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VARIETY

VOL. XXXVI. No. 1.

NEW YORK, FRIDAY, SEPTEMBER 4, 1914.

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Vol. XXXVI. No. 1.

NEW YORK CITY, FRIDAY, SEPTEMBER 4, 1914.

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LINCOLN LEAVES LOEW CIRCUIT; OPENS NEW CHICAGO AGENCY

Former Western General Manager Incorporates Affiliated Booking Co., with Chicago Headquarters. Paul Goudron, John Nash and Adolph Meyers also Interested. Proposes Eastern and Western Connections and May Amalgamate all Independent Chicago Agencies.

Chicago, Sept. 2. Fred Lincoln, former general manager of the Sullivan-Considine Circuit, who went over to the Marcus Loew interests to generally supervise the western division after the transfer of the string, resigned from his position this week and formed the Affiliated Booking Co., Inc., with headquarters established in the Rector Building, this city. With Lincoln, went practically the entire booking staff of the former S. C. office, including Paul Goudron, John J. Nash and N. J. Kissick.

The new organization starts off with a nucleus of more than 20 houses, Lincoln personally holding a partnership in a number of middle western theaters, and proposes to eventually materialize an amalgamation of the several local independent agencies at present without connection. New York connections will also be made, A. E. Meyers being in that city this week to complete arrangements for an eastern representation. When this is fulfilled, Meyers will return west to take to the road in the interests of the new firm. A Pacific Coast affiliation is also under way, but nothing definite is forthcoming in this respect at present.

The new move is of singular importance to Chicago and the west, insofar as it develops the first consistent opposition to the Western Vaudeville Managers' Association and the local Loew agency. With the retirement of the Jones, Linick & Schaeffer office and the Theater Booking Corporation from the booking field here, the entire booking of this section has been practically monopolized by the two larger agencies. Lincoln's corporation, although fairly well established with its inauguration, will undoubtedly draw from both sources, and with but comparatively no opposition in the independent

field, should eventually develop into a big vaudeville factor in these parts.

Fred Lincoln is responsible in a large way for the present status of the former S.-C. circuit, having practically handled the entire business end of the circuit several years prior to the Loew purchase.

ORPHEUM GOING SOUTH.

Despite the many former announcements and denials of a proposed invasion of the south, principally in Texas, by the Orpheum Circuit, such an event looms up as a reasonable surety this week with the departure of C. E. Bray to that territory. Mr. Bray left New York Saturday to supervise the reopening of the Orpheum, Memphis, after which he will journey south to New Orleans for a similar purpose, thence going west through Texas, visiting Galveston, Houston, San Antonio, Fort Worth, Dallas and Oklahoma City. (Okla.).

Recent negotiations between the Orpheum Circuit and the American Theatrical Exchange (Weis), the latter operating the combination houses in the south, have opened up Texas as an Orpheum possibility through the inability of those theatres to procure satisfactory legitimate bookings for the coming season. The present plan is to arrange to play the Orpheum shows in the towns mentioned on a split week basis and, if successful, to make the connection a permanent venture.

Heretofore the Orpheum Circuit has left Texas to the Interstate people who book through the Western Vaudeville Managers' Association, an Orpheum affiliation in Chicago.

The Orpheum has made several previous efforts to locate in the south but lack of suitable sites delayed it.

MRS. LESLIE CARTER AT LAST.

Mrs. Leslie Carter has signified her willingness to appear in vaudeville and will probably make her initial appearance in the two-a-days during the early part of the season. As yet no vehicle has been selected for the plunge, nor has an opening date been arranged.

GENEE AT \$2,500.

Adeline Ginee has decided in favor of big time vaudeville for next season and will tour the United Booking Office houses at a salary of \$2,500.

Ginee was signed in Europe where she is at present. Her vaudeville opening will occur during October.

NESBIT FILM FINISHED.

Evelyn Nesbit is again in New York, after completing a five-reeler for Fred Mace, the Lubin factory in Philadelphia putting on the film. It is entitled "The Threads of Destiny," and will be released Sept. 25. In it Miss Nesbit plays the role of a Russian Jewess.

Vaudeville is still dicker with Miss Nesbit, only the salary amount being at variance between the girl and the managers.

BARRYMORE TO STAY.

Ethel Barrymore, despite her continuous farewell announcements, will remain in vaudeville for another 15 weeks and possibly longer. She was announced for a forthcoming Charles Frohman production.

LAIT'S PLAY FOR GOODWIN.

Los Angeles, Sept. 2.

The new piece Nat Goodwin has accepted for this season is "The Bohemian," by Jack Lait, author of "Help Wanted."

Mr. Goodwin will first produce the play here Oct. 15, under the direction of Oliver Morosco. It is a three-act comedy drama.

Baroness for Vaudeville.

Mme. Yorska, who is a Baroness in her own right and country, and who came over here to head a French dramatic company, will probably take to vaudeville for a few weeks.

BIG REVUES POSTPONED.

Two big revues calling for expensive productions, the gross amount for each not falling below \$40,000, were indefinitely postponed this week, according to report.

The managers are Charles B. Dillingham and Klaw & Erlanger. The Dillingham revue is said to be the one Irving Berlin is writing the music for.

War times and the consequent unsettlement over here in theatricals decided the managers against proceeding with the shows.

MET MAY NOT OPEN.

Regardless of the stories and announcements that the Metropolitan opera house will have its usual season of grand opera, there is grave doubt whether the famous New York house will be in a position to give it.

Much depends upon the attitude of Italy in the present war. If Italy (and it is very likely), declares war upon Austria, immediately following the election of the Pope, the Met. may have to abandon all plans.

MASON LANDS BLINN.

Los Angeles, Sept. 2.

After dicker for several weeks for a local theatre, Holbrook Blinn has finally succeeded in securing the Mason. His company of Princess players will inaugurate the 1914 and 1915 season of that house early in September. The Mason offered the best terms of the local houses.

"SEA WOLF" ON THE STAGE.

"The Sea Wolf" is to be given a dramatic production by C. H. Livingston, the company opening early in November. The show will be given a Stair-Havlin route.

ARCHIE BELL CHANGES PAPER.

Cleveland, Sept. 2.

Archie Bell, dramatic critic of the Plain Dealer, has taken charge of the dramatic department of the Leader. He moved across the street to his new position Tuesday morning.

WILL DAVIS ILL.

Chicago, Sept. 2.

Will J. Davis, recently retired from the theatrical field, and formerly manager of the Illinois, is dangerously ill.

ARTISTS HOLDING MEETINGS OVER LONDON'S 50-50 SPLIT

Variety Artists' Federation Charging Managers Taking Advantage by Padding Out Bills. Consequent Loss to Acts Originally Booked. Committee and General Meeting Taking Up Matter.

(Special Cable to VARIETY.)

London, Sept. 1.

A committee and general meeting of the Variety Artists' Federation are to be held over the equal division of the receipts between music hall proprietors and artists, agreed upon a couple of weeks ago.

The V. A. F. is charging that managers are padding out their shows, and in this way the bills are costing more, while the 50-50 division is working thereby against the artists originally booked and who should only be those on the programs.

The committee meeting is today, the general meeting for next Sunday. It is possible the V. A. F. may decide to call off the arrangement.

HOLLAND CLOSED TIGHT.

Amsterdam, Aug. 20.

Practically every theatre in Holland is dark as a result of the war, among the first to close down temporarily being the Circus Carree and Hippodrome here, both used as mobilization headquarters for the army.

A number of American artists previously booked for both houses arrived here only to be disappointed. All contracts are void when the country is in a state of war. Marie Russell, who was booked at the Circus Carree for a fortnight, opening Aug. 29, leaves here on that date on the "Rotterdam." She spent her spare time with her folks in Groningen, a small town four hours from this port.

PAUL SCHULTZE DEAD.

(Special Cable to VARIETY.)

London, Sept. 2.

Saharet, the dancer, returning from Germany, says Paul Schultze died in Berlin Aug. 3. The Schultze office here has no information concerning the report.

Paul Schultze was one of the oldest and best-known of the Continental agents, also one of the best liked. He had been reported seriously ill in advices from Berlin before the war broke out. His European booking offices were located in Berlin and London, Schultze having maintained an agency on the other side for over 30 years.

MARIE TEMPEST SINGING.

(Special Cable to VARIETY.)

London, Sept. 2.

For the first time in many years, Marie Tempest appeared as a vocalist, at the Empire Monday, singing three numbers, and closing with a patriotic number.

WAYBURN SECRETLY SAILS.

(Special Cable to VARIETY.)

London, Sept. 2.

Ned Wayburn sailed secretly Aug. 27 on the Cedric, in company with

Lew Hearn. Wayburn left his people in the agency here without any means, leaving the office in charge of his attorney, and "Dora's Doze," the revue lately produced by him, in litigation.

ETHEL LEVEY'S HIT.

(Special Cable to VARIETY.)

London, Sept. 2.

Wyndham's "Outcast," his first strong play, somewhat resembling "The Second Mrs. Tanqueray," and representing Ethel Levey's debut in the legitimate branch of theatricals on this side, sufficed to give her an opportunity for another hit. Gerald Dumaurier also scored strongly.

THEATRES "SALTING" MONEY.

Chicago, Sept. 2.

According to stories around, several of the local theatres are not using banks for the funds from the box office. One or two theatres are said to have taken safe deposit boxes, placing the cash in them and insuring the box up to \$25,000 against fire or robbery.

The theatres are guarding against a tightness of currency which might lead banks to only give out a limited amount, causing embarrassment on pay rolls.

CABLE SAID TOO MUCH.

According to agreement, "Help Wanted" was to have been produced Sept. 1 at the Garrick, London, by Arthur Bouchier. Jack Lait wrote the piece and was intensely interested in the English production.

Mr. Lait could secure no response to numerous inquiries abroad regarding the preparations for the Garrick presentation, and resorted to a caustic cable for final answer. Tuesday he wrote a cable to Mr. Bouchier, saying, "Does 'Help Wanted' go on today. Better hurry it up or you will have to play it in German."

That evening Mr. Lait received word from the cable company the message had not been forwarded as it would be a useless effort to try to get it through the English censor.

Bob Fulgora Marrying Again.

Robert Fulgora will be united in marriage Oct. 10, to Mme. Rialto. Fulgora recently secured a divorce from Artie Hall.

Dickson Leaves London Show.

(Special Cable to VARIETY.)

London, Sept. 1.

Charles Dickson has left the cast of "Potash & Perlmutter." He sails Sept. 5 on the St. Louis.

Ezra Matthews, stage manager of the show, is playing the vacated role.

WINTERGARTEN A HOSPITAL.

(Special Cable to VARIETY.)

London, Sept. 2.

The Berlin Wintergarten, the principal music hall of Germany, is now a hospital, according to Harry Vivian, who arrived here Monday, from Berlin.

Mr. Vivian says all Berlin theatres are closed. He states Jackson's "Grecian Girls" are safe, though Jackson has been arrested several times, probably in connection with military reports concerning him.

Mr. Vivian confirms the report of Paul Schultze's death.

GERMAN ACT ANNOYED.

(Special Cable to VARIETY.)

London, Sept. 2.

Romanos, a German act at the Palladium, had their musical instruments mysteriously smashed up last week.

MAASE DETAINED.

Dorothy Godfrey has returned from Europe where she recently expected to dance with Martin Brown. Miss Godfrey left Brown and Leo Maase, the foreign agent, at Cologne. Brown can leave the country whenever he desires, but according to Miss Godfrey Maase will be detained pending the current European disorder, should he attempt to vacate.

CONCHAS RETURNS.

After an experience at Glasgow that gave Paul Conchas a real impression of the rigidity of warfare, the heavy-weight juggler returned to New York, and will open his vaudeville tour Monday at Atlanta. Morris & Feil are Conchas' agents.

The story as cabled to VARIETY of Conchas apprehension on the other side, suspected of being a German spy through having a suspicious cable on his person, is substantially correct. The cable was in connection with an act Conchas owns and which he wanted to book. After some annoyance, the German artist was released on parole, on the condition he either remain in Great Britain or leave it for any country, excepting Germany.

Clarice Mayne and Money.

(Special Cable to VARIETY.)

London, Sept. 2.

Money is the only point between Clarice Mayne and an American vaudeville visit. It is said Miss Mayne's figure for salary and that of the managers on your side don't jibe, the latter offering \$1,000 weekly.

Communication Via New York.

Gustav Willi, sr., head of the Willi Family, the Continental artists, wrote Paul Durand in New York, under date of Aug. 8, from Aachen, Germany, asking Mr. Durand to communicate with his son, Gustav Willi, jr., in Blackpool, England. Mr. Durand received the letter Aug. 31. He was of the opinion the Willi Brothers had by that time left Blackpool to sail for this side, where they are booked the coming season.

Willi, sr., said he could not get anything through to England, from Germany, and was obliged to call upon Durand.

If you don't advertise in VARIETY, don't advertise.

SAILINGS.

(Special Cable to VARIETY.)

London, Sept. 2.

Sept. 5, Fisher and Green (St. Louis).

Sept. 5, Wellington Cross and Lois Josephine, Leo Carrillo (Teutonic).

Sept. 11, Niblo and Reilly (Zeeland).

Sept. 5, Charles Dickson (St. Louis).

Sept. 4, Schwartz Brothers, Mr. and Mrs. George and Edward Waterbury (Finland).

San Francisco, Sept. 2.

Sept. 2 (for Australia), George Hall, Wright and Dietrich, Rose Lee Ivy, Mr. and Mrs. Arthur Sheppard, Fields and Coco, Billy Lingaid, Peggy Clayton, Mr. and Mrs. Beck, Belle Gray. (Sonoma.)

PAVLOWA OPENING NOV. 3.

The Pavlova tour, under the direction of Max Rabinoff, will commence in New York, Nov. 3, at the Metropolitan opera house. Pavlova will be minus considerable scenery that must be left on the other side, but otherwise expects to travel as originally planned.

It is unlikely that Max Reinhardt, the German producer, will come to this side, although his presence here shortly has been press agented. Nor is there much doubt but that the proposed production of "The Miracle" at Madison Square in December (in which Mr. Reinhardt is interested) will be given.

DIPPEL COMING BACK.

All reports to the contrary notwithstanding, Andreas Dippel is expected to return to New York within ten days. When last heard from Mr. Dippel was at Rotterdam (Holland). Much of the scenery he had secured for his forthcoming New York production at the 44th Street theatre, has been lost on the other side.

Mr. Dippel was reported as in the Austrian army, but his "intimates" here say he is returning, and will take up his lease of the 44th street house, also making his contemplated production there as soon as that may be done, following his arrival.

ARRESTED FOR BLACKMAIL.

Philadelphia, Sept. 2.

An attempt to blackmail Eugene L. Perry, general manager of the Stanley-Mastbaum-Earle houses out of \$2,000 by threats against his life led to the arrest here Friday of Edward R. Leonard, a vaudeville actor, formerly of Leonard and De Vine, acrobats.

Leonard was arrested as he was about to receive a decoy package of old paper which he supposed contained the \$2,000 demanded of Perry in "black hand" letters. He was given a hearing in the Federal Building and was held under \$5,000 bail for trial at the next term of the United States District Court.

Leonard, who is 30 years old, said he had been out of work for a long time. He denied having had anything to do with the blackmailing, but detectives and postal inspectors, who arrested him, say that his handwriting corresponds exactly with that of the "blackhand" notes.

VAUDEVILLE COMEDY CLUB MAY BE SUCCEEDED BY "JESTERS"

Closes Doors of Clubhouse Sept. 1, and Turns Back Building to Owner. Benefit Performances at Lyric Theatre Discontinued After Monday night. Lack of Interest in Club Brings About Finish.

The end of the Vaudeville Comedy Club was apparently reached Tuesday (Sept. 1), when the lease of the clubhouse on West 43rd street was returned to the landlord, who accepted it, and the doors were locked.

The same day the Comedy Club's benefit performance, to have continued during the week, at the Lyric theatre, was called off, the first show given Monday night having fallen below expectations.

Out of the membership of the Comedy Club may spring up a new organization, called "The Jesters," to be solely composed, as its name signifies, of those vaudevillians who make fun. It is said the membership will be limited at 100.

The Vaudeville Comedy Club was organized about eight years ago. Its aims were worthy in the first instance and constitution, but have not been adhered to. Internal differences have also arisen, oft and anon, until the removal from the clubhouse on 44th street to the big former Metropole Hotel on 43rd street in the commencement of the summer, drew but few of the membership in the city, a great many being away for the hot weather.

The former Metropole, the scene of the Rosenthal shooting affair, was secured on favorable terms by the Comedy Club, its annual rental being fixed at \$15,000.

It is said the Club suspended owing between \$16,000 and \$20,000. This will likely be liquidated through legal proceedings.

BURTON AND LERNER SPLIT.

San Francisco, Sept. 2.

Burton and Lerner, playing the Loew time, dissolved partnership here, just before the opening of the local engagement. Lerner remained on the bill, using Viola West (Mrs. Lerner) in Burton's place. Lerner stated that his wife came on at a few hours' notice, but it is said she had been rehearsing for the past two months, and that Burton's sudden departure at this time was anticipated, owing to previous disagreements.

While the act is considerably weakened through the change, it gets over.

Burton "broke in" a single at the Republic last week.

CASTLES BOOKED FOR WEEKS.

The evidence that Charles B. Dillingham has postponed his revue production, for at least a few weeks, cropped out in the United Booking Offices Tuesday, when Mr. and Mrs. Vernon Castle were given six weeks of vaudeville time, opening Monday at Cincinnati.

The Castles were to have been the feature attraction with the Dilling-

ham new show (not the Montgomery and Stone organization).

After the western visit the dancers may come into the Keith New York vaudeville houses for a round of headlining.

NEW ORPHEUM TOWNS.

This season will bring Orpheum vaudeville into Victoria, B. C., the shows dividing the week's time between Victoria and Vancouver, instead of playing a full week in Vancouver as formerly.

Another half week has been added to the circuit through the acquisition of the Spreckles, San Diego, leaving the balance of the week for the jump to Salt Lake.

ROSS' UNIQUE ENCORE.

"Blackface" Eddie Ross has begun divorce proceedings for the second time against Beulah Rose; this time at Hillsdale, Mich. Ross secured a previous decree, but later remarried his wife the second time, this being an encore on his former divorce.

PINCHED TATTOOED LADY.

Reading, Pa., Sept. 2.

After being warned by the authorities not to give public exhibitions at a carnival held here last week, Algina, in private life Mrs. May Eagle of England, proceeded to the Kutztown fair, where she was arrested on a charge of giving an immoral performance.

Algina is a tattooed lady who gives an opening show for a dime and then goes a bit further for an extra quarter.

The second show marked her finish in this county, the show being closed and the principal lodged in Berks County jail.

SKIPPER SKIPPED.

Cincinnati, Sept. 2.

George Skipper, a member of Andy Lewis' Progressive Burlesque show, was arrested this week charged with non-support of his first wife, Skipper having previously been separated and remarried to Myrtle Kastrup, a chorister with the same troupe.

The original Mrs. Skipper decided Skipper could not "skip her," came to Cincinnati from Atlanta with her two children and had her husband haled in court, where he was dismissed on a promise to send her ten dollars weekly hereafter.

Grace De Mar Doubling.

Anna Chandler was forced to retire from the Alhambra bill Wednesday afternoon, Grace De Mar filling the vacancy, doubling between Hammerstein's and the uptown house with the aid of a taxi.

NO RICKARDS CANCELLATIONS.

An emphatic denial was entered this week by Chris O. Brown, representing Hugh McIntosh and the Rickards Circuit of Australia, that any cancellations of contracts for Australian time had occurred so far as his principals were concerned.

The report came from San Francisco last week, and included the Brennan-Fuller Circuit as also entering cancellations by reason of the war involving Australia.

Mr. Brown says all the Australian vaudeville agreements made by Mr. McIntosh or himself are as good as gold and will be played.

San Francisco, Sept. 2.

Ben Fuller, governing director of the Fuller-Brennan Australian Circuit, cabled Arthur R. Shepard, American representative for that circuit, to close the office here, and return to Australia. Mr. Shepard sailed on the Sonoma Sept. 1.

The war affecting theatricals in the Antipodes, is the reason given for temporarily closing the office. Before leaving Shepard canceled all future bookings for the F-B time, with the exception of Rose Lee Ivy, who also sailed on the Sonoma.

NO MORE DOLLY SISTERS.

With the marriage last week of Harry Fox and Jenny Dolly, the Dolly Sisters as an attraction were ended.

Mr. Fox and his wife will play a few weeks in vaudeville, before going under the direction of Cohan & Harris for a legitimate production.

CONVICT QUARTET.

Elmira, N. Y., Sept. 2.

Warden William Homer, of Great Meadow Prison, proposes to shortly allow a quartet of long term prisoners to accept vaudeville engagements without a guard. It's a sequel to the recent prison reform movement, another phase of the parole system.

The prisoners will make their initial appearance at Auburn prison under the auspices of the Mutual Welfare League, composed of Auburn inmates.

If you don't advertise in VARIETY, don't advertise.



KATHRYN OSTERMAN

Who opens at HAMMERSTEIN'S, Sept. 14, in her new one-act comedy, "TRUE TO NATURE."

EVA TANGUAY'S NEW SHOW.

Eva Tanguay will shun vaudeville this season, her recent negotiations with the United Booking Offices having failed to materialize.

Instead Miss Tanguay will appear in a French farce called "The Girl Who Cares" opening at the Shubert, Utica, N. Y., Sept. 19.

Johnny Ford will be with the show. The piece is of foreign origin and has enjoyed a three-year run in France and Germany.

Miss Tanguay, recruited a full company in the Carolyn Lawrence agency Wednesday which will support the comedienne. The show goes into rehearsal next Monday after the Utica date and a week in Pittsburgh. Two Broadway theaters are under consideration.

In addition to the show Miss Tanguay will present her full specialty. The company includes besides Mr. Ford, William Crinans, Isabelle Winlocke, Marion Hutchens, Robert Robson, Kathryn George, Mortimer Martini, W. J. Holden, Frank Smithson, stage director.

POOR AIM SAVES LIFE.

Corning, N. Y., Sept. 2.

Harry Young of Young Bros. (vaudeville) became crazed last Friday night and shot at his brother, Thomas, with a revolver.

Missing his mark Young then shot himself, breaking a bone in his arm, although aiming at his own head. He was taken to a hospital and will recover.

U. B. O. MOVES OFFICE.

Chicago, Sept. 2.

The United Booking Offices moved up on the twelfth floor of the Majestic theatre building this week, where it has the entire floor with the exception of the Menlo Moore offices and one other small room.

Hayes and Johnson on Loew Time.

Catherine Hayes and Sabel Johnson were booked on the Loew Circuit this week by Abe Thalheimer, to open Sept. 21. Miss Hayes is now in South America.

Singing Rabbi as Act.

Jules Ruby and Tom Kyle have "dug up" a singing Rabbi, Rev. Joseph Shapiro, of Brooklyn, for vaudeville.

His presenters claim he has a voice like Caruso. They would like to get as good a job for him as Caruso has.

"Forest Fire" Is Spectacular.

"Forest Fire," the foreign condensed melodrama that is due over here shortly for vaudeville is a spectacle in five scenes, with a forest fire for the finale. About 10 principals are in the sketch which runs 30 minutes. \$1,750 weekly is the American salary.

Billy Thompson with Tell Taylor.

Chicago, Sept. 2.

Billy Thompson, for eight years professional manager at Remick's Chicago office, moved over to Tell Taylor's Chicago house this week to assume charge there.

JAMES J. CORBETT LEAVES TOWN WITH \$60,000 IN CONTRACTS

Booked to Play in Vaudeville Solidly for Two Years, With But Five Weeks Lost. Goes West and Then to Australia for Round World Trip. Weekly Salary Varies From \$575 to \$800.

Last Monday James J. Corbett opened at Charleston, W. Va., as the first stop on a route that calls for two years of continuous playing in vaudeville by the popular ex-champion of the world. The contracts held by Mr. Corbett for this period exceed in total, \$60,000. His salary en route ranges from \$575 to \$800 a week.

James J. will lose but five weeks out of the 104. These are necessary for travel. The contracts call for his appearance west on the Pantages time, thence to Australia as a part of an around the globe tour.

Chris O. Brown completed the arrangements for Corbett's long absence from New York. Mr. Brown did it before becoming general representative of the Rickards Australian Circuit (Hugh McIntosh) for America.

James J. Corbett has always occupied a unique position in American theatricals. One of the most popular of vaudevillians, he has maintained his prestige regardless of conditions. The prolonged booking, almost unprecedented in the U. S., and made more noticeable just now through the general situation theatrically all over, has been the cause of much favorable comment upon the ever-green drawing powers of America's model champ.

MORE SUNDAY SHOWS.

The Family Dept. (U. B. O.) will book a Sunday show at the Gotham, Brooklyn. Sunday bills will also be offered at Teller's Broadway and the Grand, Brooklyn. George Morgans-tern will book Sabbath bills at the Gayety, Brooklyn.

ORPHEUM CHANGES.

The customary annual shakeup of the Orpheum's managerial staff brings Ed. P. Levy, a new Orpheum man, to the house in Salt Lake, while Leigh Bruckhart, formerly in charge there, will handle the Orpheum's business at the new Speckles, San Diego.

Max Fabish has been transferred from Memphis to Denver. Arthur Lane has been made the Memphis manager, coming from Ann Arbor, where he represented the Butterfield Circuit.

TRY-OUT HOUSES.

The season of the "try outs" is now on in earnest. The different New York circuit connections have their houses lined up where new acts may play to receive the personal attention of the booking managers.

The Fox Circuit's try-outs are at the Star (107th street and Lexington avenue). The policy is split week. The Marcus Loew agents look them over at the Columbia, Brooklyn, and the Lyric, Hoboken. A number of acts

are also "worked out" at the National every Wednesday night.

The Proctor house agents send them to Portchester and the Keith pop bookers to the Olympic, Brooklyn, with the Fam. Dept. U. B. O. agents looking over "try-outs" at the Odeon (145th street), Orpheum, Yonkers, and at White Plains, N. Y.

Harry Shea sends his try-outs to Hackensack, N. J., and the 14th Street, New York. Moss & Brill "test" the new ones at the Plaza, New York.

EDGAR ALLEN BOOKING FOX TIME.

The vaudeville booking sheets of the William Fox Circuit were placed Tuesday in charge of Edgar Allen, who is said to have accepted a contract from Mr. Fox calling for \$7,500 yearly. Mr. Allen is in full charge of the bookings, with Jac Loeb remaining general office manager. Ed F. Kealey is still connected with the Fox booking department though not actively engaged, and Flo Rheinstrom, now on vacation, is assistant as formerly.

The acceptance of the Fox Circuit position will make no difference in the firm of Allen-Epstin. Mr. Allen retains his interest there, and his partner, M. S. Epstin, will assume charge of the business, with George Sofrasky his chief assistant.

Pittsfield, Mass., Sept. 2.

The Allen-Epstin firm of New York opened its vaudeville policy at the Grand Monday night, to an invitation audience that filled the house and liked the bill.

The theatre will play two shows daily, with a program of seven acts costing about \$1,000 weekly. The theatre seats 1,000. It has in opposition the Majestic, playing three acts booked from the Loew agency, and the Union Sq., also using three turns supplied by the Family Department of the United Booking Offices.

Admission at the Grand is 10-25.

ALHAMBRA, PHILLY, LEASED.

Philadelphia, Sept. 2.

Another house was added to the Mastbaum-Earle chain in this city this week when it was announced that the Alhambra, at Passyunk avenue and Morris street, had been leased by that syndicate for ten years. The lease provides a gross rental of \$180,000. Joseph W. Gardner was the other party to the lease.

The Alhambra is one of the largest houses in the southern section of the city with a seating capacity of 2,500. It has been playing pop vaudeville, booked independently, and regarded as a good money maker for several years. With the advent of the Stanley Mastbaum people, U. B. O. vaudeville will replace the present brand.

GOOD WORK !

BY J. C. NUGENT.

So three Wise Men of the East have reconciled the belligerent factions of Vaudeville, and Vaudeville can go ahead and attend to Vaudeville. Very good.

Also, why not? The warring factions no doubt have had some fun with each other, but the artist is the sufferer from all disruptions and disturbances which unsettle the business.

The theater and the trade papers are dependent upon the artist and the artist is dependent upon his own act.

Therefore his own act is his chief concern, or should be, for his own good and for the good of the rest of the machine.

If the artist would keep his mind on that fact more steadily he would not so often be made a joke of and so often waste the productive period of his life at the beck and call of each new reformer, and in lending weight to each new factional disturbance by giving it the attention which his own work calls for.

The pioneer stage of the business has long since passed. Contracts are good because they have to be good. Standing and credit demand it. Where the contracting parties have no standing or credit, legislation won't give it to them. They will have to earn it. An artist must earn it through the worth of his act. He must expect to sweat blood through the Gethsemane which every success has had to pass through to reach its goal. There is no easy way to it. As George Cohan says, "The period of drudgery can't be avoided. It must be passed through."

Those who spend their days and nights working out every detail of their act to greatest perfection pass through it and reap the reward. Those who waste their time in visionary dreams for so changing "conditions" that this "drudgery" may be avoided, may gain rathskeller reputations as authority on each angle of factional controversy, but they won't own any farms, nor will they write a name on the public heart.

There is no doubt that the United Booking Offices have become the height of vaudeville in America or in the world. There is no doubt the White Rats have become again a sane and well governed organization and that Mr. Fogarty's last weekly letter should be carefully read by every sensible artist.

There is no doubt VARIETY has given vaudeville a lot of importance and can share vastly in the prosperity which can be compelled by co-operative common sense.

And there is also no doubt that the experiences and agitations of the past have brought this realization about. That each element has realized that they must recognize the rights of the other. That vaudeville is not composed of a wholly unintelligent class of people in any of its departments and that all realize that while it may contain religion and sentiment and friendship and enmity, it is not a religion nor a sentiment nor a love fest nor a feud, but a business.

A modern legitimate competitive

business, the success of which depends upon absolute commercial integrity and on the sale of the right goods at the right price.

HARRY SHEA'S TWO "SUNDAYS."

Two important "Sunday" captures were made by Harry A. Shea late last week. Against strong opposition he lauded John Cort's new Standard theatre for 38 Sundays, commencing Sept. 13, and also the new Crescent, playing Stair & Havlin attractions.

The Standard is at Broadway and 90th street. It seats about 1,500. Mr. Shea will give a continuous performance on the Sabbath, playing nine acts (three shows) to a 25-50 scale. The Crescent is at Boston Road and 165th street. It seats 1,800. The same sort of policy will be operated there Sundays.

A. M. Bruggemann's Empire, Paterson, N. J., will be furnished with a split-week bill of five acts by the Shea office, commencing next Monday.

NATIONAL WILL PLAY POP.

Boston, Sept. 2.

It is altogether likely that the Keith National here will again play a big pop vaudeville program, commencing in October, with prices running from 10 to 50 cents.

R. C. Larsen will attend to the bookings.

Louisville, Sept. 2.

The new theatre, seating 3,000, that will be booked by the United Booking Offices, is to open Oct. 5. It will replace the Mary Anderson, which has been holding the Keith vaudeville.

PROCTOR FINISHING TWO HOUSES.

F. F. Proctor is putting the finishing touches to two new theatres that will play pop vaudeville. The new Proctor's, Troy, N. Y., starts in October; the new Proctor's in Newark (with roof garden) commences about New Year's. Each house will hold 3,000.

PANTAGES MAY ECONOMIZE.

Unless the present European disorder comes to a finale before the current season has swung on its way there is a good chance of Alex Pantages including his five Canadian towns among the cut-week list. Pantages at present issues a contract carrying three weeks of his tour at two-third's salary, leaving the balance at the contract figure, but the Canadian country is beginning to feel the strain of the war with its natural effect upon vaudeville business.

Pantages has houses in Winnipeg, Calgary, Edmonton, Vancouver and Victoria. As soon as these towns begin to suffer their portion, the coast circuit will economize. At present no German acts are being routed over the time, although several have contracts calling for an early opening. If the hostile feeling continues, their time will be postponed, a clause in the Pantages contract allowing for such emergencies.

If you don't advertise in VARIETY, don't advertise.

VARIETY THEATRES IN GREATER NEW YORK

(Travel based on Times Square Center as starting point)

This list will be printed next week with corrections. Mail in name of any theatre omitted, together with travel directions. Names of stage managers will be added when received. This list will appear in VARIETY every three months.

AMPHION, Brooklyn.—(Frank Williams, Mgr.) Subway or trolley to 14th street, crossstown via Williamsburg Bridge. Theatre three blocks on Bedford avenue from bridge.

AUDUBON.—Broadway and 165th street (William Fox Circuit; Harry Thomas, Mgr.) Broadway subway to 168th street. Walk 1 block south.

BEDFORD, Brooklyn.—(Fox Circuit.) Subway to Brooklyn Bridge. Brighton Beach L to Dean street, walk one and one-half blocks to Bedford.

BRONX OPERA HOUSE.—(Combinations; Sunday Vaudeville only; Feiber & Shea, Agents; J. M. Brennan, F. & S. Mgr.) Bronx subway express to 149th street, walk two blocks east on Bergen avenue.

CASINO, Brooklyn.—98 Flatbush avenue. (Colquhoun, Fred Mason, Co. Charles Daniels, Mgr.; Sunday Vaudeville only; Fam. Dept.) Brooklyn subway to Atlantic avenue and walk south two blocks.

CECIL SPOONER, Bronx.—Hunt's Point. (M. H. Saxe, Mgr.; Fam. Dept.) Bronx subway to Simpson street, walk to 163d street and Southern Boulevard.

CITY.—114 East 14th street. (William Fox Circuit; Sam Fried, Mgr.) Subway to 14th street and walk one block east.

COMEDY, Brooklyn.—194 Grand street. (William Fox Circuit; James Thomas, Mgr.) Subway or Broadway trolley to 14th street, then 14th Street surface to Williamsburg Bridge. Walk 3 blocks to left of bridge.

COLUMBIA.—7th avenue, Broadway and 47th street. (Burlesque; Sunday Vaudeville only; Feiber & Shea, Agents; Jack Shea, F. & S. Mgr.)

CRESCENT.—Boston road and 168th street. (Stair-Havlin Circuit; Sunday Vaudeville only; W. Fred Mason, Mgr.; H. A. Shea, Agent.) Bronx subway to 149th street, transfer to 3rd avenue L to 169th, walk east one block.

CROTONA.—Tremont and Park avenues. (William Fox Circuit; Mr. Garvey, Mgr.) Bronx subway trains to 149th street, transfer to L and ride to 177th street, then walk 2 blocks west.

81ST STREET.—Broadway and 81st street. (C. P. Stockhouse, Mgr.; Fam. Dept.) Broadway car to theatre.

84TH STREET.—162 East 86th Street. (Moss & Brill Circuit; Mr. Stanley, Mgr.) 8th avenue trolley to 86th Street and transfer east to 3rd Avenue.

EMPIRE, Brooklyn.—Ralph avenue, Broadway and Gates avenue. (Burlesque; Sunday Vaudeville only; James H. Curtin, Mgr.; Fam. Dept.) Subway to Brooklyn bridge, Broadway L to Gates avenue and walk back two blocks.

FAMILY.—East 125th street. Take Bronx subway to 125th street, 125th car east to Lexington avenue.

5TH AVENUE, Brooklyn.—5th avenue and 4th street. (B. S. Muckenfuss, Mgr.; Fam. Dept.) Brooklyn Express to Atlantic avenue, thence by 5th avenue trolley.

