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THE NATIONAL THEATRICAL WEEKLY

LONDON

PARIS

FOUR NEW THEATRES

SYDNEY

MELBOURNE

"THE MUSIC BOX REVUE"

"The Music Box Revue" was produced by C. B. Cochran at the Palace Theatre on Tuesday, May 22. It is one respect in which it is similar to most other revues, and that is that it does not make any claim to being a comedy plot. But that is where the similarity ends, for unlike a good many other revues it does have a definite claim to being regarded as an elaborate production full of haunting melodies, a nice sprinkling of humor and some really wonderful music. The cast consists of those who appear in their original parts are: Solly Adler, Renie Riano, The Three Sisters, Ivy Sawyer, Joseph Sandley, Eshedel Treut, Albertina Vitack and Chester Hale, who is also responsible for the dances in the ballet for which great credit is due to him.

The chief comedy roles are in the hands of Fred Duprez in Willic Collier's part, (an American, who has already distinguished himself in London) and Solly Ward, who will certainly be the talk of London before very long. This gentleman came out on humor of the Hibernic variety without the least bit being offensive. His specialty, which consists of an execratable funny monologue concluding with a song "The Call It Dancing," proved a real hit. Fred Duprez's dancing, which has much chance to do anything of his own but when he and Ward get together is not a bad contrast. The most serious characters are really very cleverly portrayed. A young lady who has a distinct resemblance to the personality of Renie Riano. The house was at once filled with her original and very clever style, and she will no doubt prove a great favorite at the house. The dancing, of which there is an abundance, is done by experienced hands as Ivy Sawyer and Joseph Sandley.

"FLIRTING" WELL RECEIVED

LONDON, June 4.—"Flirting" the musical comedy, known in the United States under the title of "For Goodness Sake," opened here last week at the Shaftesbury Theatre and scored an immediate hit. The house was packed and all parts of the audience joined in the applause.

Featured in the cast are Fred and Adele Astaire, American, whose singing and dancing carried away first honors and created the problem of how to meet the cause of the demand for encores. Others of outstanding ability who helped the success of the piece are Betty Baller, Edna Best, J. H. Roberts and Kate Phillips, who played the part of the butler with a dignity adding a touch of distinction to the clever farce.

STUART A VARIETY HIT

LONDON, June 4.—Leslie Stuart, the composer, whose songs are known the world over, is scoring a great hit in the variety houses. Stuart plays his compositions characteristically and with a touch of rare attainments, Harry Barratt. The act is pronounced one of the most artistic and popular in all vaudeville.

A well-known critic in describing the act wrote that it was "an oasis of sweet melody in a jazz-jazz world."

NOVELLO BACK FROM AMERICA

LONDON, June 4.—Ivor Novello, song-writer and composer, is back after several months spent in the United States, where he has engaged in fine work, playing one of the leading parts in the new Griffith picture, "The White Rose," which is now being shown here by the Metropolitan of a new musical comedy which he is writing.

DOLLY IN PARIS REVUE

PARIS, June 4.—The Dolly Sisters are to have the cast of their revue which is now being prepared for the Ambassadeur Theatre. The house is now playing variety and will continue that policy until the new revue opens, which will be during the latter part of this month.

LOWERED R. R. CHARGES

LONDON, June 4.—As a result of the conference held by the Railway Clearing House a reduction in rates for touring shows went into effect on Friday, June 1st. The demurrage charge for trucks not containing 21 feet in length, loaded with theatrical scenery, is lowered from 9s. to 7s. 6d. and for trucks containing a *dicis* now in calculating the charges. Close-took charges have been lowered to the same extent, but not by the ordinary passenger, to 2d. a day.

GUITRYS OPEN SEASON

LONDON, June 4.—The Guitrays will open their season at the New Oxford to-day, offering for their first performance, "Comment on Eri L'Histoire." Sacha and Lucien Guitry, and Yvonne Printemps will appear in this play, which is a comedy in three acts. The play is a comedy in three acts, the play is a comedy in three acts, the play is a comedy in three acts.

CUT PRICES FOR "MUSIC BOX"

LONDON, June 4.—C. B. Cochran has reduced the prices of the gallery seats at the Palace Theatre, where the "Music Box Revue" opened recently. The reduction is not expected to continue long, as the cost of the production is such that reductions from the original amount cannot be made permanent.

"BRIGHTER LONDON" DOES WELL

LONDON, June 4.—"Brighter London" continues to make records which are attracting much attention even for this house. On the evening of April 20 receipts were 689. Easter Monday's were 661. Louie is playing to capacity every performance. During the six weeks of its run the public has paid in admissions of the sum of £5,000, which means roughly that 13,000 people have paid to see the production.

"LILLES OF THE FIELDS" TO OPEN

LONDON, June 4.—"Lilles of the Field" will open at the Ambassadors Theatre, the comedy by John Hastings Turner will have first place in the cast are Edna Best, J. H. Roberts and Kate Phillips. Following the opening of "Lilles of the Field," the production of "Meloney Hotspr," which is to be presented for a series of matinees at the St. Martin's Theatre.

THEATRE VALUES RE-ASSESSED

LONDON, June 4.—The Theatrical Managers' Association has issued a notice to all members calling their attention to the re-assessment of values under the new Schedule A. The notice lays stress upon the need for appeals against all unfair assessments, which are understood to be being heavily raised throughout the country.

DUSE SEASON BEGINNING

LONDON, June 4.—Eleanor Duse will open her season at the New Oxford on Thursday, June 7th. The other dates for her season are Thursday, June 14th and 21st; Tuesday, June 12, 19, and 26th. She will do "Reverent" on Thursday, June 14th, and "The Girl of the Year" on Tuesday, June 19th, and "The Girl of the Year" on Tuesday, June 26th. She will do "Reverent" on Thursday, June 14th, and "The Girl of the Year" on Tuesday, June 19th, and "The Girl of the Year" on Tuesday, June 26th.

MARGUERITE D'ALVAREZ RETURNS

LONDON, June 4.—Marguerite d'Alvarez will open here next week, June 9th, having returned from her tour of the world. The contralto was absent for nineteen months, during which time she appeared in Australia, New Zealand, and the South Sea Islands.

NEED SCHOOL FOR DRAMATISTS

LONDON, June 4.—A school for dramatists should be advocated by the press, in order to alleviate the trouble with the English theatre, it is stated by Dennis Eadie. His opinion is that the trouble is due to a dearth of English writers who can write a play.

"There are many plays," he says, "are there by English authors, but deal with the condition of affairs which have been left to us since 1918, either tragic or comic."

NEGROES OUT OF "RAINBOW"

LONDON, June 4.—The colored artists who were appearing in "The Rainbow," after arriving here with "Plantation Days," are now out of the former revue. Their place has been filled by Betty Edlin, who scored a hit in "Curtis Blanche." Edlin is being followed by "R. R." and "Anna Christie" in the revue, with Daphne Pollard.

"LADY OF THE ROSE" CLOSÉS

LONDON, June 4.—"The Lady of the Rose" ended its stay at Daly's Theatre on Saturday May 12th. The theatre was dark for a week but reopened on May 19th with a new play, "The Girl of the Year." In the leading roles are Evelyn Laye, George Graven, and Carl Brisson.

TO RE-ORGANIZE CARL ROSA CO.

LONDON, June 4.—The Carl Rosa Opera Company, which has been several legal difficulties in the past, is being re-organized for next season. A new company will be formed, and the company, shortly, the intention being to have a new company established by August.

ROYALTIES PAY FOR LONG TRIP

LONDON, June 4.—John Openshaw, the songwriter and composer whose song, "The Lady of the Rose" has earned a fortune in royalties from the King of Siam, sailed last week for South Africa, where he plans to spend several months' vacation.

DOROTHY MINTO IN NEW PLAY

LONDON, June 4.—Miss Dorothy Minto, who has secured the Ambassadors Theatre for her new play, "The Girl of the Year," is being presented at the Piccadilly Theatre, with herself and Langham. The play is being presented at the Piccadilly Theatre, with herself and Langham. The play is being presented at the Piccadilly Theatre, with herself and Langham.

"HASSAN" NOW REHEARSING

LONDON, June 4.—Messrs. Grossmith and Malone have placed in rehearsal a new play called "Hassan," which Basil Dean is producing for them. It will be presented at His Majesty's Theatre. "Oliver Cromwell" departs from that house.

TIEBER IS SOLE PROPRIETOR

VIENNA, Austria, June 4.—Ben Tieber, proprietor of the Apollo Theatre, denies the report that he has sold any part of his interest in the theatre and states that he is still the sole proprietor of that house.

GRAHAM MOFFAT AT COLISEUM

LONDON, June 4.—Graham Moffat and his company of players have returned to London after an absence of ten months. They are offering "Till the Belts Ring," a new comedy sketch.

GARDEN BENEFIT FOR ORPHANAGE

LONDON, June 4.—A garden party for the benefit of the Orphanage is to be held on June 26th. The affair will take place on the grounds of the Chelsea Hospital.

BILLY MERSON ILL

LONDON, June 4.—Billy Merson has been out of the cast of "Brighter London" temporarily, owing to illness. Eddie Jaye is doing his part.

CHORISTERS AS GUIDES

PARIS, June 4.—Beautiful girls, many of whom are recruited from art colonies and from the chorus beauties of the current Parisian revues, are serving as guides for the American tourists who are materially adding to their incomes. Phillip Carruthers, an artist, had the idea that a lot of American girls, who are coming to Paris would rather have the charm of the city explained to them by a young woman in the latest fashion, than by a bearded professional who uses a megaphone and smells of perfume.

So he established a register of girls willing to be escorts. An American visiting America, who is a native of the city in the Latin Quarter, is shown a list of names, against which is a notation showing the girl's age, whether she is blonde or brunette, what color her eyes are, whether she can drive an automobile, and what her specialty is.

FORMER ACTRESS IN COMMONS

LONDON, June 4.—Mrs. Hilton Philipson, known to the English stage as Mabel Russell, was last week elected a member of the House of Commons, as a Conservative candidate from Berwick to succeed her husband who was recently unseated because of a girl's age, whether she is blonde or brunette, what color her eyes are, whether she can drive an automobile, and what her specialty is.

Philipson is the third woman to be elected to Parliament and the first actress, although the stage is already represented by Sir Alfred Butt. As Mrs. Russell, Mrs. Philipson first appeared as a musical comedy actress in "Whitely in the Law," and was starring in "London Pride" in 1918 when she married her husband.

EX-ACTRESS AS M.P. FEELS PRESS

LONDON, June 4.—Commenting on the election to the House of Commons of Mrs. Hilton Philipson, who was formerly Miss Mabel Russell, a musical comedy actress, the Daily Mail has expressed the hope that "unlike Lady Astor and Mrs. Margaret Wintringham, Mrs. Philipson will not be too much inclined to introduce legislation in the nursery into her affairs."

The newspapers that most strongly champion the pretence of women in Parliament are those who are most strongly against it. The two women, who were chosen merely as the wives of their husbands, instead of on their own merits.

"LAST WALTZ" CLOSÉS

LONDON, June 4.—"The Last Waltz" is to close at the Gaiety Theatre shortly and Miss Jose Collins will leave rehearsals next month for California. The musical comedy, by Robert Evert and Reginald Arlidge, was produced by the Gaiety Theatre. This is scheduled to open in Birmingham on July 30 and after a tour to London in October.

FLORENCE MILLS APPEARS

LONDON, June 4.—Florence Mills, who was brought over here by C. B. Coe, will appear in his revue "Dover to Dixie," which is to be produced at the Gaiety Theatre tomorrow, June 6th. The colored star was specially recruited for the revue, and is expected to appear at this matinee which is to be for the benefit of the British Legion.

"WIDOW'S HUSBAND" OPENS

LONDON, June 4.—"The Widow's Husband," a comedy by the Gaiety Theatre, is to be opened at the Alexandria Theatre, Stoke Newington, last week. The play, which is to be produced in London in October.

"COUSIN FROM NOWHERE" CLOSÉS

LONDON, June 4.—"The Cousin From Nowhere" closed at the Princess Theatre last week. Edward Laurillard produced the play.

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BDWY. THEATRE SEASON ENDS WITH RECORD FOR POOREST WEEK

Shows Suffered All the Week with Big Slump on Saturday Night, When All Predicted Crowded Houses—Even Hit Attractions Suffered and Season's End Is At Hand.

Broadway's theatre business was last week at a low ebb, with Saturday night's business the worst in the history of the Broadway theatre. Should the torrid weather keep up this week, more than two-thirds of the attractions now in the theatres along the Rialto will not face the barrier next Monday.

It was expected by the producers and theatre managers that with the beginning of the twenty-fifth anniversary celebration of Greater New York the week would be a heavy out-of-town audience and that the theatres, which for the past three weeks have been waiting for this event would be able to recuperate from the financial standpoint and do a big business. Many houses had been expected to close toward the middle of May kept open to reap the "golden" harvest. But there was none, with the result that every theatre in New York city, including the houses which have the acknowledged "hit" attractions, were heavily hit.

Monday night of last week business was considerably off for that evening. However, the managers said, "It is Monday night, but we will pick up tomorrow." Tuesday did not show any improvement, with some of the theatres housing legitimate attractions grossing between \$200 and \$300 and one musical attraction getting "gross" on the night. These results, which had Wednesday matinees did not fare very well that day either, with some of them taking in about enough to pay for to cover the running expense of the theatre, without being able to provide for the cost of the operation of the house.

Wednesday night was figured as a hopeful one by the managers in advance, but when the audiences filed into the houses, the managers were surprised. After getting a glimpse of the Wednesday night business, many of them were ready to "throw up the sponge" then and there. Those managers had figured that Decoration Day night at least would be a worthwhile one for the theatre. But the good weather of the day had most of the Broadway theatregoers away, out of town or at local beaches.

Still, some of the managers still contended the folks would be back in town and that by Thursday business would resume its normal pace. Here again they were disappointed, inasmuch as, in many instances, instead of the gross forging ahead of the previous night it dropped behind.

The next day, Friday, things were even worse; it seemed as though the bottom had dropped out of business and that the week could be done to stimulate it. The Joe Young, cut-rate show, which had been billed as a "first aid," did not seem to function according to reputation, with the demand at this place being just about equal to that at the box-offices.

Saturday matinee proved very unsatisfactory, having the suburban handicap at Belmont Park, the ball game at the Yankee Stadium and the Kilbuck-Crisis fight at the Polo Grounds against them, with fair and hot weather prevailing the theatre just could not get the customers in. The matinee at the Wintergarden was called off by the announcement that John was ill, and other theatres would have called off their matinees also, but the managers of the houses and attractions could not get in touch with the proper heads to sanction this proceeding.

Saturday night, however, was the worst night of all. Even though business had been bad all week, and the managers had not expected a normal Saturday night business, that evening surprised them all, as the gross receipts in most houses did not equal those of the lowest night of the week.

It seemed as no attraction manager could believe that business was as bad as it was at his house. They all thought there was just something wrong with their shows. So then began a visit from one house to another by some of the managers and, after they gauged at the attendance in some of the theatres they were satisfied that they were not the only ones who were being punished by the "crude" theatregoer.

John Cort has eliminated the Wednesday matinee at the Playhouse, and George B. Brantley has eliminated last week, William A. Brady has eliminated the Wednesday matinee at the Playhouse, and George B. Brantley has eliminated the Wednesday and Saturday matinees at the Daily Sixty-third Street Theatre, where "Go-Go" is the attraction.

Monday night of this week did not seem to be much better than last Saturday night, as the attendance in all of the Broadway theatres was very meagre, with the possible exception of about six houses which had about two-thirds capacity on their lower floors. The attractions in these houses in the past have been playing to standing room only for the past few months, and it was most surprising to the management of them that business is not continuing.

Should business continue as it started Monday, Wednesday and Friday, the theatres being protected by closing notices, posted several weeks ago, will be prepared to call a session on Saturday.

"OLD HOMESTEAD" GOING OUT
 "The Old Homestead," the late Danman Thompson's famous play is going out again next season under the direction of Augustus W. White. The play, which has been "Joshua Whitcomb" role.

The play on Saturday. The play does not seem to have hurt the dramatic value of the piece as a demand from the audience for a revival of the play is being good.

NON-EQUITY CAST FOR CARROLL

"Vanities of 1923," the new Earl Carroll Revue which opens at his theatre late this month, will not be a non-equity cast show, declares Carroll, who is an independent manager, not a member of the Producing Managers Association; if the Actors Equity Association does not grant him the same consideration, the same contracts will be made with the members of the P. M. A.

"I am going to request Equity," he said, "to treat me the same as they do members of the P. M. A. I am not a member of the organization, I am not in any trouble with actors or managers and do not propose to have said. If Equity decides to give me the right to the P. M. A. contract and the other considerations shown members of that organization all will be well. If not, it will also be all right, for my entire cast will be of non-equity members and we will go along without the slightest difficulty. I have gone into the matter and can give every principal for my cast from vaudeville and other sources that have no connection with Equity, so that there will be no trouble in that direction. As for my chorus, it is now rebarbering and consists of sixty members. A canvass was made to increase the cast to fifty-seven are not associated with either the Actors' Equity or the Equity Chorus departments. There are members, that's all, so that department of 'vanities' will be no trouble."

"We don't expect the slightest argument in any direction, in fact, the present differences between actors and managements seem all wrong."

GUS HILL—STAR MAKER

Gus Hill claims that being employed by him has been a "stepping stone" on the way to success for some of the best known Broadway stars. He declares that he had some of the actors who stepped directly from his attractions and management to fame on Broadway—George Reban, Weber and Fields, Montgomery and Stone, Orlova, Gilson, Redini and Arthur, Emma Caray, McAvoy and May, Billy Ritchie, Harry Tucker, Billy Arlington, Dave Marston, George W. Hill, Dennis May and Phyllis Watson. Mr. Hill said all of these people, with the exception of the last, play only for one season before treading Broadway.

"LONELY WIVES" TO TRY AGAIN

At Woods simply will not pass up the farce "Lonely Wives," which in its farce form had at least three tryouts as a play and another one as a musical comedy under the name of "Daisy Comes to Town." Otto Harback is said to be the latest one to try a hand at re-writing the foreign farce.

LEFT TWO DAYS BEFORE CLOSING

Eddie Buzell left the cast of "The Gingham Girl" upon the expiration of his contract with Schwab and Kusel last Thursday. Wednesday night the show closed Saturday. Loren Raker, who was supposed to be appearing in the part on Friday and for the three remaining performances of the week was absent according to word from the Actor's Equity Association contact.

BIG INSURANCE FOR ROGERS

Will Rogers, who closed with the Ziegfeld "Follies" on Saturday night of last week and is now on the way to Los Angeles where he plans to remain for the next three years, took out a record-breaking insurance policy before he left.

Rogers' policy totals \$300,000, is a short term endorsement and called for the premium payment of \$25,000 annually. He is a firm believer in insurance and his new policies in addition to accident and other policies taken out some time ago totals nearly half a million dollars. One hundred and eighty-five thousand dollars alone is carried in the accident department and would pay him a fortune weekly if injured.

The policies were taken out through John J. Kemp, of 35 John street, who has handled the Rogers' insurance investments for several years.

HOSPITAL FOR ACTORS

A hospital exclusively for members of the theatrical profession is to be built in New York, according to plans announced by Rogers last week.

It will be of moderate size with about seventy-five beds and will be located somewhere in the field which has met with the city. A number of physicians and professional men have announced their willingness to help in the project. Application to the State Board of Charities is being made for a permit. A committee of thirty-two representing the stage has been appointed, among them being Norman Thomas, Harry Robertson, Lennox Fawcett, Cornelia and Lillian Mackintosh, Marion Davies, Glenn Hunter, Stanley D'Oyly, Elsie Ferguson, Minnie Maddern Fiske, Helen Lovell, Beverly Sills, Lucille Watson, Mary Roberts Rinehart, Elizabeth Marbury, Margaret Weyerher, Margaret Lawrence and Elizabeth Robson and Ernest Ford, produced recently in Atlantic City.

ANOTHER MYSTERY THRILLER

Despite the many reports to the effect that the demand for mystery plays is over, several are quietly breaking in at out of town and in New York. The latest is away for fall production. The latest is "The Next Room," a thriller by Eleanor Robson and Ernest Ford, produced recently in Atlantic City.

It is a real mystery with two murders and the demand for mystery plays is over, several are quietly breaking in at out of town and in New York. The latest is away for fall production. The latest is "The Next Room," a thriller by Eleanor Robson and Ernest Ford, produced recently in Atlantic City.

COSTUMES

Who will make your next ones?—

BROOKS-MANUE

1547 N. Y. 11,000 COSTUMES FOR RENTALS

HOSTILITIES MAY CEASE BETWEEN WARRING MUSICIANS' UNIONS

**Justice Lazansky in Supreme Court Granting Injunction
Restraining Governors of 802 from Suspending Men Who
Pay Dues in M. M. P. U.—Suggests Organizations
Patch Up Differences**

What may serve as the medium bringing about the uniting and amalgamation of two warring musical unions in Greater New York was the injunction Supreme Court Justice Lazansky granted preventing Edward Caravan, chairman, and the governing board of the American Federation of Musicians from suspending more than 2,000 members of Local 802, for failure to pay dues in that organization.

In his decision Justice Lazansky strongly urged that 802, which is the local recognized by the American Federation of Labor, suspend hostilities in its fight with Local 310, known as the Musical Mutual Protective Union, which has been organized here since 1884 and has a large cash fund, a home for aged and indigent musicians and other valuable assets.

The injunction proceedings were brought by Benjamin Berkowitz in behalf of between 7,000 and 8,000 musicians who were technically ousted from 802 on the ground that they had failed to pay their dues, but the real cause he claimed was because they were members of the Musical Mutual Protective Union.

Officials of the American Federation and 802 who were called as witnesses in the case told Justice Lazansky that the leaders of the M. M. P. U. had made several efforts to break up 802 and that the latter organization, through the government, was actually making an attempt to suspend Lazansky in his opinion granting the injunction held that the members could not be suspended on the ground of their membership in some other union, even though it be prohibited by the by-laws, without formal charges or trials, which were not made or held.

In concluding his findings in the case, Justice Lazansky said: "This case presents an unfortunate situation. We might now be interested in the welfare of members of those organizations, we decline to the issue."

BIG BILL FOR CENTURY

A tall operatic bill, scheduled for Sunday evening June 10, at the Metropolitan, will be the second of three mammoth performances for the benefit of the "Warrior's" Mountain Camp. The bill will consist of the five best-liked acts from the five most popular operas, with different sets of prima donnas and tenor baritones from the Metropolitan and Chicago Opera Companies in each. The program will include the Nile scene from "Aida," the Ima scene from "Carmen," the first act from "La Bohème," the first act from "La Tosca," the first act of "Rigoletto," and the prison scene from "Il Trovatore."

Among those who will appear are Marie Rappold, Anna Firsi, Frances Peralta, Lillian Morgan, and Virginia Brown. The mezzo: Giacomo Lauri-Volpi, Mamei Salazar, Nicola Zerola, Harmond Tokatians, Vincenzo Ballester, Marie Valle, baritones and others.

BROADHURST NOT LEASED

The Broadhurst Theatre, as previously reported, has not been leased to Arthur Hopkins for next season, but will be under the management of George Broadhurst. Broadhurst will open the season with the presentation of a new play early in August.

PAUL WHITEMAN FOR 'FOLLIES'

Paul Whiteman and his orchestra, now in London, will sail for Australia on the "Whitcomb" and his band will be a feature in the new Zigfield "Follies" opening at the New Amsterdam theatre on September 3rd.

AMATEUR CHORUSES IN STOCK

Stock companies of Greater New York and other cities are capitalizing on the amateur stock revival by the revival of popular musical shows. The feature is inexpensive and grabs a great deal of publicity to the local amateur, who is interested in the selection of the girls excited. In most towns the houses have a tie up with local papers, the latter conducting a beauty contest and from several hundred applicants they select twenty-four girls, prettiest and most popular girls for show in the theatre-merry.

Local Amateur Players at the Alhambra Theatre, Brooklyn, tried this stunt for the third time last week in reviving the former Princess musical show, "Oh, Lady, Lady."

The winners of the popularity contests are recommended at the rate of \$15 to \$25 a week, with no additional charges for rehearsal. Consequently the feature costs little more than three hundred dollars and had proven invaluable as a "draw." Also it has made musical productions popular with stock producers. Heretofore they have hesitated from producing musical shows because of the hardship of assembling and drilling a chorus. Under the former arrangement it was necessary to pay girls for the rehearsal period, which in itself was an expensive proposition, but even then girls did not care to tie up with a show for two weeks. Later stock managers operating a chain of companies used the chorus for three or four weeks, the same chorus travelling from town to town. But even this did not work out as well as expected for girls would continually drop out when something like a longer engagement loomed up. The amateur idea has seemed to solve these problems. Hence musical comedy authors have reason to rejoice because of this additional revenue in royalties.

NEW EQUITY RULING

The council of the Actors' Equity at a meeting last week ruled that all managers are permitted to lay off the work of girls before and during the season of 1923-24 only. All managers, however, who may take advantage of this ruling are obligated to guarantee two weeks consecutive employment after the lay-off or will have to reimburse the players for the lay-off period.

FRIARS ELECT OFFICERS

The annual election of the Friars' Club was held in the Monastery last Friday afternoon, and resulted in a victory for the "royal" ticket for the 25th position ticket. The officers of the Friars for the coming year will consist of the following: Abbot, George W. DeWitt; Treasurer, Collier; Secretary, J. Frank Stephens; Treasurer, J. P. Muller.

JESSIE LEDERER SUES

Jessie Lederer, wife of Geo. W. Lederer, president of the Metropolitan, has filed in the Municipal Court against the Goldwyn Corporation for \$800, through her attorney, J. P. Muller. According to the attorneys, George W. Lederer was engaged to produce the motion picture rights of the play "The Great Metropolis," owned by Klaw & Erlanger, and was to be paid a commission of 20 per cent of the price involved. In 1923 the rights to the play were bought for \$40,000, but the commission was not paid \$8,000, but the company subsequently assigned his claim to his wife Jessie Lederer.

"BREAKING POINT" REHEARSING

Waghehals and Kemper played in rehearsal last Monday. Mary Roberts Rinehart's "Breaking Point" will be which will have a two-week tryout, beginning June 25 at Poli's Theatre, Washington Square, and at the Grand Theatre, Atlantic City, the week of July 2. Those who will appear in the cast are, Mackay Morris, Edith Wynne, Jane Houston, Frederic Burton, Zella Tibbitt, and Stephen Mallory.

Should the play impress on the tryout it will be brought into New York late in September.

"WHEEL OF LIFE" FOR THE KLAW

Mary Klaw is having "The Wheel of Life" written by the Englishman, E. J. Ferguson, was starred on the road this season, rewritten and will present it with Miss Klaw in the leading role at the Klaw Theatre late in August.

ONE NEW SHOW FOR CHICAGO

CHICAGO, June 2.—Only one opening is promised for the loop theatres next week. "The Passing Show" will be the only new production for a possible Summer run. The Colonial has been dark for two weeks since the departure of "Salome" and "The Street at the Apollo" the Howard Brothers in "The Passing Show" are trying to hold up their end and will make a last effort to present the comedian together with a new revue. "Arbuckle" will remain here only one week. Because of the weather conditions has been a little off, although we have had cool weather up until Friday, which was the last real rainy day.

Roscoe "Fatty" Arbuckle will make his first public appearance Monday night at the Metropolitan. "Salome" will continue to present the comedian together with a new revue. "Arbuckle" will remain here only one week. Because of the weather conditions has been a little off, although we have had cool weather up until Friday, which was the last real rainy day.

One more theatre is scheduled to close its doors for the season at the end of next week. The Central where "Up the Ladder" is playing will be added to the houses already dark. With the warm weather in full swing it is expected others will follow suit.

"Light Wings and Beer" at the Selwyn and "The Passing Show" at the Metropolitan are attractions that should remain here a number of weeks. "Chains," "The Passing Show" at the Selwyn has registered big and will, no doubt, be vital to us for a while. Other productions remaining at the Selwyn are "The Passing Show" and "O'Brien is a big drawing card and is the only play in town that is doing well enough at the box office for management is seriously thinking of adding another production to the regular schedule of two-a-week.

"Hitchy Koo" with Raymond Hitchcock is playing well and will be added to the act with us for an eight weeks' run, at least. "Blossom Time" is holding on at the Grand and "The Passing Show" at the Selwyn are doing well. William Courtenay in his new play "The Passing Show" remains in the play received very bad press criticisms which may mean a change in the direction of the play than anticipated.

OPERA WAVE SWEEPS BALTIMORE

BALTIMORE, June 3.—With the official wind-up of the regular legitimate theatrical season here, grand opera and light opera are to be on the order of the day.

With nothing stronger than vaudeville and films with which to compete, there is every reason to believe that opera will be successful.

The Opera Company will take possession of the Arena tomorrow night, offering "La Tosca" as their opening bill. This will be the first opera to be staged here and if the tremendous advance sales can be taken at a criterion, its most successful one. Edith Wynne, who achieved such a notable success here last year in the title role, will again head the cast and will be supported by Alfred Gandolfi and an adequate cast of singers. The Metropolitan Opera Company, the rivals of the Gilbert and Sullivan pieces, are holding forth at the Century, with Vera Ross, Edith Wynne, Jane Houston, Jean Steinhilber, Frank Bernard, Adre Joachims, Alice Hamilton, Trado Brothers, Tom Nip, Dorothy Brown, George Wood, Bob Gilbert and Helen Herenden.

"PASSING SHOW" OPENING

"The Passing Show" of 1923, which will open at the Shubert theatre, Philadelphia for two weeks on June 18th and then come to New York, will be the first of the summer run beginning July 2nd, will have the following cast: Walter Woolfe, Joan Grey, George Haskins, George Wood, Shipman, James Watts, Roy Cummings, Josephine Drake, Barmet Parker, Bob Vera, Olive Ann, Edith Wynne, Jean Steinhilber, Frank Bernard, Adre Joachims, Alice Hamilton, Trado Brothers, Tom Nip, Dorothy Brown, George Wood, Bob Gilbert and Helen Herenden.

EMILE BALEO

LE Star of the Ballet

"Chaave-Souris" Touring Orpheum Circuit

"SHOE-STRING" PRODUCERS HIT BY PLAY BROTHERS' NEW CONTRACT

Adoption of Standard Contract Calling for Seventy-five Consecutive Performances—Gives Picture Rights Gamblers a Staggering Blow—Contract Now in Effect

Independent producers operating with "short bankrolls" were dealt a severe blow last week by the adoption of a new contract by play brokers and actors' representatives, which will give the play must be given seventy-five consecutive performances yearly or five consecutive months, and which will give the producer no financial interest in the piece.

The producers were compelled to adopt the new contract because of the discouragement "shoe string" producers, who have made show business with great proficiency, taking the gamble on a "short bankroll" and hoping to recoup on the money realized through the sale of the motion picture rights.

The new form contract from the "short bankroll" manager will hesitate before attempting to swing a production on a shoe string, for unless he gives seven or eight consecutive performances of the play he is inevitably shunted out at his show by the film rights, which is usually half of the purchase price.

This sort of manager or promoter generally gets enough money together to pay the day's advance on the script. He sets the production date to from three to six months ahead, which gives him ample time to contact the best of the prospective angels or others who would gamble on show business. He usually approaches them to purchase a half interest in the play for from \$10,000 to \$20,000, when they are beginning to walk out on his regular sales talk, he uses the film angle as a bait and usually secures a few weeks' rental for the play.

With the money forthcoming he has been able to outfit his show and possibly guarantee two weeks' rental for a metropolitan theatre, which is possible with short cast plays in which the action takes place in a single set. Under the former contract this two weeks' showing would give him the privilege of disposing of the film rights and getting half of the purchase price. Even if the show did not run any further.

The sum usually realized from the sale of the screen rights generally ranges from \$15,000 upward, according to the length of run of the play and the size of the theatre.

EIGHT BROADWAY SHOWS CLOSE

Eight productions have farewell to Broadway theatre last Saturday night. "Blossom Time" at the Strand; "The Moscow Art Players" at the Century theatre; "For Value Received" at the Apollo theatre; "The Clinging Vine" at the Adelphi theatre; "The Mountebank" at the Lyceum theatre; "The Gingham Girl" at the Globe theatre; and "The Old Soak" at the Plymouth theatre is expected to close at these theatres will go on tour early in September.

This Saturday night Al Jolson will leave the Wintergarden with his "Bombo" comedy "Whispering Willie." Stock Exchange Broadhurst; Jane Cowl will conclude her engagement in "Romeo and Juliet" at the Henry Miller theatre and probably "The Vesp" will conclude its engagement at the Selwyn theatre.

NEW A. E. A. RULE FOR STOCK

A new clause has been inserted into the Equity contract which gives Stock, Rent and Tent shows, providing for the advance payment of return fare in cash to all performers in touring contracts. Equity maintains that unless managers live up to this new contract they will feel obliged to deal with them as less up to contractual obligations. They further maintain that it is no concern of the manager as to what the actor does with the fare he is entitled to under the contract or where he goes.

selling argument and in many instances proved bullet proof assurance to the investor. It is the opinion of the Equity proposition.

When the production got into actual operation the producer placed himself on the spot, and the matter was now, though the piece were but a lukewarm success could count upon pocketing at least a few hundred dollars out of the motion picture sales price.

At the same time the new clause calling for seventy-five consecutive performances "in a first class theatre, in a first class city and with a first class cast" has alerted managers to such an extent it threatens to obliterate the "shoe string" business of the business. Seventy-five performances is entirely too expensive to attract this type of manager to mediocre play, which he otherwise could feign enthusiasm and pocket a considerable sum. Now he has a "diver" it was. At any rate he had nothing to lose and lots to gain.

The above of this type of manager become so prevalent in the business that the manager of a mediocre play, which he would deal only with reputable managers of sound financial responsibility. Many of these managers, however, more time was wasted upon this type of manager than dealing with the better class of producers. According to them, if they had a play in mind for a first class theatre, they would, if it was either accepted or declined immediately, where the "short roll" play was not to be produced. They were overlooking the necessary "sugar" which went into the production.

The play brokers are in business to sell plays and consequently must be patient with a prospective buyer. But from all accounts the "sp" manager finally zapped their patience and wasted too much of their time. Finally they all got together upon a plan that would legally permit them to discriminate against this type of manager and eventually found it by placing the teeth of the above mentioned clause in their standard actor's contracts, which will evidently prove too sharp for the fly and the mosquito.

"JACK AND JILL" TO REMAIN

With the members of the cast of "Jack and Jill" having elected to take an average salary of \$1,000 a week, the Equity proposition will remain, which was to have elapsed on Saturday night. The Equity proposition will remain there until June 16th, when it will make way for George White's "Scandalous" cast. It is the opinion of the Equity officials may find another theatre to prolong the run of the play after it leaves the Globe. The chorus girls of the company had already been cut from the Equity principals including Lew Fields taking the larger cut.

At the time the request was made for the reduction and the chorus girls were approached first, Lew Fields stepped from the stage and their salaries were cut. It is all ways the poor chorus girl that is asked first to give their salaries reduced. Now, as a principal I wish to say that it is our business to first accept the concessions proposed by the manager and possibly to see that the girls will not be subjected to any further cuts. It is our duty to do every cent they get."

All members of the company with the exception of two willingly accepted a liberal cut in salary so as to keep the attraction going, and last week these two principals notified the management that they would not accept the cut. It is expected that with a new salary scale in vogue the attraction will be able to return to the Globe. It was loaned the return about \$7,000 which was loaned the show by the Globe Theatre.

ROYCE GETS "LOLA IN LOVE"

Edward Royce has taken over the producing rights in "Lola in Love" and will re-stage it and give it a summer showing at a Broadway theatre.

"Lola" was originally produced as a "straight" comedy by F. C. Coppicus several months ago, but it was taken out of town and brought in for revision. In making over the script it was finally decided to convert the piece to a musical show. The cast was augmented by a chorus and songs and dances were added. Before the revised edition was ready for showing, Coppicus withdrew as its producer and it passed on to A. S. Waksman.

Waksman, in an effort to interest the Actors' Equity to give the sanction of the Actors' Equity to give an invitation to the Equity to give an invitation to practically an entire new cast headed by Fay Marble and Hal Ford. Equity granted this permission on the agreement that Captain Marble should be interested through this performance, all participants were to be retained in the production.

The showing was held and financial backing was forthcoming, but Waksman wanted to replace Ford and Marble. This Equity was not willing to do, and the agreement he had made with them and the production has been deadlocked ever since. Now that it has passed on to Royce, the Equity has been willing to reassemble "Lola" for Broadway, Royce is also planning to send "Cinders" on tour next season.

BIG WEEK IN WASHINGTON

WASHINGTON, June 4.—The Shriners National convention in session here, which continues until June 10, has big plans for a week of entertainment at other places of amusement. The convention is responsible for a 400,000 visiting population and theatres are making every effort to keep them amused.

The "Captain Applejack" is being given by the Marshall Players at the Shubert-Belasco, while the President's Playhouse of the great play of the business. Lovell's Columbia is also cleaning up with the film.

The Four Horsemen of the Apocalypse. Rhoda Rayol's Circus opened here on Decoration Day and has been racking them in. The circus came expressly for the Shriners convention and will remain here until it is over. Aside from the circus feature the outfit is carrying a wild west show and Indian exposition.

WHITES "SCANDALS" OPENS

George White and his company left New York last Saturday on a special train with five baggage cars of scenery and 125 people. The company also wants the cars were sent to Atlantic City, where the Shriners convention might be held. The cars were made to hang all of the scenery prior to certain time Monday, but this was impossible, so the Shriners gave them several scenes. However, on Tuesday the company will be ready to give a new performance. The company had their dress rehearsal at the Apollo Theatre, beginning Monday night, and it lasted until two o'clock Saturday morning. The rehearsal took place at seven o'clock Monday morning and ran until that afternoon. Most of the show's scenery was made after the opening performances, the company will be ready to give a new week rehearsing for from six to eight hours a day before the night show.

ONE "BLOSSOM TIME" OUT

The "Blossom Time" company leaving at the 44th Street theatre to engagement there last Saturday night and left for the Shubert theatre. The Shubert theatre to continue its run alone at the theatre across the street.

The plot of the two "Blossom Time" companies for a two-week period at theatre for the Shubert theatre. It is a medium to get the Shubert an avalanche of publicity on the attraction which is to be sent to the Shubert theatre. The show at the Shubert theatre will probably continue until the end of June.

JOLSON AND ZIEGFELD MAY SIGN

Indications that Al Jolson upon the completion of "Lola" and "Cinders" will sign himself with the Ziegfeld interests is supported by a conference that Jolson had with Florenz Ziegfeld at the latter's office last Monday. Jolson will conclude next month on his tour of engagement next season and, according to reports, he has been negotiating with Ziegfeld for the past six months. Jolson was under the latter's wing when he is freed from the contract.

Jolson spent most of the noon Monday conferring with Ziegfeld in the latter's private office at 147 West 47th Street in the Empire Building. When he departed from the office he was given a letter of recommendation, but he was disinclined to discuss the purpose of his visit. Neither would Ziegfeld discuss the matter.

According to reports, the only type of contract that Jolson would accept from Ziegfeld or any other manager would be one where he is guaranteed a stipulated minimum wage, based on a percentage of the gross receipts of the attraction in which he appears and an interest of the profits of the show.

It is said that Ziegfeld would not be in a position to make any such offers for his "Follies," as A. L. Erlanger and Marc Connelly have already given their consent to not consent to any such arrangement. Therefore, it is believed that Jolson will submit a proposition to Jolson to head his own show, independent of "The Follies," and to give Ziegfeld a percentage of interest in the project.

The terms of the contract with the Shuberts has almost another year to run, it is said that he is endeavoring to obtain a new contract with them. It is believed he is able to impress the Shuberts as to the value of the services outside of their fold.

From indications, though, it is more than likely that what he will do is to sign an agreement whereby he will come to New York to head Ziegfeld management for the 1924 season.

Reports have been current for the past few weeks that when Jolson negotiates with the Shubert enterprises expect that he would enter the concert field. However, close friends and advisers have told him that he would be best off heading a show than trying a new field of endeavor, the results of which would be uncertain.

This week Jolson will hold a conference with D. W. Griffith regarding appearing in motion pictures under the latter's management. Jolson is entirely satisfied with the financial arrangements of the contract that Griffith has offered him, but desires to have the question of the type of stories to be used before he signs any contracts. It is said that he also wants the right to decide whether or not the first picture shown will be a comedy or a drama. His claim being that this is a new field of work for him and he does not want to injure his prestige by being made a figurehead in a business as the central character in a picture that is not suitable to release.

ACTOR GETS QUICK DISCHARGE

Boston, June 4.—Ernest Scanlon of the set of Scanlon, Deano Brothers & Scanlon was arrested on Tuesday of last week after having been pursued from Boston to New York by Los Angeles police officers. He was arrested in Massachusetts on a claim for owing ten thousand (\$10,000) dollars.

The police officers and his wife, Edna Dargatz, immediately secured a special license from Judge John J. Connelley, who heard the evidence in the case and immediately discharged Mr. Scanlon from custody.

A bill of complaint in the case is pending and is returnable in court on July 2nd, 1923.

"SHUFFLE ALONG" COMING BACK

The original company of "Shuffle Along," the colored show which has been touring for some time, is to be revived as a medium to get the Shubert an avalanche of publicity on the attraction which is to be sent to the Shubert theatre. The show at the Shubert theatre will probably continue until the end of June.

RINGLINGS' WIN BIG TAX CASE "GOOD WILL" ASSESSMENT OUT

Estate of Ringlings Saves Payment of Big Inheritance Tax—
John M. Kelly, Attorney, Files Big Brief in which He
States That Circus "Good Will" Amounts to Nothing

The estate of Alfred T. and Henry Ringling of circus fame, will be relieved of paying an inheritance tax of approximately \$250,000 by the decision rendered last week by the Board of Tax Appeals of the Inheritance Division of the Treasury Department which decided to eliminate entirely any assessment of "good will" in levying the inheritance taxes on the above mentioned estate. The decision establishes a precedent litigation that might arise in the future in show business and is the culmination of an extended legal battle led by John M. Kelly, attorney for the Ringling Brothers, who filed a brief so complete that six months was required to prepare it, and which amounts to a whole circus history.

"Good Will" is the great advantage appealed to the transfer of property was the chief bone of contention, and attorney Kelly made the plea that "good will" which a showman of value imparts to an enterprise, whether a theatre or circus, are intensely personal, some part of his individuality and die with him. Good will is extremely valuable, but it is not a possession; it is not a thing. But unless the transferee or buyer of that good will is equivalent to the original possessor, it isn't worth a dollar. Good will no matter how valuable it may be, is something that cannot be transferred under the Government tax is simply on the transfer of property."

The Kelly brief will go down in circus and show business history as the most complete record of the great amusement ever compiled and issued.

It is worth of which Mr. Kelly may well be proud, not only that he is personally responsible for the winning of the appeal to be relieved of the big inheritance tax but that it furnishes an interesting and accurate history of the great American amusement industry. In the brief which Mr. Kelly has copyrighted and which will doubtless be put out in booklet form he maintains that the good will of a circus amounts to little or nothing, because the fortunes of the circus depends upon the genius and foresight of the men who manage it. It is a hazardous business, he says. "The circus passes completely on its success, as a business, as a matter of fact, is concerned when it moves off the lot, and good will could not be transferred as property of the circus. It is merely an incident of the movement of the circus. It does not attach to a particular circus because a circus program not only may vary but must undergo complete change direct contrast the establishment of the good will that attaches to business dealing in commodities and articles of trade."

"It is special and unique. It is unlike any other enterprise. There is no other business that offers a true comparison. It is common knowledge that a railroad strike, embargo, quarantine, or other and other contingencies that threaten the life of the circus affect its success. Not only the theatre, amusement park or baseball that has a fixed location are able to contract advance sales and issue no rain checks nor hold advance sales. If the day is lost all is lost that pertains to the given stand."

"The circus in this connection the railroad strike of 1922 which virtually shut down circuses out of business. To like effect restricted transportation during the war, halting troubles during the war and the recent quarantine during the spread of foot and mouth disease. The circus has no rain checks nor hold advance sales. If the day is lost all is lost that pertains to the given stand."

"A tруп for a week has often resulted in pursuing a show out of business. In every circus that has been met with its appeal for patronage on the claim of having something new—and consequently untried.

At best it is an experiment—so much so that the history of circus life discloses an overwhelming majority of failures.

"The principles of merchandising and trade developing a good will in show business is built are completely reversed in the circus business. What is commonly accepted as good will in the circus name of Ringlings is more correctly interpreted as confidence of the public in their professional ability and skill to present exceptional, clean, dependable entertainment."

