the Henry Jewett Players at the Copley this season will be "Misalliance."

Thursday evening brought the first midnight show of the season by "Burnin' Wild" (colored) at the Metropole.

R. D. Price, ahead of the "Police," has up to date received almost as much publicity as the show itself. He seems to have the Boston dramatic editors hypnotized.

Mayor Curley is "steadily" slashing the heart out of "The Lullaby" and the show is now eager to get

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OF THE MOVIES

With Clean Hunter—Florence Nash  
Harry Jacob Wilson's story dramatized by  
George Kaufman and Mary Connelly.

SELWYN THEATRE, W. 43d St., Eves. 8:15.  
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LARRY LAMAR and GEORGE JUNGEL present  
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"THE PERFECT MUSICAL COMEDY."  
—Herald.

Muscle and Lyrics by Bert Kalmar and Harry Ruby

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An Unusual Revue Surpassing All Others in Splendor and Novelty.  
PROFIT JOYCE, JOE COOK, Bernard Granville, Harry Burns, Jimmy Duffy

IN LONDON  
(Continued on page 3)

New Cambridge and was mayor for  
seventy years. He was also  
interested in the Royal, Cardiff, for  
many years.

The Childs Brothers, who open  
with Charlie's revue, "London Call-  
ing," are credited with wondering  
why people take them to be an  
American act. This is remarkable  
because nowadays most acts, who  
are not well known as British, try  
to cultivate the idea they are of  
American origin and earnestly adopt  
the alleged necessary accent. Both  
of them are North London Cock-  
neys. One was the chief instructor  
at the Hammer Smith Palais de  
Dance and the other prides himself  
upon being the first saxophone solo-  
ist in this country.

The death of W. E. B. Duboinne  
and the allusion to him as the last  
of the minstrels, has led to the dis-  
covery that Tom Simmonds, another  
of the Moore and Burgess troupe, is  
still alive, well, and working at the  
age of 62.

Having already produced 30 re-  
vues, Andre-Charlot has three more  
in active preparation. The first of  
these is "London Calling," which  
came at the Duke of York's Aug. 31.  
For the third revue he has secured  
Marie Iresine and Ethel Bevy.

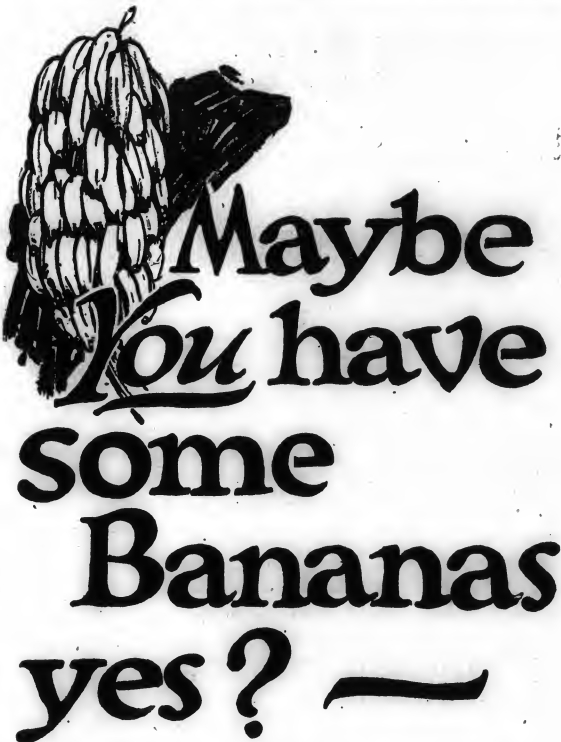
Louise Frear, who should have  
retired in the stage at the "Ter-  
races" August 27, when "The  
Lover Person in Pink" was trans-  
ferred there from the Adelphi,  
failed to appear, owing to indisposi-  
tion. The part she was to play in  
"Merry Hell"

COSMOPOLITAN THEATRE  
330-332  
**MARION DAVIES**  
in her country play  
**"LITTLE OLD  
NEW YORK"**  
with NORMAN and HIS ORCHESTRA

The Foster Agency will produce  
"The World of Girls" at Newcastle  
Sept. 10. The producer prefers to  
middle England and the cast includes  
three principals and eight girls.  
"Kiss" Lewis took over a part of  
the same title from an American  
producer some time ago, but after  
something like a row at the Rivoli,  
Whitechapel, no more was heard of  
it. The Foster show, however, is  
an act pure and simple—perhaps  
not so pure, but very simple.

Two more West End vaudeville  
and theatrical agents are in trouble.  
A. R. Powell and G. S. Rymel, both  
of Charing Cross road, who have  
been sentenced to imprisonment for  
"stealing, forging and uttering" War  
Savings Certificates left with them  
no security. At Stratford Petty  
Sessions, Powell was committed for  
three months and Rymel for two  
months. It remains to be seen  
whether they will be allowed to re-  
tain their licenses when they come  
out.

Owing to an accident in which she  
injured her knee somewhat seri-  
ously, Dame Clara Butt is said to  
have called off her immediate en-  
gagements, but she hopes to be able to  
start for her Canadian tour toward  
the end of September. The ill-  
ness is thought to be the result of the  
accident.



If you do, "Tin Pan Alley" is waiting for  
you with open arms. It's just aching for  
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Pan Alley" in October Cosmopolitan—an  
inside story by an insider you know.

Read about the two boys who wrote the silliest song  
in history and how they popped into fame and fortune  
overnight.

And about "Little Izzy" Berlin, formerly of Russia  
and Chinatown—and Gene Buck, Earl Carroll, Dave  
Stamper, Bud De Silva, George Gershwin and the  
other stars of Broadway's "hell-roaring" gold camp  
of music!

And don't miss Irvin S. Cobb's story of the  
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In October

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EGAN & MARSHALL  
A NEW KIND OF "LOW DOW" WITH A GREAT STORY

Now in the "Hit Class"  
AN UNUSUALLY  
GOOD NUMBER FOR  
HARMONY ACTS

## DREAMY MELODY

by KOHLER, NASET & MAGINE

A BEAUTIFUL WALTZ  
BALLAD FOR THE  
SINGERS OF  
BETTER SONGS

DO YOU  
DONT YOU, WILL YOU  
WONT YOU

THE HOWARD BROS. BIG HIT  
IN THE PASSING  
SHOW

TWO GREAT "LOWDOWN" TUNES & LYRICS  
I'M A LONESOME CRY BABY  
by BOB BUTTENUTH & PHIL MORRIS  
YOU'D BETTER  
STOP MESSIN' AROUND  
by AL GUMBLE & HENRY CREAMER

STILL GOING STRONG  
BARNEY  
GOOGLE

by BILLY ROSE  
& CON CONRAD

IN PREPARATION FOR EARLY RELEASE  
THEY'LL NEVER BRING UP FATHER  
(TILL THEY TEAR DOWN DINTY MOORE'S)

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### SHOW REVIEWS

(Continued from page 39)

up and rag singing. An aggressive girl who steps right out and makes 'em like it. Adhering closely to her former routine, when working with the sister, the material remains refreshing enough to gain laughs and suffices for the purpose. According to the applause outburst at the finale, there is no telling where this feminine single will climb should she start out to gather new material. Certainly the ability seems to be there.

Boudini and Bernard playing recordings led off and were in no little way responsible for the amiable frame of mind it house was in for the succeeding tides. Admiringly mapped out schedule of selections based upon a neat manner of rendering same and a nice appear-

ance shapes this mixed duo as able to step into their assignment without a quiver of a fear.

Robert Emmett Keane and Claire Whitney secured more than the usual allotment of attention this house devote to a sketch, and profited thereby. The story caught on immediately, and with Keane's presentation of the theme the act was "in" long before the curtain. Jack Benny succeeded, doing well enough by means of his monologues, having an amusing violin. Some of the gags connected, some didn't, but on a whole Benny entertained without overdoing.

The flash act, "World of Make Believe," brought laughter in one or two spot where same might have been deemed unnecessary, but the action was fast enough to overcome what tittering was manifested. Those present were particularly partial to the dancers, and there was a very meagre amount of stepping on the bill, so that the finale was normal, although somewhat of a let-down after what had preceded. Frank and Teddy Sabini were away in the next to closing position and would have been more so were they to have concluded all but least five minutes. If Teddy were

to tone down it would help, too, and 25 minutes is a long time in any theatre. The Remos closed. *High.*

### STATE

While the Jewish New Year celebration hasn't been declared a legal holiday in New York as yet, it always seems to have been regarded as one in the Loew houses. On this day the holiday scale goes into effect and four shows are squeezed into the day's routine.

The fourth show Tuesday night started at 9:10 with the picture, "The Silent Partner," shown for the last time that day at 10:40.

The customary overture, generally a big feature here, was omitted, the show starting right off with Wolgang Fields did a weak routine of talk for blackface comedy, the punch coming with some antic steps by one of the men at the finish.

"Marriage vs. Divorce," a semi-propaganda-comedy playlet, had three women and a man in the cast. The thing dragged along, getting few laughs, most of those being due to "Spirit of Divorce." Her big, least laugh had nothing to do with

the offering, being in regard to her straggles evening gown.

The only turn to draw real laughs were Ross and Mae-Belle. These were secured by means of person-alities and a style of delivery that would land them on the big time if the material was worthy. At present it consists of a lot of old, released and stale gags, only funny because of the manner sent over. Ross is a clever dry comedian and Mae-Belle is one of the most attractive red-headed women to be seen.

Irving and Jack Kaufman did three songs. It was just as well, for the show was beginning to run much too long. The boys wowed them with the songs.

"Everybody Sings" (New Act closed).

### AMERICAN ROOF

Mickey O'Hara and Co. in "Rerun Comique" were the billing, second after intermission. There was a wait. The audience got restless. Some one said the third Irish act. Between the folds of the curtain stepped none other than Eddie Conrad. The Jit was up. This being Irish Hashonah week and Eddie may have thought the monicker assumed would overcome it. He with Hilda Conrad and Little Charlotte, as he called the rather round female, simply stepped on the gas and let all eight cylinders out firing up the show with their comedy, mimicry and song. They goaded the mob. Slapped all the applause they had in them and left little for the two remaining acts that strove energetically as well.

The show got a rather fast start with Maxwell Lee and Co. (New Act) two men and a woman setting the pace with a terpsichorean routine. Then came Hilton and Daisy (New Act) a little plump blonde at

the piano with a comedienne dividing a song routine with her. The girls being among those in the meaning through did not get much recognition for their endeavors. Calvin and O'Connor, two men blackface, with songs, dance and comedy talk aroused the house and had them well aroused for Alex Hyde and his orchestra. Hyde and his nine boys went through a lengthy program of seven numbers, consisting mostly of syncopated and fast selections. With hands always in good grace here Hyde's found the going good.

Opening the second part were Mann and Mallory, man and woman with a comedy talking act, songs and dances. This couple, whose present time the "ducker" spot, have a typical olio act with the talk of the low comedy order. Their talk revolves about one subject "Liar" and at times becomes somewhat tedious. The woman to furnish a little relief from the monotonous sings a ballad, the man does a recitation and eccentric dance, and then they start all over again. Their rags are present time and might be cast aside for another routine, as at the present time the "ducker" spot. In the small time houses would seem to be a somewhat difficult spot to fill.

Following the Conrad combination were Sherman, Van and Hyman, a rathsketter trio that let loose a deluge of comedy songs. The men worked hard but just could not strike the responsive chord and got away only to a fair enforcement.

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New York; Keith's, Syracuse; Tem-  
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FOR VOCALS

You Wanted Someone To Play With  
(If Wanted Someone To Love)

Moderato

FRÉD FISHER

VOICES

CHORUS

For you, you wanted someone to play with,  
I wanted someone to love. When my heart aches  
I break down, you are just like a big, old tree, you were  
true, true. You had a lot of dreams and all my happiness  
was in them. The day that you left, I thought nothing of it.  
You wanted someone to play with, I wanted someone to love.  
Somebody to love.

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ASK  
GEORGIE JOY  
ABOUT  
THIS GREAT  
BALLAD

# "YOU WANTED SOMEONE TO PLAY WITH"

FRED FISHER  
224 W. 46th St.  
New York City

Closing were the De La Tour Brothers with hand balancing and feats of strength. Their routine is well assembled and impressive.

## BROADWAY

The afterpiece idea seems a good one if properly carried out. But the average run of these spontaneous affairs, "make it up as you go along," generally turns out all wet, and an attempt on Frank Farnum's part to put one on here Monday night was crowned. Seven acts are billed, with six giving the performance, one being cut each show in accordance with the State-Lake policy followed here. The six acts run the performance until after 10. Perhaps it was the absence of the seventh which inspired Farnum to attempt an "afterpiece." He announced a "surprise" at the close of his act for the end of the bill.

## "ADOLPHO"

"The Accordeonist That's Different"  
Directions: —  
FITZPATRICK & O'DONNELL  
New York.  
BERT LEVEY for Pacific Coast

The "surprise" consisted of pulling Helen Moretti out of the audience, and having her sing "O So Mio." Miss Moretti seemed the really surprised one and gave a very creditable rendition in a good soprano. The rest of the surprise consisted of Charles Dougherty, a "film star" (according to Farnum) who took a fall and exited. Farnum did a Rooney imitation with Bobby Henshaw taking up the music.

Farnum's own act has several changes in it. A good pair of booters took like a couple of boys who won an "opportunity contest" at the Franklin last season.

The boys need more polish, but are there with the dance. A sister team (with Ann Pennington last season) have improved a hundred-fold since they were a good song and dance bits in the act. Farnum did the "flowery number" (re-circulated) with a clever girl who scores with an eccentric costume as well. The jazz band in eight pieces.

personality though the figure is getting plumper. Bobby Henshaw found them easy with his band-like and vocal imitations of instruments and the like. An unblinded young woman appears at the finish of his single for some work with the trumpet. Farnum's act followed.

McLaughlin and Evans preceded the "surprise" with their "Bird Street" offering. The characters hit easily.

## 58TH ST.

Business was good in the Buck province Tuesday night. The bill was the same.

The last session of the day was launched by Arnestrom, Barnes and Arthur (New Act). Next, John Harrett and Farnum, man and woman with talk, song and dancing. This couple are quite adept at buck and wing, clog and eccentric steps, and were they to indulge in this only instead of comedy gags and situations they might find the weak links at present eliminated. Their dancing efforts went very well.

Walter Law and Co. came next. Law has been going on and not only "On the Threshold" for a number of years. Included are Letty Marvin

and Ray Gallagher. The turn is now called "Just in Time." Prior to the beginning a strip of film showed Law on the screen as a villain in a hair-raising fistie encounter, taking six minutes. At the conclusion of the turn Law tells the audience that he suggested that he as a movie was a good man and not the devil of his screen portrayal. The turn went big here and should in the family and smaller big time houses as a feature, not alone because of its novelty but on account of the merits of the entertainment it furnishes.

After a six-minute intermission during which time funds were collected for Japanese relief, the Arnestrom Brothers stepped to the center and collared with their instrumental, acrobatic and mimicry, going very big. Bob Hall with his extemporaneous strip and some bad free rein in the next to closing closing. Closing were Allen, Taylor and Barker, two women and a man (New Act).

## PROSPECT, B'KLYN

The Keith neighborhood house in South Brooklyn offered a striking example of low real showmanship

in management can combat box office obstacles Monday night.

Ordinarily with the Mardi Gras starting down at Coney Island and drawing largely from the Prospect section, the Prospect would have been filled with those wide open spaces the western novelists like to rave about.

But the house beat the handicap hands down, and instead of the flock of empties it wasn't very far short of capacity. And this is how they did it: Every ticket holder had a chance of winning one of six \$11 tickets for the Dempsey-Tripoli fight Sept. 12, the number of the seat check corresponding with the other half of a check drawn from a hat on the stage, copping a ducklet for the big battle at the Polo Grounds.

A last out of the old time medicine showmen's notebook—and just as effective as it ever was, for it turned the trick, and that's what any theatre is there for—to get the business.

Harry Fox headlined the six-act show and ran away with the hon-

## KENNARD'S SUPPORTERS

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# THE FOUR BELLHOPS

In "A CYCLONIC NOVELTY"

Eastern Representative—CHAS. S. WILSHIN

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# ROCKAWAY TON

ASSISTED BY MISS FLORENCE PALMER

PRESENTING HIS WELL-KNOWN ENGLISH SKIT

ENTITLED

## "Sinner's Bill"

IN AMERICAN VAUDEVILLE FOR FOUR WEEKS

THIS WEEK (Sept. 10), KEITH'S BUSHWICK, BROOKLYN

NEXT WEEK (SEPT. 17) KEITH'S RIVERSIDE, NEW YORK

After completing these engagements, opening in Australia, at the TIVOLI, Sidney, Dec. 1, with fourteen weeks to follow.

American Representative, H. B. MARINELLI

English Representative, REEVES & LAMPORT

character. The Police Department arraigned the producer before the chief city magistrate, who held him for trial in the Court of Special Sessions. The case was transferred to General Sessions, and the charge of presenting an indecent play presented to the Grand Jury. That body refused to indict, however, and thus criminal prosecution came to an end. The Commissioner of Licenses then notified the manager of the theatre in which the play was being given that unless it was discontinued forthwith the license of the theatre would be revoked. Representatives of the theatre management applied to the Supreme Court for an injunction to restrain the Commissioner from carrying out his declared intention. The court held that the commissioner had power under the charter to revoke the license and denied the application. An appeal from that judgment was taken to the Appellate Division, First Department, and here the decision of the lower court was reversed.

The provisions of the charter re-

lating to the power of the Commissioner of Licenses in respect to the revocation of theatrical licenses seem to conflict, and this was one of the reasons why the commissioner did not attempt summary action against the theatre until the Police Department had an opportunity to proceed under the criminal law. Section 64 of the charter apparently gave the Commissioner of Licenses power to revoke the license of a theatre, but an earlier section (246) provided for the revocation of a theatre license by application to and argument before a judge of a court of record. The Appellate Division held that the legislature having prescribed the process by which the license of a theatre could be revoked—by application to a judge of a court of record—and never having repealed the section, such necessarily must be the procedure. An appeal from the decision was carried to the Court of Appeals early in 1922, and this court confirmed the ruling of the Appellate Division.

**Voluntary Regulation**  
Meanwhile, producing managers and theatrical owners who had been participating in the discussion as to the best means of keeping the stage clean, while avoiding the peril of official censorship, were formulating their ideas. When the decision of the Court of Appeals had been announced they came forward with a plan which provided in effect for juries of citizens to pass upon plays against which complaints

might be made in future. Managers and producers were to pledge themselves to abide by the decisions of the juries, and if a play was adjudged improper after a fair trial, at which the representatives of the play were to be heard, it was to be withdrawn.

This plan was the result of the combined efforts of the Actors Equity Association, the American Dramatists Society, the Authors League of America, the Better Public Shows Movement and the New York Drama League. Representatives of the municipal government, including the Commissioner of Licenses, participated in the preliminary discussions.

This plan, now completed, is designated as "The Program of the Jurist Committee Opposed to Political Censorship." It provides for a panel of 500 persons, nominations for which are to be made by the organizations named and by the city administration, but no person on the panel can have financial or official connection with the theatre or with any reform movement. When complaints are made against a play, they are to be sent to the Commissioner of Licenses, and if in his opinion the play should be subjected to trial he is to select a jury by lot from the panel and submit the play to them. The jurors are to view the play, and if portions of it offend them by their own objectionable manager of the theatre or the producer of the play is given a week in which to eliminate them. If it is adjudged objectionable as a

whole the play is to be withdrawn. No member of the panel is to serve on more than one jury, so that a new jury is to be employed for each play against which complaint is made.

The panel had just been named as the close of the year and there has been no opportunity to judge the success of the project.

(The commissioner's report, in conjunction with the above, relating to carnival, dance halls and amusements under the jurisdiction of the License Bureau other than in indoor theatres is published in this week's issue of "Clipped.")

### LEGAL MATTERS

The Bodine Studios, Inc., must renew its efforts all over again to collect \$1,500 alleged due from Kitty Gordon for labor and services rendered on a vaudeville production. City derailed in building a set for Miss Court Judge Richmond has confirmed the referee's report that Miss Gordon was not the party served in the action.

After the Bodine Studios, Inc., had taken default judgment for the full amount, Frederick H. Goldsmith moved to set aside the judgment on ground of improper service, which motion has been granted.

It was at the hearings before the court that the Miss Gordon testified she is still the wife of Captain Beresford and 46 years of age.

G. H. Tobias, proprietor of the

Princess and Regent theatres in Corning, N. Y., has brought suit for \$100,000 against the Steuben Theatre Co., Inc., the Corning Opera House Co., Inc., and the Associated Theatres, Inc. The action is the outcome of an agreement made among the parties for the operation of four theatres in Corning. These four included Mr. Tobias' Princess and Regent; the Liberty, owned by the Steuben company, and State, owned by the Corning Opera House Co. The agreement was made on March 3. It is alleged in the complaint that the parties to the agreement operated for several weeks until the contract was broken by the Liberty. It is charged that this house violated the contract shortly after entering into it, first by offering technical objections and then by refusing to adhere to it in any way. By reason of this action, the complainant alleges, the other parties to the contract were unable to perform their end of the agreement, although willing to do so. The agreement had to do with booking time and other attractions through the Associated Theatres, Inc.

The Associated operates through agreements about a score of houses (Continued on page 54)

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NEW SONGS FROM A NEW PUBLISHER

## WHEN YOU'RE TIRED OF CALLING ME SWEETHEART

YOU CAN ALWAYS CALL ME PAL

THE TITLE TELLS THE STORY

Words and Music by EARLE JOHNSTON and JOHN RICCA

## Your Goodnight Kiss

A SATIRICAL YOUNG FOLK SONG

Words and Music by HAROLD A. FLETCHER

Your Audience Will Like It—So Will You

SINCERE, FORCEFUL SENTIMENTAL BALLAD

A SONG OF UNIVERSAL APPEAL

Professional Composers

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# HELLO - HELLO - HELLO



SAM

SAM

# LEWIS AND DODY

Played Four Weeks in Boston, Mass., With Ted Lewis' "Frolic"

• THE FOLLOWING NOTICES SPEAK FOR THEMSELVES

Boston's leading paper, "Transcript": The inevitable patter song is HELLO, HELLO, HELLO! In this Lewis and Dody join with zest, tapping an evidently inexhaustible flow of encores.

Variety's, Boston Reviewer (Libbey), said: Lewis and Dody are the big howl of the show; in one spot evoking the only real outburst of the entire evening with their HELLO, HELLO, HELLO!

## GOOD-BYE GOOD-BYE GOOD-BYE

### ROUTE

Sept. 9—Springfield and Terre Haute  
Sept. 16—State-Lake, Chicago  
Sept. 23—Orpheum, Omaha  
Sept. 30—Orpheum, Des Moines  
Oct. 7—Palace, Milwaukee  
Oct. 14—Palace, Chicago  
Oct. 21—Orpheum, Kansas City  
Oct. 28—Orpheum, St. Louis  
Nov. 4—Rockford and Madison  
Nov. 11—Hennepin, Minneapolis

Nov. 18—Orpheum, St. Paul  
Nov. 25—Orpheum, Winnipeg  
Dec. 2—Orpheum, Vancouver  
(3½ days)  
Dec. 9—Orpheum, Seattle  
Dec. 16—Orpheum, Portland  
Dec. 23—Orpheum, San Francisco  
Dec. 30—Orpheum, San Francisco  
Jan. 6—Orpheum, Oakland  
Jan. 13—Sacramento and Fresno

Jan. 20—Orpheum, Los Angeles  
Jan. 27—Orpheum, Los Angeles  
Feb. 3—Open  
Feb. 10—Orpheum, Denver  
Feb. 17—Sioux City and Lincoln  
Feb. 24—Cedar Rapids and Davenport  
Mar. 2—Main Street, Kansas City  
Mar. 9—Rialto, St. Louis  
Mar. 16—Orpheum, Memphis  
Mar. 23—Orpheum, New Orleans

Mar. 30—Champaign  
April 6—Majestic, Dallas  
April 13—Majestic, Houston  
April 20—Majestic, San Antonio  
April 27—Majestic, Ft. Worth  
May 4—Majestic, Little Rock  
May 11—Tulsa and Oklahoma City  
May 18—Orpheum, Wichita  
May 25—State-Lake, Chicago

## SO-LONG SO-LONG SO-LONG

WE, LEWIS and DODY, have learned with authority, that several acts are employing some of our MATERIAL and infringing ON OUR "HELLO" song. It is well to inform the profession that ALL OUR MATERIAL is FULLY COPYRIGHTED and PROTECTED by the N. V. A., and OUR ATTORNEYS, Messrs. KENDLER and GOLDSTEIN, State Theatre Bldg., N. Y., have been authorized to take such steps as they may deem necessary, and to evoke the court order.

Direction of ROSE & CURTIS

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NEW  
SONGSHARRY VON TILZER'S  
HITS FOR THE COMING SEASONNEW  
SONGS

HE NEVER SHOT A BUFFALO—BUT HOW HE SHOOTS THE BULL!

## “CHAMPION”

Hokum rules the world, and we have the greatest bunch of Hokum choruses you ever heard for this song—every one a scream. Will stop any show in any spot. Great for male, female, doubles or quartets.

THE HAND THAT ROCKS THE CRADLE RULES THE WORLD—MOTHER

## “DEAR OLD LADY”

Harry Von Tilzer's Mother Ballads have always swept the country. This fox-trot ballad will keep pace with your act. Beautiful duet and quartet arranged by Ed Smalle.

A Wonderful Fox-Trot Dance Arrangement Now Ready for DEAR OLD LADY—Great for Dumb Acts

## HARRY VON TILZER MUSIC PUB. CO.

719 Seventh Avenue, NEW YORK CITY

wheel this season. The soubret is wavering, toward legitness and avoidance, and the men increase case well up against last season's Columbia average. The straight heavy is the backbone and the juvenile is creditably inoffensive, saving little to do and doing it like a regular guy. Eleven principals and 17 show girls, together with five women jazz musicians, make an imposing ensemble.

Only three published numbers are used out of nearly 30, giving the house orchestra plenty of trouble. There seems to be plenty of room for improvement, between the chorus and the pit, singing being entirely out of tune in addition to the orthodoxy flatness of most choruses. The chorus is above average on looks, but has already leaked into the mid-season lull, dampening several numbers which should have crashed over.

Levitt has dug eight out of the ponies who can raise their voice alone either interestingly or amusingly, and if he has patience and ingenuity he can build them into a wow. One blonde is the comedy Becky type and won a hand on merit after being awarded the rumbly when she stepped to the foots to take her chorus bit alone.

La Penny and Kaney, one of the myriad of European Apache teams and new to the States, are featured in the familiar routine of the Paris

underworld café dance, with the flower girl ending in her murder and the dance with the dead body to fool thegendarme. Scintillating and in many ways the best among the best of the scores that have come out during the past ten years.

Scientifically and in costumes, Levitt will not have to take his hat off to many on his wheel this year, and before many weeks he may have a production that will set an absolutely new standard for a burlesque show as regards women's patronage. There's not a lavender tint anywhere in it. It's a show a guy can take his really good girl to for four bits. It's as clean as a church kitchen and in spots about as comical.

## LEGAL MATTERS

(Continued from page 51)

In this sort of the state, during the past week its president, Harold Levy, of East Rochester, and its vice-president, William McFarland, of Canandaigua, purchased the Sampson, Penn Yan, N. Y., is understood that the purchase price was about \$20,000. The new owners will probably operate the house in connection with the Elmwood, controlled by the Associated.

Asking \$100,000 damages, G. H. Tobias, owner of the Princess and Regent movie theatres at Corning, N. Y., has started an action against the Buffalo Theatre Co., Inc., particularly, and against the Corning Opera House Co., and the Associated Theatres, Inc., of Rochester, of which Manager Dodd of Syracuse is in local charge.

The suit develops from an agreement made between the parties for the management and operation of the four theatres here, the Princess and Regent, owned by Mr. Tobias, Liberty, owned by the Steuben Theatre Co., and the State, owned by Associated Theatres, Inc.

According to the complaint, the Liberty theatre broke the contract shortly after entering into it on March 3, raising technical objec-

tions and then refusing to perform its part of the contract. As the result of this Mr. Tobias claims the other defendants were unable to make the part of the contract. He says the public will suffer for as well as himself, because better pictures could be purchased without complications and competition, and the public benefited by the reduced prices under the contract.

By the contract the Associated theatres, which maintain theatres in Geneva, Canandaigua, Rochester and other places, through its vast purchasing power could buy for the Corning theatres thereby creating a saving and securing better pictures at lower rates.

Tobias argues that he personally has lost \$100,000 and seeks to compel defendants to perform their part of the contract.

## BURLESQUE ROUTES

(Sept. 17-Sept. 24)

## “COLUMBIAN CIRCUIT”

“All About” 17 Gayety Montreal 24-26 Van Gaster Schoenaday 27-29 Harmanus Bleeker Hall Albany. “All in Fun” 17 Gayety Boston 24 Hyperion New Haven 27-29 Grand O H Hamilton. “Bathing Beauties” 17 Casino Brooklyn 24-26 Stamford 27-29 Majestic Perth Amboy 28-30 Trenton.

“Bon Tony” 17 New Gayety Dayton 24 Olympia Cincinnati.

“Bostonians” 17 Columbia Cleveland 24 Empire Toledo.

“Breezy Times” 17 Casino Philadelphia 24 Palace Baltimore.

“Brevities of 1933” 17 Gayety Kansas City 24 L. O.

“Bubble Bubble” 17 Palace Baltimore 24 Gayety Washington.

“Chuckles of 1933” 17 Miner's Bronx New York 24 Yorkville New York.

“Comer” Jimmy 17 Gayety Omaha 24 Olympia Chicago.

“Dancing Around” 17 L. O. 24 Gayety Omaha.

“Follies of 1933” 17 Star & Garter Chicago 24 Gayety Detroit.

“Giggles” 17 Hurlic & Beaman's New York 23 Empire Brooklyn.

“Happy Days” 17 Empire Brooklyn 24 Olympia Baltimore.

“Happy-Go-Lucky” 17-19 Van Gaster Schoenaday 20-22 Harmanus Bleeker Hall Albany 24 Gayety Boston.

“Hippity Hop” 17 Gayety Washington 21 Gayety Pittsburgh.

“Hollywood Follies” 17 Columbia New York 21 Casino Brooklyn.

“Jig” 17-19 Empire Providence 24 Casino Boston.

“Let's Go” 17 Capitol Indianapolis 24 Gayety St. Louis.

“Lions” 17-19 Grand O H London 20-22 Grand O H Hamilton 24 Empire Toronto.

“Monkey Shiner” 17 Hyperion New Haven 24-26 Polli's Waterfront 27-29 Stone O H Birmingham.

“Nitties of 1933” 17 Empire Newark 24 Hurlic & Beaman's New York.

“Queen of Paris” 17 Empire Toledo 24 New Gayety Dayton.

“Radio Girl” 17-23 Colonial Uta 17 Gayety Montreal.

“Record Breakers” 17-19 Court Wheeling 20-22 Grand O H Canton 24 Columbia Cleveland.

“Runnin' Wild” 17 Gayety St. Louis 24 Gayety Kansas City.

“Sail Rocking Leaves” 17 Yorkville New York 24 Empire Providence.

“Step on It” 17 Casino Boston 24 Columbia New York.

“Talk of Town” 17 Orpheum Paterson 21 Empire Newark.

“Templations of 1933” 17 Empire Toronto 24 Gayety Buffalo.

“Twin Scandals” 17 Gayety Buffalo 24 Gayety Rochester.

“Vaudeville” 17 Olympia Chicago 24 Star & Garter Chicago.

Watson Hill 17-19 Polli's Waterfront 20-22 Stone O H Birmingham 24 Miner's Bronx New York.

Stanton Sliding Hill 17 Gayety Detroit 20-22 Grand O H London 27-29 Grand O H Hamilton.

“Whirl of Girls” 17 Olympia Cincinnati 24 Capitol Indianapolis.

Williams Mollie 17 Gayety Rochester 27-29 Colonial Uta.

“Wine Women and Song” 17 Gayety Pittsburgh 24-26 Court Wheeling 27-29 Grand O H Canton.

“Youtful Follies” 17-19 Stamford 24-26 Polli's Waterfront 27-29 Majestic Perth Amboy 30-32 Trenton 24 Casino Philadelphia.

## MUTUAL CIRCUIT

“Band Box Revue” 17 Garrick St. Louis 24 Temple Altos.

“Bits of Hits” 17 Empire Cleveland 24 Sandusky 24 Elyria 27-29 Cataract Niagara Falls 24 Gayety Buffalo.

“Bound the Milwaukee 24 L. O.”

“Saucy Girls” 17 Academy Pittsburg 24-26 Park Youngstown 27-29 Lyreum Columbus.

“Smash and Sizzle” 17 Gayety Louisville 24 Empress Cincinnati.

“Snappy Snaps” 17 Majestic Scranton 24 Nesbit Wilkes-Barre.

“Star Alibi” 17-19 Park Youngstown 20-22 Lyreum Columbus 24 Empire Milwaukee.

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## TERMS FOR A PLANT, 25 PUNNY ACTS.

“Bubbly Bubbler” 17 Palace Baltimore 24 Gayety Washington.

“Chuckles of 1933” 17 Miner's Bronx New York 24 Yorkville New York.

“Comer” Jimmy 17 Gayety Omaha 24 Olympia Chicago.

“Dancing Around” 17 L. O. 24 Gayety Omaha.

“Follies of 1933” 17 Star & Garter Chicago 24 Gayety Detroit.

“Giggles” 17 Hurlic & Beaman's New York 23 Empire Brooklyn.

“Happy Days” 17 Empire Brooklyn 24 Olympia Baltimore.

“Happy-Go-Lucky” 17-19 Van Gaster Schoenaday 20-22 Harmanus Bleeker Hall Albany 24 Gayety Boston.

“Hippity Hop” 17 Gayety Washington 21 Gayety Pittsburgh.

“Broadway Belles” 17 Gayety Buffalo 24 Majestic Scranton.

“Dancing” 17 Sandusky 24 Elyria 20-22 Cataract Niagara Falls 24 Gayety Buffalo.

“Fads and Follies” 17 Howard Boston 24 Olympia New York.

“Firts and Skirts” 17 Garrick Wilmington 24 Penn Circuit.

“Folly Town” 17 Olympia New York 24 Star Brooklyn.

“French Models” 17 Penn Circuit 24 Polli Baltimore.

“Georgia Peaches” 17 Empress Cincinnati 24 Empire Cleveland.

“Hello Laker” 17 Empire Hoboken 24 Gayety Brooklyn.

“Honey Skirts” 17 Polli Baltimore 24 one nighers.

“Joy Riders” 17 L. O. 24 Garrick St. Louis.

“Laffin' Thru” 17 Temple Altos 24 Gayety Louisville.

“London Gayety Girls” 17 Nesbit Wilkes-Barre 24 Empire Hoboken.

“Make It Poppy” 17 one nighers 24 Academy Pittsburgh.

“Miss Venus Cup” 17 Blount Philadelphia 24 Garrick Wilmington.

“Moonlight Maid” 17 Star Brooklyn 24 Lyrle Newark.

“Oh Joy” 17 Gayety Brooklyn 24 Howard Boston.

“Round the Milwaukee 24 L. O.”

“Saucy Girls” 17 Academy Pittsburg 24-26 Park Youngstown 27-29 Lyreum Columbus.

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# A Dumb Act!

Why be an acrobat if you can't be dumb?

But does it pay to be dumb?

For 15 years I played in Regular Vaudeville run by regular fellows, and then I did some dumbbell tricks that were birds.

A Dumb Act by A Dumb Act.

But the dumbest act of my life, and for no reason at all, with the dumbbell getting dumber, was to sign a contract for Shubert vaudeville and receive the worst treatment, in my estimation, ever given an artist in American theatricals.

I played a week at the Shubert vaudeville house in Philadelphia; repeated eight weeks later and was closed after four performances because I could not do my act under 10 minutes. I did it in 11½ minutes, but was shut just the same. And I have never received any money for it.

I had to sue the Shuberts, and so far the case has been postponed three times.

I was even dumb enough to pay the Orpheum Circuit a week's salary to let me open on the Shuberts' "Circuit of Opportunity!"

Could anyone be dumber than that?

And that Shubert "Circuit of Opportunity." Oh boy!

It was the best lay-off I ever had. Worked 16 out of 104 weeks (two years).

Sixteen weeks and three days for Loew in two years; that's what I got out of the "Circuit of Opportunity."

I didn't even get the advertising the Shuberts have gotten out of it since the "Circuit of Opportunity" stopped. And this is some more of it for them; and it's worth it to me.

But don't you ever be a dumb act like I was. Keep right on thinking when they come around to snare you away from Regular Vaudeville—the longer you think the better off you will be.

**HERE IS MY PRESENT ROUTE—NOT A DAY**

**FALLING OFF A LAMPPOST IN MY NEW ACT**

**BERT MELROSE**  
AND  
**BETTY BROOKS**

(Thanks to MR. J. H. LUBIN for playing the new act.)

**PAT CASEY**

**SAMMY BAERWITZ**



# WARNING!!

Theatres are liable when they allow a performer, playing their house, to use copyrighted material. This is the final warning, as it has come to our attention that Maurice and Girlie, an act, are using our original gag line "SARAH" after being repeatedly warned by the N. V. A. Another infringement on our own material will necessitate court action by our attorney, Dave Kahane, Chicago, Illinois.

P. S.—Lupino Lane, you have no right to the use of our gag "SARAH" in your performance in England or any other country. Desist at once.

(Signed) JACK McLALLEN

## McLALLEN and SARAH

THIS WEEK (Sept. 9), STATE-LAKE, CHICAGO

NEXT WEEK (Sept. 16), ORPHEUM, ST. LOUIS

### BROOKLYN, N. Y.

By ARTHUR J. BUSCH

The theatrical season in Brooklyn is all set, and if the past week is to be depended upon for forecasting purposes it ought to be a good one.

The Montauk opened Monday with "Icebound" and in the face of the Jewish holidays is doing nicely.

The Shubert-Crescent is housing an anti-abortion propaganda play called "The Unwanted Child." It flaunts the adjective "daring" in all its advertising and press notices and its malices are for women only. As usual it screams with virtue and preaches a sermon which Brooklyn doesn't need. There are plenty of baby carriages on the streets.

Summer did not die in the Bushwick section as expected. "Olive and Take," which held the Teller's Shubert last week, played to sparsely

filled houses most of the week. The show is at the Majestic this week.

If Brooklyn holds to the standard of plays with which the season has started, the natives will be mighty lucky. This week a person may drop into any of the houses and not be disappointed. Besides "Icebound," Teller's Shubert with "The Old Book" and the Majestic with "Olive and Take" is good fare.

A group of investors, represented by Le Grand E. Pettit, with offices at 189 Montague street, has purchased the corner plot, northeast corner of Vernon and Nostrand avenues, on which they contemplate erecting one of the most pretentious picture theatres in Brooklyn. The plot measures 100 feet on Nostrand avenue and 150 feet on Vernon avenue. The plans of the new theatre call for a seating capacity of 2,500.

### BUFFALO

By SIDNEY BURTON

The future of the Criterion is the subject of much conjecture. Opening Labor Day under the management of Harry Abbott, with a tab-ash-continuous picture policy, the opening day is reported showing the only signs of business during the week, one day's receipts being re-

ported under \$300. There are rumors that the management has approached the McCarty Players with a proposition of housing the stock organization for the winter.

The new Bernard and Collier "Nitties of 1923" is holding the stage at the Majestic this week, opening Tuesday. The attraction played heavy newspaper advertising over the week-end. "The Bat" is playing its third return engagement at the Tuck with the "Passing Show of 1923" underlined to follow for its first appearance out of the Winter Garden.

Irene Castle is scheduled for an appearance at Elmwood music hall Sept. 21 with Duke Zellman's orchestra. Buffalo was one of the towns "left cold" by the dancer last season two days before her advertised advance sale of \$2,500 when she abandoned her tour due to temperamental indisposition.

Carl McCullough, headlining at Lowe's this week, is the son of Dr. J. J. McCullough, prominent Buffalo physician. The engagement is hailed as McCullough's first Buffalo vaudeville appearance, although he was seen at Shea's some years ago. The local papers accorded him considerable extra publicity on the strength of the local angle.

### KANSAS CITY

By WILL R. HUGHES

AUDITORIUM—"Up in Mabel's Room."

GAITEY—"Dancing Around."

MAINSTREET—Vaudeville.

GLORIE—Vaudeville.

PANTAGES—Vaudeville.

SHUBERT—"Covered Wagon" picture, third week.

THEATRE—"Lawful Larceny" picture.

LIBERTY—"The Merry-Go-Round" picture, second week.

ROYAL—"Little Johnny Jones" picture.

The big surprise of last week in the continued big business done by the "Covered Wagon" picture was the fact that many other cities have done more business for this attraction, but never before has a film in this theatre proved a winner.

The Pantages, after being closed for several weeks, during the installation of a cooling system, got away to a flying start on its present season this week. A six act vaudeville bill and a feature picture were the entertainment and the cooling system assured the patrons of a comfortable two hours relaxation. James H. Rice, continues as manager, and has announced a slight reduction in the prices. The matinee prices have been reduced to 50c. from 80c., 10c. for the kiddies at all times. At night the scale provides for a 30c. balcony instead of 50c. all over the house. The 50c. price still stands for the night spots downstairs and the boxes and loge seats are 75c.

Billy Miller, for several seasons treasurer at the Shubert, has resigned and leaves for Los Angeles, where he will engage in the sandwich shop business. Mr. Miller will be succeeded by Howe Brannard, appointing assistant treasurer. The latter's position has been filled by A. F. Green, a young ticket manipulator from the American Association Ball park.

The annual fashion show will be held in Convention hall Sept. 25-26. The production is under the personal direction of Milton Ford of the Newman theatre force.

Major Rhodes, on the Pantages bill this week, in a singing and violin specialty, is a well known local boy who made his professional debut here several years ago. With the appointment of white boys as ushers at the Newman, and

white girls in the same capacity at the Liberty, the day of the colored girl as local theatre usher seems numbered. At present the Roy and the Gayer are the only theatres using them.

Earl S. Nesbitt, is doing the publicity work for the Liberty, now under the management of the Universal.

Workmen are living the finishing touches to the recently rebuilt Missouri, under lease to the Shuberts.