FOLLY, Brooklyn.—(William Fox Circuit.) Subway to Canal, to Delancy Street Bridge. Take Broadway (Brooklyn) trolley, off at Flushing avenue, walk one block.

FULTON, Brooklyn.—(Loew Circuit.) Subway to Brooklyn Bridge. Take Fulton L cars to Nostrand avenue.

GAYETY, Brooklyn.—Broadway and Throop avenue. (Sunday Vaudeville only.) Trolley to 14th and crossstown to Williamsburg Bridge and thence by Broadway (Brooklyn) car to theatre.

GOLD, Brooklyn.—Broadway near Flushing avenue. Subway or trolley to 14th street, thence crossstown cars to Williamsburg Bridge. Take Broadway (Brooklyn) trolley from bridge to Flushing avenue.

GOTHAM, Brooklyn.—(Sunday Vaudeville only; Fam. Dept.; Pauline Boyle, Mgr.) Subway to Brooklyn Bridge, thence by Lexington avenue L to Alabama avenue.

GRAND O. H.—8th avenue and 23rd street. (Combinations; Sunday Vaudeville only; Feiber & Shea, Agents; A. J. Kearney, F. & S. Mgr.) 7th avenue or 8th avenue cars.

GRAND, Brooklyn.—Elm Place. (Harry Traub, Mgr.; Sunday Vaudeville only; Fam. Dept.) Brooklyn subway to Hoyt Street.

GREENPOINT, Brooklyn.—Manhattan and Greenpoint Avenues. (Sunday Vaudeville only; Fam. Dept.; Keith Circuit.) East 23rd Street Ferry, walk 3 blocks to Greenpoint Avenue or Brooklyn trolley from ferry station.

HALEY STREET, Brooklyn.—Haley street, near Broadway. (George Powell, Mgr.; Fam. Dept.) Subway to Brooklyn Bridge, thence by Lexington L to Haley street.

HAMILTON.—Broadway and 146th Street. (Moss & Brill Circuit; J. C. Blockhouse, Mgr.) Broadway subway to 145th Street and walk one block.

HAMMERSTEIN'S.—42nd street and 7th avenue. Times Square.

HURTIG & SEAMON'S.—125th street. (Burlesque daily; Sunday Vaudeville only.) Bronx subway to 125th street, walk one block west.

HYPERION, Corona, L. I.—(Sheer Bros., Mgr.; Fam. Dept.) Long Island Division Pennsylvania Station. Take Whitestone Landing or Port Washington trains and stop at Corona Station.

JAMAICA THEATRE, Jamaica, L. I.—(Fox Circuit.) Jamaica train from Pennsylvania Station (Long Island division).

JEFFERSON.—14th street off 3rd avenue. (Moss & Brill Circuit; Amil Groth, Mgr.) Subway to 14th street, walk to 3d avenue.

JONES, Brooklyn.—Fulton street and Grand avenue. (Frank Jones, Mgr.) Subway to Brooklyn Bridge and then to Grand avenue via Fulton street L.

KEITH'S ALHAMBRA.—7th avenue and 16th

street. Bronx subway to 125th street, walk one block west.

KEITH'S BUSHWICK, Brooklyn.—Howard avenue and Broadway. Subway to Brooklyn Bridge. Take Gates avenue car to Broadway.

KEITH'S COLONIAL, Brooklyn.—Broadway and 62nd street. Broadway cars to theatre.

KEITH'S HARLEM O. H.—205 West 125th street. (Harry Swift, Mgr.; Fam. Dept.) Bronx subway express to 125th street, and walk west to theatre.

KEITH'S PALACE.—Broadway and 47th street. Two blocks from Times Square.

KEITH'S PROSPECT, Brooklyn.—(William Leaud, Mgr.) Subway to Atlantic avenue. Take 5th avenue L to 5th street.

KEITH'S ROYAL.—149th street and Westchester avenue. Bronx subway to 149th street, walk one block north.

KEITH'S UNION SQUARE.—(Fam. Dept.; Ben Kahn, Mgr.) Subway to 14th street.

LAFAYETTE.—227 7th Avenue. Bronx subway to 135th Street, 1 block west and 4 blocks south. Broadway and Lenox trolley to Lenox Avenue and 131st Street and one block west.

LEE AVENUE, Brooklyn.—(Sunday Vaudeville only; Ed. Reilly, Mgr.) Subway or trolley to Williamsburg Bridge and Lee avenue trolley to theatre.

LOEW'S AMERICAN.—260 W. 42d street. One block from Times Square.

LOEW'S AVENUE B.—Avenue B and 5th street. Subway or trolley to 14th street and thence crossstown east to theatre.

LOEW'S BOULEVARD.—Bronx subway to Simpson street, walk one block east.

LOEW'S NATIVITY STREET.—Suffolk and Delancy streets. Subway to Spring street, then Delancy street car to theatre.

LOEW'S FLATBUSH, Brooklyn.—Church and Flatbush avenues. Subway to Atlantic avenue and Flatbush trolley to Church and Flatbush avenues. Also trolley or subway to Brooklyn Bridge and thence by Flatbush avenue trolley to the junction of Church and Flatbush avenues and walk one-half block east on Church avenue.

LOEW'S GREELEY SQUARE.—6th avenue and 30th street. 6th avenue cars to theatre. Broadway trolley to 66th street.

LOEW'S LINCOLN SQUARE.—194 Broadway. Broadway trolley to 66th street.

LOEW'S NATIVITY.—149th street and Bergen avenue. Bronx subway to 149th street.

LOEW'S ORPHEUM.—168 E. 67th street. 42nd street trolley to 3d avenue and transfer north to 87th street.

LOEW'S SEVENTH AVENUE.—124th street and 7th avenue. Bronx subway to 125th street, walk one block east.

LOEW'S WEST END.—368 W. 125th street. Bronx Subway to 125th street, walk four blocks west.

LYRIC, Brooklyn.—Broadway and Segal street. Subway or trolley to 14th street, crossstown to Williamsburg Bridge. Take Broadway (Brooklyn) trolley from bridge to Segal street.

McKINLEY SQUARE.—1319 Boston road. (Moss & Brill Circuit; Edward Grattan, Mgr.) Bronx subway to 149th Street and transfer to 3rd Avenue L to 169th Street and walk one block east.

MINER'S BRONX.—156th street and 3rd avenue. (Burlesque daily; Sunday Vaudeville only; Freeman Bernstein, Agent.) Bronx subway to 149th street, transfer to 3rd avenue L to 156th street, walk one block south.

MURRAY HILL.—42nd street and Lexington avenue. (Burlesque daily; Sunday Vaudeville only.) 42nd street trolley east.

MYRTLE, Brooklyn.—Myrtle and Knickerbocker avenues. (George Morganstein, Agent.) Subway to Brooklyn Bridge and Ridgewood L to Knickerbocker avenue.

NOVELTY, Brooklyn.—Subway to Canal, walk 1 block east and take trolley from Delancy Street Bridge to Brooklyn Plaza.

OLYMPIC.—143 E. 14th street. (Burlesque daily; Sunday Vaudeville only.) Subway or trolley to 14th street and crossstown to theatre.

OLYMPIC, Brooklyn.—Adams street. (Fam. Dept.; Harry Traub, Mgr.) Subway to Borough Hall. Theatre around corner.

116TH STREET.—132 W. 116th street. (A. Frankenthal, Mgr.; Fam. Dept.) Lenox Avenue subway to 116th street and walk one block west.

PEOPLES.—(Sunday Vaudeville only.) 42nd street trolley, transfer down 3d avenue.

PHILLIPS' LYCEUM, Brooklyn.—Subway or trolley to 14th street, crossstown to Williamsburg Bridge. Montrose avenue trolley from bridge to theatre.

STAR, Brooklyn.—Jay street near Fulton. (Burlesque daily; Vaudeville Sunday only.) Take subway to Borough Hall, walk block and a half east on Fulton street to Jay.

STAR.—107th and Lexington avenue. (Fox Circuit; Meyer Solomon, Mgr.) 7th avenue trolley to 99th street and transfer going east to Lexington avenue, thence north to theatre.

SHUBERT, Brooklyn.—(Marcus Loew.) Subway or trolley to Brooklyn Bridge. Take Gates avenue car to Broadway.

STANDARD.—Broadway and 90th street. (Combinations; Sunday Vaudeville only; H. A. Shea, Agent.) Take Broadway (red) cars to 90th street. Broadway subway to 91st street.

THEATRE'S BROADWAY, Brooklyn.—(Sunday Vaudeville only.) Trolley to 14th street and crossstown to Williamsburg Bridge. Broadway (Brooklyn) trolley to theatre.

THALIA.—82-84 Bowery. (M. Arcenio, Mgr.; Phil. Taylor, Agent.) Subway to Canal, walk to Bowery.

WADSWORTH.—616 W. 181st street. Broadway or trolley to 181st street and walk one block west.

WARWICK, Brooklyn.—To Brooklyn bridge, then Fulton Street L.

WHITNEY, Brooklyn.—Fresh Pond Road. (Sunday Vaudeville only; Fam. Dept.; M. W. Lane, Mgr.) Myrtle Avenue L from Brooklyn Bridge to Fresh Pond Road.

MUIR TELLS HIS SIDE.

There's another side to the matter of the patriotic war ballads Shapiro-Bernstein and F. A. Mills have gotten out. Ballard MacDonald wrote the S-B number, "The Land of My Best Girl." Later Mills turned out a number quite similar, when Mr. McDonald charged Lewis F. Muir, who composed the music for the Mills selection, had borrowed an idea of MacDonald's for the number, after they had both talked it over, MacDonald having written the lyrics for the S-B song.

Mr. Muir, speaking for himself and his song, states that about two weeks ago he took MacDonald up to his apartments in the Hotel Flanders, to meet his wife, whom Muir recently wedded. While there, Muir commenced to finger the piano in the apartment. Mrs. Muir is of French extraction, and with the war on, Muir says he suggested a war ballad about the place of his wife's birth, Alsace-Lorraine, wouldn't be amiss at the present moment. MacDonald agreed with him, states Mr. Muir, but each realized they could not collaborate through being attached to rival publishing houses.

There the affair rested, remarks Mr. Muir, until he called at Hammerstein's and heard Harry Carroll sing "Fatherland, Motherland, the Land of My Best Girl." "Well, what do you know about that?" said Muir to himself, as he listened. "MacDonald put something over, eh? with Carroll writing the music. Well, well, I'll just go 50-50 with that boy," so Muir says he thereupon appointed a writer to turn out some words to his music for "Alsace-Lorraine."

Mr. Muir remarks it may not make much difference who wrote the songs and it's a case that is never going to court, but he doesn't want his friends in the profession to believe he would be guilty of "pinching" an idea, or harboring any song writing plot that did not originate with him.

Monday at the Palace, when Bob Russak of the S-B office marched his phalanx of six grenadiers down the aisles singing the chorus of "The Land of My Best Girl" to Bert Fitzgibbons on the stage, the audience liked the schree, but not so with the management, which informed Mr. Russak it was going too big for the remainder of the performance. Mr. Fitzgibbons continued singing the song, but Russak ordered his small army elsewhere.

MARINELLI CIRCUIT?

H. B. Marinelli has the vaudeville circuit idea buzzing around his forehead. With the large supply of foreign turns which can find no engagements at home just now, and with no reliable forecast of the duration of the war, Mr. Marinelli, who is in New York, believes he has found a way to furnish vaudeville shows to managers unattached to any of the large booking offices.

The Marinelli plan may embrace the formation of travelling companies which will rotate, if he is successful in securing the number of theatres wanted. Mr. Marinelli said this week he would not be surprised, if the war continued, to shortly see a large number of foreign acts come to this side. In his travelling shows Marinelli has in mind a group of turns that will be composed of both the foreign and native element.

Mr. Marinelli cabled Monday to his London office to forward a list of available foreign turns for immediate placement.

The same day he received his first report from his Paris office in weeks. It was dated July 31. Nothing important for this time was contained in it, other than the closing of several European music halls was predicted. They have since closed.

Another cable Wednesday advised the Marinelli office that Maarck's Lions, booked for the adjourned Charles B. Dillingham revue, had been located in Sweden, and could be brought over here in time for the show's opening.

VAUDEVILLE SEASON OPENS.

The regular vaudeville season for 1914-15 started last Monday, when two more of the B. F. Keith big time theatres got into action, the Orpheum, Brooklyn, and Alhambra, New York. The Bushwick, one of the other Keith Brooklyn theatres, opened last week.

In New York, Hammerstein's and the Palace continued into the winter season, with Keith's Colonial and Royal, Bronx, schedules to make their start next Monday.

The afternoon attendance at all the vaudeville theatres Monday was reported as unusually large. The Palace had a \$1,000 matinee, and it was predicted would play to nearly \$2,000 at night. It is claimed the Palace had a \$5,000 advance sale last Saturday for this week. Sylvester Schaffer is the feature.

The Marcus Loew theatres continued right along, the Loew Circuit having kept all of its theatres open over the summer, most of them with vaudeville. The Fox Circuit also had played its New York houses in the hot spell, as did Moss & Brill, who opened Monday their latest acquisition, the McKinley Square in the Bronx, with vaudeville.

JOE MAXWELL'S 30 ACTS.

With a record as a producing vaudeville director made in the past few years, Joe Maxwell is going after his own high mark the coming season. Mr. Maxwell's present plans contemplate the production of 30 of more vaudeville numbers during the coming season. These will employ about 400 people.

If you don't advertise in VARIETY, don't advertise.

RATS' MONTHLY MEETING.

The monthly meeting of the White Rats took place Tuesday, Sept. 1. Meeting called to order at twelve midnight and adjourned at 4 A. M.

The following candidates were initiated: Henry Coote, J. Palmer Collins, Edward Gillette. The following applications were voted on for the first time: Arthur J. Finn, Slayman Ali, Roger Gray, and the following were duly elected: Richard Claye and Harry Rabe.

During the progress of the meeting, which as shown above, lasted four hours, matters of great vital importance affecting the Organization were discussed by members pro and con. One of the subjects under debate for quite a while was the question of holding weekly meetings. The sentiment on the subject shown by the members present was that half were for it and half were against the weekly meetings. The culmination of the arguments for and against was a suggestion that all the members of the Organization interested in the subject, write on reading this article, their views and advising their opinions as to whether we should have meetings once a month, twice a month or every week, so it is earnestly requested that every member of the Organization send in what will really be considered their vote on the subject.

Another important matter discussed was the question of lay membership. It was suggested by Brother Fitzpatrick that all applications for lay membership before being passed upon by the Board of Directors should be posted on the bulletin board in the Club House for at least three weeks. This matter will be referred to the Board and it is almost a foregone conclusion that they will adopt the suggestion as offered by Brother Fitzpatrick.

On the question of the lay membership proposition, the Board of Directors also earnestly request that all members reading this article write in their views on the subject, as it is the purpose of the present administration to give consideration through the Board of Directors to any matter that any member may write to them about.

Brother Fogarty, during the evening, called to the attention of the members present, his pet scheme of life membership with the result that quite a few came forward.

Brother Bert Levy was present and gave an interesting talk to the members which is mentioned in another item on this page.

It was announced at the meeting by Big Chief Fogarty that the next meeting of the Ways and Means Committee would take place in the Board of Directors' Room of the White Rats Club, at 3 p. m., Friday, Sept. 4. All members of the Organization who are in New York on that day are cordially invited to attend the meeting with Brother Fogarty and the Board of Directors, as members of this Committee.

Brother Fogarty announced that his open letter appearing in last week's VARIETY met with many replies from throughout the country and that each letter he has received was answered personally.

After the meeting had adjourned,

THANKFUL TO JOE SCHENCK.

Brother Bert Levy has called the attention of the Directors of the White Rats to a matter which should earn the gratitude of the whole profession for Mr. Joseph Schenck, the booking manager of the Loew Circuit.

An agent sought to book Alfred Farrell, an authorized copy of Bert Levy's act, upon the Loew time. Alfred Farrell is under the direct management of Mr. Levy.

Mr. Schenck upon learning of the nature of Alfred Farrell's act remarked to the agent, Abe Thalheimer, "that sounds like Bert Levy's act and I will not book him unless you bring me a signed statement from the originator that you have his permission to book Mr. Farrell."

Mr. Levy asked the Order to send a note of thanks to Mr. Schenck.

IMPORTANT

Meeting of the

**Ways and Means Committee,
Friday, September 4th,**

at 3 p. m. in the Board of Directors' Room, White Rats Clubhouse.

All members of the organization are invited to attend.

Looking After Absent Ones.

At the next meeting, the matter of many members of the order who are in the war zone abroad will be taken up. In line with its present policy of charity and benevolence, the White Rats Organization, through its affiliations abroad, will endeavor to lighten the burdens of its members.

If you don't advertise in VARIETY, don't advertise.

Frederick M. McCloy

Will be in charge of an extensive

Burlesque Department

That will be inaugurated in

VARIETY NEXT WEEK (Sept. 11)

Mr. McCloy has gained universal recognition as an expert writer on burlesque, he is thoroughly familiar with every phase of it, and has an exceptionally wide acquaintance in the field.

His connection with VARIETY is a guarantee that this department will be handled intelligently and in a manner that will serve the best interests of the amusement.

Burlesque has grown to such enormous proportions during the past few years, and the aims of its operators have shown such a marked tendency toward improvement in all directions, VARIETY, in establishing the department, places this publication upon record as recognizing the worthiness of this form of entertainment by bestowing upon it the consideration its importance in theatricals justifies.

Interested in Memorial.

Several members of the order who hold the memory of "Willie" Hammerstein in high regard are interesting themselves in the memorial to perpetuate his name.

Commending Chicago Office.

At the meeting of the lodge last Tuesday night (which, by the way, was another "Fogarty Spirit" night), the work of the Chicago office of the order under Brother Will Conley came in for a great deal of commendation.

members were seen in close proximity to the Club House and in the Club House discussing matters that had come up at the meeting and the opinion seemed to prevail that these meetings had increased interest in the Organization and that Fogarty's first year will be a banner one in the history of the Organization.

CHANGED HER MIND.

Detroit, Sept. 2.

Hearing that her daughter, Sallie Fields, 16, soubrette, with "The Mischievous Makers" Co., had married Lew Herman, 23, of Benner & Herman's "Peck's Bad Boy," Mrs. Annie Feldman made a flying trip here from Toronto to have the marriage annulled. Later a charge of perjury was made against Herman when it was found that he had given Miss Field's age as 20 years.

Mamma Feldman gave Herman the "once over" in court and gave the newlyweds her blessing. The charge was dismissed.

Extended Cleveland Stand.

The Grand, under the management of Drew & Campbell, opens next week with attractions furnished from the Columbia's "Extended" Wheel. The route will be altered, bringing the shows from Erie to Cleveland to Detroit.

WAITING FOR BOSTON DECISION.

After a flying trip through divers points in the west James D. Barton, secretary-general manager of the Progressive Circuit, is due to reach New York today (Sept. 4). By the time he gets back, a decision is expected to have been handed down by the Boston judge in the Dr. Lothrop case.

Kansas City, Sept. 2.

From present indications it doesn't look as though the Progressive burlesque shows will play Kansas City this season. It was all cut and dried for the independent circuit to play the Orpheum here the minute the vaudeville shows there were moved to the new vaudeville house adjacent to the Gaiety, the Columbia house.

A labor strike here has tied up the new house and the Orpheum shows will have to be continued at the old Orpheum.

"PEKIN MYSTERY" HELD OUT.

The Chinese turn, "Pekin Mysteries" (five men and one woman) did not land when coming in on the Adriatic last Friday.

The Government demanded a bond of \$1,000 each, to guarantee their departure from this country upon the expiration of their contract with the United Booking Offices, for vaudeville. M. H. Rose booked the turn for the U. B. O., through Wolheim, Ltd., of London.

A New York bonding company agreed to furnish the bond, but later demanded collateral, which left the party of chinks at Ellis Island. The U. B. O. may give the bonding people an indemnity, which will serve the purpose.

WINTER BURLESQUE STOCK.

Washington, D. C., Sept. 2.

Stock burlesque is being played at the Bijou here by the Karine Gordon Players. In the company are Will and Mabel Casper, George Allen, Harry Wise, Walt. E. Barnette, Jess Adams, Ada Daly.

This is the only burlesque "opposition" here to the Columbia Wheel house.

NEWARK GUARANTEEING.

Newark, N. J., Sept. 2.

The Odeon, which has tried numerous policies, is to inaugurate Progressive Burlesque Wheel shows Sept. 7, when Frank Gersten's "The Winners" will be the opening attraction.

The Odeon plays 60-40 with the Progressive people and guarantees the Circuit \$1,500.

LINCOLN CHANGES HANDS.

Chicago, Sept. 2.

The Allardt Brothers have added the Lincoln Hippodrome on the North Side of the city to their rapidly growing string and will place E. J. Fitzgerald in immediate charge.

The house has been owned by a corporation composed of Western Vaudeville Managers' Association men and was utilized as a try-out house for "Association" acts. The Allardts will add it to their regular circuit. This is their first Chicago connection.

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ADVERTISEMENTS

Advertising copy for current issue must reach New York office by Wednesday midnight. Advertisements for Europe and New York City only, accepted up to noon time Friday. Advertisements by mail should be accompanied by remittance.

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"The Only Girl" will play Atlantic City in October, then go west.

The Wilmer & Vincent houses have all opened for the season.

Ramona Park, Grand Rapids, discontinues for the balance of the season at the close of this week.

Jules Von Tilzer will leave the Kalm & Puck firm at the expiration of his contract time.

Joe Raymond and Billy Chandler have formed a vaudeville booking partnership.

"The Blindness of Virtue" started on the Stair & Havlin time Aug. 31 at Pittsburgh.

Harry Roeder, for five years in Tangiers, Morocco, is expected to return to New York this week.

Clara Morton is preparing for the arrival of another youngster at her home.

May Robson's starring piece of last season, "A Clever Woman," has gone into stock.

Harry Green, vaudeville partner of Fred Fenton, is confined to Mt. Sinai Hospital by stomach trouble.

Keith's, Lowell, Mass., will start playing a split week Monday, using four acts.

Ben Deeley and Marie Wayne have quit vaudeville for an indefinite engagement with a picture firm in California.

Laddie Cliff has accepted a vaudeville route secured by Jenie Jacobs of the Casey Agency. He will open next week at Washington.

Alice Lloyd opens her next season over here Oct. 19 at Montreal, having a full Orpheum Circuit route to follow, booked through Pat Casey.

Louis L. Rath, with Sells-Floto show, was married this week at Waukegan, Wis., to Edna Eagan of Detroit. The bride is non-professional.

Sam Howe's Brownsville theatre, Brooklyn, will start a pop policy Sept. 28, with four acts from the Fam. Dept., U. B. O.

The Metropolitan Opera directors say that the Met's season will not be interfered with by any of the European war movements.

The Myrtle (Myrtle and Knickerbocker avenues, Brooklyn) opens tomorrow with pop vaudeville, six acts booked by George Morganstein.

Ed. Kealey, allied with the William Fox Circuit, has a new pop house at Perth Amboy, which he will open soon with William Fox vaudeville.

The Shenandoah Sq., Pittsburgh, opened this week playing vaudeville on a full week scale, supplied by Nick Norton of the United's Family Department.

Bob Webb, of the Primrose Four, was called from Boston last week by the death of his wife in New York. The remainder of the quartet filled out the Hub date as a trio.

Valli Valli will make her vaudeville debut at the Majestic, Chicago, Sept. 21, under the management of Frank Evans. Miss Valli will operate a piano act.

The Hyperion, Corona, L. I., is to play pop vaudeville all winter. Samuel and Daniel Sheer managing. Four acts will be booked via the Fam. Dept., U. B. O.

Harry Robinson, brother of Ethel Robinson, the park and fair booker, has established a permanent residence in New York. He is about to locate with one of the local agencies.

Bayonne and New Brunswick, N. J., on the Feiber & Shea Circuit, will start the vaudeville season Labor Day; Youngstown and Akron, O., on the same time, a week later. The houses are playing pictures meantime.

The Crescent (Boston Road and 168th street), a new theatre (2,000 seating capacity) constructed for the Merrick Theatre Co. (M. C. Anderson, president), playing Stair-Havlin shows, opens Sept. 5, with "The Round Up." W. Fred Mason is manager.

Conroy and LeMaire are organizing a minstrel first part for vaudeville in which the "gags" of their previous acts will be embodied. The principals will not be with the act, but will recruit some well-known comedians to head the new offering.

Halliday & Beaumont have opened an agency in the Putnam Building, a branch of a Chicago office presided over by Harry Beaumont, who in addition books a string of theatres controlled by Alfred Hamberger. The new agency will direct their attention to the Loew circuit.

Irene West, who conducted a Hawaiian show at Earl's Court Exhibition, London, is back in America after getting a twelve-hour notice to leave England or take chances on future possibilities. The necessary quick departure enforced the company to sacrifice practically all their belongings, in order to catch the boat.

Olympic Park, Newark, will close Labor Day. It has been the custom to remain open until late in the fall, but on account of financial difficulties this action had to be taken. A fire early in the summer that destroyed the Opera House which entailed heavy expense in rebuilding combined with bad weather brought about this final action.

The Foster Agency of London has started action through its New York attorney, Milton Frank, against Brice and King, to recover commissions claimed due it on contracts signed by the team in 1911. The agency booked the couple for several weeks in the English Halls, but the engagements were never played, and the act refused to pay commission.

Variety last heard from its Paris correspondent, E. G. Kendrew, Aug. 24, in a letter dated Aug. 4. Mr. Kendrew, who sent his last cable to us the day before writing, said he would remain in Paris while the war was on. He expressed some doubt whether his letter would reach here, and mentioned he had received a cable sent by us to him Aug. 2. Mr. Kendrew is an American, who has lived in France for many years. Another American, James Molloy, is correspondent for VARIETY at Berlin, where he makes his headquarters at the Palast Kerkau. Mr. Molloy's relatives have inquired of us regarding him, but we have no information, not having heard from him since the last Berlin cable published in the paper, nor did we receive an answer to a cable sent to Mr. Molloy by us on Aug. 1.

PLEASE NOTE

That, commencing with the next issue, (dated Sept. 11)

VARIETY WILL BE ON SALE IN NEW YORK CITY Saturdays.

This change in New York WILL NOT affect the distribution of Variety outside this city. Variety will reach all points out-of-town in future as at present.

The Saturday distribution in New York City will continue until further notice, subject to a change again at any time.

Papers to subscribers, anywhere located, will be mailed Friday night at New York.

News and advertisements for the New York City edition will be accepted up to Friday noon.

News and advertisements for the out-of-town edition (also included in New York) will be taken up to midnight Wednesday.

Douglas Fairbanks in "He Comes Up Smiling" opens at the Broad Street, Philadelphia, tomorrow (Sept. 5).

Sam Fawlow, formerly of the William Fox booking agency, is now with Charles Wilshin in the Gaiety Theatre building.

Fred and Kirt Vance have dissolved vaudeville partnership. Kirt has joined "September Morn," which opened out of Chicago.

The Althoff Sisters, musical, who came over with Sylvester Schaffer, have been routed for the Orpheum Circuit, opening next week at Minneapolis.

Marcus Loew will play vaudeville at the West End, New York, within a couple of weeks. Loew's Globe, Boston, is to open with Loew vaudeville policy Sept. 14.

Gene Green, who was to have opened at the Palace, New York, next week, has postponed the engagement until Sept. 21, due to the illness of his wife.

The May Robson show, "Martha-by-the-Day," which opened at Syracuse last Thursday, is reported as having done good business with the weather in its favor. The show plays the present week in Buffalo, with Pittsburgh to follow.

The Barrison, at Waukegan, Wis., managed by J. A. Greenberg, has been taken over by Fitzpatrick & McElroy, to be used for pictures and vaudeville. The Bijou at Benton Harbor, Mich., owned by F. & M. is being torn down and will be rebuilt to seat 1,000 people.

The Palace show was moved around Tuesday afternoon, Montgomery and Moore sharing the second half of the bill with Sylvester Schaffer, who in turn chopped several minutes from his performance through the omission of a few of his specialties.

Otto B. Neu, manager of the Washington theatre, Newark, N. J., is up and out again after many months' confinement in bed a sufferer from a trolley car accident. Mr. Neu early last June slipped from the rear platform of a moving car, sustaining a fracture of the ankle and deep lacerations.

WITH THE PRESS AGENTS

Frank Sheridan joined the cast of "What Happened in '22" at the Harris Monday night.

June Keith will have the part of the Chinese girl in "Mr. Wu," the piece in which Walker Whiteside is to star.

Rehearsals began this week for "The Poor Little Rich Girl" which will begin a tour to the coast with Rochester as the first stop.

Jacob Wilk is looking after the publicity for the World Film Corporation.

Arrangements have been made to continue "Peg O' My Heart" at the Lyric, New York. Lois Meredith will head the company, which will remain there indefinitely.

Ernest Hoffman will travel ahead of the northern company of "Don't Lie to Your Wife," while Harry Kowe goes in advance of the southern organization.

Fiske O'Hara has started his new season in a new play, offering "Jack's Romance," an Irish drama. Aug. 30, at the Metropolitan, Minneapolis.

The Sheehan Opera Co. opened the new Homestead theater, Lead, S. D., Aug. 31. The house is under the direction of M. C. Kellogg, of the Walker-Kellogg Circuit.

Johnny Black, formerly with the George Kleine attractions, has been engaged to handle the advance for the Robert Mantell show, which starts out about the middle of October.

Sim Allen has gone to Philadelphia to manage the Frankfort theater, which opens Labor Day with pop vaudeville, booked in by the Fam. Dept. U. B. O.

Fred Cronk has taken to the wilds ahead of "The Swede and the Merry Widow" show.

Two show troupes rehearsed in Merrill, Ia., giving the folks there something to talk about. F. P. McCann had both "The Girl and the Ranger" and "The Cowboy Girl" get in their preliminary licks here. They both started out Aug. 29.

Thomas Brown is managing road tour of "Our Village Postmaster."

Sherman McVeen is managing "The Light Eternal."

Joseph H. Trant is now connected with the Progressive Motion Picture Corp.

The George Scarborough piece, "What is Love?" will have its initial showing tonight (Friday) in Stamford, Conn. The cast includes Alice Brady, Jennie Eustace, Theodore Friebus and Harrison Ford.

"The Man in the Moon" will replace "The Third Party" at the Shubert, the latter piece going to the 30th Street theater.

"Too Many Cooks" is scheduled to close its run at the 30th Street tomorrow.

"The Modern Girl" will be the attraction at the Comedy after the removal of "Kitty McKay," which takes place Saturday night.

L. H. Mitchell will be ahead of one of the Henry W. Savage "Bari" companies.

"Miss Daisy" is the name of the show to open at the Shubert Monday. The first name announced for the show was "The Man in the Moon."

Sept. 14 is the date set for the opening at the Palace of "The Elder Son" in which will appear Norman Trevor, Eric Maturin, Harry Green, Cynthia Brooke, Neil Compton, Lois Carruthers.

Irene Fenwick will play the part of Lilly Kardos in "The Song of Songs," Edward Sheldon's new play.

PRESS OPINIONS.

CORDELIA BLOSSOM.
The characters are all neatly fitted into the play and those who liked the stories will enjoy the comedy.—Herald.

Those who dramatized Cordelia have touched every point of the stories with exaggeration, and the result is a not continuously amusing farce.—Times.

UNDER COVER.

It is the way the story in "Under Cover" turns suddenly and unexpectedly that pleased most of the spectators. It is ingenious melodrama and particularly clever because honesty does triumph, quite contrary to all the best and modern principles of the "crook" play.—Herald.

It is not difficult to see why Boston was pleased with "Under Cover."—Times.

GOODRICH WITH BELASCO.

It is on the cards for Edna Goodrich to appear under the David Belasco management in a piece to be selected, around New Year's, after Miss Goodrich has completed a brief tour of

vaudeville and appeared in the principal role of a feature film the Jesse L. Lasky Co. has her under engagement for.

Miss Goodrich is contracted to the Lasky concern for one year, and will be loaned to Mr. Belasco for the legitimate period, after which she will pose in another Lasky picture play.

The actress is expected to arrive in New York within a few weeks. Samuel Goldfish, general manager of the Lasky picture concern, closed the contract with Miss Goodrich when he recently made a trip abroad.

NEW FRIEDA HALL PLAY.

Chicago, Sept. 2.

"The Benediction," a play by Mrs. Frieda Hall, wife of O. L. Hall, dramatic editor of the Journal, is now in rehearsal at Chicago. George Fox, well known here, is to play a part and is staging the piece. Jed Flanagan, who made considerable money at the Olympic this summer out of the picture "The Christian," is sponsor for the play which will open out of town about Sept. 20, and later on will possibly have a Chicago hearing.

ROBERTSON'S LUCKY STRIKE.

Chicago, Sept. 2.

Donald Robertson, who for numerous seasons has been interested in the highbrow drama in Chicago, has found another angel and will organize a repertoire company to offer the highest of the highbrow plays to be found.

"DRAGON'S CLAW" OPENING.

The next tenant of the Amsterdam will be the new play, "The Dragon's Claw," a joint production of Henry Miller and Klaw & Erlanger. The show opens next week in Atlantic City.

Elsie Ferguson is not with this play although shifted to it when her proposed starring vehicle, "The Unseen Empire," was called off. K. & E. have a piece under consideration which Miss Ferguson will very likely get next week.

Harry Nelms at Republic.

Harry Nelms, one of the most popular men who handles the box office cash in New York, has received the appointment as treasurer of A. H. Woods' Republic, where Lew Fields and "The High Cost of Loving" are appearing.

Hayman Sells House.

Hornell, N. Y., Sept. 2.

The Lyric, on Main street, owned by Al Hayman of Buffalo, has been purchased by Robert Powis of Buffalo.

James J. Kelly, manager, will go to Buffalo to manage a Hayman house.

Palace, Macon, Opening.

Macon, Ga., Sept. 2.

The Palace, J. B. Melton, manager, with \$30,000 worth of improvements and a seating capacity of 1,000, is announced to open Sept. 21.

MOROSCO LEAVING LOS ANGELES.

Los Angeles, Sept. 2.

Pictures are making inroads into the legitimate field here. Some time ago the Auditorium, the biggest theatre in the city, was taken over by W. H. Clune and feature films installed. Clune controls two other theatres here.

Now the Majestic is falling in line. A deal is under way whereby a newly organized company, known as the Playgoers' Syndicate, headed by Melville Jeffery (at one time manager of the Liberty here) will take over the Broadway Morosco playhouse and rechristen it as a picture palace. The Majestic for years has been controlled by Morosco and booked almost exclusively by the Shuberts. It has been the principal first-class combination house, and rivalry between it and the Mason, a K. & E. property, has always been keen.

Jeffery states that the Majestic will be turned over to his company Sept. 20, the date set for the opening of "Too Many Cooks." This attraction will be shifted to the Morosco, also leased by Mr. Morosco, as also will the remainder of the bookings for the Majestic for the season.

According to Jeffery, the deal has been in the air for three months, and it was only last week that Morosco finally agreed to the terms.

It has been reported for months that Morosco has wanted to pull up stakes in Los Angeles and move to New York. He has tried to get from under the Majestic and Morosco for a year and that was his reason for permitting the Gaiety company to sub-lease the latter house last spring, in the hope of freeing himself from at least one 'white elephant.'

With the removal of Morosco's headquarters to New York, which seems certain at this time, the only theatre the manager would retain is the Burbank, his old standby. This institution he would devote to stock productions with an occasional new production.