"The Ringling circus embodies the genius and personality of the Ringlings. It is their finesse in amusement creations and features; their judgment in selecting a program of entertainment; their sense of economy in building and their wisdom in conducting the show that impart value to the institution.

"The alterations Ringlings make in a program of entertainment; what they reject; the snap and action they develop in the act presented; the harmony and "balance" among acts which make up a Ringling program. Freedom from all objectionable features and the selection of the best door amusements; their personality in preserving the morale of the organization; the inspiration in their leadership—all these Ringling personal qualities constitute Ringling "good will" in the circus name of enterprises. These qualities are not capable of transfer by sale, gift, or inheritance."

"The Ringling circus name of enterprises will amount to little or nothing, because the fortunes of the circus depended upon the genius and foresight of the men who managed it. He called the circus a hazardous business."

"The grinding process of carrying a circus about the country, of building a tented city every day, of transporting it down and transporting it at night, of being prepared to handle vast crowds in unfamiliar places twice daily, rain or shine, decisively and unmistakably determine for every circus owner just how big he can build his show."

Telling of the growth of the Ringling circus from the time Mr. Kelly said that for twenty-five years the brothers barely cleared expenses, but they kept on trying to show the quality of personal genius that makes a circus a success. Mr. Kelly reviewed the history of scores of other circus owners, brothers, cousins of the Ringlings, started a show in 1891, he said, but were never able to operate more than a few train circuits. They avoided a failure by retiring after two or three years of operation. The Adorn program show was never a profitable investment from the time its founder died in 1903 until the Ringlings took it over in 1905, he said. The circus then prospered until 1912, and operated later under various names, but he said that good-will cannot be passed along as a great asset, said Mr. Kelly.

"Fortunes have been lost in building circuses," he concluded. "Fortunes have been lost in fruitless attempts to keep them going. Name, good-will, reputation, have counted for little in the transfer of circuses. In 100 years of show business, as an item of any consequence. In a long name that has been lost to the self-preservation. Name and good-will have been mere incidents."

BELASCO GOING TO COAST

David Belasco will leave Friday for a three-day tour of the coast, during which he will supervise the filming of "Tiger Rose" with Lenore Ulric.

Méville and Stetson Juniors have just returned from an Italian tour which consumed a month. In their anxiety to return to America they cancelled thirty-six weeks.

DRAMATISTS MEET MANAGERS

Having met Equity officials and submitted a proposal to serve as a basis on which to reopen negotiations of mediation between the Actors' Equity League and the Producing Managers' Association, with a view to a final settlement of the differences between the two organizations which led to the breaking off of the conference to form a new body of agreement between the two bodies, at a meeting held last Thursday a committee appointed by the Dramatists Guild and the Actors' League will confer with a body of the managers at a meeting this afternoon (Wednesday).

None of the dramatists or Equity representatives who were present at the meeting would discuss what the proposal is. However, it is understood that Equity is willing to negotiate with the managers again along the lines of this proposal. Should the managers look upon the proposition as the same light that the actors' organization are reported to have, it is likely that the difficulties which are expected between the two organizations at the expiration of their five-year agreement in 1924 will be avoided. It is said that should the managers refuse to listen to the proposition of the dramatists, they will probably join the ranks of union labor to protect their interests. The dramatists claim that they will be forced to take this stand and "unions" their plays, so as to protect their own interests, which might be menaced by the Equity show.

One of the committee of dramatists who attended the meeting with the Equity representatives stated that the committee stated in very plain terms where his organization stood in the matter. He stated that they formed the actors' representatives that they must have some guarantees from both the Equity and P. M. A.

From Equity they will request that the latter guarantee that under no circumstances will the organization attempt to say that a certain actor must be engaged for a certain act, and that under no circumstances the dramatists select must not be engaged for a certain role. They also desire the Equity to guarantee that they will not attempt to dictate, by forbidding actors to accept engagements, what kind of plays the dramatists shall write, whether or not they may be antagonistic to Equity's policy. They will demand absolute freedom in the choice of the subjects and the writing and casting of all plays, says this man.

AMUSEMENT STOCKS TRADING DULL

Owing to the intervention of Decoration Day, but more to the fact that the group which had gone short on the market and other stocks had succeeded in covering and were laying out, the market for amusement stocks was marked with indifference, trading being at low ebb with few arrivals. It has so happened that the stocks would continue dull until conditions had returned to something near normal, which occurred last week. It has been a standstill with the possibility being that the next issue to show up would be that of the Low stock. According to reports a downturn firm is soon to issue a new issue of 100,000 shares, which will show that it is on a firm basis, practically back to its old dividend rate in the way of earnings. It has so it should have a salutary effect on the stock, which would be a good buy at its present level.

Orpheum, which has been just drifting with the tide, following the market trend, has evidently completed what they set out to do, acquiring the stock at low levels but never buying in large enough quantities to force an available rise in price, entering into a state of competitive bidding that would tend to force the price up.

It is noted that the market has admitted to listing last week and has gained 2 1/2 points, which is a gain of 1/2 point traded in. It is now quoted at 21 1/2, amounting to a 1/2 point better than four times the price of the issue, which was traded in. It is now quoted at 21 1/2, amounting to a 1/2 point better than four times the old issue at its closing Monday. It is noted that the market has gained at four shares of the old for one of the new, the quotations would seem to indicate that the market has gained 1/2 point that new financing and the Hearst affidavit.

Famous, last week, opened at 78 1/2 and at one time climbed to 81, closing the week to 78 1/2, a gain of 2 1/2 points, and a low of 78 1/2 during the day. Only 1,200 shares were traded in a 3 1/2 day period.

Goldwyn had a dull week, only 1,900 shares being sold for a loss of 3/4, the issue opening at 5 1/2, never going more than 3/4 above this point and closing at 5 1/2. On Monday of this week 700 shares were sold for a gain of 3/4, the issue opening at 2 1/2.

Loew's dropped 3/4 of a point during the week, 2,700 shares being sold, the price of the issue opening at 1 1/2, and closing at one time dropping slightly below to 1 1/4. This was the price it closed on on Monday of this week, and it was at a loss, the loss being 3/4 for the day.

Colony, which has been one of the amusement stocks during the week, receding 3/4 from its open of 18 1/2, with only 1,000 shares traded in. On Monday of this week a single transaction of 100 shares was made at 17 1/4.

JUNGLE OWNER SENTENCED

Kenneth Greenstreet, owner, who was convicted in Special Sessions for running a disorderly resort, filed an appeal. The appeal was denied, and the execution of sentence and has been continued on bail.

Miss Etting's resort was known as "The Jungle" and was located on No. 9 Cornelia Street, Greenwich Village.

RUTH ETTING

Ruth Etting, whose picture appears on the cover of the CLIPPER, is a new comer to the theatre world, a discovery that is attracting great attention.

Miss Etting was rehearsing in a chorus when she was being style attracted to the attention and she was in the theatre and given a role. She scored an immense success in her first performance at the Rialto at Raino Gardens in Chicago as imitating a bit of big proportions.

Her performance was so attractive in manner, a fine voice and excellent singing style Miss Etting has a fine future.



MAC STARK AND RUBY COWAN

Mack Stark and Ruby Cowan formed a partnership about three years ago, called the Stark and Cowan Company.

In that short space of time they have put on a number of successful shows, including his name, "Everybody's Buddy," "Whit-Bird," "The Great Escape," "The Great Escape," "Oogie Oogie," "W.A. Wits," and "Black." They have also had a number of other shows, and has been identified with the music business for a number of years. They have also had an official capacity with several other publishers, and have been identified with the music business and a "better acquainted" man with the music business. They are also a composer of non-musical plays, and have a number of plays like a whirlwind, with "Rose of the Rio Grande," "Wants" and "A Tent."

EQUITY SHOPS RATIFIED AT ANNUAL MEETING OF ACTORS ASSN.

That Actors' Organization Has No Intention of "Backing Down" to Managers Is Made Emphatic by John Emerson, Who Is Re-elected President of the A. E. A.

"Equity will under no circumstances abandon its Equity Shop policy," declared John Emerson, President of the Equity Association, at the annual one thousand members of the actors' organization at its tenth annual meeting, held last Monday afternoon at the Hotel Astor. The declaration was met with a storm of cheers, which was itself sufficient to voice the sentiment of Equity.

"We have not the slightest intention of backing down and the managers know it. Statements from managers that they will retreat from business or import European actors or themselves go to Europe are obviously ridiculous," declared Emerson. Managers have too often made such statements in the past. Of late managers have had to live in confidence that while they opposed Equity Shop, rather than see the extinction of Equity, they would vote for this measure in the Producing Managers' Association."

By the above, Emerson and substance, gives Equity's positive stand in the matter, reiterates their sentiments of an indignation meeting called several weeks ago when they called off all arbitration conferences with the Producing Managers' Association and announced emphatically that the managers would have to make arrangements to agree upon under Equity Shop conditions next June or else there would be another "No-Strike."

The Producing Managers' Association held a meeting also on Monday afternoon and the aforementioned emphatic forthcoming from their wigwag, they undoubtedly had anticipated the ratification of Equity Shop at the Equity meeting and are evidently putting their heads together to map out just what course of procedure they will take toward meeting the demands of Equity or rather they will accept of Equity shop producing, as many have threatened to do at the expiration of the current equity policy. The association gives them immunity from the Equity Shop policy for another year. The managers will not readily meet again this week and perhaps will issue their declaration when they are officially informed of what has taken place at the Equity meeting.

Assets of \$110,523, of which \$88,000 is in cash, were announced by Frank Gilmore, Executive Secretary and Treasurer. A gross gain of \$19,100, acquired in the last year, was shown in this report which was read in connection with the association's plans for strengthening its stand in event of a struggle with the managers.

The affiliation with the Australian and British actors associations will prevent managers from importing actors

into this country to take the place of striking members. Mr. Gilmore declared in commenting upon the threat of the managers always to import foreign productions, with foreign actors in the cast, in an event of a strike, that the regular ticket for officers and members was erected. The officers to serve during the next year will be: President, John Emerson; first vice president, Ethel Barrymore; second vice-president, Grant Mitchell; recording secretary, Grant Stewart; treasurer, Frank Gilmore; new council members to serve three years, retaining those whose terms have expired: Edmund Brees, Frederic Bruhl, Will Deming, J. P. Dirich, J. H. Malcolm, Dunca, Elsie Ferguson, Henry Hull, Doris Reid, Mrs. A. C. Lavin, L. J. Bruce, McBee, Ralph Morgan, Rollo Peters, Echlin Gayer, Joseph Santley and Ernest Trues; Council members to serve until the annual election of 1924 to take the place of members who have expired: Alexandra Cartledge and Paul Harvey.

The activities of the association during the last year include work at the legislative centers opposing the pending confiscatory Texas tax law on tax on theatrical property and succeeded in placing an additional 10 per cent tax on theatrical property in the Wisconsin, Oregon and Albany gazetting Sunday performances.

"Our plans for the future include special protection for stage children," said Mr. Gilmore. "We are bound to provide the maximum amount of work we oppose laws to bar children from the stage. Playwrights who attempt to do those parts must be safely guarded and educated to the best advantage.

"We are also conducting a special campaign for sanitary dressing rooms in theatres throughout the country. After Equity was organized, we established what we should undoubtedly insist that the present unhealthy arrangements in some places be corrected as soon as possible for a reduction of railroad rates for theatrical companies, although the manager and the legitimate actor profit by this.

"Our plans to report that business is booming in the theatrical world both in New York and in the West. In New York there was a record for legitimate dramatic theatrical attractions, musical and dramatic playing in the English language last year as against 1922, at the same time last year. In the West stock companies everywhere are flourishing, while the legitimate actor's regular report practically no unemployment."

The meeting was largely attended.

BAILEY RENEWS REPUBLIC LEASE

Oliver D. Bailey, present lessee of the Republic Theatre, New York City, has renewed his lease of the playhouse for a period of twenty years at an annual rental of \$35,000.

Bailey was formerly a motion picture director in Hollywood and came to Broadway several years ago in quest of a theatre in which to produce several plays from his own pen. Prohibitive guarantees which were asked of Bailey for theatres twenty years ago, seemed to discourage him and just as he was about to throw up the sponge he stumbled upon the Republic Theatre at a time when that theatre was the prize "Bop" house in the Broadway district. Being a drug on the market Bailey was able to procure it at a reasonable rental and offered several plays there which included "A Stranger in Time" and others of which he was author.

He later made a deal with the Theatre Guild whereby he was to have first call on all of their productions that showed Broadway potentiality. The first guild production he brought uptown was "John Ferguson." This show put the house on the map by demonstrating that a good show could do business there and Bailey had little difficulty in keeping its stage occupied. In fact, Bailey cleaned up so well that when his lease was up he had secured a renewal at a considerable amount in the annual rental. He relinquished the Fulton and took over the Republic last year, leaving it for a period one year. Since taking it over the house has not had a vacant week inasmuch as "Ahie's Revenge" has been playing there from the time Bailey took over the theatre and is still going strong at that house. The show is in on a sixty-fourty basis. It has been doing phenomenal business bettering \$100,000 weekly for the greater part of its run. It has recently been hovering around \$7,500. It is estimated that the first ten weeks of the run netted Bailey the yearly rental and that he has since picked up nearly \$100,000 in profits since taking over the theatre.

RENEALS COATS SUIT DISMISSED
Helen A. Coats, June 2.—Holding that Helen A. Coats, an actress of New York, and Atlanta had failed to establish evidence indicating breach of promise on the part of James F. de Journett, a wholesale grocer of the latter city, Judge Samuel H. Seely, in the Federal Court, dismissed her suit against the grocer in which she asked \$100,000 in damages.

LIGHTNIN'S SISTER
The actress who played Lightning's sister in the play "The Last Warning," took possession of the theatre last October. They were also given \$252, which was 60 per cent of their share of the receipts of \$391, which was the amount it had done in 1922 on the week of March 24, while the producers claimed that tickets they bought had brought the amount of business to \$720 on the week.

PEACE IN "THE FOLLIES"

Florenz Ziegfeld and Gallagher and Shean made their peace early Friday morning and as a result the litigation which the manager brought against the actors to restrain the actors from leaving the cast of a Broadway musical comedy, "The Follies," at last Saturday night was discontinued.

Last Thursday night after the performance of "The Follies" Ziegfeld summoned the two actors to his office and informed them that it was foolish to waste what money was being expended in the litigation and that the best thing they could do with him would be to come to some arrangement with him for terminating their contract. It is said that he also informed them that in case they did leave the theatre, they would be without measures to restrain them from appearing in any other show, vaudeville or motion pictures during the entire run of the present "Follies."

Ziegfeld also told them that if they would elect to remain with the show he would make concessions that would prove to their benefit. It is said that the concessions included an increase of \$500 a week in their salary and that he would also permit them to begin work on a new motion picture they had contracted to make with the Fox Film Company. They were also informed that arrangements had been made with George White Through Charles B. Dillingham, to produce a new musical comedy production of a play by Aaron Hoffman in which the comedians are to be starred next season.

It took Ziegfeld more than two hours to lay his proposition before the actors, after which they were given several minutes to discuss the proposition. They wanted \$2,500 a week, which was \$1,000 more than their present salary, and also requested an additional agent to be allotted them in "The Follies." Finally, Ziegfeld agreed to interpolate the new scenes in the show. They were given \$2,000 a week in New York and \$2,500 a week in the country.

Prior to his meeting with Gallagher and Shean, Ziegfeld made new contracts with Gladys Gray and Andrew Toombs, who had made their debut in the play on the week of June 1st. Both of these principals were given new contracts for the theatrical season and will remain with the attraction until the end of its road tour.

"TWO MILES" SUIT DISCONTINUED

Mindlin and Goldreyer, the "Two Miles" players, have withdrawn their suit against the Klaw Theatre Company to recover \$2,500, which was begun in the Supreme Court last week. The Klaw Theatre Company repaid Mindlin and Goldreyer \$2,500, which was given as a settlement of the suit. The suit was filed on "The Last Warning," took possession of the theatre last October. They were also given \$252, which was 60 per cent of their share of the receipts of \$391, which was the amount it had done in 1922 on the week of March 24, while the producers claimed that tickets they bought had brought the amount of business to \$720 on the week.

"TAKE A CHANCE" AGAIN

"Take a Chance" is to be resurrected for a late summer showing at a Broadway theatre. The play was produced by Ziegfeld as the musical comedy by H. I. Phillips and Harold Orlob which was tried out earlier in the season and shelved.

Since its retirement the piece has been revamped and is said to be in much better shape than it was in Broadway than it was when it was first produced.

Phillips and Orlob, who promoted the piece, are to be given a large part of the investment in its early stages by giving an invitation dinner at the Central Park Casino, and are present to buy stock in the show. A number signed pledges but the majority have said nothing. Orlob it is said, it came time to post the coin. Orlob floated the piece from another angle and sent it out for several weeks, finally bringing it in for much needed fixing.

BELASCO MAY STAR BILLIE BURKE

Last Monday David Belasco and Florenz Ziegfeld held several conferences regarding the future dramatic career of Billie Burke, Belasco's wife. It is understood that Ziegfeld has no play for Miss Burke to appear in next season, he will entrust her to the management of the actor who he believes in which he would like her to appear. Contracts will probably be signed this week for Belasco's future for California.

LEE SHUBERT RECOVERING

Lee Shubert who was confined to his home last week with a severe attack of tonsillitis is recuperating and is expected back at his office this week.

FAIRBANKS TWINS IN STOCK

Both of the Fairbanks Twins, who were last starred in "Two Little Girls in Blue," are members of dramatic stock companies. They are in the Jersey Bond stock company at the Harlem Opera House last Monday and made her first appearance in the play "The Girl in the Red Velvet" at the other twin, Marion, is appearing with the Maude Fealy stock company in Roosevelt.

SCRANTON STOCK CLOSES

The Dramatic Stock Company at the Academy, Scranton, Pa., closed on Saturday, June 2.

LINDA CARLON

In *Lovers and Good-bys*
"A Friend in Need" a sketch by Howard Emmett Rogers

N. Y. KEITH, MOSS, PROCTOR M'G'R'S TO COMPETE

\$500 PRIZES WEEK OF JUNE 18

The second annual Keith, Moss and Proctor theatre managers' competition test will be held during the week of June 18 at all house managers in New York City. Five hundred dollars is to be divided into first, second and third prizes to be awarded to the house managers who stage the most effective novelty either in the amateur or any other kind of feature line for that week. Judgments will be based on the originality of the idea, the least amount of cost expended in carrying it out, the amount of business done by the end of the week, the staging, and its presentation and exploitation. Judges will be F. Lee, J. H. Murdoch, J. J. Maloney, B. S. Moss and F. F. Proctor.

All the house managers are now engaged in arranging their features for the week of June 18, most of them endeavoring to keep their ideas secret until next week, when the exploitation of their individual attractions is to be started. Most of the attractions will take the form of amateur revues in different cities, as there has been found to draw the most money during the past season. Most of the amateur attractions have thus far been at the Franklin Theatre, where revues away from "Frolics," "Frolics," "Frolics" have been done, being presented here in three and four scenes under the names of "Frolics," "Frolics" and "Frolics." The ideas were also put into effect in other theatres.

Members of the first managers' competitive contest, held last season, were Bert Kalmar, then at the Greenport and now at the Prospect; Harry Hull, then at the Prospect and now in Providence, second prize, and N. W. Derr, of the Riverside, third prize. The prizes will probably be divided into \$250 for the first prize, \$150 for the second, and \$100 for the third.

PASSPART-ORPHEUM CASE UP

The case of William L. Passpart against the Orpheum Circuit is now in the Supreme Court and will, it is believed, be reached for trial before the end of the present week.

Passpart sued for \$300,000 damages alleging in his complaint that he had been hired to book foreign acts for the Orpheum Circuit. He claims that the arrangement was to last as long as Martin Beck continued in vaudeville and that he was to receive five per cent of the salaries of all acts booked. Passpart alleges that he continued in his position for a number of years, but was dismissed in 1914. Passpart claims that during the time he was booking foreign acts for the circuit his earnings were about \$15,000 a year. Passpart had a similar suit against Martin Beck for president of the Orpheum Circuit, but this he lost.

BIG INSURANCE FOR ACT

Savoy and Brennan, who on Sunday night completed their second week at the Palace Theatre, each has taken out a \$100,000 insurance policy naming his partner as beneficiary. They have signed a life partnership in the theatre and the insurance was taken for mutual protection in case death should strike.

TEUBER RETURNING FROM S. A.

Max Teuber, who has been playing his act "In Shadowland" at Buenos Aires, South America, will return to New York on the *Wendy* about June 11.

SEVEN NEW KEITH HOUSES

Plans for a new Keith big time theatre to be built in Toledo, Ohio, were started last week, and construction will be begun with the beginning of the coming season. The new Toledo house will also be a "super theatre," with a seating capacity of over 1,000 and an office building in conjunction with it.

At the same time the Toledo house will be started, work will also be in progress on similar Keith theatres in Dayton, Detroit, Philadelphia, Dayton, Rochester, and two houses in New York, one on West One Hundred and Twenty-fifth street and the E. F. Albee theatre in Brooklyn, which is to be ready during the latter part of next season.

These seven additions to the Keith circuit will all play big time policies and all will be in full operation by 1925. The style of architecture of all of these seven houses is to be similar to the "Perfect Playhouse" in Cleveland, especially as regards the back-stage contents for the artists playing on the bills. The house in Philadelphia is to be built by the Greater Philadelphia League of Amateurs, consisting of the combined Keith and Stanley organizations.

GOLF TOURNAMENT DATE SET

Edwin G. Lauder, Jr., president, and Harvey L. Watkins, secretary of the K-O golf tournament, announced that the golf "classic" this season. The tournament will be held at the Mt. Vernon country club. Among the entries already received by the committee are those of Edwin G. Lauder, Jr., Reed Alan, Pat Casey, Walter W. Frank, and Harry M. S. Thompson, Amee Van Buren, Harvey Vincent, Jerry Johnson, and George Clark. Booked by Henry Walts, Mark A. Luchner, Jack Dempsey, Roy Meyers, George Gottlieb and Pete Van Cleve.

LOPEZ'S NUMBER 2 BAND ROUTED

Vincent Lopez's Red Cap Orchestra is the new name for the two Lopez orchestras formerly known as Del Lampe and orchestra. The organization has been opened at the Grand Hotel, New York, and will open on June 10, at the Palace, Chicago, using the lighting effects and numbers of the "On a Moonlight Night," Wally Gilbert's waltz number.

During the current week, the entire aggregation of Vincent Lopez' Hotel Pennsylvania orchestra are being given a wash-up with the exception of Lopez himself and Billy Hamilton. The Red Cap orchestra will be housed on the Pennsylvania Roof with Lopez.

KRAMER AND BOYLE FOR LOEW

Kramer and Boyle, who were featured in one of the ill fated unit shows earlier in the season, will return to vaudeville, opening at the Metropolitan in New York, the week of June 18. Dave Morris Band will also be booked on the same bill. Both of their new musical offerings and will combine forces in an afterpiece. Arthur S. Lyons has arranged the act and is handling its booking.

ANDERSON TO PRODUCE

Charles G. Anderson, formerly a Keith manager in the Atlantic City and other towns, is entering the producing and managing end of the business with E. L. Schaefer, H. B. Marinelli office as his partner. The new firm has opened offices in the Romax Building on West Fort seventh street.

SUNDAY SHOWS DISCONTINUED

The Winter Garden has discontinued its Sunday concerts for the Summer.

JUNE MUSIC FESTIVAL FOR KEITH

EXPERIMENTING IN PITTSBURGH

A novel experiment in the way of local attractions, which will probably be put into use in every Keith theatre throughout the country out of New York city, will be held at the Wavis Theatre, Pittsburg, during the week of June 11, when, at each performance, a chorus party and an orchestra, consisting of pupils of six Pittsburgh high schools, will be a feature of both matinee and evening performances. Each school will give two performances, the six competing for a prize to be awarded to the best organization. A jury selected by the Pittsburgh Board of Education, will witness each performance, and at the end of the week, will decide which school offered the best organizations, both choral and orchestral.

The winner will be held over at the theatre as a regular feature of the program for the following week of June 18. In addition, the winning school will receive a contribution of \$600 from Eugene L. Connelly, president of the Wavis Theatre, to the school fund for the purchase of musical instruments.

The plan has been endorsed by the Superintendent of Schools, William H. Davidson, and Will Erhart, director of music of Pittsburgh school. Approximately 100 pupils from each school will appear on the stage at each performance. The schools which are competing of whose pupils will be seen in the Davis Theatre during the week are as follows: Monday, the Art High School, Tuesday, Westinghouse High School, direction of Charles A. Rebstock; Wednesday, South Hills High School, directed by Bertha Baker; Thursday, Fifth Avenue High School, direction of Oscar W. Demmler; Friday, Latimer Junior High School, directed by Ed. H. Lillian B. Hill, orchestra directed by Edmund Gedring and chorus directed by Hettie E. Shute, of the Leabody Home School girls chorus and orchestra, directed by Florence L. Shute, will appear on the Saturday. The winning school will be a feature of the bill for the entire week of June 11.

This is being extensively advertised as the Pittsburgh June Music Festival. If the success is as expected by the organizers, it will be a national June Music Festival will be inaugurated in the same manner with all schools of every city where the Keith circuit or a house affiliated with the Keith Circuit is situated.

CONCERTS AT POLO GROUND

A series of concerts to be held throughout the month of June at the Polo Ground during three evenings a week, will be inaugurated on June 28. The concerts will consist of vocal and dramatic programs and will be run until the latter part of August. The price scale will range from twenty-five cents to a dollar.

PETROVA COMING EAST

Olga Petrova, who entered vaudeville again on the Orpheum circuit last week having closed with "The White Peacock," is coming to play the Keith houses. Her first Eastern appearance will be in Atlantic City during the week of June 24th.

HEIMAN IN NEW YORK

Marcus Heimann, president of the Orphan circuit in New York, will appear at the Grand on Monday. Heimann will sail for Europe on the *Leviathan* on July.

TELLEGEN CANCELS WEEK

Low Tellegen cancelled his vaudeville engagement at the Palace last week because he thought it would be necessary to be in court at the hearing of Miss Larimore's plea for an open chance to clear her name before a jury. Miss Larimore, one of the two correspondents named by Geraldine Farrar in her suit for unjust divorce, had threatened the matter was settled without going to trial by Miss Farrar's attorney being granted permission to withdraw the name of Miss Larimore from the complaint.

Although legally cleared of any wrong doing Miss Larimore was not so satisfied with the court's action and has threatened to bring suit against Miss Farrar for slandering her for no other reason than to have the entire matter thrust out in public and her good name cleared for all time.

"CARROTS" MISS BARRYMORE ACT

"Carrots," the one-act play by Sir Alfred Sturtevant, which Miss Barrymore is playing in her six-pipe vaudeville vehicle for her next week's engagement this summer and now "The Twelve Pound Look" is presented by the same actress. "The Twelve Pound Look" is said to carry a royalty bill of \$200 weekly during the entire time it is playing and Miss Barrymore is said to have always paid that amount for the little sketch.

HARRINGTON AT STATE

Hamtree Harrington and Cora Green are playing their fifth engagement at the State Theatre, New York City, within a few months. Harrington and Green were originally brought to the attention of Broadway in "Liza," a negro musical show, and have since played local engagements. Harrington and Green now holds the record for repeat dates on the Keith Circuit.

KEITH GETS LONG BEACH HOUSE

The Keith circuit completed arrangements last week whereby the newly erected Castle Theatre in Long Beach, will come under Keith direction immediately. The house to play motion pictures during the first five days of the week, and vaudeville on Saturdays and Sundays throughout the season. The house is situated in Long Beach and has a seating capacity of 1,400.

UNIT SHOW FOR PAN TIME

William E. Friedlander's "Main Street Football" unit, which was the first attraction which was reorganized and sent out recently, will conclude a trip through New England on June 7th and on June 9th will begin a tour of the Pantages Circuit, opening at the Pantages Theatre, Toronto, on June 10. The company is carrying thirty-two people.

STEELE TO PLAY FILM HOUSES

John Steele, who is now appearing in "The Music Box Revue" at the Music Box, will leave the cast of that show shortly, and begin a tour of the new Low movie picture and concert circuit, it is reported. Steele will be appearing in his first appearances in the big motion-picture houses.

CLIFF EDWARDS MARRIES

SAN FRANCISCO, June 4.—Cliff Edwards of the act of Clayton and Edwards was married on June 7th and on June 9th to Irene Wiley, late of the "Music Box Revue." The couple are spending their honeymoon in California and playing the Orpheum Circuit.

MURRAY HOWARD TO WED

Murray Howard, of the vaudeville team known as Murray and Alan, will be married on June 23 to Miss Bessie Ascher, a non-professional.



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JAIL FOR PLAY PIRATES
 Justice is looked for in the first gun in a countryside campaign to stamp out "play piracy" being conducted by the Producers' Managers' Association and backed up by the Dramatic Authors' Guild, culminated in the conviction and sentencing of Thomas Casey, an Oil City theatrical manager, for having given unauthorized performances of "Lightnin'" and "Way Down East."

Casey entered a plea of guilty and was prepared to pay a fine. But upon the vigorous prosecution of Edward C. Rafferty, representing the P. M. A., was given a jail sentence in the county of the Allegany Penitentiary. The jail sentence was accomplished only after Rafferty had pointed out that "play piracy" had become so rampant throughout the country that it was high time that some of these "brain trust" should be dealt severely who explained that the majority, when trapped, are always willing to reimburse the producer in many instances get away with it. Consequently the case is never brought to court. The Judge evidently concurred in this opinion and Casey was imprisoned.

Having established a precedent in the case matter, John Golden and his associates on the "Piracy Committee" of the P. M. A. will now spread a dragnet over the country with the hope of stamping out this evil. Mr. Golden and his associates had this conviction and jail sentence as a most vital deterrent against the play pirate gang and are certain it will be the most effective weapon to stamp it out.

Under the usual procedure in cases of the kind when a manager had been trapped on a piracy charge, the manager and playwright involved seemed to prefer to settle matter by extrajudicial means, to say the least rather than spend their time running to court. The unscrupulous manager has apparently in this and in most other cases taken a chance in giving unauthorized presentations of Broadway successes, the rights of which he does not even own, and if he were inclined to purchase them, he feared nothing because he could more readily obtain he could secure things coming through with the belated royalties or if the worst came to the worst would only

have to pay a fine. But now that the Federal Courts have unanimously ratified jail sentences for all future play piracy violations, he can be twice before making illegal use of some other manager's property.

MAGICIANS DINE

The Society of American Magicians held their ninth annual dinner at the Hotel McAlpin on Friday night, the after supper entertainment, for the most part, consisting of an exposition of the so-called "spirit phenomena." About 200 were present, Harry Houdini, President of the Society of Magicians, Other prominent guests were Howard Thurston and Joseph F. Rinn, who is the "sobriquet" "the ghost breaker," because of his work in the field of exposing the tricks of psychical mediums.

The speakers consisted of Postmaster Edward M. Morgan, Sophie Irene Loeb, W. H. Donaldson, Joseph F. Rinn, Dr. Walter F. Prince, Howard Thurston and Joe Mitchell. Several new tricks in the art of magic were performed by some of the mediums.

"OFFICER 666" IN FRENCH

Clarke Silvernail, aided by twelve other players, appeared at the Theatre des Leds last week, giving three special matinees of Augustin MacLigh's play, "Officer 666" in French. All of the members of the cast are American actors who spoke their roles in French. The company this week will go to Lyons for a tour. They will present the play at the Theatre Femina, Paris, with Silvernail as the hero. The company will in Paris will present several other American plays which will be translated into the French language.

WINTZ TO DO MUSIC SHOW

George W. Wintz will produce next season a musical comedy in which he will star his wife, professionally known as Myra Brown. She has written the lyrics of the production with Charles G. Maynard, of the Erlanger booking office, and the production has music by Charles and lyrics. The show will play the one-night stands exclusively and will have a Broadway try-out. It will go into rehearsal on August 6.

MID WEEK MATINEE OUT

CHICAGO, June 2.—The fate of the mid-week matinee hangs in the balance in this town. Colan's Grand will abandon them for the summer and many other houses are to follow the example set by Ridings. The reason is the absence of the first Monday Day when but thirty-one ticketholders appeared to witness the matinee discouraged owners to make arrangements for this instance were given their money back.

"GINGHAM GIRL" CLOSURE

Kussell and Schwab's production, "The Gingham Girl," closed its season at the Garrick Theatre on Monday night. The attraction will reopen next season at the Garrick Theatre, Chicago, on September 3. It will also make arrangements for one of the members of the present cast who has been signed to appear in this company.

ARTHUR HAMMERSTEIN SAILS

Arthur Hammerstein sailed for England Thursday and will be in London for five weeks. While in London he will attend the opening of "Kalinka" on July 2, and will also make arrangements for the leasing of a theatre to present Edith Day in "Wildflower" during the season of 1923-24.

MITZI RETURNING IN AUGUST

Mitzi, who closed her tour in her new musical piece, "Mitzi and Moe" in Boston two weeks ago, sailed for London last week. She will return to America in August and will produce "Broadway and the New Zelds Sears-Harold Levy musical comedy.

EGAN IN NEW SHOW

Thomas Egan, the tenor, is to be featured next season in a new musical comedy, entitled "The Minister Boy," which will be sent out last part of August.

Answers to Queries

Turf—Thomas W. Ross appeared as "Checkers" in the revival of that play at the Academy of Music, New York.

N. B.—Wm. Morris was representative for the tour of 29 weeks, which included the Keith's Theatres, Moore's Theatres, Percy Williams' Houses, Polie's, Weber and Rudolph Hathaway's, Keneedy's, Steedly's and the Grand Opera House.

Lis.—The New York Hippodrome was opened in 1904 by Thompson and Dandy. Grey—"The Isle of Spice" was produced by W. Whitney at the Majestic Theatre, New York.

O. B.—Mabel Taliaferro played "Lover Mary" in "Mrs. Wiggs of the Cabbage Patch" at the Savoy Theatre, New York.

Sa.—Edna May appeared in "The School Girl," being supported by an English Company at Daly's Theatre, New York.

Mack—"The Spell Binder" was produced at the Herald Square Theatre with Charles Dickson, Faith Edmore, Violet Black and George R. Averill among the cast.

Four—"The Meteors" were Niles, Evans, Bryant and Hocy.

F. W.—"Letty" was produced with Wm. Faversham in the role of Nevill Lecher and Carlotta Nilsson as Letty Shell.

25 YEARS AGO

Grace Golden was with the Castle Square Opera Co.

Dorothy Morton sang the title role in "Pau Jones."

The Jose Quintet, the Passaris, Caroline Hill, Arconin, Binns and Binns, Edna Collyer and Bill Van der Meer at Forest Park Highlands, St. Louis, Mo.

La Petite Adelaide; Jones; Grant and Jones; Adelman and Lowe; Reno and Richards; and Lotta Gladstone, played at the Masonic Temple Roof, Chicago.

Dan Daly was with the "Belle of New York" in London.

Al Shean, with the Manhattan Comedy Four, was with the Irwin Bros. Venetian Burlesquers.

Thos. W. Keene died at the South Infirmiry, Tompkinsville, S. I., N. Y.

Louis Robie was elected president of the Travelling Artists Managers of America; Fred Irwin, vice-president; Gas Hill, treasurer; Maurice Jacobs, secretary.

Robert Downing presented a condensed version of "The Gladiator" at the Union Square Theatre, New York.

Lizzie and Venice Daly played at the Alhambra Theatre, London, England.

Siegman and Weil advertised Six Tights at \$2.50 per pair.

Edward M. Favor and Edith Sinclair were touring Europe.

"Events of the Hour" Lantern slides were supplied by T. H. McAllister.

Milton and Dolly Nobles in "Why Alton Reformed"; Perry and Lulu Ryan and Emma Wozniak in "Broadway"; John D. and Estelle Willis; Boyce and Black; the Larbays, and Nelson Sisters made up the cast of the Brooklyn Music Hall.

The John L. Sullivan Co. included the Brownings; Peaching Brothers; Emma Carus; Darmond; Maud Tetley; Betty and Lee; the Golden Trio and Ed White.

Rialto Rattles

WHAT ARE JAZZ PLAYERS?

Jack Blanton of Paris says authoritatively: "A violinist is one who plays by himself, a pianist by himself, and the fiddler is one who plays by ear and puts his foot down the process."

ODD WICK ADS

Over in England artists advertise in the papers that during the summer season they are only to be seen in old wood engagements. Would be a great stunt here who black-face and prize fights.

DIDN'T LIKE THE ROOM

A small vaudeville act registered at one of New York's best hotels recently and was given one of the best rooms and bath in the hotel. In a few minutes after going to his room he returned to the desk and told the clerk that he did not care for the room. When asked the reason, he replied: "I like my sleep too much to want to get up every time some one knocks at the door and wakes me to the bath."

RULES FOR VAUDEVILLE ACTORS

Never fail to tell all of the other actors on the bill with you how they should do this or that. This one sure rule for popularity.

For if you have any complaints to make wait until the manager is counting on them and give him an earful. You've got him cornered. You want to be listened to by him.

In case you fool be sure and let everyone know that because the audience was composed of fatheads.

THE PRESS AGENTS

Not that the Theatrical Press Agents have organized no doubt the Managers will be compelled to regulate their hours of work. They will be expected to wear jumps and probably to feature some on program advertising. Oh, yes, they will, too, by giving them two weeks' notice.

UMBRELLA MAKERS CROSS RAIN

The umbrella makers' organization which was in convention in New York recently chose "Rain" as the official play of the organization while it was in session here. No doubt when the ice cutters' union come to town "Ice Bound" will be sponsored by them.

THE MAGICIANS' TIPS

Magicians held their annual dinner the other night. The waiters were tipped lavishly but don't know where the money went. Waiters and tips disappeared and those who had been saving a woman in hand all season practiced on the steak but found it much tougher than the chicken they had been using.

INTERPRETER WITH GEST

Morris Gest is sailing for Europe next week and carrying a dramatic edict as German interpreter with him. Wonder what Morris will do when he gets into the land of King Tut and wants to get hold of a slave for a specter.

AND FLO A BUSINESS MAN

Sunday newspaper carried a story quoting Florence Ziegfeld in which the "Follies" producer says that the big show cost \$275,000. He will produce with him taken in the box office \$1,820,000 and the net profit is only about \$15,000.

THE BARBERS' STRIKE

Now that the barbers' strike is all set, some of the juveniles that pawed their hair with the most care at character bits in mining camp movies.

THE DOLLAR GAS BILL

The Dollar Gas Bill was signed by Smith. Anybody with only a dollar gas bill should pay it, not sign it.

ADRIENNE

"ADRIENNE" FIRST SUMMER SHOW IS BRIGHT AND PLEASING

"ADRIENNE," a musical comedy in two acts with libretto by Louis Brown and music by Albert Von Tillemann, presented at the Garden Theatre on Monday evening, May 28.

CAST.

Sid Darrell..... Charles Chilton Wilson
Mrs. Madam..... William Cramer
Prison Guard..... John Kearney
First Prisoner..... William Green
Second Prisoner..... Mahomed Hussain
Third Prisoner..... Robert Mann
Bank Alarm..... Mabel Ferry
Groom..... Robert Starr
John Grey..... Richard Carter
Mrs. John Grey..... Dan Healy
Bob Green..... Dan Healy
Edith Halloway..... Harry Fenwick
Stephen Haynes..... Harry Fenwick
Shirley Atjantani..... John Kearney

"Adrienne," the first of the summer shows to reach Broadway, carries a high mark for those that are to follow as it contains far more entertainment than many of the winners produced in the past. It is supposed to be the leaders in musical entertainment. The summer show, usually very short in the comedy line, depends more upon the chorus and dancing to put it over has become a thing of the past. "Adrienne" is different in this respect by amusing with numerous laughs. There are two comedians in the cast, and good ones too. Billy B. Van is the first and Richard Carle, the second. Van has been away from musical shows for a long time, having been for the past two or three years vaudeville with James C. Corbett. Carle has been in musical shows, but has been but little along Broadway. Carle does about the best work of years in the role of a married man whose flirtatious desires are continually spoiled by his large and jealous wife who keeps a constant eye on him and appears at the most inopportune times and places. The boy next door is so funny and so it is up to Carle to do considerable clowning himself and does cleverly. Billy Van is as good in this piece as he is in "The Rainbow Girl" which kept him clowning laughing at the New Amsterdam for a full year and then put two seasons on the road.

Van is a jailbird, who upon the day of completing his sentence resolves that his present path has been ended and that he is to be straightforward and honest. But he leaves the jail broke and before he gets out of sight is approached by two old cronies who prevail him upon to go into the easy way of getting money. The pair that approach him have a novel idea as to the way to get some easy money. They have made the acquaintance of "Adrienne," a young heiress who has become interested in the spirit world and they plan a means of enlightening her in regard to the occult matters and at the same time relieve her of her fortunes. Henry Fenwick plays a novel character and she sings and acts charmingly. She is in love with Harry Fenwick and he is tried, aided by her father and mother to prevent her from going to the spirit world. She is at last rescued and all these fall and she leaves to learn the mystery and incidentally to lose all her money. She is at last rescued and saved, the robbers are foiled, and all ends happily.

This might not have happened if Van, upon whom the conspirators depended to be the plot over, had not found a hole of gin and this soon put an end to his scheming and he filled the part with laughter and good musical comedy and a fall or two that was really wonderful.

The dancing is a big feature of the show

and the chorus lavishly dressed in some scenes and almost entirely disrobed in others is one of the best dancing of its career. There are all over and Dave Bennett who plays the role of the evidently well realized it when she started with "Adrienne." No big Broadway chorus ever worked harder than this one and much of the work is wonderful.

There are a whole row of dancers in solos in duets. The most striking of these, Mary Kitchen, clever; Fridkin and Rhoda, the Kenne Twins, and others, come down with dancing. Lou Lockett, late of vaudeville, does some of the best dancing of his career. Miss Siegel displayed a voice which seems to be steadily improving in quality and size and her vocal art is fine. In several numbers she was really charming, the duet "Love Is All" being particularly fine. Miss Siegel has evidently been studying much time to the improvement of her singing as her tones while full and clear were delivered without the slightest effort and the quality is excellent.

There is considerable good singing in the piece, especially that of the Lyric Four, a female quartette that did about the finest bit of work heard on Broadway in many a day. Their voices blend beautifully and they sang with a style and finish which was a delight. The quartette is made up of Edith Halloway, Madam, Mrs. Chilton Wilson, and Manila. Evenly balanced vocally, excellently rehearsed their singing will be long remembered.

The plot of the piece might perhaps be strengthened but as no one wants to bother another with a summer musical show, the piece can run along alright as it is. There are a few things that will be undoubtedly be remembered and whistled and hummed along Broadway. It is called "Adrienne" and it is a really good show. It carries a very clever lyric and a bright tune.

Charles Chilton Wilson recently with a stock company in Brooklyn plays the role of Sid Darrell, the chief conspirator, and does some surprisingly good work.

Dan Healy is fine and other members of the cast are especially good. The containing and scenery of the piece are all that could be asked.

"OFFICER 666" IN FRENCH IS WELL PLAYED AT THE SELWYN

"OFFICER 666." Given in French by the Silverman Players and translated into English by M. J. Raymond, written by Hugo Masche and C. D'Aranyi. At the Selwyn Theatre on Tuesday, May 29, 1922.

CAST.

Batasto.....Nick Long
Pélad.....William Cramer
Whitely Barnes.....Carlin Grandall
Mrs. Barnes.....Chas. Silverman
Helene Barton.....Eva Le Gallienne
Séle Seal.....Laurie
Thomas Watkins.....Dan Walker
"Red" Bond.....M. J. Raymond
Mrs. Burton.....Bevly Singsler
Captain Stone.....George Dehaux
Mrs. Stone.....Eva Le Gallienne
Ran.....Hugo Masche
Agent.....Yosie Yost

The Silverman Players will start shortly to present a series of American plays in the French tongue, in Paris. They went into training in the French language, presenting this American farce to an American audience, but they were met with a dictation. True, the French of the different characters varied a trifle and it is more than possible that the language they speak is more intelligible on this side of the water than it will be in Paris, but taking it all in all, the play is a success. The required number of "stout vultures" je ne comprends pas" to the square foot and

we would not be at all surprised if they met with success in the far country.

The production of the play is a French version of an American stock company but the performers, all of whom are capable in their own right, speak the strange language. Clarke Silverman plays the part of the villain with intelligence and understanding and Eva Le Gallienne made an attractive heroine, acting the part of the girl who is loved by Kay Laurrell seemed a trifle uncertain of her lines but succeeded to get through effectively. The villain, played by a convincing villain, excellently cast for the plot. The other features cast with George Dehaux as "Captain Stone" played their parts well and furthermore spoke French as if they were accustomed to conversing in that tongue.