### IN LONDON

(Continued from page 45)  
British Empire and is the feminine equivalent of knighthood.

Leslie Faber, one of the West End's most popular leading men, will shortly marry Gladys Gray. Faber is at the moment playing the leading part in "The Outlander" at the St. James'. The bride-to-be is away to go on the stage and has played minor parts in several West End productions. The bridegroom was divorced last year by his wife, a daughter of the playwright Henry Arthur Jones, whom he married in 1902.

The cast of "Our Betters" which opens at the Globe Sept. 15, includes Garrard, Bannerman, Constance Collier, Norah Robinson, Marion Terry, Edward Cernomorsky, Alfred Dreyton, Stuart Ware, John Stuart, Stanley Bell is to produce, and Joseph and Paul Harter are responsible for the scenery.

"It Pays to Advertise," by Rod Cooper Megraw and Walter Hackett, may be seen in London during the autumn.

"Monsieur Beauchamp" is being revived in the suburbs with Gerald Ames in the role originally played by Lewis Waller.

Vincent Sternroyd, T. G. Bailey, Forbes Dawson and Flaher White, J. R. have been added to the list. Sothern for the New York production. (Continued on page 63)

**TICKETS COUPON AND BOOK STRIP**  
WELDON WILLIAMS & LICK  
FORI SMITH, ARK.

### Spanish Dancing Studio

Teaches all kinds of Spanish Dances. Also one of Spanish Dances.

### AURORA ARRIAZA

437 Madison Ave., cor 29th St., Phone 3186  
NEW YORK CITY

FOR SALE: Full line of Spanish Shirts, Combs, Canteers, Etc.

# McSEVERE G

## "DABOLO NOVELTIST"

NEXT WEEK (SEPT. 17)

### B. F. KEITH'S PALACE, NEW YORK

BOOKED SOLID FOR 30 WEEKS ON KEITH AND ORPHEUM CIRCUITS

Direction H. B. MARINELLI

WILLIAM

ESTELLE

# DEMAREES AND G

## STRINGS and STRINGERS

Playing B. F. Keith and Orpheum Circuits—the Circuits of No Regrets

BOOKED SOLID

What the critics said about our act while playing the PALACE, CHICAGO



DOUGLAS

# LEAVITT

AND

RUTH MARY

# LOU LOU

WITH BROTHER RAY

VAUDEVILLE

SEASON 1923-1924

THIS WEEK (Sept. 10)  
ORPHEUM, BROOKLYN

NEXT WEEK (Sept. 17)  
RIVERSIDE, NEW YORK

WEEK SEPT. 24  
BUSHWICK, BROOKLYN

THEN ORPHEUM TOUR

Direction M. S. BENTHAM

Personal Management CHAS. H. ALLEN

## BALTIMORE

By ROBERT F. SISK

FORD—"Caesars" opened Tuesday. AUDITORIUM—"Love or Money," Monday. ACADEMY—"Scaramouche," picture, Monday. CENTURY—"Bluebeard's Eighth Wife," Monday. RIVOLI—"Potash and Permutter," Monday. WIZARD—"In Search of a Sister," Monday. NEW—"The French Doll," Monday. LEWIS HYPHODROME—"Wonder of the Sea" and Loew vaudeville. GARDEN—"Lone Star Ranger" and pop vaudeville. PARKWAY—"Take of Conquest."

By next week the season will be on full blast. At that time the Auditorium reopens with Arthur Klien's new show, "Love or Money," which has a cast headed by Glenn Anders, while Ford will enter into the third week of the season with Owen Davis' new play, "The Ver-

vous Wreck," in which Otto Kruger and June Walker play the leads. The Academy, which played Shubert vaudeville for the past two seasons and finished up last year with stock and a 12-week run of "Able's Irish Rose," will take "Scaramouche," the Metro special, for a run beginning next Monday. The Folly and the Gaiety, both burlesque houses, opened last week, while the Palace has been running for four weeks. Only the New Lyceum, on North Charles street, remains closed, and it is probable that this house will go into stock. The Maryland has been running all summer with Keith vaudeville and began its fall season last week, playing to large houses all the time.

Bookings in the near future for Baltimore include "Forbidden," John Cor's new drama, at Ford's; the "Music Box Revue" at the same theatre, with "Kiki" to follow. At the Auditorium "The Old Soak" is due in shortly, and the "Chauncey Bourne" plays a week's engagement. From present appearances, the season this year will get a good start. As the newspapers of the town seem to have awakened and are now taking interest in the attractions, the critics were all kind to "Mary, Mary, Quite Contrary," and the audiences were enthusiastic.

DeWolf Hopper and his troupe closed their comic opera season of 19 weeks at Carlin's Arena last week with "Wuth." The piece demonstrated that it still has considerable box office value, for although two rainy nights held the week up a little, the clear nights drew big audiences, the final house Saturday

being one of the largest of the season. At the conclusion of the show the orchestra played "Auld Lang Syne" and the company shook hands over the footlights. This marked the close of 12 weeks into two seasons for Hopper in Baltimore and he left town a prime favorite. No single attraction, unless De-la-cio's "The Merchant of Venice" he excepted, drew the attention and the press notices that this company did, for with them a constant stream of publicity was the usual thing. They open their second tour Monday in Frederick, Md., after a week's lay-off, and then play down through West Virginia for a week.

## ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—"Chicken Feed." PAY'S—Vaudeville. EASTMAN—"Pulcy," Eastman orchestra, Philip Gordon, pianist. PICTURES—"The Common Law," "Rustle of Silk" and "The Law of the Lawless," Piccadilly. "Deserted at the Altar" and "Put-ting It Over," Victoria.

A branch of Denishawn, the Ruth S. Denishawn and Ted Shaw's school of dancing and its related arts, is being opened here. It will be in charge of Mrs. Florence Colebrook Powers, who for a number of years has conducted an extensive school of ball room and stage dancing.

Four distinguished musicians have been added to the faculty of the Eastman School of Music. They are: Abel Deaux, of Paris, teacher of master classes in organ; Frederic Lamond, master classes in piano and lecturer; Sander Van, of Budapest, piano, and Donald M. Tweedy, formerly teacher in Harvard, composition.

The Lyceum was dark during the week, while the exposition and horse show was in progress.

## SPOKANE

By EDWARD J. CROSBY

Water L. Finney, acting manager of the Pantheon Theatre for the season, arrived in the city here last Friday for Los Angeles, where he will work in the office with Alexander Finney for a short time. He will proceed later to either Kansas City or Minneapolis. Finney to assume the management of either of these two Pantheon houses. A. W. Permy, former manager of the local Pantheon theatre, has been

taken over the job of managing the Spokane Pantheon house. Finney joined Pantheons last November as assistant manager and publicity man at the local house. Previous to that he was manager of the Butte Fox Film Corporation office for a year. He broke into the theatrical business here as assistant to C. E. Stillwell, owner of the Casino and Class A theaters. He is a Spokane man.

Manager Maurice Oppenheimer began running his new show Friday.

## SYRACUSE, N. Y.

By CHESTER B. BAHN

WELTING—Dark. B. F. KEITH'S—Vaudeville. TEMPLE—Vaudeville. STRAND—All the week, "Lawful Larceny." EMPIRE—All the week, "Little Johnny Jones." ROBINS-ECKEL—First half, "Strangers of the Night," last half, "A Chapter of Her Life." SAVOY—First half, "Legally Dead." RESCUE—"The Abysmal Brink." RIVOLI—"Skin Deep."

In spite of the fact that Monday was Syracuse day at the State Fair and the city generally went to the exposition, Keith's, the Temple and the various movie houses had a fair make business. Keith's drew a gate that was almost normal. At night, business in all local play-houses was excellent. The Welting is dark this week, due to two reasons. First, the failure of the Shuberts to send an attraction. Second, the municipal authorities' edict that the house cannot open until automatic sprinklers are installed and the the-

atre made safe. The necessary changes are being made this week to permit the house to reopen next Monday with "How Coma" for a week.

Manager George A. Chenev of the Welting will trot out the special mid-night performance start locally next week, staging one Friday night with "How Coma." Clinton Square, in front of the Welting will be the scene of a street fair next week under auspices of Syracuse organized labor. Chenev figures he can attract the carnival throng with a midnight show.

Manager Edgar Wall of the Strand is taking a belated vacation at Bridgeport, Conn.

The Auditorium, Auburn, opened Monday, with James A. Hennessy as lessee and manager for a sixth year. Loeb Bros. of New York, owners, came to an agreement with Hennessy after the latter had kicked in the press over a rental increase.

Syracuse's new Hotel Syracuse now being completed, will have a ballroom on the 11th story convertible into a Moorish roof garden in the summer.

"A Studio That Is Different"

240 West 40th St., NEW YORK  
STUDIO CITY, N.Y.  
ACROBATIC INSTRUCTORS  
Brooklyn, N.Y. 11th Ave. 11th St.  
Slings, Dances, Kicks, Cart Wrecks,  
Juggling, with a classical background,  
sting grace and elegance.  
Reservations and Post Receipts

## LYLE AND VIRGINIA

Flashes of Variety

DIRECTION  
WILL JACOBS AGENCY—West  
LEW GOLDEN AGENCY—East

## GROVER FRANKIE

Successfully Producing and Directing

Revue at the Winter Garden, Los Angeles

Now Presenting "Gaieties of 1923"

The Guardian of a Good  
Complexion

ABSOLUTELY  
For  
The Stage.  
For the Boudoir.  
STEIN'S MAKE-UP  
Booklet Upon Request  
STEIN COSMETIC CO.  
430 BROADWAY  
NEW YORK

Holds the Centre of the  
Stage

## JAMES MADISON

VAUDEVILLE AUTHOR

1493 Broadway, N. Y.

RIPE IN EXPERIENCE

YOUNG IN IDEAS

## MYRON PEARL and CO.

In "DANCE ECHOES"

Western Representatives, MEIKELJOHN & DUNN



# THE ROSE'S MIDGETS

AND THE ONLY MIDGET BAND IN THE WORLD  
BROKE EVERY RECORD IN THE MARCUS LOEW THEATRES

First week in Lent, Newark; Christmas week, Victoria, New York; New Year's week, 86th Street, New York, and the biggest business ever done in the history of the Orpheum, Boston, Holy Week, turning them away four shows daily Holy Thursday and Good Friday.

NOW PLAYING INDEPENDENT HOUSES

On percentage and guarantees to turn away business with the most talented Midget Show ever seen in this country.

Address **IKE ROSE**

THIS WEEK (SEPT. 10)—COMMUNITY THEATRE, MERIDEN, CONN.

NEXT WEEK (SEPT. 17)—CENTRAL THEATRE, JERSEY CITY

## ATLANTA

LYRIC—"Cornered," stock.  
HOWARD—"Lawn Larceny," film.

METROPOLITAN—"Trilby," film.  
RIALTO—"Knighthood," film.  
FORSYTH—"Keith vaudeville."  
LORENS GRAND—"Vaude and 'Hungry Hearts' film."  
ALAMO No. 1—"Adam's Rib," film.  
ATLANTA—"Dark."

Walter Hiers, the Cordele, Ga. boy, was given a great welcome in Atlanta the last half of last week when he personally appeared three days at the Howard. He was accompanied by his wife.

Firs destroyed the Atlanta baseball park Friday night. The theatre crowds, just turning out when the blaze started, got a real movie thrill out of it and blocked Ponce de Leon avenue for several blocks.

Tom James, manager at Loew's Grand, has extensive renovations under way. The non-split policy begins Sept. 24.

Unusually good business for the week was reported from all houses.

The Forsyth opened the Keith fall vaudeville season to the biggest business in the history of the house last week. The B. R. O. label was out practically all week. The two

billings for the week were fair. Warner's Seven Aces, a local jazz band, was put on as an added attraction the first half and "went over."

## SAN DIEGO, CAL.

By L. J. SMITH  
SPRECKELS—"Birth of a Nation" film.  
BROOKDAWAY—"Bluebird's Eighth Wife" (stock).

CABINILLO—"Bloomy Jane" (film).

PLAZA—"Dulcy" (film).

COLONIAL—"Fido Fields in 'What's Doing' and 'Her Own Way'."

RIALTO—"The Spoilers" (film).

PICKWICK—"Girl of the Golden West" (film).

SUPERBA—"Merry Go Round" (film).

The new Broadway stock company, with Beale Epton and Clyde Filmore, opened its season here Sept. 2 with "Bluebird's Eighth Wife" to splendid business. The local press commended the work of the company's various members and the first-night audience stamped the organization with its approval.

Bugene O'Brien, film star, is booked to play the Spreckels Sept. 2-12 in "Slaves." Julian Ellings will open at that theatre in his new review Sept. 11 for a three-day engagement. Jack Wall, who was associated last season with Harry Payne in booking independent attractions at the Spreckels, will be ahead of the Ellings show this year.

Julian Ellings has purchased a ranch at Alpine, near this city.

"The Barn," a dining and dancing resort at Grammont, 20 minutes drive by automobile from San Diego, opened its regular fall season at the Ellings show this year.

on Labor Day. Floyd Hittaker and his orchestra are featured at the resort.

Amateur nights have been instituted at the Colonial in conjunction with Fido Fields and his beauty chorus and are reported to have given the box office receipts a substantial boost. The comedy continues to draw good audiences with a feature film and a comedy production under the direction of Fido Fields.

Robert Hicks, owner and manager of the Liberty, who is building the new Balboa at Fourth and B streets, announced recently that the new playhouses would be completed by Sept. 15. It will follow a feature film policy, augmented by living tableaux in connection with the various films, and will have a symphony orchestra as an added feature.

Lon Jerome Smith, for a number of years on vaudeville in circuits, is now engaged in newspaper work here.

Julietta Dika has brought out here against a \$10,000 fine, the Pullman Co. for \$12,941.50, settling out in her complaint that on July 13 last she fell and sustained permanent injuries when a Pullman horse placed a stop improperly as she was about to alight. Of the sum asked \$25,000 is punitive damages and the remainder is to offset medical and hospital expenses.

## ST. LOUIS

By JOHN ROSS

Charles H. Preston succeeds Al Gillis as manager of Grand (Junior Orpheum).

Allen Wright (formerly Variety's San Antonio correspondent), succeeds H. Longdon as manager of the Delmona. The first week under Wright's management Delmona showed a decided increase in attendance, as Wright put on excellent vaudeville in addition to the picture.

The municipal opera made a profit of \$25,239.13 during its ten weeks' season this summer. This is a decrease of \$16,574.33 from last year, when \$41,873.48 accrued from an eight week season.

## WASHINGTON, D. C.

By MARIE MEAKIN

Washington is going to be put back on the theatrical map sooner than expected. Polly's has advanced their opening date by a week and is now being set for Sunday night with "Thumba Down." C. C. Wananmaker is presenting the

show and the cast has many players well known locally. The show is setting the scale with a \$3 top and \$1 top matinee. They'll all have to come to it sooner or later.

All colored shows open tonight, the 9th at the Howard, the colored house here. The cast is said to be intact having Greenlee, Drayton, Gertrude Saunders, Miller and Miles and the Silvestro Four. They are to give a special midnight show on Friday night. This is going to be the usual thing at 'his colored theatre'.

At last the Shuberts are shooting something into the theatre, giving the first showing of Metro's "Scaramoche," as directed by Rex Ingram here. The entire receipts of the opening night, Sept. 15, are to be given over to the American Red Cross for the Japanese relief fund Duke Foster on the job setting the house all set. The free lectures are still continuing.

It was rumored earlier in the summer that "The Covered Wagon" would open here for a protracted run. Now with two definite bookings set for Manager Leavitt's house this seems to be off. After "Scaramoche," which will undoubtedly go for a run "The Covered Wagon" may be shown at the Belasco.

Artling Aline and Harry Mann's President Players have apparently made a successful invasion of Washington. Business increased with such successive performance. A number of changes are being made. Arthur Morgan is succeeding Dorton O. Reesler. Eunice Hain takes the place of George Prentice and Agnes Grant that of Katherine Moore. Virginia Richmond has been added to the cast for the current week.

Picture houses have the following—Grandall's Metropolitan "Trilby"; Moore's Rialto, "Green Godfrey";

Loew's Columbia, "Bluebird's Eighth Wife"; Loew's Palace, "The Three Ages."

"Wine, Women and Song" is the business attraction at the Gayety. Bert Herbrand is featured.

T. Arthur Smith, who ran the President last year with Henry Duffy, has announced his first series of concerts for the coming season, opening in October. The list includes John, Charles Thomas, Schumann-Helm, Pablo Casals, Paul Kocianek, Alexander Sliot, Ruth St. Denis and Ted Shawn. The Smith concerts will be given on Thursday afternoon this season at the New National theatre.

Owen Davis' "Icebound" is expected to be the opening attraction for the National, the week of the 23d. The house is fast nearing completion. William Fowler is to continue as manager. The Music Box Revue comes in early in October.

Irene Castle gives a special matinee at Poll's on Tuesday, Oct. 2. William Beardon is her dancing partner with "Duke" Telford's band supplying the music. Leo Toers is being featured in the concert venture of Miss Castle.

Sunday marked the close of Glen Ede's summer season, the other outdoor amusement places following in line.

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**SITTIN' IN A CORNER**

Words by **GUS KAHN** Music by **GEO. W. MEYER**

VOICE

No mat - ter when  
Each night at eight or

where it hap - pens to be No bod - y pays the least at -  
wait for some - one to 'phone I sit up late, and hale to

ten - tion to me While ev'ry one has fun I'm just in the way  
sit up a - lone I just go out, a - bout one night in the week

There's why I've grown more lone - some ev'ry day,  
But nev - er find the hap - pi - ness I seek.

**CHORUS**

Sit - tin' in a cor - ner that's all I do Sit - tin' in a cor - ner  
— was meant for two — I find a cor - ner where There should be a lov - ing pair

But al - ways wind up there All a - lone and blue Sit - tin' in a cor - ner  
— they pass me by — No one ev - er finds me I won - der why

If you had no bod - y near you, to cheer you, you'd be sit - tin' in a cor - ner  
The same as me Sit - tin' in a cor - ner

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a "Whale of a Hit"  
for you.

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SEVEN TO TEN WEEK CONTRACTS NOW BEING ISSUED.

### COAST FILM CONTRACTS

(Continued from page 35)

Metro to play one of the leading roles in Victor Sjöström's production, "The Man Whom Life Passed By."

James Morrison has returned from New York where he was training a picture for Vitaphone.

The Gamut club opened its 1923-24 season with a program "by, of and for" professionals. W. Francis Gates, Jules Lespe, Earl Bright Otto Lederer, Jack Weatherly, Melbourne Macdonald and Virginia Ainsworth did "turns."

E. Richard Schayer, film author and amateur actor, was granted a divorce from Cecelia Schayer on the ground of desertion.

Judge Carlos Hardy has taken the

case of Herman L. Roth, lawyer against Princess Hanson, formerly Ole Humphreys, under a writment (both claim \$2,450,000 fee for collecting a vast estate for the Princess).

Helen Chadwick was granted a divorce from Weiman. "Never again," said the film actress, and then added, "not for awhile at least."

Edna Pennington, film actress, is suing Norman Manning, known in films for \$25,000, claiming damages as the result of injuries sustained when Manning's auto overturned following a street parade in Hollywood. The girl claims she was invited to ride by the picture man and that his reckless driving caused the accident.

Allan Forrest, brother-in-law of

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Mary Pickford will be her leading man in "Dorothy Vernon."

Viola Dana's next picture will be "Angel Face Molly."

J. W. Hume has nine companies working on the U. I. net and is preparing to start five more.

Ernest Belcher is directing a ballet of 44 girls for the "Temple of Venus" which Henry Otto is directing for William Fox.

Brick Knight, who until recently was in charge of the cutting room at Mack Bennett's, will in the future devote his time as sign-man.

Betty Compson is due home from Europe this month.

I. W. Irving, producer, has left for Mexico with his entire staff.

Ralph Lewis may do Jean Valjean in a revival of "Les Misérables."

Doris McClure is a newcomer to the studio leading women's list She's at Comco studio.

Winifred Dunn, Metro's youthful scenario editor, rapidly is gaining an enviable reputation and now

takes rank among the cleverest women writers for the screen.

Hans Krasny, European author, is here to give the studio the "oo."

Walter Hilers is said to have been angry when Lesky's clipped the star crowns from the heads of some of its luminaries and walked out of the studio in a nasty temper, vowing never to return. But Walter came back and will start a new picture this week.

Chas. Darrell and J. F. Mounier head a new producing unit. They have taken a lease on the old studio building at Washington Boulevard and 14th avenue, in Culver City.

Charlotte Pierce was made defendant in a \$10,000 damage suit brought by Detective Sergeant Harry Hickok who was injured last December when a car driven by Alice Pierce bumped the detective's car.

Will Hart's initial Paramount picture "Wild Bill Hickok" will have in its cast Ethel Gray Terry, Kathleen O'Connor and Naida Carle.

Jen Fong, a Chinese actor billed as the "Chinese John McCormack"

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is a student at the University of Washington and will resume his studies after a local engagement.

The old Seig Studios later known as the Mayor-Schulberg studios, will be improved. These studios have been taken over by Schulberg to be the home of Preferred Pictures.

Two motion pictures recently were completed at San Diego by the Nonpareil Producing Company, an aggregation composed entirely of local talent from East San Diego, which has been working under the direction of A. Koko. The first picture, entitled "Buttonhole," was filmed last month.

Mas Murray has started work on "Fashion Row," which her director-husband will supervise.

Francis Ford, who recently went to the South Sea Islands to make a travestie picture, arrived in Hollywood after being stricken with tropical fever.

Malcolm Stuart Boylan has been chosen publicity head of the West Coast studios of Associated First National.

A. K. Moszmadar, Hindu religious leader and philosopher, will make a series of film productions at the Comco-Art studios.

Ernest C. Wards will do a series written by Burke Jenkins. Max Pollock will assist him. The productions will be financed locally.

Edward Bencher has been selected to assist Director John Griffith in "Anna Christie."

James Ryan, casting director for Fox in New York, had arrived home and will take charge of Fox's West Coast studios in the same capacity.

Allison Pringle will play the female lead in Elmer Clyna's "Three Weeks."

Rudy Miller, English stage star, purchased the film rights to Theodore Spangler's "Toots for Loo" which she intends picturing in Europe.

Jack White, comedy producer, signed Andrew Arbuckle to a contract whereby the star will be featured.

### LEW BRIGGS FILM CO.

Los Angeles, Sept. 11

Lew Briggs, who has just completed his third picture for Fox, announced that he will form a company to produce Lew Briggs Pictures. He will come back to vaudeville for two weeks at the Elbert, will leave for New York to produce his picture company.

The property of the Marion (O.) Grand was sold with this in the common plain court by L. E. C. Hall, receiver for the company, to M. D. Shaw of Apollo, Tenn.







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NEW YORK CITY, THURSDAY, SEPTEMBER 20, 1923

48 PAGES

# LESSON LIKE HURTS PLAYERS

## BISHOP ARRAIGNS CHURCHMEN AS AMUSEMENT BOTTLERS

**Boston Methodist Divine and Former College Head Charges Inconsistency—Conference May Canvass Change of Attitude on Amusements**

Chicago, Sept. 19. Members of the Methodist church who criticize violations of the eighteenth amendment, accusing them of nullification of the law, are themselves law nullifiers when it comes to the amusement question, according to Bishop Edwin M. Hughes, of the Boston area of the Methodist Episcopal church, well known in Chicago through having formerly been president of DePaul University at Greenacres, Ind.

Bishop Hughes has written an article for the current issue of the "Methodist Review," entitled "Our Mission. Legislation on Amusements." It brings out this point, and may have a deeper purpose in leading to that church changing its amusement law at the general conference to be held in Springfield, Mass., next May.

### SINGING FOR COOLIDGE

Propaganda Number, Not Seriously Mentioning Others

Baltimore, Sept. 19. An out and out propaganda song for President Coolidge appeared at the Maryland, sung by Potter and Gamble. They started the number with humorous suggestions for the next nominee, suggesting Wright as first, saying he'd stick to the side; Ford, he'd make a rattling good president, and ending up with Coolidge, saying that the country should give him a real opportunity to sink or swim.

The number got over fairly well, drawing mild applause, but not provoking the name and number of songs which has characterized the numerous songs on Wilson.

### "EXPERIENCE" IDLE

Block Agent Obligated to Post Sign for Amateurs

Dramatic agents have been annoyed with a sudden kind of amateur during the past two weeks, who requested engagements at any price, no longer as they could secure "experience."

Paul Scott stood them for several days, and this week couldn't hold on any longer. A sign now adorns his doorway to the effect "If you are looking for 'experience,' don't be registered here. There are more than enough experienced actors without employment."

## CRITICAL SILENCE WORKS AGAINST PATRONAGE

**New Productions Especially Hampered by Absence of Usual Publicity—Refutes Old Idea a Newspapers Don't Count at Box Office**

### SIX BIG PREMIERES

A few minutes past 12 Tuesday morning the pressmen employed in the play of the New York drama went on strike. Save for a few "bulldog" editions one of the leading papers were issued. It was the first time on record important theatrical premieres were held on Broadway and no reviews appeared for the public.

There were three openings Monday night when "The Changelings" opened at the Henry Miller, "The Lullaby" started at the Knickerbocker and the San Carlo opera company opened at the Century.

The absence of critical opinion was immediately reflected in the sale of tickets. The agencies particularly noted the weakness of the demand for the new attractions and the opinion in ticket circles was that the absence of publicity was distinctly harmful.

Incision among theatre patronage, dropped up. Ticket brokers themselves made inquiry in an effort to discern the probable merit of the new shows.

The value of the dailies to the (Continued on Page 11)

## EX-WIVES PLAYING IN "ROAD TOGETHER"

**Marjorie Rambeau and Maude Leone in Same Show by Understanding**

Los Angeles, Sept. 19. "The Road Together," Marjorie Rambeau's new play at the Majestic, has, besides its star, Maude Leone, as a previous Mrs. Willard Mack, is playing the distinct feminine lead to Miss Rambeau, also a previous Mrs. Willard Mack.

Miss Rambeau was consulted prior to Miss Leone's engagement, as the ex-wives had never met previously to the show entering rehearsal.

## PICTURE MAN IN FROM JAPAN TELLS TALES OF GREAT QUAKE

**H. Wayne Pierson and Family Reached Vancouver Sunday—Large Stocks of American Films and Advertising Matter Destroyed**

### ZANGWILL DUE IN U. S. FOR THE BREACH

**Will Assist in Staging Tyler's Production—Some Other Zangwill Play Records**

Israel Zangwill, the brilliant English author, playwright and Zionist, will come to New York early in October on the event of an international Jewish convention. During the visit he will aid in the direction of "The Breach," a comedy which George Tyler will produce with Helen Hayes starred.

The producer arranged for the new play while abroad early in the summer. At that time Zangwill said he preferred doing works to aid his people but had turned to comedies for although they had prayed to return to Palestine for 2,000 years, they now "all want to go to New York."

Zangwill's plays were produced here by Tyler with the Leithers "The Children of the Ghetto," admittedly a classic, proved a failure financially following a remarkable list of breaks against it. The Broadway presentation of the drama went against the severest criticism which the management sought to counterbalance by spending \$5,000 in extra advertising for the first week, printing both favorable and adverse comment. After five weeks the company, an all-star group, was taken in toto to London where it was hailed a success but a crushing defeat of the British by the Boers closed most of London's theatres.

Tyler withdrew the attraction at the end of a week, paid rent for the house for 11 weeks and brought the show back.

It got one week at Chicago, opened (Continued on page 4)

Seattle, Sept. 19. Among the first refugees arriving from Japan on the "President Jefferson" which landed here Sunday was H. Wayne Pierson, United States Artists' representative for the Far East, his wife and infant daughter.

Thomas Hodgeman, manager of "E" company of the "Covered Wagon" now playing this city, received a wire from J. J. McCarthy to see that Mr. Pierson wanted for nothing. Hodgeman immediately sent William Roddy, business manager of the "Wagon" picture, to Victoria, B. C., to meet the ship and every assistance possible was rendered.

Mr. Pierson was in Yokohama at the time of the earthquake. His home was shaken to the ground at the first shock. After being buried for half an hour, the entire Pierson family were able to work their way to safety and escaped with minor scratches and bruises.

The foreign representative reports that Goodman, of the Fox company, was seen in Tokio, unharmed, following the quake. Tom Cochran (Famous Player), together with his wife, sister, and Miss Laaky, were in Miyashima, a mountain resort near Yokohama at the time of the catastrophe. They were picked up by an American destroyer after having waited 35 miles through ruined villages and desolated countryside to the waterfront. Cochran's sister was planned (Continued on page 3)

**CITY OF STEUBENVILLE BLDG.**

Steubenville, O., Sept. 19. The building of a \$200,000 picture theatre has been authorized by the city council. Arrangements have been made with George Shafer, who operates several picture houses in Wheeling, to operate the new house.

The city expects to receive an annual rental of \$15,000 for the theatre.

**Kolb and Dill's Straight Comedy**

A straight comedy is being written for Kolb and Dill, who are now with the city council. Arrangements have been made with George Shafer, who operates several picture houses in Wheeling, to operate the new house.

The city expects to receive an annual rental of \$15,000 for the theatre.

**COSTUMES**

Who will make your next ones? Those who have been hurt from us

—BY—  
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# SHUBERTS SUAVE VARIETIES FOR \$100,000 IN PAGES

**Lee and Jake Didn't Like Story About Klein Brothers  
Paying \$1,000 for Their Release From Shubert  
Contract—Shuberts Boost Themselves in Com-  
plaint and Also Give Variety a "Good Notice"**

A summons and complaint in an action for \$100,000 in damages, brought by Lee and Jacob J. Shubert against Variety was served yesterday (Wednesday).

The service was made upon an officer of Variety while he was eating lunch at the Aetor. Another note of good fortune at the same time was that the Variety office didn't have to pay the lunch check. In the complaint the Shuberts set out themselves of their good reputation in theatricals, their good standing in the musical world and wide interests, even mentioning they own real estate.

The Shuberts also give Variety a good notice in the same complaint, saying it is widely distributed and read all over the United States, although they probably wouldn't admit Variety is the most widely circulated and read theatrical paper ever published, as the Shuberts have a paper of their own, a sort of secret house organ, wherein the Shuberts read the news that pleases them since it is mostly written by them.

The foundation of the damage action against Variety is laid upon the fact the many theatricals which has published about the Shuberts. It is the story of the Klein Brothers paying the Shuberts \$1,000 to be released from their contract with the Shuberts. The Klein Brothers are actors and in the complaint the Shuberts say the Shuberts stand among the foremost in the theatrical business.

The complaint does not deny the Klein Brothers paid the Shuberts \$1,000, but states that Variety published the story maliciously. William Klein is the attorney for the Shuberts, and Variety will appear today up to September 24 at noon from theatrical attorneys to represent it if the case ever comes to trial.

The following paragraphs are among others in the complaint: "That the plaintiffs (Shuberts) are good character and well known and enjoy the respect of their friends and business associates and have been known for many years in America and are presently known throughout the world as 'SHUBERTS'."

"That the plaintiffs believe that at all times hereafter mentioned in the newspaper, and published in 'Variety' was widely circulated, distributed and sold by the defend-

ant in the city of New York and in the various cities in the United States of America and also where as above set forth and enjoys a very large circulation among the theaters, proprietors, owners, managers, artists and the public in general."

Prior to the 23rd day of August, 1923, the plaintiffs (Shuberts) have enjoyed a wide reputation among their friends, acquaintances, business associates and the public for honesty, uprightness, integrity, and dignity in the theatrical business, and enjoy the reputation of being among the foremost producers of theatrical entertainment."

Upon the information and belief that on the 23rd day of August, 1923, the defendant, contriving falsely and maliciously to injure the plaintiffs in their good name, fame, and reputation, and to injure the plaintiffs in their personal, family, ill-repute and dignity, and to injure the plaintiffs as objects of scorn, ridicule, and abuse, obliquely, and shame among their friends, acquaintances and business associates and those dealing with the plaintiffs, the defendant falsely, wickedly, and maliciously published and circulated in the city of New York and in the various other cities of the United States, and elsewhere, the following false, improper, scandalous, malicious and defamatory libel of and concerning the plaintiffs in the following newspaper called 'Variety':

**SHUBERT 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, and the Klein brothers were to have played the last half of this week at Lowe's Gretna Square, New York. J. J. Louis, Louis' booking chief, let them out of the bill to make the Klein half to pay \$1,000 for a release from a Shubert production. The Klein brothers were to accept the Orpheum route.

Did you ever play on the bill with some of those acts that always buying something for their home and showing pictures of it to less fortunate artists. I often wonder why, if our business is so hot, these people even continue to remain in it and build homes with the proceeds—and sometimes I think, wouldn't it be better if they, instead of showing the pictures of the home, would take some money and retire into its warmth and nurse his worries for him, instead of continuing him, that outside of themselves, purity and cleanliness of lives on the stage is unheard of.

**FRANK VAN HOVEN**  
P. P. I stopped a BRAIN FRANK recently. YES, I did it. QUIETLY. Yes, I know it was me. Whether they know it was me that did it.

Direction: EDW. S. KELLER

**CAPELLAN'S BACKER**  
Paris reports French Banker Capitalizing New Company

Paris, Sept. 19. The report here is that Denis Ricard, the French banker, will have Albert Capellan associated with him in the formation of a new renting firm for France.

**PEARL WHITE 10 LBS. OVER**

Paris, Sept. 19. Edward Jose, directing the picture work of Pearl White, has sent her to Mankin to reduce her weight by 10 pounds. Following her reported rest in a French convent Pearl appears to have put on 10 pounds flesh, which must be checked before she can appear in the next film to be executed by Paris during the autumn.

**JACK BUCHANAN RELEASED**

London, Sept. 19. Arrangements have been concluded whereby James White will play the character of Jack Buchanan in "Tom" show so that he may play New York with Andre Chariot for 16 weeks.

White will shelve the production during Buchanan's absence.

**GEORGE MARTIN KILLED**

London, Sept. 19. George Martin, chairman of the Bloomsbury Cinema, was killed and Edward E. Lyons, managing director of the same circuit, escaped with but a shaking up in an automobile accident last Sunday.

**"VAGABOND" AT PALACE**

London, Sept. 19. The British Astor National picture, "The Beloved Vagabond," featuring Arthur Buckwold, is at the Palace at the conclusion of the Fox eight weeks' rental.

**WILTON SISTERS SCORE**

London, Sept. 19. The Wilton Sisters scored a decided success having opened at the Victoria Palace, and despite that May was suffering from an attack of laryngitis.

**SHERIDAN RENTS THREE**

London, Sept. 19. Victor Sheridan has rented one syndicate and two Gulliver houses, in which he will offer vaudeville.

**"ROBERT E. LEW" CLOSING**

London, Sept. 19. The production of "Robert E. Lew" will close at the Regent this Saturday.

Tris Sisters in London Cabaret

London, Sept. 19. The Queens Hall concert was opened Sept. 6, featuring the Tris Sisters. They are much liked.

# GERMAN-MADE CHEAP FILMS HAVE SEEN THEIR LAST DAY

**Gold Mark Basis Making Production in Germany  
More Expensive Than in Other Countries—Big  
Firms Have Cut Production One-fourth or  
Altogether Stopped**

**NEW PLAYS IN PARIS**  
Three New Plays Are Named for Early Showings

Paris, Sept. 19. The title of the new comedy by E. Erioux for the Theatre du Vaudeville is "L'Enfant."

At the Theatre des Nouveautés the new play of Louis Vaudou is "Maitresse de Bridge." In three acts, it is to follow "Mademoiselle ma Pomme."

"L'Esclave Errante" ("The Wandering Slave") by Henry Kistner is to be produced at the Theatre de Paris early in October.

**PROFIT—NO DIVIDEND**  
Alhambra Failed to Make Up the Deficit of Previous Year

London, Sept. 19. A profit of \$45,000 was reported by the Alhambra for its recent fiscal year.

As the loss the previous year had been \$15,000, the dividend will be passed.

**FRENCH CONGRESS**  
Exhibitors' Meeting to Be Held at Dijon, Oct. 2-4

Paris, Sept. 19. The annual Congress of French exhibitors (pictures) will be held from Oct. 3 to 4 at Dijon.

**"NATION" TO RESUME**

Paris, Sept. 19. Following due consideration the Government has lifted the ban placed upon the "Birth of a Nation" picture. The feature will resume at the Salle Marivaux Oct. 12.

The picture was forced to withdraw two days after its initial showing some weeks ago.

**HAYS ON VACATION ONLY**

London, Sept. 19. Will Hays is living at the Hyde Park hotel and states he is purely on vacation. Neither does he intend to accept invitations for any public luncheons or dinners.

He leaves next week for the north of England on a shooting trip.

**MESSAGE FOR LU TELLEGEN**

London, Sept. 19. The American Consulate here is seeking Lu Tellegen.

No statement as to the objection is forthcoming other than the mission is "important."

**LAEMMLE HAS LARYNGITIS**

London, Sept. 19. Carl Laemmle is confined to his apartment as the film with an attack of laryngitis.

**GEORGETTE LEBLANC IN PARIS**

Paris, Sept. 19. Mme. Georgette Leblanc, wife of Maurice Maeterlinck, has returned to France after three years in America. She started in last week by singing for the broadcasting company, Radiola.

**Dolly Sisters, "Beautiful Girls"**

Paris, Sept. 19. The Dolly Sisters are rehearsing a new revue entitled "Beautiful Girls" at the Theatre de la Renaissance. Mmes. Nittin, Hanna Mienta and Zamora will be included in the cast.

**Maugham and "The Camel's Back"**

London, Sept. 19. Boncrist Maugham is rehearsing a new play "The Camel's Back" at the Aquitania to supervise the production of his "Camel's Back" in New York.

Berlin, Sept. 19. The German film industry's outlook is black. All the big firms are either cutting down or stopping production to one-fourth or stopping altogether for the present, and the smaller firms have left their staffs gone.

The reason is that everything in Germany is being put on a gold basis and production here will now be as expensive as anywhere in the world. Not only as expensive but much more so because the Germans have never learned what real efficiency means.

It was the worst thing that could have happened to Germany that could make films so much cheaper and so good. The result is that even though she made them cheaply, they could still be sold for a fourth of what the same film cost to make in any other country. This naturally led to carelessness in the handling of money and many incompetent directors have gotten into positions which they never could have filled up under normal conditions. They put a lot of mass pictures in their productions, a thing which has little to do with the art of film to middle through so-called or other.

**DUFRENNE NEW REVUE**  
Two Acts and 30 Scenes—Cordial Reception

Paris, Sept. 19. Oscar Dufrenne's new revue, "Coches Tu Pousse," in two acts and 30 scenes. The principal features are an oriental tableau, a night in China presentation and a Russian plot interpretation. The revue received a cordial reception.

Leo Liever, Henri Varna and Fernand Rouvray are the authors with 10 scenes, including, Montel and 20 scenes. The principal features are an oriental tableau, a night in China presentation and a Russian plot interpretation. The revue received a cordial reception.

**LEE KIDS AND BALL**  
Two American Turns at Palladium, This Week

London, Sept. 19. The Lee Kids opened at the Palladium Monday and were very busy recouping upon their return to this house.

Ernest Ball in the same theatre Monday went over to an instantaneous success.

**SAILINGS**

Oct. 9 (London to New York), Nora Bayes (Leviathan).  
Oct. 8 (London to New York), Hattie's (Leviathan).  
Sept. 25 (London to New York), Olga (Homer).  
Sept. 24 (London to New York), Edna Maude (Homer).  
Sept. 22 (London to New York), The Moscovite (Garman).  
Sept. 22 (London to New York), Sany recouping upon their return to this house.  
Sept. 22 (London to New York), Carl Laemmle (Aquitania).  
Sept. 22 (London to New York), Emma Calve (Lafayette).  
Sept. 13 (London to New York), Ben H. (London to New York), attorney (Hottelard).

**THE TILLER SCHOOLS  
OF DANCING**  
143 Charing Cross Road  
LONDON  
Director, JOHN TILLER

**KERSHAW**  
GUARANTY TRUST CO.  
412 Fifth Avenue New York

**"COVERED WAGON" HIGH**

London, Sept. 19. "The Covered Wagon" at the Tivoli did \$14,000 in the first week of the home record for pictures held by "Robin Hood" by \$100. "The Covered Wagon" is being made at the newly opened Tivoli to overcome a poor start made with "Robin Hood" as the feature. It likely will result in the Tivoli adding one vaudeville headliners.

Metro replaced "Where the Pavement Ends" with "Captain Applepie" at the Tivoli this week to satisfactory results.

**HALF FARE RETAINED**

Paris, Sept. 19. The French railroads, in compliance with the wishes of the Secretary of Labor, have agreed to continue the issuing of special tickets, the reduction of fares for theatrical troops of not less than six persons, traveling together.

The same ticket with similar reduction will also be issued for single performers going to charity performances for which they give their services.

**"LONDON" REPLACING "POLLY"**

London, Sept. 19. "So This Is London" will move to the Savoy Oct. 8. "The woman who at that house two days previously, after having totted a run of 300 performances.

REPRODUCED FROM THE  
DAILY FRIDAY NIGHT  
IN THE WEEK'S  
CLIPPING







# NEW CROWD'S NEW POLICY STARTS PAYING HIGH SALARIES

**Harry Fox Engaged for 20 Week Stand on Low Time Up to \$1,250 Weekly—Overbid Big Time for Turn—Includes Vaudeville and Pictures**

Harry Fox will open on a Low circuit route Oct. 1 for 20 full weeks of the Low time with a weekly salary ranging from \$1,000 to \$1,250 weekly. The booking with Low's was made through Walter F. Keefe.

It is the first engagement of a vaudeville standard "name" by J. H. Lohm for Low's on a long time route since the Low policy of full weeks for this season was reported. It is said Low's on a straight route, all week stands, including Low's vaudeville and some of its picture houses.

In addition, according to reports, there will be other picture houses handling the Low name turns besides the possibility of a return engagement over the same Low route.

Harry Fox, barring postponements, has played in vaudeville during the past 16 or 18 years exclusively for the Low policy of full weeks. It is said Low's outbid the big time for Fox, the top offer of \$1,250 a week, considering considerably ahead of the big time's offer, reported at \$800 for Fox's vaudeville act, comedy, singing, and a piano player. The Orpheum Circuit in New York set Fox a value of \$1,000.

On the big time Fox would have appeared twice daily; on the Low time he will appear two and three times daily, the third performance usually after the week-end.