"TWIN BEDS" AUTHOR MARRIES

Los Angeles, Sept. 2.

Salisbury Field, co-author of "Twin Beds," was secretly married this week to Mrs. Isabella Strong, daughter of the late Mrs. Robert Louis Stevenson and a sister of Lloyd Osbourne. The wedding took place at Los Gatos.

\$12,000 FOR "ON TRIAL."

The new Cohan & Harris piece, "On Trial," at the Candler, written by Louis J. Retzenstein, a law clerk in House, Grossman & Vorhaus' offices, did \$12,250 last week.

Arthur Hopkins is said to have recommended the play for production to Cohan & Harris, retaining a one-third interest for himself.

Grand, Uniontown, Closed.

Uniontown, Pa., Sept. 2.

Upon failure of the owners to make certain alterations to comply with the requirements, the Grand opera house has been closed by the state officials.

There is no telling just when the Grand will reopen. It looks as though the West End theatre will now receive all the traveling combinations.

LATE LEGIT SEASON.

Broadwayites have not failed to observe the lateness of the legitimate season, also the apparent drought in new productions that are holding closed the doors of many houses.

Past Sept. 1, nearly one-half the principal legit theatres are unoccupied, while there are no certain indications the theatrical season will be in full blast around here for some days yet to come.

Of the new shows lately opening, some real successes are accounted. Charles Frohman's "Girl from Utah" at the Knickerbocker, striking just right at the wane of the summer season, with little opposition in a musical way from newer shows, got across to a clean score, doing continuous big business.

"On Trial," at the Candler, did \$12,000 last week, its first. "The High Cost of Loving" at the Republic (with Lew Fields.) got \$7,800 for the remainder of the week after opening Tuesday night. "Under Cover" at the Cort is doing at an average of \$1,400 a performance, and "is over."

The Winter Garden production, "Passing Show of 1914," is still keeping up its enormous gait, though due to leave there next month to make room for the new Al Jolson show: Ziegfeld's "Follies" at the Amsterdam has likewise kept its fast business pace. The Ziegfeld show closes this Saturday. Besides the theatre, Ziegfeld has been drawing down a large revenue from the dancing place on the Amsterdam Roof, where the bar receipts alone have totaled \$800 and \$900 some evenings.

"Potash and Perlmutter" at the Cohan, did \$7,800 last week, in its 58th week. It leaves there this Saturday.

GOING TO CHICAGO.

Chicago, Sept. 2.

Charlotte Walker will arrive at Power's for a run with "The Better Way," opening November 1.

The Harry Lauder show is due at the Auditorium Nov. 16.

Kitty Gordon will make her reappearance in vaudeville at the Palace, Sept. 28.

SLIGHTED IN WILL.

Oswego, N. Y., Sept. 2.

Lottie Blair Parker, a playwright and actress, was cut off with a \$25 bequest in the will of the late Louis Blair, who died here last week. The actress is a niece of the deceased, being a daughter of his brother, Capt. Geo. Blair.

Jane Cowl Without a Play.

Jane Cowl is in New York but no plans have been made for her immediate appearance in a new play.

"The Salamander," from the Owen Johnson story, goes into rehearsal next week. The only prominent woman so far engaged is Janet Dunbar.

Eugenia Blair on S. & H. Time.

Eugenia Blair has commenced rehearsals in "A Royal Divorce," which she will present over the Stair-Havlin circuit, under Robert Campbell's direction. William Mortimer will be her principal male support.

"ON THE DOG" PERFORMANCES GIVE LINE ON NEW SHOWS

"It Pays to Advertise" Pleased Rochester. "Innocent" Is Lavish, Star Splendid. "Wild Oats" Keeps Homer B. Mason Busy. Piece Reported Fairly Good.

Rochester, Sept. 2.

Cast and comedy of "It Pays to Advertise," Cohan & Harris' new farce put on for the first time at the Lyceum Monday night, pleased. Besides entertaining qualities the comedy has what might be called good business philosophy, or perhaps for those who don't believe in advertising, good advertising reasoning.

Ruth Shepley, playing the lead, would be hard to improve upon. Will Deming, John W. Cope and Cyrus Martin carry their roles with success. Others are George Schaffer, Louise Drew, Grant Mitchell, Cecile Breton, Harry Driscoll, Vivian Rogers, Robert Harvey, Roy Fairchild and Sidney Seaward.

Long Branch, N. J., Sept. 2.

"Innocent," with Pauline Frederick, opened here Thursday.

It is billed as a play in a prologue, four acts, and an epilogue, by George Broadhurst and founded on the Hungarian of Arp ad Pasztor.

The epilogue, a continuation of the prologue, was merged with the prologue after the first presentation.

The play, presented lavishly as to scenery and furnishings, by A. H. Woods, bears a slight resemblance to "Fine Feathers," and presents a theme not altogether different from "A Fool There Was."

The action transpires in Manchuria and Budapest.

Miss Fredericks was elegant in the title role of "Innocent" who knew little of the big world, but who wanted "so much to know and wear large ropes of pearls."

John Miltern was burdened with the heavy role of Bela Memzetti and his splendid acting was always in evidence.

Julian L'Estrange was sincere and impressive in a part second to that taken by Mr. Miltern.

The shears were applied liberally after the first performance to useless dialog.

The cast also includes George Probert and Peter McCormick.

Schenectady, N. Y., Sept. 1.

Comstock & Gest presented "Wild Oats," a new three-act comedy by Porter Emerson Brown, for the first time on any stage at the Van Curler Tuesday. The story is that of a good-for-nothing son of a millionaire who in a drunken escapade promises to marry an actress. He buys a horse and cab and leads the horse into his father's reception hall at 3 a. m. His father sentences him to three years in a town called "Cobble Crossing." The son transforms the little place into a miniature New York and after "blowing"

\$78,000 realizes he is not obtaining the pleasure desired.

The actress gives him up and he marries a country girl, whom his father wished him to. The play rests on the shoulders of Homer B. Mason, as "Rittenhouse Kip." He holds the centre of the stage for two hours and gave a very creditable performance. Honors also go to Marguerite Keeler, Edith Luckett, Charles Erin Verner and Billy Betts. The play as a whole is fairly good.

MANHEIMER WITH LIEBLERS.

Following an association with the Shuberts that dates back to the time Sam Shubert secured the Herald Square theatre, New York, Sol Manheimer, more recently manager of the Lyric for the brothers, has engaged with the Lieblers, and will probably be in charge of the Park, when the Liebler firm opens "The Garden of Paradise" in that house during October.

In the vacated Lyric post will be found Stanley Sharpe, who returned from Chicago, after directing "The Whirl of the World" at Cohan's there for the prescribed eight weeks he went out for.

Another managerial change on the Shubert staff is the transfer of Ralph Long from the management of the 44th Street, to the finance department of the circuit.

Thomas Collins, formerly at the Winter Garden, is now ticket taker at the Lyric.

WHEELING HOUSE BURNS.

Wheeling, W. Va., Sept. 2.

The Orpheum, situated on 14th street, east of Market, was partially destroyed by fire of unknown origin at an early hour last Thursday morning, causing a loss of about \$20,000, with no insurance. The stage and dressing rooms had been consumed and the flames were shown through the walls when the alarm was sounded.

The theatre was originally known as the Wonderland, then as the Apollo (playing burlesque), and for the past two seasons a home of vaudeville under the management of James Fenimore Lee. After the close of last season, it was purchased by George Shafer of Pittsburgh, and was opened ten days ago by the Barrett Players for an indefinite season in stock.

All the properties, scenery and wardrobe of the company were completely destroyed. The playhouse probably will be rebuilt. The location is one of the best in the city.

Beth Fern is being anxiously sought by her mother. She was last heard from while playing with "The Southern Beauties" in the south.

DILLINGHAM'S "LADY" CLOSING.

The report came from the road Tuesday that "The Lady of the Slipper" had been unable to boost its weekly receipts since taking the road and that the management had decided to close the show a week from tomorrow.

The Charles B. Dillingham offices sent out a good show and the managerial house reports as to calibre of show were satisfaction, but the receipts were comparatively nothing.

Another show that has had tough sledding since leaving New York is "Milestones," which has been averaging about \$150 a night.

Offsetting the bad business done by these two shows come sworn box-office statements that the Coutts & Tennis show, "When Dreams Come True," with Frederick Santley, registered \$647 at the Academy, Newburgh, N. Y., Aug. 27; matinee and night, Amsterdam, 28th, \$844, with excellent returns in Utica where a two days' engagement was played. The Utica opening was light, but the succeeding performance took a big jump.

STEGE CREATING ROLE.

Julius Steger, before opening his vaudeville season (scheduled for the Royal, Bronx, Oct. 10) will create a principal role in "The Modern Girl," a three-act comedy drama by Marlon Fairfax and Ruth Mitchell.

The piece had a successful run in Chicago last season and will make its New York appearance at the Comedy Sept. 10 under the direction of the Shuberts.

Others in the cast are Lee Baker, Fred Burton, Ed Nicander, Edward Lester, Fred Malcolm, Charles Allison, Violet Heming, Alice John and Grace Reals.

VESSELLA'S OPERA.

Oreste Vessella, leader of the band on the Steel Pier, has composed a light opera which he has called "A Yankee Queen." Both lyrics and libretto are by Vessella and the music is said to be of a very catchy and tuneful variety. The story has been Americanized by Herbert Thompson, of New York. It is in three acts with eighteen musical numbers.

NEW MUSIC FOR "MRS. SMITH."

When "Pretty Mrs. Smith" is produced at the Casino Sept. 14 for its first New York engagement, with Fritz Scheff heading in the former Kitty Gordon role, and Oliver Morosco managing, the piece will have a new musical surrounding written by Earl Carroll and Alfred G. Robyn.

"Graven Image" Accepted.

"The Graven Image" has been accepted for production by Frederick Belasco. He will bring it out in stock first on the Pacific Coast.

Business Good or Shirts Cheap?

Either the show business is good or silk shirts are selling cheaply, according to the line Martin Herman is showing this week.

Dick Lambert is also growing fancy on his waist front.

Engagements.

25 cents a line (seven words.)
Louis Haines, comedian, Poli's stock, Hartford.
Anna Leon, Broadway Theatre stock, Detroit.
Louis Rosenberg, Those Four Entertainers (vaudeville).
Sheldon Lewis, for William A. Brady's "Life."
Virginia Pearson, "The Better Way."
Milton Boyle, Jack Daly, Martin Peigh and Anthony Schaeffer, Jefferson, Roanoke, Va.
R. E. Graham and Zelma Rawlston, Montgomery and Stone, show.
Fritzi Scheff in "Pretty Mrs. Smith," opening Casino, Sept. 14.
Elligen and Negille, Princess stock, London, Ont.
Louise Closser Hale, leading with "The Marriage of Columbus," opening Nov. 19, at new Punch and Judy theatre, New York.
Billy Long, leading Felber & Shea's stock, Canton, O.
Lillian Dillworth, "Excuse Me."
William Stuart with Edward Farrell in a Joe Hart production.
Fred Frear, in "Adele," opening in Philadelphia Labor Day.
Gussie White, "Follies of 1914" (Progressive Wheel).
Harry J. Moseley, "Easy Money" (vaudeville).
Bernard A. Reingold in "Today."
Howard Walsh, lead, "The Under Dog."
Edward C. Woodruff and Fay Bainter leads, Princess theatre stock, Des Moines.
Roy Gordon, "Too Many Cooks" (road company).
Victor Sutherland, "One Day."
Joseph Conyers, Clara Weldon, Frank Campeau and William Holden, "The Dummy" (road company).
Florence Nugent, "Belle of Bond Street."
Georgie Mack, "The Dummy," opening Sept. 21.
William Pruette, Jr., "Red Widow."
Frank Sheridan, "What Happened at 22."
Julian Noa, Enid May Jackson, leads, Galey, Hoboken, N. J.
Blanche Yurka, leads, Denham Stock, Denver.

SPENCER OUT OF ALLIANCE?

Inquiry around the quarters of the International Alliance of Theatrical Stage Employees on West 46th street failed to elicit any definite information as to the whereabouts of Clyde Spencer, who has been with the organization for several years past as President C. C. Shay's secretary, and later has been an adjudicator and organizer with Alliance connections.

President Shay's assistant, Higgins, said he was unable to give any information concerning the report Spencer had several connections with the Alliance.

PUBLIC MUST PAY.

Philadelphia, Sept. 2.

The proposition advanced by the House Ways and Means Committee at Washington to levy a war tax on theatre tickets has met with a vigorous protest from local theatre managers. It would be up to the patrons of the theatres to pay the tax, it was said, and if the patrons refused the theatres would be forced to close.

The New York Times recently carried an editorial on this subject that could well dispose of it. The Times said the matter was too trivial for the Government to take up, and otherwise pointed out the objectionable features.

CARYLL BRINGS ONE OVER.

When Ivan Caryll, the foreign composer who has taken out American citizenship papers, and his wife reached New York last week on one of the refugee ships from the war zone, he had in his possession the completed manuscript for a new light opera "Le Fils Surnaturel," which Klaw & Erlanger are to produce.

Harry B. Smith has made an American stage adaptation of the piece.

If you don't advertise in VARIETY, don't advertise.

NEW ACTS

(New formations or reappearances, given with names of agents booking (in brackets), and dates of opening, when known.)

Rigolettos Brothers, OKabe Japs, Lepinsky's Dogs, Mr. Hymack, Keiths, Philadelphia, Sept. 7; Newhouse, Ward and Snyder, Prospect, Brooklyn, Oct. 9; Rebla (posing), Orpheum Circuit, Nov. 2; Australian MacLeans (dancing), Palace, New York, Sept. 28; Gohart Belling, Orpheum, Brooklyn, Sept. 21; "Forest Fire" (dramatic spectacle), Orpheum Circuit, Oct. 5; Two Hollanders (formerly Chretienne and Luisette), Keith's, Philadelphia, Sept. 14 (all foreign) through Wolheim, Ltd., London, by Rose & Curtis (formerly Maurice H. Rose).

Joe Carroll and **Hazel Hickey** (formerly of Adair and Hickey).

Janet Adair, "single" (her first effort alone).

Jack Conway, formerly Brooklyn Federal Leaguer; **Steve Evans**, formerly of the St. Louis Nationals, and **Phil Chunard**, now with Brooklyn Feds, will soon appear in vaudeville with a new three-act in "one" written by Grantland Rice of the Evening Mail. The trio have formerly appeared in vaudeville as separate acts.

Menlo Moore's new production, "All for a Kiss," will jump from Chicago to Mt. Vernon next week to play a three-day date for a showing and return at once to the west to complete an Association route. Moore is making the jump to gamble on the possibilities of a future big time route.

May and Howard Kenton and "Chums," 10 people, produced by C. A. Spencer (H. A. Shea).

Pauline Hall (in tights) at Hammerstein's, Sept. 14 (Jack Levy).

John C. Rice and **Sally Cohen** in "A Bachelor's Wife" (Harry Weber).

Louise and Greta Brunelle, assisted by Harry Stephens, in "Ye Olden Days and Present Ways" (now breaking in).

Bob Walters has been engaged to head Jimmy Lucas and Jack Arnold's "The Movie Models," a travesty on pictures with three freak women as a feature.

Billy Watkins has organized a trio with his wife, Gladys Williams, and Lee Woodbury in the formation (M. S. Bentham).

Cecile Morris and **Frederick Barbour** are rehearsing a new comedy sketch, "Cuckoos."

Eugene Powers and **Augusta Durgon**, formerly with the Majestic, Utica Stock Co., open at the Shubert, that city, Sept. 7, with a sketch called "The Reformers."

"The Alpine Mountains," eleven people, featuring Lew Williams and Joe Shepard (Harry Rapf).

Kathryn Osterman in "True to Nature," opening at Hammerstein's Sept. 14.

Nick Hufford (formerly Hufford and Chain), with Lockhardt Girls (Pat Casey).

Mrs. Gene Hughes in "Lady Gos-sip," by Edgar Allen Woolf, with six people, opened Aug. 31 at Bushwick, Brooklyn (Gene Hughes).

Grace La Rue, Sept. 14, in New York.

Arthur Prince, English ventriloquist, closed to open at Alhambra, New York, Oct. 19 (Rose & Curtis and Wolheim, Ltd.).

"Edge of the World," foreign, Bushwick, Brooklyn, Sept. 21 (Rose & Curtis).

Henrietta Crosman, new sketch, Orpheum, Brooklyn, Sept. 14 (direct).

Truly Shattuck, Keith's, Columbus, Aug. 31 (Harry Weber).

Kitty Gordon, Palace or Majestic, Chicago, shortly (direct).

"2 A. M." with four people; "When You're Right You're Wrong," with four people; "An Innocent By-Stander" by Homer Miles (with Miles leading), all now preparing (John C. Peeples).

"Those French Girls" (Amoros Sisters), with Tony Wilson, opened at Atlantic City, Aug. 31; **Kremka Bros.** (foreign), **The Gaudschmidts** (foreign) opening Sept. 21; **Willi Bros.** (foreign) at Keith's, Philadelphia, Nov. 5 (Paul Durand).

Blanche Baird in "Much To Do About Nothing," assisted by Sidney Reynolds; Conlin and Steele Trio with Bob Gilbert now third member, opening at Grand Rapids, Aug. 31 (Thos. J. Fitzpatrick).

E. W. Barrymore, W. E. Moore and Gilly Orr in a dramatic sketch called "Crossed in Love."

Harrington Reynolds, Jr., is in New York making preparations to play in vaudeville, "The Habadashiery," adapted from a London piece. Nine people (Harry Rapf).

"The Garden of Peaches" (Jesse Lasky).

"The Isle of Wishes," electrical scenic novelty, eight people; "The Man from Pittsburgh," comedy playlet by James Horan, featuring two Yiddish stock stars from the East Side (New York), Jacob Golden and Alfred Weissmann. Others in the act, Alma A. Hallen, Nellie and Victoria Wallace; "The Butterfly," electrical novelty, three people (Harry Rapf).

"The Queen's Own Royal Highlanders" (one woman and four men) is a new act produced by May Tully. "The Mona Lisa" featuring Estelle Churchill is also a new May Tully production.

Four Le Grohs (foreign), Palace, Sept. 21 (Morris & Feil).

Christie, Kennedy and Smith have formed a new act in Chicago.

Jack Callahan (formerly of Callahan and Mack) has teamed with Bernard Daly, and will reproduce "The Old Neighborhood," opening at Proctor's, Newark, next week.

Marinelli's Filipino Orchestra.

H. B. Marinelli has a Filipino orchestra coming over here. It is the Glorias, with all natives of the Philippines. The musicians are due in September.

LOEW OPENS KNICKERBOCKER.

Philadelphia, Sept. 2.

Marcus Loew's second invasion of Philadelphia's vaudeville field began Monday night with the opening of his newly built Knickerbocker at 40th and Market streets, in a territory where for several years pop vaudeville has been adequately served by the William Penn and the Nixon, both playing the U. B. O. brand. The first program consisted of six acts and a pair of surprise acts. The audience was distinctly of the neighborhood type, all in the best of humor and ready to applaud everything with enthusiasm.

The program had Charles Le Dager, Morris and Parks, Tom Mahoney, Bell Boy Trio, "When We Grow Up," Tower and Darrell, followed by the formal speechmaking. Then came the surprise acts for the occasion: Irving Berlin and Conroy and LeMaire.

The Knickerbocker is one of the prettiest theatres erected in this city in recent years. The walls of the lobby are lined with large mirrors and the interior scheme of decoration made up of a tasteful combination of old rose and gray, show off to decided advantage by a system of indirect lighting. The house has a seating capacity of 2,400 and is unobstructed by pillars. The acoustic properties seem to be excellent.

The policy will be split weeks of six acts, and pictures, playing continuously from 1 to 11.

Eugene Meyers is resident manager.

SELLS-FLOTO HELD UP.

Kalamazoo, Mich., Sept. 2.

The Sells-Floto Show is held up 12 miles from here as the result of a washout on the Lake Shore railroad. The show was unable to appear here yesterday and cannot get to Battle Creek in time for today's scheduled performance. Heavy rains washed out the roadbeds, although none has been reported injured, the principal damage being through stalled trains.

The show is at a small village where food supplies are limited. Neighboring farmers are temporarily feeding the aggregation, but it is possible a fresh supply will have to be shipped from here to keep the commissary department going.

Dodge Firm Spreading.

Davenport, Ia., Sept. 2.

The Baker-Dodge Amusement Co., of this city has taken over the management of the three, legitimate theatres in Moline, Rock Island and Davenport.

JOSEPHINE DAVIS.

Josephine Davis, whose pictures appear on VARIETY's front page this week, returned to America last Sunday on the Andania via Montreal, after a year's tour of the world including stops at Australia, India, South America, China, Japan, Egypt and the English continent.

Miss Davis, who is assisted by Billy Geller in vaudeville, has been contracted for a return tour over the same route reopening in Australia in 1916. She will play American vaudeville, meanwhile having secured a list of exclusive songs and some Parisian creations in the way of wardrobe.

CANADIAN CONDITIONS.

After being notified by the custom authorities up-state that the horses used in the act of "Cheyenne Days" were liable to seizure by the government if they entered that country, the management cancelled all its Canadian dates.

The second of the 101 Ranch shows recently suffered the loss of many of its live stock when they were seized by the British government at London, Ont.

Hamilton, Sept. 2.

The situation here is becoming more acute daily, particularly in so far as German residents and visiting German professionals are concerned. All German acts have been tabooed, although last week Kaiser's Dogs played the Temple (billed as Kelly's Dogs) and were enthusiastically received.

Ruth St. Denis and her company at the Grand last Saturday played to only fair returns where under ordinary circumstances she would face a capacity house.

Ogdensburg, N. Y., Sept. 2.

Following its engagement here at the Oswegatcho Fair and Horse Show this week, the Washburn Show must return to Canada, according to an agreement reached with the authorities there before the shows were allowed to cross the border line last Tuesday.

Upon their return the outfit must surrender all horses and wagons to the military authorities. Three of the show's members must also re-enter the Canadian service in which they have already served two years.

The Washburn Shows were in Quebec when the war broke out and were only allowed to come here to fill the engagement after a two-day delay, when the management finally arranged the trip by giving a heavy bond guaranteeing his return next week.

CHICAGO HIP SHIFTED.

Chicago, Sept. 2.

The Western Vaudeville Managers' Association has taken over the sole booking privilege of the Great Northern Hippodrome, managed by Andy Talbot. The W. V. A. heretofore had a booking arrangement with Earl Cox regarding this house, Cox splitting commissions with the "Association." Several times during the summer it was rumored the house would jump to the "Association" but Cox has always managed to overcome the former's efforts.

It is also said the Grand (colored) located on the south side, may come into the "Association" office, being booked by Cox at present. The Grand plays almost exclusively to a colored audience, carrying both white and colored acts on its bills.

Margaret L. Bowman, mother of the Bowman Bros. (William and James), died Aug. 8 at their ranch in Colorado. Interment in Louisville, Aug. 12.

Mrs. R. S. Banta, aged 71, mother of the Four Banta Brothers, died of diphtheria, New Haven, Conn., Aug. 21.

UNCLE TOM'S CABIN.

The World Film Corporation selected a good one among plays when it pictured Harriet Beecher Stowe's immortal "Uncle Tom's Cabin." It's difficult to conceive that anyone would not be interested in seeing "Uncle Tom's Cabin" on the screen. While it is not an extraordinary excitement in the five-reeler, it is holding, and as each of the well known characters are woven into the tale, the sentiment always connected with "Uncle Tom" in America surges forth. The playing is praise worthy. Irving Cummings as Harris and Mary Pickford as Eliza are the stars. The picture is "The Thnabouser Kid." The story of the picture is fully described in the programed synopsis, which follows:

Geo. Shelby is forced to sell his faithful old slave Tom and the infant son of Eliza Harris, in order to save his property from Haley, the notorious slave trader. When Eliza, on hearing she is to be separated from her baby, makes her escape to join her husband, George Harris, who, with Vance, were well on their way to freedom. Learning of the departure, Haley immediately puts the hounds on her trail. The searching party tries in vain to break her in time to see Eliza leaping over the broken ice, upon which the dogs and men feared to tread. A second party is organized by Lawyer Marks, but fails to capture the fugitive, who has been befriended by a kindly Quaker and has in the meantime joined her husband. During the chase, the picture attracts Tom's attention from his Bible, is attracted by the cry of "Overboard." Making a bold rush, this wonderful old man leaps into the water and brings little Eva Sta. Clair, who had wandered from her Aunt and fallen overboard, to safety. This noble deed caused his death. At that time, Cal, the Quaker, and every kindness making him a companion for his small daughter Eva, who joyed in Uncle Tom's explanation of the Bible. Sadness finally came, when little Eva dies, and a second calamity when her father is killed while separating two roughs in a quarrel. This necessitates the flight of Cal, Eliza and her son. Uncle Tom falls into the hands of Simboh Legree, the most brutal slave owner of the South. His life here is simply a matter of how long it can last under the terrible strain and treatment he receives. The final blow came when Legree's housekeeper, Fanny, and her father, Sammelie, escaped during one of his debauches. Going to Tom, he demands to know their whereabouts. Being unable to give this information, Tom is flogged and cast into a corner to die. Young Shelby, now a man, searches the South to fulfill his youthful promise to try Tom. He reaches the little cabin of tiny Tom. He reaches the hour of his old slave, who has just enough life left to show his gratitude.

Sime.

Jack Daingerfeld.....Signor Gustavo Serena
Mary Delmar.....Signorina Marie Jacobini
Lord Lytton.....Signor Ivo Marini

In this four-part feature film the Pasquali Co. shows a vast improvement over its previous features. This improvement takes in not only photography, direction and theme, but pays closer attention to details that help bring the picture in more ways than one. "The Film Detective" has gone up-to-date photographs and run along in a serious way may lead many to believe that American direction had something to do with it. The creditors of Jack Daingerfeld, learning that Jack's wild dissipation has frittered away his entire fortune, scheme and connive ways to bring their money back. One engineers a marriage between Jack and a rich girl, Mary Delmar. All goes well until a serious quarrel. Lord Lytton, spoils the works. Jack and Mary really love each other, but when Lord Lytton pulls the wool over the eyes of both Mary and her father the result is that Jack must go to work. He joins a film company, where he starts being that of hunting lions before the camera. Jack and Lytton and one of the creditors, following Jack, and come off down in the jungle thicket but Bill Tuttle, the camera man, grinding away in a tree, catches the shooting from behind with his lens. Later Lytton and the creditor are shown up in their true colors by the film reproduction of the attempted assassination. Jack and Mary are rescued and all goes well. During the picture some excellent close-up of lions are shown. One thing especially commendable about this film is the photography, the "exterior" being very good. Some splendid outdoor scenes are shown, the camera catching some picturesque views of land and water in Italy. In the "interiors" heavy furniture and rattling of doors and windows have been made to eliminate a lot of unnecessary film stalling. In presenting the feature for the market the Picture Playhouse Film Co. (Inc.) has prepared it in good shape. Their careful supervision is going to make the picture more in demand with the independent exhibitors. The film detective will give satisfaction wherever shown. Each of the characters are well played and are enacted by kids.

Mark.

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THE LOST PARADISE.

This, the first of the Paramount's 36 Famous Players' annual releases, brings H. B. Warner, another legitimate star, to the screen under the direction of Daniel Frohman. The vehicle, a capital and labor scenario was a successful frame, embodies some novel but exterior views on the high-class acting in the interiors, and a fairly interesting melodramatic theme. The three principal roles enacted by Mr. Warner, Catherine Carter and Arthur Hoops carry the story to the foreground throughout the picture, keeping the interest at a high tension, but with the finale, memory lingers on the exterior scenes of the factory work, and the interior scenes of the town. The tale is of the factory foreman (Mr. Warner) who loves the owner's daughter (Miss Carter), his rival being the modern villain (Mr. Hoops), with the owner, copying the foreman's invention, eventually making a fortune from it. Then comes the factory strike with the foreman taking labor's side of the argument, the strike starvation scene and the inevitable adjustment of the unjust and reprehensible, equally distributed. A fine bit of comedy runs through the reel, contributed by various factory hands. The mob scene, although wonderfully well directed and played, was of miniature size, the mob running a bit short for such a big plant, but this was probably unnoticed by the average auditor. The factory work, showing the interior and exterior, the works help make the scenario a big feature, the camera man displaying a bit of novelty in his selections. There is little fault to find with any particular section of the film, the while making a splendid feature throughout. Considering it the first of the new Paramount's releases, it speaks well for its future intentions. And the ensuing efforts come up to the standard level of the first. "The Lost Paradise," the Paramount can have naught but a prosperous future. Wynn.

"Dan" features Lew Dockstader, the minstrel, who takes the title role in this five-reeler of the Civil War Hal Reid wrote, and the All-Star has produced. At this moment, in the making of world's history by the international war, the picture, from a commercial viewpoint, with its war theme and scenes, should be a very profitable one. It is to those who want to see soldiers in action. Nor is Mr. Dockstader the most important part of the picture. That is the war it shows, some fairly well set representations of light skirmishes between the North and South. The result of war is also brought out by a southern family in hiding, the father dead, and Dan, the faithful colored servant, nursing the mother. Dan having been shot at sunrise through effecting the escape of the son in the family from the Federals. The son, an officer in the Confederate army, was captured and condemned as a spy. Dan located him, secured admittance to the tent where he was confined awaiting execution, induced the heir of his master to make his escape, and then, to save leave-taking and the usual good-bys, they shot Dan instead in the morning. The preliminary and carrying scenes are well

the film is founded is that of a northern and southern slater and brother engaged in one another the two young men thereafter to meet on the battlefield, successively release one another from capture, and similar incidents. It brings out some well placed sentiment at times. Mr. Dockstader's portion is a mixture of comedy, pathos and faithfulness. He handles each nicely, somewhat extravagantly at times, such as taking too many liberties for a colored servant, even of long and privileged standing, but his actions intended for laughs moderately bring them down to the level of the audience. The comedy is rather just now. Otherwise it might at this time, and contains sufficient warfare to hold interest.

There's nothing to it. Dish out a little music, some singing and dancing and throw in plenty of comedy and the Roof audiences capitulate without a struggle. Tuesday night the American bill ran strongly to comedy. It was a light, summery bill, with no long drawn out dramatic sketches.

Gracie Emmett's name was the best known on the program. She is still presenting her absurdity entitled "Mrs. Murphy's Second Husband" and Miss Emmett understands how to put it over so that the pop houses "eat it up." Miss Emmett's voice continues strong and she makes good use of each line and "bit."

Barnes and Robinson registered easily with songs, talk and the piano work of the man. They have both quantity and quality. The routine remains much the same as when the couple started their eastern trip.

The show opened with a ball-room exhibition by Sayce and Oren (New Acts). In succession came Grant and Vaughner (New Acts) and Cook and Rothert, who did very well with their acrobatic dancing. The first half closed with Barnes and Robinson preceding the Gracie Emmett farce.

McCloud and Karp gave the second half a flying start with musical instruments. The boys play well together and display team work that is going to help them in the future. The violinist affects a Trovato style when sitting and reminds one of Jimmy Morgan when playing. This inclination to follow these musicians mentioned is not going to boost the violinist's personal average. That banjo man has been heard before. He is there with the showmanship and gets a lot of his instrument. McCloud and Karp will go big on any pop bill.

Eddie Herron's act has been seen hereabouts before. Atop the American the slangy offering found responsive ears. The turn appears to have been cast for the pop houses. Bush and Shapiro scored a hit, and were followed by the Livingston Trio, doing comedy on the triple horizontal bars. *Mark.*

The heat was the cause of the light attendance at the beginning of the second week, Monday night, and the turns seemed to run rather listlessly, little enthusiasm being shown by any of the artists.

The headline honors were bestowed upon Nat M. Wills. He began with a rush with genuinely funny war material. Towards the middle, the act began to lag and when some old boys were brought into play the audience remained rather quiet. Wills was the first to start the laughs, the first half of the show being minus comedy.

The second part brought out the two best bets on the bill. Maude Lambert

and Ernest Ball opening after intermission found their work appreciated. Ball at the piano works hard throughout, his ivory tickling going over nicely. Miss Lambert has some attractive clothes. Her hats are not so becoming. The last gown, a green creation, is neat and attractive. The one fault to find with Ball is that he announces "Mother Machree" as his best song. Why not let the audience decide for themselves. Mrs. Gene Hughes and Co. in "Lady Gossip" (New Acts).

The Great Howard did ventriloquism work with two dummies. The voice-throwing fellow has a novelty in the manipulation of the two dummies. Too much dialog, which is rather tangled is the trouble with this chap. The violin bit at the start has been eliminated and the act opens with Howard reading a book in his doctor's office. The tooth-pulling was easily the best laughing part of the act.

Cotter and Boulden, a mixed double, had the second spot and filled it as well as could be expected on a hot night with a light house. The man's first appearance in a long black undertaker's coat puts the kibosh on his appearance from the start. The girl wears a fairly becoming frock to open. The two endeavor to give a whole show. Fair applause at the finish.

Julia Curtis, a young woman billed as "The Girl with Many Voices," tried to imitate the various celebrities who have been imitated to death. This Miss says every one of those she imitates reminds her of an animal. She tries to show the audience what she means, by singing a song, closing with the howling of what every beast she thinks the person is like. This imitation thing takes up too much time. The trick voice should be brought into play more.

The Tuscano Brothers opened by juggling some battle axes. McLallen and Carson skate nicely in the last spot. Conroy and Models also appeared.

Lorain, O., Sept. 2.
Alexander Robinson, age 24, picture operator at the Majestic, was found dead in his booth before the matinee yesterday. Death was due to heart failure combined by an electric shock. The body was found at 2.15, when Manager Everest, after he had repeatedly signaled to the operator to start his first reel, had failed to receive a response. The audience was dismissed.

Robinson had been an operator in Chicago, Detroit, Cleveland and Lorain for the last eight years. He is survived by father and mother.

Cumberland, Md., Sept. 2.

William Pettitt, picture operator at a local theatre, is in a critical condition at the Western Maryland Hospital from swallowing two bichloride of mercury tablets Sunday afternoon. He was found at the theatre, where he had taken the poison. His kidneys are badly affected and the attending physician holds out no hope for his recovery.

It is said that brooding over family troubles caused him to take the poison.

IF YOU DON'T ADVERTISE IN

VARIETY

DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (September 7)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinees, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "Low" following name are on the Low Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Office—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"P." Pantages Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"M." James C. Matthews (Chicago).