LAMBS GAMBOL AT CARROLL

The Lambs held their annual spring gambol at the Earl Carroll Theatre last Sunday evening, and as might have been expected surpassed all predecessors in variety and sparkle of entertainment. In fact, one feature came with such fast and furious pace the audience had hardly been able to recover from one laughing spell before the next was upon them and so it was aimed at them. The only fault that could be said of the performance was in that it ran too long, the bill running until after midnight.

One of the main features of the offerings was the opening number by George Christie, entitled "To Memory, Dear," a fine old actor, confronted in the Lambs Club with the mocking spirit of the "Lambs" and he was a real success. He wants nowadays is "hokum," called forth the shadings of various imposing characters, and as might have been expected, leading exponents, and proved that the famous poet still packed a dramatic punch. The first act, entitled "Henry Irving as Shylock," George Le Guere giving an impressive performance. Frederick Lewis evoking memories of Edwin Booth as Hamlet. All gave stirring and life-like pictures of these personages and parts.

The sight of various young men frisking about in feminine garb is always bound to evoke laughter as such affairs, not readily to be forgotten. In this fashion in a song and dance act called "Leading Ladies of the Lambs," four comedians, with "The Finished Story," by Edward Ellis, which started out rather satirically, but wound its way into a comedy. The author had been affair with his wife's value and the latter kills him for revenge. The playlet was admirably acted by Morgan and Frederick Burton.

Among the other offerings were "Our Radio Station," an amusing burlesque by Gene Buck; "The Bagdad of Romance," by Tom Coker; a clever, well known "Games-and-a-Guy," by Gene Buck and Raymond Hubbell.

ALEXANDRA CARLISLE DIVORCED

Alexandra Carlisle, who played the part of Clara Watson in the Selwyn production of "The Fool" at the Times Square Theatre, is now a divorcee. Her former husband, Dr. W. H. Knowlton, a divorcee last week in the Massachusetts Probate Court.

Dr. Knowlton charged his wife with desertion, saying that she had been constantly on the stage since their marriage. The divorce was granted and Mrs. Carlisle should have the custody of their six-year-old daughter with permission for the doctor to visit the child. Miss Carlisle and Dr. Albert Pfeiffer were married in 1912. It was at that time the actress was appearing in "Everywoman." Miss Carlisle has long been interested in the divorce and she is in Massachusetts delegate to the Republican National Convention in 1920.

HOUDINI IS SKEPTICAL

Houdini, one of the judges in the *Scientific American's* Spook contest, although he had also been a recipient of juristic manifestation Sunday night, although professing a sincere belief in the occult, McAlpin of the Society of American Magicians, Houdini is president.

When asked about his difference with the editor of the *Scientific American* who has recently removed Houdini from the board of judges in the magazine's contest, Houdini said that the matter has been straightened out and he told of futile endeavors to convince himself that communication with a spirit world was possible.

For the past twenty-five years, Houdini said he had been trying to convince himself that there was some way of communicating with the spirit world, and had one of the largest libraries in the country on occult subjects. Nowhere had he found evidence that would in any way convince him. All of the tricks done by so-called spirits, could be reproduced by him, he said, even to the extent of spirit messages. A compact was entered into between him and five of his relatives now dead to communicate with the spirit world, but all are dead and not a word had he heard from them. "I was sure," Houdini said, "but he had attended all of the seances and had been gathered as might in some way convince me that there was some way of communicating with the spirit world," he concluded, "but my mind will not let me."

OPERATIC BILL FOR BENEFIT

A gala operatic bill, announced for Sunday evening, June 10, at the Century Theatre, will be given for the benefit of the Veterans' Hospital. The bill will consist of the five best-liked acts from the five most popular operas, with different sets of costumes and hairpieces from the Metropolitan and Chicago Opera Companies.

The program will include the prison scene from "Il Trovatore," with Mmes. Gladys Assman, Eleonora de Cusneros, and Messrs. Nicola Zerola, Giuseppe Interrante. The last act from "Rigoletto" will be given by Mmes. Gladys Assman, Eleonora de Cusneros, and Messrs. Harrold Tolahany, Giuseppe Danise, and Pietro De Biasi. The first act will be "The Barber of Seville" with Mmes. Manoli Salazar, Anita Baleister.

The second act of "Madam Butterfly" will be given by Mmes. Gladys Assman, Eleonora de Cusneros, and Messrs. Harrold Tolahany, Manoli Salazar, Anita Baleister.

The program will be the final offering on the program.

TABLET FOR GILLESPIE

A bronze memorial tablet in honor of Eugene F. Gillespie of the United States Navy, formerly assistant treasurer of the Royal Theatre, was unveiled yesterday. Gillespie Square, Webster avenue and Broadway, is named in his honor. The Department of the ceremony was held at the Grand Band, the Bronx Post of Veterans of Foreign Wars, and the Grand Chapter of St. Mary's Catholic Union and Drum Corps, the Mayor's Committee of Women on Nationalities, and the United States Navy. The house has been added to the West Coast Amusement Co. circuit.

KELLNER IS T. & D. MANAGER

SAN FRANCISCO, June 4.—William Kellar, formerly on the Ackerman & Harris staff, has been appointed manager of the new theatre and will be in charge of the house has been added to the West Coast Amusement Co. circuit.

Matt Woodward will sail on June 9th for England, on the *Adriatic*.

Jimmy Shea's been engaged to appear at Perry's, in Coney Island.

Burns and Allen are playing independent dates throughout New England.

Bert Lohr and Mercedes have been routed over the Keith time in a new act.

Sharkey, Roth and Hewitt have been given a full route over the Loew Circuit.

Eddie Clifford has signed to do recording work for the Vocalion Company.

Zex Confrey and his orchestra are this week playing at Rhodes in Providence.

Margery Card is understudying the feminine roles in "You and I" at the Belmont.

B. S. Moss returned last Monday from a two weeks' sojourn at French Lick Springs, Ind.

Matty White, formerly of White and Bell, is doing a new act with Al. Ross at the piano.

The Littlejohns will open a tour of the Orpheum Circuit in San Francisco on June 10th.

Muriel Rogers and Lew Brown opened on the Loew Circuit in a new act last week.

Neil Pratt has replaced Charles Dow Clark in the role of Daniel Drum in "Give and Take."

Henry Ainley heads the cast of Drinkwater's "Oliver Cromwell" produced in London last week.

Nat Kalchman, of the Chicago Orpheum, junior booking office, visited New York last week.

Phoebe Whitelide is appearing with Harry Yorke's Bell Hop Sextette, now playing a Keith route.

Bob Linkers and Marion Berry are to be featured in a new comedy, entitled "Help Yourself."

Markell and Gay will close their season in Atlantic City on July 29th and rest up during the summer.

Margie Norman, formerly with Hurlig and Samson's "Rockets," is rehearsing with a new vaudeville revue.

Fanny Brice has completed her tour of the Orpheum coast houses and is now returning to New York.

Zaza and Adele returned to New York last week after touring the Middle West with their dance offering.

Josephine Harmon and Georgia Sandes have combined in a new sister act which they will open shortly.

Helen Moretti returned to New York last week and will open for a tour of the Keith Metropolitan houses this week.

Howard J. Green, the vaudeville author, has returned from his honeymoon and is trying to concentrate on work.

Eddie Heffernan has been signed for the juvenile role in Earl Lindsay's new revue at the Strand, New York.

Jack and Fanny Williams are breaking in a new act, "Cry Baby," which will shortly be seen in the local houses.

Fred Lighter and Sadie Banks have formed a vaudeville alliance and will show their act on the Prospect

ABOUT YOU! AND YOU!! AND YOU!!!

Earl Larrimore has succeeded Humphrey Bogart in the latter's role in "The Princess Theatre, Chicago."

Lizzie B. Raymond has joined Cliff Dean's act, entitled "The Unfair Sex," which opened at Newark, N. J., this week.

Jack Waverly and Robert Robson have been added to the cast of Louise Carter and Co., now appearing in vaudeville.

Dorothy Duncan has been engaged to head one of the road companies to present "Folly Prefers" on tour next season.

Leo Henning is framing a new "three act" for vaudeville in which he will be assisted by Ruby Howard and Fred Farber.

The Four Ortons have completed their long engagement with the Pantages Circuit and have opened on the Poir time.

Betty Byrne, who was in the cast of "The Dean-Young," has signed a three year contract with the Universal Film company.

Charles Rogers and Company have concluded a season tour over the Loew Circuit in their comedietta, "The Ice Man."

Charles Winninger and George Bickel have been engaged to play in the Woods show "Light Wines and Beer," in Chicago.

Ethel Gray, formerly of Page and Gray, and Ula Mack, formerly of Mack and Deen, have joined hands in a new vaudeville act.

Pauline Frederick, now in Los Angeles, is preparing to leave for Europe shortly. She is under contract to make pictures abroad.

Fritz Lieber will have the leading role in Arthur Hopkins London presentation of "The Fountain," a new play by Eugene O'Neill.

Tommy Bolson, secretary to Sam H. Harris, has been promoted to assistant for the past week as the result of a minor operation.

Channing Pollock, author of "The Fool," has been elected a member of the Society of Dramatic Authors and Composers of France.

Jay Elwood has been engaged to play the principal comedy role in Bide Dudley's musical play, "Sue Dear," which goes on tour next season.

Fred and Adele Astaire have, according to cable reports, scored a big hit in "Flirting," a new revue which recently opened in London.

Garry Owen, recently with the vaudeville playlet, "Commitments of the Season," has been engaged for Earl Carroll's "Vanities of 1923."

Sam Bernard, who has been spending several weeks in the States recuperating from the effects of a severe operation is back on Broadway.

Marion Raymond, who was featured in a road company of "Pity Peggy," will shortly make her initial appearance in vaudeville in a new singing act.

Mamie and Willie Rolls will sail for New York from England on July 14th and will open at the Strand, New York, and Orpheum circuits.

"Smiling" Billy Mason and Alice Forester, who were in Europe last week and opened for a tour at the Keith time at the Prospect Theatre on Monday.

Charles Luna and Merrill Methay have shelved their vaudeville act, "Cheating the Law," and are filling a stock engagement in Columbus, Ohio.

Yvette Rugal, vaudeville singer, sailed for England on the White Star, Liner Majestic on Saturday. She will sing in the London halls this summer.

John Steel is leaving the cast of "The Music Box Revue" in order to fulfill private house engagements. Wynne Bullock is replacing Steel in the cast.

Harry Lenetka, formerly in the Orpheum circuit's buffonice, and more recently with Floyd Stoker, joined the staff of H. B. Barnell's office this week.

Grant Mitchell has been engaged for the stellar role in "The Whole Town's Talking," an adaptation by John Emerson and Anita Loos of a Continental comedy.

Harry Steppe, has been engaged as principal comedy for "The Davenport's 'Mimic Show,'" which will have the new name next season of "Dancing Around."

Regina Wallace has been signed for a prominent role in "The Breaking Point," the new Mary Roberts Rinehart play to be produced by Wakelans and Keenan.

Arthur Fiedler, the phonograph singer, last in vaudeville with Jack and Irving Kaufman, is entering vaudeville with a single act in a new singing vaudeville store in Harlem.

Louise Closser Hale and Charles Waldron have been signed by A. H. Woods for prominent roles in "The Next Corner," which will be given a New York showing in August.

A. H. Woods has engaged Grant Mitchell for the stellar role of "The Whole Town's Talking," an adaptation by John Emerson and Anita Loos from a continental success.

Philip Goodman, interested in "The Old Soap" with Arthur Hopkins, is going to the States to do business on his own hook and will have a show out by August.

Anna Fitzlu, the opera singer, who had been stricken with bronchopneumonia, has recovered and will shortly leave for the country to recuperate from the effects of the illness.

Florence Kelly and Jean Kennor, who recently returned from a four month tour of the M. L. Kelley Circuit in Panama, will shortly return to vaudeville in a new singing act.

Chauncey Ottocok, closed in "The Heart of a Dog," which he was touring in under the direction of the Selwyns, in a game vehicle will be used by Olcott next season.

Sylvia Field, who scored quite a hit in "The Cat and the Canary," will have the leading role in "Connie Goes Home," a new comedy to be brought out next season by Kilbourne Gordon, Inc.

Hosouta, the Oriental dancer who has been appearing with Ed Wynn in "The Fool," will be brought out next season by the summer and will return to the Wynn show this Autumn.

Avon Comedy Four and Arthur Field and Harry Goodman, opened Monday for the Keiths in Newark where they are doing a version of the old act.

George Barnes has completed his engagement with a stock organization in the city and returned to the President Players, Washington, playing the juvenile role in "Abe's Irish Rose."

Charles Winninger and George Bickel have been signed by A. H. Woods to head a new act, "The Fort Generation of 'Light Wines and Beer,'" which will open at the Eltinge Theatre in August.

Gretnair Mitty, French danseuse and her husband and dancing partner, Eugene Tillo, will sail for France on July 4th, the former wishing to visit her grandmas, who has expressed a desire to see her at once.

Margaret Lawrence, who recently closed in "Secrets," at the Fulton, will spend her holiday abroad and will return the latter part of August to appear on tour in the same play under the direction of Sam H. Harris.

Fortunello and Cirillino, who were featured in "The Whole Town's Talking Village Follies," will spend the Summer in vaudeville, having been given a full route over which will rejoin the "Follies" in the Autumn.

Dorothy Manning, formerly of Manning and Hall, has retired from the show business to take up housekeeping in Richmond, Va., where she has resided two weeks ago to William Darden, a non-professional of that city.

James W. Cody, who has been associated with a number of Shubert musical comedies, has been engaged by Carroll as stage manager for "Vanities of 1923," which opens at the Carroll Theatre the latter part of June.

Joe Cook, known in vaudeville as "the one man vaudeville show," has been signed for Earl Carroll's forthcoming summer revue, "Vanities of 1923," which will open at the Earl Carroll Theatre the latter part of the month.

John Charles Thomas and William Powell were injured last week when the auto in which they were riding was wrecked on the New York coast. Both are working on a new Cosmopolitan film which is being held up on account of their injuries.

Robert Ames has been engaged and will be featured by the Bohemians, Inc. in a new comedy without music by Edward and Louise, which they will present early this summer. Ames is at present playing the role of the hero in "Teenage Love," which appeared in "It's a Boy" and also with Henry Miller.

Grace Atwell Mordant, Gilda Grey, Blanche McHaffey, Shirley Vernon, Constance McLaughlin, Hazel Jernon, Helen Lee Worthing, Hazel Jennings and Edna Wheaton have been added to the cast of those who are to appear at the Lamb's Gambol on June 3, at the Earl Carroll Theatre.

Victor Oliver and Bill Dawson have formed a partnership to produce vaudeville acts and cabaret revues. Their first offering, "The Jazz Craze of 1923," will be given at the Strand, New York, cast includes Alice Turner, Sam Aero, the Frederick Twins and the Seven

Christine Winthrop, who recently completed her work in the series was in "Little Old New York," which is a "Performer" to vaudeville. She is taking a much needed rest in Atlantic City, prior to beginning her

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To - mor - row at nine, Can you im - a - gine me

Hop! Skip and jump, do you re - call the name? I leave to - day for
With Mam - my arms How hap - py I will be, I've packed my grip, I'll

one that be a - dore, And I'll play that game once more.
soon be on my way, And I hope there's no de - lay.

CHORUS

In gon - na Hop off a train, Skip down the lane, And
In gon - na Hop off a train, Skip down the lane, And

Jump in - to my Mam - my's arms, I'll Hop, Skip and Jump to the
Jump in - to my Mam - my's arms, I'll Hop, Skip and Jump through the

door and then, - I'll ring the bell and start to yell In
itch - en door, - And start in look - in' for the cook - in'

back home 'a gain, I'm gon - na be might - y glad, to see my old Dad, And
In itch - in' for, I'm gon - na hike up the hill, to see Un - cle Bill, And

tell him 'bout the ci - ty's charma I'll meet Je - mi - ma, Car - o - tin - a,
lis - ten to his tales and yarns, I wrote no one I'm com - ing home and

all of the rest, - But first of all I'm gon - na call on
no - bod - y's wise, - So you can see there's gon - na be a

one I love best, - I'm gon - na Hop off a train, Skip down the lane, And
hap - py sur - prise, I'm gon - na Hop off a train, Skip down the lane, And

Jump in - to my Mam - my's arms, I'm gon - na
Jump in - to my Mam - my's arms, I'm gon - na

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Stage Hit

CIRCUS

BUFFALO RUNS AMUCK

WASHINGTON, June 4.—A buffalo bull appearing here with a Wild West show, which is a side feature with Rhoda Royal's Circus, went on a rampage last week, butting down the partition in one of the corral and going an entire to death. He then smashed his way down the street but finally was lassoed by one of the cowboys with the show. The rodeo officials stole a march on Jersey justice by condemning him to be shot, on the grounds of being a menace to the other animals with the outfit. When killed he was passed along to the Indiana State Fair. The animal which had been a prize specimen and had been brought here for use in the riding contest.

MAIN CIRCUS IN MEDINA

The Walter L. Main Circus played Medina, N. Y., Monday, May 28, which is the home town of Mr. and Mrs. Andrew Downie. During the evening performance of the Medina Masons presented Mr. Downie with a life membership in their lodge.

SELLS-FLOTO FOR PHILADELPHIA

The Sells-Floato Circus will play a week of one-day stands this week in Massachusetts and will return to Philadelphia on Saturday, June 9th to Philadelphia, Pa., where they play the week of June 11th.

HARVEY BACK FROM BOSTON

R. M. Harvey, general agent of the Sells-Floato Circus, has returned to New York from Boston, Mass., where the show was just playing a week's engagement.

JANGLELAND FOR MAIN CIRCUS

James Heron, of the Walter L. Main Circus, is putting on a big amex show with the circus which will be called Jangleland.

MAIN AGENT IN CHICAGO

F. J. Pritz, general agent of the Walter L. Main Circus, is in Chicago and is stopping at the Palmer House.

LOYDS WITH MAIN SHOW

The Riding Lloyds, with six people, joined the Walter L. Main Circus at Medina, N. Y., May 28th.

CIRCUS ROUTES

Al. G. Bauer, Circus Agent, June 8; Duhrke, N. Y.; Geneva, 10; Ulica, 12; Newark, 11; Cleveland, 14; Troy, 15; Newburgh, 16; Chester, 17; Albany, 18; Albany Park, 20; Elizabeth, 21; Jersey City, 22; Paterson, 24.

Sparka Circus—Rutland, W. J.; Jessé G. Gies, Fla. N. Y.; F. Feshelki, N. Y.; White Plains, N. Y.; Mt. Vernon, 2; Stamford, Conn., 11; Century Box and Putnam Combined Shows—Watertown, W. J.; Westport, Conn., 7; Hagerstown, Md., 11; Hanover, Pa., 7; Getzberg, 13; Carlisle, 15; Palmyra, 16; Lebanon, 18.

Ringing Froebler—Barren & Bailey Combined—Zanesville, Ohio, 7; Akron, 8; Canton, 9.

Sells-Floato—Providence, R. I., 6; Worcester, Mass., 7; Springfield, 8; Pittsfield, 9; Philadelphia, Pa., 11, 16.

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CIRCUS MEN IN NEW YORK

Messrs. Mugivan and Bowers of the Mugivan-Ballard-Bowers interests directors of the Hagenbeck-Wallace Circus, John Robinson Circus and the Sells-Floato Circus were in New York last week. On their trip east they visited the Walter L. Main Circus at Batavia, N. Y., the Sells-Floato Circus at Westfield, Mass., the Sparka Circus at Haverhill, Mass. and report that all three of the Shows were doing a nice business.

Mr. Mugivan returned to the Winter Quarters of the John Robinson and Sells-Floato Circuses at Peru, Ind., where he is supervising the \$100,000 additional buildings that are being put up this Summer and also the working of the five hundred acre farm.

Mr. Bowers returned to Detroit, Mich., where the Hagenbeck-Wallace Circus, of which he is manager, were playing a three-day engagement. Mr. Bowers reports that his Circus has been playing a capacity ever since it opened at Louisville, Ky., April 28th.

SELLS-FLOTO HAVE BIG WEEK

The Sells-Floato Circus played Boston, Mass. last week and with the new circus lot in the centre of the residential section, they had a very successful week. Along with the Press giving them plenty of space and speaking in the highest terms of the performance and management. The Circus did capacity business.

LORMAN-ROBINSON IN KENTUCKY

Charles Stratton, manager of Lorman-Robinson attractions, was in New York last week. The show is now playing Kentucky and Mr. Stratton reports that it is doing a nice business.

MUGIVAN SEES SHOW

Jerry Mugivan motored over from Peru, Ind. to Washington to see the Golden Rule Circus when they played that town and reports that they have a very fine fifteen car show.

INCREASING QUARTERS

At the Winter Quarters of the Hagenbeck-Wallace Circus, French Lick, Ind., they are putting up a seventy-five thousand dollar addition to their already large quarters.

SANGER BUYS ELEPHANTS

The Sanger Shows have purchased from the Mugivan-Ballard-Bowers interests two performing elephants.

Main, Walter L., & Andrew Downie Show Combined—Franklin, Pa., 6; Sharon, 7; Meadville, Pa., 8; Erie, 9; Newburgh, 10; Freedom, 11; Adrian, Mich., 11; Billada, 14; Albion, 15; Dowagiac, 16.

Riding Shows—London, Oct., 7; Chatham, R. Windsor, 9; Stratford, 11; Guilford, 12; Peterborough, 12; Bellows Falls, 13; New York, 15; Montreal, P. Q., 18.

Sparka Circus—Hagerstown Combined Shows—Part Hesse, N. C.; Flint, 9; Bay City, 11; Ossau, 12; Ionia, 13; Grand Rapids, 14; Seneca Harbor, 15; Michigan City, Ind., 16; South Bend, Ind., 18.

OUTDOOR EXPOSITIONS

CLEANING UP THE CARNIVALS

Thomas Johnson, general counsel and commissioner of the Showmen's Legislative Committee, is vigorously prosecuting his campaign against the carnival show proprietor and amusement managers that fail to observe the rules of the industry. The fact that show owners send in to the organization the names of their patrons to save them as the checks or receipts are returned immediately if the investigation reports the shows are not being operated according to the standards adopted, and they are dropping the names of their patrons.

In connection with the above, last week one of the big shows was dropped from the organization and check for \$111 dues returned.

At the Showmen's Legislative Committee of America letter, signed by Mr. Johnson, General Counsel and Commissioner wrote that it follows:

"Your registered letter, with enclosure of cashier's check for \$111 received and note that said check covers two weeks dues for your shows and concessions and I am returning same to you herewith.

I have begged, pleaded and implored you to clean up your own show, but you have failed, refused and neglected to do so. Your associates in business have even threatened to run any kind of a show they wanted to.

Some of you men imagine this organization is a sort of a joint and all you have to do is send in money and you can receive protection and favorable criticism for it.

Because of the numerous complaints we have received, causing us to be made of your show, and one of our deputies, and his affidavit is on file, showing that your violations have been made; that you were running pressure wheels and even had cards tacked up in the show, and that the prizes were to be exchanged for money; that you were running roulette wheels, check luck, buy your own tickets, and also give away the indigent girl show.

I have come to the conclusion that your word is absolutely unreliable, and I have caused your name to be stricken from the role of membership in this organization, as being unfit to associate with legitimate show owners who are striving to "clean up" the name of the morals of the outdoor show business.

You can rest assured that this Association will continue to spare no effort and efforts or money to give clean shows and amusements or get out of the business. If you can't give a think of the sooner that men like you get out of the show business, the better it will be for the show business.

I feel that I have been more than fair with you in this matter, and have given you every opportunity to do what is right. If you want to again become a member of this Organization your application will have to be passed upon by the Membership Committee composed of the legitimate showmen.

It will be up to them whether you are allowed to be in the show, and you are assured that if the vote is in your favor that I will insist upon the maximum penalty being imposed upon you and your Organization.

So in view of the above, you need not send any more money into this organization. We really do not need money that bad.

Very truly yours,

Thomas Johnson, Legislative Committee of America.

ACCIDENT IN PARK

SCRANTON, Pa., June 4.—Fifty persons were injured, three seriously, when the supports of a dance pavilion at the Lake Winola gave way and more than 100 dancers slid to the ground 15 feet below. The pavilion, a two-story frame structure, which opened Decoration Day for the season, is owned by the Lake Winola Amusement Corporation.

BIG DAY AT COLUMBIA

Columbia Park, North Bergen, N. J., had one of the biggest days in its history Decoration Day. When there were over 50,000 paid admissions. J. J. McCarty's new Paradise Ride was well patronized, as were all the other rides. The continual line of patrons awaiting their turn. John Metz's Pit Show, presenting Serpentina, is doing a big business. The Decoration reports the ride inside. At Bartel's Zoo, so far this season business is away ahead of last year. The Blue Flares, dance hall, pony track, palmist parlors, restaurant and refreshment stand are doing a very good business. Although a little cool, the big swimming pool was swimming with bathers. All of the merchandising stalls and games are having a very good play. The free act program is as follows: Airline high wire; Marie Duffell, trapeze and Spanish web; and Martelle's, bicyclists.

NOW OR NEVER FOR CARNIVALS

Under the title of "It's Now Or Never For the Carnivals," a feature story is published in the current issue of "The Country Gentlemen." The story is featured with a display line on the front cover of the paper and the clean sheet of the publication.

Thomas Johnson, general counsel and commissioner of the Showmen's Legislative Committee is featured in the story and reports that the organization has had many successful efforts to clean up the carnivals takes up over two pages in the paper.

Under the heading of "The Carnival's Reprieve" an editorial on the subject is prominently featured.

PROTECTIVE ASSN. FORMED

At a meeting held last week in Harry Witt's office, New York, there was formed the New York Amusement Owners' Protective Association. The members present were Thomas Brady, Harry Witt, Daniel Callahan, Charles Ballou, William Dauterive, and others. The next meeting will be held June 6, at which time a committee will be appointed to confer with all Eastern equipment owners and managers to co-operate in the benefit of traveling shows.

LUNA PARK DOING BIG

Luna Park with its large number of new rides and concessions is doing an unusually good season for the Coney Island ride. The "Fit," described as the new "house" and revolving device, which are new additions this season, are doing a very big business. The patrons. "Free attractions" are also a circus by Robinson's Elephant, high jumping act, Sam Rippen and Canada by Arthur Pryor and his band.

BERNARDI SHOWS FOR CONCERTS

William Glick, manager of the Bernardi Greter Show, was in New York last week. The show played the week of May 28 in Utica, N. Y., and this week they are in Watertown, N. Y. Mr. Glick reports that business so far this season has only been fair, and the week ending here has been fair in Montreal, Canada, and only several performances in Montreal, Canada before their Fair bookings are big.

CONEY OPENING BIG

Coney Island got its initial dedication of the season on Decoration Day when more than 50,000 people visited the resort. It was the largest crowd recorded there on any Memorial Day during its history.

Business at the amusement parks, rides, concessions and dance halls was said to be doing very good and better than anticipated.

ISLAND SHOW AT 12th ST.

Coney Island Attractions, Mark Witt, manager, which played Freshing, Long Beach and last years at Coney Island, 12th street and Second Avenue, New York City.

THE LAUGH-PRODUCING MYSTIC ENTERTAINER



ASSISTED BY THE AUDIENCE, IN A HUMOROUS INTERLUDE

SIXTY INJURED IN PARK ACCIDENT

SCRANTON, Pa., June 4.—About sixty persons were injured at Lake Winola, near here, last week when the upper porch of the dancing pavilion gave way and crashed to the dance floor below, spilling the occupants of the porch into a mass of struggling humanity and seriously injuring several. But one person, Adolph Hoffmann, aged nine years old, an employe of the company, was beneath the porch at the time it collapsed, and he was most seriously injured, suffering a compound fracture of the leg, lacerations of the scalp and probable internal injuries.

Because of ideal weather conditions, a rather large crowd had gone to the lake to enjoy the special attractions and those in the dancing pavilion gathered on the upper porch, despite the sign warning them to stay on the dance floor level. Suddenly, without any warning, a section of the porch extending about fifty feet on the land side of the pavilion gave way. A scene of wild confusion followed and greatly exaggerated reports, putting the dead at 150 or more, drifted here. The road to the lake was choked with ambulances, hearses and cars of parents, relatives and friends within a few minutes, and the employe company was soon restored order. William J. Hansen, general manager and lessee of the park, stated that the company was covered by insurance.

GOLDEN RESIGNS

M. B. (Duke) Golden resigned last week as general agent of the World At Home Shows. Mr. Golden has gone to his home in London, Gt. and after a short stay there will devote his time in the future to his interests. Mr. Golden was one of the best known general agents in the carnival world, having routed the Polack Bros. Shows from the time they started thirteen years ago to the present time and for two seasons routed both the Polack Bros. and Big Shows and the World At Home Shows. Mr. Golden with his partner, Edmond Gordell, has the New Caterpillar Ride with the Bernard Greiner Shows.

SAVANNAH FAIR OCT. 27

The Savannah Tri-State Exposition will hold its annual fair in Savannah from Oct. 27th to Nov. 2d, inclusive. The officers of the association are: A. W. Morehead, president; A. A. Johnson, vice-president; Thomas Purvey, secretary-treasurer; and B. K. Hanaford, general manager.

NEW PARK FOR PURVEYING CO.

The Coney Island Purveying Company has acquired control of the Olympic Park at Penns Grove, N. J., and is fitting it up with new and up-to-date devices, shows and attractions. The Purveying Company is the lookout for a number of new concessions.

RIE, SHOWS DOING WELL

Felix Rie, general agent of the Matthew Rie! Shows, was in New York last week. Mr. Rie! reports that for the past three weeks the show has played to very good business and that they are booked in good spots and have contracted with a nice circuit of Fairs.

BARNES SHOW IN JERSEY

The Al. G. Barnes Trained Wild Animal Circus is scheduled to play Elizabeth, N. J., June 21st; Jersey City, June 22nd, and Patterson, N. J., June 23rd.

ALLIGATOR BITES HANDLER

DECATUR, Ill., June 4.—Josie Osceola, an Indian youth appearing here with the Con T. Kennedy Show, was severely bitten by an alligator with whom he wrestles as one of the features of the show. The accident occurred while he was attempting to lift the reptile from the tank to the platform upon which he gives this exhibition. Osceola had stepped into the tank in which eight alligators were imprisoned and was prodding them in an effort to get one to the surface so that he might lift it to the platform. He reached for the reptile's gaping jaws while he was there but he dragged it from the tank, but missed and the jaws closed on his left arm. He was rescued while the tank was and was later rescued by Billie Jimmie, a tribesman. Osceola is now confined to St. Mary's Hospital here.

PALISADE BUSINESS BIG

The Palisade Park, Palisade, N. Y., after adding several novelties for this season, is again as usual drawing record breaking crowds and so far this season all shows, rides and concessions have been doing capacity business. Evans & Gordon's freak animal show, a new attraction this season, is doing a wonderful business. Charles Armstrong's merry caterpillar, still in full capacity. The restaurants and refreshment stands are clean, moderate in price and all doing good business. In addition to a nice free air bill each week the restaurants display Tuesday and Thursday nights.

COLUMBIA HAS LIGHT WEEK

Due to the hot wave business for the Dave Marlon show at the Columbia Theatre, New York, despite the fact that Mike McTigue, the conquerer of Sixt, was an added attraction, was very poor with the gross business amounting to less than \$2,000 on the week. It is said about the Columbia caterpillar that it was intended that the show remain at the house over the Summer, but should the business not pick up the attraction may be taken off within the next two weeks and the house closed over the Summer.

SANGER SHOWS IN PENNSYLVANIA

Floyd King of the Sanger Shows was in New York this week. Mr. King reported that the show is doing good business in western Pennsylvania. Mr. King paid a visit to the Gentry Bros. and Patterson Ambushed Show at Mt. Vernon, Va. Saturday, June 2nd, and although the shows got in late they had two capacity houses. The show's owner, had thirteen cars with one ahead and they have a fine line up of circus acts and trained animals.

COHAN SHOWS FOR VANDERBILT

The Vanderbilt Theatre next season will be devoted solely to vaudeville attractions as a result of an agreement made last week between Cohan and Lyle and the Vanderbilt Theatre. The first Cohan attraction will be "Two Fellows in Love" which is being presented at Cohan's Grand Opera House, Chicago. It will open at the Vanderbilt on Aug. 13.

SPARKS SHOW DOING WELL

Tony Ballinger, general agent of the Sparks Circus, was in New York early this week and reported that his show was playing to very good business up through New England.

MUNICIPAL OPERA IN ST. LOUIS

St. Louis, June 4.—The Municipal Opera company began its ten week season at the Municipal Theatre, Forrest Park last week with the presentation of Victor Herbert's "Naughty Marietta." Indications are that this season's financial season for the company as \$75,000 was realized. The company's season's financial reservation of \$25,000 will be spent in the presentation of each of the ten operas. Musical scenery and costumes being designed for each. Frank Moulton heads the cast as principal comedian, this being his fourth season. William J. McCarthy, second comedian, is the only other member of last year's cast of principals re-engaged. The other principals include, Craig Campbell, Flavio Arrico, Detmar Poppen, Thomas H. Conkey and Roland Woodruff. The minor roles and chorus are filled by local boys and girls of whom there are ninety.

The other operas to be given during the season include Woolton Morse's "Wings," De Koven's "Fencing Master," "The Prince of Fieslen," Johann Strauss' "Die Fledermaus" ("The Bat"), Victor Herbert's "The Merchant of Venice," "Baron" and "The Merry Widow," "Gypsy Love" and "The Spring Maid."

"FOLLIES" OUTING ON THURSDAY

The "Ziegfeld Follies" cast will hold their first annual outing tomorrow (Thursday) at the Palisade Park, New Jersey. All of the members, including principals, will parade in automobiles, led by a jazz band, to the 120th street ferry. At the park they will indulge in swimming races, running races, ball games and other outdoor sports. A dancing contest will be held late in the afternoon with Gilda Gray as the judge of the event. Lunch and refreshments will be served at the park. Samuel F. Kingston, general manager of the Ziegfeld entertainers, will be in charge of the affair.

"BOOTLEGGERS" FOR LONDON

William A. Wilson, former producer of shows at the New York Hippodrome and who is now producing shows in London, is at the head of a syndicate which will produce "Will A. Page's 'The Bootleggers.'" In the past the play of "Prohibition, U. S. A.," in Liverpool, in December. Page has been commissioned by the English backers to inject a new character in the play. This will be an English character observing Prohibition conditions in the United States.

"HEART 'O' BOHEMIA" FOR BDWY.

"Heart 'o' Bohemia," a new musical play with a Greenwich Village stamp, by George F. Wheeler, will find its way to Broadway some time this summer. A syndicate of business men are said to be behind the production, where they will be made by the authors.

Dolly Connelly, who with her husband, Percy Wenrich, has been appearing in a big picture house of the middle west it back in New York.

EDWARDS TO HAVE MUSIC HALL

Gus Edwards announces that he will have his own Music Hall erected in the Times Square district and ready to open January 1st. He says that a corporation is formed for \$1,000,000 under the laws of the State of New York is now being organized and that it will be known as Gus Edwards Music Hall, Inc.

The building to be erected in height and is to house a music hall seating 1,200 on two floors, and will have a roof garden and mid-night club. Edwards is reticent about divulging the identity of his backers and the proposed site. All he will say is that the project will be housed in the "Forties."

He says that he will present reviews and novelties in the new theatre which he will personally produce along lines patterned after the attractions at the Alhambra and Empire Music Halls in London. He says he will also present novelties similar to those shown at Koster & Bial's Music Hall and Hammerstein's.

THEATRE STAFF MARRY

SAN FRANCISCO, June 4.—The staff of the Casino theatre is getting married as fast as it is possible without disrupting the organization. Art Frank, assistant manager, started the ball rolling about two weeks ago when he married Ruth Moore, sister of her, Alvin J. Maase and Bessie show. Emmet C. Smith, the theatre's booker, by Charles M. MacDonald who married Ruth Plapp.

"FOR VALUE RECEIVED" CLOSES

Ethel Clifton's play, "For Value Received" closes this season at the Apollo Theatre last Saturday night. The attraction moved to the Apollo from the Longacre Theatre last Monday and was to have remained at the former house for four weeks, but business was so bad early in the week that the management decided to close the show on Saturday.

JOHN BEN BLACK BAND

JOHN BEN BLACK BAND. June 4.—The Century Trio, formerly with Jack Russell company playing the Century Theatre, have followed joined the Ben Black band which opened recently at the Metropolitan Theatre, Los Angeles. The musical trio consists of the personnel of the trio are Mead Sigler, Ted Ullmark and James Ellard.

"LADY FRIENDS" POSTPONED

Henry Fraze has called off all arrangements to produce, in association with Edward Ross, a musical comedy, "Lady Friends," in June. Fraze decided last week that it would delay the production until August and have the offering come into New York around Labor Day.

ROCHE RECOVERATING

CHICAGO, June 2.—William Roche, who was recently stricken with ptomaine poisoning, has returned to his duties and is now piloting the new Donald Brinn success "Rolling Home" with gratifying results.

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BURLESQUE ROUTES

COLUMBIA CIRCUIT

Dave Marlon's Own Show—Columbia, New York (indefinite).
Freaks and Frills—Majestic, Albany, N. Y. June 4.
Jimmy Cooper's Beauty Review—Casino, Boston (indefinite).
Talk of the Town—Gayety, Washington, 49.

COULTS TABLOID CIRCUIT

Dancing Dullings—Avon, Watertown, N. Y. June 4.
Freaks and Frills—Majestic, Albany, N. Y. June 4.
Hop, Skip and Jump (Shannon and Wilson), Lincoln, Union Hill, N. J. June 4.
Jamboree (Frank Hunter), Strand, Babylon, June 4.
Lovedale Girls, Globe, Oysterville, N. Y. June 4.
Merry Whirl—Majestic, Perth Amboy, June 3-5.
Academy, Newburgh, June 6-9.
Rain, Snows—Diamond, Oswego, June 6-9.
Step Along—Clark, Fulton, June 4-9.
Stepping Stone (Hiblo and Spencer), Family, Rochester, June 4-9.
Vaudey Boy Review (Billy) Gilbert—Palace, Otsego, N. Y. June 4-9.

WM. O'DAY IN NEW YORK

Wm. O'Day is in New York. He expects to be located at some burlesque house further South, next season.

WELLS IN ATLANTIC CITY

Billy K. Wells went to Atlantic City, June 2 to attend the opening of Geo. White's Scandals, on Monday, June 4.

**FRANK
IN
FATE'S
IF
ANING**

SIGN FOR STROUSS SHOW

Harry Strauss has signed the following for his show on the Columbia Circuit next season: Eddie Hall, Jack Gibson, Nettie Knipe and Patsy Gilson. These performers are with the show now with the exception of Miss Gilson, who left last Wednesday night at Hurtig and Seamounts in order to start an engagement at the Theatre in Idora Park, Youngstown, O., Sunday. Miss Gilson will do a specialty with a Jazz Band at Youngstown and is signed for fourteen weeks. She will start rehearsals with the burlesque show early in August.

SINGER BACK FROM CLEVELAND

Al Singer, general manager of the Mutual Circuit, returned on Monday from Cleveland, where he spent several days last week. Singer states that the houses controlled last season by Billy Vail and Jim McGrath in the Middle West will again play the Mutual Circuit attractions next season and not the shows of the new circuit of which I. H. Herk is to head.

DIAMOND FOR MARION SHOW

Charles Diamond is engaged for the Dave Marlon Show for next season.

FLO DRAKE SIGNS

Harry Fields has re-engaged Flo Drake for his "Hello Jake Girls" for next season.

JACOBS BACK FROM WORLD TOUR

Harry C. Jacobs returned from his four months' tour around the world last week, looking very much improved in health, and primed with information regarding the various sights he noticed.

MINER'S EMPIRE CLOSING

Miner's Empire, Newark, N. J. closed the season June 2. Tom Miner will rebuild the stage and install many improvements prior to calling rehearsal for the next season's production.

CREEDON & FAYE SIGN

J. Herbert Maeh has engaged Creedon and Faye for the "Maid of America."

"GIGGLES" SHOW CAST

Joe Levitt has engaged for his "Giggles" show on the Columbia Circuit next season the following people: Harry Evanson, re-engaged for a three year period; Bill Davis, all re-engaged for the same period; Ray Clifford, Rottach and Miller, Dave Shaflin, and Cleo Smith.

CHANGES IN OLYMPIC STOCK

The changes in the Olympic Theatre Stock Co. for this week include the appearance of Gus Fay, Lorr Dorr, Burke Brothers, Raymond Paine, Eddie Lloyd, Eleanor Wilson, Babe Almond, Jacques Wilson, Mac Janace and Fifi, in a new program.

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HARRY A. WATSON

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I can sing, dance, wear clothes and play all parts received for a good juvenile straight.

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SAVOY AND BRENNAN MEAN PACKED HOUSES

THE BEST KNOWN ACT IN SHOW BUSINESS

VAUDEVILLE BILLS

(Continued from Page 21)

ELIZABETH, N. Y.

(Second Half)—DeWane—Banks—Sean—Jane Maile & Co.

EL VERMONT, N. Y.

(Second Half)—Hill—Bulloughs—Brown & Lavelle.

NEWARK, N. J.

Sheehan & Newman—The Modern-Al Horman—Brewster—Lutz & Meyer—Folito—Grimson & Co.—Aron Comedy Four—Halman—Willert.

SCENICVIEW, N. Y.

(Second Half)—Bassett & Hayes—Jan Ittelle—Berle & Curtis—Hart & Henry—Goslin—Heater—Barton's Revue.

ROCKERS, N. Y.

(Second Half)—Kranzky—Dunn—Stars of the Future—Barnard & Bousley—Piercon.

B. F. KEITH BOOKING EXCHANGE

Week of June 4, 1923

NEW YORK CITY

Broadway—Wills & Shand Brown—Hershey & Cross—Williams & Taylor—Ted Lorey & Co.—Frawley & Lusk—Foster's Eubank—Hoff & Kelly.

Fordham (Second Half)—Morsey & Hag—Dickinson—Herman & Shirley—Walters & Walters—McFarlane (Second Half)—Deed & Austin—Henry J. Cough—Lillian Shaw—Little Lilla Vander-Bussel—Dixie Co.—McFarland & Palmer.

Manhat (Second Half)—Moody & Duncan—Manhat—Mason—Baker & Dury.

Chelsea (Second Half)—Saulo—Lea—Collins—Haley—Meyer & Brown—The Casper.

Franklin (Second Half)—Blumstein—Four Lows—Haley—Joe Howell & Hand—Hawthorne & Cook—Lutz—Hartigan & Dohin.

Hat Street—Fragas—Aron—Cassara—Jax, Cullison—Dodgers—Malinda & Drew—Geo. Hirschfeld.

ROCKEY, N. Y.

Hatchback—Hacker & Delmar—Ray—Griffin & Haley—Ray—Hendrix—Kaye—Winters & Taylor—Henry—Holtman Co.

Trumpet (Second Half)—Clifford & Gray—Inale—Brook—Al & Fannie—Stradman—Howard—Kyle & Co.—Ivan & Marie—Bredy.

Greenleaf (Second Half)—Alexander & Elmore—Nickerson—Recco—Lynn—Orby & Co.

Headlines, Casey Island (Second Half)—Maggie—Clifton & Parker—Harris & Horman—Raffi—Anfington & Co.—Simpson—Flood.

Far Broadway (Columbia)—Cass—Hersard & Garry—Frank—Hess & Co.—Ivins & Peltie—Hollins & Lavery—Hosmer & Hess.

ARMY PARK, N. Y.

Main Street (Second Half)—Kramer & Smith—Hector—Jo Bodey—Little—Hoffwood.

BRONXTON, N. Y.

(Second Half)—Fry & Tandi—Carter—Walter—Hendry—Brod & Ison—Hall & Cameron—Lorraine—Berward—Gifford & Keller—Lester & Scott.

BOSTON, MASS.

Boston—Lillian & Henry—Zloter—Guelit & Duff—Eliot—MacDonnell—Frank & Anthony—Arlis—Albale—Hill & Co.

Bowling Square—Milton—Hess—Hobbs—Carmen & Co.—Chas. Hecker—Klein—Hall—Harris—Hess & West—Esping—Jandine—Four—Three—Longfield.

BRADFORD, PA.

Alfred Farrell & Co.—Fluke & Farnon—Edward Clark.

BRONXTON, MASS.