## MRS. BEACH UNTANGLES

**Obtains Annulment of Second Marriage—First Didn't Count!**

San Francisco, Sept. 19.—Mrs. Iona Mabel Beach, controversialist, of the Fanchon & Marco musical comedy act, who was married to the Straud here, obtained an annulment of her marriage to William E. Beach last week.

Mrs. Beach testified that when 14 years old she married Roland Smith of South Carolina, to please her relatives. "Soon thereafter she left her home and on September 17, 1922, met and married me," she testified at Cautelano, Ala.

Mrs. Beach testified that at the time she believed her first marriage was under age.

## VANONE'S WIFE DISAPPEARS

Buffalo, Sept. 19.—Frank Vanone, a vaudeville humorist, has been playing at frontier towns, reported to the police of Niagara Falls his wife had suddenly disappeared.

Vanone is now in a vaudeville playing an engagement in Lindsey, Ontario.

Vanone has been missing for a month. Vanone came to Niagara Falls, which was her home, in a vaudeville tour to locate her.

## MRS. EARL TAYLOR'S DIVORCE

Chicago, Sept. 19.—Mrs. Earl Taylor, former wife of the Lewis Sisters, assistants in the Frank Caesar Company, magicians and illusionists, was granted a divorce in Judge Sieffert's court.

She was given the custody of their boy.

## DE HAVENS COMING BACK

Los Angeles, Sept. 19.—Carter De Haven, former wife of Flora Parker, are about to return to vaudeville. "They have an act in vogue in many of the theaters, and are opening at some nearby point and then playing the coast before going east."

## L. WOLFE GILBERT IN DIVORCE

Los Angeles, Sept. 19.—L. Wolfe Gilbert, the 4-foot-inch in a divorce action started here by his wife, she alleged.

The publisher of the singer never sang at home, but made their home miserable.

The couple were married in 1905 and have four children.

# GOFF PHILLIPS KILLED BY TRUCK AT 46TH ST.

**Died Almost Immediately After Accident—Well Known Retired Vaudevillean**

Goff Phillips, owner of a haberdashery shop catering to professionals and former vaudeville comedian, was struck by a truck at Forty-sixth street and Broadway yesterday morning and died almost immediately in Bellevue hospital.

Phillips was known to thousands of professionals and was one of the most popular men associated with the stage. His death saddened hundreds and all the vaudeville mourning groups could be seen in front of his store on West Forty-sixth street, discussing the unfortunate accident.

Phillips was crossing from west to east on the sidewalk at the north of Forty-sixth street at 8:50 in the morning. He was struck by a large truck going south, belonging to the Gordon Supply Co., of 325 West Seventeenth street, and driven by John J. McCabe, who belongs to bystanders, a very young chauffeur.

The police blotter in the West Forty-sixth street station says that the truck had broken the traffic regulations by darting out from behind a private car.

Phillips was going south, and was called and the injured man was rushed to the hospital. He died on the way to the hospital.

He was about 49 years old. For many years he did a blackface act in vaudeville. He was an excellent boxer and was associated with Abe Atlas in several prize-fighting ventures. He retired from the stage about eight years ago and had since been engaged in tailoring for professionals. He was twice married and was the father of three children. Funeral services probably will be held at 10:30.

Phillips laid unconscious on the sidewalk for 20 minutes before an ambulance came from the hospital. The driver of the truck was arraigned promptly in the West Side police court and charged with manslaughter. This was before the authorities had received the report of the player's death.

He gave his name as George McCabe, 22, of 324 West 46th street, and was held without bail. The truck was re-arrested this (Thursday) morning at the same court on a charge of homicide. The testimony of the police in court was that the truck came out from the tunnel in the morning and ran Phillips down.

James, going at legal speed and ran Phillips down.

## BOSTOCK'S REVUE

**Producing Over Here With Wheelers In It**

Bert and Betty Wheeler, in vaudeville for many years past, are about to be featured in a new musical revue written by the Wheeler family and produced in London. Rehearsals start in about six weeks.

The show is in two acts. An American composer will probably be engaged to fit a score.

Phillips will sponsor the show on this side.

## MARIE CALLAHAN WITH DIXON

Marie Callahan, who worked last season with the "Good Morning, Dearly" with Harland Dixon and during the recent summer in his vaudeville act with the 16 Supermen, has been engaged by Flo Zeigfeld to appear with Dixon in his new "Follies" production, which is now in rehearsal.

## "CHU CHIN CHOW" HELD OVER

The picture "Chu Chin Chow," which opened at the Marble Arch pavilion Monday for a week, will stay an additional fortnight, due to the attendance which is dropping immediately upon the opening.

## 71 Years Old

It's a ripe old age for the Clipper, which is beginning all over again as the leading outdoor amusement park and sporting suburb of America.

## CHARLES ALTHOFF

is again offering a routine conflicting with no other in vaudeville, which has received favorable press comment in the United States, Canada and England.

Mr. Althoff has again refreshed material, and whether second or next to closing is a sure-fire laugh-producer.

Direction EDW. S. KELLER

FERDIE MAYER, MGR.

## TEAM WINS

Arbitration Decides for Chase and La Tour

The controversy which has waxed hot for several weeks between Chase and La Tour and Bohemians, has precipitated through the latter's failure to place them in the fifth annual "Greenwich Village Follies," was amicably settled this week when the arbitrators found in favor of the vaudevilleans.

Chase and La Tour had been appearing in vaudeville in the Paul Gerard Smith act, "Around the Corner," when approached by a representative of Bohemians, Inc. They signed contracts to reproduce their act in the Greenwich Village Follies and to appear in additional comedy scenes. When the show was eventually lined up, they were attacked because of John Murray Anderson's inability to spot them.

They held a contract for 20 weeks with Bohemians. The latter assigned them to the fourth addition of the series, which opens this week on the road. They refused to accept, maintaining that they were engaged for the New York production. Although the contract did not specify any particular order of the revue, the arbitrators ruled that they had been sufficient evidence of a contract. The arbitrators decided they must be incorporated in the fifth annual production.

Evidently satisfied with having scored their point the team suffered a change of heart this week and agreed to tour with last year's show.

## ZANGWILL COMING OVER

(Continued from page 1) ing to \$200 and jumping to over again the second night. Then again the break was had for no further time could be secured. "Children of Ghetto" lost \$75,000.

Tyler later persuaded Zangwill to permit the production of "Merely a Mother" which opens this week for \$200,000. When he produced that comedy Tyler reversed his policy and took with last year's show.

## FIGHT FILM

(Continued from page 1)

a view of the film two or three times is not unusual. The actual fighting in the film is a series of the knock-downs and the clear view of the blows that sent Dempsey flying.

The fight pictures were booked by the Keith Circuit for its popular picture houses. The picture has been showing 10 times daily. The full feature has three acts and then the pictures.

The picture will be exhibited in London Sunday night. They were placed aboard the "Majestic" leaving for London.

The South American rights to the picture, purchased by Firpo, are expected to be sold in a few days. The picture is said to have purchased the South American rights to the films for less than \$15,000.

# CARROLL CLUKAS FINED AFTER CONFESSION

**Arrested in Chicago on Vicious Charge—Cancellation of Marion Murray's Act**

Chicago, Sept. 19.—Through the arrest and fine of \$50 on the charge of contributing to the delinquency of a minor, Carroll Clukas is no longer with the Marion Murray act. Miss Murray cancelled her time at the end of the week at the State-Lake, returning to New York, where she will secure another York to replace Clukas. Harry Coleman of "The Son Dogdogg" played the remainder of the week with Miss Murray at the State-Lake.

The fine was imposed after Clukas had confessed upon his arrest. Attorney Ehrlich defended the actor. Jail terms was expected, but the fine was the only sentence.

Clukas ordered some shirts from Casper A. Jones, who was delivered at his hotel room by a messenger boy of about 14. The boy ran from the room, screaming that Clukas had attacked him.

Who was the boy? Jones was held in jail in default of \$3,000 bail. It is said he made a general confession.

## AL FORAN AN ADDICT

**Requests He Be Jailed in Fight Against Drugs**

Dallas, Sept. 19.—Al Foran, one of the most popular blackface comedians in the South in Texas at one time, is fighting a winning fight against narcotics. He has written a book, "The Man Who Was Jailed on a Charge of Vagrancy so that he might fight the dope."

Police say that Foran, although an addict, won't let about his condition anything else. The police force, government prosecutors and narcotic inspectors are all for him.

## NEW ACTS

Jillie Dawsonca (Jaweska) and David Lewis (Dawsonca) (Jennings and Dorney) two-act.

Ben Rubin has returned from the States, where he has been in the revue with seven people.

Albany, N. Y., planning to produce the production of several ballet musical comedies for vaudeville, the first will be an abbreviated edition of "The Dancing Wagon."

Joe Canino (The Cousins) and Marion Wilkens (Hughes and Wilkens).

"Knights of J-Place," nine people including a 4-piece band, featuring Marjorie Wheeler and Margaret Crang.

O'Neil Sisters, sister act.

Billy Bess and six other people.

Dorothy Russell, three-act, with Hubert Kinney and Marcella Shubals.

Ed Lovett and Marie Lute, two-act.

Harry Evans and Charlotte Pearl, skit.

Billy Dale and Co. (5).

David Lloyd (Cannonball) and John Crone (Nevins and Crone) in comedy, four people.

Joe Canino (The Cousins) and Marion Wilkens (Hughes and Wilkens).

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David Lloyd (Cannonball) and John Crone (Nevins and Crone) in comedy, four people.

3000 FANS

seen when the

DEMPSEY-FIRPO BATTLE

was held at the

CLIFFER















## ORITILIAN

bilities of the advancing

He was with the Casey agency for several years booking for the Keith circuit, and previously had been the manager of and booker of the New York theatre under the management of the Sire family at the time, around 1898.

Mr. Lykens was a bachelor. Funeral services will be held Friday, Sept. 20, in the Universal Funeral Parlors, 82d street and Lexington avenue, New York City. Interment will be at Kensalco cemetery, New York. Burial will be under the auspices of the Keith Tadeuville Artists' Representatives' Association.

**RALPH DEAN**  
Ralph Dean, actor, stage manager and film director, died Sept. 15 at Bellevue hospital, New York, aged 55. His physical condition had been

bad for some time, and he was to have undergone an operation. He had recently directed rehearsals of a road company of "The Old Soak," having at age managed the original production last year. His last appearance as an actor was in the original "Seventh Heaven" production.

He achieved considerable reputation as a character man and his managerial activities embraced all

sorts of work with legitimate, stock and picture companies. A father, mother, brother and two sons survive.

**RAYMOND B. WEST**  
Raymond B. West, one time film director, died last week in Los An-

geles after a lingering illness. West was 37 years old and leaves a wife and one son. He was one of the

IN FOND REMEMBRANCE

of  
**WILLIAM JENKINS**

Professionally Known as  
**BILLY MCINTYRE**

**BILLY MCINTIRE**  
Who passed away in Tucson, Ariz.  
September 19th, 1921

**HIS LOVING WIFE**

early directors to gain fame, and for a time was known as the "Boy Director." He was a long time with

ince and produced "Civilization." West lost his mind after a general breakdown a few years ago.

ERNEST G. WARDE

Los Angeles, Sept. 19.

He died here of stomach trouble. He was 48 years of age, being born in

time was the stage director for  
Richard Mansfield. His death came

as a surprise to many professional friends, coming shortly after he had signed a contract to direct a new

GEORGE SCHAEFFER

George Schaeffer, doorkeeper at the Music Box, New York, died suddenly at the Hotel Belmont.

New York, Sept. 17. He had been an actor in his younger days, among his roles being Old Man Vander-

of his roles being Old Man Kershaw  
in "Jane."

**GOFF PHILLIPS**  
Goff Phillips was killed Sept. 11  
at Broadway and 46th street. New

York, when struck by a truck while crossing the street. His death is reported in the news columns of

Elizabeth Jacobs, wife of Ab

C. Jacobs, famous stage manager, died in Chicago Sept. 18 of a complication of disease. She was 58 years

old and is survived by her husband and five children, William, and

in agent, Florence, Sadie, Frank and Gladys. Mrs. Jacobs had been in for three years.

R. L. (Bob) Winfrey, assistant manager of the Adolphus Hotel

Dallas, recently died following an operation. He was known to practically every person in theatrical

who ever visited Dallas.

21 **ENTERTAINERS**  
the A series of articles on that subject begins  
in this week's  
CLIPPER























# THEATRE & AMUSEMENTS

**"Fool" Leader of Everything Through Big Advance—  
—Clinging Vine" Can't Make Grade—"You and  
I," Playhouse Riot With \$13,000 Weekly**

Chicago, Sept. 29. Super-normal condition of local's legit box office of the last three weeks is threatened this week, as sales have shortened.

Overcast weather and a strong breeze from the Jewish New Year played an important hand in the high figures of the early part of the week.

Great weather continued into the Sunday night figures. Sticky, muggy weather set in Monday and it still holding.

There'll be some elimination by the end of the week of the attractions which have been slumped in their grosses. Once again, however, it may be stated the town, theatrically speaking, is healthy.

Best promoters of the week were triumphs, particularly "Spring Cleaning" at the Adelphi. Considering the campaign at the Adelphi is to convert a former burlesque house into a profitable legit home, plus an untired attraction, the premiere week's figure (\$13,000) was most encouraging.

Not for a minute during the week did the critics let the public pay attention they gave Frederick London, the author. He was dined and re-dined by newspapermen, and before he left for New York on Sunday was buried beneath an avalanche of publicity. Knowing "Spring Cleaning" was going to be a success, it was going to suffer for Sunday trade.

The highest form of entertainment, augmented by the unusual play of the playhouse, and it's up to the elite of this town to make the week's success.

If the Adelphi can draw the carriage trade that goes to the Blackwelder, it will determine the question that weeks to come will be the answer.

"Polly Preferred" has everything in it to make the week's success. It's a play of the playhouse, and it's up to the elite of this town to make the week's success.

"You and I," Playhouse Riot With \$13,000 Weekly. The premiere week's figure (\$13,000) was most encouraging.

There's going to be some killing of the season among the legitimate contenders immediately. The town can't positively withstand the musicals that are in the air.

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For three weeks Chicago has astonished everybody with the results for the box offices. Monday of this week, however, the "Fool" ruffled even the musical plays, and there shouldn't be any more. The grosses of this week are considerably chopped over the previous weeks, because elements helped materially following Labor Day. It will be expected that warm weather will return before the normal attendance to the first class attractions, which have already been sent here.

Last week's estimates:

"Polly Preferred" (LaSalle, 1st week). Opened to around \$100,000. Should stick to around \$100,000. Future close to \$100,000.

"Spring Cleaning" (Adelphi, 1st week). Best notes received by any play for weeks. Will hurry work (formerly Columbia, burlesque) as well checked. Future close to \$100,000.

"Whispering Wires" (Princess, 1st week). Should hold steady. Little over \$12,000.

"You and I" (Playhouse, 2nd week). Regular smash-hit, proving itself a success to make double the rate. Little under \$13,000. All it can handle is \$13,000.

"The Gingham Girl" (Garrick, 2d week). Close figuring gives nightly average of \$2,500. Landmark \$2,500 on week.

"The Dancing Honeycomb" (Apollo, 2nd week). Close figuring gives nightly average of \$2,500. Landmark \$2,500 on week.

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"You and I" (Playhouse, 2nd week). Regular smash-hit, proving itself a success to make double the rate. Little under \$13,000. All it can handle is \$13,000.

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**"I'll Say She Is" Not Wanted in Boston—"Runnin' Wild" Keeping Pace of "Shuffle Along" "Lullaby" Closed, With "Cuts," to \$9,000**

Boston, Sept. 29. There's plenty of money in Boston and it's not so tough to get, either.

Ziegfeld's "Follies" opened at a \$440 top Monday to a turnaway with the floor sold out four days ahead of the opening.

"The Rise of Rosie O'Reilly," the Colan show at the Tremont, grossed \$10,000 last week (17th week) with every indication of \$23,000 for this week, which is the final one of the run.

With "The Cat and the Canary" at the Plymouth hitting \$14,000 last week and with "Bally, Irene and Mary" at the small Wilbur playing to \$16,000 (capacity) for all week plus every chance the \$15,000 term, there is little indication that good shows will starve.

Claude Sullivan, coming into the theatre to replace "I'll Say She Is," will start already in the vanguard sale that has made the Shubert's grossing.

The nose dive that "Joe Gakker" took in Philadelphia summer season to "be one of those things." The town didn't warm up to it and the Shubert local brains didn't seem to be particularly perturbed.

The alibi that it was killed by its own popularity in the previous years' old water, Eddie Dowling's "Bally, Irene and Mary" at the small Wilbur, and another Shubert house, is mopped up by the Shubert's.

They turned handings over the show in unit form. Gaites is shooting the show to Pittsburgh, where he expects a Philadelphia reprieve.

"The Cat and the Canary" is starting off as solidly as old "Bally, Irene and Mary" was last year when it made local history. Manager Fred Wright, who doesn't expect the show to do any other local manager does, says it is going to "hold up longer than the most optimistic promoter could expect."

"Runnin' Wild," Selwyn, 3rd week, \$12,000. "The Gingham Girl," Garrick, 2d week, \$2,500. "The Dancing Honeycomb," Apollo, 2nd week, \$2,500.

"The Gingham Girl" (Garrick, 2d week). Close figuring gives nightly average of \$2,500. Landmark \$2,500 on week.

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hang around \$11,000 to \$12,000. Last week showed \$12,000, which was a gross of over \$100, as against the professional show which went over \$100.

The amateur revue or frolic idea is apparently going to be a steady thing this year for Low at the Orpheum with some interlocking with his big show, the Black Box picture house seating 4,000. Monday forenoon's show this week showed a gross of over \$100, as against an average forenoon taking of \$200.

The belief of Victor Hyde, a man with a \$1,000 staging price for Hyde, is negligible in view of the running time cutting into the normal vaudeville bill and the gross proceeds.

"The Lullaby," the Florence Reed production, is going to be well to approach \$9,000 last week and its showing in New York will tell the story. Boston wouldn't, but the scene between the harlot and the son, and the general belief in that New York offer to it but the road will suffer.

Estimates for last week: "Runnin' Wild," Selwyn, 3rd week, \$12,000. "The Gingham Girl," Garrick, 2d week, \$2,500. "The Dancing Honeycomb," Apollo, 2nd week, \$2,500.

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**END THREE YEARS' WAIT**  
Charleston, W. Va., Sept. 19. That Charleston during the season is to have dramatic productions is no longer a question. Even the "Devil's Disciple" (Garrick) 2d week, \$2,500. "The Gingham Girl" (Garrick, 2d week), \$2,500. "The Dancing Honeycomb" (Apollo, 2nd week), \$2,500.

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As a witness John R. Rogers was called and appeared in Asbury Park, testifying for Zancig whom Rogers said he had known for 30 years; Leavitt, Rogers stated, he had known for 10 years. The complaint by

(Continued on page 26)















**\$35,000 IN 3 WEEKS  
FOR "WAGON" IN K. C.**

**U.'s "Merry-Go-Round" Remains Two Weeks—Film Material Light Last Week**

Denver, Sept. 19.

### Third Syncopation Not So Good—Mostly Hold-Overs in Loop

**Strand—"Why Worry?"** (Pathe) (\$2,900; 35-55-85). Second week a little better than \$34,000.

**Times Square—"If Winter Comes"** (Fox) (1,057; \$1.50). Slowly building up with management certainly plugging and extended run will picture over. Last week \$5,700.

couple are seen much in each other's company, states that Ray Griffiths, film actor, and Bertha Mann, stage leading woman, will soon marry.

The Jewish holidays last boosted the better houses, not the smaller ones, did not the Tuesday and Wednesday growth had been expected. The pop houses seem to be unabated measure their ratio to non-

Modern and Beacon (twin houses). Last week averaged \$6,000 each with "Where the North Begins," with Rin-Tin-Tin, the picture dog, being shown at each performance as a draw for the youngsters. "Little Johnny Jones" and "Red Lights" this week.

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but the smaller houses did not. The Tuesday and Wednesday growth that had been expected. The pop houses seem to be unable to measure their ratio between

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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.)

## CAPITOL DIVERTISSEMENTS

Five Divisions  
100 Seats  
Thurs Sets  
Capitol, New York

New York, Sept. 18.

S. L. Rothafel is evidently trying out a new idea in the Capitol, by featuring his attractions that supplement the regular film entertainment at New York's biggest picture palace. The bunch in one group. This week the Capitol program comprised but the Divertissements, the News Magazine and the feature, the whole entertainment running, with two weeks of a minute each, exactly two hours. The magazine ran 10 minutes, while the feature consumed an hour and 52 minutes in projection.

However the bunching of the musical, ballet and vocal portions of the entertainment proved interesting, although a little too lengthy. The audience at the Capitol show Monday evening seemed to get a little restless. It is possible that the single vocal solo might have been eliminated to the advantage of the composite entertainment.

The orchestra starts the proceedings with the usual overture, playing "American Polka" composed by Wallingford Riegler, its first performance in any theatre. This is followed by Miss Tina Cabellero, a Chilean prima donna, making her American debut, singing Cavatina from "La Traviata." Tina Cabellero, a chanteuse of the Capitol Ballet Corps next offers a musical, which was well applauded.

"Campus Memories" presented with nine members of the Capitol Theatre was the most pretentious of all of the numbers. There were 13 of the better known old campus songs rendered in a new way. "Gaud muh legitur," "Folly, Wolly Doodle," "Soldier," "Faraway Crammull," "Old Brown Maiden," "Vive America," "Old Oaken Bucket," "Bingo," "The Low Key Cuckoo." (later sung by James Parker Coombs and quartet, appearing in a new way, as an encore), "Fair Harvard," "Yale Boole" and "Good Night, Ladies."

Three acts are used, first one for the vocal solo, with change for the ballet and finally an interior for the "Campus Memories." All are done with the usual touch of Rothafel thoroughness as to lightings and details.

Fred.

VERA SABINA and MARIMBA (BAND)  
Musical; Dances  
12 Min.; Thurs (Special)  
Deimonts

St. Louis, Sept. 17.

Vera Sabina and her dancing partner Maurice Leo are accomplished theatrical artists. Their interpretations of modern exhibition dancing. The Spanish Marimba band playing pleasing music to the couple and also several numbers as fillers. The instrument used and operated by six men looks like an xylophone.

Act opens with fast "pop" number by band which paves way for Maurice Leo and Vera Sabina. The band plays in semi-circle, which leads to heavy clanking of The Flower Duet. Sabina now in scant clothing reveals a perfect lined young woman. As assisted by Leo she presented this number in a most graceful and charming manner. The audience at the band again tilted in and Sabina closed her offering with "Four Horsemen" tango. The Deimonts pictures liked it well enough to applaud long after the feature picture was flashed on screen. The special act of costly little draperies together with the many beautiful effects reflect credit upon Sabina's showmanship.

## FANTASY IMPROMPTU

Plans  
100 Seats  
Thurs Sets  
Rivoli, New York

New York, Sept. 18.

Decided newly through utilizing the lighting facilities of the house. A pianist plays with the stage dimmed and the lights are turned on with the melodies lights slowly come up at the rear of the stage showing the features of girls through a transparency, then dimming down again. Just before the finish of the number they again come up again showing the figures of the girls, closing down with the drawing together of the curtains.

It is a well worked out effect that isn't costly, but still earned sincere applause from a crowded house.

Fred.

## MARGARET MCKEE

Whistler  
6 Min.  
Rivoli, Baltimore.

Baltimore, Sept. 18.

Miss McKee, from out of the "Music Box Revue," is taking movie stars here now, and at the Rivoli here was held over for a week. Her whistling program is short, consisting of classics with variations and the reliable "Listen to the Mocking Bird." Those who saw her at the Rivoli were probably mighty good stuff, but those midway and back had a hard time hearing it. McKee was prettily dressed in a chiffon gown cut low about the neck, and she sang with a few spangles. Added to this she is a nice looking blonde.

Notwithstanding the fact that she is well known in her line, her act aroused only mild applause and the house question open to discussion as to whether whistlers are especially desired in movie houses.

Jack.

## NEWARK STRIKE STILL ON

Chance of Strike Being Forced Off  
Is Hurting All Amusements

Newark, N. J., Sept. 18.

Hope that the trolley cars might be running soon was given new impetus by Chancellor Walker's order Monday that the Public Service must operate at least one car on each line. The order may be appealed, but there is little chance of any long delay.

Last week the Newark City Commission met and unanimously refused to allow the Public Service to take over the jitneys and charge seven cents fare.

It would of course, mean the political death of any commissioner who voted to allow the Public Service a monopoly of transportation at seven cents.

The corporation Director Raymond asked the Public Service to operate a "concessionaires corporation."

Meanwhile one of the stockholders of the Public Service, who is a member of the board, has written a letter to the city council, in his decision the chancellor also suggested receiving the only alternative to running cars.

The strike is still hurting theatre business. The Olympic will open Sunday and Dreamland though still open has been very badly hit. One of the big theatres who have high class taste calculated that the strike was costing him \$500 a week.

## AGREEMENT ANNULLED

St. Louis, Sept. 19.

The joint booking agreement between the Olympic and the St. Louis Amusement company has been declared off. The break came when the amusement company refused to bar from their theatres films which had first run at the Olympic.

"Skouras brothers control the Grand Central, West End Lyric, Capitol and several small theatres and the amusement company controls about 15 outlying houses. They are now looking in direct competition with each other."

Clipp's Green Cover  
Know the Clipp by its green cover.  
The outdoor paper?

# DEMPSEY-FIRPO FIGHT

By Mine

Jack Dempsey, Louis Angel Firpo battle for the world's heavyweight championship, took place at the Polo Grounds, New York, Sept. 18, 1923. The fight was a draw, 15 rounds, 15 and continued for nine days. Running time, about 20 minutes.

The best picture of a prize fight ever recorded on a motion picture screen is so because the first round, pictured by the "Fighting" film, is captured by the slow motion process.

There is not a move nor a punch of any kind recorded on a motion picture screen. The disputed point is that Dempsey got through the circle to either punch or defend. Firpo, in clearly shown. He was the first to throw a punch at Dempsey's head. But previous to that even Dempsey had thrown a punch at Firpo when seeing this picture at the ease and frequency with which Firpo hit Dempsey.

In the slow motion Dempsey looks to have been "out" on his feet, after having knocked Firpo down several times. The picture of the first round, the "push" happened, any one must have concluded Firpo needed but another punch to go completely out.

It seemed that the fight was wholly unexpected of Firpo's come-back. Firpo, after arising, caught Dempsey with a right punch to the side of the jaw. Firpo then backed Dempsey to the ropes and then he came back and rained a shower of blows upon Dempsey. It seemed that the fight was over. If properly aimed, should have put Dempsey out. Instead, with the "Fighting" film, it was a different story. Firpo appeared to be in and keep it tight against the side of the ring.

Dempsey regained the ring, Firpo then came back and rained a shower of blows upon Dempsey. The picture of the first round, the "push" happened, any one must have concluded Firpo needed but another punch to go completely out.

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Four or more pictures weekly in the Clipp devoted to current affairs.

By Beece

There was no such confusion at the Polo Grounds last Friday night when Jack Dempsey successfully defended his world's heavyweight championship title against Louis Angel Firpo, of Argentina, that the moving pictures of the great contest were immediately recognized of most important event to those who witnessed it.

The film started about at the Broadway Saturday and was continuing throughout the week. Sunday and Monday it started at 10, 10.10 a. m. and is proving a bonanza.

The battle raged out one and one-half hours, the first round was so spectacular and sensational the going of that season alone gave more the raising of the greatest contest on record.

It is certain that a majority of the crowd on the field never saw but part of the hectic action. People jumped to their feet, then mounted the benches. Those within a few rows of the ring could see the action in the battle only in flashes. Bedlam broke loose and conditions were chaotic. Many fans knew in a vague way what was going on from the frenzied shouts and noise of the fanatical crowd, but just what blows were struck they could not learn until reading the papers. Even then there was no uniformity in the reporters' chronicles.

For that reason almost every man who attended the big amateur event will want to see the pictures to clear up the difference of opinion.

Many fans were in the Broadway Monday night, and it is likely many out-of-towners who attended the city over the week end still in the house, as the pictures may not be

exhibited in other states because of the prohibitive law against interstate shipment of fight pictures.

The pictures show clearly how close Dempsey came to being knocked in the first round. His narrow escape he straightens up a wall-punch by Luis lands on Jack's knees and. He moves away but Firpo comes on hitting, with eight right times. Dempsey appears unable to escape the punishment. Only one of Firpo's blows strikes the back of the champion's neck, now, as he straightens up a wall-punch to the jaw sends him through the ropes. Just before he shows how Dempsey went to his hands and knees for a fraction of a second.

The detail of how Dempsey got back into the ring is not shown, because the picture does not show Dempsey's hitting Firpo after the bell rang. That could not well be judged from the picture, although there is some mix-up depicted with Referee Gallagher going in between the men.

The second round and the quick knock-out coming shortly after Firpo took a short cut in quite clear. There are parts of the picture, however, that leave the door open to further discussion.

The fourth knock-out of Firpo is one picture, although the film left the question of whether Firpo was really on the canvas 15 seconds still a question.

Over the Radiophone Firpo was counted out but the announcer then said it was a mistake. Gallagher's arm is raised and just about to announce that Firpo arises. The picture clearly proves, however, that Dempsey committed a knock-out of the Argentine was straightened up.

There was a slow motion picture of the first round. That, too, proved

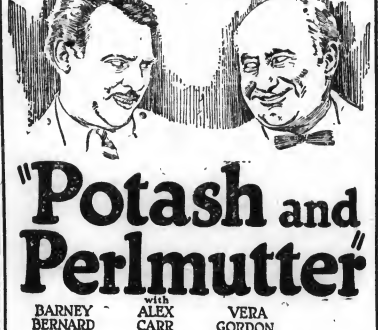
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## SIX DAYS

Charles Brabin production presented by  
by Gladys Berger, as shown at the Capitol,  
1 hour and 25 minutes.

Edna Lewis.....	Corinne Griffith
John Harrington.....	Frank Mayo
John Harrington.....	Frank Mayo
David Charles.....	Wynne Gibson
David Charles.....	Wynne Gibson
Richard Kingston.....	Charles Gray
Richard Kingston.....	Charles Gray
Edna Lewis (as a child).....	Kyren Wash
Edna Lewis (as a child).....	Kyren Wash

The Chef..... Robert Pat Williams  
Guide..... Jack Herbert

If the name of Elinor Gray and the  
contents of dating novels and the  
title of her book "Six Days" mean  
anything to you, you will not be  
then from the box office standpoint  
the picture should be a draw.

But the picture is not so much as  
far as a plantation goes. It is  
it is chopped up. The effort was  
made to cut and then cut some more  
to get the footage down to reason-  
able length with the result the  
movie moves along in a series of  
snatches. The picture is a picture  
with the expectation of seeing a  
daring are going to be sorely disap-  
pointed. In some cases, some  
that might mean anything. That  
is, the picture is not so much as  
have been married, where the young  
husband starts to make love to his  
wife. The picture is a picture of  
the candle. That brought a laugh  
and a smile. The picture is a picture  
that followed hard on the scene  
of the day." The title of the second day  
the picture resolved itself into  
(Continued on page 35)

ness sake go and see  
Rarely has there been  
n's liosome form acted  
B. Warner a very ad-  
ngly fine. A pleasure  
n the cast."  
—American  
has all the vitality of  
the languid and blasé  
is well directed, well  
—Tribune.  
decoration and cos-  
—World  
Extraordinary perform-  
nary. The action runs  
t these, combined with  
orth while."—Call  
Berton and Charles Simon  
Mats and Electros  
at Exchanges

After the death of the wife, the two meet again with the usual happy ending of a love story.

In making the adaptation Albert Shelby Le Vino has modernized it to play somewhat, put in a slight twist and made it an extant comedy. It matters much.

As Zaza, Miss Swanson was superb. She was a little out of kilter, snapp into the role that will make any audience love her, still she had a certain quality of grace and charm toward the end of the story perfectly. As the fiery, devil-may-care actress who stands up to the heart of all womankind for the love of a man, she interjects a comedy value into the story.

As the leading man scores, as do Miss La Verne in a character part, and the supporting cast in the office and the actress.

Frederick

Irvin Willat and Albert LeVino, directors, will respectively be here to collaborate on a Zane Grey story-production for Zane Grey Pictures.

## ADOLPH TUKOR.



AN **Allan Dwan**  
PRODUCTION

### The Critics Say:

"If you want to see 'temperament,' for goodness sake go and see the Zazified Gloria Swanson at the Rivoli. Rarely has there been such a display. Every atom of Miss Swanson's liasome form acted every minute. Softly emotional moments. H. B. Warner a very admirable Duffresne. Lucille La Verne exceedingly fine. A pleasure to note the unfeeling Ferdinand and Gottschalk in the cast."

"A vivid characterization. Miss Swanson has all the vitality of a Lenore Ulric. The role is a rapid reverse to the languid and blasé parts to which she is often assigned. 'Zaza' is well directed, well edited."

—Tribune.

"Staged with great lavishness in interior decoration and costumes." —World

"Best acting of Miss Swanson's career. Extraordinary performance. Entire presentation far above the ordinary. The action runs smoothly. The photography is excellent, and these, combined with the splendid acting, make a picture really worth while."—Call

*Adapted by Albert S. Le Vano from the play by Pierre Berton and Charles Simon*

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Direction **LEW GOLDER**

All matter in  
CORRESPONDENCE  
refers to current  
week unless  
otherwise  
indicated.

## CHICAGO

VARIETY'S  
CHICAGO  
OFFICE  
State-Lake  
Theatre Bldg.

An empty seat at the Palace at an opening matinee on Sunday is an item. That is any quantity of empty seats at that house at any time in season is something unusual. What caused the scattered empty seats in the rear of the downstairs portion of the house Sunday afternoon is not clear, for weather conditions were favorable. There was a billing of four features. On the signs displayed giving the running time of the show, Trinnie Frigiana and the Marmelin Sisters were given the prominent type. The positions of the "Klown Revue," with Floetz Brothers and Sister, and the Four Erettos was changed from this program billing. The Four Erettos opened and closed in "one," with their main tricks while the Klown Revue shared the performance to

a close. The latter was programmed to open.

There are really three revues. Marmelin Sisters offered their revue of drama dances with Miriam, Irene and Phyllis participating, and scored their customary artistic success. Dora and Edwin Ford head a dancing revue replete with dancing. The Klown Revue is what that billing indicates with some splendid clowning, and the woman doing sensational backward falls from a high apparatus, breaking the drop by her hands on a table.

Miss Frigiana on fifth is the actual headliner with Johnny Burke, Ford Revue, and Lewis and Boddy coming in that order after her, and all making very big. From a standpoint of continued applause they registered the hit of the bill Sunday afternoon, although Johnny Burke was forced to work 21 minutes and Trinnie Frigiana is only rivaled by her own record at this house for an act of her kind.

Harris and Bert Gordon are placed a little early (third), when the value of their act as comedy is considered. "Thank You Doctor," a comedy sketch, is well played and has compelling interest at all times.

The Four Erettos combine hand acrobatics with comedy into a perfect offering of the kind, and their success was not lessened by closing in one. The Klown Revue also has some hand jumping by one of the brothers over obstacles and ends with dancing on the hands by the three performers, which makes a

It is a well balanced bill, and the only possible fault to find with it is that most of the acts are familiar to patrons of that house.

"The Wicked House of David," which opened at the Garrick in Milwaukee, moved to the Shubert Michigan in Detroit this week.

The Rialto bill for this week is an average show for that house. There are five acts of the traveling road show and three acts put in extra by the Chicago office. The three acts added locally are Morgan-Woolley Co., Jack Doran and Russell and Titus.

The Alice Lamont Trio open the show with a wire act, slowly presented and including some interesting tricks. Clark and Grooby follow and the Italian comedy makes a hit, also singing, although the comedian is bothered with a terrible dialect when talking and forgets to use it altogether when in song.

Russell and Titus have a new act since last seen around here. The man does little that is worth attention in vaudeville and gets no aid from his associate, who has a rasping voice which makes her singing hard to listen to. McNally, Kelly and DeWolfe open in "one" outside a theatre and the change to full stage leads to expectations not realized, for they appear again in a room in a hotel. The two boys dance fairly well. The girl makes three in the act.

Jack Doran sings high-class songs, introducing them by means of a poem in vaudeville and pretends to be a western sheriff and dresses the part different from the usual.

The Morgan and Woolley sketch is broken at the height of its success by new people since it was seen a short time ago at the McJannet. With the comedy of the hotel keeper it makes little difference who plays the other parts, though this company is hardly so strong as the one seen before. Jensen and Mack seem to be the surprise of the comedian with a farcical and their back-lash routine is liked. They took encore after encore Monday afternoon.

The Billie Gerber revue is satisfactory flash. She entertained with explanatory poetry, which would stand replacing. Its author must have been kidding her when it was turned in. There is a line about a girl being introduced which says she is sometimes "using" her feet or words to that end. As there is nothing suggestive or smart in

this act such a crack is called for. Miss Gerber makes an attractive boy and sings and dances nicely. The other girl essays classical dancing. Minetti and Riedi play acrobatics. The whole is routine and unvarnished.

Russell and Titus have a special drop showing the elevator in a hotel.

One of McNally, Kelly and DeWolfe is dressed as a bell boy and it is emphasized that the action takes place in the room of a hotel, while Morgan-Woolley Company portray a road house.

The Bob Pender Troupe is the big flash of the Majestic bill and headlined, with Callahan and Bliss having second prominence and coming in strong for laughs. There are 10 acts, with eight appearing at each performance.

The Ballyhoo Trio opened the performance witnessed with an interesting glimpse of the sidewalk of a circus, with apier out front, the few performance and then stunts inside the tent. A contortionist makes it unusual and entertaining, while a singer in clown make-up gives further value.

Mack and Stanton follow with singing and comedy, one as a tramp just released from jail and the other as the jailer. It is a little out of the usual when the bob

sings a ballad, but his voice is a good enough excuse.

Morty and Mack, two girls, singing, with one doubling piano, did only fairly well, third. Margaret and Mordel in a dancing novelty scored, having an exceptionally interesting dancing revue, with singing and talking features.

Callahan and Bliss put a dancing act well up in the comedy class.

The Pender Troupe starts off with song and dance, acrobatic dancing and tricks, and concludes with the

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will stunt, which makes the offering notable.

Ray Conlin, among the best of improvisers, if not measuring up with the best of ventriloquists, occupies next-to-closing spot satisfactorily. The Clifford Wayne Trio closed this show with "The Indians in Full Dress," as it is appropriately billed and gives a touch of class to such an offering which makes it manual.

Harry E. Gramp, manager of the Lincoln square, Decatur, Ill., while driving by auto to Streator, Ill., was hurled from his touring car when the automobile skidded on a slippery bridge approach and striking a rut, upset. His hand was so badly injured an operation was necessary. When the manager regained consciousness after the accident he found himself seated in the road with the steering wheel of the car.

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In his hand. Three women motorists carried him to Minook, Ill., where he was given emergency treatment and taken to Decatur.

There's loaded the dressing rooms at the Bijou-Arcade in Battle Creek, where Graves Bros. "Saucy Baby" was playing and after obtaining wearing apparel and jewelry valued at \$100 made their escape in an automobile parked in the rear of the theatre. Mrs. Billy Graves and Jerry Sheehan, Joe McKenna and A. P. Malone are the losers.

Joe Bransky, formerly treasurer at the Olympic, succeeds Al Hally as treasurer at the Selwyn.

Within a distance of 20 blocks from 35th to 55th streets on Michigan avenue, there were 24 sheet stands posted last Saturday for "Scaramoche," "Pioneer Trail," "The Eleventh Hour," "Safety Lane," "St. Elmo," "The Winter Comes," "Iron Trail," "Broken Wing," "Ashes of Vengeance" and "The Cheat."

Edward Mackaye, of the National Show Print, has filed a bill in chancery in the courts here against the Shubert Theatre Co., Lester Bryant, Thomas Hanks et al. to have certain stock in the company appearing in the books of the company transferred from Lester Bryant's name to that of Mackaye, trustee. Mackaye was named trustee in Bryant's recent bankruptcy proceedings.

## ATLANTA

LYRIC—"Dear Me," stock.  
HOWARD—"The Silent Partner," METROPOLITAN—"A Man of Action."  
RIALTO—"To the Last Man."

ALAMO No. 2—"Within the Law," BONITA—Tab.  
ATLANTA—Dark.

While the Atlanta does not open until Oct. 4, Lewis Hulse, manager, has made known that he has an unusually good bunch of stuff lined up for his road show and super-dim house.

Included in the stuff lined up for Atlanta is "The Clinging Vine," Ed Wynne in "The Perfect Fool," "This is London," "The Last Warning," "Sally, Irene and Mary," "The

PALACE—"Bubble-Bubble," FOLLY—"Heiter-Skeiter," Mutual.

GAYETY—"Naughty-Naughty Girl," tab.  
GARDEN—Pop vaudeville.  
CENTURY—"Red Lights" and "The O'Brien Girl" condensed.  
RIVOLI—"Her Reputation," New.  
METROPOLITAN—"Where the North Begins."

The Academy of Music, which gave up the Brainerd bookings two

AUDITORIUM—"Smaller Through," stock.  
GAYETY—"Bravities of 1923,"

MAIN STREET—Vaudeville.  
PANTAGES—Vaudeville.  
LIBERTY—"Tea With a Kick," stock.  
ROYAL—"The White Rose," picture.  
NEWMAN—"To the Last Man," picture.

After a preliminary season of three weeks with "The Covered Wagon" film the Shubert took its start on its legitimate season Monday with Jane Cowi, as Juliet. Mail orders for seats have been coming in for the past two weeks and the reservations indicate a smashing week. In spite of the numerous newspaper articles relating to high theatre prices the scale for this engagement will have a \$3 top for the night performances and a \$1.50 top for the matinees.

The Girard, one of the best residential film houses, dark since May, opened last week under the management of Jack Roth. The house has been rebuilt, repainted and a 2,000 organ added.

Mike Leng, veteran orchestra conductor, with a record of 31 years continuous service at the Orpheum, will be in his accustomed place when the season starts Sept. 30. He will have 14 musicians in the pit with him. At the Gayety, James Holman is winding the biton and Louis Charnisky is directing the bunch at the Pantages.

The Coon - Sanders orchestra, which was a feature at Spring Lake Park, Oklahoma City, for 11 weeks last summer, has returned here, and is furnishing the entertainment in the Hotel Muehlebach grill room.