New York
HAMMERSTEIN'S (ubo)
Conroy & Le Maire
De Angelis & D
Clair Rochester
Harry Carroll
Golden Troupe
"Mortoring"
Felix & Barry Girls
Robbie Gordon
Reine?
Meusco & Hurley
Frederick & Venita
American Grenadiers
COLONIAL (ubo)
George MacFarlane
Fannie Brice
Nat M. Willis
"It Can Be Done"
Conroy's Models
Sylvia Loyal & P
The Langdons
Catalano & Denny
Farber & Mary
ALHAMBRA (ubo)
"Song Revue"
Emmett DeVoy Co
Von Tilzer & Nord
Ed Vinton & Buster
Redford & Winchester
Chris Richards
Mang & Snyder
(Others to fill)
PALACE
Sylvester Schoeffel
Lane & Mayfield
Brel Family
Belle Blanche
Fannie Bluff
Van & Schenk
Martin & Fahrini
ROYAL (ubo)
Julia Curtis
McLallen & Carson
Diamond & Brennan
Farrington Girls
Tusciano Bros
Crouch & Welch
Mrs Gene Hughes Co
Eddie Foy & Family
Ryan & Tierney
PROCTOR'S 125TH
1st half
John Zimmer
Wright & Albright
Dancing Le Freves
Dick Ferguson
Dick Crolius Co
Doranto
Heron & Arnsworth
Lloyd & Weber
Leyn Trio
2d half
Archie & Gertie Falls
Harry Brooks
Riverside 4
Henry & Adelaide
Fernandes
Gertrude Bock Co
Rose & Gates
Mills & Moulton
Marie & Fosta
PROCTOR'S 23D
1st half
Archie & Gertie Falls
Lyrica
4 Musical Hodges
Riverside 4
Stevens & Stevens
Nellie Brewster Co
Devine & Weston
Malcolm
2d half
John Zimmer
Lewis & Frank
Gilyoy & Coriell
Held & Cameron
Whittier Ince Co
Lloyd & Weber
Wright & Albright
Leyn Trio
PROCTOR'S 58TH
1st half
La Selma
Walter J Hayes
Whittier Ince Co
Henry & Adelaide
"Ward 22"
Remy Frazier & B
Wilson & Lawson
2d half
Hamilton Bros
Harry Linton
Tom & Edith Almond
Stevens & Stevens
Nellie Brewster Co
Maley & Woods
Allienel's Ape
AMERICAN (low)
Jones & Jones
Chas Drew Co
Billie Seaton
Richard The Great

Gypsy Countess
5 Merry Youngsters
Stewart & Dakin
(Two to fill)
2d half
Saona
Mellen & De Paula
Gilmore & Romanoff
Sandy Shaw
Brierre & King
Sam J Curtis Co
La Vine Cimaroon 3
(Two to fill)
NATIONAL (low)
Mario Trevette
Scott & Wilson
Caesar Rivoli
Crawford Broderick
Syce & Ahrend
(One to fill)
2d half
Ed & Jack Smith
Richmond & Mann
"When We Grow Up"
Geo Armstrong
Leonard & Louie
(One to fill)
7TH AVE (low)
Brierre & King
Kids from School
Svegnali
Geo Armstrong
Gilmore & Romanoff
(One to fill)
2d half
Vera De Bassini
Trevillo
Edna Luby
Cook & Stevens
Edith Raymond Co
(One to fill)
LINDOLN (low)
Billy Quirk
Doc Will Davis
"Allan Irish Tess"
Cook & Stevens
Hammer & Pritchard
(One to fill)
2d half
Joe Deming Co
Gypsy Countess
Murray Bennett
Ryan & Tierney
(Two to fill)
GRELEY (low)
Arno & Stickney
Hartley & Pecan
Sam H Curtis Co
Edward Johnson
(Four to fill)
2d half
Hammer & Pritchard
Eckert & Berg
Scott & Wilson
Anderson & Burt
Oscar Lorraine
(Three to fill)
(ORPHEUM) (low)
Delaphone
Joe Deming Co
Sampson & Douglas
Brooklyn Comedy 4
"6 Weeks To-Day"
Leonard & Louie
(One to fill)
2d half
Grumley & Davis
Jack Allman
Francesca Redding Co
Richard The Great
Crawford & Broderick
Klein Bros
Sayce & Ahrend
Chas Ledegar
(One to fill)
FULTON (low)
David Kalikoa
"Love In Sanitarium"
LeMaire & Dawson
Wolgas & Gilrile
(Two to fill)
2d half
Arno & Stickney
Kids from School
Caesar Rivoli
Cook & Rothert
(Two to fill)
BIJOU (low)
Alfred Farrell
"Ward 22"
Sandy Shaw
"Ye Old Time Halo"
(One to fill)
2d half
Billy Quirk
Jones & Jones
Anderson & Evans
Sampson & Douglas
"Auto Bandit"
5 Merry Youngsters
Wolgas & Gilrile
COLUMBIA (low)
Japanese Prince
Harry Rose
Savoys Co

Brighton Beach, N.Y.
NEW BRIGHTON (ubo)
9 White Hussars
Chip & Marble
Hilda Hawthorne
Marie McFarland & Sis
De Vole Trio
Roh L Daily Co
Lambert & Ball
Armstrong & Clark
Coney Island, N. Y.
HENDERSON'S (ubo)
Rollo & Rapoli
Montgomery & Moore
Nick Vergees Co
Le Hoen & Dupree
Burb & Burns
Valerie Bergere Co
Brooklyn
ORPHEUM (ubo)
Adelaide & Hughes
Lincoln McKay
Frank Fogarty
Winona Winter
Chas Grapewin Co
Cummings & Gladings
5 Martelli
BUSHWICK (ubo)
Amelia Bingham Co
Connolly & Wenrich
Melville & Higgins
Burdella Patterson
Gallagher & Carlin
Three Ellisons
Harry B Lester
Dorothy Ketchum
Wentworth Vesta & T
KEITH'S PROSPECT
(ubo)
"Bride Shop"
Sam & Kitty Morton
Nellie V Nichols
Joe Jacksack
Lyons & Yosco
Anabi Troupe
Kluting's Animals
Gliding O'Mearas
Weber & Capitola
FLATBUSH (low)
Chas Ledegar
Greene & Smith
Dancing Kennedys
Pauline
Oscar Lorraine
James Grady Co
Murray Bennett
Oberita Sisters
(One to fill)
2d half
"Punch"
Le Maire & Dawson
"Ye Old Time Halo"
Reckless Trio
(Four to fill)
SHUBERT (low)
Grumley & Glas
Richmond & Mann
Mayor Lew Shank
"When It Str Home"
Abbott & Brooks
LeVine Cimeron 3
(One to fill)
2d half
Delaphone
Stewart & Dakin
Bush & Shapiro
"6 Weeks To-Day"
Parnes & Robinson
Chas Ledegar
(One to fill)
FULTON (low)
David Kalikoa
"Love In Sanitarium"
LeMaire & Dawson
Wolgas & Gilrile
(Two to fill)
2d half
Arno & Stickney
Kids from School
Caesar Rivoli
Cook & Rothert
(Two to fill)
BIJOU (low)
Alfred Farrell
"Ward 22"
Sandy Shaw
"Ye Old Time Halo"
(One to fill)
2d half
Billy Quirk
Jones & Jones
Anderson & Evans
Sampson & Douglas
"Auto Bandit"
5 Merry Youngsters
Wolgas & Gilrile
COLUMBIA (low)
Japanese Prince
Harry Rose
Savoys Co

Altoona, Pa.
ORPHEUM (ubo)
1st half
Riley Wilson
(Others to fill)
Atlanta
FORSYTH (ubo)
Prince Floro
Vandinnoff & Louie
Porter & Sullivan
Minnie Dupree Co
(Others to fill)
Baltimore
MARYLAND (ubo)
Claire Rochester
Bert Melrose
Chas Weber
Parillo & Frabito
Wheeler & Wilson
Corio & Dinus
Brandon Hurst Co
Helen Cannon
Bay City, Mich.
WINONA BEACH
(ubo)
The Essells
Porter & Harts
Fred Wayne 3
Birmingham, Ala.
LYRIC (ubo)
Milton & DeLong Sis
Demarest & Cabot
Nana
Sherman Van & H
4 McNallys
Walter James
Battle Creek, Mich.
BIJOU (ubo)
(Open Sun Mat)
Kennedy & Kramer
Little Miss eJan
Shrode & Mulvey
Dow & Dow
Alice Teddy
2d half
"Safety First"
Bay City, Mich.
BIJOU (ubo)
Beman & Anderson
Knapp & Cornalls
Geo A Bean Co
Jenkins & Covert
Musical Conservatory
2d half
Musical Goodman
Moore Brownie & C
Estelle Wardette Co
Nan Halperin
Paul Le Van & Dohbs
Billings, Mont.
BARCOCK (low)
(R-H)
Nelson
Burke & Harris
Musical Avollos
Wm H St James Co
Anderson & Gones
Stewart Sis & Es
Boston
KEITH'S (ubo)
"School Playgrounds"
Harry Beresford Co
Ray & Hillard
2 Marguerites
Sutton McIntyre & S
Dutton Bros

Fields & Warren
Evelyn Summure
ORPHEUM (low)
Hale & Hearty
Rose Troupe
Criterion 3
"Pardon"
Williams & Darrell
(Two to fill)
2d half
Gertrude Cogart
Zelaya
Russell's Minstrels
Wheeler & Wilson
"Vaude in Monkey-land"
(Three to fill)
ST JAMES (low)
Gertrude Cogart
Zelaya
Russell's Minstrels
Wheeler & Wilson
"Vaude in Monkey-land"
(One to fill)
2d half
Criterion 3
"Pardon"
Williams & Darrell
Millard Bros
(Two to fill)
Buffalo
SHEA'S (ubo)
"Colonial Days"
Mabel Berra
Wright Weston Co
Fred J Ardath Co
Rice Sully & Scott
Butte
EMPRESS (low)
(Open Fri Mat)
Montrose & Sydel
Catts Bros
Wilson & Wilson
Morris & Beasley
Odono
Kitty Francis Co
Calgary, Can.
ORPHEUM
2d half
(Same as at Regina, first half, in this issue)
PANTAGES (m)
Teddy McNamara
Tian
Saunders & Von Kuntz
Rockell Singers
Lodkate & Ledy
Chicago
MAJESTIC (orph)
Blanche Ring Co
Claude & Pan Usher
Lorraine & Williams
Conul & Betty
Conlin Steel Trio
Leo Zarrell Trio
John Geiger
Borani & Nevara
PALACE (orph)
Gertrude Hoffmann
Excess's Hippodrome
3 Sundel Bros
Irene & Bobby Smith
Dooley & Rugel
Bill Pruitt
Albert Rouget
ACADEMY (wva)
Capital City 4
Chas & Adia Latham
Barton & Bell
Bone Trio
(One to fill)
2d half
Seahury & Price
Chester Gruber
3 Dixon Girls
Knight & Moore
The Wheelers
COLONIAL (jla)
1st half
La Toska
Fitz & Cameron
Gruber & Kew
Fred Harrison
Skipper Kennedy & R
Romaine
Barnes & Harrison
Holman Bros
Diving Nymphs
2d half
Rag Classic Duo
Hart Chan & Williams
Wilbur
Harrington & Chubbie
Gehan
Campbell & Fowler
5 Old Soldiers
Ann Hamilton Co
Diving Nymphs
AMERICAN (jla)
1st half
Brandon Russell Co
Lawrence Johnson
Adams & Guhl
Musical Mads
6 Castrillions
2d half
Davis & Matthews
Hoyt & Wardell
McIntosh & Mads
Bernard & Harrington
Fred Hilderbrand
Nichols Nelson Tr
STAR HIP (jla)
1st half
Del Viechio Champ Co
Hale & Hearty
Maye & Addis
5 Old Soldiers.
2d half
Hy Greenway
Leons Pontes
Tight & Bugs
Bowery Newboy 4
EMPRESS (low)
(Halsted St)
1st half
Davison & Matthews
Hoyt & Wardell
McIntosh & Mads
Bernard & Harrington
Fred Hilderbrand
Nichols Nelson Tr
2d half
Brandon Russell Co
Lawrence Johnson
Adams & Guhl
Musical Mads
6 Castrillions
McVICKER'S (low)
Golden & West
Sallie Stember & E
Holmes & Reilly
"Wiley"
Wilsan Bros
Slayman All's Arabs
Cincinnati
KEITH'S (ubo)
Flanagan & Edwards
Salon Singers
Derkin's Animals
Charlotte Ravenscroft
The Brads
Comfort & King
EMPRESS (low)
Dixon & Dixon
Warner & Corbett
Chas L Fletcher Co
Cameron DeVitt Co
Nichols Sisters
Wanda
Cleveland
KEITH'S HIP (ubo)
Burns Kilmer & G
Edwin Stevens Co
Eddie Thompson
Bert Levy
Marshall Montgomery
Carus & Randall
Wood & Wyde
MILES (low)
Bessie's Cockatoos
3 Loretas
Deleale & Vernon
Lida McMillan Co
Brady & Mahoney
Edwards Bros
Columbus
KEITH'S (ubo)
Angelo Patricola
Heath & Millership
Reach & McCurdy
Fenster Duo
(Others to fill)
Dallas
MAJESTIC (inter)
Mason Wilbur & J
"Song Birds"
Geo W Day Co
Yvette
Howard & McCane
Cantwell & Walker
2 Morris Bros
Lavenport, Ia.
COLUMBIA (wva)
Exposition 4
Bowler Co
Joe Whitehead
Crovini
Two Strikes
2d half
Armstrong Co
Mason Bros
Andy Rice
Diaz Monks
Galloway & Roberts
Denver
ORPHEUM
Trixie Frigana
Coradina's Animals
John & Mae Burke
Burns & Fulton
Clark & Verdi
Ray Conlin
Bertie Ford
EMPRESS (low)
(Open Sun Mat)
Cavana Duo
Sam Ash
Ben Jerome Co
Joe Cook
"Kinkaid Kilties"
Des Moines
ORPHEUM
(Open Sun Mat)
Mara De La Rose
Australian Woodch
Matthews Shayne Co
El Rey Sisters
Hill & Whittaker
Woodman & Livingston
Ward & Cullen
Detroit
FAMILY (ubo)
Ed C Jordan Co
Brown & McCormick
Whallen West 3
Gene & Willie Hayes
McRae & Lepert
Eul & Larkin Girls
TEMPLE (ubo)
Melstingers
Hartman & Varady
Marline Bros & B
Orr & De Costa
Adler & Arline
NATIONAL (jla)
Leonard Kane
Cushman & Welch
Madam V Regonia
Joe Bannister Co
Olive Trio
Hoosier Trio
Lee Tung Foo
Stanfield Hall & L
ORPHEUM (low)
(Opening Week)
Dewitt Young & Sis
Leona Guerny
Lora
Jimmy Green
Barnes & Barron
Claire & Rawson
5 Musical Noses
MILES (low)
Rouble Simms
Ed Ford Review
C & M Cleveland
E E Clive Co
Delmore & Light
Fekinese Troupe
Duluth
ORPHEUM
(Open Sun Mat)
Swor & Mack
Theo Bendix Players
Gertrude Coghlan Co
Mack & Ellis
Burnham & Erwin
Adair & Adair
Alco Trio
Edmonton, Can.
PANTAGES (m)
Ministrals Mads
Isabel Fletcher Co
Hugo Lutgens
Elwood & Snow
Leon & Adeline Sis
Ellenbeth, N. J.
PROCTOR'S
1st half
Ario Trio
Marino Sisters
Harry Linton
Murphy & Lachmar
Etta Bryan Co
Smilletta Sisters
2d half
Dancing Le Freves
Hazel Moran
Barney Gilmore
Rene Meyers Co
Doranto
4 Morrows
Erie, Pa.
COLONIAL (ubo)
Corelli & Gillette
Nina Morris Co
Stepp Goodrich & K
Hallen & Hunter
Sam Barton
Fall River, Mass.
ACADEMY (low)
Joe Koley
Kenny & Hollis
(One to fill)
2d half
Gold & Lawrence
Ergotti & Lilliputians
(One to fill)
Flint, Mich.
BIJOU (ubo)
(Open Sun Mat)
Tops & Toney
Knight & Benson
James Morrison Co
Seymour Dempsey & S
Dennis Bros
2d half
Seigel & Matthews
Hager & Goodwin
Robert Fulgura
Davis & Walker
Jack Dakota Co
Ft. Wayne, Ind.
TEMPLE (ubo)
Mint Wers
Handers & Mills
Ted McClane Co
Jed & Ethel Dooley
(One to fill)
2d half
George Dickson
Cameron & Gaylord
Malperin Trio
(Two to fill)
EMPRESS (low)
(7-9)
Amores & Mulvey
Meredith & Snooter
Pisano & Bingham
"Sidelights"
Cabaret Trio
Alvin & Kenny
Ft. Worth
MAJESTIC (inter)
Chinko
Newkirk & Evans Sis
Lottie Williams Co
Heron & Arnsman
Gwent Welsh Singers
Foster Ball Co
Minnie Kaufman
Grandstone, Mich.
GLADSTONE (ubo)
1st half
Murray & Ward
Dick & Marge Carvel
Grand Rapids, Mich.
COLUMBIA (ubo)
Lane & O'Donnell
Brooks & Bowen
"Fixing the Furnace"
Walter C. Kelly
Geacette
Belle Onra
Mendelssohn 4
RAMONA PK (ubo)
The Rosaires
Jas & Ben Thornton
Empire Comedy 4
EMPRESS (low)
2d half
(Same as at Ft Wayne this issue)
Great Falls, Mont.
PANTAGES (m)
Allsky's Hawaiians
Work & Play
Link Robinson Co
Henry Harrison
Vestor Trio
Hamilton, Can.
TEMPLE (ubo)
Ideal
Novelty Clintons
Hope Vernon
Smith Cook & B
Leach Wallin 3
Jack Farrell Co
Harrisburg, Pa.
ORPHEUM (ubo)
Alice De Garmo
"Myetic Bird"
Billy McDermott
(Others to fill)
Hoboken, N. J.
LYRIC (low)
Palace Four
Anderson & Evans
Ward Sisters
(Two to fill)
Taylor Granville Co
Mario & Trevette
(Three to fill)
Hempston, Ill.
VIRGINIA (ubo)
Napoli Duo
Fitzsimmons & Cam-
eron
Houston, Tex.
MAJESTIC (inter)
Frawleigh & Hunt
Rae L. Roy
McConnell & Simpson
Anna Miller Co
Frank Keenan Co
Burns & Klisen
4 Miles
Indianapolis
KEITH'S (ubo)
Bickel & Watson
"Lawn Party"
Jarvis & Harrison
3 Years
The Turners
The Volunteers
Grace Wilson
The Youngers
LYRIC (ubo)
George Dickson
Kough & Francis
University 4
Frear Baggett & F
ISHPEMING, Mich.
18HPERING (ubo)
2d half
(Same as at Glad-
stone this issue)
Jackson, Mich.
BIJOU (ubo)
(Open Sun Mat)
Folly Follette
Rose & Roberts
Two Kidlets
Chick Sales
Wood Bros
2d half
Jackson & Lee
Stroud Trio
Cora Simpson Co
Mitchell & Leightner
Bohn Trio
Jacksonville
ORPHEUM (ubo)
Coakley Hanvey & D
Largay & Snee
Bruce Duffett Co
APOLLO (jla)
Fitzsimmons & C
Johanna Adler Co
(Others to fill)
Johnstown, Pa.
ORPHEUM (ubo)
2d half
(Same as at Altoona,
this issue)
Kalamazoo, Mich.
MAJESTIC (inter)
"Safety First"
2d half
Kennedy & Kramer
Little Miss eJan
Shrode & Mulvey
Dow & Dow
Alice Teddy

- Kansas City**
EMPRESS (loew)
 Todd-Nods
 Ronald & Ward
 "Minstrel Kiddies"
 Savoy & Brennan
 3 Harbys
 Jack Ellis Co
Lafayette, Ind.
FAMILY (ubo)
 Harran
 Stone & Hayes
 Great Lester
 LaFrance Bros
 2d half
 "Watch Your Step"
 Little Rock, Ark.
MAJESTIC (inter)
 David Walters Co
 Gorman Bros & L
 3 Blondys
 (Two to fill)
 2d half
 Delmar & Delmar
 Mary Gray
 Hal & Frances
 Frank Morrell
 Venetian 4
Lansing, Mich.
BOU (ubo)
 Siegel & Mathews
 Hager & Goodwin
 Robert Fulgura
 Davis & Walker
 Jack Dakota Co
 2d half
 Topsy & Topsy
 Knight & Benson
 James Morrison Co
 Seymour Dempsey & S
 Dennis Bros
Los Angeles
ORPHEUM
 Marie & Billy Hart
 Transatlantic 3
 Duffy & Lorenz
 Will Rogers
 O'Brien Havel Co
 Eustacia Kalich Co
 Wharry Lewis Quintet
 (One to fill)
EMPRESS (loew)
 Espe & Paul
 Empire Comedy 3
 Ralston & Latour
 "The Criminal"
 Lerner & Ward
 Jack Dalton
PANTAGES (m)
 Jessie Shirley Co
 Julie Ring Co
 May & Kilduff
 Louise De Fogie
 3 Flying Kays
Memphis
ORPHEUM
 "Neptune's Garden"
 Herman Timberg
 Chas Pelletier Co
 Dorothy Meuthor
 Hubert Dyer Co
 McMahon Diamond & C
 Eddie & Edith Adair
Milwaukee
MAJESTIC (orph)
 "Beauty Skin Deep"
 McKay & Arline
 Imhof Conn & Co
 James Cullen
 Barry & Wolford
 Sharp & Turek
CRYSTAL (loew)
 Canaris & Cleo
 Bill Robinson
 Bobbie & Dixie
 Haydn Burton & H
 Black & White
Minneapolis
ORPHEUM
 (Open Sun Mat)
 Joe Jefferson Co
 "Red Heads"
 Marie Fenton
 Will Oakland Co
 Kramer & Morton
 The Seabrooks
 Miller & Vincent
 Maleta Bonocini
MILES (loew)
 Blanche Leslie
 Patricia & Myers
 Polin Bros
 Earl & Curtis
 Gray & Graham
 "School Days"
Montreal, Can.
ORPHEUM
 Robt T Haines Co
 Mile Marica & Sis
 Billy Boudreau
 Jack J Morton
 Franklin Ardell Co
 Boyle & Brasil
Mt. Vernon, N. Y.
PROCTOR'S
 1st half
 Kenneth & Lacey
 McWilliams S & B
 Jack & Foris
 Geo Leonard Co
 Elita Proctor Otis Co
 Edith Sam & Girls
 2d half
 Brown & Spencer
 2 Franks
 Vine & Temple
 "The Bride"
 Misses Campbell
 Callahan & Daly
Muskegon, Mich.
EMPRESS (ubo)
 Howard Burkholder
 Pauline Josephs
 Kaufman & Lillian
 2d half
 Curtis & Dog
- Pearl Davenport**
 Martin & Florence
Nashville, Tenn.
PRINCESS (ubo)
 Pat Lovela
 Howard & Sadler
 Mullallay & Pingree
 Williams Held Co
 Cleora Miller 3
Newark, N. J.
PROCTOR'S
 1st half
 Hazel Moran
 Goldie & Wallace
 Callahan & Daly
 Misses Campbell
 Minstrel 4
 Rennie Meyers Co
 Barney Gilmore
 4 Morrows
 2d half
 La Selma
 Walter J Hayes
 Brown & Moulton
 Tim Murphy Co
 Florence Timponi
 "Word 22"
 Dixon & Falls
 Wilson & Lawson
Newburgh, N. Y.
COHEN'S O H (loew)
 Klass & Bernie
 "When We Grow Up"
 (Three to fill)
 2d half
 Eddie Clark & Dose
 "All Irish Toss"
 The McPhersons
 A O Duncan
New Orleans
ORPHEUM
 Princess Radjah
 Cheerbert's Troupe
 Chas Howard Co
 Mr & Mrs H Emmett
 Violinsky
 Nevins & Erwood
 Leitell & Jeanette
 New Rochelle, N. Y.
LOEW
 Saona
 Eckert & Berg
 "Punch"
 2d half
 Alfred Farrell
 (Two to fill)
KNICKERBOCKER
 Norfolk, Va.
COLONIAL (ubo)
 1st half
 Bond & Cassen
 Shirley Bates Co
 Herschel Hendler
 2d half
 Enrico
 Ruby Raymond Co
 (One to fill)
Oakland
ORPHEUM
 (Open Sun Mat)
 3 Hicklers
 "Matinee Girls"
 Miller & Lyles
 Cole & Denaby
 Hines & Fox
 (Others to fill)
PANTAGES (m)
 (Open Sun Mat)
 "Lovers Bride"
 Chas Carter Co
 Eddie Howard Co
 Nadje
 Hallen & Burt
Ordan, Utah
ORPHEUM (loew)
 (10-12)
 Paul Stephens
 McDermott & Wallace
 "Between Trains"
 Walter Brown
 Gertie Carlisle Co
 Menetti & Sidelli
Omaha
ORPHEUM
 (Open Sun Mat)
 Britt Wood
 Kaufman Bros
 "Wrong From Start"
 Eugene Trio
 Kallyma
 Corbett Sheppard & D
 Odiva
Oakbrook, Wis.
PEOPLE'S (ubo)
 1st half
 Clyde & Marion
 Earl & Jennings
 2d half
 White Fann
 Tracey
 Gots & T
Ottawa
DOMINION (ubo)
 Alansworth Arnold Co
 Hoey & Lee
 Boothby & Everdeen
 Burns & Lynn
 (Others to fill)
Palisades Park, N. J.
LOEW
 Great Holden
 3 Alex
 (Two to fill)
 Paul LeVan & Debbs
 2d half
 Beman & Anderson
 Knapp & Cornalls
 Geo A Beane Co
 Jenkins & Covert
 Musical Conservatory
Philadelphia
KEITH'S (ubo)
 "Bride Shop"
 Max & Mabel Ford
 Great Howard
 Chas Mack Co
 Mullen & Coogan
 Alexander Kids
 Hamilton & Barnes
- Leffel Trio**
 Mme Hermann Co
GLOBE (ubo)
 Harrington & Co
 Maurice Wood
 "Her First Case"
 Newhof & Phelps
 Fred & Dolly Astaire
 Weber & Elliott
 Fred St Onge Co
VICTORIA (ubo)
 She?
 Stevenson & Nugent
 H V Fitzgerald
 (One to fill)
 (loew)
 Vera De Bassini
 Bell Boy 3
 "Auto Bandit"
 (Three to fill)
 2d half
 Green & Parker
 James Grady Co
 Cooper & Smith
 (Three to fill)
Pittsburgh
GRAND (ubo)
 Clark & McCullough
 Mack & Orth
 Bert Fitzgibbons
 Carle, Williams Co
 Juggling McEans
 Josie O'Neers
HARRIS (ubo)
 3 Bennett Sisters
 Woods' Musical Trio
 Jean Shallen
 The McPhersons
 A O Duncan
 "Choo Choo Girls"
 Caulfield & Driver
 (East Liberty)
SHERIDAN SQ (ubo)
 Phyllis' Horses
 Ray Dooley 3
 Adephl Trio
 Robt Henry Hodge Co
 The Froscotts
 Moler & Scott
Pittsfield, N. J.
PROCTOR'S
 2 Franks
 Tumbling Toms
 Tom & Edith Almond
 Barlow & Weston
 Rose & Gates
 L & G Brunelle Co
 2d half
 Elita Proctor Otis Co
 Smilletta Sisters
 Kennath & Lacey
 Leonardi
 Phasma
Portchester, N. Y.
PROCTOR'S
 1st half
 Brown & Spencer
 2 Franks
 Leonard
 Mercedes Book Co
 3 Hicklers
 Arto Trio
 Remy Frasier & B
 Dick Ferguson
 Italia Co
Portland, Ore.
ORPHEUM
 (Open Sun Mat)
 Ismed
 Bainer & Gores
 Blinn & Barnes
 Alexander & Scott
 "The Beauties"
 Carlos Bros
 Boland & Holts
 (One to fill)
EMPRESS (loew)
 "Fun in Bath"
 Duhan De Winton
 Burton Hahn & Co
 Wanser & Palmer
 Neal & Earl
 "Winning Widows"
PANTAGES (m)
 "Fair Co-Me"
 Eustacia Quintet
 Kliner Hayes & M
 Heras & Preston
 Chase & LaTour
Providence, R. I.
KEITH'S (ubo)
 Pekin's Mysteries
 Cowboy Minstrels
 Hawthorne & Ingila
 Kirk & Fogarty
 Ward Baker
 Mareena Delton Bros
 Joe Jackson
 Weber & De Wolfe
Regina, Can.
ORPHEUM
 1st half
 Ida Divinoff
 Morris Cronin Co
 Kliner Hayes & M
 Frank North Co
 Rube Dickinson
 Fredericks Stemons Co
Richmond, Va.
LYRIC (ubo)
 1st half
 Enrico
 Ruby Raymond Co
 (One to fill)
 2d half
 Bond & Cassen
 Shes & Bates Co
 Herschel Hendler
Rochester, N. Y.
TEMPLE (ubo)
 Old Soldier
 Fred
 Cresce & Dayne
 Marie Dorre
 Dupree & Dupree
 Tracey Stone & S
 3 Hedders
 3 Leightons
 Rayno's Dogs
- Sacramento**
 (Open Sun Mat)
 (7-8)
 Josephine Dunfee
 Alleen Stanley
 Natalie & Ferrari
 Haywood Stafford Co
 Hays Sisters
 Well & Bundy
EMPRESS (loew)
 (Open Sun Mat)
 3 Brownies
 Estelle Rose
 "Broadway Love"
 Armstrong & Ford
 They-Yan-Da
 Hoyt's Minstrels
 Saginaw, Mich.
JEFFERS (ubo)
 (Open Sun Mat)
 Musical Goodman
 Moore Brownie & C
 Estelle Wardette
 Nan Halperin
Salt Lake
ORPHEUM
 (Open Sun Mat)
 Fred Kornau
 Mon Zassie Co
 Lee Mon Kim
 Chrystal Herne Co
 Gardiner 3
 Frances De Grossart
 John Higgins
EMPRESS (loew)
 Rosalie & Prevost
 Armstrong & Manley
 Ross Fenton Players
 Kitty Flynn
 Majestic Musical 4
San Antonio
MAJESTIC (inter)
 Northlane & Ward
 Le Brun & Gels
 Leonard Anderson Co
 Diero
 Nat Nasarro Co
 Mac West
 Prie's Dogs
San Diego
ORPHEUM
 1st half
 Ward Bell & W
 Pallenberg's Bears
 Thomas & Hall
 Vinle Daly
 Ed Hayes Co
 De Leon & Davies
 Ernesta Arria Co
 (One to fill)
SAVOY (m)
 Chas Rally Co
 Delmore & Lee
 Olive Brisco
 Belle & Jones
 Fred Woodward Co
San Francisco
ORPHEUM
 (Open Sun Mat)
 Avon Comedy
 Byrd Frost Crowell
 Jones & Sylvester
 Frank Wilson
 Arnold Daly Co
 Waldemar Young & J
 Francis McGinn Co
 Merrill & Otto
EMPRESS (loew)
 (Open Sun Mat)
 The Valdes
 Stewart & Hall
 Yvonne
 Myron Livingston Co
 Jones & Johnson
 Buch Bros
PANTAGES (m)
 (Open Sun Mat)
 Lillie Mulhall Co
 "Dolly's Dolls"
 Paris Green
 Reid Sisters
 Vansold
San Jose, Cal.
ORPHEUM
 (11-12)
 (Same as at Sacramento, Sept 7-8, this issue)
Schenectady, N. Y.
PROCTOR'S
 1st half
 Lasere Lasere & Dog
 The Halkings
 Mr & Mrs Cappelen
 Held & Cameron
 Clark Sterling 3
 Mills & Moulton
 LaMont & Milham
 Mr & Mrs N Cafferty
 2d half
 Harry & Eva Puck
 Les Kellions
 Miller & Randolph
 George Nagel Co
 Barlow & Weston
 Mallen & Lane
 Alice Austin
 Herbert Germaine 3
Serranito, Pa.
POLI'S (ubo)
 "Love in Suburbs"
 Collins & Hart
 8 Water Lillies
 (Others to fill)
Seattle
ORPHEUM
 (Open Sun Mat)
 6 American Dancers
 Grant & Hong
 Buschart & White
 Harry Touda
 Hermine "hone Co
 Finn & Finn
 Gormley & Caffery
 (One to fill)
EMPRESS (loew)
 Theo Bamberg
 Jolly & Wild
- Allen Miller Co**
 Rose & Moon
 Alice Hanson
 3 Mori Bros
PANTAGES (m)
 "Kingdom of Dreams"
 Cornell Corley Co
 Kelley & Catlin
 Early & Laight
 Acme Four
 Gray & Peters
Stomx City
ORPHEUM
 (Open Sun Mat)
 Ben Deoley Co
 Libby & Barton
 Lee Barth
 Trovato
 The Randall
 Kimberly & Mohr
 Cartmell & Harris
See, Can.
ORPHEUM (ubo)
 Victor Faust
 Long, Schaffer & G
STAR (ubo)
 Edith Haney
 Earl & Edwards
South Chicago
GAITY (wva)
 Seabury & Price
 Seabury Sexton
 Wynn & Ware
 Sylvester & Vance
 Hanlon & Clifton
 2d half
 Meno
 Keough & Francis
 Harvey DeVora 3
 (Two to fill)
Spokane
ORPHEUM (loew)
 Murphy & Foley
 Schnirner & Richards
 Romalin & Price
 "The Skylight"
 Nell McKinley
 McClure & Dolly
PANTAGES (m)
 (Open Sun Mat)
 Musical Juveniles
 William Schilling Co
 Belle Trio
 Silber & North
 Silvers Oakley
Stockton, Cal.
ORPHEUM
 (9-10)
 (Same as at Sacramento Sept 7-8, this issue)
St. Louis
COLUMBIA (orph)
 Melyra Arbut Co
 Dorla Wilson Co
 DeHaven & Nice
 Brown & Rochelle
 Hart's 6 Stoppers
 Kramer & Ross
 Oakland Sisters
 Alexander Bros
St. Paul, Minn.
ORPHEUM
 (Open Sun Mat)
 Harry Breen
 Linton Lucier Co
 Emory Sweden
 Meehan's Dogs
 Chas Yule Co
 Martin Van Bergen
 Over & Over
EMPRESS (loew)
 Ethel & Lucy Baker
 Carman's Minstrels
 Grace DeWinton
 Ryan Richfield Co
 Harry Thomson
 Cyroling McNutts
Syracuse, N. Y.
GRAND (ubo)
 Jarow
 Werner Amores Tr
 Harry A Ellis
 (Others to fill)
Tacoma
EMPRESS (loew)
 Swan
 Laurie & Aileen
 Miller Moore & G
 Avelling & Lloyd
 "Neptune Nymphs"
PANTAGES (m)
 "Night Hawks"
 Woods Animals
 Rosella & Rosella
 Quinlan & Richards
 Palfrey Barton & B
Terre Haute, Ind.
VARIETIES (wva)
 Readrick Freeman Co
 Carson & Willard
 Sadelle Comiques
 Quinn Bros & Drake
 Kariton & Kilford
- 2d half**
 Whitney's Dolls
 Sella Davis Co
 Ash & Shaw
 Allman & Nevins
 Lou Chiba
TOLEDO
KEITH'S (ubo)
 Devins & Williams
 Reed Bros
 Wallenstein & Freeby
 Dorothy De Schelle C
 (Others to fill)
Toronto
SHBA'S (ubo)
 Olympe Trio
 Juliet
 Jane Connolly Co
 Morton & Austin
 Mr & Mrs Voelker Co
YOUNGE ST (loew)
 Princeton & Yale
 Virginia Holland
 O'Neill & Dixon
 Leonard & Whitney
 "Bower of Melody"
 Morris & Park
 Clairmont Bros
 (Three to fill)
Troy, N. Y.
PROCTOR'S
 1st half
 Les Kellions
 "Lingerie Shop"
 Miller & Randolph
 Valentine Vox
 Julietnas Animals
 Euse Anna
 Burt & St Clair
 2d half
 Marino Sisters
 3 Clark Sisters
 Minna Phillips Co
 S Zeche
 Sam Goldman
 The Stillmans
Utica, N. Y.
SHUBERT'S (ubo)
 Haloid, Bryan
 Roehm's Girls
 Mayo & Tully
 Periera Sextet
 (Others to fill)
 Vancouver, B. C.
ORPHEUM
 1st half
 Kathryn Durkin
 Mack & Walker
 Joe & Lew Cooper
 Stan Stables 3
 Kramer & Patterson
 "Act Beautiful"
 Chas Ahearn Co
ORPHEUM (loew)
 Laypo & Benjamin
 Eva Prout
 Mr & Mrs D Elwya
 Irwin & Horog
 Sen Francis Murphy
 Dora Deane Co
PANTAGES (m)
 Ethel Davies Co
 King Thornton Co
 Chester Kingston
 Taylor & Arnold
 Miller Packer & S
Victoria, B. C.
ORPHEUM
 2d half
 (Same as at Vancouver, this issue)
PANTAGES (m)
 Pony Moore Co
 Winsch & Poore
 Coogan & Cox
 Gilbert Gerard
 Love & Wilbur
 Washington, D. C.
KEITH'S (ubo)
 Leok & Co
 Sergt Bagby
 Ryan & Lee
 2d Caritons
 Ray Samuels
 Fritz & Lucie Bruch
 Flying Martins
 Edwin George
Wilmington, Del.
DOCKSTADER (ubo)
 DuPont Trio
 Duprose 4
 (Others to fill)
Winnipeg, Can.
ORPHEUM
 Lockett & Waldron
 Claude Golden
 Moore & Littlefield
 Les Salvagias
 White & Jason
 3 Types
 Lydell Rogers & L
PANTAGES (m)
 Lander Stevens Co
 Bruce Richardson Co
 York Trio
 Prince & Deerie
 Togan & Geneva
- "IT PAYS TO ADVERTISE"—Cohan (Sept 8)**
"THE GIRL FROM UTAH"—Knickerbocker (3d week)
"CORDELA BLOSSOM"—Gaiety (2d week)
"WHAT HAPPENED AT 22"—Harris (4th week)
"THE DUMMY"—Hudson (21st week)
"THE PRODIGAL HUSBAND"—Empire (1st week)
"ON TRIAL"—Candler (4th week)
"THE PASSING SHOW"—Winter Garden (13th week)
"KITTY MAC KAY"—Standard (8th week)
"WARS OF THE WORLD"—Hippodrome (1st week)
"INNOCENT"—Eltinge (1st week)
- CHICAGO.**
"JOSEPH AND HIS BRETHREN"—Auditorium (1st week)
"UNDER COVER"—Cohan's (1st week)
"A PAIR OF SIXES"—Cort (8th week)
"PEG O' MY HEART"—Garlick (11th week)
"POTASH & PERLMUTTER"—Olympic (2d week)
- TOMMY'S TATTLES.**
BY THOMAS J. GRAY.
- There's one good thing about Hammerstein's—all the acts on the bill can't stand in the first entrance while you're doing your act. There's so many acts there isn't room for them.
- "My Gal Sal" and "Gunga Din" are now leading the Applause League.
- What She Says to "The Old Man."
 (When She Goes Away.)
 "That fellow in Pittsburgh? Why he's been a friend of our family for years."
 (They always bring the family in—makes it sound good.)
 "I suppose the girls in the office will be glad to know I'm leaving town."
 (Making him feel guilty whether he is or not.)
 "Traveling men? Indeed, I never look at them."
 (But she's thinking of the dinner checks she's going to get out of.)
 "You know, dear, the manager is so nice to me."
 (He knows it—that's why he worries.)
 "Let me know when you're going to jump out to see me."
 (He's not going to let her know if he can help it.)
 "There isn't a girl in the company that I would chum with."
 (She doesn't mention the boys.)
 "Are you folks still kicking because you married a show girl?"
 (What can he say when she pulls this?)
 "I don't think I'll need any money, Honey—but in case I do—wire it."
 (He knows what's coming.)
 "I don't think they'll let you come in the car with me."
 (She don't want them to give him the once over.)
 "I hope next year I won't have to do this."
 (He couldn't get her away from it.)
- William L. Dodson, a female impersonator, died at his home in Los Angeles Aug. 18 of pneumonia. He was 40 years of age and had retired from vaudeville to conduct a millinery business in that city.**

SHOWS NEXT WEEK.