Grand (Second Half)—Henry—Stanton—Martin & Rom—Three Black Diamonds—Dooly & Paine—Hilman—Jax.

CAMBRIDGE, MASS.

Central Square (Second Half)—Colman—Stevens—Pike & Lutz—Fleet—Brooks—Bob, Bob & Bobbie.

CARDONDALE, PA.

Irving (Second Half)—Kessner & Kessner—Rohlf—Hayes—Lind—Edith—Parker & Bay.

CLARESBURG, N. Y.

(Second Half)—Isophs—Kantis—Leonard & St. John—Marie—Blaque—Cahn & Deza—Australia—Dehon.

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CHARLESTON, W. VA. (Second Half)—Tex—Asa—Big City—Four—Cora—Valentine & Co.—Joe—Whithead—Palmer's—Doe.

ELKIRA, N. Y.

(Second Half)—Lloyd—Newals & Co.—Billie—Borman—Hosler & Lovell—Loring—Backward.

FALL RIVER, MASS.

Empire (Second Half)—Chas. Leland—Gray—Hester—Hess & C. Phipps & Co.—Jack—McGowan—Trio.

HARRISBURG, PA.

Maltese (Second Half)—Lytle & Fast—Gibbs—Fry—Wagon & Carl—Hoffert—Clifton—Seven—Brown—Girls.

HAZELTON, PA.

Patrol's (Second Half)—Eugene—Elmer—Thompson—Joe—Fred—Hartwig & Co.—Willie—Solter—Wainwright—Four.

HOKYOKO, MASS.

(Second Half)—Milton & Harry—Emel—Thompson—Joe—Fred—Hartwig & Co.—Willie—Solter—Wainwright—Four.

HUNTINGTON, W. VA.

Deputy & Scott—Hill & Gray—Let the Public—Devlin—Darting & West.

IRAZA, N. Y.

Irene Hasley—Married—Arlis—Bible—Miller—Winged—Troupe.

JERSEY CITY, N. J.

La. John—Glimmer & Co.—Dwyer & Davis—Vard & Robinson—Tom—Jackson & Co.—Childs—Parker—Bugs & How.

JORDONTOWN, PA.

(Second Half)—Adelle—Mrs. Eva—Fay—Best—Jay—Banks & Gay—McNulty—Stanton—Marie & Herman—Jeanette—Diss—Burt & Haldsworth—Hunt.

LANCASTER, PA.

Celestial (Second Half)—Beaver & Irwin—Wald & Ellis—Bridger—Casey & Co.

LEWISBURG, PA.

Madison (Second Half)—The Le Rays—Marquis & J. Thrill—Billwell & Framer—Drew—Farnon & Co.

LEWISBURG, PA.

Imparal—Willie—Hale & Hng—Ted & Betty—Hestley—Liz & Sam—Cupid's—Cheerup—Ferry—Corvey—Prestler & Kliss.

MOHREXTOWN, N. J. Jahn—Coker—Hosler & Horman—Lydell & Harry—Frazar—Hagert & Frazar.

NEW BEDFORD, MASS.

State—Law—Blue—Tom & Betty—Ward—Florence—Nal—Tul—Joe—Black—Girls.

NEW BRITAIN, CONN.

Olympia (Second Half)—Ross & Ludovic—Elean—Ryan & Co.—Hestley—Cress & Mory.

NEW BRUNSWICK, N. J.

State (Second Half)—Cordell & Bess—Barnes & Lam—Bob & Hazel—Carlson—Four—Bell—Girls.

NEW LONDON, CONN.

(Second Half)—Gene—Sturgeon—Marline & Martha—Kaw's—Madriettes.

NEW YORK, CONN.

(Second Half)—Sind & Lester—Mark & Marie—Friedrich & Sam—Harper & Clark—Trelis & Co.

NEWYORK, N. Y.

Dollis—Trin—Neison & Bailey.

PASADIC, N. J.

(Second Half)—Vard & Oliver—Finns & Karl—Thos. Jackson & Co.—Moor & Eldridge—The—Lease—Husker.

PATERSON, N. J.

Majestic (Second Half)—Archer & Bedford—John—Dunsmore—Cahill & Homan—La—Pette—Hewer.

PAWTUCKET, R. I.

(Second Half)—Vard & Oliver—Finns & Karl—Fitz & Day—Jimmy—Reynolds—Capitol—Hill—Revue.

PITTSBURGH, PA.

The Best—Bess—Barnette & Devere—East & Matthews—The—Wall—Fitz—Mr. & Mrs. Ernest—Ward—The—Crown—Jana—Tull—Weston's—Girls.

PITTSBURGH, PA.

(Second Half)—Wilbert & Dawson—Mark—Craw—by & Co.—Kantman & Moore—Brita—Wood—Hess—Herman & Co.

SARATOGA, N. Y.

(Second Half)—Rogyl—Dines—Van—Dora—Van—Wald—Eugene—Two.

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Direction ROSE AND CURTIS

Stage and Technical Director, LEO LE BLANC

Personal Representative, JOS. B. FRANKLIN
EXCLUSIVE EMERSON ARTIST

DAVIS REPLACES ACT

Meyer Davis put over a marvel of quick action recently in the person of the actor Roland S. Robbins of Keith's Theatre in Washington. One of the actors on the bill was taken sick and Robbins called up the "Davis office" and asked if Davis' Le Paradis Band could go in. This was at two o'clock. Although the men were wearing in all parts of the city at Davis had the band together and ready to go on at 3:10, including fifteen minutes that he spent in rehearsing them in a few new numbers so the routine would be different from that presented at their last appearance. The act went on and repeated previous successes at this house.

The band is now playing at the Le Paradis Roof Garden, in Washington under the leadership of W. Spencer Tipton. Davis has received several attractive offers for the combination to go into vaudeville but prefers, until the closing of the summer season, to keep them at the Paradis Roof, which he owns. For the fall something new and pretentious in the way of a vaudeville production is being planned around the band.

JOCKERS' SON INJURED

Clifford Jockers, son of Al Jockers, leader of the orchestra at the Woodmansten Inn, was run over by a taxicab last Thursday and seriously injured. Young Jockers, who is ten years old, was on his way to school after the noon recess, when, on crossing the street at 174th street and Boston Road a Checker Taxi Cab, proceeding south along Boston Road, ran him down. The driver, in attempting to miss the child, ran his cab upon the curb and into a vacant lot, but the accident was unavoidable. Another cab, coming behind the first cab, stopped and the driver picked up the child and hurried him to Fordham Hospital where eight stitches were put in his head. The boy is now being held in the hospital under observation to see if any further injury develops. At last reports he was doing well and was on the road to recovery.

CELLIST A SUICIDE

BRATTLEBORO, Vt., June 4.—Carl W. Dodge, a cellist in the Metropolitan Orchestra, was found dead on the grounds of Boston Brattleboro Retreat last week, with a bullet in his head and a revolver near by. He had apparently committed suicide, he had left a note for his father, which singer in New York, stating that he was "going to end it all."

Dodge was formerly with the Boston Opera Company, of which his father, W. Dodge of Brookline, Mass., was formerly concertmaster and is now Chairman of the Boston Musician's Protective Union.

ROMANO AT ROADHOUSE

Phil Romano and his orchestra, having put in a long season at the Grill in the Kenmore Hotel, Albany, have been engaged by the hotel management to play during the summer at a new roadhouse on the Schenectady road, just outside of Albany that has been opened under the same management.

20
OWEN SWEETEN
and his Orchestra
AMERICAN THEATRE

AT THE PALACE THIS WEEK

ORCHESTRA NEWS

TO PLAY ON TRIAL TRIP

An orchestra put out by the United Orchestra, Inc., under the leadership of James Lynch and of the same size as the S. S. Lenox Orchestra now playing in vaudeville will be on board the giant Shipping Board liner when it makes its trial trip from Boston on June 19. Another orchestra of fifteen pieces, under the leadership of Eric Cutting will also be on board to play the concert music. Lynch's orchestra will play for the dance music and furnish entertainment.

PAUL SPECHT IN LONDON

London, June 4.—Paul Specht and his Alamac Hotel orchestra came here on Friday night at the "Corner House," the newest restaurant of the Lyons interests in London. The "Corner House" has a seating capacity of 4,500 persons, one of the largest of its kind in the world. Specht's music was very well received and a tremendous crowd were on hand to welcome the American leader. At the conclusion of his first number of Specht received an ovation.

COLEMAN WITH VALENTINO

Emil Coleman, besides having his own orchestra at the Club Monmartre, has joined his brother Gregory Coleman's tour with the Valentinos and placed a five-piece orchestra under the direction of George Goodman, who has just opened Four Hundred Club. Goodman, besides directing the orchestra at the Four Hundred Club, also directs the orchestra on the Waldorf Roof for Joseph Knecht. The Waldorf Roof will open on June 16.

CHICAGO ORCHESTRA SAVED

Chicago, June 4.—The Chicago Symphony Orchestra, which has been threatened by being abolished or cut in half, has been saved in its entirety for two more seasons as a result of the new wage agreement reached between the Orchestral Association and the orchestra. The new agreement increases the wages of the men from \$60 a week to \$72 a week, or \$2,940 to an annual payroll of \$182,000.

PARKER AT STRAND ROOF

Don Parker and the Vernon Country Club orchestra, following their vaudeville engagement, opened last week at the Strand Roof in conjunction with Earl Lindsay's summer revue. Parker has nine men in his combination, playing both for the show and the dance music. For dance music the orchestra has several novel effects which they employ in the way of unusual instrumentation.

FRED WARING MARRIED

SAN FRANCISCO, June 4.—Fred M. Waring, director of Waring's Pennsylvanians, was married on May 17th to Miss Dorothy May, daughter of the California Theatre here with engagement in Los Angeles and are now playing the California Theatre here with engagement in Los Angeles.

HINES BROS. AT LITTLE CLUB

Hines Bros. Orchestra, a versatile six-piece combination with a good middle-weight reputation, has just been booked for an extended engagement at F. A. Sander's "Little Club" of Pittsburgh, Pa.

LOPEZ BAND FOR ORPHEUM

The number two Vincent Lopez orchestra act will open at the Palace Theatre, Chicago, next Sunday and will then continue over the Orpheum theatre to the Coast and back. This act was formerly filled under the direction of Del Lampe but Lampe is no longer with the act, Bernie Dolan doing the same work with the orchestra.

The act has been materially reconstructed and many of the effects and settings used by Lopez in his own act will be used in the No. 2 act. The scenic feature of the act will be "On a Moonlight Night," Wolfe Gilbert's waltz success. Harry Weber is booking the act.

REHEARSE IN HOTEL

Harry Stoddard, playing "Streets of New York" Orchestra is rehearsing the Palace this week, tried out something new in the way of rehearsing last week. Stoddard has a big three room suite in one of the Broadway hotels in the living room of which he has installed a grand piano. In order to keep his music together and comfortable, he called a rehearsal for his apartment, the men putting in three hours there. The plan worked so well that he continued to rehearse in his rooms all week.

VERSATILE OPENS AT NIGHTINGALE

The Versatile Quintette, under the direction of Carl Berger, opened on Saturday night at the Nightingale Restaurant, 46th street and Broadway for a summer engagement. This combination sing and dance besides playing the dance music, are well adapted to a cabaret of this kind.

STALLWERS LEAVES RINK

Fred Stallwers closed his engagement at the St. Nicholas rink last week. He has been taken by Baron Van Shillag and an orchestra of nine men. Dan Gregory and his orchestra continued at the Dancing Carnival, the name given to the dance place at the St. Nicholas rink.

GREEN AT DEAUVILLE

Jacques Green, formerly director of the Biltmore Hotel orchestra and music director of the Manhattan Society Orchestra in vaudeville is now directing a combination of eight pieces at the Club Deauville. Percy Ekikes is managing the club.

HIRSCH CONTRACT EXTENDED

Bert Hirsch and his orchestra, booked by Al Jockers at the Knickerbocker, Grill have had their contract there extended indefinitely. The orchestra is playing only for dinner now as the supper season has been discontinued for the summer.

REVELERS CLOSE YEAR RUN

Fred Starwars Revelers, nine piece orchestra, that closed recently at the St. Nicholas rink after a year of peace may 27th, at the Paris Royal, Hartford, Conn. for an indefinite period, under the direction of Bert Jones.

FREY AT STEEPLCHASE

Fred L. Frey and his Orchestra opened last week at the Steeple Chase, Atlantic City, where he has a long summer engagement. Ray Martin has booked the orchestra for the resort.

PAUL SPECHT SUES GOLDEN

Paul L. Specht, instituted another action against Ernie Golden, last week when he filed suit in the Municipal Court against him for \$1,000 damages for breach of contract.

In his complaint filed through his attorney, Specht alleges that he had a contract with Golden whereby he was to get 10 per cent. of the money the Golden orchestra earned as his manager's fee for handling the orchestra for vaudeville. Due to his efforts Specht sets forth, the Golden orchestra was booked for seventeen weeks in vaudeville and earned a total salary thereby of \$13,750.

The contract in question, was signed last December and signed April 16th, Specht complains, he has tried to collect the money but has been refused by Golden. Golden has refused to allow him to continue as manager of the orchestra or perform any such duties.

Specht, who is now in England, recently filed suit for \$1,000 against Golden for breach of contract in connection with orchestra arrangements Golden was to make for Specht. Golden contends that he was never under the management of Paul Specht.

FERDINANDO RETURNS TO VAUDEVILLE

Lieutenant Felix Ferdinando, who played in vaudeville in New York with his Havana orchestra, returned to the city and retired from the stage to manage his enterprises in Manchester, N. H., will return to vaudeville with a new orchestra production early in the fall after his summer season is over.

Ferdinando is lessee and general manager of Pine Island Park, New Hampshire, and runs the spacious dance hall, Venetian Gardens, which is a part of the park. Venetian Gardens was opened for the summer recently. Ferdinando incorporating several novel lighting effects devised for the purpose by Leo J. LeBlanc. In addition to vaudeville, Ferdinando last week, 5,000 people were on the floor. Ferdinando also runs Le Chateau in Manchester.

VETERAN CORNETIST IN SAN DIEGO

John A. Knoll, a veteran cornetist who has forty years ago yesterday (June 1, 1883), when A. H. Knoll won the championship in a correct solo contest which took place in the Whitney Opera House, the virtuoso still enjoying the best of health is willing to take on all comers in a solo contest, his friends assuring him that he plays as well now as ever.

The veteran cornetist's home is in Erie, Pa., but he is stopping here temporarily, and he and his orchestra, the local orchestra returned on Monday from the annual convention of the American Federation of Musicians, held last week in St. Louis.

ORCHESTRA MEN AT CONVENTION

Lester Stanley, Ed Holzman and other band and orchestra men from local orchestras returned on Monday from the annual convention of the American Federation of Musicians, held last week in St. Louis.

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VAUDEVILLE BILLS

(Continued from page 27)

ASTORIA (First Half)—John Blundy & Bro.—Charles Irons & Marie—Hule & O'Brien—White, Black & Deane—Hines—Toytod Follies. (Second Half)—Lewry & Welch—Broome & Broome—Grier & Old Rose—Klug & Irwin—Fern. Skelton & King.

BALTIMORE, MD.
Hippodrome—Lou & Grace Harvey—Frazz & White—Harry White—Hollywood Frolics.

BOSTON, MASS.
Orpheum—Penas & Lillian—Bealzer & Messinger—Maced & Boyce—Tom Martin & Co.—Harry & Laurester—Kirkmanth Sisters.

SUFFALO, N. Y.
State—Victoria, & Duquesne—Cass, & Cecil McNeaghton—Isa Wright—Jean Greene—Brown, Gardner & Harriet.

CLEVELAND, OHIO
Lover's—Baroness Irene—Paul & Georgia Hill—Sears Hoxey Boys—Steward & Loomis—Pistor & Nalson.

LONDON, CAN.
Lover's (First Half)—Belmont Sisters—Wippen Duo—Carlo & Nelli. (Second Half)—Louise Leeson—Harry Mason & Co.—William Savio & Co.

MONTREAL, CAN.
Lover's—Machin—Meliere & Belmont—Bob Frost & Co.—Mumford & Stealy—Lillian Barry.

NEWARK, N. J.
State—Mastice & Bobby—Laird & Kennedy—Jordan Mason & Co.—Harrison Moss—Will. Swanson & Co.

OTTAWA, CAN.
State—Hoffman & Jessie—Villon Sisters—Stotes Street—Hughis Clark—Greer & Lawrie.

PROVIDENCE, R. I.
Emory (First Half)—Fitcher & Pasquale—Candrick & O'Brien—Bert & Nina Westwight.

Senator Murphy—Amersath Sisters & Co. (Second Half)—Tressa Sisters—Golden Bird—Owen Morton—Hubert Dyer & Co.

SPRINGFIELD, MASS.
Broadway (First Half)—Robert Dyer & Co.—Geo. Morton—Golden Bird. (Second Half)—Charles & Thelma—Bert & Nina Wainwright—Senator Murphy—Amersath Sisters & Co.

TORONTO, ONT., CAN.
Yonge Street—Francis & Wilson—Arthur & Lydia Wilson—Marshall Montgomery & Co.—Lester & Lela—Mrs. Eva Fox & Co.

WASHINGTON, D. C.
Broad—Stevens & Graham—Chas. Martin—Fay Nash—Tito—Wilson & Jerome—Deamay & God Dust Twins.

SYBIL VANE GOES HOME
Sybil Vane, the "Welsh Prima Donna," will sail for England on June 26, accompanied by Leon Donque, her husband and pianist. They are scheduled to open for a tour of the English music halls in the Victoria Palace on August 6.

ETHEL BARRYMORE FOR PALACE

Ethel Barrymore will take a plunge into vaudeville early in July for a brief spell. Miss Barrymore will appear in a playlet, entitled, "The 412 Look," by Sir James Barris. Her initial New York appearance will be at the Palace Theatre. Following her vaudeville appearance she will go on tour early in October, in "The Laughing Lady" following which early next year Arthur Hopkins is arranging to present her in Eugene O'Neill's new play "Welded" for a New York Engagement.

HARMONICA "CHAMP" GETS DATES

Benjamin Kosover, the boy "harmonica champion," who played a week at Keith's Royal last week, being a Bronx boy, has been booked for several more weeks in Keith vaudeville. His act at the Royal last week proved him good enough to be booked on bills out of his locality.

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DORIS CARLYLE
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ON DAVIES

THE NATIONAL THEATRICAL WEEKLY

LONDON PARIS

"LILIES OF FIELD" DULL

(Second Review)

LONDON, June 25.—"The Lilies of the Field," a comedy in three acts by J. Hastings Turner, which was produced in plot, intent or spirit to Williams' first play, "Lilies of the Field," which was produced in America two years ago, was presented by the Readean company at the Lyric theatre last night. The play, which is bright and entertaining in spots, except some very bad portions which would not be worth mentioning to the success of the American production, though dissimilar in all respects from this play, proved to be a flop from the box office standpoint, which this production does not give evidence of doing.

The story deals with the life of a family of a provincial parson, who is of a generally weak personality and who is regarded as "quite hopeless" and as three parts a fool even by his sweet natured wife, who finds that his unbusiness-like ways rendered it hard for her to make both ends meet. He is related also to the same light by his two modern daughters and his mother-in-law. The parson becomes estranged from his two modern bicycles for the twentieth birthday of his two "Lilies of the Field," while the grand-daughters make use of the new presents equally as daring. To one she intends to give material for a dress and to the other a more modern touring car for the season. The parson is expecting the visit of a blameless and supposedly innate antiquarian, interested in old churches, and the mother-in-law rashly proposes that whichever of the girls made the greater gift with this man should have the money in London.

The father, while talking, lets the cat out of the bag to one of the twins, and she being a true twin informs her sister of the intended arrangement, which has been made. The girls then agree to play each for her own hand. The one who heard the plot begged to be allowed to go off to show him around the garden, while the subtler sister is much more ingenious. To test the taste of the lover of the antique, she astonishes her parents and grandmother by the assumption of the thyrax, demure and the other half frightened movements of the bashful innocent maidens of the sixties. She then takes the rest by the hand, the guest, who caught her dancing with much element in his company, and she leads him off to fool him—and herself—to the top of her head.

As a result the ingenious one goes to London and makes the sensation of the season with some smart society folks by taking the girls as well as the air in vogue in the Mid-Victorian era. She has not intended to keep up the deception long, afraid to offend the fact that she has been shamming, partly because she is ashamed and partly because she loves an antiquarian, who proposes the love of a responsive girl. The parents, who have brought her to town, and the girls, who are amazed at the fuss made over her by two posing leaders of society, one of the society clubs, and the other her other sister, when the subtler and ingenious one confesses her deception and goes. At the end of the play, which neither the parson or antiquarian were quite the fools they were thought to be, and all ends in the city of London. The cast includes Hilda Bruce-Potter, Gwynne Whitby, Gertrude Kingston, Ruth Bean, Reggie Keane, Austin Trevor, John Gwynne, Clifford Mallison, Lulu Taylor, Margaret Carter and Nancie Farnow.

MUSICALIZING "LITTLE DAMOSEL"

LONDON, June 25.—Monkton Hoffe's play, "The Little Damoel" will be made shortly in the West-End as a musical comedy. The book and lyrics are being prepared by the original author, and are being adapted by Robert Cox. Sir Charles Hawtrey will produce the play, in the cast of which will be Joseph Coyne.

THEATRE NEWS

COULDN'T SAVE "NED KEAN"

LONDON, June 25.—Despite the gallant effort to save "Ned Kean" from closing at the Theatre Royal, Drury Lane, the play was withdrawn on Friday, June 16, after playing two weeks longer than it was scheduled to. The original closing date was announced, a man in the audience jumped out of his seat between acts and said that he would be the original donor of a shame that such a fine play had to close for want of public support, and that he would be the first to give the play a longer in order to give it a chance. He did this, but the play didn't take and is now closed.

GUITRY AGAINST SUNDAY SHOWS

LONDON, June 25.—Sacha Guitry, the famous French actor-dramatist, thoroughly approves of the custom practiced in England and in the United States of having all legitimate theatres closed on Sunday. Guitry has just opened his season here, and he protests of having London dark on Sunday has meant a day's vacation for him every week for the first time in years, as in France they hold matinee and evening performances on Sunday.

NEW SHOW FOR AMBASSADOR

LONDON, June 25.—In spite of the lack of patronage which "The Piccadilly Purloiner" has met with since its opening at the Theatre Miss Dorothy Minto is not discouraged and will shortly reenter the production as a comedy under the management of Calhoun, the play chosen being H. V. Esmond's "Eliza Comes to Stay."

"INSECT PLAY" WITHDRAWN

LONDON, June 25.—"The Insect Play," which received wonderful notices and a tremendous amount of good publicity, closed last week at the Regent Theatre, and the manager has decided to make it pay. The play was also a "flop" in the United States, under the name of "The World of the Insect."

"NINE O'CLOCK" IN THIRD EDITION

LONDON, June 25.—The third edition of "The Nine O'Clock Revue" was presented at the Little Theatre last week. New scenes, a fantastic device, a farce, a farce-stance Duress, a duet called "Marriage" by Arthur Weigall, with music by Muriel Wood, and very funny burlesques and pantomimes.

PEGGY O'NEILL FOR "ZANDER"

LONDON, June 25.—Gilbert Miller will produce "Zander the Great" here shortly. The production of a play called "Zander the Great" is being mounted in New York with Alice Brady in the leading role. Peggy O'Neill is scheduled to appear in the feature.

FLEMING PLAY TO BE SEEN

LONDON, June 25.—Leonard Fleming, a South African writer, is now negotiating for the production of a play called "The Heart of the Weld" which he wrote in collaboration with the late George R. Sims.

CHARLOT TO HAVE REVUE

LONDON, June 28.—Andre Charlott will produce a new revue in the autumn. It will be written by Ronald Jeans and Noel Coward. The main title is being one by Philip Branham.

"JOHN AND MARY" NEW PIECE

LONDON, June 25.—Edward Laubill will produce a new musical play, in the fall called "John and Mary." The book is by Arthur Wimperis, and the music by Kunzeke.

"LILAC TIME" DOING CAPACITY

LONDON, June 25.—"Lilac Time," the American play, which is being produced at the "Blossom Time" has already done 225 performances. It is playing to capacity houses.

LITTLE GOLF MUSIC

LONDON, June 25.—Sir Thomas Beacham, wealthy grand opera patron who went into bankruptcy trying to restore the opera here to its pre-war basis, ran the local critics one better at the annual dinner of the critics' circle, and made a long speech in which he declared that the music of modern music, which like the drama, he declared to be in a very bad way.

Mr. Beacham also said that if there was some common music policy that could be maintained for about two or three seasons, it would be possibly considered for in musical productions again.

Never in the history of music has there been so little good music written, and so much bad music written and performed," said Sir Thomas. "We have never before struck such a really rotten patch of music. Composers—there are none; singers—very few; instrumentalists—a few. Orchestras are almost non-existent!"

"BEGGAR'S OPERA" TO CLOSE

LONDON, June 25.—"The Beggar's Opera," which has been playing for over three years at the Lyric and has passed its 1,200th performance, is to be withdrawn to make way for the new play, "John Drinkwater, with music by Frederic Austin. Nigel Playfair is producing "The Beggar's Opera" at the Lyric. "Abraham Lincoln," "Mary Stuart," "The Old Maid" and "The Lion" are creating quite a vogue for Drinkwater. "The Beggar's Opera" was originally produced at the Lyric, but was retained for three years.

DROPS DEAD ON STAGE

LONDON, June 25.—William Krokeby, an actor of the Lyric, dropped dead on the stage of the Brighton Palace Theatre on Saturday, June 24th, while appearing in "A Woman of the World." Krokeby, 47, suddenly claimed in the midst of his lines, "I am going to the garden, which the audience took as a joke. He then said, "I am going to the Garden of Eden," and started to walk off stage, but dropped dead before he reached the door.

In private life he was known as William Dowdall. He leaves a wife and a son.

ROSEVERE FINDS RELATIVES

LONDON, June 25.—Eddel Rosevere, of Cook and Rosevere, the American team who have scored a big hit in "You'd Be Surprised" at the Lyric, and who have been here through the publicity which she has given there. Her relatives are living in New York, and she has a branch of the Lyric branch of an American bank, to which Miss Rosevere went daily on business.

CHAS. CHERRY IN "SUCCESS"

LONDON, June 25.—Charles Cherry, who returned from America recently, made his re-appearance to the English stage in A. A. Milne's new play "Success," which was produced at the Haymarket Theatre at the Haymarket Theatre by Frederick Harrison. Moyna McGill does well.

"CABARET GIRL" SUPPORT WELL

LONDON, June 25.—"The Cabaret Girl" is having a sensational run at the Winter Garden Theatre here, and is holding its own. It has been seen by over 600,000 people, and judging from business and the advance sale, is good for 300 more performances.

CURTAIN-RAISER WITH REVIVAL

LONDON, June 25.—"Eliza Comes to Stay" has been revived by Dorothy Minto, who is producing it at the Lyric Theatre, the Duke of York's theatre. The play is preceded by "Ha-Ha," a comedy playlet by Hugh E. Wright.

SYDNEY MELBOURNE

"THE OUTSIDER" IS A SMASH

SYDNEY, June 25.—"The Outsider," a drama in three acts by Dorothy Brandon, a cripple, shows promise of becoming one of the most successful plays of the summer season at the St. James Theatre, which was produced by the Lyric Theatre and Lido. It is a play which had its preliminary season in the provinces was a success. It was produced in Sydney in a hinterland and this approbation was more than confirmed on the opening night, when it was produced at the Lyric Theatre. The curtain calls that they could not be kept track of and the author received a reception being greeted and remembered in the London theatre.

The story discloses a battle royal between fully qualified surgeons on the one hand and unqualified surgery on the other, and a pungent factor in the intensely dramatic and, at times, a little farcical, is that the quack is represented as having been successful in cases in which his fully qualified opponents have failed. There is also a personal element to intensify matters. The main character, a surgeon has suffered from birth from a bad hip, which his father cannot cure. He has a son, who is a medical student, debates with himself as to whether or not he should deliver her for one year into the hands of the quack. The quack, however, goes against him on account of her lover, for whose sake she places herself in the hands of "The Outsider" for a whole year.

This poignant scene between father and daughter is the most touching scene in the play, and the daughter is almost painfully frank about her desire to become physically normal and to marry. At the end of a year's treatment the patient, in an attempt to walk, faints and the assembled surgeons are for regarding "The Outsider" as an incompetent impostor, when the father steps forward and declares that he is something great about the man, and that he has commenced a cure of the girl, which he, the father, has done. The result is a conclusion. Leslie Parber gave an unvarnished interpretation of the role of "The Outsider" as a quack, and he was meritoriously so in the cast who created a favorable impression. The cast includes Mrs. E. E. Swete, Randolph McLeod, Charles Kenyon, Stella Rho and Ruth Maitland.

DORIS KEANE SERIOUSLY ILL

LONDON, June 25.—Doris Keane, the American actress, who has been in the city here in "Romance" a few years ago, and who quickly established herself as one of the best of great actresses, is seriously ill in Park-Lane, the nursing home of Sir Douglas Shilds, the famous surgeon, who is attending to her.

Miss Keane was operated on several weeks ago, but she is out of danger and is slowly recuperating.

NEW SHOW FOR ADELPHI

LONDON, June 25.—"Sweetheart of the Ring" is the name of a new musical play which is being produced at the Adelphi Theatre in August. Seymour Hicks is writing the play, the music being composed by the composer Simpson. It will star H. H. Berry.

TOM DOUGLAS LAS DOUGLEVILLE

LONDON, June 25.—Tom Douglas, who made a very good impression in the illustration of the play "The Outside of Movies" here, is entering vaudeville. He will do a comedy playlet in which he appeared in America.

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BWDY HAS RECORD LIST OF SHOWS DESPITE WEEK OF STIFLING HEAT

"Ziegfeld Follies" and "Abie's Irish Rose" Top List of Survivors —Many Others Have Bettered Six Month Runs—More Shows Running This Year Than Last

Despite the mid-summer heat which has held New York in its throes almost continuously since the beginning of the month, there are more productions holding forth at present on Broadway than there was last year at this time. A compilation of statistics assembled on Monday evening showed no less than twenty-eight shows running full blast as against nineteen at the previous year. The incoming of Earl Carroll's "Varieties" next week will add another to the list.

It is not, however, as if the season had commenced at the end of the week, yet there are a few that have already started dangerously near their stop limits for some weeks. Some of these have almost expired out when the cool weather break gave them a new lease of life.

A singular coincidence among the survivors is at least two productions that have passed their first year. These include "Ziegfeld Follies," which opened at the New Amsterdam year ago this month and has been running strong ever since, and "Abie's Irish Rose," which rounded out its first anniversary at the Republic last month. The latter show has one of the trick hits of the year. Although generally conceded to be puerile bolism, it has netted a fortune for its author-producer, Ann Nichols, and it is another graphic illustration that this sort of a play can be turned into a money-making ride in at the psychological moment. Miss Nichols has contributed many far wittier plays to the Broadway stage, but from a financial standpoint none can hold a candle to the earnings of "Abie's Irish Rose."

In all, the current season's play output has numbered one hundred and ninety-eight plays. While the greater majority of these plays got over, either fairly or strongly, the season contributed a few "fluffers" that survived for a week or less. Included in the list are "Parsons Unknown," "Dolly Jordan," "The Doorman," "The Love Set," "As You Like It," "The Inspector General" and "My Aunt From Ypsilanti."

Turning to the brighter side of the season's activities we find there are many shows that have registered runs of considerable length, and although none have neared the record of Mr. Ziegfeld's current girl-and-music show nor Anne Nichols' "hokumetical comedy," there are many that have registered runs of six months and longer. Heading this list is George M. Cohan's international comedy screen, "So This is London," which inaugurated its territory at the New Theatre last August and which still occupies the "boards." The playhouse's second edition of "The Music Box Revue" is next on the list for longevity of life, and bids fair to continue to run the Music Box until the third edition sup-

plants it in September. "Rain," "Seventh Heaven," "The Fool," "Merton of the Movies" and "Little Nellie Kelly" are among the other veterans which have shown strong on Broadway. The latter show has been keeping up a remarkable pace and will undoubtedly remain at the Liberty Theatre until September when George M. Cohan will supply it with his latest musical opera, "The Rise of Rosie O'Reilly," now holding forth at the Tremont.

In the next group of plays, tabulated to represent those who are running the above a close second, are "How to Succeed in Love and Business," "Give and Take," "Marrying the Third," "Wildflowers," "Ketchikan," "You and I," "Go-Go," "Uptown West," "Zander, the Great," "The Devil's Disciple."

In the lower group of troupeantes, meaning plays that have opened in May or later, are "The Drop," "The Girl in the Red Velvet Gown," "Not So Fast," "Sun Up," "Sweet Nell of Old Drury," "Adrienne," George White's "scandalous," "The Passing Show of 1923" and "Helen of Troy, N. Y."

Of the year's one hundred and ninety-eight productions, one hundred and forty-three were dramatic, and fifty-five were musical. By way of recapitulation to the lot of one hundred and forty-three were foreign imports, and thirty-one were native productions of the season's output, all of which would seem to indicate that the native dramatist is still the more popular.

With the actual end of the season Wednesday, the theatres which had up to that time for almost two weeks had been recuperating from the bad business they had been doing with a relapse which is figured will last until the latter part of July.

On Wednesday night the response of patrons being most negligible with the brokers who had bought heavily on musical attractions during the week. The theatres which had the bad advance buys by the brokers were protected, providing they had a stop limit on returns, with the brokers dumping their tickets in the street at a loss. It is not clear, however, what they could. Every musical and dramatic show suffered that evening, with Le Blanc being asked to accept for every one of the houses to his customers at the cut-rate price. Thursday night business was even worse; the theatre, however, there was a little breeze stirring, with the week's business up on a par with the one over the night previous, but none of them getting much advantage. Saturday matinee was a disastrous one, the evening matinee not much better.

As a corollary matter of Monday seemed to drive trade out of the burning pavements of Broadway, with the result that business conditions for Wednesday and Thursday. The Fol-

(Continued on page 30)

BIG LOSS IN OPERA

CHICAGO, June 25.—Civic grand opera lost \$331,718 this year during its ten weeks' run here and three on tour.

The loss, coming from a total expenditure of \$1,335,925, and figures \$999,207, will be made up by about 200 guarantors which will be called upon to pay approximately 70 per cent of their pledges.

Plans now are being made for the next season, which will extend to eleven and one-half weeks, with at least eighty-five performances. Lengthening the tour also is planned.

Last season seventy-two performances of twenty-six operas were presented, which netted \$757,000. The three weeks' tour receipts totaled \$226,436.

FLORA FINCH FOR SPEAKING STAGE

Flora Finch, film comedienne, who worked opposite the late John Busby in Vitaphone features, has been engaged by Bohemians, Inc., to play the leading comedy part in "The Playhouse," a play by "Brains, Inc.," which goes into rehearsal next month. Robert Ames, now appearing in "The Playhouse" at Harris Theatre, has been cast for the male lead.

ARBuckle FOR ATLANTIC CITY

Roscoe (Fatty) Arbuckle has been selected to open with a new revue at the Royal Atlantic City, on July 6. Arbuckle will be featured and will work with De Haven and Nice in the comedy numbers of the piece. Ernie Young, the Chicago booking agent, handled the negotiations.

GRAND OPERA FILM FLOPS

SAN FRANCISCO, June 25.—"Frate Solo" here last week and heavily billed as "The Royal Italian Opera," Grand Opera review shown in America, proved to be a quick and decided flop and closed after a few performances.

On the opening night prices ranged from 50 cents to \$1.50 and about 4,000 people were in attendance, mostly paper. Advertising advertising was extremely mismanaged. "Frate Solo" being nothing more than the life of St. Francis of Assisi, atrociously presented both as to story and photography. During the first intermission hundreds of people walked out and the exodus continued until at the finish but comparative handful were left.

As a big 80-piece orchestra was used, besides a chorus of 50 trained singers, and it is understood that the rental of the Auditorium was in the neighborhood \$500 a day, the loss entailed in the rapid flight of the audience by the exhibitors tried to struggle along after the first showing but all attempts at resuscitation were unavailing.

"BREAKING POINT" OPENS

WASHINGTON, June 25.—"Breaking Point," starring the Roberts Rinehart play, opened here on Monday night.

As the play is a new one, the number of the big audience increased until a high of great proportions was assured.

Producers, Wagnelands and Mr. Kemper, the producers, were present.

ARRESTED ON PIRACY CHARGE

TOLEDO, June 25.—Through the efforts of the Department of Justice in Washington, the Department of Copyright, Association, and the Producing Managers' Association, and the Copyright Act, and infringers of dramatic compositions, Sherman L. Jones, doing business as the Woodmanville Dramatic Company, was arrested by Special Agent H. W. Kage, of the Department of Justice, on a charge of having violated Section 28 of the Copyright Act, and was arraigned before United States Commissioner Frederick W. Crane in the U. S. District Court, Western Division of Ohio. He was held for a hearing later in the week.

According to the affidavits made out by Special Agent Kage, Jones infringed on the dramatic compositions in three specific instances, by making copies of well known plays and selling them at a price which was to buy them at the rate of four dollars per copy.

On or about April 22, 1923, it is alleged that Jones violated sections of the Copyright Act by selling his copies in manuscript form, of the play "Kick In," which was registered by Al. H. Woods, producer, who since has assigned the rights in the play to the Century Play Company, Inc. At the same time an infringement of the Copyright Act was committed by Jones in that he sold copies of the play "The Girl in the Red Velvet Gown" by E. Smith and John E. Hazzard, on January 22, 1923, and since assigned and transferred to the Century Play Company. Another play for sale by Jones and bought by Special Agent Kage was an infringement on "Paid in Full," copyrighted by Eugene Water. This copy was bought on May 7, 1923.

Edward C. Rafferty, of O'Brien, Maloney & Calkins, New York attorneys, representing the producers, who were infringed upon, arrived in Cleveland on Monday, June 25, and immediately contacted Q. Keeler in looking after the interests of his clients. They will press the charges against Sherman L. Jones, in custody by Special Agent Kage.

The copies of the plays alleged to have been infringed upon by Jones, in manuscript form and it was immaterial to Jones that he had no copies of the plays after they took it away with them. According to Mr. Rafferty, the same titles were sent to Jones by the producers, the line changed here and there in the dialogue and in one or two cases instead of having a character in the left door they entered through the right. Also some of the characters were different names, but this was done through careless work or through the belief that such minor changes would aid in effort to evade the law is not known.

Under a campaign against "play pirating" and infringers such as Jones, said the attorneys, was just begun, and word was sent out that if any other person was possible help would be given to the Producing Managers' Association to stamp out the practice. Waterbury was investigated several weeks ago in the arrest and conviction of a character named "Lightning" who produced such plays as "Lightning" without any consideration for the play owners. A notice is being issued for one year's loss much by the piracy practice.

COSTUMES Who will make your next ones? **BROOKS-MANHEE** 11407 Broadway, N. Y. 11400 DISTRICT FOR RENTAL

CARROLL EQUITY CONTROVERSY HELD UP BY TWO WEEK TRUCE

**Eighty-four Members of "Vanities" Join Actors' Organization—
Eight "Hold Outs" Must Join Within Two Weeks or
Step Out of Show in Favor of A. E. A. Members
Equity Claims a Victory**

A conditional truce has been effected in the Earl Carroll-Actors' Equity Association, was precipitated by the inability to meet the members of the vanities of 1923. Carroll has agreed to deliver eighty-four out of ninety-two of his plays to Equity, and the latter has agreed to permit the review to open as per schedule Monday, July 23, and continue for two weeks without any molestation from Equity. At the termination of this period the eight "hold-outs" will either have to embrace membership in Equity or step out of the show.

With an air of tranquility hovering over the production Carroll is rehearsing his ninety-eight plays in readiness to be ready for premiere on schedule time.

Eleven chorus boys, who had walked out of the show at the mention of Equity in the early stages of the conflict, have been reinstated and are again rehearsing with the troupe. Although the statements made from Equity does not touch on the status of the other Equity members who have withdrawn, it was stated by an Equity official that Carroll will have to reinstate any of them that wish to rejoin the troupe.

From another source, it has been learned that Equity has voted these loyal members two weeks to make up their minds as to a compromise with Carroll whereby any of them he does not reinstate shall be "paid" a week's salary by Carroll or an equivalent sum by the Equity. The official figures of the condition which will straighten itself out in that if any of the hold-outs should refuse to join Equity at the end of two weeks he could reinstate

some of the Equity members to replace them. From a business angle it would seem that he would prefer to do this rather than have the members of the vanities withdraw from the salary agreement.

The Equity-Carroll truce has been a live topic of the bureau ever since its origin. Some have credited with being an indirect challenge to test out Equity's strength. This angle has since been disproven and at the same time can be considered a victory for the Equity. Just what effect the outcome of this affair will have upon the controversy waging between the Producing Managers Association and the Equity, which will not come to a head until the summer months is uncertain. But in some Equity questions to have established their power beyond question. In this case they have demonstrated their ability to "sew" up a non-union show.

Carroll has reiterated his stand that he has no quarrel with the Equity and will challenge the strength of Equity or any other labor organization. He is friendly to the Equity and would have avoided any controversy with the outside world if it were possible.

While Equity on the other hand take the attitude that the controversy, whether initiated by the Producing Managers Association or greater problem than a personal set with Carroll. They were alive to the fact that should they be friendly to the Equity would have avoided any controversy with the outside world if it were possible.

But now that everything has been amicably adjusted both sides are satisfied.

MORRIS BENEFIT ON JULY 4

William Morris on July 4th will stage the annual benefit for the Saranac Day Nursery for tubercular victims, which was founded by Mrs. Morris at the Pontiac theatre, Saranac, N. Y.

With a week's run of vaudeville and legitimate stars and headliners is presented each year. The receipts to date have been averaging \$2,000 net, which is turned over to the Day Nursery.

Co-performers of the affair will appear to be taken to Saranac on July 3d in a special car on the New York Central.

Headliners will give a grand performance on the 4th and return to New York on July 5th during their stay. The guests of Mr. Morris at the Ritz hotel will be entertained by Mr. Morris at their homes in Saranac.

Marie Wagner of the Morris office in New York will be in charge of the entertainment.

STOCK TRYOUT FOR WOODS PLAYS

At H. Woods has decided to have George Marshall Players at the Belasco Theatre, Washington, try out two new plays for him within the next two weeks. Should they prove up both to be good Broadway productions this season. The first to be tried out will be a comedy entitled, "After the Rain," by Ray Coleman and Lynn Brown, the writer of "Julius and Ethel," a farce, which was leading woman for Frank Keenan in "Peter Weston" this season, will be the cast, which will include the late Mrs. Lee Ross, John Daily Murphy, Fred Raymond, Jim, Ann Southernland, Valeria Clarke, Charles Klein and Joseph E. Conroy. The second play, entitled "The Alarm Clock," which was adapted from the novel by Mrs. Woodrow, will be tried out the week of July 16. Bruce MacRea will appear with his company in the first week. The second Anderson and the balance of the cast that appears in "After the Rain."

OFFER TO SPIEGEL CREDITORS

A meeting of the creditors of Max Spiegel will be held in the old Post Office Building, Park Row, on Friday to consider an offer by the debtor to pay his claims. Estelle B. Mark, mother-in-law of the bankrupt theatrical man, Edward Hymna, trustee for Spiegel, who is at present confined to a sanitarium in Connecticut, was instrumental in bringing about this offer.

In a report just filed by Hymna as trustee the outstanding claims against Spiegel are \$200,000. The offer is to pay and for the purpose of settling these claims it is understood Mrs. Mark has offered to pay \$25,000 to the creditors. The balance of the holding secured claims will receive 25 cents on the dollar, while 10 cents on the dollar will be paid on the unsecured claims.

Spiegel's financial troubles came to light last December when upon the application of his brother, Leon Spiegel, after two attempts at suicide, he was committed to a sanitarium in Stamford, Conn., by a judge of the Probate Court in that city. Spiegel had a successful and spectacular career in burlesque and theatre operation prior to the time he became financially involved, which followed his affiliations with the Shubert advanced vaudeville circuit and the highly successful musicals he was playing. At the time of the failure it was said that Spiegel had taxed himself with the burden of carrying too much theatre property which brought about his financial downfall.

Following his commitment to the sanitarium a petition in involuntary bankruptcy was filed by Julian Mack, clerk in the United States District Court by Charles Finberg, manager of the Grand Theatre, and Joseph S. Broome, Broadway headmaster, and Sol Brill as creditors.

Being housed in the Shubert musical theatre, Spiegel lost considerable money during the presentation of Nora Bayes' "The Merry Widow" and "The Heart of Hearts," at the George M. Cohan Theatre early last season.