Theatres and churches in several sections of the city are being used as assembly halls for the first days.

Because building projects had not been completed and these schools were forced to look elsewhere than on school grounds for assembly halls.

## B. F. Keith's Palace, N. Y.

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will be known hereafter as

LEW and JOE

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"Youth and Old Age"

## CORRESPONDENCE

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Bat—"The Passing Show," "Barney Goetz," "The Pool," "The Covered Wagon," Al O. Fields Minstrels, Neil O'Brien and Bert Sowers' Minstrels, Lassies White's Minstrels, Roseum Timsy, "Thank-U," "The Gingham Girl," "Sally," "Kempy," Pavlova, Russian Ballet and Symphonic orchestra, "Wildflower," "Up She Goes," "Just Married," "Little White Kelly," "Molly Darling" and "Good Morning, Dearie."

The Howard - George Muse Fashion Revue, a tie-up of the picture house with one of Atlanta's largest department stores, packed 'em in last week. The models, home talent, appeared comely in the new mode.

Everything is busy on Paramount bill getting ready for the removal of the home offices to New York. The Southern Enterprises will be absorbed with the detail of the Famous Players-Lasky headquarters. It is announced that Atlanta still will be retained as a district office.

## BALTIMORE

BY ROBERT F. 518K  
FORN—"Nervous Wreck,"  
AUDITORIUM—"Love and Money."

years ago and was taken over by the Shuberts for their vaudeville, and which finished last year as a stock house, reopens Monday with "Scaramoche," in for four weeks, according to the picture men of the town. This is to be followed by "The Hunchback of Notre Dame" for two weeks. The top will be \$100 at night, according to present plans, and the films will be given the twice daily showings. The Shuberts have rented the house on a percentage basis for the first two films. At a \$150 top, the house could do about \$10,000 capacity of the week, but in Baltimore between \$9,000 and \$10,000 would be not only highly profitable but big business. A symphonic orchestra will be used for the pictures.

The bill at the Maryland this week has two orchestras, the Ladies' Orchestra in Joe Howard's act, and the Manhattan Orchestra. This bill is an unusual situation here. The Charles Withers act was booked in for the week but cancelled because of the Howard act, which runs to the back wall. The Withers act, mounted on rollers, would ordinarily have to be perched near the wall, and the size of the stage made it impractical to use both.

## KANSAS CITY

By WILL R. HUGHES  
SHUBERT—Jane Cowi in "Romeo and Juliet."

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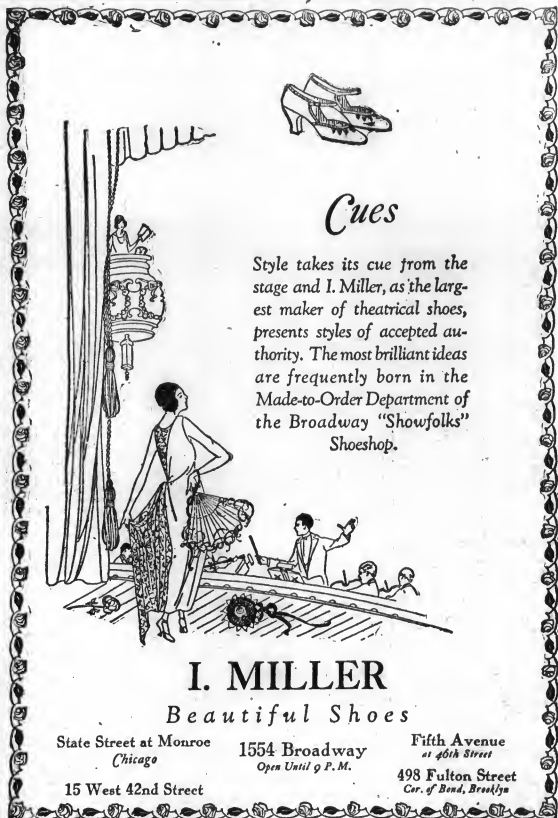
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## FILM REVIEWS

(Continued from page 23)

A six-day walking match with the hero wandering about in the underground passages of the deserted mine, trying to find an out for himself and his young bride.

**ADOLPHO**  
The Accordeonist That's Different  
Direction:  
FITZPATRICK & O'DONNELL  
New York.  
BERT LEVEY for Pacific Coast

was in anything. Frank Mayo is decidedly convincing as the young lover and Myrtle Steadman also manages to create a most favorable impression as the society mother. Claude King as the titled lover is also convincing.

Pictorially there are some very pretty shots in the English hunting scenes, the others are merely of the stereotyped order. In detail there are some bits that the director overlooked, and in a measure he is responsible for the laugh which greets his love scene. To make it possible for the candid smiling bit at the hip of the hero, so that in the picture it appears that he is in danger of scorching his trousers in the mist of his heated love scene.

A new branch office at Oklahoma City has been opened by Metro with Jack Bivell as manager.

IN THE DISTRICT COURT OF THE United States for the Southern District of New York.—In Bankruptcy.—The master of BLOCH PREMIUM SALES CO., Bankrupt—Chas. B. BLOCH, Jr., Assignee.—The said BLOCH, Jr., on Monday, Oct. 15, 1923, in order of the above bankrupt, consisting of silverware, cutlery, novelties, clocks, lamps, blankets, medicine, sera, pipes, brushes, electric toaster, iron, desks, tables, typewriters, adding machines, etc., etc.

MORRIS B. ARNOLD, Trustee.  
HAROLD P. COFFIN, 217 Broadway, Trustee in Bankruptcy.  
STANLEY WEINER, Attorneys for Trustee, 219 Broadway, New York.  
Inspection Sept. 28th and 29th.

## MARRIAGE MAKER

Super presentation and Paramount picture featuring Agnes Ayres and Jack Holt. A William de Mille production adapted from the play of Edward Knibbs by Philip Barry, Guy Wilby. At the Italian New York, 17. Running time, 95 min.

Alexander Vasey.....Agnes Ayres  
Lord Wensbury.....Jack Holt  
Gertie Green.....Charles Delaney  
Robert Ayres.....Robert Ayres  
Vivian Clark.....Mary Astor  
Mrs. Hope Clarke.....Richard Wain  
Fah.....Bertram John

Just another deMille myth with the usual demiling nymphs scampering hither and yon over the screen and Chester deLoche leading them. Anyone three or four drinks to the good and in a sentimental frame of mind will perhaps "go" for this picture but for those who are witnessing minus stimulant and possessing a desire to be amused, this feature is going to become fearfully boreome long before it terminates.

"More sinners against than usual" is Jack Holt, who is cast in a role that means less than nothing to him. Either the parts he is accepting lately or the mediocrity of the pictures are certainly doing him no good.

Especially is this noticeable following so close upon his having been included in the cast of the last Negri film. And the same might be said of Miss Ayres so far

as the individual effort is concerned.

DeLoche in the title role runs away with this epic of fantasy and the screen evidence relates that he has struggled manfully with a characterization of the "God of Love" type, etc., that comes extremely close to being "manly-pants." But at least he saved it from that, although the essential requirement to place this narrative upon a sound basis are beyond the powers of any one man. DeMille is the only one who might have proffered a helping hand but he seemingly was more willing to indulge in legend to the point where the tale is not even interesting, let alone plausible.

It deals with a financially embarrassed member of the British

aristocracy who is about to sell himself in marriage to an American heiress despite that he is in love with a cold blooded lady of his own sort. The faun (deLoche) comes upon Stonbury (Holt) as the latter is about to take his life. The half-breed half-human person tells the would be suicide he can recover his losses at the racetrack for him by

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# KEITH'S COLUMBIA

## "THE WONDER GIRL"

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Next Week (Sept. 24), KEITH'S BUSHWICK, BROOKLYN

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picking the winners through "smelling the horses' hoofs." Which makes him a member of the household, immediately whence he also takes it upon himself to bring the Lord and the Lady together in wedlock. He's a strong advocate of natural impulses with the playing of the pipes, conversing with animals and abhorring the self control that humans place upon their feelings.

The finale has the faun accomplishing his object after which he decamps the tuxedo he has been harnessed in to return to his native haunts scantily attired in skins and to frolic with the nymphs.

Neither the story nor the adaptation means anything to the members of the cast who have done little with it although it's hardly justifiable to place the blame on the players when handed such a burden as this. The settings and photography are both adequate but it seems the one great mistake was to have ever made a picture out of this piece of writing at all.

B.K.G.

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CHARLES H. MARKS  
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NEW YORK

### DULCY

Joseph M. Robson production, First National release, from the play by George Kaufman and Marc Connelly, directed by Sydney Franklin; continuity by C. Gardner Sullivan. Presented at the Strand, New York. Running time, 72 minutes.  
London Smith.....Jack Muhl  
Mr. Forbes.....Charles Gilpin  
Mrs. Forbes.....Mary Martin  
Angela Forbes.....Anne Corwell  
Vincent Forbes.....John de Beringe  
Schuyler Van Dyke.....Gilbert Douglas  
Bert Patterson.....Frederic Bonetti  
Marty, Dulcy's companion Miss Davidson  
Dulcy.....Constance Talmadge

One of the sweetest, most amusing and continuously delightful high-power low comedies of recent unveiling with Constance Talmadge lead and shoulders above anything she has ever revealed before in her electric person and her delightful talents. She shares the success of "Dulcy" with many, however; for the adapter, the director and the little-writer all finish well up in the money, all having caught the spirit of the satiric comedy and all having executed the screen version with snap, understanding, sparkle and discretion.

Surely here is one instance where stage authors may not harangue against the incredible stupidity of studio staffs. They contributed a

### CHAS. HORWITZ, Author

I have written hundreds of successful vaudeville acts in my career. Ask any artist. Let me write your new material or doctor your old act.

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fine and fleecy comedy to the boards. The wonder is that the screen edition of it was so quickly and completely conceived, with so few changes in the important points yet with so many alterations of the actual narrative.

The well-meaning Dulcinea, fap-por bride who burns to be a help to the husband she worships, and the complications and complexities she causes thereby, is expressed in Connelly's satiric and the continuity and execution of the picture were more pointedly yet more broadly than within the limitations of the stage. Every fine shade is preserved, every humorous undertone is cherished and nursed, and the slapstick added is not out of keeping or out of order.

The young Miss Talmadge, in addition to appearing more fetching and nifty than in the past, strikes one as having out with deeper etching into her action and characterization. She "gets over" in every mood, in every foot of film; never loses the sympathy, makes herself adorable as the lumbering well-doer and sustains the unbroken interest and suspense every second because the audience is wrapped up in her—what will happen to her, what she will do and say, where she will go, how she will wiggle out, not what will happen to the others she has all languidly up, but what the others will do to Dulcy when they find out.

That is about the highest accomplishment, an ingenu can achieve in face in any form, and Miss Talmadge makes it from first to last.

The story that "Dulcy" is very slightly altered in the main. The scene employed are rather elaborate, the husband being elevated to own a mansion in California, but that makes good picture stuff. The photography is sharp and clear and perfectly lighted. The direction is brisk without being rushed and impatiently changing "punches"—it has poise and repose enough, though not too much.

Here a picture that pleases and holds and enthralls an average gathering. It has class, action and wit and a spanking good plot and theme, and it has a whiff of a star who couldn't miss with a drapery landlord.

Lat.

Stanford P. Whiting, manager of the Bijou, Woonsocket, R. I. since September, 1923, has severed his connection with that theatre. He is succeeded by Albert McAvoy.

## MINERS MAKE UP

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### A WIFE'S ROMANCE

Harry Green presents Clara Kimbali Young in this Metro release adapted from H. W. Roberts story. Thomas Hedden directed. New York state rights controlled by Commonwealth Distributing Co. At Low's Biltmore, New York, Sept. 17-19 in connection with vaudeville, from 40 minutes.

This is the sort of production and story Harry Green should stuff Clara Kimbali Young with if the star would maintain her standard. Her past couple of entries were a bit off.

A Spanish-locale picture, it jibes with Miss Young's personality all right.

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# KEITH'S COLUMBIA

## "THE GIRL WITH THE SMILE"

BILLY COLLIGAN at the Piano

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sympathy, there is always the drawback of the audience's knowledge the heroine is in love with her husband. Film fans prefer their "adding characters' romance to going towards a definite climax and the knowledge that Joyce (Miss Young) is merely conducting a temporary affair with her fiery and amorous model builds up an unsatisfactory atmosphere from start to finish. Joyce's husband is too wrapped up in his work with negligible desire to pay much attention to his wife. She is a painter of some reputation and her current work is a portrait of a true Spania type. Her model is suggested from among a band of highwaymen who divest her of her jewels. The bandit chief gallantly returns the lost poses for the painting, confesse noble extraction and among other things conducts the heroine to a polygott house. The gallantive courtship becomes too persistent for a while with a fiery declaration of his love being overheard by the neglected husband which brings said n. h. to his realization for a happy ending.

The production is colorfully in keeping with the Spanish atmosphere. The casting suffices. Miss Young's work is impressive throughout, over the centre of attraction.

Where the C. K. Young name is popular it should do for two or three days. Otherwise for the daily changes it's a good buy. Abel.

### THE UNBLAZED TRAIL

Adventure Production directed by Richard Hatton, featuring Richard Hatton and C. K. Young, New York, Sept. 28. Running time, 50 minutes.

"The Unblazed Trail" brings to the screen a new director and a new actor, Richard Hatton. In both capacities he shows promise, although handicapped in his endeavor to be a film hero by a decidedly unromantic appearance. He is the faithful secretary of the wealthy world. Accused of a theft committed by his employer's worthless son, and the circumstantial evidence being strong, he is sent to jail. His wife dies and his baby girl is sent to a home.

Three years later Miller's son is

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I've Made Up My Mind To Forget You (But I Can't Let You Out Of My Heart)

By MAY TULLY and MARTIN BROONES

Moderato

Voice

You ask me if I can for - give  
You think that I can't live with- out

you You've asked me so of-ten be-fore In spite of my  
You Well all I can do, dear, is try- But I know that

pride I've al-ways tried but I just can't for - give an-y more. I've  
You Can nev-er be true So that is why this is 'Good-bye?'

Chorus

Made up my mind to for- get you But I can't let you out of my  
heart You've made me re- gret that I met you You were  
wrong all a- long - from the start You're not a child and you must know  
things you do they hurt me so. It's bet-ter, dear, by far that we should part,  
so I've made up my mind to for - get you But I can't let you  
out of my heart. I've heart.

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Killed in an auto wreck, but before he dies he clears La Grange. Miller and his daughter Doris adopt the baby and set out for the west to find the secretary, who has buried himself in seclusion to live down the stain of the stripes.

Doris gets off the train for a moment as it stops in the great unblazed regions and in her hurry to catch it as it starts slips and plunges over a cliff into the water below.

It happens La Grange has established himself just around the corner and he is Johnny-on-the-spot. Besides coincidences, there are death struggles, scandal, horse whipping, attempts at abduction, more fights, and finally the joyous meeting of Miller and his daughter and not to be outdone, La Grange and daughter, too. It's a pretty hectic hour.

Vivian Rich is a pretty heroine, who spends day after day in the

same old shirt and trousers of La Grange, and the worst part is that she sleeps in them, too. The rest of the cast is adequate, with the exception of Donald McCollum as the villain, with dime novel mannerisms. The photography is hazy in spots

but the shots of the western canyons and wastes are well taken. Compared to many of the film seen in the cheaper houses this one is good, because, though it strains probability, it holds interest throughout.

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#### BETTY BLYTHE'S BOOST

(Continued from page 19)

Itself now occupies a very high position not only as a renting concern, but in the producing field.

In the published cast of the Fox production, "If Winter Comes," at the Palace appears the name of Harry Paul. This old player is the last of the old English clowns and at the age of 77 received last year a magnificent offer from the Lyceum management to play clown in their annual pantomime for \$5 a week, including matinee. He had also other things to do "if required."

G. B. Samuelsen and his company have departed for Scotland to make the exterior for a new film, the title of which is being kept strictly secret. This is probably on account of the fact that the "catch" titles of his last two features, "Married Love" and "Should a Doctor Tell?"

received adverse criticism simply because they were "catch" titles.

Things are improving here in the manner in which authorities regard the camera. True, the military and police authorities still look upon the native producer with a shilling like scorn, but strangely enough, the people are becoming humanized. Several scenes for the still picture version of "Becket" have been shot on the actual scene of the tragedy at Canterbury Cathedral.

The ideal version of Bruce Bairnsfather's war hero, "Old Bill," which the firm calls "Old Bill Through the Ages," will be in 19 reels, and is burlesque dated from the days when the recruit got C. E. for having a dirty bow and arrow. The leading role is played, by Syd Walker.

News from the provinces speaks of the enormous success of "The Dancers," two companies of which are on tour. It is predicted that this play will remain a box office attraction for a long time to come.

While motoring to Canterbury the other night Lena Ashwell was struck beneath the left eye by a stray shot. She received immediate medical attention and the wound was covered. She is only slightly hurt. Since Larry Darr, Henry Forbes, Simon, the Princess Mary's physician, Lena Ashwell has not done much on the stage, but has devoted her attention to the running of her proprietary company which works the

less important suburbs and districts.

For a year or two nothing has been seen or heard of Topsy's elephant. The truth is that Captain Taylor has retired and become the licensee of a Richmond public house. The elephants, which were on Mondays to see the stage work, the "rigging" necessary for a big acrobatic air show, the music rehearsal for musical turns and the general flash business, with property men and carpenters the while 40 or 50 other people are hammering and shouting. This is quite a new stunt to England and is likely to cover more space in the evenings and dances than the finest of performances.

Having left "Lilies of the Field" to go to the cast of "Unpleasant Play," "The Elipement," at the Comedy, Edna Best has now returned to the former.

Sax Rohmer has another weird melodrama entitled "Power," ready to take the place of "The Wife of Siva" when other play is wanted.

After many rumors and published titles, the Drury Lane management has decided on "Good Luck" as the name of the new Drury Lane drama. This label has been used on many occasions, but there is no copyright in a title.

While "Tons of Money" continues to make it both in London and the provinces, Tom Walls and Leslie Henson are rehearsing a new comedy by an anonymous author entitled "The Rising Generation" for production at Southampton, Oct. 1. Southampton is a good deal the center of the cut little ice in the autumn and early spring. After a short tour the play will come to the West End. The cast includes Sebastian Smith, Griffith Humphries, Lawrence Hanray, Holman Clark, and Sylvia. Sylvia, Barry, Ethel Coleridge and Elizabeth Arkell. Holman Clark will be the producer. Barry and Sylvia starred in America in a piece of that name a season ago.

Somerzet Maugham, who is about to make it on a trip to South America, possibly with a view to local color, announces he will write a novel while away, that "Rain" will be produced here by C. B. Cochran and also that he is hard at work on a drama entitled "The Camel's Back."

The three wives in the forthcoming production of "Our Betters," by Marie Lohr, at the Globe will be played by Constance Collier, Margaret Hurreman and Marion Terry.

James Bernard Fagan's adaptation of "La Flamme" will be produced by Daniel Mayer, Ltd., at the Royal Court, Liverpool, Sept. 1, with Violet Vanbrugh in the title role. Norman Pace will produce.

Sybil Thornycroft produces Shakespeare's "Cymbeline" at the New, Sept. 1. She is associated with Mary Moore (Lady Wyndham) in the production.

Roselle Courtneidge, the second daughter of Robert Courtneidge, is engaged to marry Peter Haddon.

#### GROPPER'S FINE LUGGAGE

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George Grossmith's understudy at the Winter Garden.

Following the stunt of showing the working of the Coliseum stage by cinematograph, the Stoll publicity executive has found another idea. The "lay" press critics are being invited to drop into the Alhambra on Mondays to see the stage work; the "rigging" necessary for a big acrobatic air show, the music rehearsal for musical turns and the general flash business, with property men and carpenters the while 40 or 50 other people are hammering and shouting. This is quite a new stunt to England and is likely to cover more space in the evenings and dances than the finest of performances.

Pavlova's opening at Covent Garden for a two weeks' season was the scene of a great demonstration by the faithful, who applauded everything and everything, including the corps de ballet, who were not always in step or time. Her understudy is Madame Butsowa, a Nottingham girl whose real name is Hilda Boot. Among the other British dancers in the company is Lillian Norris, the daughter of the art director. Pavlova herself was in great form and promptly dismissed the story which has been running round London for some weeks to the effect "she was done."

Before Matheson Lang produces his promised version of "Guy Fawkes" at the New he will tour his recent production, "The Bad Man."

The Cabaret Folies reopened on the Queen's Hall Roof Sept. 13.

#### PAPYRUS vs. ZEV

Who will be the victor—Clipper or Varsity?

LEW and JOE

CAITS

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formerly

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win your approbation

Among the acts are the Tris Sisters, Tim O'Connor, Bobby Blythe, Soisane and Wazo, and Divina and Charles. The manager is Jack Hill-ton.

Andre Chariot's idea of having two premieres for "London Calling" did not work out quite so successfully as he hoped it would. In the afternoon the revue was received with cheers by the carefully packed house of professionals and friends; in the evening the paying audience gave it the "bird." The storm broke after the interval, and even Gertrude Lawrence's best bit of work was done to a chorus of dissent. Luckily for the final curtain, the sketch, "Atmospheric Drama," which had found trouble during the afternoon, had been cut out entirely.

George Arlino's success on the first night of "The Green Goddess" at the St. James' parlour of something like a triumphant homecoming. With the exception of his mother, who is over 80, his relatives and friends were there in force. His speech at the end of the show, delivered in the manner of a Shakespearean oration, was interminable, but the audience took it kindly except for one man, who showed sympathy with Jacob Elsom, who, despite a dislocated knee, was compelled to stand through it.

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Direction H. B. MARINELLI

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This Week (Sept. 16)



Direction, ALF. T. WILTON



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## BURLESQUE ROUTES

Sept. 24-Oct. 1

### COLUMBIA CIRCUIT

"All Ahead!" 24-26 Van Cuyt  
Behenectady 27-29 Harmanus  
Bleeker Hall Albany 1 Casino Boston  
"All in Fun" 24 Hyperion New  
Haven 1-3 Foll's Watertown 4-6  
Stone O H Hinghamton.  
"Bathing Beauties" 24-25 Stam-  
ford Stamford 26 Majestic Perth  
Amboy 27-29 Trent Trenton 1 Ca-  
sino Philadelphia.  
"Bon Ton" 24 Olympic Cincinnati  
1 Capitol Indianapolis.  
"Bostonians" 24 Empire Toledo  
1 New Gayety Dayton.  
"Broxy Times" 24 Palace Bal-  
timore 1 Gayety Washington.  
"Greville's of 1924" 24-25 1 Gayety  
Omaha.  
"Bubble Bubble" 24 Gayety Wash-  
ington 1 Gayety Pittsburgh.  
"Chuckles of 1924" 24 Yorkville

New York 1 Empire Providence.  
Cooper Jimmy 24 Olympic Chi-  
cago 1 Star & Garter Chicago.  
"Dancing Around" 24 Gayety  
Omaha 1 Olympic Chicago.  
"Follies of Day" 24 Gayety Det-  
roit 1-3 Grand O H London 4-6  
Grand O H Hamilton.  
"Giggles" 24 Empire Brooklyn 1-2  
Stamford Stamford 3 Majestic Perth  
Amboy 4-6 Trent Trenton.  
"Happy Days" 24 Orpheum Paterson  
1 Empire Newark.  
"Happy Go Lucky" 24 Gayety  
Boston 1 Columbia New York.  
"Hipity Hop" 24 Gayety Pitts-  
burgh 1-3 Court Wheeling 4-6 Grand  
O H Canton.  
"Hollywood Follies" 24 Casino  
Brooklyn 1 Orpheum Paterson.  
"Jig Time" 24 Casino Boston 1 Hy-  
perion New Haven.  
"Let's Go" 24 Gayety St Louis 1  
Gayety Kansas City.  
"Marion Daze" 24 Empire Toronto  
1 Gayety Buffalo.  
"Monkey Shines" 24-26 Foll's  
Watertown 27-29 Stone O H Hingham-  
ton 1 Hurling & Seamon's New  
York.  
"Nitties of 1924" 24 Hurling & Seamon's  
New York 1 Yorkville New  
York.

"Record Breakers" 24 Columbia  
Cleveland 1 Empire Toledo.  
"Runnin' Wild" 24 Gayety Kansas  
City 1 L O.  
"Silk Stocking Revue" 24 Empire  
Providence 1 Gayety Boston.  
"Step on It" 24 Columbia New  
York 1 Empire Newark.  
"Talk of Town" 24 Empire New-  
ark 1 Miner's Bronx New York.  
"Templations of 1924" 24 Gayety  
Buffalo 1 Gayety Rochester.  
"Town Scandal" 24 Gayety Roch-  
ester 4-6 Colonial Utica.  
"Vauvies" 24 Star & Garter Chi-  
cago 1 Gayety Detroit.  
"Waterson Billy 24 Miner's Bronx  
New York 1 Casino Brooklyn.  
"Watson Sliding Billy 24-26 Grand  
O H London 27-29 Grand O H Ham-  
ilton 1 Empire Toronto.  
"Whirl of Girls" 24 Capitol In-  
dianapolis 1 Gayety St Louis.  
"Williams Mollie" 27-29 Canal  
Utica 1 Gayety Montreal.  
"Willie Woman and Song" 24-26  
Court Wheeling 27-29 Grand O H  
Canton 1 Columbia Cleveland.  
"Youthful Follies" 24 Casino Phila-  
delphia 1 Palace Baltimore.

## MUTUAL CIRCUIT

"Band Box Revue" 24 Gayety  
Louisville 1 Empire Cincinnati.  
"Birds of Hay" 24 Empire 26 Frem-  
ont 26 Sandusky 27-29 Cataract  
Niagara 1 Casino Buffalo.  
"Broadway Belles" 24 Majestic  
Scranton 1 Nesbit Willow-Barre.  
"Dancing Fool" 24 Garden Buffalo  
Majestic Scranton.  
"Fads and Follies" 24 Olympic  
New York 1 Star Brooklyn.  
"Fights and Skits" 24 Penn Cir-  
cuit 1 Folly Baltimore.  
"Folly Town" 24 Star Brooklyn  
1 Loric Newark.  
"French Models" 24 Folly Bal-  
timore 1 one nighters.  
"Geech Peaches" 24 Empire  
Cleveland 1 Elvira & Pronon "San-  
dustry 4-6 Cataract Niagara Falls.  
"Joy Riders" 24 Garrick St Louis  
1 L O.  
"Laffin' Thru" 24 L O 1 Gayety  
Louisville.  
"London Gayety Girls" 24 Empire  
Hoboken 1 Gayety Brooklyn.  
"Make It Penny" 24 Academy  
Pittsburgh 1-3 Park Youngs-  
town 4-6 Lyceum Columbus.  
"Miss Venus Cor" 24 Garrick Wil-  
mington 1 Penn Circuit.  
"Moonlight Maids" 24 Loric New-  
ark 1 Billie Philadelphia.  
"Oh Joe" 24 Howard Boston 1  
Howard St. N. York.  
"Round the Town" 24 L O 1 Gay-  
ety St Louis.  
"Saucy Rita" 24-26 Park Youngs-  
town 27-29 Lyceum Columbus 1 Em-  
pire Milwaukee.  
"Smiles and Kisses" 24 Empress  
Cincinnati 1 Empire Cleveland.  
"Snappy Snaps" 24 Nesbit Willow-  
Barre 1 Empire Hoboken.  
"Step Along" 24 Empire Mil-  
waukee 1 L O.  
"Step Lovers" 24 Dujon Philadel-  
phia 1 Garrick Wilmington.

## WILMINGTON, DEL.

By BEN RUMF

PLAYBOY—"Mothball and  
Wife" Sept. 17, 18, 19; John Cort's  
"Forbidden" Sept. 20, 21, 22; "Sun-  
bonnet Sue" Sept. 24, 25, 26; David  
Warfield in "The Merchant of Ven-  
ice" Sept. 27, 28 and 29.  
ALDINE—Vaudeville and pictures.  
GARRICK—"Firtz and Skirts",  
burlesque.  
QUEEN—"Hollywood", picture.  
MAJESTIC—"Masters of Men",  
picture.  
ARCADIA—Pictures.  
RIALTO—Pictures.  
STRAID—Picture.  
GRAND—Picture.

"Mothball and Wife," the new  
drama by Alice Deal Pollock, headed  
by Ann Nelson, Catherine Calvert,  
Cotter Gwinn and Alphonse Elmer,  
which had its opening at Wilkes-  
Barre last week, was the attraction  
the first three days of the week at  
the Playhouse. From here the show  
goes to Scranton, then to Stamford,  
Conn., and within two weeks it is  
expected to be in New York.

John Cort will present "Forbidden"  
for its premiere at the Play-  
house tonight (Thursday), continu-  
ing for the remainder of the week.  
It is a comedy in three acts by Syd-  
ney Rosenfeld.  
The company includes Cyril  
Keightley, Mary Young, Josephine  
Stevens, Mary Burton, Rose Win-  
ter, John Daly Murphy, Roy Cochran,  
Lillian Kingbury, William  
Leonard and Nellie Calahan.

Gus Edwards' "Sunbonnet Sue"  
with book and lyrics by Robert H.  
Smith, will be seen at the Playhouse  
on Sept. 24, 25 and 26 for the first  
time.  
The cast is headed by Olga Cook  
and Fred Hillebrand. The support-  
ing players include Florence En-  
right, Walter Preston, Alice Furness,  
Vincent O'Donnell, Brenda Bon-

George Douglas, Mary Bay, Chester  
Fredericks, Helen Lynd, Alice  
Clark, Hazel Johnson, Lugana,  
Marjorie Rooney, Doris Walker and  
Jean Sullivan.

The Aldine, which opened with  
vaudeville on Labor Day, has been  
drawing excellent houses and gives  
every indication of doing business  
equal to that done when the theatre  
was opened nearly two years ago.

The opening of the former vaue-  
ville theatre, the Garrick, as a bur-  
lesque house this year is hoped by  
the manager to solve the problem  
of how to maintain this house. The  
Folar Amusement Company is di-  
recting the shows, which include  
matinees every day at popular  
prices. For the two weeks the Gar-  
rick has been open business has  
been good.

Romm & Walters added the  
Stamford, L. L., and the Colonial,  
Newport, R. I., to their vaudeville  
books this week.

You Cannot Go Wrong

When You Depend On

The TAYLOR XX

Professional Wardrobe Trunk

\$75

TAYLOR'S  
216 E. Randolph St., CHICAGO  
25 W. 41th St., NEW YORK

## WANTED

AT ONCE  
MALE CLARINET PLAYER  
for comedy unit. Play solo. Must  
be able to leave New York Sunday,  
Sept. 23. Answer immediately.  
JACK HANLEY  
Variety, New York City

## YOUTH AND OLD AGE

by HERMAN RUBY

Their New  
Vehicle

That Standard  
Act

LEW and JOE  
CAITS

LA SYPHE  
DANCING SCHOOL  
257 West 72nd Street  
NEW YORK

Also studios for rent

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Special Discount to  
the Profession--  
Furs Repaired and  
Remodeled--

Saving of over 50%  
on all furs at this  
before season time.

## 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 "Madcaps" is on file in the N. Y. A. and Variety Departments

The attention of the producers of Broadway musical shows is  
respectfully directed to the fact that the words and music of the  
Musical Numbers sung by

MISS JULIA SANDERSON

At KEITH'S PALACE, New York, this week (Sept. 17)

were written by

HERMAN HUFFELD

who is working with Miss Sanderson

Direction of HARRY WEBER

Keith's Riverside, New York, Next Week (Sept. 24)



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AMUSEMENT

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# THE CLIPPER

AND HIS

**FAMOUS HUNGARIAN ORCHESTRA**

Belanyary at the Cymbalom

NEXT WEEK (SEPT. 24)

**B. F. KEITH'S PALACE, NEW YORK**

BOOKED SOLID

For 30 Weeks on Keith Circuit

Direction LEW GOLDER

## DETROIT

By JACOB SMITH

"Blissome Time" at Shubert-Detroit. Opened to capacity. Looks like a big week. Next, Greenwich Village Follies.

The "House of David" is at the Shubert-Michigan at \$150 top. Next, "How Come?" colored revue for several weeks. This house, owned by David Niederlander, will play popular priced attractions as long as they are available. On account of small capacity, receipts cannot exceed \$5,000 on week seating capacity.

The premier of "The Song and Dance Man," with Lynn Overman, took place Monday night at the New Detroit, with George M. Cohan here personally to look it over.

"The Covered Wagon," scheduled to come to the New Detroit in January, has been pushed ahead, and will open here next month.

"Partners Again," with Bernard Carr at Garrick, this week. Next week, "The Rat."

"Three Live Ghosts," being offered by the Woodward Players this week at the Majestic.

Photoplays: "Marriage Maker" at Capitol; "The Spicars," second week at Broadway-Strand; "Six Days" at Madison; "The Cheat," second week at Adelphi; "St. Elmo" at Fox-Washington; "Write in Name Only" at Colonial.

An injunction has been granted in the circuit court to David King, of the National theatre, against the Liberty theatre, just across the alley, in which Bruce H. Ward and P. Santelli, owners of the Liberty, are refrained from having hand concerts afternoon and evening on the balcony. King contended that the noise from the orchestra could be heard by the National audiences. The injunction is effective until further hearing of the case.

David D. West, of Grand Rapids, is in receipt of a wire informing

him of the sudden death of Raynold West motion picture director in Los Angeles, and a brother. A widow and small son survive. A

**WASHINGTON, D. C.**  
By HARDIE MEAKIN  
Variety-Clipper Bureau.

Evans Bligg, New York Ave. In the Sunday ad of the Cosmos mention of Keith (nudeville) is dropped. The bill consists of "Carnival of Venice," Hal Johnson and Co. Fisher and Oliners, Boye and Bennett, Elsie Huber, the Monroe Brothers.

Saturday night the Belasco officially opened Washington's new winter season. The first showing of "Scaramouche" (Metro) was a brilliant affair as a benefit for the Japanese relief fund.

Poll's opened Sunday with "Thumb Down." "Rally, Irene and Mary" for next week was canceled. "Love and Money" (from its premiere at Baltimore) will fill the cancellation. Irene Castle in concert at Poll's Oct. 2.

Harry Crandall opened another house here Sept. 20. "Main Street," first attraction, Malines are to be given Saturdays, Sundays and holidays, as the house is in the residential district, 18th and Columbia road. This is the ninth house in the Crandall chain here, with another in construction at 14th and Park road to be known as the Tivoli. The Ambassador has Rob-

ert Ellis as manager and Paul Hur-

er, assistant manager. Downtown picture houses: "Bluebeard's Eighth Wife," Columbia; "Lullaby," Rialto; "The Eternal Struggle," Palace; "Main Street," Metropolitan and Ambassador.

"Lila," the colored show, is in its second week at the Howard. Midnight shows on Fridays are the established thing at this colored house now, attracting capacity, mostly whites.

W. H. Rapley's newly rebuilt National opens Sept. 24 with "Ecce-bond."

Orangelo Retto is back on the job as treasurer of Loew's Palace after his vacation.

Estelle Allen, dramatic teacher here, has just returned from Paris, where she has been studying with M. Ledoux of the Comedie Francaise.

Eleanor De Witt Eby is writing "Fashion Creations of the Stage" with a local slant for the Star.

**WM. O'CLARE**

AND

**MADELINE**

"The Irish Warblers"

Direction James E. Plunkett

154 PALACE THEATRE BLDG. NEW YORK

## WANTED Blackface Comedian or Female Impersonator

that can do black dame to join lady and gentleman who have had standard act for last 16 years. Must be able to dance.

Address HARVEY and DE VORA  
EDGEWATER, NEW JERSEY

WINNIE

# CARRICE SISTERS

MARION

Now with "THE GINGHAM GIRL"

Daughter of the ONE ONLY ORIGINAL

## LENA (Madcap) WINKLER

This Week (Sept. 17), SHUBERT-RIVIERA, NEW YORK

LENA WINKLER, Representative

WALTER  
WALTERS  
AND  
EMILY  
WALTERS

"THE BABY'S CRY"

All Good  
Things Are

3

1—3 times at the Palace,  
New York, within one  
year.

2—3 consecutive seasons  
of Eastern Booking

3—1st time at Palace—  
4th position  
2nd time at Palace—  
4th position  
3rd time at Palace—  
7th position

The only ventriloquist act to have  
these PALACE Bookings. A record  
for ventriloquists to shoot at—AND

Sept. 10—Palace, New York  
Sept. 17—Riviera and Hamilton, N. Y.  
Sept. 24—Alhambra, New York  
Oct. 1—Royal, New York

Oct. 8—Keith's, Philadelphia  
Oct. 15—Davis, Pittsburgh  
Oct. 22—Empress, Grand Rapids

Oct. 29—Keith's, Toledo  
Nov. 5—Keith's, Columbus  
Nov. 12—Keith's, Cincinnati  
Nov. 18—Keith's, Indianapolis

Nov. 25—Palace, Cleveland  
Dec. 3—Colonial, Erie  
Dec. 10—Lysium, Canton

Dec. 17—Temple, Detroit  
Dec. 24—Shea's, Buffalo  
Dec. 31—Temple, Rochester  
1924

Jan. 7—Keith's, Syracuse  
Jan. 14—Keith's, Boston  
Jan. 21—Albion, Providence

Jan. 28—Keith's, Lowell  
Feb. 4—Keith's, Portland  
Feb. 11—Riverside, New York

Feb. 18—Schoenwald, Troy  
Feb. 25—Franklin, Ottawa  
Mar. 3—Imperial, Montreal

Mar. 10—Albion, New York  
Mar. 17—Mt. Vernon and Vickers,  
N. Y.

Mar. 24—Franklin and Fordham,  
N. Y.  
Mar. 31—Broadway, N. Y.

Apr. 7—Proctor's, Newark  
Apr. 14—Jefferson and Coliseum,  
N. Y.

Apr. 21—Opheum, Brooklyn  
Apr. 28—Buckwick, Brooklyn  
May 5—Keith's, Washington

May 12—New Britain and New  
London  
May 19—Manchester and Lawrence

May 26—Brookton and New Bedford  
June 2—Boston, Boston  
June 9—Lynn and Fall River

June 16—Scollay Sq., Boston  
June 23—Elginville, St. N. Y.  
June 30—Brighton Beach  
July 7—Atlantic City

DIRECTION:  
ROSE & CURTIS



## (Mlle. TERPSICHORE)

## THE CELEBRATED FRENCH DANCER

TAKES PLEASURE IN ANNOUNCING THAT HER FIRST AMERICAN APPEARANCE AT THE ORPHEUM CIRCUIT'S THEATRES IN LOS ANGELES LAST WEEK WAS A SENSATIONAL SUCCESS

COMING TO NEW YORK VERY SOON

Direction H. B. MARINELLI

**LOS ANGELES  
VARIETY'S OFFICE**  
Metropolitan Theatre Bldg.,  
Suite 201, Hill St. Entrance

Naimova, in "Colossus" drew a packed house at the Orpheum Monday, indicating a big week's business. The star got a big reception and in the role of a street woman proved her stage worth. She showed to equal advantage in the comedy and dramatic scenes. The basis for her dramatic efforts is rather thin in this act but it brings out fine emotional work. Herbert Hays as the married man accompanied by Naimova to the hotel room to provide grounds for his wife's divorce is excellent.

Obitakern Bob Albright, fifth, following the headliner, scored with stories and songs. With the assistance of a couple of colored dancers at the finish he tied up the show. Miss Juliet, in next position, proved a strong contender for hit honors with her clever characterizations and excellent impersonations.

Mr. Sweeney and Master Walter offered their brand of wit comedy to bowls next-to-closing. Duol De Krookarts was heartily received in certain sections of the house but the consensus of opinion was that his third week had worn out its welcome.

Bob Carleton and Julia Dallow

**JUST TO BE SARCASTIC**

**CAITS BROS.**

will be known heretofore as

LEW and JOE

**CAITS**

"Youth and Old Age"

were a refreshing singing and piano team. Miss Bolwe was supplied with suitable material and her dainty style won the house handily. The Kight Blug Demons closed and Capt. Betts' Seals opened.

Evening prices prevailed at the matinee at Pantages. Tom Gibbons, headlining in drawing packed houses. The lighter was greeted like a hero. In the absence of Eddie Kane the announcements were handled by George Elliot. Gibbons skipped the rope, exercised the policy and boxed four spirited rounds with Bill Hart closing the show.

Finisido with his violin was easily the hit of the supporting bill. Weber and Elliot, straight and comic, got laughs and good returns for their fine singing voices. The comedian comes from the audience and employs a broad Yiddish accent. The Spectacular Statette, girls from Wright's School, presented a series of dances attractively. Wilfred Du Juola made a fine impression with neat juggling and balancing opening.

Lee Gelles went out because of the death of Adolph Gallow here Monday.

Theodore Roberts in "The Man Higher Up" is the box office magnet at the Hillstreet work. He closed the show and held them for a laugh. Harry Hayden and Co. secured nine laughs fourth. Miller, five high four.

Van and Belle doing comedy and whistling imitations and minus their boomers have finally graduated from the opening or closing classification. Miss Belle, stuningly groomed, starts the act with a laugh.

**ADELAIDE & HUGHES**

**Studio of Dance**

45 West 57th Street, New York  
Phone Plaza 7635

**ROSES OF PICARDY**

THEATRICAL SONG MINN WOOD

"The old story in the old day of the"

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## WHERE TO STICK

If you want to play to intelligent vaudeville audiences you have to play first-class theatres. First-class theatres can only be found on first-class circuits.

After experimenting with alleged "opposition" I have seen the error of my way and returned to first-class vaudeville.

I am booked on the Orpheum Circuit until next June.

I have played only 13 weeks in the last two years due to bad advice.

My idea hereafter is to stick where the bread is buttered thickest.

### **BERT HANLON**

Direction RAY HODGDON and CHARLIE MORRISON



# JUST RETURNED FROM A SUCCESSFUL TWO YEARS' TOUR OF THE LEADING THEATRES IN EUROPE

and opened on the Orpheum Circuit in San Francisco  
In Their World's Famous Electrical Novelty "The Enchanted Forest"

Direction H. B. MARINELLI

## VAUDE REVIEWS

(Continued from page 23)

black velvet drop with silver trimmings and inscriptions is used to belittle his "millionaire" band. After the band section the act went into one for a cigarette bit by Ahern, then proceeded with the burlesque dance numbers. An extremely tall chap is used in the balloon ball game which resembles the slow motion camera idea. The only reminder of the former cycling bits was at the finale of the Hawaiian number, George Watts and Belle Hawley, with the comedy numbers sounding new, farad fairly on fourth. Watts rung in a mention of Firpo in "You

Never Saw Such a Skausage." "TV Been Stung" got something, but a lyric about an apple on a stick drew a laugh.