NEW YORK.

- "A PAIR OF SIXES"—Lonsacre (24th week)
 "TWIN BEDS"—Fulton (5th week)
 "THE STORY OF THE ROSARY"—Manhattan O. H. (1st week)
 "THE BLUDGEON"—Maxine Elliott (1st week)
 "MISS DAISY"—Shubert (1st week)
 "PEG O' MY HEART"—Lois Meredith—Lyric (1st week)
 "THE THIRD PARTY"—30th Street (6th week)
 "UNDER COVER"—Cort (3d week)
 "THE HIGH COST OF LOVING"—Republic (3d week)
 "THE BEAUTIFUL ADVENTURE"—Lyceum (1st week)

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance In or Around
New York

Jeff De Angelis and Eva Davenport,
Hammerstein's.

Golden Troupe (Reappearance), Ham-
merstein's.

Reine? Hammerstein's.

Melusco and Hurley, Hammerstein's.
Frederick and Venita, Hammerstein's.

Emmett DeVoy and Co., Alhambra.

H. Roeder, Orpheum, Brooklyn.

Weber and Capitola, Prospect, Brook-
lyn.

Three Ellisons, Bushwick, Brooklyn.

Chas. E. Evans and Co. (2).

"It Can Be Done" (Dramatic-comedy).
20 Mins.; Full Stage (Special Set).
Alhambra.

Several months ago a story appeared in the Saturday Evening Post, the theme of which, slightly altered for vaudeville presentation, is made the basis of the latest Chas. E. Evans vehicle, having been played last season by the Princess Theatre Players. The scene is the rear platform of an observation car on a west-bound train running at high speed between Rochester and Buffalo. The characters include a New Yorker (Mr. Evans) with a healthy bank roll, an adventuress (Mabel Frenyear) who plans to relieve him of his wealth, and a Pullman conductor (Alexander Carlton), the latter merely handling introductory and closing lines. The girl tries the various glib-tongued methods to make a "touch," and, failing in these, makes a grand-stand demonstration of a mild badger game, pulling her hair down and opening her clothes to create evidence of an attack by the man. This happens after he refuses to present her with \$500 on request. The conductor, hearing her screams, after falling for the ruse, is convinced of her trickery when Evans displays the ashes of his cigar, his presence being sufficient evidence of his inactivity during the ride. Throughout the playlet the dialog runs to light comedy, carrying many good laughs and many possibilities for the addition of others. A surprise finale is provided with Evans' exit, when the girl, after listening to his braggadocianant the impossibility of "trimming a New Yorker," displays his purse, which she plucked during the scramble. An additional kick is registered upon her discovery that it is empty. Evans having extracted the collateral before she located it. The finish is handled a bit fast, Miss Frenyear bumping the anticlimax and the climax into a combined laugh where two belong together with the natural surprise. With a few short lines between the business this would be materially strengthened. The idea is unique inasmuch as the car-end set in a dark background is both realistic and novel. It maintains the illusion of a rapidly moving train and reflects credit upon the producer, no author being programed. The piece is sponsored by William A. Brady, and will probably be listed as one of the season's best vaudeville productions, principally because it is a novelty, something very rare in sketches. The cast is excellent for the piece and at the Alhambra, brought home a smashing big hit.

Wynn.

Mrs. Gene Hughes and Co. (6).

"Lady Gossip."

20 Mins.; Full Stage.

Bushwick.

Mrs. Gene Hughes has a new comedy sketch by Edgar Allen Woolf. It is made for laughing purposes and should create amusement wherever played. The story deals with the cat-like life of society women. The sketch opens with two women in street dresses about to have tea. Their hostess does not put in her appearance and so they help themselves to the tea and cake which are on a serving table. While sipping the Oolong they most graciously "knock" their hostess. The two find much pleasure in trying to form a lively bit of scandal in their minds about the number of visits to the home of Mrs. Nellie Breckenridge of a certain influential Senator. While things are progressing in this manner Nellie (Mrs. Hughes) enters. They greet her in their sweetest tones. A man is behind one of the portiers at the window and has heard all. Mrs. Breckenridge announces a dinner party for that evening. The two women leave to dress. The man comes from his hiding place and the ensuing conversation is about securing some letters from the Senator so that a big graft deal can not be put through, which, if completed, would cost the government several million dollars. He exits and she changes to evening dress behind a cap held by a fountain pen shaped maid. Reports had reached Nellie that her daughter, at a convent, was contemplating eloping with a chauffeur. While she is in the other room a little miss enters and does not give her name, but wants to surprise the older woman who is her mother. Mrs. Breckenridge upon seeing her child is highly delighted and decides that she will keep her identity hidden and introduce her as a friend at the dinner party. The two other women return and gossip follows. They go off stage to the dining room with Nellie returning shortly with the letters to the man waiting for them. The title of the piece then comes in to play, as Mrs. Breckenridge calls the "Scandal Magazine" on the 'phone and gives them the recent gossip which is put in the paper under the head of "Lady Gossip." The daughter returning sees her sweetheart with her mother and is greatly enraged at him. A note found in the folds of a child's dress belonging to the daughter reveals that one of the women gossips had been the cause for much of the family trouble of Mrs. Breckenridge. The final curtain brings the daughter to the arms of her lover and her mother declaring for the downfall of gossip. Mrs. Hughes has some funny dialog with quick retorts that have the snap to please. The remainder of the company will do, Russell G. Randall, the only male in the cast, has little, the whole being a woman's battle. Adele Potter as the daughter does nicely the convent-bred girl. The two other women are merely used as ornaments and to wear clothes.

If you don't advertise in VARIETY,
don't advertise.

Norman Telma.

Contortionist.

8 Mins.; Full Stage (Special Set).

Hammerstein's.

Telma is said to be a foreigner, appearing for the first time in this country. He is a contortionist, walking on the stage, fully dressed, to a billiard table, where he commences to knock the balls about, meanwhile twisting himself at angles of different degrees over the billiard table. There is a bit of comedy to this, but it is still contortional work, as well as the remainder, including a difficult twist at the finale, not forgetting when Telma made his head touch his hips, with a backward swing of the head, while standing uprightly. That's some twisting feat, but it's still contortion, something the big time hardly cares for any more unless it is embellished with more novelty than that afforded by Mr. Telma's billiard table.

Sime.

Steiner and Swayne.

"Music in the Air" (Music).

7 Mins.; One.

Hammerstein's.

Steiner and Swayne are a boy and a girl, the boy at the piano, the girl with a violin. Both sing besides, which makes it harder, as they appear to be using the songs of but one publisher, disregarding whether those numbers fit their style, voices or act. One of the songs fits neither. It is the double number near the finish. The act may have a chance on the small time. What the billing "Music in the Air" stands for is left to the imagination.

Sime.

Grant and Vaughner.

Colored Comedians.

15 Mins.; One.

American Roof.

Hard working colored chaps. They talk, sing and dance. The shorter in exaggerated makeup sings "The Count of No Account," a lively number. The taller man offers "Chicken Rag" with vocal by-play on the chorus. The team got some good laughs out of its patter. The "Dora Dean" song is an old boy, but it gives them a chance to parade around the floor gingerly. For an encore each does a dance in fast tempo which pleased the Roof regularly.

Mark.

Rice and Lowe.

Acrobats.

12 Mins.; Full Stage.

23rd Street.

These two men should cut down their time. One chap is straight, his partner doing comedy in white face. The comedy is far from new, several bits picked up here and there. The straight has a few tricks on the ground tumbling order. This pair must get something if they wish to get along.

Sayce and Oren.

Dancers.

8 Mins.; Three (Int.)

American Roof.

Sayce and Oren, a youthful pair, in the familiar society dances. They will fill in quietly in the pop houses.

Mark.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York.

"Miss Daisy," Shubert (Sept. 7).

"The Story of the Rosary," Manhattan O. H. (Sept. 7).

"The Bludgeon," Maxine Elliott (Sept. 7).

"It Pays to Advertise," Cohan (Sept. 8).

"The Prodigal Husband," Empire (Sept. 7).

"The Modern Girl," Comedy (Sept. 10).

"Innocent," Eltinge (Sept. 7).

"The Case of Johnny Walker (11).

Melodramatic Sketch.

30 Mins.; Full Stage (Special Set).

Coliseum, London.

London, Aug. 1.

Harry M. Vernon, author of "Mr. Wu" and numerous vaudeville acts, stands sponsor as producer and writer of "The Case of Johnny Walker," a well-written and well-sustained melodramatic playlet of the "third degree" type, so familiar to American audiences. It so strongly resembles so many of those of a similar calibre that have gone before, it is doubtful if it would enjoy any especial vogue in "the States," though William A. Brady is understood to have the American rights. The plot centres around the uncovering of the duplicity of a dishonest New York police official by means of a dictagraph (in the present instance called a "detectagraph"). "The Case of Johnny Walker" is uncommonly well played here by the majority of the actors, the cast made up of eleven men, with not a female in it. In the twice-nightly houses in provincial England the sketch is sure-fire, suspenseful-interest melodrama.

Jolo.

Richard and Brandt.

Strong Men.

9 Mins.; One.

With the usual routine followed by the majority of these two-man acts where muscles play the leading part, this pair have nothing novel. The bigger man of the two has a powerful right arm with which he does some good work. The men should get some new tricks if they wish to gain recognition.

Blanche Bois.

Songs and Dances.

11 Mins.; One.

One thing commends Blanche Bois to pop audiences and that is she keeps right up to the minute on her songs. She is also a hard little worker and does an eccentric dance that earned her a recall in one of the William Fox houses.

Mark.

Goldie and Wallace.

Songs and Dancing.

10 Mins.; One.

Goldie and Wallace are an ordinary small time singing and dancing duo. The man is too self-conscious, but the girl seems to take kindly to her work. The talk used by the couple does not get over to any great extent, much of it being of the cut and dried variety. The songs used are much better.

DREAMLAND BURLESQUERS.

With the possible exception of Fred Ireland, Nemo Catto and the entire chorus, this season's edition of Dave Marion's "Dreamland" show on the Columbia's main wheel leans very much toward the "extended" classification, the book, numbers, production and balance of principals falling perceptibly short of expectations in every visible particular.

The principal weakness is the absence of comedy lines and situations, the only scene worthy of favorable comment coming near the finale of the burlesque, and this, a court room travesty, has been done before. In fact, Mr. Ireland, who contributed the whole affair, exhibited a pronounced memory in much of the dialog, but the general outline and staging of both pieces and numbers is at least one redeeming feature of his efforts.

The show is in two sections, with separate books, and no olio. The opener is given in a hotel interior and runs along a farcical basis with very little advantage taken of the possibilities. The dialog, although evenly distributed, is pointless and eventually becomes talky in the extreme, to the general detriment. The theme is kept intact and in its present state could be doctored into a good vehicle, but immediate revision is necessary. The costumes are plain but pretty, with no attempt at pretentiousness and the changes are few and far between. The afterpiece has a Mexican locale with the recent revolution molded into a senseless sort of theme. It's rather difficult to connect this bit with Ireland's ability.

The comics wander hither and thither at will and shortly after the curtain, the idea evidently took a walk upstairs and was lost for the evening. A bit, strongly reminiscent of "The Battle of Too Soon" is injected without result. Here and there a "gag" long since released to the penny song books makes its appearance. On the whole, this part doesn't belong with the present cast.

The numbers were all specially written by Ireland, and every one carries a chance for better results, but without a reliable leader they come and go practically encores. Little Nemo Catto, although voiceless, was the life of the show in this division, her personality and ginger mingled with her dancing, carrying her efforts several degrees beyond those of her associates, but a good voice is wanted. Ireland delivered a sort of poetic descriptive number with several stanzas to reasonable applause, but beyond this, there is nothing in the song list attaining noticeable results.

A Scotch number in which the chorus wear kilties, a sure fire as a general rule, died standing up through indifferent leadership. This was handled by Joe Burton who contributed an Irish characterization to the performance. Burton's Irishman is of a type long since extinct even in burlesque, resembling a cartoon plucked from a comic sheet with the accompanying flannel-mouthed dialect. Burton might collect a little intelligence on the character from Pat Miles, who can handle a legitimate Irish role with the best in

the business, but who is delegated to essay an elderly straight throughout in this instance. Miles has a perfect enunciation, always looks good and for his portion stands out prominently.

Will H. Ward, a Dutchman of the old school, is also a victim of the book, but with all due respect to Ward's past performances, his stage generalship and reputation, he runs a short second to the average Dutch comic of modern burlesque. He is one of the many who must be supplied with sure-fire material to register, hence in this production although billed as chief comedian, he looms up as an added starer.

Ralph Rickus is a good burlesque characterist, works hard and fills in nicely with the show, and the individuals in the Alpine Quartet took a fling at unimportant roles with the usual results. They also added a specialty during the action of the opener that turned out to be the honor winner of the evening. Gus Roder, high tenor, scored nicely with a solo and otherwise came in for honors in the regular piece.

Inez De Verdier, a tall angular blonde, is principal woman with very little beyond the monacker to recommend her. She does but little, does it only fairly well and has no voice whatever. With the exception of those first above-mentioned the cast is but mediocre throughout.

The chorus is probably the best looking and best singing aggregation ever assembled under one title and should share evenly whatever honors the production accumulates on the season. They alone represent the producer's best efforts and come nearer to promises than anything in the show.

"The Dreamlands," considering the reputation the title carries, is a disappointment. To protect its established drawing power, the show should undergo a thorough renovating. A principal woman with singing capabilities might be suggested and surely out of such a chorus, one member could merit promotion to a number or two. A redistribution of the comedy and the addition of some laughing situations are necessary, and with Ireland's ability, should be forthcoming instant. Caught at Miner's Bronx.

Wynn.

THE GARDEN OF GIRLS.

This is the second show of Barney Gerard's. It is a very fair "No. 2," working out better in the first part and olio than in the burlesque. The performance has been laid out in the older burlesque fashion. A number of principals, headed by Andy Gardner, are carried, most appearing during the vaudeville section as well.

Much of the material of the two pieces, including numbers, have been taken from Gerard's last year's "Follies." Two or three of the newer popular songs of this season are interpolated.

A chorus of about 18 girls include several shades and grades. It's a funny looking bunch, without a great deal to attend to, and quite an ordinary outfit of clothing.

The first part is "The Garden of

Girls," and the burlesque named "Buck at the Beach with a Peach," referring to Gardner's character, Huckleberry Finn. The "peach" didn't show. Nearest to one of that description came Annette Shaw, of the 3 Shaws, who also do a neat little three-act in the olio, singing and dancing. Annette is the soubret in the piece, a girl who manages to get her songs over, can dance a bit and has ginger, but apparently not long enough in burlesque to forget the audience. The other Shaw girl, Lillian (not the vaudeville single) is more demure, with vocal pretensions, and also looks nice. The girls haven't any elaborate clothes, but what they wear (and they change often enough) is neat at all times. Harry Shaw is the juvenile and straight, good enough for the company he is in.

An "audience dance number" is made of "Waltz Me Around Again Dear," led by a chorus girl, Esther Powers. During the choruses men are invited from the audience to waltz on the stage with the chorus girls. The low-brows who think they are the best dancers in the district fall for this. At the Olympic last week the Shaw girls took part, along with the choristers, with Ida Nicolai egging the girls and the audience on, from her position near the wings. It's pretty rough, too much so for No. 1 Progressive or No. 2. Just one flash at those short-skirted girls dancing around with the hicks, and you will get the idea right away. Last Friday night a perfect gentleman from Third avenue danced with Lillian Shaw, while continuing to smoke a cigar. When some of the hot ashes fell on her arm she quit. Burlesque would be a great deal better off if every show remained on the stage and left the audience entirely in its seats.

"Oh Marie," sung by two of the Shaws, recalled Ed Rush. After the principals sung the first chorus, a couple of the choristers "harmonized" for the second. Rush did that with "Senorita" for several seasons. A chance for lively chorus work was lost with "At the Ball," which Miss Nicolai led in grotesque costume. It was in the burlesque. Several numbers followed one another here too rapidly.

There is not sufficient comedy in the second part, after the opener, where Mr. Gardner and Frank De Mont (playing opposite to him, in Dutch) do very well. De Mont is giving a rather good account of himself as a German in the first part, but carries the accent and a similar make-up into the olio turn in Keit and De Mont, weakening his final appearance, also Dutch, in the burlesque. John Keit has a couple of characters that are not important. The two-act however fits in for the olio, and the team gives full value, helping to round out the even keel of the principals who have been well selected for this calibre of show.

The other female leader is Virginia Kelsy, the "prima donna," claimed by the program to be the "only double voiced singer in burlesque." 'Taint so, but what is the difference? Miss Kelsy is tall, decidedly blondy, and gets over wholly on her looks. She did nicely with two songs, opening the olio.

There is a table scene, several familiar bits, and last week Toots Paka was the extra attraction, going as well as ever.

The finale of the burlesque is funny, red fire, and almost as funny as the large brassy looking ring one of the Shaw girls is wearing as a bracelet. If it's gold, she could carry the troupe over the Eastern Wheel all by herself, if wanting to realize on it.

Mr. Gardner and Miss Nicolai are handling themselves excellently in this performance. They help greatly toward making "The Garden of Girls" a show for the Columbia Extended Wheel that requires very little fixing, merely some building up of the burlesque that will arrive with a few weeks of playing, then the Gerard second show will be just what it was aimed for, strong opposition to the Progressive.

Stmo.

23RD STREET.

The bill at Proctor's the first half of this week was not up to the standard set by the bills at this house for the last few weeks. The house was comfortably filled Tuesday night, the heat affecting business only slightly.

Honors were divided between "Ward 22" and Rene Meyers and Co. in "The Confession." The former turn was given the closing spot and created a few laughs, although the comedy is crude. The four comedians employed do little but lie in bed and laugh at each other. The laughing thing is overdone. The nurse in the act looks neat, but gets little out of the only song she handles.

The dramatic sketch perhaps out-distanced the comedy affair by a narrow margin. Miss Meyers seems to be growing mechanical in her playing. The two male members are commonplace.

Two turns that received as little recognition as 23rd Street audiences could give were Rice and Lowe (New Acts), two acrobats who were wished on the people right in the middle of the bill and occupied the stage far too long a time and the Arrio Trio who also left the rostrum without applause. The three boys did some fair playing on their string instruments, but did not seem to get to the people.

The Dancing Levers did some pleasing dancing in the early part, the man doing some good solo work while the couple tried some society stepping closely coming under the heading of acrobatic. The pantaloons costume worn by the girl is not becoming, the green affair worn later looking much better. The audience enjoyed the work of these two.

Another mixed double were Barlow and Weston, who sang with the girl at the piano. The fellow should drop his kiddie and try hard work for getting over. The piano playing by the girl will do, but too much of it calls for the orchestra to come in, which is apt to cause mix-ups. Too much coloring on the faces of both is another detriment to this pair.

The show was opened by Harry Linton, and La Selma furnished a good second, with her posing work.

MOVING PICTURES

PARAMOUNT DRAWS HIGH PRICES FOR EXCLUSIVE FILM SERVICE

From \$2,000 Weekly Down, According to Cities' Grades, Paid for First Run Privilege of Famous Players, Lasky and Bosworth Releases, Handled by Paramount.
New Mark in Picture Rentals.

A new mark has been set in picture rental by the inauguration of the service of the Paramount Corporation, which embraces at the present time the releases of the Famous Players, Jesse L. Lasky, and Bosworth, Inc. Reports are reaching New York of cities between here and the Coast paying as high as \$2,000 weekly for the first-run privilege of the Paramount releases. The cities are graded, and the price scales down according to importance and population, dropping, it is said, to a minimum amount in some instances.

The Paramount exclusive privilege has been granted in several of the Pacific Coast towns. Some of these are paying the top price, it is said. Among others in the east to take the service is the Strand, New York, also Shea's new Hippodrome, Buffalo.

The fact that \$2,000 weekly will be and is being paid for a picture service tells a story all by itself, of the advancement of the film industry, and the class of feature film that can command a ratio of over \$100,000 a year merely for the privilege of exhibiting the pictures, without giving the spenders of that sum any vested interest in them.

The prices secured by the Paramount will open a new field for the highest type of feature films, on the theory that the best pictures draw the best money, both from the exhibitor and into the box office. The Paramount manufacturers say they will welcome this sort of competition as the healthiest kind for pictures in general.

U. B. O.'S FEATURE SERVICE.

The United Booking Offices Feature Picture Co. is operating a wide-open service, under the general direction of Tony Duffy. The U. B. O. F. P. Co. is carrying multiples only. Its aim is to give a feature supply to whomsoever may call for it, without entering into competition with any of the large picture agencies which furnish a daily service comprising single reels in part or whole.

Several of the well-known big features that have shown in New York are already on Mr. Duffy's books. He handles them on a booking percentage basis, making the U. B. O. department he is at the head of, a general market place for the manufacturer and the exhibitor to meet on common ground, without the booking or clearing house having any more interest in any film handled than the booking fee.

While the U. B. O. and its affiliations supply vaudeville to several hun-

dred theatres, Mr. Duffy does not wish the impression to go out that his Feature Picture department has been established only for the uses of the U. B. O. houses. Any picture exhibitor may secure a film at the U. B. O. and any manufacturer may place his output with it for circulation. Mr. Duffy points out that while the great number of theatres that could use a feature and which are booked by the U. B. O. is giving good cause for a picture maker to heed the securing of a circuit already established as an outlet for his wares, the U. B. O. Feature Picture Co. is an open market, designed to become one of the bulwarks of the film business.

Mr. Duffy makes his office in the headquarters of the Feature Picture Co. in the Palace Theatre Building, New York.

OHIO LAW IN EFFECT.

Cincinnati, Sept. 2.

This is the date upon which the State censors will begin rigid enforcement of the law providing that all films must be subjected to their examination. The penalty for exhibiting pictures that have not been censored is a fine of from \$25 to \$300 and imprisonment from 30 days to a year, or both. A person may be indicted according to the number of reels in a picture. Thus a five-reel picture would be justification for five counts in the indictment against him.

SUICIDE A FLIVVER.

Los Angeles, Sept. 2.

Cole Hubert, a well-known coast picture actor, attempted suicide by jumping into the ocean at Venice last week, but flivved on the attempt and encored with a heroic stunt.

While endeavoring to drown, Hubert's wife appeared and also decided to take the leap, which suggested to Hubert that he save her. He did, also himself.

WON'T RAISE SALARIES.

Cleveland, Sept. 2.

Picture house owners have refused to grant the demand of the operators and musicians for a raise in salaries. No strike has yet been ordered, and pending settlement of the differences conditions remain as they were before the unions made known their demands. Meetings are being held to try to attain an agreement. The exhibitors declare the demands of the unions are excessive.

PA. CENSORING IN EFFECT.

Philadelphia, Sept. 2.

The enforcement of the new regulations regarding censorship of pictures and picture theatre paper in this State began Monday. All films shown here must now bear the official stamp of approval of the State Board of Censorship which must appear on the screen to the extent of five feet of film. In case of films of two or more reels the stamp of approval must appear on the first and last reel.

An exception has been made with commercial films until Dec. 1 without the stamp of approval.

Other regulations which went into effect provide that all banners, posters, handbills and advertising matter of a lurid, sensational or misleading character will be prohibited. Posters larger than three sheet size are also banned.

ALCO CO. ORGANIZED.

The Alco Film Corporation is the newest picture combine to be formed. The new corporation announces its capital at \$1,500,000. Walter Hoff Seeley, of the Atsco Co., is the chief executive of the new organization.

Other officers are Al Lichtman, president-general manager of the Alco Co., vice-president and general manager; William Sievers, St. Louis, treasurer, and William H. Wright, Excelsior Film Co., secretary. The directors embrace the president, vice-president and other officers in addition to Edmond Koelm, Collector of the City of St. Louis; James J. Reilly, the Alton, Ill., theatre owner; L. Lawrence Weber, New York; Samuel Newhouse, Salt Lake copper magnate, and Robert Kane, Atsco Co., New York.

In the corporation are: All Star Feature Corporation, California M. P. Corporation, Popular Plays and Players, Inc., Favorite Players Film Co. and Excelsior Co.

CENSORS WANT NEUTRALITY.

The National Board of Picture Censors addressed a circular letter to producers this week requesting them to maintain a spirit of absolute neutrality in the future in so far as they can with their photo productions.

The board requests all pictures to be preceded with a caption at least five foot in length asking the audience to refrain from any expression of partisanship, adding that this is in line with President Wilson's policy. The censors further requested that scenes tending to arouse race hatred, because of realism or horrible detail, be treated in restrained manner.

Sunday Film at Casino and Lyric.

Walter Rosenberg has taken the Shuberts' Casino and Lyric theatres for moving pictures on Sunday nights during the season, opening Sept. 20.

Mr. Rosenberg will show an exclusive picture program in each house, at a popular price scale. It is understood he is playing on percentage with the Shuberts.

ORPHEUM'S EXCLUSIVE SERVICE.

A new picture policy has been inaugurated in the Orpheum Circuit of offices whereby the houses along the circuit will have an exclusive service commencing Sept. 6 with the formal opening, and running throughout the season, supplied from the Orpheum headquarters in New York.

The new films are all of educational form and will be utilized as "closers" in each of the Orpheum theatres. They come in travelog series and were taken abroad for the exclusive use of the Orpheum Circuit. At no time will they be rented or sold to any other interests. The title of the series is "The World at Work and Play," the reels carrying the Orpheum trademark.

Each picture runs from 150 to 200 feet representing an individual country, and enough reels will be allowed to give a 2,000-foot service. They replace the "weeklies" previously used and will be booked into each house in road show manner, routed from the main office.

PLENTY OF FOREIGN FEATURES.

Although few feature films are crossing the ocean, representatives of the foreign concerns in New York say that they have a good supply of features on hand.

Philip O. Mills, secretary of the Picture Playhouse Film Co., which controls the Pasquali output, says the New York offices have a large stock of Pasquali features. Pasquali operates in neutral territory, Italy, but great difficulty is being encountered in getting any kind of shipments through at present.

RETURNS TO PICTURES.

Spokane, Sept. 2.

Klaw & Erlanger have failed to take up an option which they were understood to have secured on the American.

The house has returned to a policy of pictures, with James McConahey in charge.

PHILADELPHIA'S REEL CLUB.

Philadelphia, Sept. 2.

The Reel Fellows of Philadelphia has been formed. As the name implies, it embraces men connected with the film business in Philly; a social organization only.

The officers are: E. L. Perry, president; S. Bibros, first vice-president; Sigmund Lubin, second vice-president; Howard G. Bobb, third vice-president; Wm. Fox, fourth vice-president; Jack Levy, treasurer; Jay Emanuel, secretary.

The Board of Directors consists of all the executive officers, also Stanley Mastbaum, Joseph Hebrew, Lewis Swaab and Dave Sablosky.

Malia and Bart and the Robert De Mont Trio, both away from these shores for some time, are returning, to open early in the season, James E. Plunkett booking.

MOVING PICTURES

FILM FLASHES

The forthcoming Jesse L. Lasky releases have been announced. They will be released by the Paramount Corporation on the following dates: "The Virginian," with Dustin Farnum, Sept. 7; "The Making of Bobby Burnit," with Edward Aheles, Sept. 17. In regular two weeks' succession thereafter will come "What's His Name?" with Max Flegman and Lolita Robertson; "The Ring Master," with Theodore Roberts; "The Man from Home," with Charles Richman; Bessie Barriscale in "The Rose of the Rancho"; Edward Aheles in "Ready Money"; Dustin Farnum in "Cameo Kirby"; H. B. Warner and Rita Stanwood in "The Ghost Breaker"; Dustin Farnum in "The Battle"; "The Warrens of Virginia," "Darlings of the Gods," "Return of Peter Grimm," "Sweet Kitty Bellairs," "Girl of the Golden West" and "The Governor's Lady."

N. Edward Milligan, of the Liberty Co., Philadelphia studios, is going to invade New York with a company of photoplays where he will produce a number of films having a typical naval atmosphere. Benjamin Zeldman, of the Liberty Co., recently arranged with the U. S. naval authorities to have the navy figure in some multiple reel scenarios.

George W. Lederer signed for the photoplay rights Tuesday to George Barr McCutcheon's novel, "Graustark." Lederer has plans under way to have the feature film brought out with John E. Kellard in one of the principal roles.

"Springtime," which Frederick Thompson produced with Mabel Taliaferro as the principal woman, is to be made into a feature film.

The Imperial Motion Picture Co. has Sept. 10 set as the date it will engage in its first work in its new studio on the east side of the city. The Imperial started cameraging the first of its one-reel comedies Wednesday, the scenes being all exterior on the first photographing.

outa, a c'hltrll--GaK-DJPP ac cmcmfvbkg Max Rabinoff has been forced to announce that his proposed showing of "The Miracle" in Madison Square Garden this fall has been postponed, owing to the war in Europe.

Rose Coghlan will be seen in two coming releases from the Lubin plant, "The Sporting Duchess" and "The Great Ruby." When completed Miss Coghlan will return to vaudeville in a new sketch.

The Popular Photo Plays Corporation (Charles O. Baumann, pres.) plans to release 28 reels weekly. Doc. Willat, who has been connected with the New York Motion Picture Co. for years, is secretary and treasurer of the Popular Co.

Harry Wise, from vaudeville, is now devoting all his attention to pictures. He has done character work in several features of late.

When the Victory Co. went to Bermuda this year to take on two to a big feature, it took along a fifteen-foot python, which was killed in front of the camera. If the Victory directors hadn't done away with the snake the Bermuda authorities would have haled them into court. There's a law against taking reptiles, insects or wild animals into Bermuda.

OUT OF "PANAMA" FILM.

San Francisco, Sept. 2.

M. B. Dudley and George F. Crosby, promoters of the Bob Fowler feature picture, "Panama and the Canal from an Aeroplane," are reported to be completely out of the control and management of that attraction, with their interest taken over by Arthur Osborn, a San Francisco business man, who has been financing the enterprise.

When the film was first shown here a few months ago, representatives of the U. S. Government protested against the exhibition of it on the grounds that it exposed to public view an important part of the country's defenses as it will be when the canal fortifications are finally constructed.

Nothing came of the objections at that time and the picture was subsequently exhibited in Los Angeles and

afterwards brought to this city for a run at the Gaiety, which came to a conclusion last Saturday night.

The European war and its attendant results again attracted the attention of the Federal authorities to the picture early last week. They threatened to prohibit its public exhibition, even though it were necessary for that authority to come from the executive head of the government.

A compromise was thereupon effected by the owners of the film agreeing to entirely eliminate the features objectionable to the government. It is understood the picture, in this shape, will be taken on a tour through the northern Coast cities under the new management.

A report William Fox was about to purchase Hammerstein's Victoria had no more substance than a suggestion made to Mr. Fox the house, also Hammerstein's Lexington avenue opera house were perhaps available.

RELEASED NEXT WEEK (Sept. 7 to Sept. 14, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.