Recent years have seen several hearings that Spiegel at various times in obtaining loans from banks to enable him to meet his obligations. In some of these cases various members of his wife's family and business associates to sponsor stock certificates on which he obtained loans.

ARMAN KALIZ DIVORCED

Supreme Court Justice Burr ended the matrimonial legal controversies in which Amelia Stone Kaliz and Arman Kaliz were the principals by granting the couple a divorce on Friday last.

Miss Stone, well known in vaudeville and manager for her husband, had been with an undue fondness for a young actress identified in court as "Babe." The divorce was granted after having the girl's apartment in West 48th street, and she also accused the couple of misconduct in Philadelphia last year.

For several years following their wedding in 1910, Kaliz and his wife were kept as the support of a young girl in vaudeville.

About a year ago Kaliz moved to the Fifth Avenue Hotel, where he took up a residence at the Hotel Embassy. Kaliz was for a time a prisoner in Ludlow street jail, following his failure to pay \$100 a week to his wife during the divorce action.

SHUBERT PLACES DIRECTORS

Hughy Shubert, who has an office in the Columbia Theatre Building, where not only are his special musical numbers but also his principal directors with traveling shows. Up to Monday Shubert had placed the following directors for the coming season, Joe Paulson with the "Sliding" Billy Watson, how Bert Jones with the Company, Ernest Schlenker with the Harry Hastings "Kilt Stocking Revue," William C. Lipman with the "The Merry Widow," Henry Newbauer with Barney Gerard, and the "The Merry Widow" with the Colonel with Mollie Williams, Harry Stoddard with the Joe Howard show on Broadway, and the "The Merry Widow" with the Harry Fields Show on the Mutual Circuit.

MILLION DOLLARS FOR KEENEY

Frank A. Keeney, proprietor of Keeney's vaudeville and picture house in Brooklyn, inherited more than a million dollars according to the will of his father, who died left by his father, Seth L. Keeney, merchant, who died March 13, 1913. The account of the estate was filed by the executor, Brooklyn Trust Company, as executor, and filed in the Kings County Surrogate Court.

The papers filed show that Seth L. Keeney had an estate of \$2,000,000 on April 16, 1907, gave his son, Frank A. Keeney, the home at 221 Clermont avenue, Brooklyn, and the Kings County contents therein, and all of the life insurance.

He left a bequest to my son, Frank A. Keeney, \$50,000 in cash or securities, first secured and to be taken from my assets or estate, and I direct that after the bequests and annuities are paid as hereinafter provided, the balance of the income on trust funds be paid over to my son, Frank A. Keeney, quarterly, or semi-annually, and five years after my decease, and after all bequests and liabilities are paid, I give my son, Frank A. Keeney, one-third of my estate at that time remaining, and at the end of ten years another one-third of my estate at that time remaining, and at the end of ten years the balance left in trust for him as long as he lives, and at his death to go to his next of kin, and I give my son, Frank A. Keeney, my estate real and personal, not otherwise devised, and I give my son, Frank A. Keeney, the right to my real and personal, and I will, I give, devise and bequest to my son, Frank A. Keeney, the right to my real and personal, and I name, in trust to keep, manage and care for, collect the rents, interest and income thereon, and to pay the same to my son, Frank A. Keeney, quarterly, or semi-annually, and five years after my decease, and after all bequests and liabilities are paid, I give my son, Frank A. Keeney, one-third of my estate at that time remaining, and at the end of ten years another one-third of my estate at that time remaining, and at the end of ten years the balance left in trust for him as long as he lives, and at his death to go to his next of kin, and I give my son, Frank A. Keeney, my estate real and personal, not otherwise devised, and I give my son, Frank A. Keeney, the right to my real and personal, and I name, in trust to keep, manage and care for, collect the rents, interest and income thereon, and to pay the same to my son, Frank A. 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ALL AMUSEMENT STOCKS HIT LOW MARK RECORDS FOR THE YEAR

Famous Players Goes Down to 71, Orpheum Hit 16 1/2 and Loew's During Week Slumps to 14—General Trading Better Than Previous Week

With trading a little heavier than the previous week and in line with the general trend of the market, caused partly by the weather, and partly by the series of failures of Stock Exchange firms, the entire amusement list declined and every one of the issues without exception, one time or other hit a new low for the year. Were it not for the fact that the entire market is off it might be said that the long predicted bear movement was now on and that the bear pools had full control of the amusement field. It is possible that several of the pools are operating but if so their operations are being conducted as in none of the issues has the selling been so pronounced as to be appreciated.

Usually, in an organized bear movement, heavy sales are recorded at the outset, each a fraction off from the previous. In the present instance, however, the decline has been more or less gradual, being spread over the entire week. That the tendency is general rather than the result of pool operation seems to be borne out by the fact that the entire list of amusement stocks hit new lows as pool movements are ordinarily conducted one or two issues at a time. In the objects of the clients' attack. It is possible that the general trend is being carried for a week or two yet, with the probability that when any of the issues reach a certain stage of depression, the market will rush to the rescue and start a buying movement that will serve to sustain the price of the stock. The week ending seems to have been invoked in the case of Orpheum, which is in the strongest

technical position of any of the amusement issues.

During the week which closed last Saturday 28,100 shares of Famous Players-Lasky were sold the issue declining from 76 1/2 to 75, a loss of 1 1/2 points. During the course of the week operations, however, Famous went as low as 74 1/2 and closed at 75 1/2 points for the year. On Monday of this week the slump continued, the issue closing at 72 1/2 for a further loss of 2 1/2 points with 1,300 shares traded.

Goldwyn trading was really very light but the issue, nevertheless, slid from its opening at 4 1/2 to a flat 4, a loss of 1/2 point. This closing price of 4 is also a new low for 1923. During the week 2,600 shares were sold. On Monday of this week 1,000 more shares were traded without any change.

The Goldwyn Voting Trust Certificates, which had originally been quoted at around 21 and 22, fell faster than the old issue, 400 being sold at a loss of 2 points from its opening of 17. Loew's had comparatively heavy trading and fell off from its opening of 16 1/2 to a flat 16, a loss of 1/2 with 17,200 shares sold. At one time during the week the issue declined to 14 which marked a new low for the year. On Monday of this week the stock closed at 15 1/2, a loss of 1/2 point, with 4,300 shares being sold.

Orpheum, although at one time during the week hitting a new low of 16 1/2, held fairly firm during the week at 18, with 3,600 shares sold and continued there with 500 shares more traded on Monday.

"VILLAGE SCANDALS" FOR BDWY.

"Greenwich Village Scandals," the new musical revue by Frank S. Williams and George Kramer, will have its premiere in Atlantic City the latter part of July and will later be brought to a Broadway playhouse. Messrs. Schulman and Carlo, who are sponsoring the production, were lining up their cast early this week. The show will carry fifteen principals and a chorus of thirty-five.

NEW SHOW FOR PLAYHOUSE

CHICAGO, June 23—"Chains" is going to remain a few weeks longer at the Playhouse before being taken to a Broadway playhouse and John Tuerk, the producers, are to make another production at that house to follow. The first of the hit Mr. Stanley and Annette Matthews may be offered for production in the principal role. If not, "Mr. Lazarus," Harvey O'Higgins-Harris Ford play done some years ago by Henry E. Dixey, will be revived.

COP SUPPLIES CASH FOR TICKETS

H. B. Warner, star of the play "You and I," will from now on be a booster for policemen, for he had an experience recently which he will long remember. Mr. Warner and his wife by chance found themselves outside the Yankee stadium when it would go in and look over the players. Warner put his hand in his pocket for the price of the tickets and to his amazement found he had but a dime. The policeman looking on said the policeman immediately offered to loan the price of the tickets and take fare home besides. Warner accepted and to the amusement of the immediate upon his return wrote a letter to the Police Commissioner praising the policeman and the amount of the loan and sent it special delivery to the cop.

STOCK TROUT FOR PLAY

Carle Carleton has made arrangements with Robert McLaughlin, manager of the stock company at the Ohio Theatre, Cleveland, to have the stock company appear in the initial American presentation of "The Javene Doll," a Venetian play which Clare Kumer has made the American adaptation. The company will offer the play for one week beginning July 16 and should prove successful but the run will be prolonged another week. The Aharbanell and James Rennie will be sent on to head the stock company, as they have been selected to head the cast when Carleton makes his Broadway production of the play.

THREE "WILDFLOWERS"

Arthur Hammerstein will have three companies of "Wildflower" on tour next season. The New York company now at the Casino he expects to remain there until early in November when it will be sent to Boston, where it was originally scheduled to open Labor Day. The second company, which will be known as the New England and Canada company will open in Newport, R. I., on Labor Day. The third company, which will be known as the Western company, will start off on its tour early in October, probably opening in Pittsburgh and breaking its jumps to the coast.

MORRISEY REVUE OPENING

Will Morrissey's summer revue, "Newscasters of 1923," will not open cold early in August. The show will have an out of town showing prior to coming into the Apollo Theatre for a summer run. Morrissey has been holding auditions daily and has practically lined up his cast, although some have as yet been bound by contract. Unless present plans are switched the show will come to the Apollo on July 14.

HILL TO DO "MAIN STREET"

Gus Hill made arrangements last week with Frank Montemurro to produce next season "Main Street," a musical comedy which the latter is now in the play. The top popular priced and one night stand territory.

FROHMAN COMPANY PLAYS

Two American and one foreign play will be put on by the Charles Frohman Company, according to David Burton, the general manager, who has just returned from his European trip. The first play to be produced by the company this season will be "The Love of a Don," by the same author, starring Irene Bordoni. "The Love of a Don" is the same author's other play planned for production in New York. The second play is "The Swan," by Molnar, Hungarian playwright. While Burton was in London he was also in London recently a performance of this play was given in his honor and he discussed with the writer the possibility of double the amount of the loan and sent it special delivery to the cop.

JOHN CORT DIVORCED

A decree of divorce was granted in the Superior Court at Bridgeport, Conn., last week to John Edward Cort, son of John Cort, theatrical producer, and young Cort on grounds of desertion, after he testified that his wife left him five days after their marriage. The divorce was granted by Judge Mrs. Maude Fealy Cort.

John Edward Cort, young Cort on grounds of desertion, after he testified that his wife left him five days after their marriage. The divorce was granted by Judge Mrs. Maude Fealy Cort. John Cort also testified in behalf of his son and said that there was no doubt in his mind of the alleged desertion by his daughter-in-law than the fact that she did not want to leave the stage.

John Edward Cort was born in Cincinnati, in January, 1920. At that time Mrs. Cort was a chorus girl.

"JACK AND JILL" TO OPEN SEPT. 10

John Murray Anderson's musical comedy "Jack and Jill" which recently closed at the Plymouth Theatre, will be at the theatre will be on tour again next season. It is reported that Lew Fields has taken an interest in Anderson in the show and will be at the head of the cast. Ann Pennington and Brooke Johns who are now appearing with the Folies will return to "Jack and Jill" when it opens its first season in New York. From there the show is scheduled to go to the Apollo theatre, Chicago for four weeks.

HART RETURNS TO SCREEN

William S. Hart has returned to the screen. Last week Adolph Zukor, head of the Famous Players-Lasky corporation, announced that as the character actor Hart by a Boston woman had been found to be married, Zukor had decided to again bring appearing in motion pictures. Hart is to begin work immediately with the Fox company. The date of his first release is expected in October or November. The last Hart release made was "Travelling" in March, 1922.

CHARLOTTE LEARN IN SHOW

CHICAGO, June 23—Charlotte Learn (Mrs. John L. Lerner) will be in "The Ladder" at the Shubert-Central this week to play the role of the flapper, formerly in the hands of Ruth Hammond. Learn has for several years been stepping into nearly every show which had a lengthy run in the city. Her performance in "The Ladder" is not surprising though intensely interesting.

"PLAIN JANE" NEW MUSICAL SHOW

Hal Stieley is to be co-authored with Mary Hay in Arthur Hammerstein's production of the musical comedy "Plain Jane," which goes into rehearsal on September 10 and opens at the Grand Opera House, Wilkes-Barre, on October 1. The book of the piece was written by William 2nd and the lyrics and Oscar Hammerstein by Vincent Youmans and Herbert Stothart.

MINDLIN SAILING SATURDAY

Mike Mindlin, who was to have sailed on the Majestic last Saturday for England to delay his departure until the next week when he will sail on the Olympic for Southampton on Saturday.

FEMALE LAUREL WINKS CASE

Ganna Walska McCormick lost the case brought against her in the recent Clark last week when a jury before Justice Fitzke awarded \$2,850 with costs to Mrs. Marie M. Baright, an attorney, of 170 Broadway. This is the full amount Mrs. Baright sought to recover from the prima facie for professional services, in not taking for her two actions started for breach of contract about two years ago. One suit for \$100 was against the Broccoli Opera Company, of Cuba, the other, for \$25,000, was against Mrs. Walska. Both discontinued. Mrs. Baright claimed her services were worth \$3,000 and that she had received \$150.

MOROSCO TO DO "SCHEMERS"

"The Schemers," a satirical comedy by Dr. William Irving Sivovich, which was the first production of the new season to be made by Oliver Morosco, Clatsing has already begun and the piece will go into rehearsal within a fortnight.

LES STEVENS

and His Clover Gardens Orchestra



A. H. WOODS' EFFECTS PLAN FOR INTERCHANGE OF PRODUCTIONS

Has Evolved System Whereby Prohibitive Bonuses for Foreign Successes Would Be Done Away With—Sam Harris and the Selwyns Also in on the Trading Arrangement with London

As a result of the hurried trip to England recently by A. H. Woods, director of a group of American producers and a similar group of English producers, an interchange of plays will be made by the respective groups which will eliminate prohibitive bonuses for foreign successes.

Mr. Woods announces that he, Sam H. Harris and the Selwyns are the American group of producers and that the English group comprises William Cooper, Hewitt, Grossmith and Malone; Robert Evett, a director of Daly's Theatre; William Clifford Gault, director of the Amalgamated Cotton Mills, Troy; Thompson Jewett, chairman of the British Industrial Corporation; James White, chairman of the Becham Trust; Lord Ashfield, chairman of the Provincial Cinematograph Theatres; Lord Lurgan, Lord Lytton and George Daine, the producer.

The theatres that are to benefit through the interchange of plays in London are: The Adelphi, Apollo, Gaitey, Daly's, Shaftesbury, Shaftesbury, Shaftesbury's Theatre. The American houses included in the agreement are: The Eltinge, Selwyns, Apollo, Times Square, and Sam H. Harris theatres in New York; Apollo, Woods, Adelphi, Sam H. Harris and Selwyns in Chicago and the Selwyn Theatre in New York.

According to the arrangements made by Woods the interchange of plays between the producers of both countries will not be an effective unit until August 25. In discussing this phase of the agreement Mr. Woods says: "Should either the American or English producer choose a play from the other group that is produced during the season of 1923-24, according to the agreement he will be privileged to produce the play in his country the following season, or practically a year from the time the play is originally produced in its native country."

"This plan," says Mr. Woods, "is for the purpose of establishing the identity of a play and establishing a prestige for it. It is for the producers in both countries to see the sudden rush to produce something on one side or the other of the Atlantic is useless at times and does not do the producer any advantage for the play. However, after a play has run a year and all the terms of the international agreement are complied with, the producer on one side or the

other of the water can then go ahead and produce the play in its native country to the prestige of it in its native country."

Through these negotiations the only payment to be made by the producers in the foreign countries are the regular advance payments and the payments when the play is originally produced. This means Woods, will eliminate the payment of the usual advance bonus which runs at times from \$10,000 to \$25,000, according to the play, and will also eliminate the payment of fifteen per cent royalty for the plays of some authors.

Woods says that American producers who have taken over English plays in the past and made large bonus payments as well as being compelled to pay fifteen per cent of the gross receipts as royalties have not been able to make a reasonable amount of profit with their attractions, no matter how large a business the show might make. He argues that in many cases producers who have imported foreign products and paid the large sums demanded must be regarded as a failure because that business was only fair or good to abandon the production of the play due to the large sums that had to be paid to the foreign producers and authors.

Under the new arrangements he contends that even if the play is not in normal way in both countries and the importing producer will have an opportunity of being able to get reasonable returns from the play, the producer in the other will not eat up all of the profits. First call for all foreign musical shows according to the agreement will be given Sam H. Harris and the Selwyns, while Woods will have the first pick of all comedy and dramatic attractions for America.

For the purpose of handling the exchange of plays a concern known as the Anglo-American Theatres Company has been organized. This concern is now incorporated nor will it have stockholders. It will be simply used as a trade name for the producers who are interested in the agreement.

Woods, Sam H. Harris and Archie Selwyn are the producers who are interested on the proposition during the present week and it is likely that Mr. Woods may make another trip to England shortly for the purpose of solidifying the pact.

NO WHITE-ZIEGFELD MIX-UP

The hopes of Eugene Ziegfeld that George White would bring injunction proceedings against him to restrain Wild, Will and Arnie from appearing in the summer edition of "The Folies" were blasted last Monday night when Sherrill and Ingersoll interfered with the performance at the New Amsterdam theatre.

Ziegfeld felt sent out an announcement that an agent of his in England had met with White's representative and signed a contract for shows could get the benefit of the publicity that would be derived from the proceedings. But White who had gotten some advance information on the act, prior to the opening of the show Monday, decided that the proposition would not be worthwhile and allowed Mr. Ziegfeld to keep the act without bringing any proceedings which would interfere with the Ziegfeld show.

At the same time White is a bit incensed over the sending out by Ziegfeld of "The Folies Bergeres" in Paris which show the cuts of the original "Human Curtain" used by the White show and the scene used in the Wintergarden. White says that he was not trying to deceive the newspaper men and program might indicate that the idea was original with him as he was crediting the Folies Bergeres on his program for the novelty he is using.

EQUITY ACTORS SUSPENDED

Tim Ryan and Irene Noblett have been suspended by the Equity Association for "contract jumping." They had been in the employ of S. S. Davidson under the terms of a contract which provided for the employment despite the fact that the contract had not terminated. Davidson complained to the Equity and a suit was sustained by complaint. They also forwarded a check for the amount of two weeks salary of the defaulter, which was due as a forfeiture because of their having failed to live up to the terms of their contracts.

ONE SHOW IN PHILADELPHIA

PHILADELPHIA, June 25.—"I'll Say She Is" the new Joseph Gales summer show at the Adelphi is the first survivor of a supplementary season here. The show which was introduced here and has been doing sufficiently well to warrant its retention for an indefinite run. The show is being produced by the Guild, which had been holding forth at the Lyric, put up "the shutters" last Saturday night.

YOUNGEST PLAYER FOR "VANITIES"

Sam Herman, said to be the youngest xylophone player in captivity, will be one of the featured artists in "Vanities of 1923," which opens at the Earl Carroll Theatre next Monday night.

MAJESTIC ON SUBWAY CIRCUIT

The Majestic Theatre, Jersey City, which has been on over at the Schiesinger and will be added to the Subway Circuit will open on August 27 with the Number 1 company of "Lightning" as the opening attraction. The theatre, which seats 1,900, will be leased at \$1,500 per week for dramatic shows and \$2,000 top for musical attractions.

SHUBERT SHOWS FOR LONDON

J. J. Shubert, who sailed for England last Saturday, will while in London make arrangements for the production of the next season of "Whispering Wires," "Dew Drop Inn" and "Blossom Time." The latter attraction will be taken to London in August, and Mr. Shubert will arrange for the production of the other two shows early in the winter.

JOLSON HAS "SCREEN FRIGHT"

Al Jolson had an attack of screen fright and he had it so badly that without notifying his friend or by he looked passage last Saturday and left America without even personally conveying his reasons to the camera men who were crowded about his cabin for an interview.

Jolson some time ago signed a screen contract with Griffith to make the terms of which it is said that Jolson would have a right of return to America at the time of the expiration of the agreement.

For two weeks Jolson after the closing of "The Sign of the Cross" had worked at the Griffith studios in Manhattan on his first picture, under the personal supervision of Griffith. It was said that this picture when completed would cost in the neighborhood of \$500,000. Jolson was to have been in the studio schedule until last Thursday night when the black face stage comedian got the first glimpse of himself in the "natural" through the running of several tests of films which had already been prepared. The sight of this was more than Al could stand. It just broke him up for his screen portrayals had already been made. The sight of it was more than he felt that he was ready.

With everybody ready for work on the picture, Griffith was unable to start the picture, Jolson failed to put in an appearance for several days to indicate his intention finally call his home on the telephone bringing the response from Mrs. Jolson that she would not be able to work. It is said, however, that Al was at the Aqueduct race track that afternoon and that he had been there for several days, ever, was said to Griffith personally at that time that Jolson had temporarily abandoned his screen career and was preparing to sail for Europe.

It was late on Friday night a friend of Griffith called the actor on the phone and informed him that he understood Jolson Griffith was very much surprised and began to renege with his informant stating that he would not get back on the lot Saturday sure.

However, Saturday morning, Mr. Griffith called Jolson and told him to mind on the subject and phoned the White Star line offices. They told him that Jolson was aboard the Majestic, in his stateroom and was not to be disturbed.

It became known Monday that Griffith had already expended \$50,000 in the making of the picture and that he had engaged ten other actors besides Jolson to appear in the picture and that he had made a play for several weeks. Griffith also had engaged a number of other actors and a portion of sets that were to be used in the picture. It is said that six thousand feet of film had been shot and that Mr. Griffith figured that he had only about 4,000 feet to shoot at the time when Jolson was aboard the Majestic.

The tentative title of the picture which it was being made was "Black and White" but which was later changed to "The Clown," because of the part Jolson played.

Besides Jolson the actors who were one of the featured artists in "Vanities of 1923" were Harry Wilson, Irma Harrington, Harlan Knight, Frank Puglia, Eville Alderson, Ed May, Sam M. Stant, Sam Banes, Anne Eggleston and James Phillips.

According to a statement made by Mr. Griffith Saturday afternoon that Jolson's business manager telephoned the studio's manager inquiring for news of "Mr. Jolson has sailed for Europe and might return in three or four weeks." Jolson did not know the hard work that picture had cost him and that he had "lost" it. "He thought he would just have to romp into it," Griffith said. "He had made his parts as he did in his singing parts," he continued.

Griffith then imparted the information that Jolson did not like the way he looked without black make-up and thought he did not want to be seen in it. Griffith said his first sight was frequently a shock to stage artists appearing on the screen. Remarking that Jolson had talked to the screen Mr. Griffith said it was "striking."

It is said that Nathan Barkin who is at (Continued on page 30)

CLARKE IS A. E. A. TRAVELER

Alfred Clarke has succeeded Edmund Flynn as traveling representative for the Chicago office. The new appointment was made necessary because of Mr. Flynn's continued illness and his inability to continue his duties. The Chicago Council has forwarded Mr. Flynn a letter lauding his good work with the association and his sincerity with his speedy restoration to health.

BRADY, JR. PLAY READY

William A. Brady, Jr. will on Friday night make his debut as a producer when, at Stamford, he will show "The Earthquake" by Theodore A. Stuber. The latter is also the son of a theatrical manager, who was for a long time the partner of George C. Tyler, the producer. "The Earthquake," which calls for elaborate staging, is the work of the younger Brady. He is also directing his own production and has handled everything himself without the aid of Brady, Sr.

Combe and Nevins have been routed over the Orpheum circuit.

STAGE CALLS SOCIETY MEN

Society girls and wealthy women have for years heard the call of the stage but for young men in society's circle have been attracted to the acting profession.

This year, however, is different, a big lot of them of the son of a duke. The men are attracted to stage work.

Borden Harriman, son of Mrs. Oliver Harriman of New York City, is now in Fall River and has joined the Wood Players' company of the new Wood stage of Leonard Wood, Jr. son of Mayor Gen. Leonard Wood.

William A. Williams, Harvard '16, another member of the company, which is to rehearse here for a week in "Up the Ladder" will open at the Wood stage on Friday night. His partner, Roy Kromy Park Benjamin, son of Mrs. Ethic Kromy Park Benjamin, is also in the company. Mr. Williams is the son of Mrs. Enrico Cargno, who will make his debut in the company on Friday night, when he will appear in one of the leading roles in "The Earthquake."

Jacques Tyrol, motion picture producer, is leaving for Los Angeles this week.

ORPHEUM CUTS TO TWELVE HOUSES

START REOPENING IN AUGUST

There are but twelve Orpheum Circuit theatres now open, these houses being situated in nine different cities, leaving the remainder of the circuit dark until the first week in August when the theatres will begin reopening on August 4th and will keep opening from week to week until September 30th, when the last one will resume activities for the season of 1922-1924. Several of the houses are scheduled for changes in policies, from the regular eight-week runs to six acts and picture giving two performances a day except Saturdays, Sundays and holidays, when three shows will be given. The houses changing policies, however, are in the minority, the major portion of them retaining their big-time standard.

The houses now open are the Palace and the Palace-Orpheum, the Orpheum, Des Moines; the Main Street, Kansas City; the Orpheum and Hillstreet, Los Angeles; the Palace, St. Paul; the Hennepin-Orpheum, Minneapolis; the Orpheum, Oakland; the Palace, St. Paul, and the Orpheum and Golden Gate, in San Francisco.

Policy changes are to be made at the Palace-Orpheum, Milwaukee, from the regular big time standard of eight acts, two acts and picture giving two performances a day will be given and three on Saturdays and Sundays. It will be a full week stand on Saturday and picture giving two performances a day on Sunday, August 12th. The house is now open, playing a summer policy of six acts and pictures, three shows a day, for full week stands.

This same policy to be installed in Milwaukee goes into effect at the Hennepin-Orpheum, when that house reopens on Sunday, August 19th. The Orpheum, Des Moines, now playing a summer policy, will also adopt this policy on August 19th. The same change of policy will go into effect on Sunday, August 26th, in the Palace, St. Paul.

Other opening dates for the circuit are: August 4th, for Denver; August 5th, for Winnipeg; August 22nd, for Vancouver; August 26th, for the Moore Theatre, Seattle; the Orpheum (J. J.), Davenport, Columbia, (Orpheum Jr.), and Orpheum, St. Louis. On September 2nd, the Rialto (junior Orpheum), St. Louis, Omaha, the Heilig in Portland, will reopen. The Clifton, Sacramento, in the White in Fresno begin on September 9th; the Orpheum, Memphis, on September 10th; the Orpheum, New Orleans, on September 7th, and the Orpheum, Kansas City, on September 30th.

The reopening dates on the Lincoln Hippodrome, the American and the English in these being in Chicago, have not been decided as yet.

CORNERSTONE FOR NEW HOUSE
The cornerstone for the new three million dollar theatre which is to be erected in Philadelphia by the combined Keith-Stanley organizations will be laid on Thursday, June 28. The theatre is to be called the Elmer and will have a seating capacity of 3,500. It will play vaudeville and will be in readiness for opening in January, 1924.

In conjunction with the cornerstone laying, will be the burial, underneath the stone, of most newspapers, with stories of the theatre, and photographs of E. F. Albee, Jules Manhattan and Geo. Earle, after whom the theatre is named.

SHIFT IN KEITH BOOKINGS

A temporary shift in the booking arrangement of several Keith theatres went into effect this week caused by the sailing of Eddie Darling and Danny Simmons, bookers in the Keith Vaudeville exchange, on the S. J. May, last Saturday, June 23, for Europe. The Palace, New York, usually booked by Darling, is now booked by E. F. Albee, during his absence. Samuels will also book the new vaudeville theatres in Philadelphia and the Columbia, Far Rockaway, these houses being booked by Danny Simmons ordinarily.

The other houses booked by Simmons, namely, the Fordham, Coliseum, Hamilton, Jefferson, Regent and Franklin, are to be booked by Jeff Davis and Estelle Bono, Simmons' assistants. Keith's Boston and Washington theatres, booked by Eddie Darling, are to be booked by Arthur Blondel during his absence. The Globe theatre, Atlantic City, will be booked by Phil Bloom, assistant to Darling.

Darling and Simmons will be absent for about five weeks.

CRITIC COACHING AMATEURS

A novel arrangement which is expected to be adopted by the Keith circuit this stage, and result in bringing to the stage only those amateurs who are possessed of worthy talent, has been entered into between John J. Burns, manager of Keith's theatre, Syracuse, and Ernest Baum, dramatic critic of the same city. Baum, in Syracuse, including the *Telegram* and the *Post*, is to be given charge of all applicants who desire an opportunity to show their abilities at Keith's Syracuse theatre. He will advise the bookers as to who are worthy, and after coaching them, so they will not make their debut "cold" in the theatre, will place them on the Keith's Syracuse. They are to be given regular spots and billing, amateur shows which make good will be recommended to the office and be signed up if worthy.

STOCK FOR ALHAMBRA

Leew's Alhambra Theatre, Brooklyn, recently adopted vaudeville policy and leew's stock had been announced, but will continue to house the Alhambra Players in regular stock places them on the stage for the summer the week before last and will reopen on Labor Day.

The Alhambra was formerly operated by Ward and Glynn and was taken over by Leew, who got the stock and the interests purchased that of the Astoria Theatre from the Ward and Glynn interests.

On Sundays the house offers a ten act vaudeville bill with a matinee and evening performance. The house offers a continuous performance policy in vogue at all other Loew Theatres.

KEITH GETS OPTION ON JOLSON

Al Jolson is reported to have signed an option with the E. F. Keith circuit to appear in Keith vaudeville for a period of six weeks, beginning the first week in September. The salary which he is said to be offered, and which will accept if the option is made, is \$10,000 for the six weeks, or \$5,000 a week. His opening date is scheduled to be at the Palace, New York, beginning the brief tour. The other five houses which he will play, have not been set yet, but in all probability at least three or four in New York City, and the other two weeks, if they are played out within all the theatres to be played in Washington and Boston.

"MISS FIX IT" FOR ACT

"Little Miss Fix-It," which was produced several seasons ago as a full length musical play, is now to be in tabloid form and offered in vaudeville. Frank Finerty is making the production which will be the fourth production of eight choruses.

LOEW PLANNING TWO-A-DAY POLICY

HIGHER PRICES AND BETTER ACTS

The Marcus Loew Circuit is now planning a re-arrangement of the programs in its theatres for next season, whereby the majority of houses owned by Loew, will operate under a two-day-a-policy instead of the customary three on week-days and four on Saturdays, Sundays, New England, and the Southern theatres, the Loew theatres in the East and Middle West operate on the two-day stand basis at present, and all of them play three performances a day, of five acts and a feature picture.

With the contemplated change going into effect, all of the houses now playing a full week stand will continue to give five acts and motion picture, giving two performances a day, and perhaps, three on Saturdays and Sundays. The Palace, New York, where four shows are given on these days, they will probably be cut to three. This change will also cause a great shift in the calibre and type of acts being booked. In order to make up for the one performance level, it is intended to increase the scale of prices in all houses where two-day will be held, and therefore carry to a higher class of act than has been played under the regular three-day standard. This means higher salaries for acts playing the Loew time. The two-day policy is being seriously considered, the one angle of interest is becoming definitely set, said to be the fact that the Loew circuit voted to avoid being placed in the "opposition" class to the Keith and affiliated circuits.

KEITH SHOWS FOR CONVICTS

BALTIMORE, June 25.—Through the courtesy of J. L. Schanberger, manager of Keith's Loew theatres, a vaudeville performance was given last week at the Maryland Penitentiary, contributed by the acts of the theatre during the week.

Among those who participated in the performance were Gordon Dooly and Martha Morton, Al Wohlman, Maureen Egan, Loyd and Sam Higgins and Morrison, Loyd Ibach's Syncopators, Helen Kelly and Sam Starr. Helen Ware had volunteers to go on but the stage was inadequate to permit her act.

Prior to the performance the players were entertained at dinner by Col. Claude Swezey, warden, and Miss Frances Swezey, his daughter, and a prominent social welfare worker.

BESTRY SUES SHOBE BROWN

Henry Bestry filed suit last week in the Third District Court against the late Phoebe Brown, for \$325.00. The action is to recover money alleged to be due under a contract.

Through her attorneys Hiron, Bertini & Peattie, of No. 233 Broadway, Miss Brown, filed an answer, entering a general denial, incapacity to make contracts on the grounds of insanity, and also demanding a bill of particulars.

"SUNSHINERS" IN VAUDEVILLE

Henry Dettl has condensed his production of "Sunshiners" into a vaudeville review, and opened it on the Keith circuit at the Palace, New York, last Monday. Dettl does his single act on the same bill, and then appears in "Sunshiners," which will be the first of their own.

MABEL McCAINE SUEW FOR LOAN

Mabel McCaie, vaudeville actress, is made defendant in an action started in the Third District Municipal Court, by Alfred G. Kraft, who is seeking to recover \$100,000 alleged to have been loaned to Miss McCaie, on the 23rd of August, 1922, by George C. Kraft, attorney at No. 233 Broadway, in releasing Kraft.

According to the order were attached to the summons and complaint for substitute for service, the affidavits alleging that on the 23rd of August, 1922, was found opposite to get service on Miss McCaie at her residence, 45 West 43rd street.

According to the papers filed in connection with the suit, the plaintiff claims that Miss McCaie is liable to arrest and imprisonment in the action, being that she had deceived him in obtaining the loan, by saying that she would give an security a bracelet let worth \$5,000. When his representative called for the bracelet, Kraft, sets forth in the complaint, Miss McCaie sent word to him that she did not want to trust an agent or messenger.

Since then, Kraft complains, he has been unable to get either the collateral, or the loan returned.

TO EXPLOIT FOREIGN ACTS

Marion Spitzer, of Mark Lutescher's special promotion bureau of the Keith circuit, has been selected to sail for Europe on board the French line S. S. *Suffern*, with views upon the possibility of securing foreign acts signed by Henry Mundoff to appear in Keith vaudeville next season. Spitzer, who is known to be one of the cleverest writers in the exploitation field, will send back stories of each of the foreign stars who have been contracted. She will remain away until September.

This is the first means by which the circuit has sent a special publicity representative abroad to secure publicity for the first of a series of annual trips for this purpose. It was Marion Spitzer who was the authoress of the article published in the *Saturday Evening Post* recently, under the title of "May All Your Children Be Acrobat," which secured a tremendous amount of publicity for Keith acrobatic acts.

\$22.20 TOP FOR MOSS CASTLE

Walter Moss, vaudeville actor at Long Beach, did not open as originally scheduled on June 21, but will have its first opening on Monday, June 25. The Monday house is to play eight acts of vaudeville, twice a day, during the last half of each week, and a motion picture during the first three days of each week. The prices will average \$10.00, with average front fifty cents to a dollar, and sixty-five for Sunday nights, the price scale will have a two-act and twenty-five act bills.

The headliners for the opening bill consist of Miss Juliet, The Cannios, Joe Breen, Charles Morton and G. Al Herman.

KLEIN GOING TO EUROPE

Arthur Klein, general booking manager of the Orpheum Circuit for Europe on it to have sailed this week for Europe on the Berengaria, but was compelled to cancel on account of illness. Klein is now in rehabilitating the circuit demanded his attention in New York, Klein anticipates sailing in two weeks for Europe on it to arrange to book several novelties for the summer season. Klein was also invited to be submitted to him. He will also appear in vaudeville, traveling with J. J. Shubert, who sailed on the "Perfect Playhouse" closing.

"PERFECT PLAYHOUSE" CLOSING

Keith's Palace Theatre, known as "The Perfect Playhouse," will close for the summer on Saturday, June 30. The theatre, which has been contracted for by the Street Theatre and the Hippodrome will remain open, playing Keith vaudeville throughout the summer.

PALACE

Hot weather, but there are many people there to see the new show, just beginning by the way the house was filled. The heat was hard on patrons and acts alike, but the easier it is to laugh the better one over. Concluding the show was a special film reproduced exclusively for the Palace. F. Keith has had a special arrangement with John McEntee Bowman, showing in natural colors a parade of unique models and costumes, as seen at the Winchester-Biltmore Fashion Show.

An act that got over as well as the bill was "A Medley of Steps," done by Fred Babb, Florence Carroll and Lois Syrell, who did their versatile routine of dances in an energetic, breezy style. Despite their fast work the girls looked fresh and cool throughout the running time of the offering.

The Browne Sisters, Mildred and Dorothy, offered their accordion specialty in the second spot, and as far as appearances are concerned were most attractive but never. However, one selection sounded like another and their repertoire does not seem to have a satisfying bit for most patrons. The operatic excerpts early in the act are long and not so good on an accordion. Any of the acts in their present style of working would help it considerably.

"Vaudeville Surprise," done by Franklin and Charles, assisted by Ethel Trussdale, started out with a song and was followed by their burlesque and comedy stunts. The offering is known to all patrons well, but the boys and girls did not do their strong man stuff with the chair.

Not going was not so easy this time for Edna Leedom and Dave Stamper, in the comedy skit "The Encore," the audience being kinder and their burlesque a little less appearance here. However, Miss Leedom was consistent, and persistent as well, proving herself a comeliness of the first rank, for she managed to sell her stuff far many laughs despite the inclination of the patrons to laugh unless it was funny enough to make the giggle which with no tremendous effort on their part.

The first half was closed by half of a vaudeville show by the Sixteen Sunshine Girls, who have a routine with several new scenes and other bits, all of which are done in speedily and with a dash. It makes 'em wonder what's coming next. About a dozen scenes were done after the regular act, and the girls closed with the clever little showgirls singing "Old King Tut" for a positive hit. Included in the new bits was an eight-piece jazz band with a leader who certainly is the wit. Whittier in the middle of the band played, several impersonations were done of the well known stars, such as Frisco, Eva Tangany, Belle Baker, Gallagher & Shean, and the Dolly Sisters. The musical comedy principals sang several songs, doing unusually well with "A Kiss in the Dark."

Assisted at the piano by Don Prosser, "America's Favorite Singing Juvenile," offered, with one or two possible better exceptions, the most uninteresting lot of songs we've ever heard anyone sing. By merely stopping in at any one of the half dozen songs, they could have minutes' walk of the Palace, Fisher could have done as though songs for a first class act.

After an absence abroad for five years, Mrs. Green returned to the Palace with "The Tree," the old reliable by Aaron Hoffman. Florence Johns, Walter Allen and others followed in a rather uninteresting, but well known comedy sketch.

Moran and Mack, "Two Black Crowns," was the new note to closing spot in great style, proving funny as usual. M. H. S.

VAUDEVILLE REVIEWS

NEW BRIGHTON

The season is now really starting on the Island at Brighton Beach, and even though the weather is getting better. The attendance on Monday afternoon of this act is the best of any opening engagements we've seen here as yet this season, except when a holiday took on that day. The show is, of course, doubly well balanced and plenty of good entertainment from start to finish. Harland Dixon with Marie Callahan and the Sisters Sunshine Girls, Lillian Shaw and Seed and Austin are the top-notchers and all the acts performed in a manner worthy of headliners. The opening act is a much better one than the average starter being offered by Mulroy, McNeese and Ridge, who do a somewhat of sentimental dance on skates in a manner which gets them usually heavy applause for an act so early in the bill. They could easily hold a spot on some little bills, both opening and closing, for the work they do makes them worthy of it.

Block and Dunlop have a very appealing boy and girl turn which they call "Brokers." The talk is written well and is handled to good results by the two. The boy is a good juvenile, and does some "reel" work. The talk is written well, and has sweet personality which she adds to a neat delivery of songs and dance bits in addition to reading lines that act as a transition star.

The Amnat Brothers are old favorites here, and in the entrance of these two musical clowns was accorded a nice reception by the audience. They are well known for their various acrobatic bits, in addition to the instrumental work, all went over very well, and the "Love-Birds" whistling fair in one at the finish of the act, made the same sure-fire finish it always has.

Harry Holmes and Florrie La Vere also had to be getting a sell-down to the Williams, for they also were given a reception. This pair are worthy of being featured in any act, and they are given an act, due to the fact that a very clever team of artists are doing it. Miss La Vere is a very good singer, and her act includes some snappy song and dance work, is one of the most effective, and the most interesting of any act we saw, but very original to the bargain.

Marie Callahan, who with the Sixteen Sunshine Girls closed the first half. When it comes to showman-ship, she has no equal. She is a very fine singer, in a class by herself. Miss Callahan is cute, sweet, and boy! maybe this little baby can't dance. The Sixteen Sunshine Girls are always worth watching, as is an output of the Tiller school. But this bunch is all the more more well liked, because these girls are among the very best of their kind, and they are the very really look pretty, for, even at the risk of stirring up an international argument, they are the best looking English chorus girl in America has been as hard to find as—well, make it the old saying of the needle in a haystack.

Speaking of New Brighton favorites, this week's bill also had to open the second half with a very good act. If these two were to play here week after week, they would not get any more tired of them. They go bigger every time.

Lillian Shaw is also well-liked here and found them ready to laugh at anything she did or said. The "baby carriage" bit was a very good one, and should be reversed, were riots.

The Three Dancote Sisters closed the show with a good act, offering

EIGHTY-FIRST STREET

Well, whoever looks the 81st Street deserves a lot of credit. For the third successive week this act has had a bill that would prove difficult of duplication. The bill is balanced, and all the acts are in the top-notch class.

Laura and Billy Dreyer opened the show with a bang. This couple are a great pair of dancers and work hard all the way. At the beginning of the act their work was fast and precise but towards the finish Miss Dreyer was evidently affected by the weather for she forced herself to go through her work and it was plain that she wasn't enjoying it a bit. Her partner held her up and must have and the act came to a smashing close, proving a great opening attraction.

Murray and Alan, "Jesters of 3000 Years Ago" are improving as they go along, and on Monday afternoon they came within an ace of stopping the show, and had there been more people on the stand, they would have done so. The act is just about set now and any inquiring they may do will possibly spoil it. Several topical verses which they used the last time the act was caught by this reviewer have been improved, and they are, for they are, verses, although undeniably timely and well prepared, but they did not interest the audience, was conversant with topics of the day, than which nothing could be true.

C. B. Maddock has a rather pretentious offering in "The Son Dodger," by Key Street and the Haystack and the man. The latter is entirely worthy of the featuring he gets as he works with very little as is funny as can be. Much of his comedy is ad lib and he puts it over in excellent shape, and dancing well. Leda Errol makes a capable, well-bred and Lillian Lester a good interesting act, singing with a good voice. But the high spot of the act, outside of Coleman's act, was the performance of the boys, Richard de Mar. This agile youth literally lifted the audience out of their seats, and his work was so sensational, his steps, his work proving entirely unexpected, but more than satisfactory.

Miss Fannie Johnson, who has been doing a very good act, is well-beloved of vaudeville patrons and entitled to go to the applause she gets. She plays the violin well, sings nicely and acts 700 per cent over in her own act, and is a very good performer. "The crowd didn't like to let her go."

Excellent the bill were Olsen and Johnson. They did their regular act to good effect and got the laughs at will. They are a very good team and are known to comedians more than as singers. What pleased them so strongly, however, was evident zest they put into their work and the joy they seem to be getting out of their act, and the fact that they were famous a pierce and it has seldom been the pleasure of this reviewer to see an act so well done, and so wholeheartedly into the spirit of the thing as did those at the 81st Street. Very early in the act, the hard-working Laura and Billy Dreyer was full of spirit, and their act was a very good one, and they would have had a good feeling. In Harry Coleman proved invaluable in keeping the act from getting too long, and the act of "The Son Dodger" featured prominently. Miss Fairbanks obliged with a very good act, and she should have the festivities along. Olsen and Johnson are to be thanked for making a very definite contribution to vaudeville.

RIVERSIDE

The intensive heat of Monday afternoon again was an advance here, although the show drew a fair crowd considering this time of year.

Stanley and Company, who are and being the headliner held everybody in. It just occurs that this habit of having the main attraction in the first act is a well-premeditated move upon the part of Management, and it is a very good one. He pulled it last week, when Harlan Dixon and the Sunshine Girls were headlining at this house. Perhaps it is a Keith innovation being experimented with at this house.

Herbert and Dare proved adequate "openers" in their routine of athletic simplicity, while Horace Whiting and Rene Dietrich offered their familiar, yet always pleasing, singing act and registered well despite their early position on the bill.

Dorothy Russell and Company followed on in "My Evening Star," a playlet by Edgar Allan Woolf, which has been so tensely patterned after a chief for the daughter of the late and beloved Lillian Russell. It gives her the role of a "feet" who assists in loving couple to happiness by blasting the "stage bug" of the girl and sending her into matrimony with the boy she loves. During the enactment several songs are interwoven and are well performed, and the act is well made of her mother brought prolonged applause. The act is well put together and the act is well made of her mother brought prolonged applause. The act is well put together and the act is well made of her mother brought prolonged applause.

Hawthorne and Cooke, the nut comics, proved a very good act, and their act was well received by the audience. They were well received by the audience, and their act was well received by the audience.