Allan Coogan and Mary Casey were on second, the spot in this bill being quite too early for any sort of results. At times Mrs. Casey's voice did not carry past the middle of the house. Coogan was something with his dancing in the middle of the routine. Wilt and Winters opened the show with equilateral satisfactorily. Brown and Sedonia (New Acts) closed. To Do Doney and the King Brothers were billed but not in the night show. —Lee.

## FIFTH AVE.

Business at the Fifth Ave. these days reflects the wisdom of the booking agent, "Give 'em what they want," and what they seem to want at this particular time is comedy, and then more comedy.

They will sit through the flash and dancing turns at the Fifth, according to them bored attention and occasionally some of the applause, but eight out of ten acts that are the proverbial riot will be found in the comedy category.

This week's bill contains four strong comedy turns: the Royal Gasconades, starting the show; Miller and Mack, back to vaudeville after a brief plunge into musical comedy (via "Ted Lewis' Frolic"), spotted fifth; Bert Fitzsimmons and brother Lew closing the seven-act bill, and Coscia and Verdi, two corking comedians, with a musical turn framed by comedy, third.

The seven-act lay-out found a comedy act in every other hole, and made for likable entertainment. In between, the Oklahoma Four, dancing did nobly with dancing. The opening in chap, specialty, cency, etc., aims at a western atmosphere which the dialects of the men dispel being stilted and stager, but all this is forgotten when they start to hoof. Hard and soft, since solo double and solo, who closed, which was not as a safe device for the intermediate houses.

Ruth Budd, fourth, is doing the same act she showed before joining the act. The stretch of it is the work on the rings and rope and still hasn't worked. The opening song was very mildly rare, quieted, did nicely and still has a voice but follow the fashion of that of the current athletic turns, which is to dispense the specialty under song and dance, specially until the act is half over.

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Direction by Joseph Frankel

SAM GOLDWYN Presents  
BARNEY ALEX. VERA  
BERNARD CARL GORDON

"Potash and Perlmutter"



Master Gabriel and Co. in a comedy farce, "Crazy Ideas." It was a big affair in which the boisterous young Gabriel is sent to alumnus back to the young man coming out of the trance. All three are a medley of old songs for a finish. The act is a novelty, though drawn in a spade, and is well handled throughout but is handicapped by poor support.

Orlando Miller Trio proved adequate operators, offering a routine of posing and acrobatics.

## 58TH ST.

A complete sell-out Tuesday night with staidness downstairs was accounted for by the presence of the penny-ferret pictures. It seemed that a large portion of the audience didn't care about the vaudeville or "The Midnight Alarm," the other film feature, as they left immediately after the first picture was shown, although two more acts were to follow. The pictures were shown on the program between the fourth and fifth acts. The entire film took up 25 minutes of the program.

Turner and Grass led up with juggling, using hats, straw plates, and the spoon and glass trick. Kelly and Brown held the dance spot fairly well with song and dance, each portion divided between the man and the girl. If the man had some of the personality exuded by the girl in addition to his tenor, he'd be up any bill. He lacks unctious. The girl doesn't do a bit of dance work that is out of the very simple class, and yet because of her personal appeal, scores heavily.

Miller, Becker and Sels did mostly humor and almost stopped things at the finish. The trio, one a woman who does a male impersonation, got most of their laughs on the strength of the pantomime comedy done. The gags were funny, but for the most part so old some boys in the audience started to yell the answers back at them.

Harry Holman and Co. were handicapped by the constant passing of "25" trains outside, which drowned out many laughs and lines. "Hard Boiled Hampton" seems to be as good as ever for Holman in the family lounge.

Wilkins and Wilkins have changed very little. The old stuff seems to go best in theatres such as this when done with good showmen. The Wilkins are a pair of the very best.

The Versatile Sextet, now numbering eight, closed. The orchestra work of the boys sounds much better, due to the addition of two men. The vocal work by the same soloists of last season.

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OR CALL

Willie Tyler, formerly with the Vredey dance combination, which played at the Plantation all of last season, is holding forth at Hunter Island Inn, on the Boston Post road, with a 10-piece orchestra. Tyler's band, which is a colored combine, were earlier in the summer at the Pavilion Rorale, but have now been in their present location for 10 weeks, and where it is understood they will remain indefinitely.

Al Jones, night manager of the Tavern restaurant, New York, fell last week in the cafe and broke his collarbone and elbow. He was formerly house manager of the Strand.

Joe Cook, comedian of Earl Carroll's "Vanities," is the author of a new book entitled "The Economic Interpretation of Humor," which Bobba-Merrill will publish. Earl Carroll has written the preface.

When Wallace Edginger, actor, was asked to confirm the report that he and Margaret Lawrence, actress, are to be married, he merely said, "I am only lucky at cards."

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NEW YORK CITY, THURSDAY, SEPTEMBER 27, 1933

56 PAGES

# THESE FAVOR THEATRES

## OFFICIAL CATHOLIC PAPER CONDEMNNS "RED LIGHT" SHOWS

Editor Variety  
The enclosed article which appeared in the issue of "The Tablet," the official Catholic paper representing 900,000 Catholics on Long Island, may be of interest to you.  
Please permit me to commend you for the editorial in your present issue, entitled "Police Censoring." The worst enemies the professional stage has today are those who insist on producing plays like the one your editorial refers to.  
Censorship is invariably due, in my estimation, not to the so-called reformers and blue law advocates, but to the producers and managers who insist upon pandering to the lowest instincts for cash.  
It is a pity that the producers of clean stuff, and they are in the majority, cannot prevent the minority from bringing odium on a decent profession.  
Judging from the letters which come in here, complaining of indecent shows, I think the Catholic public would much prefer to have a so-called blue law censorship rather than red light productions.  
Patrick F. Scanlan.

## ANTI-KLAN PICTURE "EXPOSE" BY DIXON

"Birth of a Nation" Author Considering Production—Objections to "The Traitor"

"The Traitor," an "expose" of the Ku Klux Klan," by Thomas Dixon, the author of "The Birth of a Nation," may see production this fall. The story is an adaptation from a book written by Dixon 16 years ago, and is an anti-Klan work.  
The differing opinions of the various showmen consulted has been holding up the filming of a production company. Through its frank anti-Klan theme, picture people argue against its filming because of obvious contributory incidents that may arise. It is cited the "Birth of a Nation" film for years was (Continued on page 7)

## YIDDISH CO. CO-OP.

Sol Dikstein's Troupe of Jewish Players Willing  
Chicago, Sept. 25.  
A stock company of Jewish players including Mr. and Mrs. Budkin, Sol Dikstein, Mrs. Fishman, Mrs. and Mrs. Yashli Rosenthal, spent the recent Jewish holidays in Chicago. The company had been playing one and two nights in a city, alternating, but from here went into the Yulet in Milwaukee, Wis., for the full week. From Milwaukee—the company is going westward. Sol Dikstein is manager and advance agent.  
It is explained that the company is recognized, through the Yiddish union. This comes about through the ruling of the union that additional members cannot be accepted when present members are unemployed. At present there are 70 players without engagements. This condition forces these players to go out on the co-operative plan.

## HOPKINS SETS SCALE OF PLYMOUTH AT \$3

Will Maintain Price to End of Molnar Play's Run—New Title of "Launzi"

Arthur Hopkins will open his new version of Molnar's play, "Heavenly and Earthly Love," Oct. 8 at the Plymouth under the new title of "Launzi," and the scale will be \$3 moving for Saturday night when the top will be \$3.50.  
The producer's idea is that scale gives him a freer hand in following out expensive ideas. The casting of the Molnar play developed certain difficulties. To engage the cast Hopkins wanted he would be compelled to assume a high salary list.  
Now Hopkins argues that with a \$2 and \$3.50 scale he can claim the salary item, for if the play is a ten-strike the added cost will not figure on the increased gross, while if the play does not meet popular favor it will not run long enough to involve large losses.  
The new version of the Molnar play was adapted by Edna St. Vincent Millar, American poetess.  
Inspiration's (Duell) feature picture, "The White Sister," will put the Shuberts \$5,000 weekly rent for the Ambassador, New York, when moving into the next week.  
Upon the Duell film leaving the 4th Street, another Shubert theatre, Metro's (Lowe) "Seven Angels" will move in there for a run at \$4,500 a week rental.  
Views of "Fool" Replace Bernan  
Ithaca, N. Y., Sept. 26.  
Ithaca says "The Fool" on Sunday at the stereoscopic when sides depicting scenes from the play by Channing Pollock replaced the Sunday evening sermon at the First Congregational church here.

## RAN THEATRE ADS INTACT DURING STRIKE

Recognized Theatricals as Essential—Advertising Public Service—Department Store Business Out—Sunday Ads Held Down to Week-Day Size—Costs Daily More During Strike with Reduced "Combined" Editions

## PAYING FULL RATES

The unprecedented condition resulting in the emergency of combination printing of New York's daily newspapers, starting last week because of the strike of the Web pressmen, brought out a development of great interest to the theatrical and amusement world. The publishers, in formulating rules for the curious "combination edition" (as illustrated in this issue of Variety), agreed to run only theatrical advertising intact. Although for obvious reasons there could be no announcement, that action on the part of the publishers was interpreted to be:  
1. Recognition of theatres as an essential industry.  
2. Theatrical advertising regarded as a public service and therefore necessary.  
That such a foremost class of (Continued on page 31)

## MATTER OF ADMISSION TAX AGITATED IN WASHINGTON

Variety-Clipper Bureau, Evans, Sept. 26, Washington, September 26.  
Secretary Mellon of the Treasury will not at this time issue a statement as to what his recommendations to the new Congress will be on the admission tax.  
A working on tax recommendations, but when the work will be completed is uncertain.  
Considerable agitation has been arising among the showmen, and a conference now in Washington. It would seem a concerted movement to have this burden on the theatre and theatregoer removed is under way.

## PLAYS ARE OPENLY PRATED BY COAST STOCK PRODUCERS

Bold Enough to Use Original Character Names and Intact Speeches—"Broken Wing" and "Mister Antonio" Recent Instances—No Change in Plot

## CHORUS GIRL'S RARE PRESENCE OF MIND

Strips Off Burning Clothing, Stamps It Out on Stage, and Finishes in Number

Betty Hill, one of the model choristers in "Greenwich Village Follies," had a close shave from being severely burned during a performance, when the tinsel on her dress became ignited by a spark from the electrical board. Miss Hill had passed through the wings and onto the stage, at the Winter Garden, before noticing the menacing flames, which by that time were nearing the flimsy material of the costume.  
With rare presence of mind and coolness, she stripped the costume of flaming tinsel off, stamped out the fire, and resumed her place in the line.  
\$105,000 EXTRA TAX  
Government Demands Arrears from Oliver Morosco

Oliver Morosco has been notified by the Government there is owing \$109,462 for accrued income taxes, in addition to what the theatrical producer has already accounted for.  
The arrears cover three years, from 1918 through 1920, which the Government has just checked up.  
Morosco's attorneys are demanding a review of the merits from the Federal Internal Revenue department.

## BROWN'S THIRD TERM

The Lambs Club Want Him Again as Shepherd  
The nominating committee of the Lambs Club met this week to prevail upon A. O. Brown to accept the nomination of shepherd for a third term.  
Brown is manager of William A. Brady's Playhouse, New York. His acceptance and subsequent election would establish a precedent for the club.  
Brown is said to have accomplished many improvements in the business and social affairs of the Lambs during his tenure of office.

San Francisco, Sept. 25.  
Play pirating is being done openly on the coast. "The Broken Wing" has been recently stolen in Oakland under the title of "Across the Border" and "Mister Antonio" resold presentation last week in the same city as "The Organ Grinder."  
The pirating producer has grown so bold he seldom changes names of characters and all of the sure-fire dialog is retained.  
Farces and comedies are given at regular intervals, all pirated from originals without notice, apparently taken by local showmen or any of the several theatrical associations.  
It is understood the practice is not confined alone to Oakland, but has been indulged in at other points on the coast.

## 'SQUAWK' OVER 'FLOPS' BY THE TICKET MEN

Howling Over 'Buys' for 'Dead Ones'—Look for Concession from Harris

The brokers handling the advance buy seats are making a squawk over the number of flops that they have been compelled to "buy" so far this season. The latest howl is because they are overvalued for eight weeks on the Sam H. Harris show "Peter Weston," the combined brokers having about 400 seats a night for the attraction, with a return of 25 per cent. permitted. They are returning full amounts and dumping what they have in excess into the cut rates nightly.  
In addition to this they have been "washed" on five others of the new productions. For these five they bought for four weeks in varying amounts, with the usual 25 per cent. return allowed. They were stuck nightly with seats beyond those permitted to return and had difficulty in unloading in the cut rates because that institution had seats of (Continued on page 7)

## COSTUMES

Who will make your next ones? Those who have bought from us  
BROOKS-MAHUE  
1515 Broadway Tel. 5448 From N. Y. City  
15,000 Costumes for Rental



# GERMAN CONDITIONS MAY CLOSE SEVERAL THEATRES IN BERLIN

## Managers Can't Foresee Wherewithal to Pay Overhead and Talent—One Berlin Manager Transfers to Vienna

Berlin, Sept. 26. Owing to the very bad outlook for the coming winter it looks as if a lot of changes will be made in the theatre. None is a new idea, how it is going to pay bills for heating and lighting left alone the salaries of their actors. It is therefore, possible that in a very short time some of the theatres may close down entirely. Those that most likely are the Grosse Schauspielhaus, Wallha, Volkoper and Thalia.

The general uncertainty is shown in the fact that the capital rumors that Felix Hollaender is to give up control of the three Reinhardt theatres, Deutsche, Komische and Grosse Schauspielhaus. Hollaender has denied it, saying all theatres have trouble, his no more than others, but it seems pretty definite that if he does not go out himself he will be forced by Gustav Hartung of Mannheim have all been suggested for the position. Of these Pehling is the most competent and will probably get the position.

The Thalia was bought about a year ago by Carl Hajos, a Hungarian-American, who now would be glad to sell the theatre. Hajos, however, has not found anybody and will open the house himself in a short time with "Das Mittel im Pyramiden" ("The Girl in Pyramids").

Director Robert, of the Theatre am Kurfurstendamm, seems to find himself in a very bad position, and has centered almost all his interests in Vienna. For this reason there seems to be much interest in the aforementioned theatre. The same may be said for the Metropol, which the composer, Franz Brumm, is trying everything in his power to get hold of. It is also known that an English company, the Vienna composer, and a successful Berlin musician have also made offers.

## STAGEHANDS STRIKE FOR MORE WAGES

### Walked Out of Gaiety Sunday—High Cost of Living to Blame

Paris, Sept. 26. The stagehands of the Gaiety theatre went on strike Sunday, demanding extra wages after Manager Bravard had declined to reduce their salaries. The management recruited substitutes and continued with the regular performance.

Discontent among the other theatres and their stage crews is growing, due to the increase in the cost of living, and there may be serious trouble unless the situation is taken in hand immediately.

## DEATHS ABOARD

Paris, Sept. 27. James M. Tubby, London correspondent of the N. Y. World, died of pneumonia in Berlin, Sept. 27, aged 64 years. Deceased was born in Cork, Ireland.

Daniel Ricard, French vaudeville performer of Marcellus, known as "Mick", died of pneumonia in Berlin, Sept. 26, aged 35 years. Deceased died while hunting game at Reventin, Paris, France. His company here had been arrested by local police pending an investigation.

Reventin Nava died of heart disease while performing with the Cirque Francaise, at Boulogne, France, at the age of 24 years.

Mild Operetta by Goetze, Sept. 26. "Kommandant Charlie" an operetta by Goetze, was but fairly received upon its opening.

CLIPPER'S DISC REVIEWS. Reviews of new gramophone records are printed every week in the Clipper's Band and Orchestra Department.

## FLORENCE MILLS BILLED AS "THE BLACK DUZE"

### Colored American Singer Touring Europe—Appearing with Whites in Berlin

Berlin, Sept. 26. Florence Mills, colored, an American, is making a tour of the European theatres and will soon appear on the Berlin stage. She will appear in the largest classical role with casts of white actors.

Miss Mills is billed as "The Black Duse" and her appearance is looked forward to with interest.

## "CHARLY" RISQUE

### Favorably Received in Paris—Similar to Becque's

Paris, Sept. 26. "Charly" received a favorable reception upon opening Saturday. The piece is a comedy somewhat resembling Henry Becque's old play, "Les Femmes".

The story is a bit risqué and deals with Charlotte, 25, married to Paul, 40, with the girl looking like a gay life, while the husband prefers the freer life.

The girl assumes "Charly" for her career of night life. During a family squabble she declares a family feud, because he will not believe his wife's declaration, and happy in the thought that "Charly" is always true.

Harry Ray plays the husband, Charles Boyer is Lucien and Mlle. Falconetti takes the title role. Jane Marry is Zozanne.

The comedy commences with a revival of "Marcheuse" as a curtain-raiser, with Maurice Bernard and Yvonne Hervet.

## NEW LONDON FIRM

### Dennis Neilson-Terry and Mary Glynn Management

London, Sept. 26. A new management has been allowed for early in the new year. This will be Dennis Neilson-Terry and Mary Glynn, both like Fred Terry and Julia Neilson, they will confine their activities to the provinces. The London theatre is to be run.

London may offer duckens' drawing-rooms, but it also means huge rents and shocking overhead expenses. The provinces mean big theatre, capacity audiences when a "star" is acknowledged to be such, and the London theatre is a place where the audience which is genuine.

Dennis Neilson-Terry's parents are the best-loved couple in theatrical Britain.

Sir Frank R. Benson, A. A. Milne and Sybil Thorndike have been elected honorary vice-presidents of the Community Players.

## LOWE AND TIVOLI

London, Sept. 26. The only mention of the Metro in the picture scene, there is an advertisement in which Metro is not showing itself exploitation.

The "Lancet" newspaper says that the owner's attitude is one of diplomacy to force Marlowe to buy the film now current at the Tivoli, his way to better the picture "Where the Pavement Ends" which preceded it.

Metropole Show Disappoints

Berlin, Sept. 26. The Metropole, which was disappointing, although it marked a personal triumph for Theatrical.

FRANK VAN HOVEN  
The Man Who Made Ice Famous  
Direction EDW. S. KELLER

## BRIEUX UNCONVINCING IN LATEST COMEDY

### Rather Worth Theme Received Coldly in Paris—Woman's Rights Argument

Paris, Sept. 26. Eugene Brieux in his latest three-act comedy titled "Brieux" evidently wishes to advance woman's right to enjoy maternity without marriage but his plot is unconvincing and was received half-heartedly.

The piece opens at the Vaudeville.

In the scene Pierrette, age 20, loves her cousin Henri, who goes to Brazil and there becomes engaged to another girl. Pierrette, a connoisseur in technical studies, earning a degree in engineering. She reads a lot of books of romance single through the advancing years.

However, she refuses to marry a child of her mother, and she is single through the advancing years.

During the inauguration of a factory, constructed under her supervision, Pierrette again meets Henri and unhesitatingly gives herself to him, for she wishes to possess a child of her mother.

The girl feels little shame and confesses her condition to her mother, while refusing to ask Henri to legitimize the situation. She contends the right to have a child outside of marriage.

Henri finally relents and returns with the intention of marrying the girl, who at first refuses but finally consents because of her family's pleading.

Previous plays from the pen of Brieux have dissected various social problems, but his present work is entirely missive. Pierre Blanchard, lately rated among the most clever of the young actors, impersonates Henri in addition. Madame Sybil as Pierrette is an actress. Joffre was excellent as the millionaire suitor and Madame Kerkow scored impressively as the egotistical mother.

## "CYMBELINE" DISCUSSION

### Sybil Thorndike's Product Opens in London

London, Sept. 26. Sybil Thorndike's "Cymbeline" opening at the New Theatre with a mixed reception. Some praised the fantastic costuming and acting while others flagrantly repudiated the innovation, some claiming the piece an improper Shakespearean interpretation.

"Cymbeline" was manifested in some quarters because Grossmith & Malone invited the critics to dress rehearsal of "Cymbeline" the same night as "Cymbeline" opened.

"Cymbeline" a gorgeous spectacle along the lines of "Chi Chin Crow" and "The Sign of the Cross" was according to some from the press following the opening at His Majesty's.

"Cymbeline" had been announced for their New York season by E. H. Southern and Julia Marlowe.

## EMPIRE PASSING AS THEATRE

London, Sept. 26. The Empire theatre and adjoining property have been sold for commercial purposes. The identity of the purchaser has been withheld until the papers already drawn are signed.

# MARIE DRESSLER FIGHTING OBJECTIONS TO REPEPPERING

## Interview of 15 Years Ago Reprinted—Claims of Unpaid Indebtedness Upon Failure to Play—Wants to Work Next Week at Alhambra to Repay Stoll

MARIE DRESSLER SETTLES THE ACTORS' ASSOCIATION'S OFFICIALLY MISSED DRESSLER DEPOSITED \$5,000 AND AUTHORIZED IT TO ADVISE CREDITORS TO BE PAID TO THE EXTENT OF THAT SUM.

The actress, according to the association, further furnished a letter agreeing to pay all claims in full, with law costs, upon the stipulation that the claims be filed before Oct. 31.

Thirty-one claims were filed previous to the announcement.

London, Sept. 26. To further the agitation here against the reappearance of Marie Dressler, an obscure weekly paper has reprinted the statements, dated 15 years ago, in which she allegedly admitted to be indebted to the Alhambra. It also ascertained that at that time the actress star left London without having paid off her supporting cast, along with other outstanding obligations.

George Graves is heading the movement which would prevent the reappearance of the actress here, and the matter has been placed before the Actors' Assn.

The "Daily Graphic" unofficially has published a lengthy explanation to the effect that Miss Dressler was indebted to her former manager, now dead, to settle everything, and she was unable to do so. The statement goes on to say she owed Oswald Stoll \$5,000, and she is to open at the Alhambra, but she must pay that debt. Miss Dressler's former manager, not named in the article, Jack Dalton, is her husband.

## GOLD MARK SCALE FEARED BY MANAGERS

### Admiralpalast First to Try It in Berlin—Concert Drawn at \$4-\$5 Gold

Berlin, Sept. 26. The Theater im Admiralpalast is the first one to definitely go in for the gold mark reckoning in the sale of its theatre seats.

The price is from 30 pfennigs to 3 gold marks, multiplied by the exchange of the day. As at present a big, expensive rate is opening there, it may be seen that this is not high.

Some of the managers are still afraid of the gold mark idea, as they feel that it would be a blow to the theatre. Director Robert having definitely set himself against it.

At a concert given by Battistini and Claire Dux in the Philharmonie the prices of the seats were set at four and five dollars and the enormous hall was sold out.

## BERLIN STRIKE

### German Vaudeville Performers Want More Money

Berlin, Sept. 26. The vaudeville performers are again striking. They demand higher wages along with their union. A strike for the same reason was started by the International Artists' and the reformers' organization about three months ago.

Due to the currency condition here the salary of actors fails to keep pace with the fluctuating mark as the performers work under contract with a minimum scale. The minimum scale on present exchange is ridiculously low in American money.

(A letter appears elsewhere in this issue appealing for the first strike. It was written to Varley by Max von Konorath, president of the I. A. L.)

## STRAUSS' LIFE OPERA

### Leading Figure is Composer's Wife

Berlin, Sept. 26. Richard Strauss has finished a new opera called "Intermezzo einer Ehefrau" ("Intermezzo of a Middle-aged Woman"). The opera is in two acts and will be given in September, for the first time, in the Salsburg State theatre, with a small orchestra.

The music for the libretto is taken out of Strauss' own life, and the figure is none other than his wife.

"Wagon" in Paris in January. Paris, Sept. 26. John Finn has arrived here to make the show for the season at the Paramount's "Covered Wagon."

George Bowles is arranging the local showing, scheduled for next January.

## VESTA TILLEY SERIOUSLY ILL

London, Sept. 26. Vesta Tilley is seriously ill with nervous trouble.

## ENGLISH MANAGERS ARE FIGHTING WITH PRESS

### C. B. Cochran and Frank Curzon Put Up the Bars—Curzon's Long Memory

London, Sept. 26. Hannon Swaffer, the Sunday "Times" and the Sunday "Graphic," was refused press courtesies for the opening of his new theatre, the "Walter Gropius" and "Beauty Prize" at the Water Garden.

Swaffer is still harassed from all of C. B. Cochran's houses. Another controversy between the theatre and press is that of Frank Curzon, who has refused to give press from his productions because the "Evening Standard" adversely criticised his wife's play which she starred his daughter. That happened some time ago.

Swaffer is the second largest newspaper owner in England.

## SAILINGS

Sept. 25 (Paris New York) Grand Guignol Co. (Aquitania).  
Sept. 26 (Paris to New York) Grand Guignol Co. (Aquitania).  
Oct. 6 (London to New York) Clark and Bergman (Hecanpara).

## 10% DIVIDEND DECLARED

London, Sept. 26. All the Etoi houses have declared a 10 per cent. dividend with exception of the Coliseum, which annually pays 25 per cent.

## THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road LONDON  
Director, JOHN TILLER

## KERSHAW

GUARANTY TRUST CO. New York



# JAPAN WILL RUSH THEATRE RECONSTRUCTION

## Amusement Needed for Morale—Government May Financially Assist Private Enterprises—Japanese Ambassador Tells of Expectations at Home

Washington, Sept. 26. The rebuilding of the Japanese theatres and other places of amusement will be among the first moves taken in the reconstruction of the two stricken cities of Tokyo and Yokohama, said the Japanese Ambassador M. Hanbaya yesterday. The ambassador has not as yet received dispatches from his country along these lines but had said steps already had been taken in the rebuilding of the picture theatres in the two cities.

"In any great undertaking the morale of the citizenry is always a vital factor and through amusements the theatres, pictures and amusement parks, some great means of lightening a burden placed on the sufferers," said Mr. Hanbaya.

The Tokyo or Imperial theatre was destroyed. Although this was a private enterprise he believed the government will to some extent give financial assistance to speed its reconstruction. There are also, lesser theatres of the two cities. To what extent the government would assist, Mr. Hanbaya is not able to state, as such matters will be entirely in the hands of the reconstruction committee.

There have been some regulations as to rebuilding, regarding the use of the sea or map and following the Japanese style of Kabuki.

The American theatre chair will not be used because of the much higher cost. The majority of the older theatres were owned by the Japanese, although there were some few American built and controlled houses. The American theatres are equally popular and there should be a demand for the American type after the reconstruction which the ambassador believes will be rushed to such an extent as to make it possible for American companies to appear within a year.

The Japanese is a great lover of amusement. The picture is his greatest outlet for this love and among his own method of presenting them such as speakers descriptions with different intonations of voice for the same play. Hanbaya says the picture will be an important part in the reconstruction work.

# DRANEM IS AWARDED THE 'LEGION OF HONOR'

## Comedian's Efforts in Behalf of Aged Performers Brings Recognition

Paris, Sept. 26. M. Menard, professionally known as Dranem, a popular comedian, has been awarded the Legion of Honor in recognition of his efforts in behalf of aged performers. The French government has named him as the first of the "old men" of the theatre. Dranem, who is 60 years of age, has been performing for many years. He is a native of the town of Nîmes, in the south of France. He has been a member of the "Legion of Honor" since 1904. He has been a member of the "Legion of Honor" since 1904. He has been a member of the "Legion of Honor" since 1904.

ators' union) assistant secretary Chauveau (actors' union) as treasurer for the next year.

The noisy Alexander, as the Montmartre character keeper named himself, is now a tottering old man and is selling his biography in the Paris cafes had restaurants as a means of livelihood.

Jean Coquelin the second and Leon Bremonet, with the Dramatic and Lyric actors' union of France, are organizing a theatrical collection to be on permanent opposition. (Continued on Page 54)

# TWO COMBINATIONS FORM IN AUSTRALIA

## Picture Companies Merge—Theatrical Situation Very Satisfactory

Sidney, Sept. 5. Two new companies have been formed here by the merging of this country's two leading picture concerns, Hoyt's Proprietary, Ltd., and the Haymarket Theatres, Ltd., and a new organization registered. (Continued on Page 54)

# "U" TAKES EMPIRE

## Opening "Morris Go-Round" After "Little Old New York" Leaves

London, Sept. 26. Carl Laemmle of Universal has taken the Empire for 12 weeks commencing Oct. 29, following the expiration of the contract for the "Little Old New York" is now at that theatre. It is understood Universal will place "Morris Go-Round" as its first attraction, to be succeeded by "The Hunchback of Notre Dame." The Empire will give U two west end publicity.

**PUBLICITY BY SALE**  
Cochran Cut Prices, Saying They Were Too High  
London, Sept. 26. An ingenious publicity plan launched by C. B. Cochran went into effect Monday for "Little Nellie Kelly" at the Oxford.

Cochran announced that all the place tickets for the performance would be sold at a reduced price. He would start a campaign for a reduction in the outstanding price scale. As the first step towards this object orchestra seats were reduced two shillings (approximately 30 cents) with the theatre house graded proportionately. The stunt resulted in the Oxford playing to capacity on the same day the idea was given its initial trial.

# GERMAN BATHROOM PLAY

## "Thalia Mimiky," a farce written by Roellhoffing, tells of a hotel so germ free that the characters must sleep in the bathroom.

It met with instantaneous success.

# MAUD ALLAN'S MILD RETURN

## London, Sept. 26. Maud Allan, the dancer, after a protracted absence, was warmly received when she appeared at the Alhambra.

**REINHARDT HEADS DEUTCHES**  
London, Sept. 26. Reinhardt will continue to control the Deutsches theatre and Reinhardt will remain as manager.

**C. B. C.'s Paris Interest**  
London, Sept. 26. C. B. Cochran will be associated with the French company which it responds around Christmas time.

# COST OF LIQUOR

## What liquor is now costing by the case in New York. The Liquor Market branches were a weekly feature in Clipper's Prohibition Department.

The meeting of the Federation of Street Vendors was held last week. Mr. S. S. (one of the "men" of the theatre) named general secretary. From the motion picture lantern opera.

# "THEATRE TRUST" NOT UNKNOWN IN VIENNA

## Eugen Robert Heading It—Reinhardt's Family Troubles

Vienna, Sept. 17. The theatre trust begins to develop in Vienna, but not nearly to the extent as in America. Eugen Robert, Reinhardt, who heads the theatre in Berlin, controls a considerable number of the Viennese theatres. He has just published his repertoire. He is going to produce "Die Fledermaus" (The Bat) and "Die Frau ohne Schatten" (The Woman without a Shadow). He is also going to produce "Die Fledermaus" (The Bat) and "Die Frau ohne Schatten" (The Woman without a Shadow).

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Besides these plays Goethe's "Faust" will be shown here, and finally, the French comedy "Le Bourgeois gentilhomme" (The Bourgeois Gentleman) is also to be opened in this theatre. The other two Robert theatres, the Reinhardt and the Kammerspiel, give similar rich repertoire. The Viennese theatre world is interested in the move of Reinhardt's decision to move from Berlin, where he formerly lived, to Vienna. He has already bought a house in Vienna. He is going to produce "Die Fledermaus" (The Bat) and "Die Frau ohne Schatten" (The Woman without a Shadow).

It may be that the extremely severe criticism of Reinhardt's management in Vienna or perhaps in New York will have some effect. Reinhardt is now in Vienna. He is going to produce "Die Fledermaus" (The Bat) and "Die Frau ohne Schatten" (The Woman without a Shadow).

Reinhardt invited Lily Darvas, a Hungarian actress, to take the lead in "The Miracle" which is now being produced by the Budapest authors and P. Wolmar in particular. They expected her to act in the same way as she did in the "Miracle" which is now being produced by the Budapest authors and P. Wolmar in particular.

Vienna's most popular actor is Max Pallenberg, the famous German actor. He is going to produce "Die Fledermaus" (The Bat) and "Die Frau ohne Schatten" (The Woman without a Shadow).

# NEW HAULING SCALE

## Meeting by Union—Dec. 1 Data for Scale

The chauffeurs' drivers' and helpers' union, whose members operate the transfer trucks which haul scenery and props for theatres and other places, met last night to hold a meeting next week to decide upon a new scale of wages to become effective Dec. 1. The chauffeurs on transfer trucks are paid \$15 a week for a minimum of eight hours, the driver \$12.50 and helpers \$12.50. There are a few New York drivers' transfer trucks operating at the moment, most of the hauling being done by the German company. The new scale to be asked, it is understood, will call for a 3 1/2 per cent. advance over the present scale. In the event of the transfer men, however, the advance would be the rates for hauling will be tilted accordingly. The new scale of wages being scenery would be affected by an increase in hauling charges.

# FRENCH TOUT OFF

## New Clothes May Be Taken In

Washington, Sept. 26. Members of the profession as well as tourists can now take new clothes into France duty free, under the same conditions as applying for effects, by a recent ruling of the director general of the French customs. This ruling includes such articles as socks and stockings, suits and linens, etc. The number of articles of such articles must, however, pass Consul General A. M. Tackera, to the Department of Commerce, in keeping with the normal need of the person for the duration of their stay and also their social standing.

# "LONDON" COMEDY MUST MOVE IN NOV.

## Review Manager Stopped—Chorus Girls Guaranteed \$5 Weekly

London, Sept. 17. "So This is London," the new review, was stopped by the review manager. The play would have run indefinitely here except for the "Optimists" returns in November. This will mean a move for the American piece. The most likely house for it is the Garrick, now occupied by "Amiable." The review depends upon the run of the latter piece, which, however, shows little sign of being prolonged.

T. G. Dagnall's next production will be "The Review." He is now in London. He is going to produce "Die Fledermaus" (The Bat) and "Die Frau ohne Schatten" (The Woman without a Shadow).

Albert de Courville of revue fame and Charles Givierge of vaudeville are about to combine forces in the West End production of a new play, "The Last Warning."

Rehearsals are going ahead at the theatre for the production of "The Rising Generation" by Wynne Weaver and Laura Leggett. The cast includes Holman Clark, Sebastian Smith, Lawrence Hanray and (Continued on Page 54)

# "FOLLIES" IMITATION

## German Copy of Ziegfeld Show Could Be Received

Berlin, Sept. 26. The Admiralsplatz management, presenting the Hafler, Druber and Deutscher revue, are out to release the imitation of the Ziegfeld "Follies," and was coldly received. The cast includes Holman Clark, Sebastian Smith, Lawrence Hanray and (Continued on Page 54)

# SISTERS SWITCH JOBS

## The Wilson sisters will swap at the Metropole in the 'Midnight Polka' October 1. The girls were received at the Alhambra at the same time.

Gulliver refused them permission to double out, agreed to release them for the Metropole engagement.

# NEW CIGALE BOSSES

## Paris, Sept. 26. Marcel Nances and Michel Vichot will assume the management of the theatre Cigale during the latter part of November following Raphael Plateau.

Nances is the manager of the Luxe theatre. Vichot is the manager of the Metropole. They are going to produce "Die Fledermaus" (The Bat) and "Die Frau ohne Schatten" (The Woman without a Shadow).

# JOSE COLLINS SHOW DULL

## London, Sept. 26. The musical play "Catherine" is being performed at the Gaiety Theatre. It is a very dull play. The cast includes Holman Clark, Sebastian Smith, Lawrence Hanray and (Continued on Page 54)

Ethelred Terry Coming Back London, Sept. 26. Ethelred Terry will return to New York the latter end of October. He will not take season for the "Musical House of Mystery."

# CLOSES BATH THEATRE; MANAGER ARRESTED

## Directors at Deutsches Opernhaus Resign—Strauss Finishes New Opera

Berlin, Sept. 16. A sensational theatre scandal occurred when Jos Lohrmann, director of the newly opened organization called "Das Theatre," was arrested by the police for swindling and his theatre closed.

Lohrmann was refused permission by the Bühnenverein (German managers' organization) to open and received no aid from the police. For this reason he gave the first performance as "private," but it was merely a ruse and was not carried out completely. Therefore the theatre was closed. The first production which he gave, "Das Theatre," was very broad and created quite a scandal in itself.

Since Leo Blech has been engaged as head conductor at the Deutsches Opernhaus the two other directors, Jos Lohrmann and Hans Scharf, have handed in their resignations. Wagner's "Die Walküre" is now being performed. It is not to be allowed to direct all the operas as formerly. He has announced a concert tour in America and will leave shortly.

The opera "Die Walküre" is now being performed. It is not to be allowed to direct all the operas as formerly. He has announced a concert tour in America and will leave shortly.

Die Truppe, the new organization of actors, opened with the "Merchandise of Love" at the Lustspielhaus. An opposition to the Truppe is now being formed. It is not to be allowed to direct all the operas as formerly. He has announced a concert tour in America and will leave shortly.

At the Trianon "Die verlorene Tochter" (The lost daughter), a farce by Ludwig Thoma, has just been revived with some measure of success. The story of the young girl who runs away from her literature teacher and who is adopted by a rich man, is a very old story. It is not to be allowed to direct all the operas as formerly. He has announced a concert tour in America and will leave shortly.

The Theatre im Schwanenhaus was opened with a play called "Trator" (Traitor) by Heinrich Mann. The cast includes Holman Clark, Sebastian Smith, Lawrence Hanray and (Continued on Page 54)

# OPPOSITES BOTH SCORE

## High-brow Pianist and Musicologist Make Good at Palladium

London, Sept. 26. Ezer Zardo, pianist, playing classical music, and a musicologist, both made good at the Palladium.

On the same bill Phil White, deputizing for Jack Pleasance's monologue on topical subjects and finishing with a song, and the Gaiety Theatre "They Call It Dancing," was well received.

THE NEW THEATRE

STUDIOS OF STAGE DANCING

1841 Broadway

NORTHWEST COR. 9th St.











## VAUDEVILLE ACTS AND DANCE NUMBERS FOR KEITH'S HIPPOGRAMS

**Playing Policy of Big House Reported Decided Upon**  
—Dance Numbers Held for Short Run and May Play Over Circuit—Talking Acts in "One"

The playing policy of Keith's New York Hippodrome will have vaudeville acts and dance numbers, it is understood. Advertisements for the acts are reported engaged to stage the numbers.

The dance numbers may, it is said, after a run of five or six weeks at the Hippodrome, be sent on tour of Keith-booked vaudeville theatres as featured attractions with the Hippodrome billing attached.

It has not been decided, according to the same report, how many individual acts will comprise the weekly programs, although some of the larger turns may also be held there for a brief run.

The Keith office is reported to have agreed that almost any type of vaudeville turn may be placed on the Hippodrome stage, including talking acts in "one." Particular attention is said to be given to the booking of comedy turns for "one."

No date has been set for the reopening of the Hippodrome, but is to occur the latter part of November, but it is not positive.

## TOM DONAHOO AT 73 OLDEST MEMBER OF S. E.

**Stage Doorkeeper for 50 Years**  
—Watchman at Ford's—  
Calcium Light Days

Washington, Sept. 26.—For 50 years Tom Donahoo has been a stage-doorkeeper; he's the oldest member of the National Association of Stage Doorkeepers. Donahoo was watchman at Ford's theatre when Edison was shot; he has a program of the performance of that night and was personally acquainted with Edwin Sloss. Tom says:

"Many's the time I've seen him go into the corner and take his nap. And such a fine dresser he was, always wearing flowing ties and bright suits."

"Old Tom," as he is known, is now stage-doorkeeper of the President's theatre, where Irving Ailing Alcega-Harry Manners President Players are appearing. His first job as watchman of a stage door was at Tenth Street Baptist church, where he ministered shows and, while he is the oldest sightman in Washington and handled the old calcium light bulbs at the advent of electricity.

"Tom, who is 73 years old, has gotten pretty dandy and he sits at the stage-door of the President all stepped-up in a knot, but he's on the job and loves everything and everybody in the show business."

## KRONOS SIGNED

**Orpheum Circuit Takes European Strong Man**

Kronos, the strong man, imported recently by Irving Fishman and O'Brien, will appear at the Keith office on the Orpheum Circuit to open a five-week tour, starting Monday at the Palace, Chicago.

The Orpheum contract contains an option for 35 weeks' additional time at an increase of \$100 per week for the first five weeks' figures. Kronos opened last week at the Metropolitan house, where Jack Morris and Ed arranged the booking.

## HOUSES OPENING

The Elmcor, Bronx, New York, will open a split week vaudeville policy (five acts and pictures); the Elmore, New York, will open a split week vaudeville Oct. 1. Five acts and pictures.

Cohen's theatre, Newburgh, N. Y., begins playing talking acts of vaudeville and films today (Sept. 27) booked by A. and B. Dow.

## ORPHEUM'S CONTRACT CLAUSE IS DRASTIC

**"Opposition" Clause to Be Appended All Contracts If Sanctioned**

The Orpheum circuit has prepared a new "opposition" clause which is scheduled to be appended to the Orpheum contracts shortly that covers more ground and in more drastic than any herring clause contained in either the Keith or Orpheum contracts to date.

The new Orpheum clause, if becoming operative will state in effect that no act that plays any theatre within a 10-mile radius of the Orpheum theatre between the period the act signs to the Orpheum and the opening date on the circuit will be subject to cancellation. This clause cancellation of the whole Orpheum circuit.

The clause will further carry another barring clause stating an act will be cancelled if playing within a 10-mile radius of a city containing an Orpheum theatre between the act play the date between the time the contract is signed and the opening date of the contract.

The "opposition" clause will further bar an act playing the Orpheum circuit from playing any house within a 10-mile radius of an Orpheum theatre or any act that after the final Orpheum engagement has been played.

The Orpheum's contemplated opposition clauses are understood to have been formulated to protect the circuit from the possibility of the event of acts playing any other Western circuit. The Orpheum circuit would seem to particularly bar the playing of big picture houses within 10 miles of the Orpheum and open weeks of an Orpheum tour, or six months after an Orpheum tour.

It also covers the playing of Sunday contracts in Chicago by acts holding Orpheum contracts, likewise the playing of clubs in the barring clause will not necessarily designate a "theatre" as the place that should not be played but will generalize by stating "places of amusement."

The Keith circuit has an opposition clause which calls upon an act not to play an opposition house for a year prior to an engagement for the Keith circuit.