GENERAL	EXCLUSIVE	UNIVERSAL	MUTUAL
Vitagraph V	G. N. S. F. G N	Imp I	Gaumont G
Biograph B	Ramo R	Bison B101	American A
Kalem K	Solax Sol	Chrysal C	Keystone Key
Lubin L	Eclectic Eci	Nestor N	Reliance Rel
Pathe Pthe	F. R. A. F R A	Powers P	Majestic Maj
Selig S	L. E. A. L E A	Eclair Eclr	Thanhouser T
Edison E	Gt. Northern G N	Rex Rx	Kay-Bee K B
Essanay S-A	Dragon D	Frontier Frnt	Broncho Br
Kleins Kl	Italia It	Victor Vic	Domine Dom
Melies Mel	G. N. X. X. G. N X X	Gold Seal G S	Mutual M
Ambrosio Amb	Blanche Features Bl	Joker J	Princess Pr
	Luna Luna	Universal Ike U I	Komic Ko
		Sterling Ster	Beasty Be
			Apollo Apo
			Royal R
			Lion La
			Hepworth H

NOTE—The subject is in one reel of about 1,000 feet unless otherwise noted.

SEPTEMBER 7—MONDAY.

MUTUAL—Lola, 2-reel dr, A; Keystone title not announced; Our Mutual Girl, No. 34, Rel.

GENERAL F.—Love, Loot and Liquor, and Bluebeard the Second, split-reel, com, B; The Devil Dances, 2-reel dr, K; When the West Was Young, 2-reel dr, and Hearst-Selig News Pictorial, No. 55; The Unwritten Play, dr, V; An Absent-Minded Cupid, com, E; When Knights Were Bold, com, S-A.

UNIVERSAL—Little Meg and I, dr, Vic; The Silent Valley, 2-reel dr, I; The Broken Doll, com, Ster.

SEPTEMBER 8—TUESDAY.

MUTUAL—Jean of the Wilderness, 2-reel dr, T; Motherless Kids, com-dr, Be; Sierra Jim's Reformation, dr, Maj.

GENERAL F.—The Blind Fiddler, dr, E; A Mother's Atone, dr, K; Bill's Boy, dr, S-A; A Typographical Error, dr, S; Brandon's Last Ride, dr, V; Hen Fruit, com, Mel.

UNIVERSAL—The Trey o' Hearts, No. 6, "The Crack o' Deem," 2-reel dr, G. S.; The Bachelor's Housekeeper and Was He a Hero, split-reel com, C; Universal Ike, Jr., Nearly Gets Married, com, U I.

SEPTEMBER 9—WEDNESDAY

MUTUAL—The Cruise of the Molly Anne, 2-reel dr, Br; Break, Break, Break, Break, dr, A; The Sheriff's Choice, dr, Rel.

GENERAL F.—The Fuse of Death, 2-reel dr, K; As We Forgive Those, 2-reel dr, L; Pathe's Weekly, No. 58, Pthe; The Man in Black, dr, S; Getting Andy's Goat, com (tent of the Andy Series), E; The Fable of "The Honey-moon That Tried to Come Back," com, S-A; The Band Leader, com, V.

UNIVERSAL—A Daughter of the Plains,

DECISION DIDN'T HELP.

The recent court decision making it possible for Sunday picture shows in New York state has had little effect on conditions in the central part of New York.

Binghamton is celebrating the legal victory, but in the other large upstate towns the picture house owners who heretofore have kept dark houses Sunday have not reopened. Syracuse remains wide open as always, but public sentiment has kept closed houses in the other principal cities.

Utica, Sept. 2.

Perry and Arlie Pottle of Brooklyn, picture machine operators arrested here last week charged with violating the Sunday law, were dismissed in court, the judge finding the picture in question ("Creation") a religious service. The film is one of the Catholic Film Co.'s output.

COAST PICTURE NEWS.

By GUY PRIOR.

Herbert Rawlinson has ended his vacation. Mrs. Rawlinson (Roberta Arnold) is also back.

Beverly Griffith of the Sterling Motion Picture company, is learning how to run an auto. His new big car is on the way.

Larry Payton and Francis McDonald are in Los Angeles, having deserted San Diego until the United States Film Co. resumes activities.

Velma Pearce is recovering from an illness in a hospital near Los Angeles.

Frank Lloyd is now directing Anna Little's company at the Universal.

Harold Lookwood, now in New York with the Famous Players, is one of our best little gymnasium performers. He's some athlete, too.

Fred Cranville, formerly with the Sunset Motion Picture Co. of San Francisco, is now in East Cape, Siberia.

Louis Joseph Vance, who is here watching his "Trey o' Hearts" being produced, will leave next week for Washington, D. C. He will stop off at Frisco on route.

Frank Montgomery and wife, Mona Darkfeather, have cast aside moving picture work for the time being, and are enjoying a well-earned rest.

The accident record goes to Stella Raseto of Selig's. She has been injured four times in as many weeks.

Margarita Fischer's mother has been very ill.

Cora Drew is now with the Reliance, having joined only recently.

Hebe Daught Dougherty, former training partner of Ad Wolgast, appears in a prize fight picture soon to be released.

Glenn Martin, the aviator, will figure in a sensational photodrama, it is said, in which the wrecking of an aeroplane will be the chief feature.

Frank M. Wittermoor, a former local newspaperman, has recently been promoted to scenario editor for the Balboa.

The Tear Sisters, former cabaret artists, are now working in the movies at Los Angeles. Must have been a courageous director to risk musing up a picture by putting two Tears on the film.

INDEPENDENTS ORGANIZE.

Pursuant to a call for a mass meeting of independent picture manufacturers, exchange men and exhibitors issued by William Fox, of the William Fox Amusement Co., a goodly number responded at the Hotel McAlpin last Saturday. Following some timely speeches by Mr. Fox and his company's attorney, Gustavus A. Rogers, independent men present took an active part in an open discussion which followed. Then came the formation of the National Independent Motion Picture Board of Trade, Inc., the incorporating being done with the State prior to the meeting.

Officers were elected as follows: President, William Fox; vice-presidents, A. H. Sawyer, J. M. Shear, A. H. M. Horkheimer, B. K. Bimberg, H. S. Schwar; treasurer, Winfield R. Sheehan; secretary, Jesse J. Goldberg; acting secretary, Walter Sammis; Directors, William Fox, Louis Rosenbluh, A. H. Sawyer, L. J. Zelnich and H. M. Horkheimer, with four others to be named later.

dr, N; The Monkeys' Cabaret and Beau and Hobo, split-reel com, J; Boy, 2-reel dr, Eclr.

SEPTEMBER 10—THURSDAY.

MUTUAL—Mildred's Dolls, 2-reel dr, Dom; Keystone title not announced; Mutual Weekly, No. 80, M.

GENERAL F.—On Lonesome Mountain, 2-reel dr, L; Snakeville's Most Popular Lady, com, S-A; Hearst-Selig News Pictorial, No. 56, S; Uninvited, com, Mel; Bella's Elopement, dr, V.

UNIVERSAL—Universal Boy in the Juvenile Reformer, dr, I; Helping Mother, 3-reel dr, RX; Universal Animated Weekly, U.

SEPTEMBER 11—FRIDAY.

MUTUAL—The Silver Candlesticks, 2-reel dr, K B; Sis, com, Pr; In Danger's Hour, dr, T.

GENERAL F.—Ham, the Lineman, com, K; Face Value, 2-reel dr, E; The Devil's Signature, 2-reel dr, S-A; Squaring the Triangle, dr, L; Oh! Look Who's Here, com, S; A Study in Feet, com, V.

UNIVERSAL—Feeding the Kitty, com, N; Angel of the Camp, dr, P; A Mysterious Mystery, 2-reel dr, Vic.

SEPTEMBER 12—SATURDAY.

MUTUAL—Broken Nose Bailey, 2-reel dr, Rel; Keystone title not announced; The Prodigious Husband, com, R.

GENERAL F.—The Secret Nest, com-dr, B; Dick Potter's Wife, dr, E; The Path to Ruin, dr, K; He Nearly Won Out and Too Many Aunts, split-reel com, L; The Missing Page, dr, S; Broncho Billy, a Friend in Need, dr, S-A; He Danced Himself to Death, 2-reel dr, V.

UNIVERSAL—Jam and Jealousy, com, and The San Clements Island (scenic), split-reel, J; Our Enemy's Spy, 3-reel dr, B101.

HAMMERSTEIN'S.

With the Palace packing them to the doors through Sylvester Schaffer, on one side of Hammerstein's, the Comedy Club benefit on the other (Lyric), and the warm weather in between, Hammerstein's Monday night did not hold a record crowd. Corse Payton, headlining, did the "Bibbs and Bibbs" thing, "Taming Your Wife," with Minna Phillips as principal support. The audience didn't seem to mind Mr. Payton one way or another, and Mr. Payton probably felt the same about the audience, so it was a stand-off there, as it was with the acting.

The show isn't running any too well this week. It doesn't start until Grace De Mar in the No. 5 spot appears. After that it is bumped, first by Keno and Mayne dragging their turn and then taking an encore, and again about three spaces further along, through the Bison City Quartet doing a straight medley for their finish, after their rough slapstick stuff ahead. To make it harder for the house, Gillette's Monkeys, closing the performance (at night), with "Fun in a Bowling Alley," did not work very well. The idea of the turn would make a good bit in an animal act. It is too long and too much of the same thing as a turn by itself, though when running smoothly, the "bowling" by the monks and its incidentals would display excellent training.

This is programmed as the "final week" for Dorothy and Madeline Cameron, two girls proclaimed as "Late premier dancers at the Met." It's doubtful if either were ever a premier, but the girls look good, and if they had an act routine as it should be, would become a desirable attraction. Their opening song and dance in "one" smacks of cabaret practice and should be dropped. Their next in the full-stage is the best. It is of the classical sort, and should be the finale. The girls might have started in full stage and remained there, stripping down as the dances proceeded.

The program ran short through Oscar Hammerstein ruling out the illustrated song after the matinee. In place of the Monkeys No. 10 as programmed, came Nick's Roller Skating Girls, who would do better if working faster and more compactly, with less duet skating in fancy movements. The act trimmed down to cases would also be worth more. The six girls skate well enough in a neat setting that should have subdued lights on it throughout.

With the best repertoire of songs she has had so far, Miss De Mar overcame the spot assigned. Nothing of moment happened previously to enliven the light audience by the time she entered. They were still coming in. Miss De Mar is singing "Victrola," "Oh, Georgie," and another for her bathing-suit finish, the bathing-suit in this instance being the frank tights that reveals all the pretty proportions of Miss De Mar's form. She is handling her songs so well that none kick back on her, and the "Georgie" number carries a snapper for effect.

Elisabeth Mayne is with Joe Keno during the temporary retirement of Rosie Green. Miss Mayne is a lively worker, does a song number alone

quite well, but the turn has some dialog that sounds home-made, and the finale, a "House Haunted" song, sung after the couple had jockeyed with the applause until even their friends were tired, didn't help them any.

Rather good, if somewhat familiar talk on marriage, was used by Fred Duprez, who opened with a new comic song that got over, followed with a serious recitation that had a laugh to break it off, and then went into the comment that made the house laugh, closing with his one-man melodrama. Duprez was about the best applause number in the show. He has improved on delivery and is now making use of a pleasant personality, also trying a light variety of "nut stuff."

Willard Simms did as ever with "Flinder's Furnished Flat" that calls for more paste than formerly to brighten up the walls. The Flying La Marrs opened. Steiner and Swayne and Norman Telma, next in that order, under New Acts.

Sims.

PALACE.

With Sylvester Schaffer for its star attraction, coupled with some exceptionally fine publicity agent his engagement and ability, the Palace is playing to turnaway business this week, the European genius handling the entire second portion of the program with his series of individual specialties.

So much has been said in favor of Schaffer's versatility and cleverness there is little to add, his vaudeville results totally eclipsing his rewards during the brief engagement at 44th Street. Tuesday Schaffer had eliminated his acrobatic routine, running his show with magic, oil painting, juggling, horsemanship, animal display, sharpshooting, music and strong work in the order named. He has accompanied his specialties with appropriate settings, scenery, drops and costumes, changing each as the turn proceeds. Of the entire repertoire, perhaps the juggling and violin (which shows him at close range) are best appreciated. Toward the close he slows up perceptibly, which may eventually cause his removal to the upper section of the bill, but to anyone who has never caught him before, Schaffer appears little short of marvelous.

Dainty Marie was delegated to the opening spot this week, having held a half dozen other positions during her summer engagement. Marie has about played her string for the Palace at least, four weeks of such a turn without change being a bit too much of something good.

Lyons and Yosco were a safe hit following the opener. The routine of numbers bears little of any change, but seems sufficiently strong in its present state to carry them most anywhere.

Bert Fitzgibbons shows considerable improvement in his collection of material since last reviewed. A few new "gags" have been added to advantage and the general routine looks better and brighter. He closed with Harry Carroll's new war ballad.

Montgomery and Moore closed the first half Monday, going down to the second half the following day. In the former position they had things their own way, but the interruptions follow-

ing intermission didn't improve their opening to any extent. The couple have lined up some likeable material for their present needs, a few old boys appearing in the routine now and then without damaging the general result.

The Horlicks, a Russian dancing production, brought over by Schaffer, held a conspicuous spot in the first part and duplicated their previous week's success. Several supers fill out the picture, the dancing being principally handled by a mixed octet.

Wynn.

ORPHEUM

The Orpheum swung into the new season Monday night with an enthusiastic audience and the house was pretty well filled. The lobby was massed with floral tributes to the new manager, Frank A. Girard, who received many congratulations during the evening.

Mr. Girard had the theatre nicely cleaned up for the occasion and he has made a number of little changes which will be appreciated by the regulars. His opening bill ran more to comedy than anything else and it was just as well, for they are still feeling the heat in Brooklyn.

Mercedes was the headliner. Brooklynites were pretty skeptical when the act opened, but long before Madam Stanton had finished her piano work the house was with them. The couple acknowledged some genuine curtain calls.

Fannie Brice was next to closing, and it was a great spot for her on this bill. Delton, Mareena and Delton were programmed to open the show, but Rayno's Dogs appeared instead. This gave the bill life to start with, the football stuff causing some laughter. Parillo and Frabito combined their voices with their musical instruments and did fairly well. The boys could do better by using more showmanship and rearranging their routine.

The Five Sullys pleased. They offered a little comedy skit, "The Information Bureau," which gave John E. and Estelle Sully a chance to display their singing and dancing talent. The Orpheum bunch appeared to like the Sullys immensely. James Diamond and Sibyl Brennan got applause before they walked on. Their act varies little from last season. Miss Brennan never worked better than she did Monday night, and appears to have learned a lot in making her voice carry.

Franklyn Ardell has his former sketch, "The Suffragette," and it was well received. Ardell got more by halting his speech, and the turn ended with big laughing results. Ann Wardell held down the Elsie Smith role in splendid shape.

After intermission Edwin George juggled and talked, his remarks being heard as the house was seated. George would do well to elevate his voice now and then, as his "talk" is not distinctly heard in all parts of the house. In succession followed Mercedes, and Fannie Brice, while the Henriette De Serris posing turn closed the show. For this kind of weather the "models" held their poses with little quivering.

Mark.

ALHAMBRA.

The Alhambra's early opening ushered in with the unexpected return of a mid-summer temperature found business a bit off, together with a general lack of enthusiasm prevailing, although the opening bill carries an excellent array of talent.

Joseph Santley and Co. topline the reopening assemblage, closing the first section with songs and dances. Santley's artistic delivery, immaculate appearance and dancing combine to make the turn an ideal vaudeville bit, and while a few other numbers outshone the headliner in applause, his efforts were fully appreciated.

To Anna Chandler went the genuine honors of the evening, her selected repertoire, interrupted with a classy bit of patter, bringing the specialty into the novelty column. It's rather refreshing to locate a "single" woman with a few ideas of originality, offering something beyond the stereotyped three numbers with changes. Miss Chandler exhibited but one gown (evidently a foreign creation, but, nevertheless, becoming and sufficiently pretty to eliminate the necessity of others). She might be classified as a descriptive comedy singer, the "comedienne" title having long since been copyrighted by the aforesaid song and change people. Miss Chandler will do well anywhere, principally because she is clever and secondly because she displays a little progressiveness.

Ryan and Tierney shared the bill's success with Miss Chandler, carrying a sensible selection of popular numbers. Of the countless piano-acts foisted upon vaudeville through last season's cabaret craze, this looks like a standard team, sufficiently capable to remain for seasons to come. The pianist wields a nifty touch while his partner's voice, delivery and appearance measures second to few, if any.

The La Toy Brothers, opening, have added a brass solo and some additional comedy to the turn. The couple were considerably handicapped through position, but, nevertheless, work better than ever, and under ordinary circumstances should continue along to usual merits.

Saranoff, with a special set, scored a mild impression with his opening, but added speed as he went along and closed to good applause. The finale, which employed a girl in a stage box who chorused, earned an extra encore for which the girl deserves the bulk of the credit. In fact, she seemed good enough for the time being to change places with the principal. This miss is wasting time "plugging songs." She has personality enough to carry and added to this a splendid voice. Collins and Hart occupied the center of the first part working to their usual result. Melville and Higgins who followed, preceding Santley, went over easily in spots, some of the talk running high, a reflection on the audience more than the team.

Burdella Patterson closed with projected picture poses without a single walkout, nothing unusual considering the principal's build and beauty. Any one foolish enough to walk out on Burdella should undergo a sanity test. Chas. E. Evans Co. (New Acts).

Wynn.

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PARAMOUNT PICTURES

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**IN MEMORIAM
RUNNELLS**

In sad and loving memory of
MY BELOVED SON, RUSSELL,
who died Sept. 2nd, 1913.
His Sorrowing Mother,
AMELIA SUMMERVILLE.

Pittsburgh, Sept. 2.

Eugene Doebelin, one of the leading German play dealers in the United States, died here Aug. 30 from apoplexy. He was 71 years old.

San Francisco, Sept. 2.

Joseph De Witt, for years manager

of the Tivolio opera house, died Aug. 26 at his home here. He was a native of Alsace-Lorraine and was 60 years of age.

L. F. Cameron, aged 37, died Aug. 30. He had been with "A Knight for a Day" for three seasons and later appeared in vaudeville.

Frank T. Degan, of Gloucester, N. J., an aeronaut, was killed by falling 100 feet when his parachute failed to work at the fair grounds in Fairmont, W. Va., Aug. 27. He was employed by the Frank Melville Co., New York.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

W. REED DUNROY
In Charge

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

This is the final week of "Traffic in Souls" at the Princess.

Oct. 12 the dramatic season will open at the Fine Arts theatre.

Mansfield Kernwein is now in the box office at the Palace Music Hall.

Jim Corbett will open in St. Louis Sept. 14 for the John B. Simon Agency.

Ravina is to have a pageant called "The History of Chicago," Sept. 11 and 12.

Grace Fields and Gaston Gabbelin have parted company. Gabbelin will go it alone.

Harold Heaton will direct the Hull House Players this season, beginning next month.

The opening of the new stock season at the Germania (formerly Comedy) is set for Oct. 3.

The regular season of the Chicago Symphony Orchestra will begin, Friday, Oct. 16.

A Mardi Gras carnival is in progress at Riverview and a like attraction is on at White City.

Mabel Fitzgerald, added to the Majestic program Monday night to lengthen the bill, went over big.

"The Little Modiste" is the title of a tab. in which Hal Johnson will be featured by Halton Powell.

Louis Jones, brother of Aaron J. Jones, is to be manager of the Studebaker under its picture regime.

Richard Hoffman of the W. M. V. A. will book the Empress at Shenandoah, Ia., which opens Sept. 7.

The Meyers Opera House in Janesville, Wis., will open Sept. 10 with three acts booked by the W. M. V. A.

Tommy Burchell is furnishing one act for the Ashland, which is making a specialty of pictures this season.

"Cabrila," which has had a long and successful run at the Illinois has been transferred to the Ziegfeld.

Almee Grant Clarke, formerly of Ziegfeld's "Follies," has been engaged for a picturesque role in "One Girl in a Million."

The Wilson theater, Beloit, Wis., is playing association acts this year. Richard Houlman is looking after the bookings.

U. J. Herrmann, manager of the Cort theater, will soon be added to the directorate of the American Theatrical Hospital.

Harry Davis is in town doing the press work for "Tipping the Winner" which opens at the Blackstone next week.

The Washington theater, Belleville, Ill., will be booked by the W. M. V. A. this season opening next Monday with three acts.

"A Night in Old Heidelberg" opened last week at the Americus with the Chesleigh Sisters played up. The show is headed south.

Beatrice Baxter McClure will make a tour of the country this fall with Signor Fabiani, an Italian pianist, offering dramatic readings.

Grace Lane has been engaged for one of the chief roles in Freida Hall's "The Benediction." Negotiations are now on for Vincent Serrano.

Ziegfeld's "Follies" will be seen at the Illinois, beginning Oct. 4. Among other bookings for this house are "The Little Cafe" and "Bari."

Sam Lederer, who has taken the Logan Square house, announces that he will offer musical tabs there at prices running from 10 cents up.

"When the Angelus is Ringing," which started out early in the season, has been brought in and will be put in shape for a tour later in the season.

"Help Wanted," now in rehearsal here, will begin its second season at Indianapolis, Labor Day. Henry Kelker and Grace Valentine will be featured again.

Eddie DeNoyer breezed in from the south this week all dressed up. He is preparing to organize a small burlesque show or two and will begin rehearsals next week.

"One Girl in a Million" is playing three days at the Davidson. Milwaukee, the latter half of this week, getting ready for the opening at the La Salle next Sunday night.

Changes are being made in "For the Love of Mike." It is rumored that John Nicholson, one of the chief players, is slightly peeved, and may possibly retire for the cast.

Harry Earl has been engaged as manager of "One Girl in a Million." Aubrey Stanner is musical director. Joseph Bransky, producer, will remain house manager of the La Salle.

Frederick Donaghey has been doing the press boosting for "Joe and His Brethren." George Tyler, who came on for the opening, got heaps of nice things printed about him in the local dramatic columns.

Bessie Kaplan will be married to J. K. Nelson, drummer of the North American orchestra, Tuesday, Sept. 3. The announcement is made by Mr. and Mrs. A. Kaplan, 1300 South Albany Avenue, Chicago.

The Willard will open Sept. 7, with six acts, most of them booked in Chicago, but some will come from Loew road shows. Matinees will be run Wednesdays, Saturdays and Sundays with two shows a night.

Olive Wyndham has arrived in the city and will take the part of the heroine in a motion picture contrived by Mrs. Medill McCormick in aid of the local branch of the National Woman's Suffrage organization.

The following are the openings scheduled for next week: "The Yellow Ticket," Powers; "One Girl in a Million," La Salle; "Within the Law," Princess, and Edith Tallaferro in "Tipping the Winner" at the Blackstone.

Halton Powell's "Safety First," featuring Dewar and Rogers, opened Monday night in Lafayette, Ind. Good reports were received. Three Majestics, a new singing act produced by the same firm, opened this week in Decatur.

Leon A. Beresniak, Mrs. Mary J. Lamb and Louis Berry are forming a corporation for the purpose of putting out four musical comedies. One will play Chicago, one go to the Pacific coast and the other two will play one night stands. The organizations will begin operations about Oct. 15.

Loew's Empress has opened under the new regime running four shows a day of six acts. The prices run from 10 to 50 at matinees, and from 10 to 50 at night. The house has been newly decorated and new carpets have been laid. Harry Mitchell has been retained as manager.

George Damerel, who has been seeking a vehicle for some time, is now announced to appear at the Palace Music Hall soon in an operetta called "Anita of the Philippines." It is the joint work of Edward S. Moore, music critic of the Chicago Journal, and Rudolph Berliner, well known in Chicago musical circles.

George Kinberg and Fred G. Guenther have taken over the New Apollo theatre, Crawford and North avenue, which they will open Oct. 1 as a vaudeville house with five acts and two reels of pictures. The house seats 1,200. Joseph J. Garrity, brother of John J. Garrity, manager of the Garrick, will manage the house.

SINGERS OF SONGS

The theatrical season is opening—whose songs are you singing? Are you singing the songs that suit you best, or the songs that have been "wished" upon you?

The singers of songs upon the stage, any stage, are aware by this time of the recent important change in the conduct of their business by a large majority of the music publishers, who publish popular songs. There are fourteen of these publishers, associated together in a society called The Music Publishers' Board of Trade.

The Board of Trade was organized to correct certain evils the publishers concluded were injuring their business. One of these was the payment by the publishers to professional singers for singing songs.

The members of the Board of Trade attach no blame upon the singer for that. The publishers created the condition themselves—requested, asked and even pleaded with singers to sing certain songs, and to reward the singers of those numbers, also insure that the singers would continue singing those songs, the publishers paid them.

The singers might have been called foolish not to have accepted the gratuity so freely offered. They did, and they were satisfied, and the publishers were satisfied.

Neither the publishers nor the singers, in those days, could foresee the future of this policy, and its result. For the publishers, it finally meant ruin, if not stopped, for competition drove this payment matter to a point no business man could survive, with a profit to himself. Besides the publishers found that gradually the singers of songs were becoming divided into camps, so to speak. Certain singers or groups of singers were attached to this or that publishing house, one or more. There ceased to be a wide circulation of a popular song upon the stage, as formerly. The publishers who could, "hogged" the singer, paid him or her or them, if needs be, to sing all of his songs.

The singer, with bidders at hand and all about, for his, her or their services, became in great demand. The revenue from the music publisher, added to the salary received for the stage work, gave the singer a gross amount that finally became accepted as the week's salary in bulk.

But the singer, like the publisher, was finally brought face to face with a condition. The singer was singing what the publisher paid to have sung, not what the public wanted sung. It made a vast difference. Instances commenced to arise and be cited of Miss — or Mr. — or the — act having had the stage salary cut, or this or that act opening and not getting over through the numbers used. The latter was most important, for if the act did not get over at its first showing (whether a new or old act), it naturally suffered when dickering for a salary, whether the former salary or an increase. Not unusual has it been either to see singing turns go from the big time to the small time, from the small time—elsewhere, not because the acts' voices had failed them, nor that they had lost their personality—but the songs! songs! songs!!! "They didn't have the songs."

They didn't have the songs because they had not selected the songs. The publishers had selected them, those same publishers, some of whom are now members of the Board of Trade, who in the first place forced the singer to take money.

Upon the formation of the Board of Trade, the members who are all publishers found that the idea of discontinuing payment did not meet

with disfavor by the singers. A great many had commenced to realize the drawbacks on their side as well. The singers said: "If everybody stops paying, we are satisfied. We will take the best we can get then." That is what the members of the Board of Trade wanted—singers to take the best songs they could find, select numbers on their merits, the publishers taking their chances as they did before the days when singers were paid.

All singers have not accepted payment. But the most have, so many that those who did not were in a very minute minority. The singers said: "Are all the publishers going to stop paying?" They were informed that every publisher who was a member of the Board of Trade intended discontinuing paying, and that there were 14 members in the Board.

Of those not in the Board, the two best known publishers of popular songs are Leo Feist and F. A. Mills. These publishers were invited to join the Board, but probably for reasons best known to themselves did not.

When the singers asked the members of the Board who were paying, they were told the Board publishers did not know, but the publishers who did not wish to pay singers for the reasons in part given above, had become Board members; if the singers sung songs of other publishers and heard those publishers were paying, they (the singers) just might as well get theirs also, if they still believed that confinement to one publisher or two meant more for them in the way of stage advancement and salary than an open field, where they would and could construct a repertoire of numbers that their public and manager would appreciate. (The agent is not meant by manager, but the manager who engages them.)

If a singer prefers to receive payment, he, she or them should apply to those publishers who still continue the practice of payment, but none of the paying-publishers today are members of the Board of Trade. Such publishers as continue the payment to singers of songs would not care to make flesh of one and fowl of another, and no doubt are paying all singers using their songs.

Again, if the singer is using songs of a publisher who is not a member of the Board of Trade, and such publisher is known as paying, the singer might as well reap the benefit of the game, for he, she or them, will have the name.

It means something for a singer to have an independent repertoire of song numbers. Ask the manager you may be playing for this week, or next week, or at any time, what he thinks of a program that holds singers who are singing songs to please an audience, and not a music publisher? He will give you a quick answer, for there is only one to make.

Independent repertoires help the stage, the management, the box-office, the theatre, the singer and the publisher, for each is then getting the best that can be gotten, the singer is helping himself, herself or themselves and the publisher knows his songs are being sung on their merit, and not because he has bribed someone to sing them for him.

This is but the first of a series of articles upon this subject that has grown so important to the profession, the theatre, the singer and the publisher. Future articles will go more into detail to point out the benefits of the non-payment policy.

The Wilson Avenue theatre opened Monday night with five acts. The house has been newly decorated and presents a handsome appearance. Nearly all the association agents attended the opening. The bill follows: Hanlon and Clifton, Three Burns Sisters, Lela Davis and Co., Cyril and Stewart, and Sammy Watson's Barnyard Circus.

The week of Sept. 6 will be a busy one in the theatres. "One Girl in a Million" will open at the La Salle; "Tipping the Winner" will come to the Blackstone; "The Yellow Ticket" is scheduled for Powers and Margaret Illington will come to the Princess; "Within the Law" The Illinois will open with "The Belle of Bond Street" Sept. 13.

Owing to the popularity of "Peg" at the Garrick, Thursday matinees have been installed and will be a part of the regular program there each week. Labor Day week there will be four matinees. Now that the piece has caught on so firmly, it is probable that Forbes-Robertson's engagement will have to be played at the Blackstone, beginning Oct. 5.

Charles W. Berner, superintendent of the Majestic theatre is at the American Theatrical hospital, where he underwent an operation last week at the hands of Dr. Max Thorek. Miss Ruby Mayer (Patricola & Mayer) underwent an operation for appendicitis in the same institution last week and Hal Lamb (Hal & Dot Lamb) was also among the patients at the hospital.

This is anniversary week at McVicker's, that house having come into possession of Jones, Linick & Schaeffer a year ago. The front of the house has been altered, and new marble stairways have been built to the gallery entrance. In honor of the celebration the house is decorated with palms, potted plants and other ornaments by Manager Burch and a ten-act bill is offered.

Charles Heclow wishes it made known that he is not lost, nor has he strayed or been stolen, but is right in Chicago. The inquiry sent from Columbus, O., concerning his whereabouts, he says, was sent out by Marie Heclow. The couple were divorced two years ago. Mr. Heclow affirms that he has but one minor child, who is not in destitute circumstances.

AUDITORIUM (Bernard Ulrich, mgr.).—"Joseph and His Brethren," opened Saturday night to a big house.

COHAN'S GRAND (Harry Ridings, mgr.).—"Under Cover," opened Sunday night.

COLUMBIA (William Roche, mgr.).—"Gay White Way," opened Sunday.

CORT (U. J. Herrmann, mgr.).—"A Pair of Sizes," doing a nice brisk business.

CROWN (A. J. Kaufman, mgr.).—"The Traffic."

GARRICK (John J. Garrity, mgr.).—"Peg o' My Heart," doing banner business.

IMPERIAL (Joe Pilgrim, mgr.).—"For the Love of Mike."

NATIONAL (John Barrett, mgr.).—"One Woman's Life."

OLYMPIC (George C. Warren, mgr.).—"Potash & Perlmutter," getting big crowds.

POWERS (Harry J. Powers, mgr.).—"Daddy Long-Legs" in the final week of a record run.

PRINCESS (Sam P. Gerson, mgr.).—"Pictures."

LA SALLE (Joseph Bransky, mgr.).—"The Elopers," in the final week of its stay in Chicago.

FINE ARTS (Ed Harmeyer, mgr.).—"Pictures."

ORCHESTRA HALL (Trins & Lubiner, mgrs.).—"Pictures."

VICTORIA (Howard Brotski, mgr.).—"The Prince of Tonight."

ZIEGFELD (Ed Harmeyer, mgr.).—"Pictures."



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MAJESTIC (Lyman B. Glover, mgr.).—Not much of supreme interest in the offerings, and yet there was little that was not of some note. Richard Carle and Hattie Williams had the big spot, and gave a very good account of themselves in the whimsical little travesty "A Slice of Life," by J. M. Barrie. They burlesqued the act and did things with it the author never meant. It has been done many a time and oft, but is rather new to these parts. It drew the fire of genuine laughter, and brought the three participants the reward of much applause. Carle is seen as Hyphen-Brown; Miss Williams as his wife and Henry Norman enacts the role of the butler. The stage management, which is an essential part of the act, was perfect and this added to the success of production. Alfred Bergen, a baritone singer, who has voice and presence to help him amuse and please audiences, duplicated the big hit he made last season at the Palace. One of his big hits was the prologue from "Pagliacci," which he delivered in a manner that would put him in the grand opera class. He carries a woman accompanist, who is decorative, and is also able at the piano. Reynolds and Donegan dashed onto their skating floor in second place after the opening picture, and carried things with a whirl. Miss Donegan's wardrobe is rich and elegant, and her head-dresses are astonishing. Her closing gown was of

black velvet trimmed with seeds of brilliants which was so dashing that it called out applause. Next to closing, McKay and Ardine gave their familiar skit. The act has many points of keen interest, and it took well with the big audience. Alexander Brothers, who bounce balls, opened the show neatly and with nicety. They received applause throughout. Ellen Orr, with Harry DeCosta at the piano, sang several songs. She wore one gown, corse and brilliants, that hit the eye hard. Encores were demanded, but the final song was a little too slow, even for an encore. The Travilla Brothers with two seals closed the show. It was not a great bill, but came very near entertaining all the way down the line.

PALACE MUSIC HALL (Harry Singer; agent, Orpheum).—Comedy predominated with laughs in all but one act, which was of a light and happy nature, at that. Three men took it upon themselves to ape femininity in three different styles, two of them essaying feminine garb and the other only going so far as to wear a Salvation lassie's bonnet to help him in his work. Maclyn Arbuckle, ro-tund and even ponderous at times, had the good spot. He and his company offered a political sketch called "The Reform Candidate," which had a good many bright lines in it, and also verged just a trifle on the pathetic in an instance or two. Dale and Weilding assisted in unfolding the story of the bluff and capable boss and his dealings with a snivelling so-called reform candidate. The act runs along lines that are known to the public through the newspapers. It went very well. One or two places showed evidences of lack of rehearsal or nervousness, but otherwise it held attention. In third place another sketch entertained hugely, being a homely little story concerning a plain woman married to a brilliant man. The scenes were laid in a beauty parlor in New York, where the wife of a senator comes to be made over so that she can combat the wiles of a Washington beauty who is luring her husband away. The brunt of the comedy fell to Jean Adair, who won a nice little triumph by her good acting. Others in the cast played their several parts well and the skit carried off the big laughs of the entertainment. The story bears likeness to "The Lady from Oklahoma," seen here last season. Reed Brothers, who do work on bars, have considerable comedy.

There was considerable "nut" work in the act, which tickled the audience Monday night. Max Hart's Six Steppers, billed as the Dennes Brothers and Sisters, offered a program of six dancing numbers, scoring a bit. Swiftess and celerity marked the offering from opening to close. Martelle, a young man recently rescued from burlesque, followed the beauty parlor act. This young man has a piquant style wears some pretty gowns and makes a handsome woman. His face, arms and shoulders are feminine in contour. When he yanked off his wig after a vigorous dance the audience came right up to him with big applause, which registered him as being well in the running. He had to bow numerous times. Stepp, Goodrich and King got along well with their idea of a ratskellar trio. One of the men did some singing in a falsetto voice and with extravagant gestures and gesticulations that got him a meed of laughter. Banjo music and songs varied the program. The act would go better had it a more engaging list of songs. DeHaven and Nice followed the headline act with more dances and songs. Dances peculiar to the two fellows went very well indeed. Romeo the Great, a chimpanzee that has been educated to the top notch, closed. This animal does many surprising things, and gets almost into the human class with his various accomplishments. He held the audience to the end, going even better than he did at the Majestic a few weeks ago. The stage management in this house is much improved over last season, and, with Rudolph Berliner directing the orchestra, that part of the entertainment was looked after in a manner to enhance the value of all acts.