Frances Williams and Miss Vaneasi, assisted by two piano accompanists, closed the first section in one of the most popular acts of the season. The boys, Arthur Freed and the other two, were well received by the audience, and their act was well received by the audience.

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BROADWAY

In spite of the intense heat the first show of the afternoon of Monday saw the orchestra at Broadway very well filled and the balcony only a little empty. Still, the music and entertainment which was rather spotty, there being no definite headline act on the bill and the last act, consisting of being under the weather and working away off their usual form.

How good they got to a good start with the Brightious who do a series of pictures with rags, being about as good as an act of this kind can be and winning applause on the finish with pictures in black and white of Roosevelt and Lincoln.

The Kelso Brothers went on second and gave their usual performance, although it seems to us that the act has been slightly changed. They managed to get the laughs most of the way and the folks out front forgot the heat in watching their nonsensical hokum. When one of the brothers sings a pleasing tune which it comes as a well-combined surprise and adds an agreeable contrast to the act. A little more of the same would not be out of order but the ukelele is entirely unnecessary and un-called for and does nothing to help the act along, in fact as well as the bass tuba in his arms while singing.

"Shadows," the little dancing skit was by Frank Nordstrom, went over nicely although the light music does not have a little bit off. The act is something like the one which the young lady who does the dancing has made several improvements in facial expression and in her dancing. Her toe work in her opening dance is a phenomenon and she has received the stated praise. The old couple did not speak as distinctly as they might early in the act and were practically invisible in the balcony but overcame this later.

Ted and Betty Healy worked without wardrobe but went over well nevertheless. Of course the full effect of seeing Betty Healy in costume was lost but they worked hard and gave the audience a general idea of how his partner would look in the costume and the gags he can pull off. It is a pity that it is not so, though, that it was a mistake for Healy to keep referring to the heat as something that he could not stand, wishes to forget and the performer that he is something that he could not stand attention from himself to their lack of concern. As a consequence they feel too warm to applaud.

Billy de Lisle, a juggler whom we have seen before and usually very good as well as poor performance. He has been seen on the stage in some time. Included in de Lisle's act are several exceedingly difficult and unusual feats but he performed them all as if his fingers were all thumbs, dropping his apparatus continually and trying to laugh himself out of it without success. The audience was patient with him and applauded him well in his spiteful persistence.

Clu Nazario assisted by Phil Romano and his hand closed the show. Nazario is a hard working, clever performer who has never lost distinction on his merits. He sings "I Love My Cryin' for You," "New Orleans," "References to 'Mer Kate'" and "The Old Days." Whenever he dances he takes them absolutely by storm and his singing is also good. Concerning the act we can only say that it shows need of rehearsal. The eight pieces seem to be over-rehearsed but they are not well put together and are further handicapped by the use of stage arrangements. McFarlane and Bruce and Charles Otlett & Mary Ann were not caught at this show. C. C.

PALACE

(Chicago)

After four weeks of eight act bills, during those of Van and Schenck here, this house is again offering a nine act show, which made a later show than has been seen in the past months. Anstol Friedlaender's revue and the Avon Comedy Four top the bill and both are the favorites here. The hot weather, which cut into the palace box office to the extent of three hundred dollars last Sunday, made even deeper here this week. There were less than ten rows filled downstairs.

The opening act was somewhat weak for a big time bill, consisting of Curtis' Animals, which included a number of dogs and ponies who were trained by Dave Harris followed, displaying his versatility with a number of different musical instruments, and a good variety in addition. He didn't do as well as he deserved.

Howard Smith and Mildred Barker held the interest of the audience with a clever comedy sketch, called "Good Medicine," which the two, assisted by another woman, do excellently.

Olga Cook has the first real hit on the bill, with her song repertoire. Her personality and voice made her one of the most popular singers here.

Charles Irwin followed and his comedy found a going. Irwin's own explanation of his cry comedy, kept them laughing and he scored heavily at the finish. Anstol Friedlaender's revue, called "Amato's Affair" proved to be the meat of the bill with the effective arrangement bits. Two of the most popular of the world's former song hits are produced in a particularly bright spot of the act. It is interestingly mounted and well presented.

Clayton Whiting and Sadie Bert registered the artistic bit of the performance, despite that they were handicapped by the fact that their music trunk had gone astray. Sadie Bert seems to get more and more charming as each season passes. The Avon Comedy Four, which now includes three of the original members of that quartette, kept the audience screaming their laughter by their care to do it, then did some fine singing. One of the men in which the comedians' and acrobatic acts of a very high grade. R. E. R.

STATE LAKE

(Chicago)

The headline attraction for this week has been the Four Mortons. The show is started by Visser and Company, who offer acrobatic dancing and comedy bits. One of the men in which the comedians' and acrobatic acts of a very high grade used by one of the men, was a big laugh and gave the bill a great start.

Clayton Whiting and Sadie Bert in the second spot with their comedy. Honey Campbell, formerly of the Campbell Sisters, offered "A Dream of the Old South" in which she was assisted by the Campbell Trio. The offering consists of old songs rendered in a real old Southern atmosphere, which appealed strongly to the patrons.

The Four Mortons are always a hit here and scored their usual big success at the old songs rendered in a real old Southern atmosphere, which appealed strongly to the patrons. The partnership and Gerard followed with their musical comedy revue and was also a solid hit. The partnership's wardrobe was especially beautiful.

Red Fitzgibbons, assisted by Brother Lew, drew plenty of laughs and his new Chalfonte Sisters closed the show with "Birds of Paradise," "A Friend in Need" and "Rue d'Alsace" were not seen in this show. R. E. R.

CRESCENT FIVE WIND CONTEST

The Crescent Five Orchestra, from the Brighton Beach Casino, the victors of the orchestra contest held last week, at Keith's Orpheum theatre in Brooklyn, are again offering a nine act show, which made a later show than has been seen in the past months. Anstol Friedlaender's revue and the Avon Comedy Four top the bill and both are the favorites here. The hot weather, which cut into the palace box office to the extent of three hundred dollars last Sunday, made even deeper here this week. There were less than ten rows filled downstairs.

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Al Benson, the "smiling drummer" with the Sunlight Serenaders, stepped out of the band and into matrimony last week, having married Miss Margaret Thwaites of New York. The couple left early this week for Chicago where they will make their residence. After the honeymoon, "I beat the drums" at the Palais Royal, Chicago.

LYONS IN NEW OFFICE

Arthur Lyons has removed his dramatic music company to the new Broadway looking offices from the Romax Building to 229 West 43rd street where he has taken over the studio occupied formerly by Ned Wynn. Associated with Lyons in his new office are the following: Sol Green, Joseph Tinsley and Sam Lyons.

ROONEY'S BIRTHDAY CELEBRATION

"Pat Rooney's Birthday Party" will be held during the entire week of July 2, at the Metropolitan Hotel. The party will be planned for each day. Rooney, who will play that house with "Rings of Smoke" next week, will have his first show on July 4, and a big dinner is to be held on the stage of the theatre on that day.

THEATRICAL PEOPLE SAILED

The Keith vaudeville exchange was well set for the summer season. The company sailed for England on board the Majestic last Saturday, among them being Edward Dyer, the chief book keeper, Danny Simmons, and the agents represented by Jack Curtis, of Rose and Curtis, and Max Gordon, of Lew and Gordon.

Other theatrical people on board were J. H. Shurt, Al. Jolson and his wife, and Ed. Loring, of Arthur Horne.

GOSS AND BURROWS MARRY

Mayse Goss, of the vaudeville team of Paul and Goss, and Charles Burrows, of Brown and Burrows, were married on Thursday, June 21. The two will set up in an act of their own, to be billed as Goss and Burrows. The wedding was held in St. Malachi's Church, Father Leonard officiating. Mattyville Lipard was maid-of-honor and Fred Miller best man.

BILLY SEABURY HAS REVUE

William Seabury will appear on the head of a big revue in Keith vaudeville on Thursday, June 28, at the Coliseum Theatre. The revue will consist of a double act which has been lavishly staged and mounted. Margaret Irving, Seabury's wife, with whom he has been billed in Virginia since they closed with "The Music Box Revue," is retiring from the stage temporarily to appear in London.

MADISON SPEAKS AT CLUB

The Madison Club, with a membership of representative business and professional men meets for luncheon every Thursday at the Hotel Madison. At each of these functions some topic of interest is presented to them. The speaker last Thursday was James Madison, the vaudeville artist who addressed them on "The Serious Side of Being Funny."

NEW DANCE REVUE

Arthur Siefert is lining up a new vaudeville dance revue entitled "Babes of the Med Seasons," which will be staged by Ned Wynn. The cast will be headed by Murray's Roman Gardens, New York, Marshall, Alice Coste, Matilda Boss, Marion La Cour and Esther Rhodes.

PANTAGES, WINNIEG CLOSED

The Pantages house in Winnipeg closed for the season with its last week. This makes the third house of the circuit for this season, Saskatoon having been closed for several weeks and Oakland having been dropped last week.

"BANANAS" WRITER FOR VAUDE.

Frank Silver and his orchestra, which were the main entertainment feature at Murray's Roman Gardens, New York, for a solid year, opened in Keith vaudeville last week. Silver is the composer of "Yes, We Have No Bananas."

BENNETT AND RICHARDS RE-UNITE

Bennett and Richards, the blackface comedians, have re-united in their former act, "Dark Clouds," and will open on the Keith circuit on July 1 in Montreal. The two comedians have been separated for a year.

COLORED EMPLOYEES' BENEFIT

The Colored Theatre Employees' Association of New York City, will hold a benefit performance on June 23, beginning at 8 o'clock. The program will consist of B. F. Keith acts.

LOEW'S SPRINGFIELD CLOSING

Loew's Broadway Theatre, in Springfield, Mass., will close for the summer on June 30, after nearly three years of operation in September. It has been operating on a split week policy.

"RIGHTO"

Theatre—*Loew's State*.
Style—*Comedy skit*.
Time—*Fifteen minutes*.
Setting—*Full*.

This is a fair comedy skit, interpreted by two women and two men, which drags a bit at the start, but jumps into high speed at the end. The plot is under the wire for some good laughs, from then on, mainly due to the slang expurgated of all commonplaces. The plot is the old story of the beautiful and stately wife of a young business man, who reserve makes her a back number with his chorus girl companions. His weakness is speedy women and slow horses. Into the cultured home circle he brings the latest slang phrases of the hour and keeps the butler on the hop learning them and the wife almost bewildered when attempting a conversation with either.

Finally the wife takes the matter in hand and decides to outstage them in language and it is mainly through her efforts that the skit registers any real comedy. She dons seductive pajamas, lights a cigarette, feigns intoxication and exultates a bit over her husband's efforts to astound her husband and later bring him to his senses. Of course she tells him the whole affair was staged to teach him the error of his ways, and she clicks at the end. The girls who are playing the butler and the young blonde woman playing the wife have the real effect of the act make the comedy. The other parts are inconsequential and merely serve as "leaders" for the comic. The act is fairly diverting, but could well do well in the small time houses.

E. J. B.

HAP HAZARD

Theatre—*Jefferson*.
Style—*Wife novelty*.
Time—*Eight minutes*.
Setting—*One* and "two."

Contrary to the usual act of its kind this wife offering is not dumb, the man and girl handling out some comedy matter as they went along. The man opens the act in one playing a conspiracy, at the conclusion of which the act goes to "two" and the girl is discovered doing a stunt on the floor. Some talk between the two follow, as though he were the amateur and is invited to try it, etc. The first attempt is somewhat of a stalling order and after both walked across the wire she performs a solo, the girl assisted her partner from the stage floor while he did about all of the subsequent wire work, including an imitation of Ivan Bankoff doing some steps and also climbing a ladder, etc. A few gags are scattered during the man's performance, some kidding banner passing back and forth.

M. H. S.

UNIVERSITY TRIO

Theatre—*Practor's 38th Street*.
Style—*Songs*.
Time—*Fifteen minutes*.
Setting—*In one*.

This is the regulation male trio, working in tax, who contribute a repertoire of songs, old and new. The boys open with a popular version of "Carry Me Back to Old Virginia," and coozer with another harmony number, "Way Down in Louisiana." The tenor solos "Mother in Ireland," with the others joining him at the chorus. All three then stay on for "Aladdin's Lamp." Used to "Was" and "Sweet Kentucky Babe," after which they go into a yodeling song for a wild finish.

The men make a pleasing appearance and have good tunes. The tenor comes in well arranged and get over for top "v-u." The trio can hold its own in an early spot on any bill.

E. J. H.

NEW ACTS AND REAPPEARANCES

DOROTHY RUSSELL

Theatre—*Regent*.
Style—*Sketch*.
Time—*Fourteen minutes*.
Setting—*Interior*.

Miss Dorothy Russell is appearing in a sketch entitled "My Evening Star" which was written by Allen Woolf. As a vaudeville vehicle it is weak. It was formerly known as "The Ingenue" and was intended to bring Miss Russell into the public eye and to emphasize the fact that she is the daughter of the late Lillian Russell. As the curtain rises she is seen in her music room seated at the piano when a noise is heard outside. A young lady, much out of breath is ushered in. The ingenue, Madeline, plants the idea that Miss Russell, the "lady on the hill" is the guardian angel of all young lovers of the village and asks her advice as to whether or not she should elope, getting in the idea of being stage struck at the same time. She proceeds to give a terrible exhibition of how to sing a poppy song and is followed by Miss Russell singing the same song without musical voice but with a good deal of dramatic abatement.

The boy whom the girl is to marry comes hurrying his way in and demands to see Madeline, accusing Miss Russell of being a "butter-in" and admitting that he knows Madeline can't sing but that she likes to make her feel good. Miss Russell tests out his love and finally tells him that she will not let him marry, they should go ahead and get married and she gives them a check for \$100 as a honeymoon present. She tells something about being in love, then says no, she is not alone, she always has the memory of a former mother and father. The sketch is awful. It is absolutely impossible and without rhyme or reason. Marcelle Shields does some good acting but the rest of the cast is bad. The act may get over out of reverence to Lillian Russell.

C. C.

FOUR LOCUST SISTERS

Theatre—*Practor's 38th Street*.
Style—*Act* and "piano."
Time—*Eighteen minutes*.
Setting—*In two*.

Lucius Edwards presents this act, billed as "The Four Locust Sisters" the name "Locust" probably used because two of the girls seem to be seventeen years old. However, there is a chance that the quartette are really sisters, although four girls, more unlike in appearance would be difficult to gather. The girls do a repertoire of published numbers, the first one being the one exception being a duet of "La Paloma." All the other numbers in the act are in trio conditions. The first girl not doing any singing but piano playing only. In addition to accompanying the others, she does two solos, displaying very good ability with the piano. The first solo should be changed to something more familiar to the general audience, for while it displays technique on the piano, it does not appeal to the vaudeville audience. The second solo is also unfamiliar, but has more melody and is more effective.

The singing of the girls can only be called fair. The first two girls do not carry out their voices to full power, and the singing of the third and fourth girls tend to become tiresome. The act can also stand outcoming of three or four minutes and be more effective.

G. J. H.

BERT AND HARRY GORDON

Theatre—*Jefferson*.
Style—*Comedy*.
Time—*Seventeen minutes*.
Setting—*In one*.

The Gordons have re-visited and are doing an act of the same general type as ago, and which was done in the meantime by Bert Gordon and Gene Ford. It was formerly known as "The Ingenue" and is now called "A Rectal Cavalier." When reviewed at the act has both good and bad spots, mostly the latter, and did not show any particular signs of being up to the standard set by a great many comedy acts doing stuff along that line. A bit that should be eliminated is the massaging of the comic's diaphragm by the straight man as though it were chiropractic treatment, the comic leaning over and kissing his partner, following it with a remark that sounded rotten to us.

There are no radical changes in the offering, the straight men being toggled out in full dress and the comic in short fitting mohair suit and straw hat down around his ears. The talk and efforts at singing connect the straight man's efforts to give the comic a few extra laughs, but the new gags in the comedy is derived from the talk but it could be much funnier. As it happens there are only a few new gags in the early part of the act would help a great deal.

JEAN BOYDELL

Theatre—*Loew's State*.
Style—*Songs and dances*.
Time—*Twenty minutes*.
Setting—*In one*.

Miss Boydell is a dynamic little lady of the sobriquet type, who puts her songs over with a gusto and injects an essence of comedy into her dances. (Withal she has characterization and an electrifying personality that will undoubtedly make her a long favorite in the medium time houses.

"Carolina Home" served as an adequate introductory and well received. She made a quick change and returned for a slinky comedy song, "Oh, Low, Danny Can't Dance," providing a dash of comedy with a tough and snappy character. Another quick change and put over "Old King Tut" to the liking of everyone and wound up with an excellent "The Merry Widow."

The tough number was a little overdone and rasping at times. This was undoubtedly due to her efforts in being heard all over the huge auditorium. Nevertheless it detracted from her otherwise good characterization of a "Tenth avenue fapper." Aside from that the act was as well done as could be expected.

E. J. B.

MILDRED PARKER

Theatre—*Practor's 23rd Street*.
Style—*Musical*.
Time—*Fifteen minutes*.
Setting—*In one*.

Miss Parker is a violinist of personality and exceptional ability, who offers a different type of act. Her selections. A lively intermezzo provides an adequate introduction to the act, which is a splendid rendition of "The Parade of the Wooden Soldiers." She follows with another "The Merry Widow" with a popular melody.

With speed as her watchword, Miss Parker puts her energy across in set tempo and draws down a good hand on the strings. Her act is well done, and was in an early spot on this bill and can undoubtedly do as well elsewhere.

E. J. B.

LEW VYTT & BAND

Theatre—*Loew's State*.
Style—*Orchestra*.
Time—*Eighteen minutes*.
Setting—*Full*.

This nice piece combination is making its debut under the managing managerial auspices of Meyer Davis. It is an excellent combination that brings a note of individuality to the act and can easily hold its own with any of the orchestra groups that have appeared at Loew's this season.

Kramer and Boyle, who are headlining the current bill, is also appearing in this act. They are every bit as conspicuous as the band; Boyle with his note of individuality and Kramer with his buoyancy. Whether this is just for the week or as a permanent consolidation nobody seems to know. At any rate with Kramer and Boyle in the act, they have something that eclipses any of their predecessors.

The band bows in with "Runnin' Wild." Boyle warbles "Sleepy Hills of Tennessee," with the band accompanying in subdued tempo. Kramer follows on with a lator and leads the boys through "Lovin' Sam" and manages to pack a number of comedy wags by his burlesque on the offering of the stick, "Down in New Orleans," "You've Got to Be Careful Who You're Near," and "Gallagher and Sean" were among the other numbers which got over for a good hand.

GEORGE HOWARD

Theatre—*Practor's 125th Street*.
Style—*Violin*.
Time—*Twenty minutes*.
Setting—*In one*.

Miss Howard has arranged a routine of talk to be sung by the members of each of her violin numbers, which evidently led up to each number played. We say "evidently" for the audience hear Miss Howard very distinctly, one reason being that we sat in the rear of the house, and another which should be the first one, that Miss Howard didn't speak distinctly enough. However, even if we may have been due to the heat.

George Howard is a pretty blonde and a good violinist. He has a good asset. At any rate, he would be a popular number on Wednesday. She gets more fresh notes into one bar than most violinists could get into a whole piece. She makes several changes, one from a bustle gown to silk overalls, and then another to a short frock, thus one being done in view of the audience. Her repertoire varies from semi-classical numbers to popular melodies. G. J. H.

DANAUAUGH AND COOPER

Theatre—*Practor's 23rd Street*.
Style—*Songs and dances*.
Time—*Fifteen minutes*.
Setting—*In one*.

This offering is contributed by a mixed team. It is the regulation "piano act" with the man doing the accompanying and singing and the woman girl offers a series of dances.

The first offering is "The Merry Widow," "Old Fashioned Girl," which brings her partner on for a cute dance. He counters the "Merry Widow" with "The Old Girl," which he announced as his own composition. The girl returned for an impromptu "The Merry Widow" and some hall days. The pianist followed with a concert impression of "Say It with Me" and singing. The song his partner came back for a waltz solo in which she was the soloist. The act is a finish, which is neatly gotten up and well routed. It is a good bet for an early spot on any bill.

E. J. B.



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EQUITY AND CARROLL

The Actors' Equity Association has registered a victory in their recent conflict with Earl Carroll, whose "Varieties" cast had refused to join the A. E. A. Most of them have joined and the others will either have to become members of the organization or step out of the cast. Both sides say the terms of the conditional three year signed last Saturday are satisfactory.

The Carroll case has held the spotlight in theatrical circles for several weeks. Coming at the fag end of the season when theatrical news was as scarce as proverbial hen's teeth, the dailies went to the press and gave it much space.

At the outset many of the theatrical wisacres were inclined to believe that Carroll was being used as a "cat's paw" by the Producing Managers to challenge the strength of Equity. All eyes of the producing world were focused on the outcome of the affair which took a much stronger aspect than that of a personal conflict between Carroll, an independent producing manager, and the Actors' Equity Association.

From other sources it was hinted that Carroll was being backed by E. F. Albee, head of the Keith Circuit, in carrying on his plan to produce a non-Equity cast through Albee and his associates. Carroll recently denied any such alliance, which probably gained credence because of the fact that Carroll's cast includes a number of standard vaudevillians.

At the rate Equity is now beyond the current issue and had made up their mind to fight an attempt that would weaken their strength. They were conscious of the fact that if Carroll should be successful in launching his show despite their protests and insistence that he employ a hundred per cent Equity cast, it would have thrown a bombshell into the morale of the association and at the same time would have established a precedent that they are giving the P. M. A. an idea for their forthcoming conflict with the Equity next season.

Equity pulled its wires with the American Association of Labor and was recently successful in "sewing up" the show-

to distract the members of the cast joining the Equity so that the show would be permitted to open without any interference from unruffled stage hands and musicians.

Now that Carroll and Equity have shaken hands and buried their respective hatchets tranquility reigns once more.

HOSPITAL FOR ACTORS

New York is the leading theatrical city of the entire world. It has the greatest number of vaudeville, legitimate, and other attractions running, even in the middle of the winter. All of this means that there are hundreds and hundreds of artists make their home in this great center.

All of this means that this great metropolis numbers more actors and other people directly connected with the theatre than any city in the world.

And yet, it has no hospital which caters exclusively to the welfare of the people of the theatre.

Chicago, that characteristically American city has one whose essential purpose is to look after the theatrical people. New York, however, has at last taken to the needs in this direction and preliminary steps toward the building of a \$1,000,000 hospital in the West Side of the city has been taken and every actor, actress, or singer, producer, or manager should lead their aid to make this movement a big success.

Plans for the proposed hospital will be submitted to the public at an early date which, according to the present idea, will be devoted exclusively to members of the profession, irrespective of creed or color, and free of all charges. While members of the acting profession should not be confined in the patients hospital will not be confined entirely to them, but all who are really connected with the theatre will be welcome.

At present, plans call for the erection of an infirmary building with 100 beds or more for a starter, but if the proper interest is displayed a much larger hospital will of course be built.

The finance committee is already at work on the plan, which has started out like a big success. It certainly deserves to be all of that and everyone connected with the theatre should make an active part in the launching and completing of the plan.

\$660,000 FOR TAMMANY HALL

At a meeting of the building committee of the Tammany Society held at the \$1,000,000 Tammany Hall in East Fourteenth street this week bids for theatrical syndicates, and other motion picture managers were considered but all of them were rejected. The highest bid was for the neighborhood of \$650,000 but was rejected as being too small and new bids will be asked for in a few days. The theatre street has been the home of the Tammany organization for over fifty years but sentiment has recently arisen in favor of an up-to-date office building.

The Hall takes several lots and part of the space is occupied by what was once the famous Tony Pastor Theatre. The Olympic is at present being operated as a stock burlesque theatre by Dave Kraus.

EQUITY PLAYERS RENEW LEASE

The Equity Players have renewed their lease of the Forty-third Street Theatre for another year and also have an option of purchasing the house or renewing the lease for another year period.

It has been decided to increase the capacity of the theatre to permit of more elaborate offerings. These alterations will be made during the Summer.

FOLK PLAYS FOR BROADWAY

The Carolina Players, of the North Carolina mountains, are contemplating a New York season with their folk plays, written produced and acted by the Carolina folk. They are now negotiating for a house in the city.

Answers to Queries

J. D.—"Her Lord and Master," by Martha Morton was produced with Herbert Keenan at the Manhattan Theatre Club, Chas W. Douglas, Percy Brocke, Wm. Elliott, Douglas Fairbanks, Hattie Russell, Winona Shannon, Marie St. John and Isabel Waldron in the cast.

Chi.—E. P. Simpson was manager of Cluier Park, Chicago, that season. Innes and Ryan and Emery and Russell played there.

Raff.—Howard Hall and Madeline Merrill wrote "The Mormon Wife," which was produced at the Fourteenth Street Theatre, New York. Wm. Humphrey and Rosalie Knott were in the cast.

Com.—Wm. Faversham first appeared as a star under the management of Chas. Frohman, at the Criterion Theatre, New York, August 26, 1901, in "A Royal Rival." Julie Opp was in the cast.

Julia.—D. V. Arthur was manager for Stuart Robson. Charles Frohman directed the tour of Annie Russell.

L.—Mrs. Fiske presented "Miranda" at the Manhattan Theatre, New York, September 24, 1901, when that house opened under the management of Harrison Grey and Robert W. Haines.

E. P.—E. Dodson, Etienne Girardot, Max Fennel, Arthur and Emily Stevens were among the cast.

Dill.—J. H. Haverly died at St. Luke's Hospital, Salt Lake City, Utah, September 27, 1901.

P. R.—Wm. Harcourt, John E. Keiller and Mrs. Russ Whytal were among the cast of "The Cipher Code" at the Fourteenth Street Theatre, New York.

1492—"The Liberty Belle" was presented at the Madison Square Theatre, Eva Butler, Sandor Mihlenc, Lotta Faust, Harry Davidson, Harry Gilfoil and John Slavin were among the cast.

Pan.—The Pan-American Exposition opened at Buffalo, N. Y., May 1, 1901. The Buffalo Bill Show played there during August of that year. Bostock's Animal Show and Pain's Fireworks were among the attractions.

TWENTY-FIVE YEARS AGO

Kathryn Osterman was playing in the "What Happened to Jones' Company."

Carroll Johnson appeared in white face in "The Geosson" at the Morocco Grand Opera House, San Francisco.

The bill at the Orpheum, San Francisco, included Tullie & Simon, The Three Watson Sisters; Zainola Jones; Grant and Jones; Charles Wayne and Anne Caldwell.

Jas. J. Armstrong and J. Harry Allen formed a partnership in the Armstrong & Allen Agency.

Wm. A. Brady and E. D. Stair discovered the "Cinderella" story.

E. Milton Royce and Selma Fetzer: The Four Elements of McWaters; Fred Noble; McNish and Cain; McWaters & Tracy; and Roy Downing were on the bill at Keith's Theatre, Boston.

A window in memory of Edwin Booth placed by the Players Club in the corner of the corner, New York, was unveiled by Joseph Jefferson.

DeWolf Hopper played in El Capitan at Manhattan Beach, New York.

Tom Linton beat Fred Tris in a twenty-mile bicycle race at Manhattan Beach, N. Y. in the next season 1913.

W. S. Cleveland and George Wilson combined their minstrel companies.

Rialto Rattles

"CRASHER" MISSES THE FIGHT

Tammany Young, champion "crasher" of the world, is wearing a particularly woeful reputation. He was invited by Damon Runyon and W. O. Croft to attend the fight at Shelby. After waiting six hours for the scrubs to show up at the Grand Central Station, he learned that by that time they were well past Pittsburgh on the west coast. He was then told to go anyway as the fight wouldn't last long enough, but he hates to have his "crash" record broken.

CLERK MAKES AN ERROR

An actor's hotel in Jersey town not far from here makes it a point to look over the program before assigning the rooms. Recently a headline actor, breaking in a new turn under an assumed name, was assigned to "Room 30." He went up found a conversation of "sleep walkers" on his bed and made a kick to the landlady, telling her host who he was. "Oh, I'm sorry," said the landlady. "The clerk gave you the ham's room by mistake."

YES—NOW?

Why that the Liverpool "junker" trip is over and all the agitation against it has subsided, we just want to express one thought which has been troubling us for hours. How is it that all these columnists and "know-nothings" who are humor filled to refer to it as "The Charge of the 600"—charged to the government.

Half a knot, half a knot, Half a knot, half a knot, Sailed the crashing 600. On the good ship Liverpool, With a crew of 600, Went the dashing 600. Government, Government, What's not to spend a cent— Ah! Lucky 600.

ACTOR'S DREAM COMES TRUE

It is reported that the Lew circuit is to do two shows a day instead of three. Next thing to happen will be some Western circuits cutting down from seven-a-day to six and a half.

ACT IN BOYLE'S 30 ACRES

Mayor Hylan and Comptroller Craig should prove a good duo for the theatre. Their diabolical sure and sure way to bring reproach from the audience. So if they are to be successful in their endeavor their services to Ziegfeld, who might release Gallagher and Sloan from "Dime Garden" and take them out of a mad and extraordinary attraction.

I. T. A.

The above may stand for: I Trust Actors, I Trust Actors, I Trust Actors.

But it does not, it means International Theatrical Association, which is a body of theatre, house and producing managers.

A COUPLE OF ILL WINDS

A right wire artist did his stunt on Broadway the other day. His audience could have been counted on one hand. It was a windy morning.

CHAPTER 2

His orphaned daughter used the insurance to purchase pretty clothes and silk hose. She was crossing Broadway and was crossing the street when she fell. The crowd she collected halted traffic. It was a windy afternoon.

WAR BY RADIO

According to scientists the next war will be fought by radio. His own radio sends it is going on now.

WHITE'S "SCANDALS" GORGEOUS REVUE BEST OF THE SERIES

"GEORGE WHITE'S SCANDALS OF 1923" a revue in two acts and twenty scenes. Booked by the Metropolitan Opera House, William K. Wells, Manager, George White, Lyrics by Ed. Sylvan, Musical Director Irving L. Kaye, George White, Musical Director, Presented at the Globe Theatre, New York, June 15, 1923.

Principals—Lester Allen, Winona Lightner, Tom Fawcett, Maria Zerkow, Olive Vaysha, Newton Alexander, The Lighters, Myra Collins, Enslin Brown, The Brown Brothers, Phyllis Doolley, Dollye Aida, Robert de Hout, Olivera, Helen Brown, Tip Top, Alois Val Jaquin, George White, Musical Director, Margaret Brennan and Tiller's London Palace Girls.

George White's "Scandals," the fifth of his series of revues, while a little short of the big names which have in the past been associated with his casts is about the best of all his shows. The best because it is by far the best entertainment he has offered. From start to finish it is bright, pleasing and interesting. Some of the big scenes are on account of their similarity to those in the Winter Garden show rushed onto Broadway last week about a week in its schedule. The reason for the hurried opening was apparent as soon as the White show was revealed to be the best of the big names in the two shows are suspicious alike.

White has been lavish in his expenditures for scenery, costumes and effects for the revue which is doubtless more expensive than any of his previous productions.

A rare jewel scene, is by far the best, exquisite in fact with the young women playing as the youth in a very drop, gorgeously arrayed in costumes which in themselves alone would inspire enthusiastic applause. The combination of them, the beautiful girls, the fine scenic effects and the singing dialogue from De Lyde Aida and Richard Boyd made of this the outstanding hit of the revue.

It is also a fine case number in the second act, similar to that of the "Passing Show" but beautifully staged and finely sung by Margie Fisher's duet. This is certainly the idea for the first act from Paris was another feature. This was the first act and was also repeated at the end of the entertainment. The girls did all a work of art, and secondly on it were six of the beauties of the show entirely untripped. Their movements were entirely of leaves, few in quantity and carefully draped about their bodies. They were here and there as it were. Whether or not this curtain was suspended with the girls during the entire run of the act is a mystery, but it certainly looked as though they had. The scene, one of the features of the "White's Scandals" Paris is the most daring ever seen on Broadway and was permitted to be shown here to attract many to the theatre, for its view alone.

There is a strong sermon against prohibition in the revue with Johnny Doolley as Peter Stuyvesant, and the chorus girls impersonating Coe, O'Connell, Morpaine and other drugs. There is a clever burlesque on "Romance of the Marine" with Tom Patricia, Winnie Lightner and Lester Allen. Patricia will know in vaudeville as evidently a strong girl. The girls to revue patrons scored a hit of enormous proportions. Tom dances with all his old friends and finally, after the madcap song his way into the hearts of everybody. This is the show of the season. The revue is very funny, his acrobatic dancing scored and some new bits, but to Broadway scores will be for him. The clarinet with the rubber ball at the end which when he dropped the in-

strument jumped it right back to position again received a lot of laughs. Winnie Lightner sang a very strong and her accustomed vaudeville manner. Miss Lightner knows how to sing a lively song but her selection was not the best of the ones in particular should be cleaned up. It was very funny but slight.

A Mirror Ballet, similar to one in the "Passing Show" was well done by the London Palace Girls. The girls in their dancing acts get to this country, and are seen for three years with the Fred Stone show.

They were followed by four comies who evidently were well informed of the similarity of their show and the Winter Garden for they sang:

"Our whole show was stolen by Lee and Jake."

We were the only things they didn't take."

The singing portion of the show is chiefly in the hands of Delyde Aida and Richard Bold. One of their duets, in particular, is very beautiful and finely rendered. Charles Dornberger's orchestra furnished some of the jazz tunes which furnished some infectious tunes for the chorus and the entire company which danced at the final curtain of the revue which is a very fine view of the undraped misses on the curtain. This is a big one and will attract all the White admirers, and thousands of grand fans.

GRAND OPERA AT POLO GROUNDS

Grand opera performances to be given at the Polo Grounds all summer under the direction of Maxine Elliott, last Wednesday night, with a performance of "The Merry Widow" people attended. The stage is set in the center of the baseball diamond, about that part where the pitcher's box and first base are. The seats of the audience extended far as the home plate. There was no change of scene, the various colored lights denoting a new scene. In the cast of "Aida" were Frances Teralla, Carmela Ponselle, William Gustafson, Charles Berger, G. Anselmo, Grace White, and P. Fulli, several of these being members of the Metropolitan Opera Company, and several of the Metropolitan, conducted the orchestra.

"SWEET NELL" RUN EXTENDED

The run of the Equity Players' production of "Sweet Nell" of Old Drury," in the Theatre of the City, has been extended to June 30. The play was originally produced at the Theatre of the City, but the business has been such that the extension was last week decided upon. There has been some cast changes due to previous engagements. Alfred Lunt, who was expected to be in the play, has been forced to resume his work with the Distinctive Pictures Corporation, and has been replaced by Fred Fortinck, who this season has been with Elsie Ferguson in "The Wheel of Life." Morris Anshrum is now playing the role of Robert Fairfax, and formerly played by Regan Hughston.

"GOLDEN FLEECE" ON COAST

SAN FRANCISCO, June 18.—The "Golden Fleece" of the Metropolitan Opera production which opened here last week, scored a hit of large proportions. Blanche Bates was acclaimed by Fred Fortinck, who this season has been with Elsie Ferguson in "The Wheel of Life." Morris Anshrum is now playing the role of Robert Fairfax, and formerly played by Regan Hughston.

"AREN'T WE ALL" AUTHOR COMING

Fred Lonedale, author of "Aren't We All," in which Cyril Maude is appearing at the Gaiety Theatre, New York, returned from England last Saturday on the Aquitania.

"HELEN OF TROY, N. Y." DANCE SHOW OF PEED REAL SUMMER HIT

"Helen of Troy, New York," a musical comedy in two acts. Booked by George Kaufman and Miss Connelly, Music by Fred Fisher, Lyrics by Fred Fisher. Presented at the Selwyn Theatre, Chicago, Chicago, June 19, 1923.

CAST.
Elias Yarrow.....Tom Lewis
Wardson Jantzen.....Ray Merrill
Baron de Carin.....Joseph Letorva
Charles Williams.....Charles Lawrence
Harper Williams.....Chris Fawcett
Doris Williams.....Elsie Ford
Helen McGuffey.....Paul Frawley
Martha McGuffey.....Queenie Smith
Minnie Fawcett.....Betty Johnson
Mina Fawcett.....Joan Clemat

Handicapped by the hottest weather of the year with the nights stifling, especially indoors, "Helen of Troy, New York" came through and before the week was out had a sure fire hit to her credit.

The story of the piece is not very strong, and the lyrics and music can hardly be described as funny, yet there is no denying the fact that the piece is one of, if not the best of the summer productions.

The cast is responsible for this, every member of which worked to the open air night as though his or her life depended upon it. By sheer work and evident interest in every movement of the play, they carried it over without a hitch.

The plot reveals the story of a little stenographer who, working in a Toy collar factory, invents a new type of necktie for men which catches on immediately. By sheer work and evident interest in every movement of the play, they carried it over without a hitch. The plot reveals the story of a little stenographer who, working in a Toy collar factory, invents a new type of necktie for men which catches on immediately. By sheer work and evident interest in every movement of the play, they carried it over without a hitch. The plot reveals the story of a little stenographer who, working in a Toy collar factory, invents a new type of necktie for men which catches on immediately. By sheer work and evident interest in every movement of the play, they carried it over without a hitch.

On a slight pretext he discharges her and introduced the new collar himself claiming that it was his discovery. The girl looked after for another position is eagerly sought by the son of another collar manufacturer, and just as they have about decided to marry, she marries in another position, the collar story comes out. She is then married to the son of another young man she loves and all, of course, ends happily.

It is the girl and her pleasing voice, charm of manner and modest style, and toward keeping up continual interest and her work really attractive.

A young sister, played by Queenie Smith, former grand opera ballet dancer but now a comedienne, almost ran away with the show. Miss Connelly is quite clever, yes, and even every minute of the show she gives laughs that dance acts rarely give. The other with a speed and regularity that amazed the critics. The show was then followed by another with Walter Lawrence, a dumb, collar model, whose work he held up the show with an applause break that lasted it seemed for an hour. Tom Lewis, who is doing some particularly funny work and Roy, who is clever, got a big laugh from man whenever he could get a minute to himself played on the ocean. Joe Le-Torva, who is a very good dancer, an artistic photographer and Paul Frawley who is a very good dancer. The show is the best of the season, and the music is tuneful, one or two of the numbers being especially good.

SELWYNS TO DO FOREIGN PLAYS

European plays feature prominently the list of productions the Selwyns expect to produce in the coming season according to plans announced by them last week. Among the foreign plays are listed "The Butler," "By Your Leave," "Success," "London Revue of 1924," the "New York Revue" and a continental type of revue in association with C. B. Cochrane and featuring Raquel Meller, a Danish singer.

Two productions are scheduled to be launched in September, these being "Bathing Butler," a comedy in two acts to be presented on "Labor Day at the Adelphi Theatre, Chicago, in conjunction with George Choo, and "By the Grace of God," by Frederick Lonsdale, author of "Aren't We All," which will have Violet Herwig, Estelle Winwood and Norman Trevor heading the cast.

New's Eve the Selwyns' Players will inaugurate a season of four weeks at the Dresden Theatre and about the same time Irene Castle will be launched under the Selwyn management in a tour of the country. "Irene Castle's Fashion Show."

The Continental Revue in conjunction with C. B. Cochrane, referred to above will be presented in November and in December. "By Your Leave," a new comedy by A. A. Milne will occur, this play having been chosen as the opening production of the Selwyns' season in London, for the coming season.

It is expected that Selwyn's will present Andre Charlie's "London Revue of 1924" with an all English Company led by Gertrude Lawrence. This will take place at the Times Square Theatre.

The Selwyns plan call for an engagement of twelve weeks for Jane Cowl on the coast in the latter part of the season. Her appearance here in "Anthony and Cleopatra" and later on in "Twelfth Night." Another new production will be a dramatization of "Sweet Pepper" which is being made up by Bernard Fagan and for which the star has not yet been selected.

Four companies of "The Fool" will be sent out one, headed by Alexandra Carlisle and Harry Browne, occupying the Selwyn Theatre in Chicago, another going to Philadelphia, a third to New York and "Partners Again" will be sent out for another season.

BONSTELLE CO. CLOSING

The preliminary season of Jesse Bonstelle's "The Bonstelle Company" "dollar top" enterprise at the Harlem Opera House, which with a production of "Call the Doctor" during the week of June 18. The first regular season of the Bonstelle players will begin early in the fall at the same house. The Harlem Bonstelle players will begin early in the fall at the same house. The Harlem Bonstelle players will begin early in the fall at the same house. The Harlem Bonstelle players will begin early in the fall at the same house.

During the seven weeks of the preliminary season, Miss Bonstelle put on one new play entitled "The Vigil," by Daniel Webster, and other productions included, left "The Second Mrs. Straker," "The Man Who Came Back," "Welcome Stranger," "The Man Who Came Back," and others.

HALL BACK FROM ABROAD

O. L. Hall, dramatic critic of the Chicago Journal who went abroad three months ago as the guest of George Tyler and Miss Bonstelle, has returned to resume his position. Hall, at the time he was abroad, had been on his return had fully recuperated.

HOPWOOD BRINGS NEW PLAYS

Avy Hopwood, who returned last week from a five months' tour of Europe, had a number of new plays to offer. The music he will adapt to the American stage.

Bobby Higgins replaced Olin Howland in "Wildflower" Monday.

Irving Clark has withdrawn from the "Loveland Revue."

Gilbert and Kinney have opened on the Fantages time in their new singing

F. C. Owens has replaced Carlton Brackett in "Opowen West, the Bi-Jou."

Willard Dashiell replaced Harry Andrews as director of the Forsyth Players.

Henry Stremmel, tenor, has been engaged for Billy Gallagher's Monte Carlo.

Oliver Blackzeay is now playing leads with the Albee Stock Company, Providence.

George Welling has been engaged to play leads for Ruth Robinson in Wilkes-Barre.

Tom Spencer of the Ziegfeld "Follies" will be seen in a new act in vaudeville shortly.

Church and White are being featured in the new revue at the Palais Royal, Newark.

Müller and Mack, the "Bing Boys" will open in a big revue of their own next month.

Ruth Birch has been added to the beauty ensemble of "Dew Drop Inn" at the Astor.

Ruth Mero has been engaged by the Forsyth Players of Atlanta, Ga., for ingenue roles.

Eckart and Frances have been reunited on the Keith Western and Orpheum junior circuits.

Yvette Ruyal will appear this summer with the Royal Italian Opera Company in Manila, Italy.

Venita De Sorita has replaced Zoe Barnett in the Chicago company of "Blossom Time."

Ottile Corday has replaced Lora Sorenson in "Go-Go" at Daly's Sixty-third Street Music Hall.

Dale Winter will head the cast of "Teneb" when that piece is set up again next season.

Billy Arnold has staged a new revue, "Springtime Girls," at the Moonlin Room, New York.

Florence Reed has been signed to appear under the Dillingham management for the next five years.

Ben Lyon has been engaged for a leading role in "The Crooked Square," to open in September.

Endel Markey is entering vaudeville in a playlet called "A Mis-Understanding," written by John Russell.

Bert Gordon and Harry Gordon have reunited after four years and will be seen shortly as a new act.

Ted Lewis returned to Keith vaudeville on Monday, opening at the Bushwick Theatre in Brooklyn.

George McQuarrie will support Helen MacKellar during her starring stock engagements in San Francisco.

Sylvia Wallace, secretary to Harry Walker, left last week for two weeks' vacation in the Adirondacks.

George Franklin will shortly open her troupe at the Proctor Circuit in her new dramatic playlet, "Ingratitude."

ABOUT YOU! AND YOU!! AND YOU!!!

Marion Werth, blues singer, has been engaged for a hit in Will Morrisey's new show, "The Newcomers."

Lester Lane has just rehearsing with Earl Carroll's "Vanities of 1923" and will shortly return to vaudeville.

Florence Walton is fulfilling an engagement as featured dancer with the new revue at the Marigny, Paris.

John Stokes and Leonard Doyle have been added to the cast of "Chains," the new William A. Brady production.

Christine Winthrop has returned from her sojourn in Atlantic City and will shortly begin rehearsals for a new play.

Ray Green, singing ingenue, has been added to the cast of the new revue at Jimmy Kelly's Algeria, Greenwich Village.

Mr. and Mrs. Frank Masters have been signed for George M. Cohan's London company of "Little Nelly Kelly."

Mr. and Mrs. Norman Phillips are being featured in S. J. Kanam's latest, "Vive-a-condey," A Lesson for Wives."

Arthur Albertson has been engaged as leading man at the Crescent Theatre, Brooklyn. Nitta Lane is the leading woman.

Florence Gast, last with "Little Driftwood," has teamed up with Joe Donohue, formerly in "Lady Buttery" in a new act.