The Orpheum clause contemplated provides in effect that the act may play opposition under the 10-mile radius cancellation only with the permission of the Orpheum circuit.

## K. K. K. CAUSES LOSS

**New Orpheum at Tulsa, Oklahoma, Can't Open**

Tulsa, Okla., Sept. 26.—The declaration of martial law and the operations of the Ku Klux Klan here have compelled W. N. Smith to abandon only two weeks his new Orpheum and take over the Broadway which he must operate at a loss. The Orpheum has lost its booking franchise.

Smith had purchased the site on Broadway for three weeks. The booking was started, and cleared it of the litigation which prevented its being booked for five years.

New Orpheum was to play Interstate vaudeville and to open it this week.

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THOS. J. FITZPATRICK  
Suggests a Few Minutes With  
**JACK BENNY**  
at Moss' Coliseum, New York,  
Now (September 27-30).  
Playing Greater Keith Theatre.

## \$150 ASKED FROM FOX BY DISGRUNTLED ACT

**Alleges Fox Vaudeville Office Failed to Keep Verbal Understanding**

Numerous complaints against the Fox Circuit are being registered by acts protesting against conditions arising from the practice of not issuing contracts in many instances indulged in by the circuit.

One of the recent complaints involves an act that has been offered \$28 a week from its salary after being verbally engaged by a Fox house but not issued a contract.

An official of the vaudeville firm objected to the original salary as too high for a new act, with the article consenting to cut \$25 provided they were given a spot when "showing."

The act played one of the downtown Fox houses, opening in fourth position, and walking off the bill when the management attempted to switch them to the 2.

The article objects to complaint is that they accepted the reduced salary upon promise of a good position. They are asking \$150 for the engagement in the complaint made against the circuit.

The verbal arrangement is held directly responsible for this and numerous "hot" houses. The Vaudeville Man, Jerry Protective Association has decided against the circuit in most of the cases evolved out of verbal contracts, at the same time advising acts to secure written contracts to eliminate all chance of controversy, most of which are brought about by the same Fox office.

## ROMM & WALTERS ADD 3

**Beverly and Medford, Mass., Houses Booked—Also One in Quebec.**

Romm & Walters added the Orpheum house, Beverly, Mass., and the Medford, Medford, Mass., to their route this week. Both houses are split weeks. The Alton, Mass., was also added on books as a Sunday house. The Orpheum, Quebec, formerly booked by the Plimmer office, has been transferred to the Romm & Walters. This house plays five acts, full week.

Louie Levine has been added to the Boston booking staff of the firm, and Sol Shapiro to the New York office.

## MONTREAL NOT PAYING FARES

The customary arrangement in past seasons whereby the City of Montreal, paid half of the transportation expenses of the Columbia vaudeville circuit, has failed to follow along on the circuit, Boston, has been discontinued since the city has returned to the Columbia route sheets.

With the changing terms of 50-50, considerably lower than the traveling manager is concerned, and the fact that the City of Montreal, with business off since the season started at Montreal, the Columbia vaudeville circuit has been expensive on the Columbia wheel to play.

The city's action is not controlled by the Columbia people but is played on a booking arrangement.

## LOCAL AMATEUR TROUQS' REGULARLY ROUND BY LOEWS'

**Playing Full Week Towns, Staged Two Weeks in Advance—Fashion Show to Follow—Tie-up for Both**

## ORPHEUM CLUB DEPT.; WOOLFOLK IN CHARGE

**In State-Lake Building—Acts Outside Dates to Be Limited**

Chicago, Sept. 26.—The Orpheum name is being employed in connection with a club department operated in the State-Lake building by the Orpheum circuit. Notices have been posted in every Chicago theatre booked by the Orpheum, Junior Orpheum and Western Vaudeville Managers Association to the effect that acts accepting engagements outside of the theatre must have the permission of Boyl Wolfolk, who was recently placed in charge of the department.

The club department is expected to take on an importance commensurate with the possibilities under this new arrangement, especially if all agents booked by the Orpheum, Junior Orpheum and Association have been notified that they will lose their franchise in an event that any acts they handle appear at clubs, even for charity.

The first important club show under the new arrangement takes place tomorrow night at the Auditorium where what is expected to be the best vaudeville show ever staged in Chicago will entertain the city.

The club department of the Western Vaudeville Managers Association has been started in co-operation of the Orpheum circuit and so the new arrangement gives the Orpheum circuit a rich in promise as well as bringing all extra performances of acts playing the more important Chicago vaudeville theatres under a single hand, which is expected to facilitate booking in every way.

## WITMARK SUES OFFICIALS

**Mayor of Milwaukee and City Comptroller Named**

Chicago, Sept. 26.—"Kiss Me Again," as sung by Fritz Kreisler, at Milwaukee's State Show two weeks ago, is the basis of a suit charging violation of copyright which has been filed against all directors of the municipal auditorium where the show was given. The Orpheum circuit directors must include D. W. Hays, mayor of Milwaukee; Louis J. Keeler, city comptroller; and prominent business men of the city. The plaintiff in the action is Le. Williams and Sons, a New York music publishing house. Minimum damages of \$250 are demanded.

Following receipt of the summons by officials named in the suit, the city officials' department has announced it would present a fight rather than offer a settlement.

## BILLPOSTERS' WAGES

The billposters of the special class who operate from some of the theatres regularly seeking out locations and advertising the vaudeville circuit, are agers this week that their scale be increased next week would be \$10.

Most of the managers were ready to agree to the increase, the house owners, however, are not. The wages of other members of house staffs. In most cases the new scale will \$25 a week.

## THREE-SIDED OPPOSITION

The Elmcor, Bronx, known as a "house" for years, will be put into a new obstacle of being opposition to three circuits, when it is scheduled to play at the Loew's Boulevard, Keith's Fordham and Fox's Crotona from the first of October.

The vaudeville is to be booked into the Zimmerman by A. & B. Dow.

The Loew circuit has placed many tour local "Proces" on its regular route, opening with the first at Loew's Atlanta, Oct. 28. Eddie Heffernan and Will H. Smith will stage the local shows, traveling a week in advance of each other.

The dates for the Loew "Proces" set thus far are: Birmingham, Nov. 3; Memphis, Nov. 11; New Orleans, Nov. 18; with Dayton, Buffalo, and the rest of the cut-out of full-week house, following according to the route.

Heffernan will stage the Atlanta one and then travel to Memphis to put on the show two weeks in advance there. Meanwhile, Smith will put on the Birmingham show, and from there travel to New Orleans, also two weeks in advance.

Vivian Birmingham will be the only professional in the show, appearing in all the local frolics. Rehearsals will be held in a manner which will allow her to step right into the cast in each town. The same each "Proces" will be accepted by means of a tie-up with a local newspaper.

Following the "Proces" the Loew circuit will travel "fashion shows," also using a tie-up. These were held recently in Ottawa, with the Devin Co. in Memphis with Loew's store, and in Birmingham, where a dress store, "Arrangements" will have the stores to take the costumes, setting and all wearing the costumes. The stores get full advertising of their goods.

Tie-ups with local merchants and newspapers have been used with great success in the past. Innovations recently. When the new house opened in Dayton on Monday night, the costumes, setting and all wearing the costumes. The stores get full advertising of their goods.

The Dutch house costs \$200, with six acts and pictures, full week.

## TROLLEY TRUCE HELPS

**Jersey Finds Theatre Business Improved Since Cars Run Again**

As a result of Chancellor Walker's order the Public Service began running the cars Friday afternoon and by night service was normal. With the exception that the increase, conditions of the theatre as before the shut down. The order of the Public Service has immediate increase of business at the theatres. Although Primus was scheduled to play at the Triangle, he reported a surprising jump in attendance, and the theatres gained business.

## GARRY OWEN "BROKE"

Garry Owen (vaudeville) had been booked to play at the Elmore, N.Y., but failed to appear, leaving liabilities of \$1,875.00 and no assets.

There are many are chiefly hotels in New York and Chicago for accrued board and lodging bills; also \$190 at the Elmore, N.Y., where Will Van Tizer, the music publisher, for a loan contracted in 1918; \$100 due Charles Keating for money loaned.

## WILLIS, BRONX, \$3000

The Willis, Bronx, a \$3,000 act house now in the city, is under construction, was built by Harry & Co., who are the owners. The company this week for \$125,000.

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## ORCHESTRA ROUTES

Routes of bands and orchestras in Clippert weekly.



# GERMAN I. A. L. STRIKE EXPLAINED BY KNOX

President of International Artists Lodge Tells of Variety Artists' Trouble

Berlin, Aug. 29, 1923.

**Editor Variety:**  
In Variety to hand, an article is headlined "German I. A. L. Strike Explained to Managers." It tells of the "collapse of the I. A. L. strike because the managers refused to give them their theatre closed."

The artists did not capitulate to the managers. We won out in many of the theatres through the mere threat of a strike, obtaining the signatures of the managers before the curtain was pulled down.

In some towns the strike had to be declared only in one or two houses, the rest signing "amiciably." In some cities, like Düsseldorf and Koblenz, every house was closed, but the strike lasted only one day, but the agreement was signed. In the strike lasted four or five days, ending also in victory.

On the 15th of August, I received the mere threat of a strike, with only six exceptions.

Of these six, two signed after the strike and the others after the strike was on for 15 minutes following the strike and the others after the strike was on for 15 minutes following the strike.

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# JOE VOGEL PLACED Supervisor of Loew Circuit's House Managers

The Loew Circuit has created the post of supervisor of house managers, appointing Joe Vogel to the position. Vogel recently left the Loew organization where he was manager of the State, New York, circuit, to start of the Interstate Circuit (vaudeville) in Texas. He resigned his position or so through not receiving proper support, he claimed.

# JOSEPH R. SMITH IS CHOICE FOR ALDERMAN

Vaudeville Agent Designated as Democratic Candidate in 23d Dist., New York

Joseph R. Smith, vaudeville booking man, connected with the Floyd Barker Circuit, has been nominated for alderman in the 23rd Aldermanic District, New York, in the primary held Sept. 16, by a majority of 1,200 votes.

The 23rd Aldermanic District covers the area between the Hudson River in Washington Heights and extended sections of New York City, including the West End, and the northern boundary of the Borough of Manhattan.

The ticket contains a large number of theatrical people, who, regardless of political affiliations, were behind Smith's candidacy. With a view to electing a theatrical man to the Board of Aldermen.

The Aldermanic Board, incidentally, has not held among its membership any one closely connected with theatricals for several years, and the show people feel that Smith's candidacy offers a good opportunity to place a theatrical man on the board, so they will have some one to look out for their interests.

Mr. Smith has been in the show business for 20 years or more, and is rated as an able man, thoroughly equipped for the aldermanic post he haspires to.

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# ACTS OBJECT TO SOME SMALL TIME HOUSES

Don't Like Disorderly Conduct of Patrons—Specifying to Bookers

A long-standing objection by acts to playing certain small-time metropolitan theatres is cropping up more and more prominently lately. Some have been long abhorrence to acts because of the general disorder prevalent at these theatres.

Few, if any, measures to stop the misbehavior have been taken by the house managers, and a number of small time houses, and which can dictate what houses they will and will not play, because of the general disorder prevalent at these theatres.

Specifically requesting they should not be booked into those theatres. The general attitude of the audience in these small times is to bring light lunch repasts to the theatre and to the atmosphere by cracking nuts, or audibly waving to a friend in the upper balcony or below and inviting them down, and other means of disturbing the audience.

One sin, a woman, of \$400 weekly value, is currently playing a route on a week-to-week basis, eschewing the blanket contract because of her objections to certain theatres. She told the bookers, "I can do better with a \$25.00 turn for the half week in those houses instead of me." In the interim she plays other houses. A previous experience is said to be her best reason.

# ANTI-KLAN FILM

(Continued from page 1)

barred from certain States in this country, and only recently the ban against it was lifted in France.

A sidekick on "The Trial" is that Mr. Dixon's father was the organizer of the original Ku Klux Klan, immediately following the Civil War, when the Klan was formed for the altruistic purpose of assisting to repress riots and lawlessness and enforce peace and order after several years, the Klan having served its purpose. It publicly published its ritual and dis-banded.

Ten years later the K. K. K. of today was organized. "The Trial" professes to "expose" the modern day Klan's inner workings.

# TICKET MEN SQUAWK

(Continued from page 1)

its own for the show, which was "Magnolia" at the Liberty, "Joone Price" while it was at the 39th Street, "The White Horse" at the Bijou, "Children of the Moon" at the Comedy and "The Woman on the Jury" at the 20th.

The brokers think that if they howl loud enough they will be able to get some sort of a rebate on the deal that they have at the Harris for Sam H. Harris last year with "The White Horse" at the Bijou, "Children of the Moon" at the Comedy and "The Woman on the Jury" at the 20th.

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# BREITBART'S 60 WEEKS Keith's Talk Up Option on Strongman's Contract

The Keith offices has taken up its option on the services of Breitbart in Manhattan, strongman, through acquisition, to extend 40 additional weeks beyond the original 20 that was made for him.

Breitbart is at present being held out of New York by the booking office for the purpose of whipping the act into shape, with it being further stated he will not be seen in Manhattan until the opening of Keith's Hippodrome.

# NO TWICE DAILY IN LOEW HOUSES

Supper Show Remains In—Some Full Weeks Started Currently

The Loew circuit will not play a two-day policy in any of its theatres this season.

This circuit is now constituted, with 38 full-week stands, will remain unchanged as to numbers of performances daily. The only possible change in policy will be the reversion to split weeks, if any of the full-week houses fail to reach engagements.

The abandonment of the intention to drop the supper show to a feature of the three-day neighborhood houses was decided upon before the current season opened. The new posture was at that time considered eliminating the middle show in the neighborhood houses due to a work-up which showed light attendance.

The circuit as now constituted is all full-week, aside outside of Greater New York, with the exception of London, Can. The Loew circuit stands, Atlanta, Birmingham, Memphis and New Orleans, and the State, New York, installed a full-week policy this week, playing five or six acts and a feature picture three times daily.

The switch from split to full weeks will relieve the situation as regards the booking of picture for the Loew houses. Under the old system it was necessary to book 184 feature pictures a year of uniform quality, an impossibility with picture productions at present. This full-week policy will necessitate but 52 features yearly.

# JOE MICHAELS' TRICK

Joe Michaels, vaudeville agent, notorious as a confirmed bachelor, will steal a march on his friends this week (Thursday) at the City Hall, New York, where he will marry Mary Michaels (non-pseudonym).

Mr. and Mrs. Michaels will take a honeymoon tour through New York State and view Niagara Falls.

Jack Mills, Inc. has opened two new professional offices, one in Chicago in the Grand Opera House Building and one in Boston at 249 Tremont street. Roy Thornton in Chicago, manager, and Billy Burke in Boston. Mills has hired Ed Smalle, arranger, under a long-term contract.

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# WEBER CALLED TO BUTTE BY MANAGERS' STAND

Three Unions Demanding Increases—Conference Thursday—6 Theatres May Close

Butte, Mont. Sept. 26. Possibilities of the closing of all show houses in Butte, Mont., and demand managers state, as the result of the demands of musicians, picture operators and stage hands for wage increases.

President Joseph Weber of the international organization of musicians arrived yesterday to take part in a scheduled conference postponed until Thursday night. It is expected, the matter will come to a head.

From theatre owners' comes the declaration that granting the demands of the three unions would make a shutdown of all theatres, and places the inevitable result, with the theatre owners, to plan to strike if their demands are ignored.

If no agreement is reached as conditions at present would indicate six theatres, Broadway, Rialto, American, and others, may make a shutdown of all theatres, and places the inevitable result, with the theatre owners, to plan to strike if their demands are ignored.

At the first named theatre the others are asking a raise of \$15 weekly for orchestra leaders from \$45, the present wage, and \$15 for side men from \$30 to \$45.

There are about 30 musicians in the theatres. Operators in the five theatres are asking a raise of \$15 from their present one of \$25.50 per week. Fourteen operators are used in the five theatres, and are receiving \$25.50 weekly are asking \$40 weekly, while their assistants demand \$17.50 a week.

# ILL AND INJURED

Sam Mayer, who has long been associated with the Louis Combs show, was injured Tuesday night when he slipped on a board at the Madison theatre.

Margaret Hinton is recovering at St. Joseph's hospital after being injured by a fall from a balcony at the Madison theatre.

Jimmy Hilyer (Green and Hilyer), is quite ill at a sanitarium in California.

Josephine Dunfee, Syracuse vaudeville, who returned to vaudeville after a year's absence, was seriously ill in a Norfolk, Va. hospital. Miss Dunfee opened at Keith's in Norfolk, Va. last week.

Frank Mills, appearing at the Yorkville in the "Bilk Street Revue" was injured Tuesday night when he slipped on a board at the Madison theatre.

May Ward, former vaudeville artist, who was operated upon Sept. 6 at St. Joseph's Hospital for a hernia, is reported recovering.

Lillian Steele is recovering from the removal of a large tumor from the lower part of her spine at the Flower Hospital, New York, Sept. 14. Dr. E. W. Hurler, of the hospital, performed the operation.

Joe Kaufman, vaudeville artist, entered the hospital at the City Hall, New York, this week and will be confined for three weeks, following treatment for a hernia. Kaufman, Charles Stockhouse, victrola owner, was operated upon Sept. 14 at St. Joseph's Hospital.

Keith's Temple opened here Monday with E. P. Ashe and J. S. Marchand attending. It's one of the 10 former 34 theatres in the theatre district over by Keith's.

A bar time bill is the program for the evening.

# CLIPPERS' REVIEWS

Reviews on outdoor acts, bands, orchestras, shows, parks and fairs.

# ENGAGEMENTS

Herbert Corbitt, Kay and Cecil Corbitt, Loew, Frank Green, "The Country Club."

Josephine Stevens, John Daily Murray, Mrs. Walter, Harry Morton, "The Country Club."

George Dupree, "Up Sho Gown" (road).

Edna Patterson, "Sassaparilla" (road).

Bertie Gresham, "Sassaparilla" (road).

Blanch Edithson, "Just Married" (road).

# CIRCUS ROUTES

Ringling Bros. and B. F. Jones, Oke, Kansas City, Mo.; 4, Wichita, Kan.; 3, Independence, Kan.; 4, Oke, Mo.; 6, Fort Worth, Tex.

Sells-Floto Bros., Oke, 1, Shreveport, La.; 2, Marshall, Tex.; 3, Tyler, Tex.; 4, Waco, Tex.; 5, Mexico, Tex.; 6, Taylor, Tex.

John Robinson, Oke, 1, Columbus, S. C.; 2, Camden, N. J.; 3, Philadelphia, Pa.; 4, Charlotte, N. C.; 5, Salisbury, N. C.; 6, Durham, N. C.; 7, Raleigh, N. C.; 8, Norfolk, Va.

Hagenbeck-Wallace, Oke, 1, Toledo, Ohio; 2, New Orleans, La.; 3, Crowley, La.; 4, Opelousas, La.; 5, Baton Rouge, La.; 6, New Orleans, La.; 7, Gulfport, Miss.

Oke, 1, Shawnee, Okla.; 2, Guthrie, Okla.; 3, Ponca, Okla.; 4, Chickasha, Okla.; 5, Lawton, Okla.; 6, Chickasha, Okla.; 7, Lawton, Okla.; 8, Chickasha, Okla.; 9, Lawton, Okla.; 10, Chickasha, Okla.; 11, Lawton, Okla.; 12, Chickasha, Okla.; 13, Lawton, Okla.; 14, Chickasha, Okla.; 15, Lawton, Okla.; 16, Chickasha, Okla.; 17, Lawton, Okla.; 18, Chickasha, Okla.; 19, Lawton, Okla.; 20, Chickasha, Okla.; 21, Lawton, Okla.; 22, Chickasha, Okla.; 23, Lawton, Okla.; 24, Chickasha, Okla.; 25, Lawton, Okla.; 26, Chickasha, Okla.; 27, Lawton, Okla.; 28, Chickasha, Okla.; 29, Lawton, Okla.; 30, Chickasha, Okla.; 31, Lawton, Okla.; 32, Chickasha, Okla.; 33, Lawton, Okla.; 34, Chickasha, Okla.; 35, Lawton, Okla.; 36, Chickasha, Okla.; 37, Lawton, Okla.; 38, Chickasha, Okla.; 39, Lawton, Okla.; 40, Chickasha, Okla.; 41, Lawton, Okla.; 42, Chickasha, Okla.; 43, Lawton, Okla.; 44, Chickasha, Okla.; 45, Lawton, Okla.; 46, Chickasha, Okla.; 47, Lawton, Okla.; 48, Chickasha, Okla.; 49, Lawton, Okla.; 50, Chickasha, Okla.; 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# TO PEOPLE MUSICAL COMEDY IS THE THOMASHEFSKY'S

**Permits Yiddish Actor-Manager to Portray Former Success Roles—Mme. Regina Zuckerkorn Sole Support**

Boris Thomashefsky has been breaking a two-people novelty musical comedy in which Mme. Regina Zuckerkorn will be co-starred. It is the work of the Yiddish actor-manager and gives him an opportunity to portray in present fashion all the characters including the Shakespearean ones. The Yiddish stage has created on the Yiddish stage the past 20 years.

There has been no distribution by practically every noteworthy Yiddish composer. Present among the music writers is Abraham Goldfaden, the founder of the Yiddish theatre 45 years ago in Jassy, Roumania. Boris Thomashefsky inaugurated Yiddish high business in America. Other composers include Herman Wolf, Joseph Chernikoff, Leo Levy, Aaron Pritsker, Joseph Krumpholtz and Louis Frenkel.

The piece is titled "We Two" and will play nearly Yiddish stands on Sunday only. Both principals appear in "The Three Little Business Men" the rest of the week at Thomashefsky's Broadway Yiddish Theatre, New York.

## YIDDISH BREITBART

Another Strong Man of 32nd Name

Krona, the strong man whom Tushman & O'Neil brought over from Europe recently, will play the Orpheum route Sunday at the Palace, Chicago.

The presence of both Krona and Breitbart, a Keith importation, have been noticed as being similar. The strong man on the Yiddish stage is the report that a third strong man, also named Breitbart (said to be the same name as the strong man in this country for some time) appeared at a Yiddish vaudeville show on Grand street last week.

The similarity in names is a coincidence, however, as the Keith performer of the non-Keith performer. The Yiddish Breitbart offered to appear on Broadway recently for the Thomashefsky's Broadway Yiddish theatre but was not engaged to avoid confusion with the Keith strong man. The fact the Keith strong man is over here a shorter time than the other.

## RECIPROCAL "PLUGGING"

"Abie's Irish Rose" and "The Three Little Business Men," the Thomashefsky Yiddish entry at the renamed Hayes, started a reciprocal promotion idea this week. The programs of each attraction, an inserted folder borrows the merits of the other's production.

The Yiddish programs carry a folder in which "Abie's Irish Rose" is advertised. The folder is for the public in turn distributors. Yiddish folders "plugging" "The Three Little Business Men."

The idea will be carried further with dual posters on which, the names of both attractions will be carried. This is the first time that the two shows have been thus jointly exploited.

Albee Bertram Sons George Fisher New Britain, Conn., Sept. 26.

A salary of George M. Fisher, of New York, of the vaudeville team of Fisher and Hurst, which played last week at the Capitol theatre, has been granted in a suit brought by Albee Bertram, former member of the act. Fisher alleges that Fisher dismissed her without proper notice and repudiated her with his wife, whose professional name is Hurst. The judge hears of contract, and claims for return of \$123.

Schaefer, Anna, died Sept. 26. Burial will be at Mt. Pleasant.

George Schaefer, of Wheeling, W. Va., died Sept. 26. He was 74 years of age. He was a member of the Yiddish community and was a member of the Yiddish community. He was a member of the Yiddish community and was a member of the Yiddish community.

# SCRAP BETWEEN YIDDISH INDEPENDENTS-H. A. U.

**Trying to Break Littman Circuit—Guskin Prominent for Independents**

Buffalo, Sept. 26. The fight between the Yiddish independents and the Hebrew Actors' Union now centering about Detroit, Toronto and Buffalo is on in earnest. Guskin, head of the independents, has just returned to New York after a preliminary tour of the country.

In Detroit, the independents under the direction of A. Littman are playing slightly to good business with the Toronto Standard theatre company (union) playing opposition every Sunday night.

In Toronto, Littman's independent is attracted to the Yiddish theatrical with excellent business the result, while the Standard theatre is playing under the direction of A. Littman. At Buffalo, the independents have won the field operating both in the city and in the suburbs. At the Temple theatre on the east side during the week. Guskin is reported to have spent some time in Buffalo recently seeking a stand for a union company. Up to the present, no union company has materialized here. So far, the current Yiddish season in Buffalo is reported to have been somewhat of a struggle.

It is tried that as a result of the union's opposition, the union has succeeded in blocking the independents out of Montreal, the objective being to break the Littman circuit in the remaining three cities.

## HER SECRET

Chicago, Sept. 26. A male drama in four acts by Alexander, played at the Palace theatre, Chicago, Sept. 26. The play is a story of a woman's secret life. The play is a story of a woman's secret life. The play is a story of a woman's secret life.

"Her Secret," which opened the Palace theatre, Chicago, Sept. 26, proved a tremendous draw, and the Jewish holidays contributed to swelling the attendance. The play is a story of a woman's secret life. The play is a story of a woman's secret life. The play is a story of a woman's secret life.

The plot concerns Anna, who marries out of her religion in Illinois, forsakes her husband and son, and comes to Los Angeles. Here she meets and meets Simon, a Jewish attorney. A child is born to his union, is named Esther. Anna, comes over in search of his mother. The child is a small child and opens a studio. Simon engages him to give lessons to his daughter Esther. Anna makes inquiries when she finds the young man is from her native country. He can only remember his mother by the name of "Esther."

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Matkins Lubel is being woman, Louis and leading. The play is a story of a woman's secret life. The play is a story of a woman's secret life. The play is a story of a woman's secret life.

# ANOTHER 'MERCHANT WITH SCHILDKRAUT'

**In December on Broadway in English—Yiddish Support in English**

Broadway will see another "Merchant of Venice" production in English with Rudolph Schildkraut in the title role. It is planned to introduce it the latter part of December when the current Thomashefsky Yiddish piece will have caused its run.

The same Yiddish company will support Mr. Schildkraut. Another novelty of the production will be a new organization of the play in the place of regular scenes. There will be no scenery, and the lighting system will be utilized to dramatize the moods and shades of the piece.

## "CLASS" COMPANIES

Yiddish Troupes Artistically Differentiated

It is explained by Yiddish showmen that the Yiddish theatre business, because of its Irish affiliation, makes all companies seem to be of one piece. At this matter of fact, there is a distinct line of demarcation between the types of companies.

Stock troupes like Thomashefsky's, Maurice Schwartz, Penner's and others are classified as "Class 1." The No. 2 class, comprised chiefly of neighborhood companies, are classified as "Class 2." The third class is similarly inferior to the others.

The Yiddish theatre public is aware of this distinction, although no mention of it is ever made, and they patronize the various class companies proportionately.

## GLICKMAN TESTIMONIAL

Chicago, Sept. 26. A testimonial will be given Sam P. Glickman, who has been identified with Jewish theatre for the past 25 years as actor and manager, on Oct. 4, by way of dedicating the Palace on Blue Island avenue, which he recently purchased. Mr. Glickman will appear on this occasion for the first time in two years, in a comedy, "Shmuel Shartman," in which he will play the clown. This is a four-act comedy by Jacob Gordin.

Mr. Glickman organized a stock company which he has since opened on Sept. 11 for a 40-week season, offering two bills a week. No arrangement has been proved such a success that the split-week policy was changed for the first attraction, which remained for a night.

Matkins Lubel is being woman, Louis and leading. The play is a story of a woman's secret life. The play is a story of a woman's secret life. The play is a story of a woman's secret life.

## SILENT ACTS FAVORED

Starting a week from Sunday the Thomashefsky Broadway Yiddish Theatre will institute the policy of international vaudeville on the order of a Yiddish "Chaunce Morris." No arrangement has been proved such a success that the split-week policy was changed for the first attraction, which remained for a night.

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# OBITUARY

## HARRY BRAHAM

Harry Braham, dramatic actor, aged 73, died at the Staten Island Hospital Sept. 21. His last appearance was in 1919 in "Miss Springtime" and since that time he has been a guest at the Actors' Home, Staten Island. He was born in London, England, and came to this country in 1874 and was actively engaged on the stage here for 45 years. On his arrival in New York he joined the Tony Pastor company and travelled all over the country with that organization. He returned to England after this and played all the principal parts in that country as well as in Australia with great success.

Coming to the States again in 1898 he joined William H. Crane's company "The Senator" playing the Chairman in that play for several seasons. He also supported Eric De Beleville, Viola Allen, Virginia Kiarie and other stars. He had prominent parts in such plays as "Hoodman Blind," "Paul Kavan," "The Great Train Robbery," and steadily for "D. W. Griffith" in pictures until illness overtook him. He died at his home, 100 West 12th street, where he has remained and interred in the Actors' Fund plot at Evergreen Cemetery, Brooklyn.

## WILLIAM L. MALLEY

William L. Malley, legitimate stock manager, died Sept. 19 at the Hotel St. Bonaventure, New York. He was about 65 years old. During his many years association with the stage he managed many of his brightest theatrical stars, including Joseph Jefferson, Barry and a host of others as well known. He has for many years managed

and director of several stock companies. For the past two years he had been manager of the New England circuit, and just before the war he was held Sept. 21 from his brother's home in Boston.

## FRANK A. TIERNEY

Frank A. Tierney, widely known Albany newspaperman, and entertainer, died Sept. 18. He was buried from the home of his sister on Thursday, Sept. 20. Just before the war he left the house Governor Al Smith and the military staff paid their last respects. The services were held in the Church of St. Vincent de Paul at the Holy William Church, Albany celebrating solemn high mass. Practically all of official Albany, in attendance at the service to pay homage to the departed newspaperman.

## JOSEPH LANGLEY

Joseph Langley, manager of the Alvarado, Los Angeles, and entertainer, died Sept. 18. He was buried from the home of his sister on Thursday, Sept. 20. Just before the war he left the house Governor Al Smith and the military staff paid their last respects. The services were held in the Church of St. Vincent de Paul at the Holy William Church, Albany celebrating solemn high mass. Practically all of official Albany, in attendance at the service to pay homage to the departed newspaperman.

## VERA MAGUIRE

Vera Maguire died Sept. 8 at her home in Boston after a lingering illness. She was a sister of C. Langley, of the Actors' Fund, and was the wife of "Scott Ladd and Lanes."

## "Fritz Botsch, Pittsburgh artist, died last Wednesday night as the result of an automobile accident near Canton, W. Va. Local doctors

## IN MEMORY

of My Good Friend

## COFF PHILLIPS

Who Passed Away

September 19, 1923

May His Soul Rest in Peace

## TOM SMITH

who performed an autopsy on his body stated that his death was due to strangulation superinduced by injuries received from the auto in which he was riding was capsize.

## Fred Leroy Owens, of the stage crew at the Majestic, Utica, N. Y., died last Wednesday night at his home in New York City, after a long illness. He was 47 and had been a well-known figure in theatrical circles here for years. He leaves a widow and sister.

## Will Malley, veteran manager and agent, died Wednesday at Iutand, Mass., and funeral services were held at a home of his brother in Newton last Friday. He was 62 years of age. Burial was at Northfield, Mass.

## John F. Kenney, father of Charles Kenney of the Shubert office, died Sept. 23 at his home in Brooklyn from a complication of disease. He was 72. The deceased is an old friend of the Yiddish community.

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Thomashefsky's Broadway Yiddish Theatre Starting Sunday, October 7, 1923, will introduce to Broadway a Vaudeville Novelty Idea on the order of a "THREE LITTLE BUSINESS MEN"

The International Array of Variety Specialties by High Grade Acts Only will be presented every Sunday Afternoon and Evening. The highly successful run of

"THREE LITTLE BUSINESS MEN"

A Comedy, with Music, of American Jewish Life, featuring Boris Thomashefsky, Rudolph Schildkraut and Ludwig Stas, and all-star cast will be continued as the regular weekly attraction at

Thomashefsky's Broadway Yiddish Theatre (formerly Hayes Theatre)

Patrons will be introduced every Monday and Tuesday morning from 10 to 12 o'clock.

Only First Group of "Three Little Business Men" will be shown on Tuesday.

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# VARIETY

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## VARIETY'S OFFICES

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WASHINGTON, D. C.  
Evans Building, New York Ave.

LONDON  
8 St. Martin's Pl., Trafalgar Sq.

Ala Simon, who has been connected with the Hill, Newark, N. J., returned to the staff of Loew's State, New York, Sunday. E. C. Conneli is taking the place of Edward Kelly, assistant manager of Loew's, while the latter is out with a severely injured foot.

Otto Harbach has been called in by Florenz Ziegfeld to assist William Anthony McGuire in shaping the book of "Kid Boots," the starring vehicle for Eddie Cantor.

Elsie Janis will make her first New York appearance at the concert tour at Aeolian Hall, Nov. 2, when she will give a recital, assisted by four other artists.

Miller and Mack opened a tour of the Orpheum Circuit last Sunday at the Orpheum, Des Moines. The comedians recently returned to vaudeville after a short run in Ted Lewis' "Frelch," which closed.

Clifton and De Rex, vaudeville, adjusted their contractual differences with Bohmman, Inc., and with the touring company of "Greenwich Village Folies" at the Hanna, Cleveland, this week. Differences between the team and the management arose because of the wages of the latter, and further along in the cast of the current "Greenwich Folies" at the Winter Garden, New York.

Frank Halbert has resigned an assistant manager of Keith's Prospect, Brooklyn, to handle one of the "Hunchback of Notre Dame" film road shows Universal is sending out. Tom Robinson, assistant at Keith's Orpheum, Brooklyn, succeeds Halbert at the Prospect.

Harry Shaw has been engaged by the R. H. Moss houses to stage a series of revues and feature shows beginning with "So This Is New York" which will start at the Franklyn Hotel, New York Oct. 1. Local talent will be used in all the shows, with local lyrics and music furnished by Shaw and Nick Laog.

Through Variety the Chaplain of the Michigan State Prison, the Rev. William F. Hipp, wishes to express his thanks to the members of the profession who took part in the Labor Day program at the prison.

"A Little Journey" in R. F. Keith's Palace, Cleveland, by Archer Bell, is a handy volume of 45 pages descriptive of the Keiths and the variety circuit in vaudeville theatre. "A Little Journey" is thorough, readable, and contains the first door-to-door of the magnificent theatre and leaving by the stage door.

## WASHINGTON BUREAU IMMEDIATE HIT

Every day in Washington has commented favorably on the new Variety-Clipper Bureau at the national capital. The idea of a source of prompt information gathering and general utility to the "second largest" industry in the land appealed to the editors in Washington, who know what it means to any line of business to have such representation at the source of government, international rulings and political legislation.

Already numerous requests for information have reached the Variety-Clipper Bureau from several branches of the amusement business. These have been investigated and answered, and are in confidence as to the purpose of the new bureau to act as a useful agency for anyone in the entertainment field, irrespective of its function as a news agency for the papers maintaining it.

The foreign and departmental news, with some surprising statistics on the various imports of musical instruments, pictures, and producers and exporters, and managers contemplating sending companies abroad, already have appeared in this newspaper, from the Washington Bureau, the new source of the world's greatest power seeking information relative to income and outdoor amusement industries.

The ambitious experiment appears to be an immediate success and to fit a long-felt void. That it is maintained by the two trade publications that completely cover all branches of the field seems hardly fitting that otherwise. Although Washington Bureau generally are founded and kept up by national bodies of their industries, the idea of having one run by the accepted trade organs of an important branch of commerce affords even wider opportunities, since trained newspapermen as a rule have not only more ready access to information but are better equipped to analyze it than anyone.

When Congress again renews and bills appear as future possibilities or immediate probability directly affecting show business, the pointed value of the new Variety-Clipper Bureau will be more clear.

But, as a resident headquarters, "eye" information desk, general utility representative for anyone and everyone interested in its amusement industry, its immediate value has been demonstrated in its first month of existence. The weekly newspaper has been established and it is amply repaid in the knowledge that they have combined to add a new and important link to the show industry at large as well as to individuals in its many walks.

All persons engaged in any amusement branch are welcome to make free use of the Variety-Clipper Washington Bureau, Evans Building, to any extent and in any function whereby it may serve usefully.

## MAKING IT EASY FOR REFORMERS

The reform wave in connection with the stage now enveloping the country is making it very easy for the reformers.

Private addressees to Variety from Los Angeles held the following paragraph. It's only too true:

Los Angeles has of late developed a couple of public feeling seeking preachers—Rev. G. A. Bragdon and Bob Shuler (both with big followings of long hairs) who thrive on rebuffing somebody or something. They are continually making a big thing out of nothing, and the cause of removing several chiefs of police and members of the police commission.

They get it wherever they can so long as publicity is guaranteed and that usually is assured. The papers give them front page stuff.

The theatre men now suspect that Bragdon and Shuler are back of the censorship thing. Proof of this was their plea to the Council this week to amend the ordinance making the penalty in cases of conviction in such cases heavier.

The theatre men are scared and see the return of the days when anybody with a show of the slightest suggestiveness must know how to self-appointed censor working indirectly through the city prosecutor's office.

In that city of Los Angeles where "Gertie's Garter" was stopped within the month and "Spice of 1932" censored through elimination, the police were inclined to be lenient to the actors and theatrical. The agitation against pictures and picture people turned the public and officials of Los Angeles toward the picture business and its players. Making it in this manner or other way, moral reformers got the cold shoulder cut there any time either tried to start anything against the show business.

But they could not overlook the wave of notoriety that followed the shattering production of "The Sign of the Cross" and "The Sign of the Cross" which again swept the country when Mayor Moore of Philadelphia tried to revoke the license of the Sam B. Shubert Memorial theatre in that city through harrying, as the Mayor alleged, an indecent performance in Ted Lewis' "Frelch."

What is true of Los Angeles and Philadelphia is true of all towns and cities all over the country. It will be a stout-hearted local official nowadays who will view a theatrical performance with unbiased judgment. The police will make it in this manner or other way, moral reformers got the cold shoulder cut there any time either tried to start anything against the show business.

With music, shows the plays directly for the box office, with the dramatic production being presented, the theatre men are in a position that will stand up in this present day era of wildness of thought and idea with the public following the wave and prohibition.

Whatever it may be here or wherever it is, there is a wave of reform arising. It may reach the fete of an avalanche and the show business will suffer. If the reformers obtain a remodeling of play or production in the legitimate theatre or a modification of display or story, the business will suffer through it from the legitimate theatres will go to vaudeville and pictures.

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## THE STYLISH SIDE

BY FAN

Palace Monday bragged only one broken electric bulb. Gilbert Wells, billed as "The Gentleman from Mississippi" is the singing hit of the show. After dozens of singers of blues, he smacks-dabs over five different hits sung by him in a comparatively short time. He is a real singer, and Wells is different and the audience likes him. A very good looking girl, suitably named, Mr. Wells has a very good looking girl.

Pejer and his Hungarian orchestra, presented a highly artistic program. The tendency toward white waistcoats is prevalent in this show. A solo played by Mr. Pejer on the "G" string of his violin is delicately handled.

How Cummings repeats this with an addition to his vaudeville act. The program is a very attractive one. It is in so many other, though opposite types. Mr. Cummings is evidently a business man, quite an idea putting the ex-wife and the current wife to work in his own show. Wonder if he charged Cummings a fee? A very pretty girl, pregette faintly dotted with crystals brought out Mrs. No. 1's dark coloring. Mrs. No. 2 wears the same bathing suit of last week.

Bert Loyell makes the same attractive one. It is in so many other, though opposite types. Mr. Cummings is evidently a business man, quite an idea putting the ex-wife and the current wife to work in his own show. Wonder if he charged Cummings a fee? A very pretty girl, pregette faintly dotted with crystals brought out Mrs. No. 1's dark coloring. Mrs. No. 2 wears the same bathing suit of last week.

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## TOMMY'S TATTLES

By THOMAS J. GRAY

Prohibition enforcement agents claim the South is now the headquarters of most of the illicit liquor flooding the country. Should be a great chance for song writer to write song entitled: "My Bootleg Mommy."

It's rumored a picture firm has announced definitely that "Ben Hur" is to have three directors. Guess they want one for each horse.

That Flipo can't speak English will be good news to vaudeville fans who may have feared that another famed athlete was to attempt a musical career.

If the reports from the East continue to chronicle the increase in the number of undressed musical shows, the railroads and boats heading in that direction will be doing "Standing Room Only" business.

It looks to us as though some managers are trying to make a clean breast of the whole thing.

By the time the managers finally establish a central ticket agency there won't be enough managers left together to centralize around it.

The "Banana" song seems to have started a fruit epidemic in pictures. "Wild Apples" and "Wild Oranges" are in vogue. The life of this case may be short but in burlesque the "apple sauce" gag will live forever.

Jazz band musicians who may find it hard to get work in vaudeville can take hope in the report that there may be a first class war in Spain. What is war without a lot of jazz bands?

## Our Own Hollywood Interviews

By VERA SILLY

When the Editor told me to go out to the Non-Skid Motion Picture Studio and interview Henry Heav, his famous curly haired picture star, my heart bounded with joy.

Miss Heav had been one of my favorites since I saw her play "The Great Impersonation" in the big motion picture series, "Clay the Great to Babies." She followed this up with a remarkable portrayal of the "Sleeping Beauty" in the big motion picture series, "Clay the Great to Babies."

As I approached her dressing room through the door and I knew this cute little beauty was bustling engaged in cooking herself a light lunch between picture scenes.

I knocked gently on the door and a child-like voice said, "Come in." I stood on the threshold and the picture director, the cigar man, was smoking, picked up a copy of the White House cook book and stood in a domestic position over the frying pan which reclined on a stereo can.

"May I interview you?" I said meekly. "Yes, indeed," she answered quickly. "And you must also share my lunch with me. Surely you could enjoy a bit of liver and onions?"

This little act of kindness on the part of the first motion picture director convinced me at once that her billing, "The Sunshine of Greenwald," was no joke.

Henry made me feel further at home by taking a pipe off the table and whistling "Frankie and Johnnie" as she filled it with tobacco. "I like to smoke a pipe," she said, "and I like to smoke a pipe."

I was thrilled. That convinced me of her brightness and I asked her to autograph my picture for me before I left. "I would love to do it," she said, "but as this is my wash-day, neither her hair nor my hair is in its best state."