GREAT NORTHERN HIP. (Fred. Eherts, mgr., agent Earl J. Cox).—Bill ran smoothly but lacked comedy on day shift. Jack Boyce carried away all laughing honors, which were not many. Bush & Engels, two men who perform on bars and do comedy stunts got a few laughs by dint of hard work. The Ser-mour Duo, a man and woman who sing, dance and talk, dance a great deal better than they do either of the other two. They are graceful and have a classy style. The Mendelssohn Four is a quiet musical act, which leans a little bit too much to the artistic for a Great Northern audience. Three women and a man furnish the program which is introduced by the "Spring Song."

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Operatic selections are given with piano, violin, cello and voice. They work in full stage. Jack Boyce offered his lingo concerning a wedding in which baseball terms were liberally interlarded, and he had to respond to an encore, an honor which he shared with Romano & Carmi a "wop" team that was on next to closing. This act is gratifying. One man plays the harp very well indeed, and puts over some neat ragtime stuff. The other man sings in a pleasing tenor voice. Trevett's Military Dogs had star places. These canines have been thoroughly trained and they go through their paces with all the precision of real soldiers. The act was punctuated with applause from start to finish. The act is just in line for those war times. The Jungman Family closed. The members of this act were nervous and made numerous slips. Some of these were well covered up with comedy, and others were not. Three women and three men comprise the act. One man got big applause when he jumped over three people in a line while on the wire. The audience was big.

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HARRIS—Ad Hoyt's Minstrel Jubilee headlined this week's Empress bill with comedy patter, songs, etc., closing with all the expected success. Armstrong and Ford, a pair of comics, managed to earn a sufficient number of laughs to guarantee their safe passage, while Vivian Murray and Grace St. Clair, in "Broadway Love," pleased even the most skeptical. They-Yan-Day, a Sioux Indian with a Carlisle education and a fairly good baritone voice, went very well. Estelle Rose in character numbers did nicely. The Three Brownies opened the show with dancing to favorable results. Two added attractions filled out the roster, Du Bell and Van scoring with songs, and Frankie Murphy's excellent voice provoking enough applause to warrant the hit.

ORPHEUM—This week's aggregation is topped by Francis McGinn in "The Cop," a cleverly acted comedy with a good surprise finish. It scored an emphatic hit. Merrill and Otto with their neat little conglomeration of songs and comedy found things easy from the beginning. Waldemar Young and

William Jacobs, assisted by Ethyl MacFarland in their skit, "When Caesar Ran a Paper," held third spot (reviewed next week New Acts). Walter DeLeon and Muggins Davis pleased throughout. Miller and Lyles were the honor winners, taking away the evening's hit with little or no trouble. Aileen Stanley, with new numbers since last week, shows a decided improvement. The Hickey Brothers opened the show this week, while "Matinee Girls" repeated well.

PANTAGES—"The Lion's Bride," topping the current week's selection, held interest and finished to good applause. Chas. Carter and Co., with magic, had his audience guessing throughout. The Croole Band, a novelty ragtime aggregation (colored), attained the usual musical mark. Bob Albright, always a favorite here, repeated his previous success with his double voice and excellent appearance. Eddie Howard and Co., with the former Howard-North turn, "Happy Days," was a delightful variation from the usual cut and dried skit, and naturally pulled a safe hit. Nadge opened the show with her athletic stunts, doing well, while Sunnen and Rose, a violinist and singer, exhibited considerable talent in their respective lines.

CORT (Homer F. Curran, mgr.)—"Too Many Cooks," with Frank Craven (second week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.)—Holbrook, Blinn & Princess Players (fourth week).

ALCAZAR (Belasco & Mayer, mgrs.)—Max Figman-Lollita Robertson and Alcazar Stock Co.

GAITY (Tom O'Day, mgr.)—Kolb and Dill in "Peck O' Pickles" (first week).

WIGWAM (Joe. Bauer, mgr.)—Monte Carter Co., and vaudeville.

PRINCESS (Bert Levey, lessee and mgr.; agent, Levey)—Vaudeville.

REPUBLIC (Ward Morris, mgr.; agent, W. S. V. A.)—Vaudeville.

Mary Logan has joined Monte Carter Company at the Wigwam.

The Ed Redmond Dramatic Stock Company will play a short season at Santa Cruz.

In the past three weeks the Orpheum management has booked five local acts for an Orpheum tour.

Sid Grauman donated a gold watch to be raffled for the benefit of Jeanette Ormsby, who is seriously ill.

Alf and Gladys Goulding, former members of the Gaiety Company, will shortly open on the Orpheum time.

Ellen Godsey, who was the soubret with Harry Bernard's tab musical comedy, is at the Portola-Louvre.

The animated song pictures were used at the Wigwam last week and were well received in that section of the city.

W. A. Mackenzie, formerly manager of the Savoy, is now the business representative for Kolb and Dill at the Gaiety.

The Portola-Louvre has discontinued the girl cabaret this week and will use straight vaudeville, booked by Bert Levey.

Reese Gardner, joined the Kolb and Dill Co. last week, replacing Wilfred Young, who has been rehearsing with the show for some time.

Max Figman and Lolita Robertson were specially engaged for "The Old Curiosity Shop," this week's attraction at the Alcazar.

Harry James was here last week engaging people for his musical comedy tab, scheduled to open at the Orpheum, Los Angeles, Sept. 14.

Ed Scott, well known theatrical newspaper man, went under the knife again last week. This makes the fourth operation performed on Scott within the past year.

George Weiss replaced Roy Claire, comedian with the Monte Carter Co., at the Wigwam, who was out of the cast last week owing to a slight attack of appendicitis.

Paul Harvey, Bert Chapman, Marie Stanton and Harry Leland will be members of Post's Dramatic Stock Co., that will open the latter part of this month at the Grand, Sacramento.

"The Red Mill" will be this year's production of the Treble Clef Society of the University of California. It is planned to



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stage the opera at the Macdonough theatre in Oakland, some time before October 15.

Flavilla, the accordionist, has arrived here lately from the east and is spending a vacation at the home of her father, Nick Brown, who is the musical director at the Republic.

According to advices received here from London, Maude Fay, San Francisco prima donna and sister of postmaster, Charles Fay, has joined the Red Cross at Munich. Miss Fay made her debut in 1906 at the Royal Opera House in Munich, and was a member of the Metropolitan Opera of New York.

One of the big events last week was the Moving Picture Operators' Ball and Vaudeville show, held at the Auditorium, Aug. 28. The affair was well patronized, and the receipts turned over to the sick and death fund. The committee in charge consisted of Peter Boyle, John Ford, Charles Sweeney, J. Morey

and Al Cohn. Many acts from local theatres appeared.

Contracts for the construction of a dancing pavilion at the northeast corner of Eddy and Jones streets, have been let by the Arcadia Amusement Co. The designs call for a class A building of brick and concrete, with a steel frame about 35 feet high, the main entrance to be on Eddy street. Mike Flaher, formerly a well known ball player, is to be manager.

Jeanette Isabell Cole, whose former visit on the Coast was with a "Mutt & Jeff" Company, and 20 years of age, and Harry S. Thompson, age 45, were married here last week. The bridegroom is the father of Hester Thompson, known on the stage as Hester Ashley. It was through his daughter, who is playing in a sketch on the Pantages time, that Thompson met his bride.

The amusement committee of the Mt. Dia-

ble Park Club has completed the program of vaudeville attractions, in connection with other features for the labor day harvest festivals that are to be held Sept. 5-7 at Mt. Diablo Park in Contra Costa County. The vaudeville acts for the open air amphitheatre include Balancing De Shields, Lillian Barent, Walter Perry, Musical De Frays, Six Black Diamonds and the Great Le Roy.

ATLANTA.

By R. H. McCaw.

FORBYTH (Hugh Cardozo, mgr.; agt., U. B. O.)—Four McNallys, score; Herman Timbers, well received; Milton & DeLong Sisters, do well; Bruce-Duffett Co., good; Sherman Van-Hyman, applause; Largay & Snee, fair; Barnold's Animals, please.

ATLANTA (Homer George, mgr.; agt., K. & E.)—"Cabiria," second week; business still good.

LYRIC (Jake Wells, mgr.)—Zallah's Own Co., drawing big; "Heart Charmers," next.

BIJOU (Jake Wells, mgr.)—Jewell Kelley Stock; "Tempest and Sunshine," good houses. GRAND (Harry Hearne, mgr.; agt., U. B. O.)—"The Murdoch Trial," first half; "Soldiers of Fortune," last half; business satisfactory.

OLD MILL (B. Tassell, mgr.)—Stock burlesque and vaudeville.

The managements of the Savoy and the Alamo went to war over a feature film and the court ruled that both houses could show the film simultaneously, which they are doing.

Billy Beard is at the Strand, the new Peachtree film theater.

The Lyric will not have daily matinees as first planned. There will be afternoon shows on Tuesdays, Thursdays and Saturdays. Burlesque is billed as "extravaganza" and the night prices are on the \$1 scale, 50 cents for matinees.

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BALTIMORE.

By J. E. DOOLEY.

MARYLAND (F. C. Schanberger, mgr.; U. B. O.).—Ray Samuels, scores big in initial bow here; Hartmand and Varady, artistic; Arnaut Brothers, novelty and fun; "Sergeant Bagby," many good points but drags a bit; Eddie Ross, very good; Primrose Four, entertaining; LeHoen and Dupreece, clever; "Prince Floro," wonderfully trained chimp; Brown and Morosco, performed Monday matinee, but will not appear rest of week because of Miss Morosco's illness.

VICTORIA (Pearce & Scheck, mgrs.; agent, N.N.).—"A Night in the Park," over big; Joe Fendeller, fair; Eldon and Clifton, real funny; Francelle and Lewis, good; Willis and Anita, something different.

NEW (George Schneider, mgr.; agent, Ind.).—Neuss and Ellrid Co., much applause; Nan Aker and Co., amusing; Three Pendleton Sisters, capable; Brown and Brown, win out; Maouse and Watts, novel; "Fun in Darktown," pleasing.

FORD'S O. H. (Charles E. Ford, mgr.).—Pictures. Returns big throughout week.

ACADEMY OF MUSIC (Tunis F. Dean, mgr.).—Pictures. Very little doing at beginning of week but increasing greatly towards the end.

ALBAUGH'S (J. Albert Young, mgr.).—Pictures. Business just about fair.

AUDITORIUM (Wedgewood Nowell, mgr.).—Poll Players maintain their usual standard in "Tribby." Edmund Elton, the new leading man, makes his first appearance and does exceedingly well. Large audiences.

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MODERATE COST.**

PALACE (W. L. Ballauf, mgr.).—Ben Welch company. Pretty large houses. GAYETY (J. C. Sutherland, mgr.).—"Yankee Doodle Girls." Brisk business throughout week.

Leading the vaudeville bill at the Suburban this week are Peterson, Dick and Morrison, with a batch of new songs. Others on the program are Estelle Montgomery, Lillian Ray and DeCoursey and Taylor.

The Empire Musical Comedy Co. is the attraction at Gwynn Oak this week. The features include the Minstrel Maids, Ladies' Quartet, El Rae Sisters, Siddon and Williams, John J. Hall and the Empire Trio.

In preparation for the opening of the Academy of Music for its regular season Monday with the musical production "Bunny in Funland," with John Bunney, the playhouse has been the scene of extensive improvements.

Alleging that William M. Carson, clerk of the Circuit Court, had illegally refused to register him as an osteopath, Thomas Cutty, of Edmondson avenue, the well-known musician, one of the Musical Cuttys, applied in the Superior Court last week through his attorney for a writ of mandamus requiring him to do so. An order signed by Judge Gorter requires cause to be shown by Sept. 8 why the petition should not be granted.

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Julia Marlowe, the actress and wife of E. H. Sothorn, will probably open the Star-Spangled Banner Celebration here Sept. 7.

Work will be shortly started by the Cortes Amusement Co. on the picture parlor to be erected on the southwest corner of Monument street and Patterson Park avenue, after plans prepared by Architect W. R. Russell. The building will be of brick construction, with ornamental facade, and is to have dimensions of 35 by 130 feet. It will cost about \$10,000.

Police of this city are looking for N. Tundra, a Japanese cook aboard the British ship "Silver Cedar," Capt. John McCambridge, lying at Port Covington. The Jap slipped from the ship under cover of darkness Monday night, of last week, and is thought to have made his way into the city. He is said to be a good acrobat and it is thought that

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(IT'S LIKE A WONDERFUL DREAM)

"ALL HE DOES IS FOLLOW THEM AROUND"

"WHY ARE YOU BREAKING MY HEART"

"PLEASE DO MY FAMILY A FAVOR AND LOVE ME"

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he may attempt to secure an engagement on the vaudeville stage.

There will be no grand opera in Baltimore this coming winter by the Chicago Grand Opera Company, it was announced Monday by Wilbur Kinney, manager of the Lyric.

BUFFALO.

By CLYDE F. REX.
SHEA'S HIPPODROME (A. R. Sherry, mgr.).—The opening of this new movie palace was greeted by an immense throng and the audiences throughout the week have been

very encouraging. Never before has Buffalo been graced with such a magnificent play house, not only as a movie theater but one that will rank with the best of any class in the country. The Paramount Picture Corporation will provide the releases exclusively. The opening bill included H. B. Warner in "The Lost Paradise" and "Odyssey of the North." Next, "The Virginian," with Dustin Farnum in the title role. Frank Marietta and Gertrude Ashe have been retained as soloists. Other musical numbers will feature the programs each week.
TECK (John R. Oisher, mgr.).—"Within the Law," despite its run here last season,

opened to packed house. Next, "Peg O' My Heart."
STAR (P. C. Cornell, mgr.).—"Martha-by-the-Day" scored instant hit.
SHEA'S (Henry J. Carr, mgr.).—Headlining this week are Mr. and Mrs. Frederick Voelker, carrying away the usual big hit; Juliet, good; McMahon and Chappell, an extra attraction, went big; The Olympic Trio, pleased; Those Four Entertainers, welcomed; Jane Connolly & Co., scored; Morton & Austin, clever comedians; Heuman Trio, thrills; pictures.
LYRIC (G. S. Schlesinger, mgr.).—The Brownell-Stork stock opening with "The But-

terfly on the Wheel," played to good house. Next, "Stop Thief."
GAYETY (J. M. Ward, mgr.).—"The Prize Winners." Good business. Next, "College Girls."
MAJESTIC (John Laughlin, mgr.).—"A Fool, His Money and A Girl," opened the season. Advance sale heavy. Next, Rose Melville in "Sis Hopkins."
ACADEMY (M. B. Schlesinger, mgr.; agt., Loew).—Geo. Richards & Co. in "Easy Money," headline; Baby Besser, features; The Three Saxons, scored; Nip & Tuck, usual; Ford & LeRoy, pleased; Signor Piotti, fair; Judge & Gale, aerialists; Thomas

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By TELL TAYLOR This is a march ballad relating to war, but does not designate any country in particular; it has a soul stirring melody; great for opening and closing number

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& Sparrow, comedians; DeBourg Sisters, clever; Williams & Gilbert, hit; pictures conclude.

GARDEN (W. F. Graham, mgr.).—"May Ward and her Dresden Dolls" went over big. Jack McAuliffe appears in feature act. Business good.

PLAZA (Blotkin, Rosing & Michaels, mgr.'s; agts., McMahon & Dee).—Walter Brown, good; Griffen & Capman Bros., pleased; Taylor & Osborne, good; Clucas & Sealey, favorites; Bessie Knowles, success; Pin & Co., athletic novel.

OLYMPIC (Charles W. Densinger, mgr.; agt., Sun).—"Cave of Mystery," scored; Hodges & Launchmere, entertained; 3 Van Staats; Bowen & Bowen, big hit; "Million Dollar Mystery," continues to draw heavy.

Philomena Cavannagh will personally handle all publicity work for the M. Shea's theatrical interests in this city throughout the season.

Nearly every movie theatre in the city is featuring war films and report good business.

Beginning 6, the Garden will again run Sunday concerts.

Among future attractions booked for the week are: "Experience," "The Only Girl," "The Third Party," "Too Many Cooks," Anna Pavlova; "Panthea," "The Midnight Girl," "The Belle of Bond Street," "Omar, the Tent Maker," "The Whirl of the World," "Passing Show of 1914," and "The Money Makers."

The Palace theatre, at Cattaraugus, N. Y., opened Thursday with six acts and pictures.

The Chicago Stock Co. opened the theatrical season for Olean this week, appearing in "A Woman's Way" at the Grand. Manager John Barnes of Olean's only playhouse has

expressed some intentions of building a new theatre for legitimate attractions, devoting the Grand to vaudeville and pictures exclusively.

Drisko and Earl, stock actors, closed their summer season at Auburn last week and joined their former company at Canton, O.

BOSTON.

By J. GOOLTZ.

KEITH'S (Harry Gustin, mgr.; agent, U. B. O.).—Maurice Wood in her first time here easily carried off the honors of this week's bill against Henry E. Dixie in "Castle Romance" and Harry Cooper. Her 12 character changes in 12 minutes brought down the house. Dixie's act is admirable for its kind. The trouble seems to be here in the kind. Harry Cooper, assisted by Charles Henderson, was at his best and went great. Cecile Weston and Louise Weston also went

big. Rice Sully and Scott closed in their casting act. The opening turns were Willis and Hassan, acrobats; Sue Smith in character songs; Hopkins-Axtell Co., and Ward Baker.

BIJOU (Harry Gustin, mgr.; agent, U. B. O.).—Vaudeville. Excellent.

LOEW'S ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Vaudeville. Capacity.

LOEW'S ST. JAMES (William Lovey, mgr.; agent, Loew).—Vaudeville. Good.

LOEW'S GLOBE (V. J. Morris, acting mgr.; agent, Loew).—Opens Labor Day with special bill.

BOWDOIN SQUARE (Al Somerby, mgr.; agent, U. B. O.).—Vaudeville, with reels. Last week of Violet Mascotte's stock burlesque.

NATIONAL (dark; agent, U. B. O.).—No sign of any opening, but will probably swing into its old time policy of big-small-time in about three weeks.

COLONIAL (Charles J. Rich, mgr.).—

THE TALK OF LONDON, JUST ARRIVED, PER S. S. OLYMPIC, AUG. 29

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Sari" on its second week to excellent business.

HOLLIS (Charles J. Rich, mgr.).—Dark. Will probably open Sept. 14.

SHURERT (E. D. Smith, mgr.).—"High Links" opening Monday with rousing reception.

MAJESTIC (E. D. Smith, mgr.).—"The Model Maid" to fair business on second week.

PARK.—Dark. Opens in about two weeks with movies unless the Progressives get it, which is not considered likely.

CASTLE SQUARE (John Craig, mgr.).—Stock. "Over Night," with a rousing ovation tendered John Craig and Mary Young (Mrs. Craig).

GRAND (George E. Lothrop, mgr.).—"Bohemian Burlesquers." Ten-cent matinees for women drawing big houses and helping materially in percentage receipts because of large seating capacity.

HOWARD (George E. Lothrop, mgr.).—"Garden of Girls." Frank Bush heading house bills.

Managers' Association. The Plymouth and the Boston will probably continue to paper discreetly and this will probably impel the others to swing from their stiff policy, which was rather unsuccessful last year.

Porter Emerson Browne's "Wild Oats" at the Majestic Labor Day and Ziegfeld's "Follies" for the Colonial at the end of this month.

Edna Baker is playing the support for Dustin Farnum in "The Virginian" at the

CINCINNATI.

By HARRY V. MARTIN.

Empress (George A. Boyer, mgr.; Loew).

—Amoros and Mulvey, in "A Night in Paris," fair, would do better if they sang less and danced more; "Snooper," educated dog, good; Pisano and Bingham, excellent; "Side-Lights," nice; Cabaret Trio big; Alvin and Kenny, hearty reception.

Keith's (John F. Royal, mgr.; U. B. O.).—"Neptune's Daughter" picture.

Four Musical Hodges

ENGAGED FOR SEASON 1914-15.

SPECIAL FEATURE, JOHN BUNNY SHOW

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TREMONT (John B. Schoffel, mgr.).—pays Labor Day with Fannie Ward in Madame President.

PLYMOUTH (Fred Wright, mgr.).—"Along Came Ruth" opening Monday night and well received.

CORT (John (Eddy) Cort, mgr.).—Opens Labor Day with "Peg o' My Heart" for run.

BOSTON (William J. Leaby, mgr.).—The Majestic Players, with Dustin Farnum featured, in "The Virginia." "The Squaw Man," with Farnum held over, next week.

CASINO (Charles Waldron, mgr.).—"Happy Widows." Excellent.

GAITY (George Batcheller, mgr.).—"The Star and Garter." Good.

Charles J. Rich, the local Syndicate manager, is still lost in the wilds of the European war and until he emerges from the thick of battle the Hollis, his home house, will not have its opening announced.

Nothing official has yet come as regards the reported shift in papering policy in the local

Boston and will hold over with him for "The Squaw Man" next week.

Florence Martin will be Peg when "Peg o' My Heart" opens next Monday at the Cort, this announcement being official and settling the rumors concerning three different women named as probable leads.

Florence Shirley, who made her first upward steps in this city in stock, received a rousing reception at the Plymouth at the opening Monday night of "Along Came Ruth."

Walnut Street Theater (Ben Probst, mgr.).—season opened Sunday with "Mrs. Wiggs of the Cabbage Patch"; 8, "The Confession."

Gayety (Willis F. Jackson, mgr.; Columbia No. 1).—Hastings Big Show; 8, "Honey-moon Girls."

Standard (Charles B. Arnold, mgr.; Columbia No. 2).—"The Tempters"; 8, "Girls of the Follies."

Olympic (Thomas McCready, mgr.; Progressive).—"Follies of 1914"; 8, Jean Bedini's "Mischief Makers."

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From San Diego to Vancouver enthusiastic and large audiences have greeted "**Omar, the Tentmaker**," at every performance. Huge business for two weeks in Los Angeles significantly demonstrated that this city has outgrown the week-stand class, just as record-breaking receipts in Portland and Seattle proved that there is real business to be had in the Northwest—**provided the attraction is big enough!** Even in war-stirred Canada "**Omar, the Tentmaker**," has suffered no diminution in gross receipts.

Richard Walton Tully's tremendous triumph, **Guy Bates Post** in "**Omar, the Tentmaker**," will fulfill return engagements in every city on the Pacific Coast next summer!

JAMES G. PEEDE

General Manager
Tully and Buckland, Inc.

Lyric (C. Hubert Heuch, mgr.; Shubert). Lyman Howe's Travel Pictures began month's engagement, Sunday.
Zoo (William P. Whitlock, mgr.)—Concert season closes Saturday. Weber's Band began week's engagement Sunday.
Coney Island (A. L. Rosenberger, mgr.)—Season closes Labor Day. Harvest Home celebration now going on.
Lagoon (Arthur Wilber, mgr.)—Regular attractions.
Chester Park (I. M. Martin, mgr.)—Carnival, circus and industrial exposition, featuring numerous side shows.
Grand (Theo. Aylward, mgr.; K. and E.)—Pictures.

Miller Brothers' and Arlington's 101 Ranch will return to Cincinnati for one night, September 14.

The Crystal (straight stock) Players opened the Newport Lyric, Sunday, with

"When a Woman Loves." So far there has been no indication that Manager Ike Martin will open his Orpheum in Cincinnati which did only fairly with stock last year. This place is now making money with pictures.

The new Cincinnati German Theatre stock company will open its season October 4 at Emory Auditorium, in "Husarenfeber," (Hussar Craze). Mms. Ilse Lorenz, of Berlin who was unable to return there, will be prima donna in comic opera productions. Kar Diels, of a local dramatic school, formerly stage director of the Orpheum stock company, is to be the guest player.

Ruth Johnstone, one of the Johnstone Sisters, is recovering from an operation which she recently underwent at Greensboro, N. C.

Willis Jackson, manager of the Gayety Charles Arndt, manager of the Standard

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Ben Probst, manager of the Walnut and George Boyer, manager of the Empress, are doing their own press work. No theatre will hire a regular press agent, it seems. Bob Harris and Charles Zuber and George Payne are to do the press stuff, respectively, for the Grand, Lyric and Olympic, as side lines.

S. G. Sladdin, former Gotham newspaperman who publicized for "Cabiria" while it was in the big city is here doing the same thing.

A telegram from Secretary of State Bryan informed relatives of Florence Hardeman, Covington, Ky., violinist, that she is safe in Dresden, Germany.

Frank Kautz, of Cincinnati, was seriously injured at the Erlanger, Ky., fair, in a motorcycle race, when his machine plunged into a fence.

Covington's Centennial Week begins September 13. Numerous street cabarets will be a feature. A queen will be chosen and the affair patterned after carnivals at Coney Island, N. Y. Lucille Moore will play the part of "Covington" at the Lyric Theatre.

Dione Ideson, a pupil of the Castles, will teach modern dances at her studio, in Norwood, O., which she has named "The Playhouse." She is the latest comer into the dancing field.

CLEVELAND.

By CLYDE E. ELLIOTT.

COLONIAL (Robert McLaughlin, mgr.).—"Kindling," by Colonial Stock Players. Business good.

OPERA HOUSE (George Gardiner, mgr.).—Dark. House being put in order for opening of season Labor Day.

HIPPODROME (Harry Daniels, mgr.; agent, U. B. O.).—Season opened Monday. Business good; bill fair. Minnie Hall, character songster heads program, good; Bickel and Watson, very amusing; Harry Beresford and Co., good; William J. Dooley, lacks finish; Lane and O'Donnell, merit; Devine and Williams, fair.

MILES (Charles Dempsey, mgr.).—Average bill. Charles Fletcher, impersonator, not strong; Wanda, "the human seal," tiresome; Cameron & Devitt, funny; Nicholas Sisters, hard workers; Werner & Corbett, fair; Dixon & Dixon, good clowns.

FRISCILLA (Proctor Seas, mgr.).—"The Candy Store Girls," musical tableau, heads good bill. Gehan, Campbell & Fowler, up-to-date topical skit; Whitman & Company, good; Sevier & James, pleasing; Forbes & Theolan, delights; Fred Clinton, pianist, good.

PROSPECT (Charles Lyons, mgr.).—"Freckles," big business. Fair show.

EMPIRE (Bert McPhail, mgr.).—"September Morning Glories." Good burlesque. Business encouraging.

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STAR (C. J. Kittz, mgr.).—"Honeymoon Girls," business good, show fair.
GORDON SQUARE.—Kelly's "Seven Merry Youngsters" best fair bill.
METROPOLITAN (George Johnson, mgr.).—Undergoing redecoration for opening on Labor Day with Morton Opera Company.
KNICKERBOCKER (Emory Downs, mgr.).—Pictures. Business good.

Palmer Slocum, press agent for the Star and Luna Park, will manage the Grand, which opens Monday with burlesque.

The Colonial will not open until Sept. 21. "Whirl of the Whirl" is the attraction.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.; Reb. Mon. 10).—Cressy & Dayne, always good; Gus Williams, pleased; "Five Old Soldier Fiddlers," hit; Dupree & Dupree, opened; Three Hadders, graceful; Marie Dorr, pleased; Three Leightons, good Tracy, Stone & Spink, very good.

MILES (C. W. Porter, mgr.; agt., Loew; Reb. Mon. 10).—"The Days of '61," appropriate sketch for G. A. R. week; Brady & Mahoney, ludicrous; Three Loretas, good instrumentalists Delale & Vernon, entertaining; Beesie's Cockatoos, well trained; Edwards Brothers, comical.

FAMILY (J. H. McCarron, mgr.; agt., U. B. O.).—Helen Shipman's Minstrels; Bert & Bessie Draper; Irene & Walter Henney; Dunn & Campbell; Tom Williams & Co.; Emily Sisters; Fred Griffith; Irene Gregg Jack.

COLUMBIA (M. W. Schoenher, mgr.; agt., Sun).—"Stage Door Johnnies," good; Margaret Clayton, good; Five Old Veterans, hit; Brown & Deaton, good; Benito Kaitz, hit; Elizabeth Ward, pleased; John Cooper, liked; The Bellefontes, good.

CADILLAC (C. A. Hoffman, mgr.; agt., Cox).—DeVern & Vard, good; Follette & Wick, good; The Janises, good dancers; American Red Cross Quartette, went big; Lawson troupe, very good; Leonard Kane, excellent dancer; First & Second, very funny; "The Flagman," humorous sketch; "The Campfire Boys," patriotic; Four Meators, pleased.

LYCEUM (A. R. Warner, mgr.).—"Little Lost Sister." Next, "The Typhoon."

GAYETY (James Rhoades, mgr.).—Rose Sydel.

CADILLAC (Sam Levey, mgr.).—"Dainty Maids."

FOLLY (Hugh Shutt, mgr.).—"City Belles."

AVENUE (Frank Drew, mgr.).—"Gettysburg." Next, "Ten Nights in a Barroom."

BROADWAY (Bert S. Johns, mgr.).—"The Girl from out Yonder." Next, "The Wrong Way."

GARRICK (Richard H. Lawrence, mgr.).—Last week of Bonsteel stock. First half, "Broadway Jones," last half, "The Piper."

Opening of regular season Labor Day with "The Bird of Paradise."

Washington opened 31 with its new policy of feature pictures.

INDIANAPOLIS.

By C. J. CALLAHAN.

SHUBERT MURAT.—Pictures. T. "Hill Wanted."

ENGLISH'S (H. K. Burton, mgr.; agt., U. B. O.).—Paul Kiste and Co.; Kinzo; Howard and Sadler; Dora Pelletier; Stone and Hayes.

LYRIC (H. K. Burton, mgr.; agt., U. B. O.).

O.).—Billy Kincaide, scored; Laverne and Palmer, good; Patrick and Otto, well received; Musical Monarchs, hit. Last half: Pat Laval, Brennan and Carr; "Frisco Four; The Gladiator and the Nymph."

LYCEUM (Phil Brown, mgr.).—"The Under Dog."

GAYETY (C. Cunningham, mgr.; agt., C. T. B. A.).—Vaudeville and pictures. Business good.

COLUMBIA (G. E. Black, mgr.).—"Follies of 1921." Fair business.

MAJESTIC (J. E. Sullivan, mgr.).—"The Charming Widows." Big business.

The English theatre booking pop vaudeville during the summer, opens 7 with big attractions. The "Queen of the Movies" is booked for the opening.

KANSAS CITY.

By R. M. CROUSE.

SHUBERT (Earl Steward, mgr.).—Pictures. Good business.

GRAND (A. Judah, mgr.).—"The Call of the Cumberlands." Opening week. Good crowds.

EMPERESS (Cy. Jacobs, mgr.).—Five Violin Beauties, big; Charles Bachman & Co., sketch; Newport & Stirk, great; Albert Grey Quartet, applause; Grant Gardner, funny; Amber Bros., fine; Gene & Kathryn King, went well; pictures.

GAYETY (Matt Smith, mgr.).—Robinson's "Carnation Beauties." Huge business.

CENTURY (Joe Donegan, mgr.).—"Blue Ribbon Belles." Crowded.

ELECTRIC PARK (Sam Benjamin, mgr.).—Carnival week. Closes Saturday.

FAIRMOUNT PARK (W. J. Smith, mgr.).—Free vaudeville.

The Plumb-Compton Co. closed last week at Fremont, Neb.

Talbot's Hippodrome will open this week with Ben F. Starr, back at the helm. Independent vaudeville will be played.

There is a deal on for the sale of Fairmount park. A short time ago rural Jackson County voted dry. The park is out of the city limits and therefore is affected by the vote. W. J. Smith, the present manager, is anxious to get out under the present circumstances.

The Harmony Four, a quartet act composed of Kansas City semi-pro ball players, had a tryout at a Kansas side theatre last week and may be booked for a tour shortly.

The Auditorium will open 6 with the Meta Miller Stock Company in "Ready Money." Harry Hollingsworth and Anne Day will play the leads this year.

The Orpheum will not be able to get into its new house before Jan. 1 because of numerous strikes at the new building.

LOS ANGELES.

By GUY PRICE.

ORPHEUM (Clarence Drawn, mgr.).—Vivian Daly, enthusiastically received; "The Piano Movers" pleasing; Prince Lal Mon Kim, good; Ward, Bell & Ward, clever; Ernette Asoria, Chevalier de Mar and Miss Eliante, fair dancers; Miss Chrystal Herne & Co., disappointing; Fred Kernau, fair; Pallenburg's Bears, entertaining for children.

EMPERESS (George Fish, mgr.; Loew).—Rosair & Provost, entertaining; Armstrong & Manley, very good; Ross & Fenton, pass-

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able; Kitty Flynn, well received; Majestic Musical Four, fine.

PANTAGES (Carl Walker, mgr.; Pantages).—Imperial Opera Co., remarkably good for small time; Maudie DeLong, big laugh; Gibbons, clever; Godfrey & Henderson, pleasing; Amedeo, entertaining; Jack Henderson, Ed Rees, Villi Grana and Bob Halstead, excellent.

HIPPODROME (Lester Fountain, mgr.; Western States).—"The Mystic Pool," well received; Abram & Johns, clever in playlet; Three Clancey Twins, laugh; Totiti & Co., very good; Leah & Lyons, fairly pleasing; Scott & Wallace, fine; Olivetti Troubadours, entertain with little effort.

REPUBLIC (Al Watson, mgr.; Lever).—Excellas, clever; Leslie & Leslie, very good; Maxie Mitchell, big hit of bill; Lewis & Abbott, fair; Clarence Lydston & Dot Raymond, pleasing; William Marquis, mediocre.

CENTURY (A. & M. Loewen, mgrs.).—Musical burlesques.

Florence Wadsworth Wallace, erstwhile Orpheum headliner, sang at a benefit at Ocean Park recently.

Harry James has completed his musical comedy tabloid for the Orpheum time. It goes on here next week. Sixteen people are in the cast.

Reese Gardner has joined the Kels and Bill show in San Francisco.

Rehearsals are now under way here at the

Morocco for "Let's Get Married." The play is by Miles Overholt, Walter Lawrence, William Lorraine and others.

Hans Linne will try out a musical sketch at the Oakland Orpheum next week.

L. E. Behymer is home after an extended tour of the east, where he arranged his concert bookings for the coming season.

Edward Salisbury Field, whose play, "Twin Beds," written in collaboration with Margaret Mayo, was recently produced in New York, plans to have his "Wedding Bells" tried out in the east soon. The play, a comedy, was originally presented here.

Jim Corrigan of the Burbank forces, is back from his annual vacation.

Jack Pollard will have a leading role in the new Gaiety production, "Let's Get Married."

Robert M. Yost, Jr., is the new Morocco coast press representative.

The Symphony, a new movie house, opened Saturday.

Eddie Neff is the new manager of the Little theatre.

Harry Hammond Beall has resigned as press agent for the Republic and is now handling the Symphony's publicity.

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ACADEMY (Harry Bernstein, mgr.).—7, "The Dingbat Family," 8, "Adele," 9, "Hanky Panky," 10, "Within The Law," 11, "Bought and Paid For," 12, "Stop Thief," TRENTON (Corbin Shield, mgr.; agt., U. B. O.).—31, Dorlando Bros., clever; Lady Sen Mel, pretty gowns Dan and Carrie Avrett, entertaining; 3, Twist, Sullivan and Porter, Morin Sisters, Musical Ellis, BELVEDERE (C. M. Casey, mgr.).—"The Lure" in pictures.