Frances Baum, of the Keith press department, was engaged on Sunday, June 24th, to wed Paul Libowitz, a non-professional.

John Craig has been signed for a prominent role in A. H. Woods' forthcoming production of "The Jury Woman."

Martha Hendrickson has been signed for "The Crimson Glow," a new melodrama scheduled for production in the early autumn.

Bernice Hart, formerly of the Hart Sisters, was married last week to Charles Bridgeman of Flint, Mich., a college student.

Lillian Lorraine and Helen Oakes have been added to the cast of "Lewis' Follies," which goes into rehearsal this week.

Ted Bonnell will leave for Los Angeles next month prior to starting on a tour of the South Sea Islands and then around the world.

Adèle Goldberg, secretary to Rosalie Stewart and Eddie "Blade" having departed the Orpheum circuit were married last week.

Blanche Ring, who was featured this season in the Shubert musical, will return to the legit next season in a non-musical piece.

Cyril Scott is now playing the role of the doctor in "Blade," having succeeded Fritz Williams, who withdrew on account of illness.

Lu La Crose, prima donna, has been reunited with the Keith circuit for 12 weeks, and opened Monday in Toledo in a new singing act.

Ben Bernde and Phil Baker will shortly open a cabaret in the Times Square section to be known as Bernde and Baker's Bungalow.

Corine Murr, recently of vaudeville, has the prima donna role in "The House That Love Built," which opened at the Monte Carlo last week.

Hasoura, oriental dancer, who was featured in last year's edition of "Scandals," will shortly return to vaudeville in a new production act.

Clara Blandick and Thomas Donnelly have been added to the cast of "Goin' Goes Home," which will be brought out by Kilbourn Gordon, Inc.

Harold Foster, formerly of "Taps and Tunes" and Grace Corcoran, also of vaudeville, were married at the City Hall, Brooklyn, last week.

Bert Evans and Gracie Corcoran have completed a season in burlesque and will shortly return to vaudeville in a new act called "Flapperitis."

Barrett-Clayton and Company have been given a route over the Proctor time. They will appear at the Proctor's Twenty-third Street last week.

Florence Bridley and Arthur Johns have formed a vaudeville alliance and will shortly open in the new show at the new singing and dancing act.

Martha Hetherington and Flo Ross, harmony singers, have been added to the new Harry Walker Revue at The House That Jack Built, Chicago.

Eddie Buzzell, recently closed with "The Gingham" has been engaged to star in a series of three special comedies to be made in eastern studios.

Sam B. Hardy, who recently closed in "The Gingham" is spending the summer in a field for the summer but will return to the cast of "Kiki" in the fall.

Milton Davis, musical director of the Meyer Davis orchestra at the Powhatan Roof was married last week and is spending his honeymoon in New York.

Williams and Smith will have the chief comedy roles in "Lonesome Town," a new nine piece tabloid being produced for the small time by Wallace Abrams.

Maegen and Cross, harmony singers, have been added to the cast of "Don Tell Her," a new vaudeville revue, which opens next week on the Sablosky time.

Evelyn Faber, appearing in "Mother's Diary," on the Keith time is confined to the hospital in Syracuse suffering with appendicitis following a collapse on the stage.

The Wood Sisters have been added to the cast of "The Rise of Rosie O'Reilly," the new George M. Cohan summer song show which is standing 'trem at the Tremont, Boston.

Jack Smith, the singing juvenile, who appeared earlier in the season in one of the Shubert musicals, is being featured in the new revue at Jimmy Kelly's, Greenwich Village.

Geneva Mitchell, who last season was seen in one of the Shubert musicals, is being featured at her home with her mother in Chicago. She will be seen next season with "Sally" again.

Marie De Voe will shortly return to vaudeville as the featured member of a musical tabloid, "Furtibrous Flora," which is to be produced by Messers. Green and Altman.

Bertha Brown, formerly of the Strand Roof Revue, has joined forces with Sammy Smith and both are rehearsing in a new act for an early show in vaudeville.

Hilda Moreno, "Ziegfeld Follies" chorister, who recently underwent an operation for appendicitis, has come through all right and is recuperating at St. Bartholomew's Hospital.

John Byron, of Mark Lescher's cast of "Brooks and Frilly," a new revue being produced for vaudeville, is to spend his vacation, beginning next Monday, by hiking to India and back.

Norman Harrington, who had the juvenile role in one of the road companies of "Irgno," has been added to the cast of "Brooks and Frilly," a new revue being produced for vaudeville.

Tom Wise has been "acting out" as guest star with the Orpheum Players, Duluth. He will be appeared in a revival of "Three Wise Fools," and this week he is appearing in "Fals First."

James Klopstreich has been added to the cast of "Brooks and Frilly" by Edward Laska, which is to be given early production by The Bohemians, Inc., producers of Greenwich Village Follies."

Kenneth Douglas has been signed by the Selwyns to create one of the principals in the new musical comedy, "The Camel's Back," which that firm will produce in the early autumn.

The Dolly Sisters have been signed to appear in the Cleo Duprene production in the fall and will remain in Paris some months, then they closed in August in the summer revue "Paris sans Voiles."

Frankie Hunter is being featured with the Morris and Bernard musical stock company at Morrison's Theatre, Rockaway. The house opened last week, offering "Hello, Miss Rockaway," as the opening bill.

"Happy" Benway, Sonny Dibasia, Rusty Widener, Dolly La Salle, Clara Lewis, Art Kimmel and Arnie Lewis will be seen in a new act next season called "The North and South Revue," under the direction of Harry Weber.

Harry Supplee and Joe Williamson have had an affair at a dancing tour during the coming season. Supplee has played in several musical comedies while Williamson has been with several minstrel shows and is a female impersonator of ability.

Tom Nesbitt, who was leading man with Margaret Lawrence in "Secrets" at the Fulton Theatre this season, may have a summer vacation in England. He will return to the cast of "Secrets" when it goes on tour in September.

Irene Castle, who is now dancing at the Embassy Club, on Broadway, will return to America in the late Autumn to begin her rehearsal for "Andre Strain" at London Revue, which will be produced here by Citarol, in conjunction with Selwyn and Company.

Boris Petroff, Ballet Master at McVickers Theatre, Chicago, left for a month's vacation in California, returning to McVickers on July 15. He has been re-engaged for next season. So has rehearsal for the premiere dancer of the ballet.

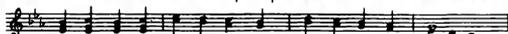
Marion Davies, who recently sailed for England to assist in a publicity campaign for the Metropolitan Picture, "When Knighthood is a Flower," and "Little Old New York," which is now on road, will return to New York on July 2.

Cut Yourself A Piece Of Cake (And Make Yourself at Home)

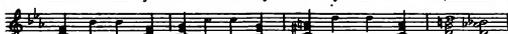
Revised by
THEODORE MORSE

By BILLY JAMES
Writer of "Carolina Mammy"

Moderato



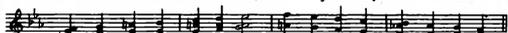
My friend Jones-ie he got mar-ried just the oth-er night,
There's a fan-d-ly in our street they teal-ly cant be beat,



Jones-ie was a man who had an aw-ful ap-pe-tite,
They've been used to com-pa-ny that al-ways likew to - eat,



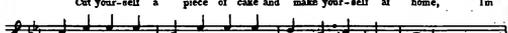
His wife went to cook-ing school, But on-ly learned to bake,
Now the old man's out of work, But they al-ways have cake.



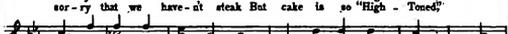
When he kicks a - bout the meals, She says "John for good-ness sake, just
And when comp-ny calls on them They put up a 'fake by say-ing



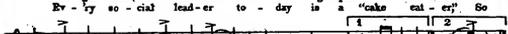
CHORUS
Cut your-self a piece of cake and make your-self at home, In



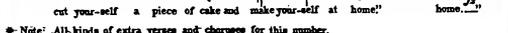
sor-ry that I can't cook steak But cake is so "High - Toned",
sor-ry that we have-nt steak But cake is so "High - Toned"



You'll get corns, and bun-ions From eat-ing Span-ish on-jons So
Ev-ry so-cial lead-er to-day is a "cake cat-er", So



cut your-self a piece of cake and make your-self at home!" home.



• Note: All kinds of extra verses and choruses for this number.

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BREAK IN COMPOSERS' SOCIETY MAY FOLLOW SHOW BROADCASTING

"Vanities of 1923," New Earl Carroll Revue To Be Released Over Unlicensed Radio Station, Rather, Although Member of Society Forbidding Free Broadcasting, Will Release Show

Although the members of the American Society of Composers, Authors and Publishers have apparently stood solidly together in its differences with the various radio broadcasting stations, a break in the latter by both publisher and composer will take place on Monday night unless Earl Carroll is induced to refrain from broadcasting his new show, "Vanities of 1923," through Station WJZ, located in the American building on West 42d street, and operated by the Radio Corporation of America, which is not licensed by the A. S. C. A. & P.

Earl Carroll, who has long been a member of the society, has definitely decided to broadcast his new play either in whole or in part next Monday evening, despite the fact that a member of the A. S. C. A. & P. automatically assigns all such rights to the Society of Composers. It is his contention that he wrote the lyrics and composed the show. Vanities is a farce and supposes that he may broadcast them or not, just as he sees fit. To do so would reserve the radio rights to his play when he sold the publishing rights of the score to Waterson, Berlin & Snyder, Inc.

The attitude of the above mentioned music house toward the society appears to be the cause of the present controversy, casting of songs without a license fee being paid by the radio station to the society, and is similar to that of one or two other large publishing concerns. Walter Douglas, general manager of Waterson, Berlin & Snyder, Inc., said that Earl Carroll insisted that the radio rights be invested in himself, and as their business

was first to publish the score, and worry about radio afterward, they let Mr. Carroll reserve the rights he asked for. Insofar as the clash with the policy of the society was concerned, he said that as far as he knew he was not in violation. His show was in such a particular case as the publisher letting a composer retain the radio rights to a score.

When informed that Carroll was going to broadcast his play through a non-licensed station, officials of the A. S. C. A. & P. said that Carroll was a member of their society and that they did not think he would do anything detrimental to the welfare of that organization. That if he intended to broadcast his play they would not stand in his way if he thought it would help him, but they did not see how it would benefit him. If possible, they said, Carroll would be induced to radio his play through a licensed station. That a publisher would not do so unless the composer retained the radio rights to his compositions was a surprise to Carroll.

On Monday night, Carroll said that he joined the society before radio became important, but just now he heard the welfare of his play at heart. Considerable money was invested in the piece and he had the feeling that he would lose it over, and the radio he believed would help him. Therefore, at all costs, he will broadcast at least the first act of "Vanities of 1923" next Monday evening. If they tried to stop him from doing this with his own show he would probably rename the show "Earl Carroll's Troubles, or Drawbacks of 1923."

AMERICAN AND FRENCH SOCIETIES

The American Society of Composers, Authors and Publishers is holding a meeting this week to hear the charges and errors to consider the matter of an affiliation with the French society whereby the American and French catalogues would be interchanged. Roger Salabert, head of the foreign authors, composers and publishers organization, now all in this country and the affiliation is one of the main reasons for coming to New York. The American society is now affiliated with several European organizations, including that of England and Italy.

HERBERT SONG NOW IN "KOLIES"

Victor Herbert's hit song, "A Kiss in the Dark," from the musical comedy, "Orange Blossoms," Edward Royce's first musical production which ran for a number of weeks at the Fulton last year, is heard again in a new production.

Florence Ziegfeld, Jr., put the number in the new edition of the "Follies" at the New Amsterdam, where it was sung on Monday night.

ROBBINS IN ATLANTIC CITY

Jack Robbins, of Richmond-Robbins, Inc., left Monday for Atlantic City, where he will personally supervise the exploitation of one of his new numbers, "The March of the Marchants."

IRA SCHUSTER HAS A SON

A six-pood boy arrived at the home of Mr. and Mrs. Ira Schuster last week. Schuster is a composer.

"MUSIC TAX" IN CONVENTION

William Brant, newly elected president of the Motion Picture Trade Owners' Association, will be the featured speaker at the annual convention of the American Society of Composers, Authors and Publishers, who attended the movie men's convention at Syracuse last week, that the "music tax" would be levied on the first five or six masters taken up by the board of directors when they meet in the near future. A conference was held to arrange an agreement reached whereby there will be a better understanding between the exhibitors and the society in its efforts to collect a performing rights' license fee.

FOWLER WITHDRAWS SONG

Lem Fowler, has withdrawn his song entitled "He May Be Your Man Friday, but He's Mine," which had been being marketed. The title was similar to the song recently withdrawn by Harms, Inc., to the Kay-Stern Music Company, Inc., and Maceo Pinkard are the writers of the song now being put out by Kay-Stern and Lem Fowler will get a cut on their number.

NEW FIRM GETS SHOW

Although in business less than a year, the Vellan and Milton Agency of the above mentioned firm's first show shortly, having obtained its rights to the score of the new Ted Yip show, "The Show Show," through Pearson, with many well-known acts in the cast, in addition to Lewis, Jack Yeldon and Milton Agency of the above mentioned concern are doing the lyrics and music of the new show. The title of the show is "Ted Lewis' Follies."

BUSINESS BOOK FOR DEALERS

The Trade Service Bureau, of the Music Industries Chamber of Commerce, has ready the book on "Accounting for Retail Music Dealers." The edition is completed, and samples of which were shown at the music men's convention in Chicago two weeks ago. The edition is limited and will sell for \$3 to non-members, and for \$2 to members of the Chamber of Commerce. Deliveries will be made about July 1 or later.

The book is an examination of a typical Music Store Balance Sheet, statement of assets and liabilities, statement of profits, statement of operations, methods of entering daily transactions, proving entries, trial balance and various other examples.

Archie M. Peitch, certified public accountant of Haverhill, N. H., and instructor in accounting at the Amos Tuck School of Administration and Finance, Dartmouth College, compiled and wrote the book, which is the result of suggestion made two years ago by the Music Industries Chamber of Commerce to several universities and business schools, calling attention to the need of the retail music business a standard accounting system.

COMPOSERS WIFE SUES

Sigmund Romberg, well-known composer of musical scores, has sued last week in the Supreme Court by his wife for a separation on the ground of abandonment.

Mrs. Romberg, in her complaint, set forth that her husband is a composer in 1908 and that they have no children. On March 23, last, she says, he deserted her without cause. Mrs. Romberg further complains, her husband has failed to support her as in the past, and that she has received \$50,000 in royalties yearly from his music according to the complaint filed in his wife.

HARMS PUBLISHES "SCANDALS"

"Harms, Inc., is publishing the score of George White's Scandals of 1923," lyrics by Bud de Sylva and music by George Gershwin. The life of Rose, as depicted by Otto Jordan, general manager of Harms, Inc., as the hit number of the show.

MT. VERNON HAS PUBLISHING CO.

Martin (Bobby) Burns, well-known business man who resides in Mt. Vernon, has entered the music publishing field with the song "I Don't You" (I Don't You), a fox-trot novelty. The publishing firm is located in the above mentioned town.

THE CHAMP LONG TITLE

Con Conrad and Billy Rose have written a new fox-trot ballad entitled "Somebody Else Took You Out of My Arms, But They Can't Take You Out of My Heart." This is about the longest song title on record.

ANOTHER TRICK NOVELTY SONG

Among the flock of trick novelties in the popular song line, Max Silver and William Jerome have a contribution. The title is "Don't Raise Your Umbrella in Here." Maurice Abraham may publish it.

SCHLOEMAN WITH FISHER

Harvey Schloeman, formerly with Irving Berlin, Inc., is now connected in the professional department of Fred Fisher, Inc., filling the shoes of members of the staff who are on vacation.

BORNSTEIN BACK FROM EUROPE

Saul Bornstein, of Irving Berlin, Inc., stepped off the Olympic ship (Wednesday) morning, and took a week's tour of England and the continent.

MAXWELL BACK IN AMERICA

George Maxwell, president of the American Society of Composers, Authors and Publishers, who is charged with having written "Police Letters" to Allan A. Ryan, surrendered Monday afternoon to District Attorney Banton upon his arrival in the city, where he was detained by the counsel, Nathan Burkan, and said he had returned by train aboard by way of Quebec and the railroad.

District Attorney Banton took Maxwell into custody. Maxwell was given a \$5,000 bail for a hearing later in the week.

Maxwell intended to talk at first, but a statement was handed out at his offices later in the day. This was District Attorney Banton's rooms, his counsel said that his client had never said anything derogatory of Mr. Ryan, although Ryan had said some such things of him. He said that Maxwell knew Ryan socially.

Well groomed, clean and debonair, Maxwell chatted with reporters while waiting for Judge Koening. He denied all of the accusations against him and later incorporated the same talk in his statement. Nathan Burkan said for him.

"Mr. Maxwell had nothing to hide. He has returned voluntarily and has never in the past been arrested by any law enforcement officer. He has never resorted to the sensational or spectacular, nor has he ever hidden in the shadows of the District Attorney's office."

The statement given out by Mr. Maxwell in the past goes as follows:

"The charges against me are viciously false and I am absolutely innocent of them. I have never been arrested by any law enforcement officer, nor have I ever been tortured or my friends during the past six years with these scurrilous and untrue charges."

"Those who know me well will readily admit that I am a law-abiding citizen. I have spoken, and if I have occasion to condemn or criticize another I do not hide behind my friends."

"I deeply resent the hastily and cowardly attacks that have been made against my person, and the feeding daily to the public press of a highly sensational and extraordinary story of my life, my habits and my intimations of and concerning me. These were unfounded fabrications, made exclusively and solely for the purpose of any attempt, previously to investigate or corroborate them; all with a view to the dissemination of a false and untrue story and to serve the wicked ends and ulterior purposes of the writers of the same."

"I have not yet had an opportunity to be heard nor to explain or clear away the false charges against me, and I am sure that I am innocent and made the basis of the charges."

"When I sailed abroad there were no charges pending; otherwise I would not have left this shore."

"Until the indictment was actually found I was unaware of any accusation against me."

"That the charges are ridiculous, is proven by the letters themselves. They show that the subject of the charges is a peaceful and venous attacks—all with a view to the dissemination of a false and untrue story and to serve the wicked ends and ulterior purposes of the writers of the same."

"Thirty years of a very active business life, with important responsibilities, ought to be some proof of my sanity."

"I grieve beyond measure for those of my friends who have been drawn into this scandal, and who have been subjected to such disagreeable and extraordinary publicity."

KENDIS SONG GOING WELL

"Whoop La!" is the gang song, the chorus of which readily lends itself to being sung by an audience, when properly introduced by any singer. The song is published by the Kendis & Brocman musical company, Inc., is being taken on by many prominent vocalists.

NEW PERCENTAGE PLAN FOR SHOWS ON COL. WHEEL

SCALE UP TO 70 PER CENT

Results are fast being accomplished by the newly organized Burlesque Producing Managers' Association, second meeting of this association was held last Friday afternoon in the rooms of the Burlesque Club, with Barney Gerard in the chair.

The committee in charge reported to some twenty-five members of the association who were present, that the percentage arrangement for the coming season was working out very nicely. Already fine results are in sight.

A better sliding scale would be in effect, at more of the houses than ever before. The committee reported that the houses controlled by the Columbia Amusement Company, those controlled by Miner Estate and Hurtig and Seamon has agreed to give the shows on the Columbia Circuit the following scale.

When the gross receipts reach between \$5,500 and \$6,000 the percentage to be fifty five for the shows, between \$6,000 and \$6,500 the percentage will be sixty for the shows, and above \$6,000 the show will get seventy per cent. This is the largest percentage the owners of the circuit have ever granted to any show. The highest in the past has been sixty per cent.

The other houses have not been heard from as yet, but most of them are smaller houses and there is no doubt, but what still better percentage will be given by them. As these three firms own and control twenty-five houses on the circuit, it looks as though the smaller ones will fall in line.

The producers in return are going to do everything in their power to put on good shows, in fact they are going to extend themselves as they have never done before to produce shows that will get the best next season. It is a sure thing that the better the show the bigger the receipts will be.

The house owners have agreed to help the producer to make money so it is up to them to show the house owners something extra. The best cost will be of money to run these days and to make them pay, the coin has to roll into the box office and to do this the producer has to have an attraction to get it.

OLYMPIC FOR COLUMBIA

Negotiations for the taking over of the Olympic Theatre, Chicago, from the Kohl estate, and A. L. Erlanger by the Columbia Amusement company will be concluded this week. The theatre will be used by the Columbia people to serve as their "loop" theatre replacing the Columbia Theatre, there which they sold to A. H. Wids.

BABY BOY AT KRANZ HOME

A baby boy arrived at the home of Mr. and Mrs. George J. Kranz in Richmond Hill, L. I., on May 24. The little one's name is Robert. The father of the boy is a well known musical director in his business.

"KID" KOSTER AT NOLAN'S POINT

LAKE HOPATCONG, N. J., June 12.—"Kid" Koster, the number one burlesque agent, is spending the Summer at Nolan's Point this place.

SIGN FOR "DANCING AROUND"

Cain and Davenport have signed Arthur Eptam and Fred "Fat" Slater for their "Dancing Around" next season.

STRAUSS SHOWS CAST

The cast of Fred Strauss's two shows on the Mutual Circuit the coming season include: For "Smiley Snaps" Ray Road, Frank Queen, William Young, Rex Weber, Benjie Davis, Delia Dolly, Dolly Lewis; for "Smiles and Kisses," Lee Hickman, Abbie Leonard, Arthur Stern, Beatie Ross, Muriel Gardner and Frank Martin. Fred Strauss will manage both shows.

COLAHAN IS LEWIS SHOW MGR.

Emmett Colahan, who recently resigned as office manager of Chamberlain Brown, will manage the Ted Lewis Show which opens at the Shubert Theatre, Boston, August 4. Colahan is well known as a road manager, having had charge of several Broadway and burlesque shows in the past.

CLEVES IS GAYETY MANAGER

Otto Cleves has been appointed manager of the Gayety Theatre, Detroit, by the Columbia Amusement Company. This completes the list of new appointments of managers for the Columbia Circuit. Cleves was to have managed one of Ed Daley's shows on the Columbia Circuit this season.

MADLYN IN ACT

Madlyn Worth, well known soprano in burlesque, last season with Harry Hargest, "Knock Out" and "The World of Burlesque" and is going into vaudeville. She will appear in the new "Single" and put it over.

NALDY IN HOSPITAL

Frank Naldy is in the Post-Graduate Hospital, New York, where he underwent an operation last Thursday. He expects to remain in the hospital about four days. Naldy is signed with Sim Williams for next season.

ELLIOTT IN ATLANTIC CITY

ATLANTIC CITY, N. J., June 23.—Jimmy Elliott, straight man, who is signed with a Mutual Circuit show next season, is spending the summer here. He will remain here until the call for rehearsals.

FAY TUNIS SIGNS

Fay Tunis, last season with "Hello Goo" Time, placed her name on contract last week with Hurtig and Seamon, to go with one of their Columbia Circuit shows next season.

JONES SIGNS FOR COMEDY ROLE

Arthur Harris has engaged William A. Jones for the Clark and McCullough show "Monkey Shines" on the Columbia Circuit, to do comedy opposite George Shelton.

MILDRED CECIL FOR WALDRON SHOW

Jack Singer signed Mildred Cecil prima donna for the Chas. Waldron Show next season. Miss Cecil was with one of Hurtig and Seamon's shows last season.

JACKIE WILSON CLOSING

Jackie Wilson will close a long engagement at the Olympic Saturday night. She will make a trip to the States to see her father, who is ill, before working again.

ROSE DUFFIN SIGNS

Rose Duffin has signed with Cain and Davenport for next season. Miss Duffin was with the Stone and Pillard Show last season.

LUCILLE HARRISON SIGNS

Harry Rudler signed Lucille Harrison with Eddie Daley for next season last week.

NEW FRANCHISE HOLDERS ON MUTUAL

NAMES AS YET UNANNOUNCED

Many new names will be added to the list of franchise holders on the Mutual Circuit this season and a large number of new houses will be added to the theatre list. No announcements regarding either of the above was made at the office of the burlesque circuit, who at present is conducting all of its business transactions in a secretive manner.

George Peck, whose name was mentioned recently as being one of the new franchise holders, will not have a Mutual show next season, his deposit of one thousand dollars having been returned to him several weeks ago. The cancelling of this franchise leaves the firm of Peck and Kolb without a show on the Mutual next season. They will represent one of the houses on the Columbia and will operate the "Happy Hop" show on the Columbia Circuit.

On good authority it was learned this week that Billy Vard and James McGrath will not next season have the western houses which they control on the Mutual Circuit. The status of these houses is at present uncertain.

The Garden Theatre, Buffalo, will be controlled next season by Harry Abbott, Jr.; the People's, Cincinnati, will be under the management of Harry Hargest and Levine, and the Broadway, Indianapolis, will be controlled by a new management organization.

John J. Jermon seemed much perturbed by the appearance of an article in the Currier last week in which it was said there was a rumor to the effect that I. H. Herk was to become an official of the Mutual Circuit next season. Jermon declared that there was not a word of truth in the rumor. He said that under no conditions is one of the Mutual officials. He admitted, however, that he had during the previous season had several conferences with Herk concerning the placing of some houses on the circuit. The houses under consideration were situated in Minneapolis, Milwaukee, Chicago and Cincinnati. Whether any definite arrangement regarding these houses had been made, Jermon would not state.

It was also stated among those familiar with conditions in the Mutual Circuit that some big and decided changes are under the hands of the number and location of the theatres, as well as the list of franchise holders.

"FROCKS AND FRILLS" OUT

The "Frocks and Frills" company started a two weeks' engagement of one nighters over Long Island on the John E. Coatts' circuit and the Empire Theatre in New York. The company has been closing the houses of its circuit up in the state for the last week and will re-open them the first of August.

HEXTER TO MANAGE GAYETY

Billy Hexter will manage Betty K. Wells' "public" show on the Columbia Circuit next season. Hexter managed Gayety, Pittsburgh, last season for the Columbia circuit and the Empire Theatre in Cleveland the season before, an American Burlesque Circuit house.

NATIONAL WINTER GARDEN CLOSÉS

The National Winter Garden closed its season last Saturday night. It will open early in August.

FREE INDUSTRIAL FILMS

The National Association of Manufacturers announced yesterday the establishment of a national free industrial picture distribution service to supply free to all exhibitors throughout the country with industrial programs, educational and Americanization films. "The service will be free of charge in all parts of the country on July 1.

The service will be free and will be made available to the exhibitor in the general interest of industrial education and industrial betterment as well as to strengthen the spirit of Americanization throughout the country," an announcement read.

"Pictures will be supplied to the distributing association each month and will be available for general circulation in the specific territories for which they are made," an announcement read. "New pictures will be rotated throughout the country, changing in each locality each month. The pictures will cover a varied range of subjects, such as general industrial education, individual manufacturing processes, pointing lessons in carelessness and prevention of fires; and along the lines of teaching the newcomers to these shores the fundamental principles underlying Americanism."

"BUD" FISHER WINS IN HILL CASE

"Bud" Fisher, cartoonist and creator of "Mutt and Jeff" cartoons, was victorious in his fight to receive settlement from a theatre manager, last week, when Supreme Court Justice Tierney rendered a decision in favor of Fisher.

Justice Tierney held that Fisher was entitled and the accounts and stated that the Court would appoint a referee to take it. He dismissed the counterclaim for \$75,000 against Fisher through the fault of his complaint and in the testimony offered in court, set forth that he had never received any of the \$75,000 in royalties due for the production of "Mutt and Jeff" comedies since 1919, although the defendant has, at times had as many as six or seven companies on the road, featuring "Mutt and Jeff" since that year.

Gus Hill, in his counter-claim alleged that he was to receive part of the profit which might accrue to Fisher through "pictures," but received nothing.

QUEENIE SMITH SIGNS FOR 7 YEARS

Walter Vincent, who is one of the financial backers of "Helen of Troy, N. Y." was to be hit at the Selwyn Theatre last Tuesday on its opening, immediately after the first performance placed Queenie Smith on the stage. She was receiving the outstanding feature of the attraction, under the management of Vincent to appear under his personal management.

SIGN FOR SELG SHOW

Those engaged for Irving Selig's "Puppets and Toys" are Irving Selig, Lee Lane, Charles "Red" Marshall, Ray Lennox, Joe Jerald, Tom Fairclough and Ida Roberts.

SCRIBNER BACK FROM VACATION

SAM A. SCRIBNER returned to his office in the Columbia Theatre Building Monday, after a four week vacation in Pennsylvania. He motored both ways.

FLOSSIE EVERETT SIGNS

Flossie Everett has been signed by Irons and Clamage for their "Temptations of 1923" for the coming season.

SIGN FOR "BROADWAY BREVITIES"

"Jack 'Smoke' Cray" and "Alma Arlies" have been engaged by "Eddie Daley" for his "Broadway Brevities."

CLARK FOR "LETT'S GO"

Fred Clark has engaged Burton Carr as straight man for his "Let's Go" company next season.

INSURANCE FUND PLANNED

Details are now being worked out on a plan whereby the National Fire Insurance Association will establish a fire insurance fund which will eliminate theaters placing insurance with the large fire insurance companies.

This plan was broached at a meeting of the Board of Governors at the National convention last week and approved. A committee was appointed to work out the details of the plan and to report upon the completion of their work they report to the Board of Governors. It is expected that a special meeting to take up the matter.

It was brought out that the fire insurance companies had reduced the insurance rate on theatres considerably recently, which showed that the theatres were not considered as a hazardous risk. It is said that the premiums that are paid by theatres in the United States and Canada at the normal rate of insurance bring revenues to the insurance companies which average more than \$1,500,000 annually.

According to statistics which are available, the loss incurred through theatre fires each year never reaches anywhere near the amount that is paid in annually for premium charges on theatres.

Therefore the theatre managers and owners feel that a great deal of money could be saved through the establishment of their own fire insurance company and taking over the risks which are now held by the insurance companies.

According to the plans which are being worked out, it is said that a sinking or loan fund will be established at the start whereby the theatre manager or owner will pay premiums three years in advance so as to enable the organization in case it has any losses, to meet the risk. The rate of insurance that will be charged is considered considerably lower than that now being exacted by the insurance companies.

It is believed that this rate will be about thirty per cent lower a year than that now charged by the regular companies. In case that losses during that period are nominal, provisions will be made whereby the interest on the money held by the company will be either returned to the individual member of the association proportionate with the amount he has paid in, or will be credited toward the payment of the next installment of the fire insurance premium.

After the first three years of the operation of the company it is the intention of the organization to regulate the premium rate according to the average loss on hand. In case the fund has been heavily taxed through losses, the rate will be increased proportionately higher than they would be were the losses light. In the event that there is no light it will be materially reduced below the amount charged for the previous period.

It is said that the plan will be worked out by the committee, which is working on the project of insurance statistics and tables covering the United States and Canada to get an insight as to the hazards encountered in various vicinities, the amount of theatrical productions and the amount of premium which is exacted. These figures will be used as a guide in establishing the rates to be charged in various communities and sections throughout the country. It is of course, well known that no community where a theatre is modern, up-to-date and fireproof or whether it is of the type of structure which is considered will have to pay a higher rate of premium than the former structure, as it does now with insurance companies.

It is said that the heads of the I. T. A. figure that when their project is launched the members see its advantage and that they will join the ranks of the organization to get the benefits of the plan.

JOHNSON AT ROSS-FENTON FARMS

Johnny Johnson and his orchestra will file for engagement with the Ross-Fenton Farms, Adam Park, N. J., on Saturday, June 30th. Johnson comes to the Ross-Fenton Farms, which he has just left, after he completed a successful engagement, the place having been closed for the summer.

In the new band eleven men will be used, splitting into two sections for the afternoon and evening, and forming the entire combination for the supper.

In reassembling his band for the summer Arthur Marshall, Philadelphia, after a wide search, located via radio on board the S. S. Lexington and the contract made by wireless.

Frank Cronk, who is at present at the farm, will be associated with Johnson in his new organization.

WHITEMAN HURT IN AUTO SMASH

LONDON, June 25.—Paul Whiteman and his wife, Vanda Hoff, the dancer, were injured in an automobile smash yesterday. Whiteman suffered a laceration of the right shoulder and dislocation of the face. His wife was badly shaken up and bruised.

Whiteman will in all probability be confined to his home for several days.

ACTOR COMMITTS SUICIDE

Alagna, Mich. June 25.—O'Brien, a Shakespeare actor, committed suicide by cutting his throat last Thursday night. O'Brien was established as a professional on a dock. Two months ago O'Brien came near suffering from a nervous breakdown and was taken to the hospital by his mother's home. He created the role of Seward, in "Drinkwater's" "Abraham Lincoln."

"TARNISH" CAST COMPLETE

John Cromwell has completed the cast for "Tarnish," the new play by Gilbert Emery, which will be shortly played in rehearsal. It includes Tom Power, Fane Marinoff, Albert Gray, Ann Harding, Marie Showell, Mrs. Astor Theatre, Kate Mayhew and Mildred McLeod. The piece will open out of town the latter part of next month and will be brought to a Broadway theatre in August.

A. E. A. REFS. CAN SUSPEND

Traveling representatives of the Actors' Equity Association are being empowered to suspend any theatre manager who refuse to obey instructions and regulations of the A. E. A. and the offending member will be presented with a printed slip officially suspending them pending permanent action by the council.

SHUFFY WITH ROAD SHOW

Walter H. Shuffly who has managed "Dew Drop Inn" at the Astor Theatre has been sent to manage one of the Shubert road shows and Leonard Gallagher, manager of the Shubert Theatre, has been appointed company manager in his stead. David Schuman remains at the Astor as stage manager.

NEW BORDON SHOW OPENS AUG. 27

Irene Bordoni, under the management of E. Ray Goetz, will begin her New York engagement in "Miss Maudie," a comedy adapted from French by August Zfd. It will open at the Lyceum Theatre on August 27.

"BLACK SHEEP" GOING OUT

"Black Sheep," a new comedy-drama in three acts by Arthur Shevin, a stock actor, will be produced for the road next season by Messrs. Brooks and Sullivan. The author will be featured in the cast.

SUE FOR STOCK ROYALTIES

Leslie Morosco and Zillah Covington, file for a judgment Court suit against Sanger & Jordan, Inc., seeking to recover the sum of \$1,000 for royalties allowed to be due on a play called "Some Baby."

According to the complaint, and attorney Solomon Goodman, who represents the plaintiffs, Miss Covington, is the author of the play which she owns with Morosco. Sanger & Jordan are charged with the stock rights to the piece and have been collecting royalties on it, but the Covington and Morosco claim that the royalties have not been paid to them.

ALLEGED ACTOR SENTENCED

William Lally, who claims he is an actor, of 231 1/2 Loring Place, the Bronx, was sentenced to prison for a period of three years in prison by Justice Edward McInerney and French last week after being convicted of the charge of stealing seven silk vests from Macy's on June 7. Lally had previously been convicted on a shoplifting charge, the detectives told the court. He is forty-six years old.

WOLHEIM LOSES BEARD

Lois Wolheim, who played the title role in Eugene O'Neill's play, "The Hair of the Dog," is now wearing a heavy beard for the purpose, was seen along Broadway last Saturday clean-shaven for the first time in two years.

"OLD HOMESTEAD" AGAIN

Augustus Plou will send on tour next season the play he has established Dean Thompson's former success "The Old Homestead." Walter Avery will head the cast of the show which will open in the East on August 27th.

HAMMERSTEIN RETURNING

Arthur Hammerstein has cabled his office in New York that he will sail on England for America on the *Maple* on July 4. It is said that Hammerstein will bring back several foreign operettas for American production.

MEADOWBROOK OPENS

The Meadowbrook Orchestra, an eight-piece combination, opened last week at Thwalle's Inn, City Island. This orchestra follows a colored combination with a female leader that played at Thwalle's for several months.

WINNINGER SHOWS GOING OUT

CHICAGO, June 23.—The Frank Winninger touring dramatic stock company will open its season at Appleton, Wis., August 2. The John Winninger company will open the same day at Appleton, Wis.

WIDEDOFF WITH VICTOR

Rudy Widedoff, well known saxophonist, has signed with the Eight Victor Artist group for next season. They will start their next tour in September and travel as far as the Coast.

NEW REVUE FOR GYPSYLAND

Dan Dody is staging a new revue for Gypsyland. The cast will include Frank Fay, David Cowell, Lucille and Victor Kaplan. It will open in two weeks.

CASTING "GOOD MORNING DEARIE"

Leffer and Bratton have begun casting for the road company of "Good Morning, Dearie," which they will send out for a tour of the one-acters.

WOODS' PLAYS FOR NEXT SEASON

A. H. Woods, who returned from a year's stay in England Friday on the *Berenaria*, later announced his plans for the forthcoming season. He expects to place "Good Old Days" in production under his own direction almost immediately and will then start work on "The Next Corner." "Good Old Days" will be starred in "Casanova" and following this, as deemed advisable under then existing circumstances, will be "The Lawrymwood" and "The Whole Town's Talking" and "Lonely Woods," who stated that Arthur Hammerstein would be back this week, said that this was the first time he had returned from the other side without bringing back a lot of foreign plays, explaining that he could probably give the native talent a chance.

NEW PLAYS IN STOCK

WASHINGTON, June 25.—The Shubert-Beisaco stock players under the management of George Marshall, will be busy for some weeks to come, as "The First Year," has done remarkably well, and will have over for the rest of the month. During the week of July 1, the players, with Lynn Overman added, will present a new play by Lewis Hill. "The New Year" will have its premiere before going to New York. July 16 will see a new play by Howard Hopper entitled "The Alarm Clock," which he has adapted from the French. Bruce McRae will head the cast.

CHANGES ON PAN TIME ROUTES

With the elimination of Winnipeg from the Pantages circuit a complete change in the routing of the vaudeville shows has been made.

Edmonton, formerly operating on a split week basis, becomes a full week stand; Calgary goes into the split week division with shows for the first three days of the week. The last half of the week is for travel, the shows going into Spokane, Wash. for a full week.

LILLIAN LORRAINE FOR LEWIS

Lillian Lorraine has been added to the cast which is rehearsing in "The Ted Lewis Frolic," which will open at the Shubert Theatre, Boston, on August 4. The company is scheduled to play in that city three weeks, after which it will come to New York to open at the Forty-fourth Street Theatre on August 27.

"BOHEMIAN GIRL" GOING OUT

CHICAGO, June 23.—May Valentine, who had out "Robin Hood" last season, will engage in production along the coming season taking on "The Bohemian Girl," which will open late, possibly around Oct. 1. George Gordon, formerly of Gordon and Bennett, will be business manager.

"CROMWELL" DOING GOOD BUSINESS

LONDON, June 25.—John Drinkwater's "Oliver Cromwell" is playing to good business at His Majesty's Theatre. It seems to be the best business done in the house, for the last few plays presented there were flops.

HALLETT IN NEW PLACE

Mal Hallett and his orchestra will leave the Bal Taborn, Hartford, Conn., next week to attend to the new place under the management of the Bal Taborn in opening on the Merrivane River near Lawrence, Mass.

FRED

FLORENCE

LOUIS

THE NEW YORK CLIPPER

IN A MEDLEY OF STEPS

PALACE THEATRE NOW

Direction ROSE & CURTIS

CIRCUS

BARNES SHOW SCORES

The A. G. Barnes Big Four Ring Trained Wild Animal Circus made its first appearance in New York at Philadelphia and New York, the show being different from the one that has been seen in the East, and along the lines and original ideas of Mr. Barnes, who put on a program consisting of animal acts.

Prior to the show last week, the outfit played Lancaster, Pa., and Rochester, N. Y., as the points nearest to the Atlantic Coast. The Pacific Coast, Canada and the West are included in the tour of the show. All of the Eastern showmen who could get away journeyed to see the show at various points between New York and Philadelphia. Last Friday over 100 showmen were braced for the amusement. The guests were Mr. Barnes at Jersey City, and W. F. Peck and Mr. Dawson shared honors with the Governor of the State in seeing that every courtesy was granted the visitors.

The program opens with a big spectacular feat, "Alice in Jungletand," in which all of the trainers and animals take part. Miss Lottie Claire, musical comedy star, is the Queen and Prima Donna in this part and her excellent voice can be plainly heard all over the tent. Miss Dorothy Whitney takes the part of Alice. After this spectacle several trained animals were shown in a big arena.

There are a number of groups, including every sort of animal ever bred and found in the jungle, the only riding American Eagles ever presented. Tusko, the largest elephant in the world, who weighs ten feet high and weighs more than ten tons, is included in the rest of the herd, and also the best high and low elephant as well. Some of the small elephants are but forty inches high but do stunts which are the delight of the circus. Mr. W. W. (Red) McKay and are trained and presented by him.

Another highlight animal trainer, known as Miss Nellis Ross and Allen E. King. Mr. Roth presented his wonderful troupe of educated tigers and his big group of fighting lionesses. Miss Roth presented her highly educated troupe of leopards, jaguars, panas, etc. Mr. King trotted on the large troupe of black maned Nubian African lions, panas, etc. Mr. C. A. C. is the trainer, presenting the Barnes seals and sea lions. One of the most wonderful acts that take place is the hippodrome in the only hippodrome that has been broken to drive in a light buggy with a woman behind the wheel.

Mr. Barnes is introduced to the audience riding a howdah on the back of the big elephant, and gets a great reception from the audience. Another big number is the presentation of the Barnes dancing horses with an equal number of dancing girls. A big hunting number is given when the entire outfit imitates the hunters being colorfully clad. There is no end to the numbers done. The trained horses and other animals all of which are finely trained.

Bert Leo, one of the real old-time Diamond Dogs on the Hipp track. Rabbits, rattle and other interesting animals are also included. The closing number of the show is the Ballon lion and in the center of the tent a big ballon standing on a platform without being fastened and raised to the top of the tent. The trainer is on the lion and the fireworks are set off on all three platforms. In each of the other rings are the circus animals, and the show is presented by teams of horses. The clowns, of course, are included in the singing numbers and do several amusing stunts.

Prof. H. J. Russell and his twenty-eight pipe band, which is the main program, is one of the best parts of the show. Robert Thornton is the equestrian director and his is the grand program for the speed of the show. Charles Boulware is the announcer.

CLOWN BADLY BURNED

FORTSTOWN, Pa., June 28.—Howard Walsh, a clown with the Gentry-Patterson circus, is in a hospital here in a serious condition as the result of burns received last week when a bouquet he was handling exploded as part of the act and nearly put out Walsh's right eye.

Walsh had just finished a song accompanied by a clown band and was handed the bouquet, in which there was supposed to be a pinch of powder. A serious mistake was made, however, and the explosion that ensued knocked Walsh down and burned him severely. He became allowed the spectators to think it was part of the act and they laughed heartily as he was dragged out by attendants. At the hospital it is reported that his condition is serious.

DUSK IN NEW QUARTERS

Guo Durkin and Harold Williams who operate the Duvico, theatrical electrical equipment and supply shop have moved their plant from the National Theatre in No. 41st street to 303 West 41st street where they have much larger quarters. They will be established a special department which will be devoted to modern and up to date stage lighting investments.

GOLDEN SHOW IN PENNSYLVANIA

Mike Golden, of the Golden Bros. Circus now playing in Pennsylvania was in New York last week to establish a special department which will be devoted to modern and up to date stage lighting investments.

HEFFRAN VISITS SHOW

Dr. Joseph Heffran, who has been connected with several of the white tops, including the one at the Circus at Stamford, Conn. Dr. Heffran is now connected with the Stamford at Green Falls, Conn. but reports that he will be back with one of the big circuses next year.

STICKNES BACK FROM CEN. AM.

Robert Stickney, Sr., with his wife, daughter Emily and grandson arrived in New York last week from the Circus at Stamford, Conn. where the family has been since last December with the Circus Sands. The Stickneys will operate the management at Dremland Park, Newark, N. J., about July 1.

BRADEN AHEAD OF SHOW

Frank Braden, press agent of the Sello-Flo Circus, was in New York last week for the day and left again for northern New York and Massachusetts, where the Circus will exhibit shortly.