Miss Heav, a few simple child-like words, rickety in my ears, I told her farewell, threw lightly across the lot and barely missed being hit by a putter that an excited director kicked off by mistake as he was trying to make an extra run from the dressing room to the private secretary's office.

By your agent hasn't hooked you yet, it will be a good idea to see that he does so before the World's Series starts.

If these managers of musical shows continue to take the little that is left of the chorus girls, the insurance companies will be turning them down as a dangerous risk.

Well, what could be more dangerous?

## INSIDE THE BUFF

ON VAUDEVILLE

The story in Variety last week reporting the damage action started by the Shuberts against this paper for \$100,000, facetiously mentioned Va-

lueville, the nation's oldest and largest source of theatrical news, as a source of information which might want to defend Variety. Some attorneys seemed to take the offer seriously. One or two called up and asked about it, while a few others spoke of it as a "joke."

Revelry in the lobby of a Los Angeles hotel were gathered George, Felix, Alvin, Sylvester Jones, Morrell and Fringie (That quartet), Joe Marcus, Felix Adler, Henry Hess, and George Whiting. Joe Keaton (Three Keatons) the noted comedian, was absent from the group. He had to be seen in Los Angeles, but not in a way of an amusement manager.

(Continued on page 46)















house not large and that figures excellent at \$2.50 top.























# WALKER-GOLDWYN COLLAPSE THEATRE "ENEMIES OF WOMEN" NOW

Walker and Goldwyn Counsel Delay Injunction Argument Secured by Exhibitors While They Discuss Issue—Lull in T. O. C. C.-Goldwyn Battle

The argument before Justice McCook in the Supreme Court on the injunction obtained by the Theatre Owners' Chamber of Commerce against William Randolph Hearst, the International Film Corp., and the Phoenix Amusement Corp., which operates the Washington Heights theatre in the Washington Heights section of New York, did not take place yesterday (Wednesday) as scheduled.

Instead Nathan Burkan, attorney for the Hearst-Goldwyn-Columbia interests and Senator James A. Walker for the T. O. C. C. agreed to adjourn the hearing pending a conference on the matters in question. Meanwhile the injunction issued by Justice Whittaker Monday will remain in force although the matter was stricken out as far as the Washington theatre engagement is concerned.

The T. O. C. C. only became aware of the fact that the Washington theatre was to play "Enemies of Women" on Tuesday (Wednesday) and Thursday of this week when they received advertisement for the Saturday last afternoon. On Monday the injunction was secured on the grounds that the exhibitors in the same zone as the Washington and which held a contract for the exclusive right to exhibit the Paramount organization which was the primary object of the Paramount tribunal arm for the picture, which contract gave the house protection against the Washington theatre feature. This injunction also contained a restraining order.

Yesterday (Thursday) appeared before Justice Whittaker and pleaded innocents on behalf of his client, claiming that the Paramount organization was not aware that a contract restraining order had been obtained that gave them any prior right to the picture, asking that the restraining order be rescinded so that the public which had already bought tickets for the picture would not be misled. On this ground Justice Whittaker removed the "stay" but permitted the injunction to stand.

Monday morning the battle of the T. O. C. C. with the Goldwyn-Palmer organization over the contractual rights for the playing of the two pictures, "Enemies of Women" and "The Girl in the Red Velvet" in the obtaining of an injunction from Justice Whittaker in Special court of the Supreme Court restraining the Goldwyn-Columbia-Paramount, International Film Corp., William Fox's Washington theatre (on upper Amsterdam avenue) New York, from showing "Enemies of Women" and "The Girl in the Red Velvet" at the house for Tuesday, Wednesday and Thursday.

State Senator James J. Walker appeared in behalf of the T. O. C. C. and made application for the injunction asked on the grounds that the Columbia had accepted contracts from exhibitors in the zone of the T. O. C. C. through the Paramount organization which it related after exhibiting the distributing arrangements to the Goldwyn Corp.

The negotiations between Columbia and Goldwyn on one hand and the T. O. C. C. committee on the other have been in progress for several months with a view of settling the controversy by agreement according to the courts. The negotiations were fully explained at the "showing" of the picture on Monday over a month ago by Charles J. O'Reilly, president of the exhibitor organization, who said that at the time that James Grainger, of Goldwyn, and the New York exchange manager of the organization threatened the influence of Hearst in a political way against the exhibitors out for their rights under the original contracts.

At the same time O'Reilly stated that it was intimated to exhibitors that Hearst wielded heavy political influence in New York City. Mayor Wilson in the hollow of his hands and that exhibitors that they should have to stand off of political interference in the operation of their theatres. O'Reilly added that he did not feel that

## SAXE THEA. COLLAPSE UNDER INVESTIGATION

Chicago, Sept. 26. There is great interest on the part of theatre managers generally in the investigations at Janesville, Wis., regarding the collapse of a theatre building being constructed by the Saxe Amusement Enterprises of Milwaukee, in which one workman was killed and a score of others narrowly escaped.

The roof of the new building collapsed at the rear and the front portion followed, afterwards falling on top of it.

The usual charges of graft and of an endeavor to save money at the expense of safety are heard, but nothing has as yet developed which is official. There is a general disposition of theatre managers and theatre owners throughout the country to eliminate accidents of this nature, and carelessness in the construction of theatres is generally condemned.

## SHORT SUNDAY ADS - DIDN'T HURT HOUSES

One-Inch Displays Not Felt at Box Offices—Good Show Weather

That there was very little appeal utilized in the daily papers of New York last Sunday seemingly had no appreciable effect on the business at the picture houses, according to a check-up of the business made by the exhibitors. The picture business at a maximum of one inch in all of the Sunday papers instead of their regular big Sunday feast, which would have amounted from 75 to 200 lines double column.

The one-inch ads did not hurt any of the box offices. The weather was great for shows, threatening and raining throughout the day. The Rivoli with "Jesse of Venice" drew \$5,600 on the day; the Rialto with "Saxa" moved down from the Rialto, where it was week before, got \$5,500 on the day; the Criterion with "The Covered Wagon" got \$4,600.

The latter house played to bigger houses after exhibiting on Sunday, getting \$11,100 with "Six Days," which started on its second week.

## KEITH'S "DOYLE" FILM Exposed Based on Vaudeville Circuits

"Is Conan Doyle a Right?" a special Pathe three-reeler, exposing Spitalian frauds has been booked for all the Keith, Moss and Greer houses, including the big time theatres. A private showing of the film to newspapermen will be held at Keith's Palace Theatre, October 2.

Hearst was a party to the usage of any such threats and that but that when the matter was brought before the courts, it would be a different story to tell.

At the meeting Tuesday of the T. O. C. C. the exhibitors informed of the action that had been taken in the court and that the exhibitors would be ready to carry the battle to the last ditch before foregoing rights under the contracts held.

## ZONE POOLING TURNS LOSS INTO A PROFIT

Settlement of Competition in Brooklyn Satisfactory After Year

The pooling of five houses in Brooklyn by the Miner Estate, Loew and other interests which has been in effect for about a year, was declared this week by the interests involved to have turned a loss into a profit.

Specifically the Alhambra, which had been run at a loss as described as an enormous loss by Loew, is now figuring on a satisfactory profit. The Farragut, Rialto, Landon (all Miners) and the Century (Loew) all have improved in their net, the reason being the savings from refusing to bid against each other and buying their film service from a common booking center.

The method of procedure is to fix a rental basis for each property, pool the receipts and the operating costs have been met and then paying to each house its "rental." After that the profits are split up pro rata in the proportion established by rental ranking.

The sinking of the houses is arrived at by figuring out a composite of capital invested and fair return to cover bondholders and other factors that go into establishing a rental.

## TIMES SQUARE'S TALLEST Structure for Famous Players on Putnam-Bldg. Site

Feb. 1 is to mark the passing of the Putnam Building in New York. Famous Players has decided it is going ahead with the plan to build a large, modern building on the site secured by purchase about two years ago.

The building under construction has been drawn and ready for operations for some time, but there have been a number of hitches. This week it was quite definite that the building would be completed by February 1 with a view to having the building in readiness for the winter opening of the next fall.

The building when completed is to house the home offices of the Famous Players-Lasky organization. With a tower rising 22 stories above the ground it will dwarf all of present structures in Times square.

Whatever the news may be about circuits, you will find it weekly in the Clipper.

## WATER OF THE LIVES

The proposed use of the "Yes! We Have No Bananas" title on a film comedy and its subsequent controversy has caused Attorney Beckman, of the law firm of House, Grossman & Verhaas to advise against any producer adopting the use of a name without first consulting legal advice.

Despite a leading legal precedent where a western federal court ruled a novel and a play do not compete in the matter of titles, Beckman is of the opinion that the proposed use of the name is a precedent to over-ride such premise in view of contributory interests. The "Bananas" case was decided by the Supreme Court in 1917. C. Zittel, called his legal advisors, House, Grossman & Verhaas, inquiring whether the use of a popular song title on a film would constitute any legal violation. Beckman's legal opinion was that the attorneys advised to the contrary, unaware of the song title referred to.

It so happened the same law firm represented Louis Bernstein (Shapiro, Bernstein & Co., Inc.), publisher of the song who objected to the use of his copyrighted song title on a picture without consultation.

The attorney sets forth in that a care of a coined title of parallel construction which makes it unique, the results are maintained.

While the legal decision holds that a novel does not compete with a film or a play, the fact that so many books are dramatized and many plays are filmed probably will result in the existing precedent. A song title like "April Showers" or "Anabelle" could easily be used in a picture without any legal violation. The same argument compositions were elaborated on, but it is cautioned that for safety's sake it would be best to make certain before commencing production.

## RIALTO BOOKING

Preferred Picture "Broken Wing" Goes in Oct. 7 on Rental Basis

"The Broken Wing," released by Preferred Pictures (Lichtman and Schulberg) has been booked for the Rialto for a week, an additional week, and a third week, as the dependent booked by Famous Players for one of its Broadway houses. The picture is reported to be a popular rental arrangement, instead of according to the plan of selling the house and the picture as has been done usually.

The transaction is another deal in the series of deals of Famous Players to seek material in the general market. "The Broken Wing" was written by Tom Forness, Kenneth Harlan and Miriam Cooper are the leads.

## TWO SHOWS A DAY IDEA IS NEXT DEVELOPMENT

Picture Men Watching Los Angeles Experiment with Keen Interest

The two-day picture house idea, which has been the subject of picture shows now by the regulation continuous picture houses giving five or more show a day is the next line development in the opinion of film men in touch with the situation.

The legitimate theatre playing picture of the same type with two performances daily with road show films as the attraction in many of the smaller cities besides New York during the season has shown the possibilities of showing pictures twice daily the same as twice daily or big time vaudeville show.

A check-up in the case of many of the large, continuous picture houses has shown the in between vaudeville the supper show frequently holds hardly enough patronage to make the situation profitable. In more than one instance it has been shown to be distinctly unprofitable.

"The California theatre of Los Angeles, one of the largest picture houses in the country, has had two performances daily last week, and the experiment will be watched with keen interest by picture showmen throughout the country.

Another factor that makes the twice daily thing attractive to the picture showmen is the continuous showing of pictures at a stated price with a coupon assuring the patron of a seat paid for, and the continuous showing of picture patrons offer buy admissions and remain through two performances. The whole idea is in embryo at present, but shows promise of working out with indications pointing to the twice daily thing for program pictures being easily handled by showmen. Whatever might be lost through the up to show over a two experienced film men claim that the picture business would be a slight increase in prices for a two-day type of house.

## VALENTINO-TALMADGE'S "ROMEO AND JULIET"

Question Buzzing Around—Three or Four Preventive Angles

Will Rudolph Valentino play Romeo to the Juliet of Norma Talmadge? That question has been buzzing along Broadway for several days with the sharps of the film world trying to dope out just what a move of that sort would mean. The pair are expected to make the ideal couple for the roles in the Shakespearean love tragedy in a voting picture to be shown at the Chicago paper which likewise held a contest in its New York pictorial adjunct at the same time, because the fans voted it this would make it so.

In connection with the general idea Joseph Schenck and J. D. Williams have been in conference on the coast. If the deal could not be made with the sanction of Adolph Zukor it would be a distinct feather in the cap, although the question as to who would have the distribution of the picture would be an interesting one.

Norma Talmadge is a First National star and it is hardly likely that organization, which has the call on her product, would stand for a picture to be shown by her with Valentino, going elsewhere.

Valentino, so the courts hold, is still under contract to Zukor. Famous Players, and could only appear over the Zukor banner. If J. P. would also want to distribute the picture, the Williams' contract starts where the Zukor Players' leaves off for Valentino.

There is an angle that Famous Players might be interested in. If it seems, personally would not stand for a deal, although his stockholders and follow-directors in Famous Players might want him to permit the making of the "Romeo and Juliet" picture, which is a business proposition, providing that Famous get the marketing of it.

## WILL HAYS RUMORS THROUGH TRIP ABROAD

"Succeeding Harvey" One—"Leaving Pictures" Another

Variety-Clipper Bureau, Evansville, Ind., Washington, D. C., September 26.

Rumors that Will H. Hays, at present abroad and remaining at the Hotel Statler, New York, is the choice of Ambassador George Harvey, to be succeeded his host as the American representative to the Court of St. James are denied here. The rumor has been going the rounds since the late departure of the Car of the Films and Ambassadors Harvey sailed through the "City of the Big Shoulders."

Those close to Hays who spoke to him on the occasion of his visit here just prior to his departure for Europe state the trip is in accordance with plans that he had made to visit the continent on the second or third trip of the big "Big Boy" liner for the purpose of taking a rest and to give even on the go constantly for 18 months of the year. He is in accord with Valuation with the M. P. Producers and Distributors.

London, Sept. 6. It is stated here that on his return to the United States, Hays will retire from the head of the motion picture combination of which he is president, and will be leaving the Cabinet of the late President Harding. Hays is to remain in London about Oct. 15 before returning home.

## ACTOR "UNDERFALL" Los Angeles, Sept. 26.

The court said Alfred Hollingsworth, a Los Angeles actor, who should earn more than \$100 weekly the actor claims he is receiving less.

Hollingsworth made an application to have the alimony he is receiving from his wife reduced. The court would not approve the application.

The songwriters, their news, and organization are told about each week in the Clipper.



























### HEARST'S GEN. MGR. OUT

Vitaphone Resigns—No Successor Yet Appointed

George Vitaphone, who had been vice president and general manager of the International Film and Cosmopolitan Productions, resigned on Monday. No successor has been named as yet.

Vitaphone is to remain with the Hearst service, and has been placed in an executive position in the newspaper publishing division.

He had been in complete charge of the Cosmopolitan Studios in New York for several years.

For several months past matters in the Hearst picture organization have not been moving along as well as they might as far as production is concerned, with several pictures running behind on their schedules.

Undoubtedly the resignation of Vitaphone is attributed.

### SCHILDKRAUT'S "LILIOM"

Ingram Will Direct for Metro Production

Los Angeles, Sept. 26. Joseph Schildkraut will turn "Liliom" into picture form for Metro with Rex Ingram directing.

Several years ago Metro made a picture from same story under title of "A Trip to Paradise."

### MOTOR TRUCK FILM

Washington, Sept. 26. Another new government film has just been completed by the Department of Interior through its Bureau of Mines. "The Story of the Motor Truck" is the latest addition to three films which include every phase of Uncle Sam's work, in manufacturing as well as the various developments throughout the country.

### FIRE PREVENTION FILM

The National Board of Fire Underwriters is to issue a fire prevention film through the Metro organization.

The picture is entitled "The Key-Stone" and will be released Oct. 8.

### TO PROMOTE "HUNCHBACK"

Marc Lachman, exploiting the Broadway run of "The Hunchback of Notre Dame" at the Astor, grabbed some extra publicity for the picture by tying up Marcel Dupe, organist of Notre Dame Cathedral, Paris, France, who arrived from abroad for a concert tour on the "Olympic" last week. Dupe is to make a coast to coast tour and the "Notre Dame" tie-up will work across the country with him. He was the management's guest at the Astor for one of the performances.

### JURYMAN PRE-JUDGED

Gaston Glass Recalled to Preferred's Studio

Los Angeles, Sept. 26.

The Jury in the case bearing the charge against Gaston Glass, one of the stars of Preferred Pictures, after being hung over night, reported that they had stood 11 to 1 for acquittal, and that the one hold-out stated that he had made up his mind before being drawn for the jury. The city prosecutor has announced that he will drop the charges against the picture star and at the same time dismiss the complaint pending against Louis Gasnier, the director who was arrested with Glass by the local vice squad.

The local papers strongly condemned the single jurymen who admitted he was for conviction despite evidence. Glass has been immediately called to return to the Preferred studios to start work on "Poisoned Paradise."

### STEEL CURTAIN NECESSARY

Washington, Sept. 26.

The district commissioners are going to stick to their ruling that all local theatres must have steel curtains. The regulation was put in force after the fall of the Knickerbocker roof with its resultant loss of life.

Charles Linkins, a local lawyer and theatre owner, tried to have this regulation modified to permit the installation of asbestos in place of the steel curtain, which was denied.



G. UNDERHILL MACY  
Comedian and Basso Cantante

### RETURN ENGAGEMENT

for Second Big Jazz Week, October First at  
**McVICKER'S**  
Chicago, Ill.

### G. UNDERHILL MACY

Comedies and Basso Cantante

Mr. Macy has made an intensive study of what moving picture audiences like best in presentations. His success in the last year and a half makes him the supreme attraction for better class Temples of the Silent Drama.

### G. UNDERHILL MACY

announces his retirement from the management of Taylor, Macy & Hawks, and also the discontinuance of his services as a performer in the above mentioned act. He will be at liberty to accept a limited number of engagements after October 27th.

### G. UNDERHILL MACY

can be reached through

<b>NEW YORK</b> MRS. A. K. BENDIX Columbia Theatre Bldg.	<b>CLEVELAND</b> M. SHEA 118 Erie Bldg.	<b>CHICAGO</b> MORT. INFELD 904 Wood Theatre Bldg.
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### MICHIGAN MEETING OCT 18-17

Detroit, Sept. 26.

The dates for the Fourth Annual Convention of the M. P. Theatre Owners of Michigan have been changed to Oct. 18-17.

The convention this year will take place at Jackson, Mich.

Engaged for "Tale of Trions" Enid Bennett, Harrison Ford and Mary Alden have been engaged by Metro for the production of "The Tale of Trions," from William J. Locke's novel of the same title. Harold Shaw is to direct the production. The adaptation is being prepared by Thomas J. Hopkins.

### Peery at Ogden Started

Ogden, Utah, Sept. 26.

Construction work has been begun on Ogden's newest theatre, Peery. The plans call for a theatre designed after the Graumann Egyptian theatre at Hollywood.

### JUST TWO MORE DIVORCES

Los Angeles, Sept. 26.

A couple of more divorces are Grace Goodall's (from Richard Tucker) and the one Jule Furthman's wife hopes to get. Furthman is a scenario writer.

"Pied Piper Malone" is to be Thomas Meighan's next starring vehicle. It will be made in the East. Work will begin as soon as the producing unit arrives from the Coast.

Eddie Cline has been signed by Universal to direct Rosalind Denny in his next release, "The Man About Town."

## BOOKING NOW!

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# A FLOCK OF SONG HITS FROM

—THE MASTERPIECE OF ALL SOUTHERN SONGS

## TEN-TEN-TENNESSEE

ANOTHER "ALL BY MYSELF"

### SITTIN' IN A CORNER

WITH THE MOST WONDERFUL DOUBLE VERSION EVER WRITTEN  
WE ALSO HAVE SPECIAL DOUBLE VERSION FOR BOY AND GIRL—  
TWO GIRLS AND TWO BOYS

A CRY BALLAD—DIFF

I'VE MADE UP MY

BUT I CAN'T LET

AN ABSOLUTE

### THAT OLD G

WE HAVE A MARVELOUS RECITATION

A COMEDY SONG WITH

NOBODY ELSE

MY OLD T

IRVING BERLIN'S NEWEST CREATION

## WHEN YOU WALKED OUT

(SOME ONE ELSE WALKED RIGHT IN)

WILL FIT ANY SPOT IN ANY ACT

WRITE, WIRE OR CALL

## IRVING BERLIN

Orchestrations in All Keys

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HARRY PEARSON  
1226 Market St.

Los Angeles, Cal.  
CHARLIE MELSON  
417 West 5th St.

San Francisco  
HARRISON  
608 Market St.



# THE HOUSE THAT NEVER MISSES

THE WALTZ HIT OF THE SEASON

## INDIANA MOON

NOT FROM THE OTHERS

WILL NOT FORGET YOU

OUT OF MY HEART

HOW STOPPER

### THE KING OF MINE

THIS SONG THAT IS THE GREATEST EVER

LAUGH IN EVERY LINE

LOVE ME LIKE

### MATTO CAN

HERE IS THAT PEPPY SONG YOU HAVE BEEN LOOKING FOR

## IF I CAN'T GET THE SWEETIE I WANT

(I PITY THE SWEETIE I GET)

SPECIAL VERSION FOR EVERY KIND OF ACT

THE MELODY BALLAD YOU HEAR EVERYWHERE

## LOVE

MY HEART IS CALLING YOU

## ERLIN, Inc.

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Savoy Hotel

*Special Male, Female and Double  
Versions Now Ready*



## THE FIGHTIN' STRAIN

William Steiner production, written, adapted, produced and directed by H. H. Hart. Photographed by Harry McGraw. Released by Fox. 15. Running time 52 minutes.

Joe Barlow.....William Mitchell  
Jane Barlow.....Beth Mitchell  
Jack Barlow.....William Quinn  
Jack Barlow.....Jack Barlow  
Miss Canfield.....Hart Quinn  
Miss Canfield.....Hart Quinn

Next Hart has again wired his hand at the "jack-of-all-trades" stuff with the inevitable results. He tried hard, but the product of all his efforts is a piece of work badly adapted, atrociously directed and only fairly acted. It has all the earmarks of a film made in a rush. It is not so bad that the cheaper houses, but it is poor enough to deliver a body blow to whatever prestige Hart has ob-

tained as an all-around film executive.

Once again the "frozen North" is the locale, but the Canadian Mounted Police is unimportant and there are no faithful Eskimo dogs.

Hart as Jack Barlow returns from the war laden with honors to find his sister has married and gone off with a scoundrel who informed her he (Barlow) had been killed in France.

Barlow finds his brother-in-law in a swindler and has gripped the father of his girl with some fake mine story. He rushes to Canada, finds the crook, mixes the girl and has the satisfaction of seeing his sister engaged to the hero of his dance, a former buddy in the trenches.

When Barlow comes to aid his imprisoned sister and sweetheart he finds himself facing single-handed, four lousy Canadian woodsmen.

He outbunks Fairbanks and outsmarts Moe. The most ridiculous part of this scene is that, although his ally, the girl's brother, is in the same but tied up during the battle, the two girls, left unmolested, do not make a move to free him to help Barlow, but hug each other in terror.

Actual scenes of Armistice Day in different countries and of American doughboys returning to their country are shown. They fail to cause appreciable enthusiasm, not because of the sluggish patriotism of the audience, but because they are poorly selected and not adapted to cause thrill. The war shots are only one example of the padding.

Hart's acting in the man-to-man, virile scenes is acceptable, but his love making is, if we are caused laughs. The exterior shots of the great Canadian outdoors are decidedly inferior to those seen in

most pictures of the North. There is practically no comedy relief, and other signs of the general weakness. Because of the misleading appearance of titles and stories of this description the film will probably make money in the cheaper houses. But few will really enjoy it and it will not make that Hart does better in the future.

## THE POWER DIVINE

Independent release, produced by Frank Lloyd, written by Jack L. Warner, directed by Jack L. Warner. Released by Fox. New York, Sept. 15. Running time 62 minutes.

Kentucky hills, with their beautiful background for this latest Premium production. Although "rampant" with a family, it is not as spotted with action, has some good color photography in its early reels and unravels an exhilarating, if acerbated, love yarn.

The power divine—is love. In this instance it combats the hatred of the Kentucky feudists for the survivor of a mountain clan, who, unaware of the existing hatred in the hills for his ancestors, returns to appraise their land upon which he strikes oil.

Fate further complicates matters by having him yield to the charms of the winsome little schoolmarm, to find that she also has vowed to avenge her father's death.

The villainous villain who had previously set his hip for the schoolmarm none around the head of the young engineer. He learns the purpose of his presence and that he is a member of the hunted clan by ancestry, if nothing else. He loses no time in carrying these facts to the folk of the hills. It naturally precipitates another feud.

Everything ends well. The visitor is hailed as a personification of good and the feudal scenes sufficiently thrilling.

Mary Wynn and Jack Livingston are good accounts of themselves in the central characters, although neither is given much opportunity to

## THE REEF OF STARS

London, Sept. 6.  
Made from an adaptation of a novel by H. de Vere Stacpoole, this picture is a mixture of piracy, blackletterism, murder, romance, sea, sudden death and rubbish—mostly rubbish. African introductions has made fine pictures, mostly from the last weeks of Haggard, but lately it adopted melodrama at its worst, and of the results of the new policy this is an example.

It is also a good specimen of the solid and immovable inconsistency of the British film center, which carries a "Universal" certificate. Features like "The Leather Stocking" only carry an "A" (carry an "A" only because the prize-fighters are strangled to the waist).

Macquart, a thorough-paced blackguard, is in love with Chaya, a beautiful Batavian waif. She, however, loves Lan, the skipper of the boat of which Macquart is mate. He is in prison on a charge of piracy. Macquart and the crew rescue him, kill the guards and steal a boat which has been cast into the harbor loaded with gold. Chaya accompanies the pirates and the mate marries her to Lan.

Two years later they are on a desert island, where the gold is buried. Chaya has become a mother, the crew become diabolical. Macquart and Lan kill the lot, then Macquart kills Lan. Chaya avenges, promising her infant daughter as wife to the man who will hunt down the murderer and kill him with the dagger which killed her beloved. Things are rotten for all eyes are on him and he bolts.

Twenty years after, etc.

The whole story is crude and rubbishy. The continuity is conspicuous by its absence and the scenario was probably written overnight or to meet the amount of film stock in hand.

The photography is beautiful, but, unfortunately, cameramen cannot make a picture on their own.

Mary Wynn, who gave a beautiful performance in the "Blue Lagoon," has gone off considerably. Her performance in the dual role of Chaya and Moya is a stereotyped melo-drama. Roy Govier, who is something in the nature of a dead-end in the picture, has all the fast of Macquart.

Macquart's the most of it. Jack Livingston is excellent and much smiles upon a fine character study of a man who is a drunkard to death. Much of the best of the picture is in the small-part people who do not get the program credit.

George Barker has been signed by Fox to play the part of the "Man of the Sea," which will be made on the coast.

## EXHIBITORS' GROUP

Illinois and Iowa Picture Men Form Organization

Davenport, Ia., Sept. 26.  
Exhibitors of Davenport, Rock Island, Moline and East Moline have formed the Illinois and Iowa Picture Men Form Association with these officers: Joseph Hoff (Rock Island), president; John Kettles (Davenport), vice-president; H. E. Earl (Davenport), secretary; Chas. Carpenter (Moline), treasurer; J. A. Woodard and J. A. Lynch, of Moline; and C. Pittu, of East Moline.

A executive committee is composed of Ralph Blank, J. H. Pabst, Mitt Overman, all of Davenport; Barney Broeman, C. Woodard and J. A. Lynch, of Moline; and C. Pittu, of East Moline.

## TWO CHAINS CONSOLIDATE

Hinton, W. Va., Sept. 26.  
P. L. Dwyard, manager of the Allegheny Theatre company, announced the consolidation of the chain of theatres which he operates with a similar chain operated by D. C. Medows of Beckley. Seven houses in the Allegheny and seven towns come under Dwyard's joint management with Medows, and the theatre chains are now consolidated as one concern, making perhaps the largest moving picture concern in the state.

The new organization has theatres in Richwood, Homewood, Union, Beckley, Sylvia and Stanford. The first three towns named being the chains of the Allegheny Theatre Company of Hinton, and the last three, those into which Mr. Dwyard will enter by virtue of his partnership agreement with Mr. Medows.

## 2,500 SEATER IN BROOKLYN

The Neva Amusement Corporation will build a 2,500-seat house for pictures at Flatbush avenue and Avenue K, Brooklyn, N. Y., with construction slated to get under way before winter starts.

The new house which is to be a first run theatre with large orchestra and picture policy will be located in the same neighborhood as the Farragut and a few blocks distant from the Radio City theatre of Hammer and B. S. Moss' Flatbush.

The new theatre will represent an investment of upwards of \$500,000.

## FOLLOW LEWIS' RAISE

Newark, Sept. 26.

Following the lead of Lewis in raising the top from 40 to 50 cents, the three big downtown picture houses, the Brantford, Newark and Terminal slipped over to 50 cents Saturdays and Sundays from 50 to 60 cents for orchestra seats. Lewis' House of the Blues, however, refused to follow it all. It has been more than balanced by the increased drawing power of the first run theatres together with better vaudeville including one feature each week.

## U. S. HOLLYWOOD OFFICE

Los Angeles, Sept. 26.

The Union Pacific System has opened a central office in Hollywood for the convenience of the motion picture players and others in the industry. Charlie Pike, for a great many years the L. A. standby of the "moving show" advance men, has charge of the new Hollywood office, located in the New Chicago Hotel on Hollywood Boulevard.

## Jackie Coogan's "Dog of Flanders"

Jackie Coogan is to start work on the second of his series of Metro productions within four weeks. The feature is to be entitled "The Dog of Flanders," taken from the story "A Dog of Flanders," by Louis de Lamoignon, whose pen name is "Ouida." The director for the novel-Coogan production, however, is not settled as yet.

Victor Schertzinger directed the picture "Long Live the Kings," just finished.

F. B. O's Canadian Exchanges The Film Booking Offices added distributing centers in Canada at Calgary, Vancouver, Toronto, Montreal, Quebec and Winnipeg.

## All Exhibitors in Michigan

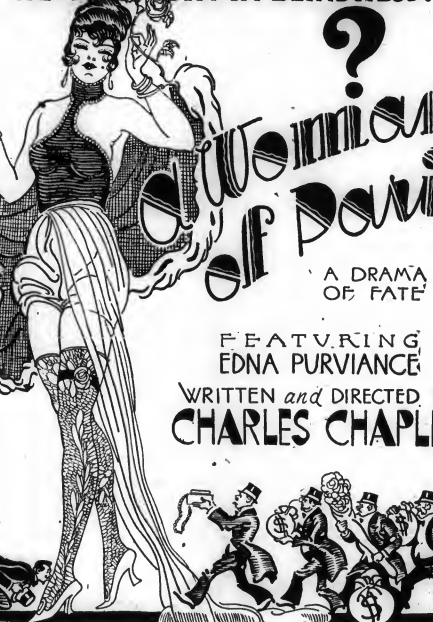
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MICHIGAN FILM REVIEW

JACOB G. MATHIAS, Publisher, 415 Free Press Bldg. DETROIT

IS NOT COMPOSED OF HEROES AND VILLAINS BUT OF MEN AND WOMEN—ALL THEIR PASSIONS BOTH GOOD AND BAD HAVE BEEN GIVEN THEM BY GOD WE ONLY SIN IN BLINDNESS!



WRITTEN and DIRECTED BY CHARLES CHAPLIN

THE IGNORANT CONDEMN OUR MISTAKES.

BUT THE WISE PITY THEM.

A REVELATION IN THE ART OF PHOTO DRAMAS

By

Charles Chaplin

FIRST PRESENTATION MONDAY EVENING OCTOBER FIRST

42 nd ST

LYRIC THEATRE

NR B'WAY

TWICE DAILY THEREAFTER

DISTRIBUTED BY UNITED ARTISTS CORPORATION















Opening was Ben Dwyer as a tramp doing a comedy cycle turn, giving a good deal of encouragement. The encore isn't strong enough to follow the act proper. For laughs Dwyer, a most skillful trick rider, has a horse that is a real terror and the arch-rope closely he appears perilously near at all times to a bad fall, yet swiftly pulls his wheel out of a tight place. The horse has one of the best and the only time it ever has been seen. In riding a single wheel and pushing another single wheel ahead of him, he leaves them one wheel to the pedals of the other, while in motion. Mr. Dwyer should announce that trick to make it of more importance.



## NEW SHOWS THIS WEEK

The contest closed for the 22nd year with the winning of the 3rd Gold Medal production by Brilliant, and the eight girls step in perfect unison. A wooden soldier number was especially colorful, and the ballets marked by a sense of rhythm usually conspicuous by its absence in dancing acts of the type. Anna Brail, premiere, was in great form Monday night and shined in several sinuously graceful solo dances.

Larry Reilly and Co. were third with "Kerry" giving the show a nice balance in that spot, and going over quickly. Business good considering unreasonably warm weather Monday.

Grace Hayes (back home again), next to closing, gave the old family men in the audience the thrill of a lifetime. With a very, very ultra gown that showed plenty and elegantly even more, Miss Hayes insisted about making a sort of "come

captain's release, Pedro frankly admitted that he has been "hanged by the neck until he was dead." He said in his defense of his action that the king not only pardons him, but

run a picture until "The Cour-  
an" is ready. "Magnolia" will  
to the road from the liberty at  
end of the week, and "Chauve-  
buff: and starts on tour from Joliet  
59th Street, which will get

ddie Weber, song writer and really musical director for the little Euehlon Plate, has located in San Francisco, and declares he wishes to remain there permanently.

## MUSIC MEN

ly musical director for the Isle Fashion Plate, has located in San Francisco, and declares he intends to remain there permanently.



Lillian & Paul  
 Lesson for Wives  
 Dugan & Raymond  
 Rae Samuels  
 The Air Grotesk







# THE CLEVELAND "PLAIN DEALER" said:

"The week's vaudeville at Kith's Palace takes a leaf from the pages of the greater city show producers. It takes no more than a few feet in the case of one or two costumes, but the occasional bareness is not the most gaudy or distinctive characteristic of the Hackett and Delmar review which headlines the week's layout. The act is fifty percent above the vaudeville average among such numbers in taste and richness of color."

It is respectfully costumed and backed with a prodigious outlay of satin and black patent leather in the handsome fashion of the finer \$3 reviews. The girls are unusually choice, too, very neat at a glance."

It is all around the finest specimen of this sort of act that has ever come across these eyes in the haunts of vaudeville. The costumes, which are both imaginative and showy, were designed by Jeanette Hackett, who should eventually take Mr. Ziegfeld's eye."

# THE CLEVELAND "COMMERCIAL" said:

"Dance Madmen," the new review by Jeanette Hackett and Harry Delmar, is a masterpiece in the line of vaudeville that has been equaled in this city. Led by the talented principals, eight pretty and nimble girls offer some real footwork of the entrancing blend; their numbers are the poetry of motion, their costumes gorgeous, and there is a finesse to their dance routine that is the domain of the dancers as expert queens of terpsichore."

Harry Delmar and Jeanette Hackett have raised the standard of vaudeville to a new par excellence. They are a pair of the most graceful dancers in vaudeville, and that is saying quite a lot, but it is true. The act is beautifully staged and grace and beauty is replete throughout."

All matter in  
CORRESPONDENCE  
refers to current  
week unless  
otherwise  
indicated.

Belle Baker and Ben Bernie are the busy bees at the Palace this week. Their act is a standard and registering quite the most pronounced hit in her series of successes here, including the one appearing again in connection with Bernie's band and receiving a song rendered in her act proper, using the band as accompaniment, and Ben Bernie as an object. The show in its entirety is strong on comedy. Yenita Gould did not reach Chicago in time for the matinee, but Belle Stacey came over from the State-Lake instead, and her return to vaudeville was marked with enthusiasm. Miss Stacey's song gave opportunity for the display of her excellent voice as well as capitalizing her personality. The Royal Sidneys open with a combination of unicycling and juggling. Chamberlain and Earle, newcomers at the Palace, succeed. (N.C.) Emilie Lee, Clarence Rock and Sam Kaufman are in "He-

# THIS "AD" IS EXPENSIVE

But the space is necessary to tell theatregoers about the sensational hit at

# B. F. KEITH THEATRE

# JEANETTE HACKETT and HARRY DELMAR

WITH EIGHT TALENTED BEAUTIES TOOK THE AUDIENCES BY STORM YESTERDAY

# A \$3.50 Show in 25 Minutes

# Riot of Color, Charm, Speed, Art and Girls ASK THOSE WHO SAW IT

OTHER BIG HITS WERE WEE GEORGIE WOOD CAPT. BRUCE BAIRNSFATHER EDDIE ROSS Val and Ernie STANTON JIM and BETTY MORGAN PEARSON, NEWPORT and PEARSON FIVE BALASIS THE BRADNAS WESTCHESTER-BILTMORE STYLE SHOW

# CHICAGO

VARIETY'S CHICAGO OFFICE  
State-Lake Theatre Bldg.

hearing for "Vandeville," in which Miss Lea's splendid dancing is seen up to Kaufman's excellent piano number.

Roger Imhof, Coghene and Co. present "In a Post House," which kept the audience laughing to the very end of the show. The act is a masterpiece of timing, with a number of six place on the bill, though the act is an amusing chap with pronounced ability for clowning. The headline held seventh place, followed by Bernie's band, and Lieut. Ferdinand Thelton and Co. closed with a display of revolve sharp shooting, highly entertaining and meritorious (New Act). The arrangement of the bill requires Bernie to hold forth in "one" for a time while the stage is arranged for the shooting act, but he had no difficulty in so doing.

The first performance this week at the Majestic did not introduce all the acts used during the week five-day policy, but the bill as seen was splendid entertainment for a continuous house where the best seats do not exceed 50 cents even on Sun-

days. There were several acts seen which are new to local vaudeville, at least, and which they have not been here for some time.

Eleanor Pierce and Co. present the usual singing and dancing review, with special act, and one man who works with the other chap enough to give the impression of a double dancing team as well as offering a single song and playing piano throughout the act. He works into the review very effectively. Miss Pierce is the average dancing girl of such an offering. Her Egyptian dance stands out most. There is a touch of novelty to one song in which the two fellows open with capes and masks, suggesting mysterious developments, which are followed by the entrance of the girl. Armstrong and Phelps, billed as "The Boys from Hollywood," open with a song telling of how they have been seen in pictures, but that they were generally out of focus or had their backs turned so that they may not be recognized. They admit that their success at Hollywood has not been phenomenal, but hope for better success in vaudeville. After this introduction they sang a number of songs, with one man doubling many of the songs. The song permits one to hear a rough sort of and is sure to win a popular price audience. The boys are enthusiastically applauded and could have easily offered another song.

Bert Kaye and Co. present the sketch "Doubt," which was recently presented at the Palace by Paul Becker and Co., and while this company is not a satisfactory one, the way it does not measure up to the New Transatlantic. The sketch is cleverly constructed and there is a surprise finish that makes it doubly valuable. The song permits one to hear a rough sort of and is sure to win a popular price audience. The boys are enthusiastically applauded and could have easily offered another song.

"The Cotton Pickers," a "Tom Power" act, has a very interesting son which makes it exceptionally good, having, perhaps, almost every minute with scenic changes, showing a plantation, which is always

# ARCHIE DELL said:

"Jeanette Hackett and Harry Delmar offer a dance review that is doubtless the most artistic of its sort ever seen here in vaudeville. The staging is beautiful, there is a numerous company, and the stars are running in particularly good form."

HACKETT and DELMAR opened at Keith's Palace, Cleveland, this week, and Mr. Royal, after seeing the act, Monday, inserted the attached ad in the Cleveland papers. All Cleveland is talking about this act. Read what the Cleveland critics say. A positive sensation. The act is playing the Keith theatres exclusively, under the direction of:

RALPH G. FARNUM  
(Edw. S. Keller Office)

Detroit this week, Pittsburgh following week, and then the Greater New York Keith theatres.

officer in charge and the comedian as a candidate for service. Four Bill Hops closed with tumbling, which is well presented, though introduced with one fellow singing and others playing banjo, piano and accordion. The acrobat does not shine as a singer, but it is away from the usual open-bill and with the name of the act.

Basil and Allen is the combination of an Italian comic with straight, a style of act which it seems will never lose favor, especially with houses patronized by the masses. Basil is a clever "Wop" and the straight is satisfactory. The special review shows an enlistment office for the army with the straight as the

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FRED MANN presents  
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"RAINBOW CHARMS"  
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KEITH'S ALHAMBRA, NEW YORK, THIS WEEK (Sept. 24)







# TRICKIE FANZA

HAS SOME NEW TRICKS

IN

## "MY LITTLE BAG O' TRICKS"

PROVIDED BY HARRY BREEN (and it's great)

NOTE:—New monolog in preparation by Jean Havez

### 15 YEARS AGO

From Variety, dated Sept. 26, 1908.

"The Van Dyke" originally shown by Arnold Daly at the Berkeley Lyceum the season before made its first vaudeville appearance at the Colonial in a 15-minute version. Harrison Hunter appeared in the Daly part. (This is the same piece put on last season by Daly at the Greenwich Village, New York, in conjunction with "The Children's Tragedy").

Among the other "New Acts" was the late Melville Ellis' return to vaudeville in his pianola at Hammerstein's. Another item among the new appearances was that of the Hawaiian Trio at the Fifth Avenue, the beginning of a vogue almost as extensive as the present fashion for vaudeville hands. (Although the review does not cover the point it strikes the writer's mind that the woman dancer with the tulle under consideration was Toots Paka who achieved fame with the tula dance soon after).

The new Hippodrome show and its premiere. It departed from spectacle for the first time and staged an extravagant bit of imagery having to do with a mythical battle in the skies. The idea even 15 years ago seemed so far-fetched they had to push the presumptive date of the occurrence to 1950. The story pictured the "adium gun" and the alarmp the as the terrors of a war between the United States of Europe and the United States of America. Other features were a horse and a rowing race in "Sporting Day," the companion piece of the show.

There seemed to be some sort of contest for control of the Western vaudeville managers and Martin Beck emerged victorious as head not only of the Orpheum bookings but also boss of attractions in the Kohl & Castle houses, and leading houses in Cincinnati, St. Louis and other cities.

J. J. Murdoch, retiring from the W. M. V. A., took over the Chicago Olympia which he proposed to run as a music hall on the European plan with smoking permitted.

The previous season Kyrie Bellew had made the hit of his life in "The Thief" and was in demand for vaudeville. The variety managers, however, balked at his demand for \$2,000 a week.

Joseph M. Gates bought "The Follies of 1907" from Flo Ziegfeld, Jr., and was doing well with it on the road. He was exploiting the most sensational "Salome" of them all and it gave the "road" the shock of its life. St. Louis slammed the dance, done by Mlle. La Millas, and Ziegfeld hastened to disclaim responsibility for the production and especially for the "Salome" feature.

Valeska Suratt and Billy Gould appeared. Miss Suratt being signed by Ziegfeld for the new "Follies." Gould and Suratt had prepared a "Three Week" Dance, which was to be interpolated in the "Follies" with Miss Suratt. Gould proposed to take another partner and do the same turn in vaudeville beginning at Hammerstein's.

The discussion of music hall mergers continued in England where Oswald Stoll claimed to have brought 80 per cent. of the leading houses into an agreement. Report said Moss-Stoll, Barnard, De Prece, Payne

& Gibson were in the deal while Macnaghten's and Broadhead's circuits, with the Empire, Palace and Alhambra, London, remaining independent.

It was understood the Canadian Pacific was negotiating for the purchase of Sohmer Park, Montreal, and it was the design of the park company to invest the purchase money in a big Montreal theatre. Charles W. Bennett was a power in Dominion theatredom and it looked for the time as though his first important opposition was near at hand.

Depression in the popular priced melodrama business was becoming worse and worse. The field was in bad shape and it was rumored that Mithenthal Bros., important operators in that class of productions proposed to end operations, withdrawing from the field of low priced melodramas.

William Morris' representatives in London entered into an agreement for Cissie Loftus to play 12 weeks on this side beginning in September, 1909. Miss Loftus was a reigning favorite in the British halls and could not get time put back for the American engagement until the following season.

Oscar Hammerstein was planning his notable production of "Salome" for the Manhattan opera house. He had signed Odette Valerie, noted French dancer, to do a number in the production.

Jimmy Britt was one of the familiar figures of Broadway and age cannot dim the recollection of Jimmy in evening clothes and silk hat, Tom Terias, the same who later went into picture directing, arrived from England with a one-act piece he intended to show. John W. Connelley, chief of the Sullivan-Connelley circuit forces in the West, paid one of his periodical visits to New York. The S.-C. and its allies were the Orpheum against rival and opposition in the territory. The fight was going on quietly at the time.

Billy Jerome and Jean Schwartz agreed to team up for a vaudeville act for a short engagement. . . . Anne Sutherland, comic opera star, also made known her willingness to appear in vaudeville for a consideration.

Harry Corson Clarke and Margaret Dale Owen left the cast of a popular revue to return to vaudeville in a sketch. . . . Blanche Walsh became a star under the H. Woods banner, signed for a play by Julius Eckert Goodman, named "The Test," sold to the producer by Jenie Jacobs.

Burlesque road managers were kept in ignorance of the identity of certain reviewers who were sent out from the Cincinnati headquarters of the Western Wheel, with orders to report on shows and recommend changes. These inspectors acted in addition to the regular "censor" committee and also to the house managers who reported back to headquarters on the shows which visited their houses.

The Ringling Bros. and the Sells-Floto circuses had locked horns in the Oklahoma territory. H. H. Tammen, owner of the Sells outfit, was trying to get charges of restraint of trade before the Interstate Commerce Commission. Meanwhile there was a merry hilling fight between the two organizations on the road.

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Management Cissy Madcaps

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## ARTIST'S COPY Ev'ry Night I Cry Myself To Sleep Over You

By HOWARD JOHNSON  
LEO WOOD &  
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Orpheum, St. Louis, week Oct. 14

State-Lake, Chicago, week Oct. 21

Palace, Milwaukee, week Oct. 28

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*This exhibition received the endorsement of **JACK DEMPSEY**, **JACK KEARNS** and **DAMON RUNYON**, the famous sports writer, when the three Americans last visited together in Europe. They saw and watched in work the **EUROPEAN BOXING GIRLS**.*

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# THE POPULAR COMPOSER SINGING HIS OWN SONGS

# ALBERT WEISS

## A GENTLEMAN FROM MISSISSIPPI

THIS WEEK (SEPT. 24), B. F. KEITH'S PALACE, NEW YORK

Direction HARRY FITZGERALD & DANNY COL LINS

## INSIDE STUFF VAUDEVILLE

(Continued from page 16)

think that I was back in Hammerstein's lobby." It is said the idea to reorganize That Quartet was Ben Piazza's, manager of the Los Angeles Junior Orpheum, to use as a feature in the coast houses. Something may have slipped, as the act is now with the Elling-Brown Revue.

Equity called its deputies at Chicago and Kansas City to New York for a conference early this week. It's reported the subject of the conference was the vaudeville situation and the position of Equity toward it.

Peix Adier is now engaged in the scenario department of Mack Sennet as a "gag" man. According to reports the memory for which Peix is famous has stood him in good stead, those in the studio claiming he can think back farther than his boss, which, up to the time of Adier's arrival, had not been done.

Joe Santley and Hassard Short wrote and staged several acts for Abe I. Feinberg, the Low agent and producer. Both have been trying to collect and it has now reached the stage where Short has consulted counsel. Further action is in abeyance until the new "Music Box Revue" which Short staged gets well under way. The claims are for royalties due. Feinberg is understood to have given two \$150 notes on account.

Gov. J. C. Walton of Oklahoma, now a national figure because of his stand on the Ku Klux Klan, is a member of the A. T. S. E., having been a stagehand in Oklahoma City theatres as late as 1916.

Walton was mixed up in the "White Rat" strike which started in Oklahoma during that year. Two years after, he was Mayor of Oklahoma City, and still strong for unionism.

Walton unleased his police force, setting up locals and their regulation props which go with a union. Within a month after he formed his police union, the cops walked out on him with a strike.

Lillian Burkhardt received a unique endorsement of her sketch, "The Straight Dope" from Emily F. Murphy, police magistrate of Edmonton, Can. Judge Murphy wrote to Miss Burkhardt advising the actress she had asked Alexander Pantages in Los Angeles to book the Burkhardt sketch in all Canadian cities.

Joice Murphy in her letter to Miss Burkhardt closed with the following paragraph:

"I need hardly say how gratified I was by what you said in your certain speech. Your stirring appeal carries to the intellect of the people what

otherwise they might only have enjoyed in the senses; or as an unusually artistic performance.

"Only calloused people can go away without some sense of responsibility for the hindering of the appalling spread of drug addiction."

Gallagher and Shean are now receiving \$2,500 weekly with Ziegfeld "Follies" on the road. The increase came at the time of the Ziegfeld-White tangle over the team; White had contracted to give them \$3,000 a week. Ziegfeld increased the offer for the road, with the act at that time believing "The Follies" would shortly leave.

It is now generally conceded that the Max Spiegel matter will die a natural death. Despite the banks' threats of criminal action, almost a year has elapsed with nothing accomplished. When Dr. George W. Jacoby, a noted alienist, testified at a recent hearing in the Spiegel bankruptcy before Referee Harold F. Coffin he asserted Spiegel was sane. It was not reported that the medico advised against the bankrupt theatrical promoter being brought back to New York and subjected to a grueling cross-examination as the bankers and others among the creditors would prefer.

Spiegel was confined last December because of his decided suicide mania. Although now believed sane, it is still deemed inadvisable to severely interrogate him.

An application has been made to the Supreme Court in New York by Arthur Klein to have his name changed to Arthur Littleton. Accordingly the production firm sponsoring Klein's new play is called the Littleton Producing Co.

Tiberia is playing in New York this week, at Keith's Orpheum, Brooklyn. She has been playing about for several weeks but not in New York. Had Tiberia been believed an immediate success by the Keiths she would have been at the Palace, New York, before this week. Playing a foreign "star turn" in the Syracuse and the Newark usually means they need more playing under the strange conditions to them on this side before sent forth in vaudeville's biggest time house.

Tiberia is the centre of a proposition involving booking and a newspaper man, without either taking part in the argument. The newspaper man, an American in London representing Variety, said Tiberia would not be accepted over here as remarkable; the booking man thought otherwise.

Up to date according to Variety's reviewer from the New York office the newspaper man's judgment was the best on her for America, but on the other hand when Tiberia played Newark, Variety's correspondent there turned in a notice (not published) that wholly agreed with the booking man's opinion.

So it's not yet finally settled.

The Hotel Astor (New York) waiters in the Hunt Room (grill) often change. Monday a new waiter was serving at lunch. Two Canadian melons were ordered. The waiter came back with two pieces nicely set on ice and slipped them before the faces of the patrons. "You don't want these, do you?" he inquired. "Why not?" said one of the diners. "Why, look at the price," answered the waiter, taking the check out of his vest: "Look, \$1.80 for portions like those." He was told it was all right and walked off, then returned, saying: "You know they couldn't get away with portions like that in some countries."

If Nick, the grill's manager, has heard that waiter talk, there would have been another job for Campbell right on the spot.



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Direction JAMES PLUNKETT



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America proclaimed Albertina Rasch "THE UNSURPASSABLE"

Europe acclaimed her "THE GREATEST DANCE VIRTUOSA"

Will place pupils direct with leading managers, theatrical productions and moving pictures

## BILLS NEXT WEEK

(Continued from page 37)

**WILMINGTON, CAN.**  
 Pantages  
 (1-4)  
 Paul Byard  
 Farrell & Hatch  
 Arturo Barnard  
 Lullie & Cockle  
 Watson Sisters  
 Stanley Trip & M

**CHICAGO**  
 Chicago  
 Mary Blank  
 Harris & Holly  
 24 Broadway Co  
 Reclamation  
 24 half  
 Forcella & Ramsey

## REGINA, CAN.

Pantages  
 (1-3)  
 (Same bill plays  
 Saskatoon, 4-5)  
 J & I Shields  
 Julia Edwards  
 Evans & Wilson  
 Saxon & Farrell  
 Eddie Jordan  
 Rita Pantages Co

**EDMONTON, CAN.**  
 Pantages  
 Bill & Honey  
 Marguerite Hensler  
 Live Ladies  
 Ward & Raymond  
 Midland Mariner  
 Baker & Rogers  
 Propper & Mori

**WINNIPEG**  
 Pantages  
 Plantation Days

## CALGARY, CAN.

Pantages  
 (1-3)  
 Trelle Co  
 Howard Taylor & T  
 Gray & Byron  
 Greenwood & Nae  
 Fuller  
 The Parkers

**ROKANE**  
 Pantages  
 (Sunday opening)  
 Nator & Vincent

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Direction SIMON AGENCY

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The Fastest and Classiest Wire Act in the World

EAST  
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THE PITTSBURGH "GAZETTE TIMES"  
 "Don Valerio, Theresa and Estella gave about the best exhibition of wire dancing  
 that has been seen here and were liberally applauded"

DON VALERIO IS THE ORIGINATOR OF THE BACKWARD  
 CALK WALK KICK ON THE WIRE. WIRE ARTISTS, PLEASE  
 REMEMBER THIS.

## KANSAS CITY

Pantages  
 (1-3)  
 Maxine & Bobby  
 Brown & LaVelle  
 1 Bellows  
 Brown & Hayes  
 Frank DeVoy Co  
 H. Woodard & Dan  
 Quinn & Vero  
 3 Madcaps  
 William Landels  
 1-2

**DETROIT**  
 Regent  
 Mary Drew Co  
 S. L. Walton  
 Miss  
 Alva Roberts Co

**INDIANAPOLIS**  
 Lysie  
 (Sunday opening)  
 Lena & Nell  
 Ziska

## WESTERN VAUDEVILLE

**CHICAGO**  
 American  
 (Sunday opening)  
 (Others to fill)  
 14 half  
 "Watts & Ringold  
 Smith's Scotch Roy  
 (Others to fill)"

**OMAHA, NEB.**  
 World  
 (Saturday opening)  
 Oona & Albert  
 Dalton & Cline  
 Jack Thompson  
 Yvette  
 Gladys Animals  
 (Others to fill)

**DES MOINES**  
 Pantages  
 (Sunday opening)  
 Cannon & Klein  
 Oona & Minnie  
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Sivens & Rose  
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Adams & Eve  
1d half  
Kent & Allen  
Williams & Clark  
Gorgie & I  
(One to Bill)  
ST. LOUIS  
Columbia  
Act Beautiful  
a Kennedy & R  
Diane Martin & D  
Baines & Ray  
Harry Byrne Co  
1d half  
GRAND  
The MacFie  
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LITTLE ROCK  
Majestic  
Lee Grobe  
(One to Bill)  
1d Miles from B'way  
Eddie Nelson  
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Jaworski & Cook  
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Roubette Com &  
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5 Ladies  
Joe Stanley & Jo  
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Making the Movies  
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Buckley & N  
Making the Movies  
SAN ANTONIO  
Majestic  
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Cray & Harvey  
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Harber & Jackson  
Besse Shaw's Rev  
Newwood & Hill  
Reel Revue  
TULSA  
Orpheum  
Garrett & Hill  
Hoffen & Gaylord  
Buckley & N  
Weaver Bros  
1d half  
5 Ladies  
Gus & J. O'Connell  
& S  
1d half  
WICHITA, KANS.  
Orpheum  
L & H Berger  
Buckley & N  
Walter Mathieu Co  
Jimmie Lucas Co  
& Colognes  
1d half  
Arrell Bros  
Leonard & Throat  
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## PHILADELPHIA

BY ARTHUR WATERS

The Stanley Company's officials and staff have moved from their offices over the Palace to 19th and Race streets, where they will occupy three floors of a remodeled mansion having a frontage on the Parkway.

Ell Epstein, assistant manager of the Philadelphia office of Universal, has been appointed assistant to E. J. Smith, general sales manager of the company, with offices in New York. Mr. Epstein has already relinquished his position here, succeeded by Gilbert Fishman, formerly a member of the sales department.

Contractors on the new Elise theatre building, 12th and Market streets, promise that unless unforeseen obstacles arise this new theatre will be ready for occupancy about New Year's. The Stanley Company's moving boxes, the Lozan, will probably be ready a few weeks before that time.

Benjamin Savage, owner of the Columbia Lancaster, West Philadelphia, is a candidate for magistrate on the Republican ticket. Mr. Savage, who is also interested in the real estate business, was on the state police force for 25 years.

Herbert Klinger, manager of the Strand, has announced the discontinuance of the orchestra at that house, to take effect immediately and for the balance of the season.

This notice was taken following the refusal of the musicians' union to allow him to reduce the number of pieces in the orchestra from 11 to eight. An Ampico organ has been installed to take the place of the orchestra.

A report just made by Fire Marshal Elliott to Director of Public Safety Corseyou reveals that conditions in all city theatres are good. The theatres have maintained a very high standard of physical safety, and through the cooperation of the Managers' Association very little was left undone where the safeguarding of the public was concerned; the fire marshals' statement ran in part:

"The scenario writing course at Temple University has been made into a two years' study instead of a single year, according to an announcement just made by Harry D. Westcott, in charge of the Stanley Mambauem course.

Richard Black, organist, playing at the Frankford (film) theatre, is now at the 68th street theatre, West Philadelphia, where he succeeded Alfred Seward, who has accepted an offer of the Stanley company to play at the Virginia, Atlantic City.

R. E. JOHNSTON  
presents

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GOWNS—LINTON SHOP







# WOW! BANG! WE HAVE IT!

AS VARIETY SAID, "HE HAS SUCCEEDED IN PUTTING TOGETHER A DANCE ACT WITH TALK THAT ACTUALLY GETS LAUGHS."

STANLEY

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# HUGHES AND VERNAS

in "A MODERN ROMEO"

Assisted by HAL DEVINE

## BOOKERS AND MANAGERS!

If you want fifteen minutes of YOUTH, BEAUTY, CLEAN COMEDY and ONE HUNDRED PER CENT. DANCING ABILITY—WELL, WE HAVE IT.

Ask LLOYD HARRISON

P. S.—Entire act conceived and STAGED BY STANLEY Hughes.

### BALTIMORE

By ROBERT F. SISK

**POLY-D**—"Forbidden."  
**AUDITORIUM**—"Thumbs Down."  
**ACADEMY**—"Scaramouche."  
**PALACE**—"Breathes Time."  
**CENTURY**—"The Cheat."  
**RIVOLI**—"Circus Days."  
**METROPOLITAN**—"Where the North Begins" second week.

**PARKWAY**—"The Prince Chap." Next week brings the first musical show of the season at Fards when the second Music Box Revue re-opens and begins its tour. Last year this show got more than \$23,000 in Baltimore and was the subject of much talk. As opposition it will have the new Dicksiechin show, "Might is Right," at the Auditorium. It will also open against Mrs. Vernon Castle, who will be at the Poly for one night only, Oct. 1. The following week "Kiki" comes into Fards and has the Theatre Guild Repertory Company as opposition. "Little Noddy Kelly" and "Go-Go" are also booked for this house during October, while the Auditorium has "The Old Soak," "The Dancing Girl" and the new Hammerstein production of "Rain" in the offing.

\*Scaramouche" had a good open-

ing at the Academy Monday night at a \$158 top and is in for four weeks. Following the Metro film comes Universal's "Hunchback" for two weeks, and then possibly "If Winter Comes." The Shuberts are running the house, and it is expected it will be kept open for the winter with big features. The \$150, however, is high for Baltimore, as past experience has proven.

Battling Siki is the added attraction at the Gayety, stock burlesque, this week. This house reserves Wednesday nights for boxing and fills the place invariably, so it is probable that the Seagraves singer will get a good play.

### KANSAS CITY

By WILL R. HUGHES

**SHUBERT**—"The Cat and the Canary."  
**MISSOURI**—"Way Men Leave Home." National Players Stock.  
**AUDITORIUM**—"It's a Boy." Haskins-Rail stock.  
**GAYETY**—"Runnin' Wild."  
**MAIN STREET**—"Vaudeville."  
**PANTAGES**—"Vaudeville."  
**OLIVE**—"Vaudeville."  
**NEWMAN**—"Zaza," picture.  
**ROYAL**—"The White Rose," picture, second week.  
**LIBERTY**—"Dripping," picture.

The critics were unanimous in their praise for Jane Cowell and company in "Romeo and Juliet" at the Shubert last week, but a seeming snafu on the part of the public resulted in many vacant chairs in the high priced sections at all the night performances. With the best

seats reduced to \$2.50 for the Wednesday and Saturday matinees, the house was sold out, which may prove that Kansas City Shubert patrons are not yet \$3 and was far, for their amusement, in spite of the many empties during the week, the attraction hit around \$10,000 for the six days.

Joe Buran, Columbia wheel center and general inspector, was a visitor here Friday.

Eddie Sullivan is treasurer, and R. B. Phelps, assistant treasurer, at the new Shubert-Missouri.

Fred Spear, who handled the publicity for the Pan last year at Eddie Park, during the summer, will "do his stuff" for the Orpheum this season.

W. L. Fanny, for the past, two years manager of the Pantages in Spokane, has been appointed manager of the Pan here, succeeding James Rice. The latter will return to Los Angeles to take charge of the Pantages house there.

### SYRACUSE, N. Y.

By CHESTER B. BAHN

**WITTING**—"Dark all week, re-opening, Monday with "Covered Wagon."  
**ST. RAND**—"All week, "The Cheat"; next week, "Rupert of the Red Gap"; next week, "To the Last Man."  
**RAVON**—"Pawnee."  
**REGENCY**—"Children of the Dust," "Crescent"—"Homeward Bound."

Ramona Weaver, Syracuse actress, is playing a special engagement with the Carroll Players at Bangor, Me.

The Franklin Musical Association, an organization of employees of the H. E. Franklin Auto Co. will stage a musical show to run a week probably at the Witting Opera

## Underella Dancing

BREAK ANY ENGAGEMENT

TO GO TO

THE BALLROOM SUPERB!

It's the Dance Sensation of Broadway and the Talk of New York

Continuous Music by

ARTHUR LANGE'S GREAT RECORD ARTISTS

and

GENE FOSBICK'S HOOSIERS

(Under Direction of Jack Fiegel, Formerly of Bluebird)

House, this fall. The association put out on a sympathy strike Saturday this city has seen for the past three years.

Movie-going restricted to once a week. That's the newest punishment meted out by the courts at Newark, N. J. Julian Miller and Harold Frank, youths who stole an auto for a joy ride, were sentenced to abstain from movie-going except on Saturday nights by County Judge Hill.

Onida's new projected \$300,000 theatre, to be combined in the same building with a hotel, will be known as the Harding theatre. It is believed to be the first playhouse in the country to receive its name from the late President. The Onida Development Corp. is behind the venture, and construction work is to be started in December.

Vaudeville, a fashion show, dancing—these will be the highlights of a three-day entertainment under the title of "Illux," to be staged at the Jefferson St. State Armory here Oct. 11-13 by the Syracuse chapter of the American Legion.

Syracuse, Sept. 19. Faced with a divorce by his wife, Jessie Kennison (Mortality), of the Golden Gate Trio, Patrick (Paddy) Mortality, superintendent of the Temple theatre building here, has started a reginal action today to recover a \$2,000 bill which he claims to have given his wife. Miss Kennison left her husband's home here a few weeks ago after a heated quarrel and is now in Chicago. Before her marriage to the Syracuse theatre man, Miss Kennison had been the wife of Fred Fium, wealthy Wisconsin shoe man and theatre owner. After the close of her vaudeville season this summer, Miss Kennison appeared on the Onondaga Roof here.

Union motion picture operators at Ithaca, N. Y., are on the job at both the Strand and Crescent, failing to respond to the strike order issued by their international organization.

The stagehands at the Strand went out on a sympathy strike Saturday. The trouble originated with the union musicians who quit when a wage advance was denied.

Ill health has forced Edgar Well, manager of the Syracuse Strand, to take an extended vacation. Well left for the country on Monday, in his absence Walter D. McElwain, assistant manager, is in charge.

The Binghamton (N. Y.) theatre is advertising the giving away of an upright piano to some member of the audience at the night performance on Oct. 5.

Edward Barber, formerly leader of the orchestra in Crandall's theatre, Washington, has been engaged as director of the Strand theatre orchestra, Carthage.

### ATLANTA

All the real nobby girls in Atlanta are carrying canes. It is significant that this vogue was not introduced until the models in the Howard-George Music fashion revue appeared with the handy wands. Howard Kingsmore, manager of the Howard, is given credit for starting something.

The burglars who broke in the Lyric theatre safe and got away with about \$3,000 in cash have not yet been apprehended. The loss was covered by insurance.

Fred Parker, a former Atlanta girl, did a "home-coming" stunt last week when she appeared in the headline attraction at the Forth.

EVELYN—

THE BLANCHARDS

1493 Broadway, New York

Writers, Producers of Vaudeville Act

ORIGINAL IDEAS

### LYLE and VIRGINIA

Flashes of Variety

P. S.—An Act That Is Different.

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WOULD LIKE TO JOIN STANDARD ACT

Apply L. P., 6835 Leland Way, Hollywood, Calif.

### Suedes for Fall

In a variety of the new and entirely different Fall Models, we have anticipated the vogue for Suede, both Black and Brown.

Winkelman

style in Quality Footwear

21 West 42nd St.

Featured Comedian with

"UP SHE GOES"

Playing to capacity at the Studebaker Theatre, Chicago. Best wishes and kindest regards to my former partners,

RENA ARNOLD and KRAMER WHITEHEAD.

Also many thanks to the Keith Vaudeville Exchange for past favors

Direction AARON KESSLER







# THE FOLLIES REVIEW

Vaudeville's Most Pretentious Production

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MOST WONDERFUL ACT EVER SEEN IN VAUDEVILLE

Featuring a Cast of Notable Principals, Including:

LEONARD CEILEY LILLIAN RING  
FRANK ROSS VIRGINIA and PAULICH  
and PATRICIA GRIDIER

VARIETY  
ANDREW GELLER (14)  
30 Mins.; Full Stage (Special Theatre)  
Broadway

Andre Geller, cabaret floor show producer, has here opened the last week in "cheap production. His revue troupe is the stage the best type of "amateur" restaurant entertainment, crisp and sprightly in costume and swift to its dancing display.

Instead of a splash in dash color, the designer of the costume scheme has based the whole production on a motif of black and using the light colors sparingly. The effect is vivid without the customary shimmer of a hectic vaudeville "girl act." The act delivers a wide, society show in its allotted half hour with swift changes of picture and a word of spoken humor in the whole act. The revue is a real one as it stands for the French. *Jack.*

Next Week (Oct. 1)

Loew's State  
New York

Week Oct. 8, State,  
Newark

Week Oct. 15,  
Metropolitan, Brooklyn

THE MORNING TELEGRAPH, September 26

The new Fall season at B. S. Mow Broadway Theatre is inaugurated with a brilliant bill featuring several special acts, among which Andre Geller's Review is by far the most pretentious.

Andre Geller's Review is almost sufficient in itself to constitute an afternoon's entertainment. Elaborately staged and costumed, its machinery runs smoothly through the entire review, and the entire series is so well planned that the beautiful array of models, certainly know their business. The act, drawn chiefly in black and gold, with rich hangings on which different colored costumes are placed. It includes solo and ensemble singing and dancing, and a number of American "colored" numbers, although a little of the latter is known to the audience. The review is presented in acid scene, with the scenes interchanged to vary monotony.



## Fashion's Leading Ladies

TO LEAD in Fashion's endless Review one's footwear must be the ultimate in style and good taste. Andrew Geller has fashioned an array of Fall shoes—lovely in their refined simplicity, alluring in their simple stylishness—truly feminine in their fascinating appeal.

We are happy to number among our customers hundreds of ladies of the stage and screen who appreciate style leadership.

ANDREW GELLER

1656 Broadway  
at 51st Street

Red's "The Lullaby." He called the play "extraordinarily cheap stuff. Miss Reed is just the person to act it. Nothing she does is true or sincere."

"The Love of Su Shong" by the Blaney Players this week.

Maxwell's Doris and Al Lester; Merritt and Coughlin; Dinus and Belmont Review. The feature film is "Loyal Lullaby," Moore's Rintie, "Big Days"; Loew's Palace, "The Last Man"; Grandville's Metropolitan, "Dulcy"; Grandville's Central, "Human Wreckage"; Albe Reynolds in "Bubble Bubbles" at the Gayety.

Howard the colored theatre has "Follow Me."

Shura Chersky, the 11-year-old pianist, is the first concert attraction here other than Irene Castle. The latter comes in the afternoon of Oct. 2 at Poll's.

Fred Klein, formerly manager of Loew's Columbia is now on the advertising end of "This Week in Washington," a weekly theatre publication gotten out here. Klein is also selling films.

Steve Coster, who has been in New York all summer assisting James Thatcher, formerly the local Poll manager and now general manager for Mr. Poll, has returned and is again treasurer of the Poll house here.

Roland S. Robbins, manager of the local B. F. Keith house is chairman of the committee making a drive for \$200,000 for the Florence Crittenton Home for Girls. Frank L. Baer, publicity man for the Keith house is acting in a like capacity for the fund during the drive.

JAMES MADISON  
VAUDEVILLE AUTHOR  
1493 Broadway, N. Y.  
RIPE IN EXPERIENCE  
YOUNG IN IDEAS

## BOSTON

By LEN LIBBY

The failure of Dugan and Raymond to appear at the Monday matinee caused a general rearrangement of the running order of the bill, and as a result May Yoh and her accomplices closed the show, with Miss Samuels just ahead of them. Under the original plan May Yoh was considerably further up on the bill, with a couple of acts between her and Miss Samuels. The change which was necessary acted as a damper on the Yohs turn, for the comparison between this act and Miss Samuels was too apparent to be missed.

Both acts had been given former billing in the advertising, but the wise ones knew that it was Miss Samuels who could be depended on to give the house the run. The May Yoh act, which to a great extent depends on its novelty and the interest of the reappearance of this once famous entertainer, lost some of its value by her showing here last season, when the act was started out. Except that the act runs much smoother now (there is a little change in the routine. The orchestra, originally the mainstay, is still the backbone, and being the first real band of the season to appear was traveling along nicely all the time.

Miss Samuels, doing her regular act and taking her departure at a time when the house was yawning for more, was the usual hit.

Perla and Marguerite with the music, and the Yohs and the woman simply filling in the chinks and

acting as messenger, opened the show with a juggling act. He sticks right to his work from the start, and it was this as much as anything else that got him over to a sound finish. Lytell and Fant were there when they got going, although one of the boys evidently never could sing and doesn't even pretend to. But both can dance, and they furnished plenty of pep for the deuce position.

The Inner Courtney act, with Sid Keyes and Starla Paterson, with the novelty opening, followed by the dancing act, was fair. The girl displayed remarkable agility and one of her dancing partners was there with the eccentric footwork.

Charles Lane and Jack Freeman were over strong with their double, and if Ed Lowry had stuck to his dancing and instrument work instead of trying to put over some singing, the effect would have been much better. As it was, his dancing redeemed the act and put it over strong, despite the other handicap.

"Rainbow's End," a posing act with some new feature business, scheduled to close the show, was stuck up further on the bill at the Monday matinee, coming on just before Lowry. It lacks the quality for this position on the bill and was not greatly appreciated.

The \$10,000 suit brought in 1916 by Lotta Crabtree against the estates of the late William Harris and the late Charles Frohman, was settled out of court on Monday by an agreed judgment for the plaintiff in the sum of \$7,000 and costs of \$30.62. The suit was to recover under the lease of the Park Theatre running from May 15, 1911, to Aug. 15, 1914. The plaintiff sought to recover rent from the month of July to Oct. 15, 1914, amounting to \$2,516, plus interest.

BROOKLYN, N. Y.  
By ARTHUR J. BUSCH

The newspaper pressmen's strike, curtailing the publications of the local papers last week didn't do

much damage to Brooklyn theatres. While last week's bills were not the usual Tuesday reviews by the leading patrons the attendance did not seem to be in the least affected. All of which rather proves that local theatre patrons are not swayed very much by local newspaper opinion.

The Montauk, with "Kiki," opened Monday to "stunning room only." This is unusual for the Montauk. Next week, "So This is London!"

The Majestic is doing well with the "Love Child" this week. This play moves to Teller's Shubert next week, where Thurston, the magician, is mystifying patrons of the Bushwick section this week. "The Lady in Error" at Majestic this week.

Up to the moment of writing this word has come from the Shubert-Crescent, which is dark this week. Here's a theatre located ideally. All who emerge from the Dekalb avenue station of the B. M. T. way—there are thousands each day—cannot fail to see it.

"Hollywood Follies" drawing well at the Casino this week. The same may be said of "Giggles" at the Empire, "Hello Jake Grier" at Gayety and "Folly Town" at the Star.

Iona Marzane, the leading woman of the Alhambra Players (stock), returned Monday after an extended vacation, during which she was recuperating from a breakdown. She was given an ovation by a house that on Oct. 15 to Aug. 15, 1914, had a dozen boxes and baskets of flowers were given her. She stopped the show for nearly five minutes on her first entrance.

The Brooklyn "Daily Eagle" published its regular theatre page Sunday. Arthur Pollock, dramatic critic in charge of "About the Theatres" emitted some vitriol from his typewriter which can be bitter and sweet by turns against Florence

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WALTER DONALDSON  
Writer of Many Song Hits

Allegro moderato

Vir - gin - ia skies are  
The sweet - est pos - es  
blue. Vir - gin - ia hearts are true. The world is dif - fer - ent in Vir - gin - ia,  
grew. But then I nev - er knew. They on - ly grey in my Vir - gin - ia,  
I'm learn - ing ev - 'ry day. No mat - ter where I roam, I'll nev - er feel at  
Un - til I went a way. I'm glad I romped a - round, For com - ing - round I  
home, Till I get back to my Vir - gin - ia. And so I'm on - my way. Say:  
found, My heart is down in my Vir - gin - ia. I'm go - ing there to stay. Say:

CHORUS

I've got a feel - ing that I'll soon be a - steal - ing to Vir - gin - ia. I long to ram - ble where the  
red ros - es fan - ble round the door. What's more, There's some - bod - y wait - ing by a  
white gar - den gate in my Vir - gin - ia. Some - bod - y who, I can  
tell my trou - ble to, I'm just a "Bu - by Boun - ing" Hunt - ing for the mer - ry  
pla - ces, Ev - 'ry night's a night of yearn - ing for the night of friend - ly  
pla - ces. So I've got a feel - ing that I'll soon be a - steal - ing to Vir - gin - ia. For when the  
whole world's a - gain you all the hearts in Vir - gin - ia are true.

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Ben Ryan

A Dancing Hit

Music by  
Vincent Rose

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(French Notes)

(Continued from Page 3)

ation at the actors' home of Pont-  
au-Dames on the lines of the Strat-  
ford Shakespeare exhibits in the  
memorial theatre.Belles now collected include the  
diadem worn by Mme. Rejane when  
she created Madame Sans-Gene-  
stage jewelry of Mme. Rachel, her  
first costumes worn by the late M.  
Carvalho, and various sketches by  
famous artists.Now in the revue, "Y a que Paris,"  
at the Casino de Paris: Jack Ed-  
wards, King's Jack, Arthur Addi-  
son, Lily Scott, Diane Bell and her  
dancer, Mara, Charlotte Martens,  
Violent Doreen, Ines Arlet, Berthe  
Robert Burnier, Belle Mackinnon  
and company.Concert Mayol: Revue "Caché à  
Paderne," with Three Cousins Frac-  
ty, Sisters Fisher Girls, Huguette  
Truppe, Jane Myro, Mlle. Parisis,  
Argentina, the Spanish danseuses,  
Miquet and Maaly, Montel and  
company.  
Cirque de Paris: Rosal's musical  
elephants, Manzano's bulls in bull-  
fight act, Six Chénons, Victoria  
Truppe and clown acts.At the Cirque Moderne: Les  
Manno, equestrian jumpers; ac-  
robats; and acrobats; acrobats;  
equilibrists; Sambo Trio, jugglers;  
Albert Carré, ballet acrobats; Odette  
Truppe, equilibrists; the Banola  
Aiti, gymnasts; Luxor and Mlle.  
Germaine du Motel, vocalist-piano-  
pianist; Trio, clown; Carre Siro-  
neta, equestrian jumping act; An-  
seroni Truppe, acrobats; Les Oll  
Piff, novelty act; monkey race.

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It is reported, now the rushed ad-  
of the effects of the late Sarah  
Bernhardt is settled, the authorities  
are placing an embargo on the pro-  
ceeds until the indebtedness of the  
former managers of the Theatre  
Sarah Bernhardt to the city of Paris  
is fully established and liquidated.  
The local press has ignored the  
situation, but the newspapers of  
Louis Veuillot and the daughter  
of Maurice Bernhardt (granddaugh-  
ter of the great actress) is men-  
tioned.Chief White Elk has arrived here  
from London and is going about the  
French capital in full war paint and  
feathers, with his son, thereby at-  
tracting much attention among the  
natives and visitors.  
The Italian press, particularly the  
"Girofatto d'Italia," confirms the re-  
port last week of Gabriele d'Annun-  
zio working on a musical composi-  
tion to be entitled "Fate Sole"  
(Brother Sun), after the famous  
quintet of Saint Francis d'Assisi.Coquelin and Gavauli tried the  
successful piece of Louis Gaudinot  
at the Theatre de l'Ambigu Comique  
last week, but the revival of the  
186-act love story was not in its  
prime frame at this house. "Vers  
l'Amour" was created at the AntoineTheatre October 10, 1905, with  
Grand, Duquesne, Capellani, Denis  
and Andre. Andre Kerr  
Colonna, and met with a big suc-  
cess despite the sad tale of the fel-  
low who was infatuated with a man-  
nquin he failed to marry, but was  
at first content to hold as his mis-  
tress. When the girl wedded a rich  
man and the romance over in came  
more amorous than ever and in  
dispute committed suicide. It is  
now poorly handled by a sort of  
public, remembering "Ferdinand in  
Noeuer" and "Les Femmes Gal-  
lanes," retelling farces by the  
same author, are tempted to laugh  
at the wrong spot at the Ambigu.A MOVING LONDON COMEDY  
(London Notes)(Continued from Page 3)  
Sybil Carlisle, The stage-manager  
As J. A. Beetham who produced  
"Brown Sugar" for Leon M. Lion.The appeal by a revue man  
named Arnold against the action  
of the Joint Protection Committee  
in closing him and for an injunction  
to restrain the J. P. C. from further  
interference was heard in the High

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West 4th St.Court, September 12. The evidence  
showed that on the conclusion of a  
pantomime run Arnold's company  
begged him to take them out in a  
revue on sharing terms, the chorus  
girls being guaranteed \$15 a week  
and a share. They had to supple-  
ment this as best they could.After hearing evidence for and  
against, the judge made no order  
but awarded costs. In other words  
each party pays its own costs.  
Although Arnold cannot strictly  
be called a "bogie" manager having  
taken the commonwealth out at his  
company's own request, the action  
of the J. P. C. in bringing him to  
standstill is to be applauded. Such  
shows are little better than trav-  
ling broths.Murray Carrington, a popular  
provincial manager of the some-  
what "bogie" type, has been  
always trying, will produce a play  
entitled "The Alchemists" by  
David Gill at Brighton, October  
10. The author is the son of the  
West End Shakespeare actor,  
Basil Gill.Gracie Field, the girl who made a  
success in the provincial revue  
"Mr. Tower of London" which re-  
cently worked at the Alhambra for  
a week without a single known  
London favorite in the cast is said  
to have been engaged by an Ameri-  
can manager, after having received  
offers from most of the important  
London ones.The success of the Marion Mor-  
gan Dancers at the Palladium,  
which was emphatic has not been  
repeated at the Coliseum where  
they are now. Their last week  
Although both houses are in the  
West End they have a vastly dif-  
ferent clientele. At the Palladium  
the dancers, with their suggestion  
of semi-nudity, were a novelty and  
the men, and the lower middle-class  
who comprise the audience on ordinary  
occasions. At the Coliseum con-  
ditions are different. The audience  
is more select, and the show  
has been wanted on high-art  
terms, with their suggestion of  
semi-nudity, were a novelty and  
the men, and the lower middle-class  
who comprise the audience on ordinary  
occasions. At the Coliseum con-  
ditions are different. The audience  
is more select, and the show  
has been wanted on high-art  
terms, with their suggestion of  
semi-nudity, were a novelty and  
the men, and the lower middle-class  
who comprise the audience on ordinary  
occasions.Sir John Martin Harvey's tour  
finishes at the Royal Court, Liver-  
pool, October 6. He sails with his  
company, "The Adrenaline," on the  
"Adrenaline," October 12.Owing to Sybil Thorndike's roles  
into the New Theatre, September  
15. "The River" transfers to-  
day to the Strand.TWO COMBINATIONS  
(Australian News)(Continued from Page 3)  
in New Zealand known as J. C.  
Williamson, N. Z. Ltd.  
The theatre in New Zealand  
will give the new-born firm con-  
trol of 21 of the most modern  
pieces of theatre in the eastern  
states, and it is reported that \$750-  
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ment of the enterprise.  
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registered with capital placed at \$1,000,000, with the object of the company to be the carrying on, in New Zealand, of the business of theatrical management in all its branches.

Theatres  
The legitimate box-office situation remains excellent out here, with practically all houses doing what is generally termed "big" business, if not more.

For example, the two Williamson and Tait productions, "The Cabaret Girl" at Her Majesty's and "The Beggar's Opera" at the Palace, are both bowing along at a more than satisfactory pace, while at the Criterion "Enter Madame" is well up in the running, and "Buildup Drummond" at the Grand opera house is terminating a most successful run. Over at the Royal "Brian Drie," the Lee White and City Smith revue, has been playing to capacity ever since the opening four weeks ago. Individual highlights of the various productions would be that Midge Elliott, a young Australian, and Alfred Frith, brought over from London, are given credit for putting "The Cabaret Girl" across. Besides, the show is beautifully mounted and is a credit to both the producers and the director, Harry Burcher. "The Beggar's Opera" has Howett Worcester in the role of Macbeth as the outstanding hit. "Brian Drie" is something of a revival, for the piece was presented here a few years ago at the Tivoli. The new addition contains an abundance of action and is scoring through the work of the entire cast.

The vaudeville outlook is at least normal, with the Tivoli, perhaps having a slight advantage over

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Fuller's so far as business is concerned. In the picture houses, "Robin Hood" maintains its leadership at the Crystal Palace, with "Pacification" at the Globe and "The Little Church Around the Corner" Lyceum, being the other major films at the current writing. In Melbourne, "Sybil" is at Her Majesty's, Lydia Lopokova is playing the Tzani Ball "The Sentimental Bloke" holds forth at the Royal, "His House in Order" plays the Kings, "Tangerine" is booked in the Princess and "Rockett" occupies the Palace.

At the Tivoli are Alan Brooks and Herschel Henlere, two American turns, with the bill also including Reeve Girls and Leslie, Leonard Nelson, Bert Harrow, Carew and Boile, Stepin and Seas and Eileen and Majestic. Incidentally, Herschel Henlere has proven one of the biggest successes ever imported here and he has been a veritable sensation everywhere.

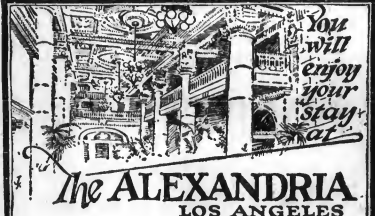
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TOWN HALL—Lydia Lopokova.  
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**Adelaide**  
ROYAL—"Sybil."  
PRINCE OF WALES—Famous Dancers, Dan Brook and Sherry.  
MAJESTIC—Any Rochele, Marcel and Doring, Little Loris, Harvold and Hennie, Neil and Brady Shy. YOUNG—"The Prisoner of Zenda" (picture).

**Brisbane**  
HER MAJESTY'S—Enclie Polini in "The Lie."  
ROYAL—"Adam and Eva" (re-run).  
EMPIRE—Marie Le Varre, Tully Stevens, Dorothy Waters, Colleen, Fetter and Hartwell, Baron, McKinnon Brook, Thome, Slavin and Thompson.  
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EMPIRE—"A Woman's Woman."  
"Sybil" has created a sensation in Adelaide. The show will open in Melbourne Sept. 8 for a run.  
Hutch 3 Ward will present "Robin Hood" at the Princess, Melbourne Sept. 8.



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NOTE:—All rumors to the contrary, I am *positively* going to have a play for Broadway production. I have not as yet read a satisfactory one. If you have a play that fits the following classification, address D. D. H.?, care H. B. Marinelli, 245 West 47th Street, New York City. The play must be a comedy with a male comedy star part. P. S.—Answer in writing only.

Direction H. B. MARINELLI

Personal Management, FRED DE BONDY

D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.? D. D. H.?



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