CIRCUS ROUTES

A. G. Barnes Circus.—Wobessee, Pa. June 22; Philadelphia, Pa. June 23; Lancaster, Pa. June 24; Harrisburg, Pa. June 25; Pottsville, Pa. June 26; Shamokin, Pa. June 27; Williamsport, Pa. June 28; Elmira, N. Y. June 29; Elmira, N. Y. June 30; Elmira, N. Y. July 1; Elmira, N. Y. July 2; Elmira, N. Y. July 3; Elmira, N. Y. July 4; Elmira, N. Y. July 5; Elmira, N. Y. July 6; Elmira, N. Y. July 7; Elmira, N. Y. July 8; Elmira, N. Y. July 9; Elmira, N. Y. July 10; Elmira, N. Y. July 11; Elmira, N. Y. July 12; Elmira, N. Y. July 13; Elmira, N. Y. July 14; Elmira, N. Y. July 15; Elmira, N. Y. July 16; Elmira, N. Y. July 17; Elmira, N. Y. July 18; Elmira, N. Y. July 19; Elmira, N. Y. July 20; Elmira, N. Y. July 21; Elmira, N. Y. July 22; Elmira, N. Y. July 23; Elmira, N. Y. July 24; Elmira, N. Y. July 25; Elmira, N. Y. July 26; Elmira, N. Y. July 27; Elmira, N. Y. July 28; Elmira, N. Y. July 29; Elmira, N. Y. July 30; Elmira, N. Y. July 31; Elmira, N. Y. Aug. 1; Elmira, N. Y. Aug. 2; Elmira, N. 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ACCIDENT ON SCENIC RAILWAY

Eight persons were seriously injured last Thursday afternoon when one of the three cars of a train on the L. A. Thompson Scenic Railway, Coney Island, plunged from a ten foot trestle to the ground. One man was removed to the hospital and others were treated by ambulance doctors for cuts and bruises. Two small boys scurried away from the mides of the wreckage, apparently none the worse for their plunge.

The motorman, William Finn, whose post was at the front of the second car, set the brakes when the first car went through the scaffolding and was able to hold the other cars, in which 18 people were riding, on the track. Police and firemen later helped these passengers to the street. The accident occurred in sight of thousands who sought refuge from the

heat at the Island and were strolling on Surf avenue.

The ride is a double deck affair with a circle of the track on the ground level, and the tracks mount about ten feet from this from a trestle over the bottom track. Although the track is inspected daily, the accident was said to be due to the giving away of a cross beam.

EVANS CANCELS TOUR

Victor J. Evans of Washington, D. C., put on the big Rodeo and Indian Congress at Washington during the Shriners' Convention and had expected to show his Exposition in several large eastern cities, but on account of the tremendous expenses the travelling organization was given up and all towns canceled. The show was supposed to have played the circuit lot in Phila. this week.

LION CUB HURST SCREEN STAR

The fact that he was being held in the lap of a beautiful motion picture actress made one of the lion cubs from the Central Park Zoo, lose his senses last week, with the result that he clawed and bit Miss Peggy Davis, the screen favorite, and injured her badly. The cub was being taken by Miss Davis and Park Commissioner Callahan to the Silver Jubilee celebration at Grand Central Palace. Two other cubs were in the company, and while in the automobile on the way to the Jubilee, the three cubs started to fight.

EARL PLAYING FAIRS

Bert Earl of Chicago left last week with his string of concessions to again play Canadian fairs, making his first stop at Brandon.

ACROBAT HURT IN FALL

Mrs. Emma Stickey, 46, an acrobat at Dreamland, Coney Island, fell out of the fourth floor bedroom window at No. 1207 Broad street, Newark, on Sunday. She suffered a fracture of the skull.

JONES' SHOWS IN CANADA

The Johnny J. Jones Exposition Shows left Rockford, Ill., for the first fair date at Brandon, Can., opening June 30th, having again this year the contract to play all the Class A fairs.

RILEY SHOWS DOING WELL

The Matthew J. Riley Shows are doing a good business through Pennsylvania. Frank Bergen with his Ten in One Show and Whio has decided to finish the season with Mr. Riley.

<h1 style="margin: 0;">AL. G. BARNES' BIG</h1> <h2 style="margin: 0;">4 Ring Trained Wild Animal Circus</h2> <p style="margin: 0;">ROBERT THORNTON, Equestrian Director</p>	
<h1 style="margin: 0;">Miss Lottie Le Claire</h1> <h2 style="margin: 0;">QUEEN and PRIMA DONNA</h2>	
<h1 style="margin: 0;">Louis Roth</h1> <p style="margin: 5px 0;">AMERICA'S PREMIER WILD ANIMAL TRAINER PRINCIPAL TRAINER WITH THIS SHOW</p> <h1 style="margin: 0;">Miss Nellie Roth</h1> <p style="margin: 5px 0;">AMERICA'S GREATEST LADY WILD ANIMAL TRAINER</p>	<h1 style="margin: 0;">Mr. and Mrs. Merritt B. Belew</h1> <p style="margin: 5px 0;">AMERICA'S GREATEST HORSE AND PONY TRAINERS HAVE TRAINED MORE HORSES THAN ALL OTHER TRAINERS COMBINED</p>
<h1 style="margin: 0;">H. L. MORRIS</h1> <p style="margin: 0;">PRESENTS HIS TROUPE OF HIGHLY EDUCATED MONKEYS and BABOONS</p>	
<h1 style="margin: 0;">C. A. Charles</h1> <p style="margin: 5px 0;">TRAINER, PRESENTS THE AL. G. BARNES' TROUPE OF HIGHLY EDUCATED SEALS AND SEA LIONS</p>	<h1 style="margin: 0;">Allen E. King</h1> <p style="margin: 5px 0;">AMERICA'S GREATEST WILD ANIMAL TRAINER PRESENTING A TROUPE OF BLACK MANE NUBIAN LIONS AND POLAR BEARS</p>
<h1 style="margin: 0;">M. W. (Red) McKay</h1>	<p style="margin: 5px 0;">ELEPHANT TRAINER IN CHARGE OF THE AL. G. BARNES' HERD OF ELEPHANTS, INCLUDING TUSKO, THE WORLD'S BIGGEST ELEPHANT</p>
<h1 style="margin: 0;">Bert Leo</h1> <p style="margin: 5px 0;">A REAL OLD-TIME CLOWN AND HIS ORIGINAL POSING DIAMOND DOGS. REGARDS TO ALL</p>	

To Be Featured and Principal Comedian with E. L. SPIRO'S "MISS VENUS" COMPANY on the Mutual Circuit. I am also producing the show.

THE THEATRE HOSPITAL

The New York Theatrical Hospital Association, 15 East Fortieth street last week announced the preliminary steps the organization had taken toward building a \$1,000,000 hospital on the West Side for the exclusive use of theatrical folk including the spoken drama, vaudeville and motion pictures. At a meeting held recently in the Hotel Pennsylvania at which representatives of every branch of the stage profession in industry were present, the association was organized and Dr. McCall Anderson, 55 West Fifty-fifth street was elected Chairman of the Executive Committee.

It is planned to admit members of the profession to the hospital irrespective of creed or ability to pay, and the final plans for the campaign will be laid before the public in the Fall. A fundraising plan is being worked out and options have been obtained on two locations between Thirty-fourth and Fifty-ninth streets on the West Side. The capacity of the eight-story building whose location is contemplated will be about 100 beds and Beverly Kings, designer of many hospital buildings, is now designing the plans.

The following committees are named in Dr. Anderson's announcement:

Finance Committee—Chairman, Dr. McCall Anderson; Secretary and Treasurer, Henry H. Biralton, President of the Gotham National Bank; Henry D. Long, of the E. D. Long Company, 54 Wall Street.

Site Committee—H. Townbridge Harris, Joseph M. Bryant and Charles H. Dodge. Medical Staff—Dr. Joseph A. Blake, Dr. McCall Anderson, Dr. Evan Evans, Dr. Walter E. Lambert, Dr. Joseph C. Taylor, Dr. William Brown Roberts, Dr. H. S. Waters Holland, Dr. Charles Gimroz Kerley, Dr. Floyd McDaniel, Dr. W. Broadens Friedman, Dr. Andrew Robinson, Dr. Royal Whitman and Dr. A. J. Waischedel.

Men's Auxiliary Committee—H. B. Warner, Norman Trevor, Herbert Ames, Stanley Dell, H. Townbridge, Harry Taylor Holmes, Lemuel S. Parole, Rollo Peters, Lynn Pratt, Frank Richardson, Charles H. Dodge, Leon Gordon, Bernard Granville, J.

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SEE WITH YOU MEN. D. BATERVILLE. Some songs! Thousands of male fans have been waiting for a fresh one from your dear and sweet throat. Do it in stanzas every where else, but here you can give the people will be sent free of charge.

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K. Murray, Glenn Hunter, and Joseph Bryant.

Women's Auxiliary Committee: Jane Cowl, Minnie Maddern Fiske, Elsie Ferguson, Ann Pennington, Mary Roberts Reinhart, Beverly Singsaves, Marion Davies, Margaret Herford, Janet Beecher, Anne Bronaugh, Loreta M. Bonner, Barbara Castleton, Minnie Dupree, Edith Ellis, Laura Groux, Mabel Guilford, Elizabeth Hines, Elizabeth Hovry, Lillian MacKinnon, Cordelia MacKinnon, Kay Laurell, Helen Lowell, Elizabeth Milne, Abinia Martin, Elizabeth Marbury, Beatrice Morocco, Phyllis Povah, Katherine Stewart, Olive Tull, Helen Ware, Lucille Watson, Peggy Wood, Margaret Wycherly, May Vokes, M. Elizabeth Young, Doris Kenyon, Margaret Lawrence, Elizabeth Long and Agnes Ayres.

MICALS PRODUCING STOCK

SACRAMENTO, Cal., June 23.—Sam Micals, former burlesque comedian, is producing musical comedy stock at a local theatre. He will be here until the first of August when he expects to return to New York. Micals came here direct from Chicago several weeks ago, where he had been in stock at the State Congress Theatre.

BILLY FOR "BEEF TRUST"

Billy Watson has engaged Edger Risley, trans comedian, for his "Beef Trust" show for next season. Watson is transacting his burlesque business on Mondays and Tuesdays of each week at his new offices in the Watson Building, Patterson, N. J. The rest of the week he is at his home in Belmar by the Sea, N. J.

"BUBBLE BUBBLE" CAST

Those engaged so far for Billy K. Wells' "Bubble Bubble" company on the Columbia Circuit are Miss Kaplin, Ruth Rossman as principal. The crew are Otto Krenn, carpenter; Al Hamilton, property man, George Boye electrician and Frank Grogan, assistant electrician.

SIDMAN ON AUTO TRIP

Dave Sidman, treasurer of the Yorkville Theatre will leave New York for a few days tomorrow, Saturday, and will visit Buffalo, Cleveland, Detroit and then on his return trip will stop off at Lake Huntington for a few days. He expects to return to New York to the middle of July.

CLEVER REVUE AT MONTE CARLO

Messrs. William J. Gallagher and Carl Kennedy inaugurated their tenancy of the Monte Carlo, Broadway and Fifty-first street, last Wednesday evening with the presentation of a new and diverting tabloid revue, "The House That Lave Built." Ted Riley supplied the lyrics while Frank Gillen contributed the musical score. Riley also staged the piece.

The intense heat of the evening held no peril for the capacity audience that welcomed the new show inasmuch as a new cooling system had been installed and succeeded in keeping the dining room at a comfortable temperature.

The cast was headed by Corine Muer, a prima donna of unusual charm and excellent singing voice, and included Hazel Gladstone, Jocelyn De Veilant, Martine Burney, George Kiddon, Gordon Bennett, Charles McAvoy, Ida Dell Brooke, Henry Stremel and a large singing and dancing chorus.

Among other things the new revue has the distinction of being the first show to attempt dialogue. Gillen has contributed a tuneful score, particularly in the melodies of "In Our Little Two By Four," "Bangalo of Sunshine" and "I Read My Answer in Your Eyes."

"VANITIES OF 1923" OPENING

Earl Carroll's summer revue, "Vanities of 1923," will open at the Earl Carroll Theatre Monday night, July 2. Carroll has contributed the book, lyrics and music of the piece. Willie Collier has directed the comedy scenes, while Sammy Lee has staged the numbers.

The cast is headed by Peggy Hopkins Joyce and includes Joe Cook, Jimmy Duffy, the Callahan Brothers, Dorothey Neville, Margaret Edwards, Charles Senna, Margaret Davies, Irene Ricardo, Claire Elgin, Jack Patton, Roy Gusty, Frank Leslie, Louis Marks, Dorothy Krapp, Gertrude Le Monn, the Alexanders, Frank Leslie, Louis Marks, Dorothy Krapp, Ribbons, Sam Hermann, Myrtle Diamond, Lucille Moore, Amy Frank and Al Thomas, Harry Burns and the Columbia Circuit.

In addition to the principals there will be a beauty ensemble numbering fifty girls.

KITTY MADISON FOR "LET'S GO"

Kitty Madison cancelled her contract with Peck and Kolb for next season last week and signed with Fred Clark for his "Let's Go" company on the Columbia Circuit.

LOUISE GROODY IN PARIS

According to reports circulated along the theatrical district Louise Groody, musical comedy star who was last seen in "Good Morning Dearie," now in Paris, and is the wife of W. Frank McGeer, who recently pleaded guilty to operating a bucket shop with his partner E. M. Fuller, has taken with her \$1,500,000 which she is said to have received from her husband.

Cable reports from Paris state that she made her appearance upon the boulevards of Paris resplendent in diamonds and seemingly untroubled by her husband's plight. When word was received in New York of her arrival in Paris, it became known that endeavors were being made to locate her in America to serve papers on her for appearance before Referee Harold P. Coffin to be questioned regarding assets her husband is said to have turned over to her. It is said Referee Coffin had been informed that Mrs. McGeer confided to friends that she had \$1,500,000, and he has been anxious to examine her to ascertain if there was any truth to the statements. Prior to her marriage to McGeer which followed a "golden" courtship Miss Groody was the wife of William Harrigan, an actor whom she divorced.

SHELDON IN BOOKING AGENCY

Henry Sheldon, the Chicago agent, has purchased an interest in the Georgia Wolfe Booking Agency. The enterprise will now be known as the Wolfe Sheldon Agency and in addition to assembling and routing vaudeville acts will also do casting for legitimate production and pictures.

REVUE TEAM BEATEN

The Music Box Revue baseball team, which has been touted as one of the best theatrical baseball organizations, were the "tail enders" in a contest with the Ward Island baseball team in a contest last Wednesday when they were beaten by a score of 25 to 5. The team has several other games scheduled for the coming month against some good teams.

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POSTLAND OREGON

Lewis & Brown—Knevels & White—Harr
 Lewis & Brown—Knevels & White—Harr
 —Les Gladson.

TRAVEL

Lewis & Brown—Knevels & White—Harr
 —Les Gladson.

SAN FRANCISCO, CAL.

McGowan—Gibson—Tang
 Gailletti Sisters—Warner & O'Brien—Gan
 —Ley.

OAKLAND, CAL.

Marriott—Cook & Albert—Kiss & Brilliant
 Francis Restig—Cox. Mayo—Dance Evolution.

LOS ANGELES, CAL.

Lewis Devine—Finkle & Jones—Harry Berg
 Cox—Chick Hays—Callahan & Bur
 —Whipple & Bond.

SAN DIEGO, CAL.

Castleton & Mack—Crosby & Hart—Specker
 Walter Weems—Suttons of Araby.

LONG BEACH, CAL.

The Whirl of the Wind.

SALT LAKE CITY, UTAH

Phill Lamb—Crosby & Hart—Hiscoombr
 Allen—Calk McElroy—Gander.

PORTLAND, OREGON

Bishop & Tait—Lester & Vernon—Dumaine
 Nels Halperin—Fassett Ross.

DETROIT, MICH.

DeLaGos Duo—Barke & Best—Ted Norton &
 —Lyle—Mack—Ben Bost.

COLORADO SPRING AND PUEBLO

Seasonal Trio—Pete Chawlin—L. W. Pike &
 —Lester & Vernon—Dumaine—Nels Halperin—Fassett Ross.

OKLAHOMA CITY

Opell Bros.—Cliff Supercot—Hess & Rom
 —Lyle & Norton—Lester & Vernon—Dumaine—Nels Halperin—Fassett Ross.

KANSAS CITY, MO.

Opell Bros.—Cliff Supercot—Hess & Rom
 —Lyle & Norton—Lester & Vernon—Dumaine—Nels Halperin—Fassett Ross.

MEMPHIS, TENN.

Schep's Children—Lester & Vernon—Dumaine
 —Nels Halperin—Fassett Ross.

ST. LOUIS

Opell Bros.—Cliff Supercot—Hess & Rom
 —Lyle & Norton—Lester & Vernon—Dumaine—Nels Halperin—Fassett Ross.

ST. PAUL, MINN.

Opell Bros.—Cliff Supercot—Hess & Rom
 —Lyle & Norton—Lester & Vernon—Dumaine—Nels Halperin—Fassett Ross.

ST. CINCINNATI, OHIO

Opell Bros.—Cliff Supercot—Hess & Rom
 —Lyle & Norton—Lester & Vernon—Dumaine—Nels Halperin—Fassett Ross.

ST. CLEVELAND, OHIO

Opell Bros.—Cliff Supercot—Hess & Rom
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BROOKLYN, N. Y.
 Falce (Fret Half)—Three Chorus—Judson Cole—Cantor & Beasley—Twins (Second Half)—Cassara King & Marie—Julius Morris—Alley & Brown & Evers.
BRONX, N. Y.
 Marcellina (First Half)—Kujak & Kavee—Lillian Morton—Faret, Taylor—Dino—Stange & O'Neil—Lina & Thompson. (Second Half)—Rose Wheeler—Bora—Merrett & Coughlin—Jas. Kennedy & Co.—Harry Hines—Crosby, Hines & Co.
CHICAGO, ILL.
 Gates (First Half)—Valis & Co.—Charwick & Co.—W. Wainwright—Harry Hines—Kassama Rora. (Second Half)—Hinesley & Ayle—Nathanias Wards—Carle & Fox & Borna—Lina & Thompson.
DETROIT, MICH.
 Felton (First Half)—Cooper & Lucy—Warman & Mack—Preston Girl—Barney & Kennedy—Four Chorus. (Second Half)—Sonia Borna & Co.—Frost & Mortimer—Carle & Fox—Thais & Pike.
INDIANAPOLIS, IND.
 (First Half)—Thurs Wheeler—Merrett & Coughlin—Fisher & Brittain—Carle & Fox—Harrope—Crosby, Hines & Co. (Second Half)—Hines & Borna—Sonia Borna & Co.—Strope & Wall.
BALTIMORE, MD.
 Hippodrome—Kara & Steiner—Arnold Cleaves—Eddie Clark & Co.—Wilson Kelly—Alley & Brown. Dances.
BUFFALO, N. Y.
 Blais—Frost & Wilson—Arthur Ledia Wilson—Margaret Montgomery & Co.—Lance & Deane—Mrs. Eva Fay.
BOSTON, MASS.
 Orphan—Fryman—FBI. Davis—Morrey & Madoc—Adrian—Evers, Nicholas & Trujillo.
CLEVELAND, OHIO
 Loew's—Prelasse—Ford & Goodrich—Star Becov—Lester & Vernon—Lester & Vernon & Co.
LONDON, CAN.
 Loew's (First Half)—Hankin & Kairis & Matthews—Harford & Steady. (Second Half)—Billy & Arville—Three Harmony Duo—Billy Meltzer & Co.
MONTREAL, CAN.
 Loew's—Dixie Monk—Wright & LeBlanc—Crosby, Hines & Co.—Marie—Fox & Kelly—Ward & Wilson—Hillman—Crosby, Hines & Co.
NEW YORK, N. Y.
 Blais—Robert Dyer & Co.—Walter, Maxwell & Wilson—Al. Lewis & Co.—Harry Gray—Hans Marshall & Co.
OTTAWA, CAN.
 Blais—Raymond Pitt—Paul & Georgia Hall—Harry Hines & Co.—Lina—Borna—Honey Duo.
PROVIDENCE, R. I.
 Emery (First Half)—Clas, Deegan—Berry & White—McNally, Kelly & DeWolf—Jean Gramore & Co.—Second Half—Clas, Deegan—Cordine Arbolcke—Foster & Seaman—Greiner & Larkin.
TORONTO, ONT., CAN.
 Young Stage—Wymond Duo—Thert Canton—Crosby, Hines—Mathews & Ayres—Byron Ross & Co.
WASHINGTON, D. C.
 Strand—Lucy Gittler & Co.—Hidden Voices—Herbert Denison & Co.—Nelson & Parfitt—Kee Tom Post.

PANTAGES

Week of July 2, 1923

TORONTO, ONT., CAN.
 (First Half—open Saturday)—Gee, Pl. Adams & Co.—Crosby, Hines & Co.—Borner, Elliot & Co.—Hempson & Gies, Ch. Albers.

HAMILTON, ONT., CAN.
 Pantages (Six days—open Saturday)—Gintoro—Hines—Crosby, Hines & Co.—Parfitt Revue—Yen & Thompson—Gies, Ch. Albers.

CHICAGO, ILL.
 The Cromwell—Herman & Itelson—Dulton & Craig—Liza Gittler & Hidden Voices.

MINNEAPOLIS, MINN.
 Pavilion Pantages—Fred Arnold & Co.—Betty Byron—Little—Vivian—Boston Stars.

WEDMONT, ONT., CAN.
 (Full week)—Edward Du Bois—Fraswell & Day—Alexander Opera—Hobbs—Gates & Dawson—Distinct to Broadway.

CALGARY, ALTA.
 (First Half)—Suhba & Nagel—Bessette & Gray—Albers—Hines & Co.—Parfitt—Camelias Vegg—Dance (Second Half—Trevor).

SPOKANE, WASH.
 Present & Gintoro—Crosby, Hines & Co.—Yipp—Yvette & Co.—Grew & Patra—Dorsaglia's Astoria.

SEATTLE, WASH.
 Whiston Bros.—Fred & Sylvester—Laloni & White—Jack Powell—Little—Vivian & Lettice—Roy & Arthur.

VANCOUVER, B. C.
 Patram—Nay Bros.—Casson & Klem—Georgia Middleton.

BELLEVILLE, WASH.
 Adams—Ellis & Clark—Night in Spain—Jack Brown—Jack Hilditch—Dix.

TACOMA, WASH.
 Adams—Ellis & Clark—Night in Spain—Jack Brown—Jack Hilditch—Dix.

ST. LOUIS, MO.
 Maddy Malin—Youth—Dawling & O'Rourke—Lia France Bros.

THOMPSON & COVAN

In last word of danger. After a successful season in vaudeville, retiring with Phantom Opera to

"UNCLE TOM" AGAIN

CHICAGO, June 23—Kibbel's "Uncle Tom's Cabin" the barometer of show business in the Middle West which starts its season every year at Mt. Clemens, Mich. before other shows open, is to begin its tour on August 1st of this season. This is a little later than usual.

LAMPE FORMS BAND

Del Lampe, son of J. Bodenwate Lampe, and formerly leader of Vincent Lopez's orchestra in the Middle West, has organized a fourteen-piece combination which is now being rehearsed under the coaching of J. Bodenwate Lampe.

After a successful season in vaudeville, retiring with Phantom Opera to

ORCHESTRA NEWS

GOLDEN WINS POINT

The first skirmish in the action of Specht vs. Golden was won by Ernie Golden when the justice of the City Court before whom Specht motioned for summary judgment before trial, supported by affidavits stating that Golden's defense was not bona fide and denied the motion. Golden had affidavits showing that he was putting up a bona fide defense to the action and the case will have to go to trial at a later date.

Specht, in his complaint, set forth that Golden owed him \$1,285 as commissions on work secured by Specht for Golden, specifying the latter's engagement at the Strand Roof and other places. He also claims a breach of contract on the part of Golden in that Golden had agreed to furnish Specht with arrangements at the rate of one a week but after providing Specht with a number of arrangements discontinued.

In his defense Golden says in part: "I further say that this action that Plaintiff has instituted against me, advertising that he has inserted in newspapers mentioning me in an endeavor to injure people doing business with me, letters he has written to people who proposed to do business with me, advising them against me, and efforts he has made to take away my musicians are all part of the vicious campaign by the Plaintiff to destroy my efforts to make a living in competition with him." Golden, through his attorney, Mr. Goldie of Goldie and Gumm, 1540 Broadway, does not say that Specht agreed to organize and manage the orchestra but that he was to do so. That the only man engaged by Specht of the ten men in Golden's orchestra was Verne Roberts. That Specht, although he had promised Golden the use of his name because of its good-will value, had never allowed Golden to use the name of Golden submitting affidavits and pictures to bear out this claim.

Golden further stated that Specht said, at the conclusion of Golden's engagement at the Strand Roof, that Specht had no engagement for the defendant and that Golden at this time that defendant organized an orchestra for the same, not using Specht's name to secure this booking and never using Specht's name in connection with the billing of the orchestra. In bearing out this contention Golden submitted affidavits from those in the club offices who make up the booking of the act. Golden also said that he was damaged by a letter from Specht wrote to Mr. King of the Talking Machine Company claiming that he had received requests for records from King between King and Golden and purporting to warn King that Golden was not a first class but was under the direction of Specht.

ORCHESTRA MEN IN MOVIES

Joe Termini, formerly conducting his own orchestra in vaudeville, and Leo Reed, formerly of Reed and Tucker, have signed contracts with the Famous Players which calls for their services for the next four weeks in the picture that Miss Swanson is now engaged in making, and which deals with the stage. Besides playing in the orchestra pit during the course of the performance that is being filmed, Termini and Reed play parts as actors, doing much of the turns they wish when they appeared in vaudeville theater.

ROMANO AT "THE TRIP"

Phil Romano and his Rain-Bow Orchestra are performing at a neighborhood outdoor Albany known as "The Trip," and will remain there until September. Romano is casting his new show "Little Girl" to good advantage up-state.

BALDWIN FOR LONG BEACH

Buddy Baldwin and his orchestra will be located at Castles-by-the-Sea, Long Beach, L. I., after July 1. Eddie Elkins' Orchestra will take his place at the Hotel Nassau after that date.

BAND PLAYED "HOW DRY"

Peter De Noto, leader of the band that played "How Dry I Am" in front of the grandstand during the course of the Jubilee Parade and found to his sorrow that no matter how dry he was he had no right to tell the world and the reviewing officials about it is now singing "The Union's Gonna Get Me Blues" to Commissioner Whalen. After the Noto band played the modern national anthem in front of the grandstand and went to collect his pay he found that he wasn't going to get it, as Commissioner Grover Whalen felt that the rendition was an insult to the officials. Newspapers carried stories to the effect that the bandmaster was going to sue for his money which brought forth the following wail from the musician:

"I would like to apologize to you for playing 'How Dry I Am' in front of the grandstand on May 26. Mr. Whalen, please believe what I am telling you; it was not my idea to play 'How Dry I Am.' It was the policemen in front of my band that told me to play that."

"Yesterday I visited Mr. Crevier, but it wasn't to sue you or the city. It was just to get some advice, for I have no intention to sue anybody. Somebody must have started a rumor that I intended to sue you and now the papers are full of it. Please, Mr. Whalen, you make me think it is all a mistake, so do not be sore at me for it. I am willing that you should not pay me if you will only pay the musicians and the drum corps because in two weeks if the musicians are not paid, I will be discharged from the union."

"If they had because all the other leaders have paid their men except me and everybody starts to talk that I do not intend to pay. So it looks black for me."

DORNBARGER IN "SCANDALS"

Charles Dornbarger and his orchestra opened at George's Theatre in "Scandals 1923" last week and again scored one of the hits of the show. The orchestra has been equipped with a new set of gold Buescher instruments and are dressed completely in white Tuxedo suits. There have been several changes in the nine-piece combination since last year, the personnel being: Elmer Grosso, leader; Earl Scodel, piano; Charles Dornbarger, leader, saxophones; Emil Scodel, piano; Earl Carpenter and Fred Blodgett, clarinets; Paul Norwood and Henderson, trumpets; William and Blodgett, trombones; Gus Lausig, tuba and bass. Almost all of the men double on other instruments.

The orchestra has been placed by the Paul Whiteman office in the "scandals" to follow Paul Whiteman and his orchestra when they bow out of the road. This year White offered Dornbarger a new contract and the leader, after deliberating on the issue, accepted. Dornbarger has written a new song in collaboration with "Dale" entitled "North Western Skies," which has been accepted by Feist for early release.

SHIFTS IN CABARET ORCHESTRA

Several shifts in the larger Broadway cabarets occurred last week. Benny Selwitz, who has been playing at the Pavilion Royal returned to the Moulin Rouge after being absent for almost a year. Joe Ray closed at the Casino and is being slated to replace the colored orchestra and show at the Pavilion Royal, the Palais de Danse and the Casino. Joe Gibson, who formerly appeared at the Moulin Rouge will probably leave next week for Cleveland to take the next of the larger dance places there.

JAMES WRITES A NOVELTY

Billy James, Philadelphia orchestra leader, has written a new song, "Cut Yourself a Piece of Cake," which was accepted by Feist for immediate release.

SECOND SUCCESSFUL SEASON

THE TUNE TALK OF NEW YORK



Charles Dornbarger and His Orchestra

Again featured with George White's "Scandals"
GLOBE THEATRE, NEW YORK, INDEFINITELY

GROSSO AT SCHULTE'S

Elmer Grosso and his orchestra, a seven-piece versatile combination, are now playing at Gus Schulte's "Ben Hur" for the season. This combination was originally engaged with the understanding that one week of either party would terminate the engagement. After the opening night Schulte proposed a four-month contract with an option of two additional months at another establishment which is to be taken over by the Ren Hur management in the fall.

The combination consists of some of the men who toured with Grosso during the 1922 tour of the Happy Six. Elmer Grosso directed and managed the outfit on the road.

DAVIS BANCED ON LONG ISLAND

Meyer Davis' office last week announced that they had placed an orchestra at Glenwood Lodge, Glenwood Landing, Long Island, for the summer season and also had again booked the orchestra at the New Ocean House, Swampscott, Mass., for the summer.

Another Meyer Davis orchestra is being placed on the Long Neck, the billing is reading "Meyer Davis presents Lew Vytz and his Southern Serenaders in a Jazz Jamboree."

DEHLER AT TERRA MARINE

Joe Henry's Orchestra Service has placed Larry Dehler and his "Artists of Syncope" at the Terra Marine Hotel, S. I., for the summer. Henry has also placed "Su's Syncope" at the Tannaham Lake Hotel, Roscoe, N. Y., and a ladies' orchestra for William Hoag, Kearnsburg, N. C.

HENRY IN WASHINGTON

Tal Henry and his orchestra have been engaged to furnish the dance music for the summer at the George Washington Hotel, Roof Garden, Washington, D. C. This nine-piece combination appeared last season at the William Henry Hotel, Finchurst, N. C.

BARTLETT ILL AT HOME

William Bartlett, for many years orchestra leader for the Shuberts and more recently musical director of the Shubert Crescent Theatre, has gone to his home in Montpelier, Vt., to recover from a complete physical breakdown. His physician has told him that he is in extremely poor health and must have absolute rest and a change of surroundings.

E. LDWIN AT THE NASSAU

Buddy Baldwin and his orchestra continue successfully on the Veranda Del Mere, at the Hotel Nassau, this being their consecutive season at that resort. Sol Lowe, violin; Jack Gordon and Bob Fallon, saxophone; Saul Maltz, trumpet; Fred Frank, piano; Stan MacGovern, banjo, and Director Baldwin compose this popular sextette.

DOERR BAND DISBANDS

Clyde Doerr's orchestra, after playing several weeks in vaudeville following their closing at the Hotel Congress, Chicago, have disbanded for the summer, the men going to their homes for a vacation. The orchestra will come together again in September when Doerr will prepare to re-enter his engagement at the Congress.

ELKINS FOR NASSAU

Eddie Elkins, who opens at Castles-by-the-Sea, Long Beach, on June 19, will also furnish the music at the Hotel Nassau for the summer. Buddy Baldwin, who has been furnishing the dance music at the Nassau for the past few years, will remain in charge there with his same orchestra for the summer.

RUSSO WRITES A SONG

Dan Russo, leader of the Oriole Orchestra at the Edgewater Beach Hotel, Chicago, has, in conjunction with Gus Kahn and Phil Boutejeu written a new dance song, "Old Kentucky Blues," which has been accepted by one of the New York houses for early release.

PALACE THEATRE NOW, WEEK OF JUNE 25

EDNA

DAVE

NEW THEATRE BUILDING PLAN

Edward B. Kinisla, theatrical architect, who drew the plans for the New Amsterdam Theatre and other theatres built by Klaw & Erlanger, recently returned from Germany and announced that he was preparing a company for the construction of a new method of building a chain of theatres which would be constructed of concrete and poured gypsum, each to cost \$100,000 complete and seat 2,500 people. Each of these theatres is to have a rapid interchangeable stage which is said to be a decided improvement on the revolving type of stage such as was used in the production of "Johanna Kreisler" at the Apollo Theatre by the Selwyns early this season.

According to the plan of the wall the theatres could be built without the employment of skilled labor, which today is the most costly item in construction. The plan calls for the employment of ordinary labor and using ordinary labor methods. The outer walls of the theatres are to be built of concrete, with poured gypsum being used for the inner walls and the floor. Gypsum, it is claimed, is the most fireproof method of construction in the civilized world. It was used by the ancient Greeks and is now being used by the modern builders; being poured by unskilled labor into prepared moulds into masses which quickly harden into floors that give the greatest strength commensurate with the lightest weight. By covering the gypsum with a light coating of thin concrete the surface is absolutely impervious to water.

The outer walls are to be constructed of machine pressed blocks, which would eliminate a great degree of waste. The greater portion of the labor used in the construction of these blocks is the unskilled labor employed in moulding them. The entire work of laying the poured gypsum floors is by unskilled labor. Only the preparation of the forms is partially by skilled labor, where carpenters are used. The inner walls of the structure are to be composed of concrete or gypsum blocks, painted or stenciled in true ancient Greek Doric style, which it is claimed brings about the most suitable and artistic decoration for a theatre. Colored in the correct shade of yellow it is said to have a highly valuable reflective quality for light and is most restful for the eyes.

The auditorium of the theatre, which was designed by Prof. Max Littman of the National Theatre, Muenchen, Germany, will be constructed in the form of an elongated triangle, with the widest end at the rear. The plan calls for an orchestra and three balconies. The lower floor is scheduled to hold 664 persons and will be arranged in eighteen rows, each row five inches above the preceding row, and will give the spectator an uninterrupted view of the entire stage. Back of the orchestra chairs will be three groups of four closed boxes each, with small retiring rooms beneath, which will accommodate 100 persons. Above these boxes on the parquet floor are to be a dozen loges each holding nine people.

Between each row of seats there will be thirty-six inches of space which will permit people to go from row to row

seats without disturbing people and causing them to rise.

At each side of the lower floor will be descending aisles, separated from the regular seating aisles by a row of posts and seats. The seats will be placed in the auditorium from the portion reserved for cloak room space. These cloak rooms will be provided with pairs of descending dumbwaiters that go to the basement, where commodious quarters will be located for the storing of the patron's wearing apparel.

Above the parquet floor where the dozen loges are to be located will be two balconies which combined will seat 1,000 people. From the rear of the upper balcony the patrons will have access to a chute which will carry them to the street in twenty seconds and land them on their feet. This chute can be used in case of danger for the upper portion of the house as well and Mr. Kinisla says will empty the entire floor of its patrons in less than two minutes.

The rapid interchangeable stage to be used in the theatres was conceived by Adolph Linnebach, who is the registrar general of the National Theatre at Muenchen and who has already installed this type of stage in the Linnebach plan of the usual revolving stage employs as much surface as the scene to be depicted there warrants, generally from three to six scenes, which is overcome through his method by a simple turning of the revolving stage, so that it is absolutely necessary, a quickly changed scene can be accomplished. This method, it is said, is highly profitable in time and space saving.

It is said that it is often the custom to show closed interiors that later expose the open landscape or the reverse. For such purpose a larger area of the ordinary revolving stage is necessary. A smaller portion for the enclosed scenes, and consequently a greater area of the revolving platform performs requiring many changes of scene.

The object of this invention is to illuminate and economize this waste of space. To accomplish this the revolving stage area is arranged into three or more smaller revolving platforms, placed approximately tangent to each other, upon which the various scenes may be placed and revolved. Should there only be a limited amount of scenery, the revolving platform could be erected on the stage, but if the scenes are more numerous a similar arrangement of revolving platforms are in the basement directly beneath those on the stage level. These platforms are so arranged that the revolving platform on each platform are perpendicular and in the same plane. The revolving platforms are connected with each other by a fixed framework, which can be raised or lowered simultaneously, so that the revolving force so that the lower platform may come to approximately the stage level, while the upper platform may at the same time disappear to the hidden regions above the gridiron or proscenium arch.

This plan has been found very practical

Direction THOMAS J. FITZPATRICK

in Europe and in some plays where thirty-six scenes are used the changes of scene were made in as rapid time as five seconds.

This type of stage, the theatre auditorium proper and furnishing of the theatre and sale of assets to pay the judgment, Mr. Kinisla says, can be all done for \$100,000. At the present time he has taken up the proposition with several well known New York theatre owners who are examining models of the new project.

ASKS RECEIVER FOR HILL

Frederick V. Peterson, who recently obtained a judgment of \$10,128 against Gus Hill, producer, made application last Saturday to the Supreme Court for the appointment of a receiver for the property of Hill, and sale of assets to pay the judgment which he is unable to collect.

In his complaint, filed through Gilbert, Campbell & Barranock of No. 14 Wall street, Peterson asserts that Hill formed three dummy corporations to which he transferred all his assets, including a valuable home in Locust Point, N. J., to conceal his assets from creditors and prevent him particularly from collecting a judgment.

Estelle Hill, wife of the producer is named also in the complaint as well as the three corporations, the Wellington Investment Company, Hillok Amusement Company and the Wellock Company, Inc., all defendants in the action started by Peterson in effort to collect the judgment obtained by him on November 8.

BARNES CAR IN FIRE

One of the Al. G. Barnes advance cars was in the Pennsylvania R. R. Broad St. station when the station was badly damaged by fire Monday, June 18. The fire started about 12:35 a. m., and the men on the car who were in the car at the time got all out safely. The car was blistered from the intense heat and damaged by water and smoke.

FLOYD KING IN NEW YORK

Floyd King of the Sanger show was in New York five days last week and will again to join the show in Western Pennsylvania. Mr. King reports that his Show is playing to good business despite the hot weather.

"GREAT MOGUL" NEWING PLAY

De Witt Newing has written a drama entitled "The Great Mogul," the production of which he is negotiating with Augustus Pitou for next season.

RASTELLI RETURNS FROM U. S.

LONDON, June 25.—Enrico Rastelli has returned from America and opened at the Victoria Palace for a tour of the halls.

ANNIE RUSSELL LIFE MEMBER

Miss Annie Russell has been made a life member of the Actors' Equity. Miss Russell is one of the pioneer members and has been strong for the organization ever since.

NO FIRES IN THEATRES

PARIS, June 25.—According to reports recently announced, the municipal laboratory of Paris has completed a series of successful experiments that prove they have discovered a new and sure method of prevention of scenery, curtains and other theatrical accessories from catching fire.

Back before the war, in 1912 and 1913, a commission composed of chemists, scene painters and theatrical directors was formed to study the best methods of preventing fires in theatres and under an agreement in 1908 all theatres were required to use only non-inflammable scenery, but it was found then that all the ways of employing fireproof accessories affected the original coloring of the scene. This ordinance was never strictly enforced.

In the experiments conducted in the municipal laboratory two pieces of scenery were sprinkled with alcohol and then ignited. The one that had not been treated according to the new formula burned up in less than a minute, while the other, after the alcohol had burned out, remained unscathed. The experiment was also tried on flimsy materials, such as tulle and mesh, with the same results. The formula is not given in detail, but borax and boric acid are mentioned as two of the principal ingredients.

HETTY KING WINS LABEL SUIT

EDINBURGH, June 25.—Hetty King, music hall artist, who has played the world round, was awarded £500 from the Glasgow *Weekly Record* for the printing of an alleged interview in which she was reported to have severely criticized American audiences.

According to the interview, Miss King said the American audiences were dull and slow on account of prohibition, and that she was not for £500 from the Glasgow *Weekly Record* for the printing of an alleged interview in which she was reported to have severely criticized American audiences.

The newspaper denied the label and claimed that the article was based on an interview supposed to have been given by Miss King in America to a journalist who has since died.

"JACK STRAW" CLOSES

LONDON, June 25.—"Jack Straw," after being successfully revived, is closing at the Criterion Theatre. It is to be followed in the house by "Send for Dr. Watson," Canon Hannay's play. Sir Charles Hawtrey and Margaret Bamberman will appear in the leading roles.

EMPIRE TO REMAIN OPEN

For the first time in its history, the Empire Theatre will remain open during the "Great Mogul" Broadway tour. Her play "Zander the Great" also responsible.

THE NEW YORK CLIPPER

THE BLONDE AND BRUNETTE

BY ARTHUR FREED, THE COMPOSER, AND JACK GIFFORD, RIVERSIDE THIS WEEK.

PALACE THEATRE, NEW YORK, NEXT WEEK.

DEATHS

ALFRED W. KORFF, actor, well known in motion picture circles, as well as the legitimate stage, died of heart disease at his home, Jersey City, N. J.

PETER MARSHALL, formerly one of the Marxes in the play "Rain" died on Saturday at his home in New York City.

MARY HANLAN, well known film character actress, died on Sunday at her home in Lake, N. H.

CHARLOTTE VA., June 25.—Doris E. Macklin, former Broadway actress, died last week.

FRANK BARRETT, was married last week to Captain Malcolm R. Mortimer, English writer and dramatist.

FRANK GILBERT, sister of Adele Williams, died recently after a long illness.

DORIS RANKIN MARRIED

LESTER GOWNS FOR FASHION SHOW

BRECKWITH IN HAVANA HOSPITAL

OUTDOOR OPERA POSTPONED

GATTS TO STAR MRS. WHIFFEN

REAR WINDOW

REAR WINDOW

REAR WINDOW

REAR WINDOW

GENTRY SHOW DOING WELL

The Gentry Brothers and James Patterson Combined Shows, after having played as far east as Mexico, Pa, are now routed in their tour again.

The program is well arranged and includes dogs, ponies, mules, goats and monkey acts, also trained wild animals.

MISS HARLOWE, prima donna; Miss Castrel presents elephants, riding monkeys, leaping greyhounds and dogs.

MISS DE VERN and Miss McFarland conduct the pony drills; John Myers is in charge of the big lion act.

MISS LAROSE and Miss LaRoue are the featured attractions.

JOLSON HAS "SCREEN FRONT"

DEWITT AT ROCKAWAY

BIG INCREASE IN LICENSE FEE

ENDURANCE DANCERS IN ACT

"KANDY BOB REVUE" CLOSES

PICTURES OUT OF LOBBY

BROADWAY SHOWS

(Continued from page 3)

Summer regalia and with the first night last evening, attracted the capacity line.

The other musical shows did not fare so well last evening, as one of them was ordered to close on Saturday night.

"MOLLY DARLING" TO TOUR

MOORE AND MEGLEY'S MUSICAL COMEDY

ELISE COLE IN GORGEOUS GOWN

DEWITT AT ROCKAWAY

BIG INCREASE IN LICENSE FEE

ENDURANCE DANCERS IN ACT

"KANDY BOB REVUE" CLOSES

PICTURES OUT OF LOBBY

LETTER LIST

Table with names and addresses: LARIEE, Mrs. G. G. ...; Mrs. G. G. ...; Mrs. G. G. ...

GERALD GRIFFIN SAILING

Gerald Griffin, the Irish singing actor, sails for London this week, where he will produce a play by Cecil de Mille entitled "The Royal Never Mounted."

In addition to appearing with his own company Griffin intends producing several other plays, among which is a new play by Ralph Thos. Kettering and Lincoln J. Carter, entitled "The Grack."

GRIFFIN AND DE WITT

Ernie Young's Summer Follies

NOW PLAYING MARIGOLD GARDEN, CHICAGO

FRANK LIBUSE

Now in my thirteenth consecutive month.
The Longest Engagement of Any Comedian at the
Marigold Garden.

MABEL WALZER

DOING NICELY—
ALL BY HERSELF

MACK
WELLS
AND
EDDIE
WINTHROP

in "Foot Feats"
Playing a return engagement at the Marigold Garden.

LEW JENKINS

BARITONE

Playing a return engagement at the Marigold Garden.

THE FAMOUS
ELIDA BALLETT
Under the personal Direction of ELIZABETH FRIEDMAN
PREMIERE DANSEUSE ADELE JEANNE

Played Seven Consecutive Months at Marigold last season.

Now Playing Return Engagement.

FOREMOST CREATOR OF FASHIONS FOR THE FOOTLIGHTS

EXCLUSIVE
CREATIONS
FOR
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18 WEST LAKE STREET, CHICAGO, ILL.

DESIGNER AND CREATOR OF ERNIE YOUNG'S PRODUCTIONS—AMERICA'S
LARGEST PRODUCER OF REVUES AND BALLETS