MILWAUKEE.

By F. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agt., Orph.).—Brice & King, went great; Stevens & Marshall, excellent; Consul & Daughter, entertaining; Angelo Patrocolo, fine; Moore & Yates, good; Irene & Bobbie Smith, pleasing; Empire Comedy Four, good impression; Leo Zarrell & Co., landed, ORPHEUM (T. H. Ealand, mgr.; agt., Loew).—The Bimbos, big; W. J. Coleman, excellent; The Balaguers, fine; Marine Elmores, fair; The Sidorias, good; Ogden & Benson, pleasing; Bennett & Hawley, entertaining; Will Hart, did well.

CRYSTAL (William Gray, mgr.; agt., Loew).—Blanche Leel, went big; Earl & Curtis, excellent; Gray & Graham, good; Colonial Montrose Troupe, fine; Polsin Bros., pleasing.

DAVIDSON (Sherman Brown, mgr.; agt., Ind.).—Season opened Sept. 8 with premiere of the La Salle production, "One Girl in a Million." Four performances.

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GAYETY (J. W. Whitehead, mgr.; agt., East.).—Jack Singer's "Rehman" show, to excellent business.

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CLUB (Rod Waggoner, mgr.; agt., Prog.).
—Monte Carlo Girls' opened with good
houses.

SHUBERT (C. C. Newton, mgr.).—Shubert
Stock Co. opens 8 in "The Little Shepherd
of the Hills."

Leona Stater, engaged as leading woman
for the new Shubert Stock Co., has been re-
leased by Manager Newton in favor of an
eastern manager, Edgar Baume, formerly
with the Thauhouser Stock Co., who retired
from the stage to enter the real estate busi-
ness here, has decided to return and will
play second leads with the Shubert organi-
zation.

Michael Carpenter is planning the erection
of a theater at Grand avenue and Sixth street,
114x160, for small time vaudeville.

The Auditorium, Waukesha, built and man-
aged by Frelson Bros., was opened with
"Seven Keys to Baldpate." Judge C. E.
Armin delivered an address before the open-
ing curtain. The old Casino, now known as
the Colonial, has been purchased by Mr. and
Mrs. H. A. Jones of Waukesha and John
S. Hurley of Milwaukee. Capacity will be
increased to 1,200.

MINNEAPOLIS.

By C. W. MILES.

SHUBERT.—Dark this week, following two
benefit performances of "The Escape" and
"Camille" for A. B. Bainbridge, Jr. Reopens
Sept. 8 with Wright Huntington Stock Co. in
"Officer 666."

METROPOLITAN (L. N. Scott, mgr.).—
Season opened Aug. 20 with Fiske O'Hara in
"Jack's Romance." Well costumed and pre-
sented. "The Whip" follows.
ORPHEUM (G. A. Raymond, mgr.; U. B.
O.).—Moore and Littlefield, Cartmell and
Harris, Burnham and Irwin, Marga De La
Rose, Mehan's Dogs, H. B. Martin, Alco Trio.
UNIQUE (Jack Elliott, mgr.; Loew).—
Thomas J. Ryan & Co., Harry Thomson, Car-
men's Minstrels, Great De Wintres, Cycling
McNutt.

NEW GRAND (William H. Koch, mgr.; W.
V. A.).—Arthur Deming, Apollo Trio, Art
Elmore in "The Bull," The Lochmonas.
GAYETY (William Koenig, mgr.).—"Bon
Ton Girls."

PRINCESS.—The Bletsos, Musical Soo's,
Amick's "Pennant Winners."

Lyocia Rose Bender is to be at the head of
the school of expression at Stanley Hall this
year.

The new Palace theatre, at 4th and Henn-
penn, will open Sept. 15. It cost nearly \$800,
000 to build and will seat 2,400. Pictures will
be shown.

The Saxe theatre is to be opened Sept. 5.
Pictures will be shown. Samuel N. Robinson,
of Peoria, Ill., is to be manager.

The Bijou theatre is to be opened for State
Fair week when "Yon Yonson" will be pre-
sented by local talent, headed by Mr. and
Mrs. Dave Broderick.

NEW ORLEANS.

By E. M. SAMUEL.
DAUPHINE (E. A. Schiller, mgr.).—"Beauty, Youth and Folly," disclosing inartistic
comedians, who propagate humor of an
ancient vintage. Shows of the extended wheel
must average better if success is to be at-
tained in the south. Capacity houses.
MAJESTIC (John L. Lenfant, mgr.).—
Vaudeville.
HIPPODROME (J. Miller, mgr.).—Vaude-
ville.
ALAMO (Will Guerlinger, mgr.).—Vaude-
ville.

Gretna, La., served as the locale of the
marriage of Lella Walker to Thomson
Brown.

Barry Milton and Guy McCormick are team-
ing again. Miss Milton is a heavier attrac-
tion than formerly, speaking adiposely.

"What Happened to Mary" will serve as
Emma Bunting's initial vehicle at the Cres-
cent. Howe's pictures begin the season at
the Tulane Sunday. The Tulane's first
speaking attraction is "Adele, the induction
occurring Sept. 27.

Tom Campbell has returned. So have
Arthur B. White and Walter Kattman. Ed.
Maher will again stage-manage the Orpheum.
It's his eighth term.

Charles E. Bray is expected in New Or-
leans this week, at which time it is pre-
sumed the policy of the Lafayette for this
season will be announced. K. & E. have
booked "Mutt and Jeff in Mexico" at the
house for week 13.

Various local film agents formed an as-
sociation of fraternity and good cheer with
Carl Bugbee as president. One of the pur-
poses of the organization is to prove that it
is possible to be a business competitor and
still remain a friend.

PHILADELPHIA.

By J. J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agt.,
U. B. O.).—As a sort of preliminary to the
regular fall "opening" next week the cur-
rent bill at Keith's was one of the strongest
offered here since the beginning of the sum-
mer afternoon. Walter C. Kelly was given
the headline honors and carried off the top
position without the least difficulty. He
closed to a storm of applause. Pictures
opened the show, being shown in a frame
instead of the usual white sheet. Richards,
female impersonator, got his best results
from the brilliant coloring and staging of
his act, but his dancing seemed to lack the
snap and life which characterized his work
formerly. There was a fair amount of ap-
plause and some genuine surprise when he
removed his wig. Foster and Lovett, both
men, in a singing and dancing number held
No. 2 spot down satisfactorily. Although
their act savors of the small time they got
their stuff across in a way which seemed
to please the house. Bert Leslie registered
solid with his "Hogan in London." The act
has an abrupt and somewhat cold closing,
which fails to carry it to a proper conclu-
sion, but this did not detract from the way
the house received his efforts. Many friends
of Mrs. Walter C. Daismer and Mrs. Russell
King Miller, society women and church mem-
bers of this city, were on hand to greet them
on their first appearance in the Chestnut
street house. These ladies proved themselves
capable of development into a passable vaude-
ville attraction if provided with more ac-
ceptable songs than those they now use. They
will also need some coaching in stage bear-
ing and make-up. Their voices are pleasant
and well cultivated, but they have not yet
reached that point where they can meet the
demands of vaudeville. Their gowns were
in their favor, being attractive models of
the latest creations within the limits of
good taste. Sutton, McIntyre and Sutton
were well received as a novel acrobatic act
in which there is considerable comedy of a
smooth, clean and likeable nature. Walter
C. Kelly was in the next spot, followed by
Robert T. Haines and Co. Haines plays the
part of a gentleman burglar in a quiet, con-
vincing manner and received several curtain
calls. Van Eytling and Wyngrate give ade-
quate support. Elinore and Williams got
some of their chatter over although most

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of it has been heard here many times be-
fore. Some new material would have a de-
cidedly good effect on their act. Closing
were the Duffin-Redey Troupe in a series
of casting stunts, which won much applause.
GRAND (Fred G. Nix-Nirdlinger, mgr.
agt., U. B. O.).—Halligan and Sykes, head-
lined in the bill this week, did not get the
best results through no fault of their own.
Their stuff seemed to go over the heads of
the house, although their act contains some

Charles Horwitz

Dash says: "As it May Be" caught laughs from beginning to end, and as it stands without change, is ready for any sort of vaudeville, where it will be a big comedy number." HORWITZ wrote it and hundreds of SKETCH HITS.

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very bright talk. Chief Tendaho, an Indian singer and athlete, opened. His singing dragged and served only to fill some time needlessly for the audience liked his gymnastics. Kelly and Galvin, comedians, were well received, the work of the member playing the Italian character being exceptionally good. J. C. Lewis and Co. in "Billy's Santa Claus" held the interest of the house, but the comedian of the juvenile members needs restraint in his efforts to be funny. The Melody Four, of whom only three appeared, had some songs which were liked and pleased with their instrumental work, and June Haughton's Dance Carnival of ten dancers were appreciated, both through their dancing and their general attractiveness.

WILLIAM PENN.—Farrell-Taylor Trio; Orville Stamm; Shannon and Annis; Lightner and Jordan; Morris and Allen; the Great Oyarakkas.
BROADWAY—Neptune's Diving Girls; Craig and Williams; the Mimic Four; Beaumont and Arnold; Warren and Conley; Zeda and Hoot.

COLONIAL—Robert O'Connor and Co.; Three Barts; Newsboy Sextette; Stravits and Strassman; Hallen and Henney; Fitch Cooper.
NIXON—"The Girl In The Moon," Hugh Emmett and Co.; Hall and Francis; Lorenz and Gallagher; Patsy Doyle; Carl Rosine and Co.

KEYSTONE—Shirley Bates; Hawley and Weber; William Wilson and Co.; Bennet and Bennetto; Willie Hale and Brother; Rice and Hope.

GLOBE—Will J. Ward and Girls; Jack Donohue and Alice Stewart; Marvelous Mos-

STANLEY.—The first showing of the Paramount pictures was made Monday, the attraction being B. H. Warner in "The Lost Paradise."

METROPOLITAN.—Pictures.

The Fairmount, which played pop vaudeville last year, has gone in for pictures and opened this week.

Judge Audenried has refused an injunction which was sought to prevent the erection of the Blue Bird theatre, a proposed picture house on North Broad street above Susquehanna avenue. It was argued by neighbors that the house would be a nuisance and would detract from the residential character of the neighborhood, but the court refused to entertain this view.

William Goldenberger has been appointed manager of the Palace theatre, a Maatbaum-Earle Market street house playing pop vaudeville and pictures.

William Vail has assumed his new position as manager of the Casino.

Theodore "Pud" Foster, for several years stage manager of the Trocadero, has been engaged in a similar capacity at the Garlick.

Harry Carr, who has been busy at Keith's Chestnut street house all summer, has resumed his former assignment as treasurer at the Bijou.

PITTSBURGH.

By GEORGE H. SELDES.

HARRIS (C. R. Buchheit, mgr.; agent, U. B. O.).—Four Charles, big hit; Hunter & Ross, scored big; Robinson (added), excellent; Helene Bell, good; Howard & Linder, fair; The Rays, amused; Ed. C. Jordan & Co., laugh; Petit Family, good; Clifton & Burke, too loud.

SHERIDAN SQUARE (Frank H. Tooker, mgr.; agent, U. B. O.).—De Pace Opera Co., excellent headline; Edwine Barry, scream; Pamphaliskas Birds, unique; Lazar & Dale, amusing; Middleton-Speimyer Co., very good; Brown & McCormick, good.

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ALLEGHENY.—Tate's "Motoring"; Bigelow, Campbell and Raydn; Bond and Casson; Ray Snow; Alexander Patty and Co.; Everest's Monkey Circus.

AMERICAN (William W. Miller, mgr.).—The new stock company installed here opened Monday with "Tess of the Storm Country," given in a credible style to a fair house.
CHESTNUT ST. O. H.—The discontinuance of the stock policy at this house has not yet been followed by any announcement of its permanent policy for the future. For the present, pictures.

BROAD.—Opens 5, with Douglas Fairbanks in "He Comes Up Smiling."
GARRICK.—Final week travel pictures. Season opens 7 with "Adele."

FORREST.—Ziegfeld's "Follies" reopens this house for the season Monday.

LYRIC.—Opens 7, with premiere of "The Dream," a new four-act play by Arthur J. Lamb. The cast includes Maybelle Burnes, John Kelleard, Dallas Welford, Dorothy Rosemore, Francis Shannon and William Evans.

ADELPHI.—"Help Wanted" comes to this house 7, reopening the season.

TROCADERO.—"Eutch" McDevitt, erstwhile "Millionaire for a Day," began his burlesque career with the "High Life Girls" here Monday for the week. Butch has a very good drawing power and he told of his trip to Washington, when he tried to give the nation a statue of himself, in a pleasing manner. The house was good Monday.

GAYETY.—Manchester's "Crackerjacks."

EMPIRE.—The "Bowery Burlesquers."

CASINO.—"The Beauty Parade." Good house.

DUMONT'S.—Stock minstrels in topical burlesques.

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EMPRESS (H. W. Piersong, S. & C.).—Week 24, Stuart & Hall, funny; Yoonne, very clever; Murry Livingston & Co., well acted; Jones & Johnson, pleased; Buck Bros., laughs; Valdoe & Co., mirth; pictures, fair business.

ROCHESTER.

By F. M. CHASE.

LYCEUM (M. E. Wolff, mgr.; agt., K. & E.).—Aug. 31, Sept. 1, 2, 3, "It Pays to Advertise." Good comedy.
TEMPLE (J. H. Finn, mgr.; agt., U. B. O.).—Mlle. Martha & Sisters, good opener; Rellow, pleased; Fritz Bruch & Sister, good; Fred J. Ardath & Co., applauded; Claire Rochester, hit; "Colonial Days," good; Mullen & Coogan, pleased; La Corlo & Max Dinus, fair.
CORINTHIAN (John Glennon, mgr.).—"Troaderos," good houses.
CLUB (Independent).—"The Moorish Maid."

FAMILY (agt., C. B. K.).—"Help Wanted," hit; "The King's Armourers," good; Ed Rowley, feature; The Nellies, fair; Brown & Brown, good; Scofield & Ditson, laugh.

any of their attractions here. The Baker was dark nearly all of last season due to poor business.

SPOKANE.

By JAMES E. ROYCE.

AUDITORIUM (Charles York, mgr.; agent, N. W. T. A.).—29-30, "The Trail of the Lonesome Pine."

LOEW'S (Joseph Muller, mgr.; agent, direct).—Week 23, Laypo & Benjamin, good results; Eva Prout, charmed; Mr. and Mrs. Elwyn & Co., nicely played; Irwin & Herzog, popular; "Senator" Francis Murphy, familiar stuff; Dora Deane & Co., speedy act.

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Week 23, Chester Kingston, smooth worker; Taylor & Arnold, went well; King, Thornton & Co., decided success; Miller, Packer & Seis, hit; Ethel Davis & Co., popular player in new vehicle, pleased.

SPOKANE (Sam W. B. Cohn, mgr.; agent, Fisher).—Week 23, first half, Irwin & Merrick, Keith & Metcalf, La Plano; second half, LeRoy & Hall, Arnold & White, La Plano.

The new Spokane Moving Picture Exhibitors' league has elected the following officers: E. W. Copeland, Rex, president; C. E. Stillwell, Unique, vice president; A. R. Patton, Lyric, secretary, and Sam W. B. Cohn, Spokane, treasurer.

The formal transfer of the Orpheum (formerly S-C) to Loew was effected Sunday, Aug. 23. The house now will be known as Loew's. Instead of the old three-day policy, the performances will be from 1 to 5.30 and from 6.30 to 11, with six acts and five reels of film on each bill.

ST. PAUL.

By C. J. BENHAM.

ORPHEUM (Martin Beck, gen. mgr.).—Joseph Jefferson & Co., Odiva, Theodore Bendix, Swor & Mack, James H. Cullen, Mack & Ellis, Adair & Adair, pictures.

PRINCESS (Bert Goldman, mgr.).—1st half, Webster Maids, Happy Jack Gardner, Barton, Taibot & Bray, George W. Moore.

EMPRESS (Gus S. Greening, mgr.).—Prof. Wormwood's Animals, Eugene Emmett & Co., Hippodrome Four, The Stantons, Bogert & Nelson, George & Lilly Garden, pictures.

METROPOLITAN (L. N. Scott, mgr.).—"The Whip" opened to fair house and pleased with good production. Fair week Fluke O'Hara will be the attraction in "Jack's Romance."

SHUBERT (Frank Priest, mgr.).—Huntington Players in "The Master Mind," big and pleased audience. Next week, "David Harum." GRAND (Theo. L. Hayes, mgr.).—Sam Howe's "Lovermakers" opened the week with a show that pleased a well filled house.

STAR (J. P. Kirk, mgr.).—"The Passing Review of 1914," received by packed house and the applause that greeted the entire production was proof of its popularity.

TOLEDO.

By MAUMEE.

ARCADE.—Fairlyland Frolics; Mon Girl and Mermaid; Peck Harmony Four; France LaFrance Three; Elmo and Rob; LaPell and Francis; "When Love Is Young"; Joe Spiasell & Co.; Selma Walters; Walter Hawley and Co.; John W. H. Byrne; Lester and Hines; Boothe & Boothe.

KEITH'S (Sam Pearlstein, mgr.; agt., U. B. O.).—Johnny Johnson & Collegians, very good; Dorothy Butler & Co., good; Marshall Montgomery, went big; Pantzer Duo, excellent gymnasts; Elida Morris, excellent; Lorraine, Dudley and Co., good sketch; Corelli & Gillette closed big; Maxine Bros. and Bobby, very good.

EMPIRE (Harry Winter, mgr.).—"Girls From Happyland."

LYCEUM (Abe Shapero, mgr.).—"Fay Foster Co."

VALENTINE.—31-3, "One Day"; balance of week, "Tipping the Winner."

Will C. Bettis, manager of the Alhambra, has secured Paramount feature films for the coming season.

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Gillingham & Smith are building a \$10,000 vaudeville in Grand Rapids. It will be completed early in October.

George S. Riordan, former manager of the Majestic, Springfield, Ill., has been appointed manager of the Bijou in Flint, Mich.

The King Amusement Co. has purchased the Jefferson theatre in Fairview and after alterations will re-open with pictures.

The King Amusement Co. is building a picture theatre at Woodward and Philadelphia avenues that will seat 1,200. It will be ready November 1.

TORONTO.

By HARTLEY.

ROYAL ALEXANDRA (L. Solman, mgr.).—The regular season opened with the return of "Peg," "Whirl of the World," 7.
PRIMROSE (O. B. Sheppard, mgr.).—"The Beauty Shop," "Kismet," 7.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—The Meistersingers, scored; Julian Nash & Co., fine; Perloff & Rose, fine; Van Bros., good; Oakland Sisters, clever; Jordan Girls, pleased; Brooks & Bower, entertaining.

LOEW'S YONGE STREET (J. Bernstein, mgr.; agent, Loew).—E. E. Clive & Co. went big; Edwin Ford's Duncie Review, a hit; Rauble Simms, clever; Delmore & Light, pleased; Claude & Marvin, clever; Brooklyn Comedy Four, good; Navarro, Navarro and Marreno, pleased; Hearn & Rubber, clever; George Randall & Co., interested; Malone & De Paula, good.

SHEA'S HIPPODROME (E. A. McArdle, mgr.; agent, U. B. O.).—Lila Sobini, sensational; Tillie Family, very good; Lee & Cranston, pleased; Geo. Rolland & Co., fine; Hallen & Hunter, novel; Fern Bigelow Trio, entertaining.

GRAND (A. J. Small, mgr.).—"The Old Homestead" opened 29 to big business. "Excuse Me" 7.

STAR (Dan Pierce, mgr.).—"The Follies of Pleasure," May Ward and her Dreaden Dolls 7.

GAYETY (T. R. Henry, mgr.).—"The College Girls," "London Belles" 7.

BEAVER (W. L. Joy, mgr.; agents, McMahon & Dee).—Peter Baker, Shorty Edwards, Mary McPherson, Irene Edwards.

HARLAN'S POINT (L. Solman, mgr.).—Military Band Concert, Diving Horses.

The Canadian National Exhibition was formally opened Monday afternoon and a big crowd was present. Babylon is the big spectacular show given nightly in front of the grand stand. There are a score of fine bands, American and Canadian, headed by Creators. The acts are Bobkin's Arabs, Youngmann Troupe, Rose Edythe's Ballet, Boris Fridkins Russian Dancers, Auto Palo, Billie Lorrie's Comedy Troupe, Marriot Troupe, Colton's Bucking Donkeys, Nicholas Bros., Bennett Bros., Steinert Trio, Cycling McNuts, Kersey's Giant Myrophone, Holland & Dockrill, Gruber's Elephants, Bondon's Circus Clowns, Dee Geer, Four Rancos. The Midway is on a bigger scale than ever. Notwithstanding the war the directors and managers expect immense attendance during the two weeks closing 14.

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (September 7)

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold type, \$10 yearly. All are eligible to this department.

- A**
- Adler & Arline Temple Detroit
Adair & Adair Orpheum Duluth
Alco Trio Orpheum Duluth
Alexander Bros Columbia St Louis
Alexander & Scott Orpheum Portland
Anthony & Ross Variety N Y
Avon Comedies 4 Orpheum San Francisco
- B**
- Barnes & Crawford Variety N Y
Barnd's Dog & Monkey Variety N Y
Barnum Duchess Variety N Y
Big Jim F Bernstein 1493 Bway N Y C
Blombos The Variety N Y
Bowers Fred V & Co Variety N Y
Bowers Walters & Crocker Her Majesty's Melbourne Aus
Brady & Mahoney 150 Lexington Ave Bklyn
Bronson & Baldwin Variety N Y
Brooks Wallie Variety New York
Bruce & Calvert Loew Agency Chicago
Buch Bros Empress San Francisco
Busse Miss care Cooper 1416 Bway N Y C
- C**
- Cantwell & Walker Majestic Dallas
Carlos Bros Orpheum Portland
Carr Nat 18 Wellington St London Eng
Carnell & Harris Orpheum Sioux City
Ce Dora 3 Riverside Ave Newark N J
Claudius & Scarlet Variety N Y
Cole & Denahy Orpheum Oakland
Conlin Ray Orpheum Denver
Connelly & Wenrich Bushwick Brooklyn
Conroy & Le Maire Hammerstein's N Y C
Corradini's Animals Orpheum Denver
Corradini's F care Tausig E 14th St N Y C
Cros & Josephine Empire London Eng
Cullen James Majestic Milwaukee
- D**
- Daly Vinie Orpheum San Diego
D'Arville Jeanette Montreal Indef
Deeley Ben Co Orpheum Sioux City
De Felice Carlotta Variety San Francisco
De Haven & Nice Columbia St Louis
DeLeon & Davies Orpheum San Diego
De Long Maudie Pantages
Devine & Williams
Diara Majestic San Antonio
Dooley & Rugel Palace Chicago
Duffy & Lorenz Orpheum Los Angeles
- E**
- Ebeling Trio 39 Hudson Pl Hoboken N J
Ellisabeth Mary Variety London Eng
Ellmore & Williams Majestic Chicago
Ellisons Three Bushwick Brooklyn
Emmett Mr & Mrs Hugh J 227 W 46th N Y
Eugene Trio Orpheum Omaha
Everest's Monkeys Palace Chicago
- F**
- Fagan & Byron care Cooper 1416 Bway N Y C
Fleide Teddy Variety N Y
Frank J Herbert Vitagraph Studio Bklyn
Frey Henry 1777 Madison Ave N Y C
- G**
- Gallagher & Carlin Bushwick Brooklyn
Gardiner Trio Orpheum Salt Lake
Gelger John Majestic Chicago
Gibson Hardy Variety N Y
Godfrey & Henderson Pantages
Golden Claude Orpheum Winnipeg
Golden Troupe Hammerstein's N Y C
Gordon Jim & Elgin (Hrie) Variety N Y
Gordone Robbie Hammerstein's N Y C
Gormley & Caffery Orpheum Seattle
Grant & Hoag Orpheum Seattle
Green Ethel Variety N Y
Grees Karl 3 Mariablf Str Bingen-Rhein Germany
Guertle Laura Variety London
Gygi Ota Variety N Y
- H**
- Hagans 4 Australian Variety N Y
Hamilton Jean Touring England
Harrah Great 1747 Osgood St Chicago
Havilans The Variety New York
Hayama 4 Variety N Y
Hayward Stafford & Co Orpheum Oakland
Haywards The White Rats N Y
Hermann Adelaide Keith's Philadelphia
- I**
- Imhoff Conn & Corcese Variety N Y
Inne Clara Variety N Y
Ismed Orpheum Portland Ore
- J**
- Jackson Joe Morrison's Rockaway Beach
Johnstone Musical Variety London
Jones & Sylvester Orpheum San Francisco
- K**
- Kalich Bertha Co Orpheum Los Angeles
Kammerer & Howland Hennobth Mass
Kaufman Bros Orpheum Omaha
Kaufman Minnie Majestic Ft Worth
Kenton Dorothy Bushwick Brooklyn
Keuling Edgar Louis Variety N Y
Kimberly & Mohr Orpheum Sioux City
Kornau Fred Orpheum Salt Lake
Kramer & Morton Orpheum Minneapolis
- L**
- La Count Bessie care Bohm 1547 Bway N Y C
La Croix Paul Fontaine Fk Louisville
Lauri Roma Variety N Y

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Lockett & Waldon Orpheum Winnipeg
Lowes Two Variety N Y

M

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Middleton & Spillmeyer Freeport L I
Morris & Beasley Loew Circuit

N

Nazarro Nat Co Majestic San Antonio
"Neptune's Garden" Orpheum Memphis
Nestor & Delberg Loew Circuit
Navina & Erwood Orpheum New Orleans
Niblo & Spencer 363 12th St Bklyn
Nichol Sisters care Delmar 1465 Bway N Y C
Northlane & Ward Majestic San Antonio

O

Oakland Sisters Columbia St Louis
Oakland Will Co Orpheum Minneapolis
Odiva Orpheum Omaha
Ower & Ower Orpheum St Paul

P

Pallenberg's Bears Orpheum San Diego
Patterson Brudella Bushwick Brooklyn
Prelie's Dogs Majestic San Antonio
Pruitt Bell Palace Chicago

R

Reeves Billie Variety London
Ridley Charlie Variety San Francisco
Rainer & Gore Variety N Y
Ronards Variety N Y
Reynolds Carrie Variety N Y

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Stafford & Stone Echo Farm Naurist N Y
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Stanton Walter Variety N Y
St Elmo Carletta Variety N Y
Stevens Lee Variety N Y

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Tunda Harry Orpheum Seattle
Types Three Orpheum Winnipeg

V

Valll Muriel & Arthur Variety N Y
Van Billy B Van Harbor N Y
Vielinsky Variety N Y

ALBERT

DOROTHY

VON TILZER and NORD

Next week (Sept. 7), Alhambra, N. Y.
Direction, MAX HART.

W

Ward & Cullen Orpheum Des Moines
Welch Joe Morrison's Rockaway Beach
West Mae Majestic San Antonio
White & Jason Orpheum Winnipeg

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Y

Yvette Majestic Dallas

Z

Zoolier Edward care Cooper 1416 Bway N Y C

BURLESQUE ROUTES

(Week Sept. 7 and 14.)

American Beauties 7 Casino Boston 14-16
Worcester Worcester 17-19 Park Bridgeport
Andy Lewis' International Beauties 7 Majestic
Indianapolis.
Auto Girls 7 Academy of Music Norfolk 14
Gayety Philadelphia
Beauty Parade 7 Empire Hoboken 14 Empire
Brooklyn
Beauty, Youth & Folly 7 Bijou Birmingham
14 Lyric Atlanta
Behman Show 7 Star & Garter Chicago 14
Gayety Detroit
Ben Welch Show 7 Gayety Washington 14
Gayety Pittsburgh
Big Jubilee 7 Casino Philadelphia 14 Palace
Baltimore
Big Revue (Columbia) 7 Gayety Philadelphia
14 Grand Trenton
Big Sensation 7-9 Stone O H Binghamton
10-12 Park Erie 14 Grand Cleveland
Blue Ribbons 7 L O 14 Lyric Memphis
Bohemians 7 Star Brooklyn 14-16 Stone O H
Binghamton 17-19 Park Erie
Bon Tons 7 Grand St Paul 14 Gayety Mil-
waukee
Bowers Burlesquers 7 Palace Baltimore 14
Gayety Washington

Broadway Girls 7 Gayety Brooklyn 14 Murray
Hill New York
Cabaret Girls 7 Gayety Baltimore 14 Bijou
Richmond
Charming Widows 7 Gayety St Louis.
Cherry Blossoms 7 Penn Circuit 14 Olympic
New York
City Belles 7 Empire Chicago 14 Standard St
Louis
City Sports 7 Olympic New York 14 Gayety
Baltimore
College Girls 7 Gayety Buffalo 14 Corinthian
Rochester
Crackerjacks 7 Grand Trenton 14 Gayety
Brooklyn
Dainty Maids 7 Englewood Chicago.
Dartown Follies 7 L O.
Dreamlands 7 Empire Newark 14 Casino
Philadelphia
Dupre's Jeanette Big Show 7-9 Rand's Troy
10-12 Van Culler Schenectady.
Eva Mull's Show 7 Casino Chicago 14 Stand-
ard Cincinnati
Fay Foster Co 7 Empire Cleveland.
Fields & Fields 7 Lynn Lynn.
Follie Burlesquers 7 Columbia Indianapolis
14 Casino Chicago
Follies of the Day 7 Gayety Pittsburgh 14
Star Cleveland
Follies of Pleasure 7 Savoy Hamilton.
French Models 7 Howard Boston 14 Grand
Boston
Froliques 7-9 Lyceum Toledo 1012 Music Hall
Akron.
Gayety Girls 7 L O 14 Gayety Minneapolis
Garden of Girls 7 Grand Boston 14 Star
Brooklyn
Gay Morning Glories 7 Lyric Memphis 14
Dauphine New Orleans
Gay New Yorkers 7 Columbia New York 14
Casino Brooklyn
Gay White Way 7 Gayety Detroit 14 Gayety
Toronto
Gay Widows 7 Century Kansas City 14 L O
21 Lyric Memphis
Ginger Girls 7 Gayety Minneapolis 14 Grand
St Paul
Girls From Happyland 7 Columbia Chicago
14 Princess St Louis
Girls From the Follies 7 Standard Cincinnati
14 Victoria Pittsburgh
Girls from Joyland 7-9 Academy Lowell 10-
12 Empire Holyoke.
Girls of the Moulin Rouge 7 Star Cleveland
14 Gayety Cincinnati
Globe Trotters 7 Casino Brooklyn 14 Music
Hall New York
Golden Crook 7 Empire Philadelphia 14 Em-
pire Hoboken
Gypsy Maids 7 Westminster Providence 14
Gayety Boston
Happy Widows 7-9 Grand Hartford 10-12 Em-
pire Albany 14 Miner's Bronx New York
Hastings' Big Show 7 Empire Toledo 14
Columbia Chicago
Heart Charmers 7 Lyric Atlanta 14 Bijou
Nashville
Hello Paris 7 Masonic Temple Louisville.
High Life Girls 7-9 Grand Wilkesbarre 10-12
Lyceum Elmira
High Rollers 7 Murray Hill New York 14-16
Gilmore Springfield 17-19 Jacques O H
Waterbury
Honeymoon Girls 7 Gayety Cincinnati 14 Em-
pire Toledo
Liberty Girls 7 Gayety Boston 14-16 Grand
Hartford 17-19 Empire Albany
Loomakers 7 Gayety Milwaukee 14 Star &
Garter Chicago
Maid of the Orient 7 Prospect New York.
Marion's Own Show 7-9 Bastable Syracuse
10-12 Lumberg Utica 14 Gayety Montreal
May Ward's Dresden Dolls 7 Star Toronto.
Merry Burlesquers 7 People's Philadelphia.
Million Dollar Dolls 7 Gayety Kansas City
14 Gayety Omaha
Mischief Makers 7 Olympic Cincinnati.
Monte Carlo Girls 7 Music Hall Chicago.
Moorish Maids 7 Garden Buffalo.
Moulin Rouge Girls 7 Cadillac Detroit.
Orientals 7 Grand Cleveland 14 Folly Detroit
Pajama Girls 7 Haymarket Chicago.

Passing Revue of 1914 7 Club Milwaukee.
Prize Winners 7 Corinthian Rochester 14-16
Bastable Syracuse 17-19 Lumberg Utica
Progressive Girls 7 Star St Paul.
Reeve's Big Beauty Show 7 Music Hall New
York 14 Empire Philadelphia
Rice's Sam Daffidili Girls 7 Folly Detroit 14
Empire Chicago
Robinson's Carnation Beauties 7 Gayety
Omaha 14 L O 21 Gayety Minneapolis
Roseland Girls 7 Orpheum Paterson 14 Em-
pire Newark
Rosey Posey Girls 7 Miner's Bronx New York
14 Orpheum Paterson
September Morning Glories 7 Trocadero Phila-
delphia.
Social Maids 7 Princess St Louis 14 Gayety
Kansas City
Star & Garter 7-9 Worcester Worcester 10-12
Park Bridgeport 14 Columbia New York
Sydell's London Belles 7 Gayety Toronto 14
Gayety Buffalo
Tango Girls 7 Club Rochester.
Tango Queens 7 Standard St Louis 14 Century
Kansas City
Taxi Girls 7-9 Gilmore Springfield 10-12
Jacques O H Waterbury 14 Howard Boston
Tempters 7 Victoria Pittsburgh 14 Penn Circuit
The Winners 7 Odeon Newark.
Transatlantiques 7 Dauphine New Orleans 14
Bijou Birmingham
Trocadero 7 Gayety Montreal 14-16 Empire
Albany 17-19 Grand Hartford
Watson Sisters 7 Empire Brooklyn 14 L O
21 Westminster Providence
Watson's Big Show 7-9 Empire Albany 10-12
Grand Hartford 14 Casino Boston
Whirl of Mirth 7 Buckingham Louisville 14
Columbia Indianapolis
Winning Widows 7 L O 14 Westminster
Providence
Yankee Doodle Girls 7 Bijou Richmond 14
Academy of Music Norfolk
Zallah's Own Show 7 Bijou Nashville 14
Buckingham Louisville

CIRCUS ROUTES

BARNUM-BAILEY—7 San Francisco 8 San
Jose 9 Stockton 10 Fresno 11 Visalia 12
Bakersfield, Cal.
HAGENBECK-WALLACE—7 Springfield 8
Carthage 9 Joplin, Mo., 10 Pittsburgh 11
Chanute 12 Lawrence, Kan.
101-RANCH—7 Louisville, Ky., 8 Salem 9
Bedford 10 Bloomington 11 Lafayette 12 Le-
banon, Ind.
RINGLING—7 Peoria 8 Canton 9 Galesburg
10 Quincy 11 Macomb 12 Jacksonville, Ill.
SELLS-FLOTO—7 Detroit, Mich., 8 Toledo
9-10 Cleveland 11 Akron 12 Canton, O.

LETTERS

Where C follows name, letter is in
Variety's Chicago office.
Where S F follows name, letter is in
Variety's San Francisco office.
Advertising or circular letters will
not be listed.
P following name indicates postal,
advertised once only.

A
Abdallah Joe (C)
Almes Nonette
Alexander Wood
Allen Chas
Andrew William G
Armstrong Ella H
Aust Donnellys (C)

B
Bailey Bill

Bailey & McCree
Barry Walter (C)
Becker Ned (C)
Begar Beatrice
Bergere Valerie
Berry & La France
Boroman Bros
Boyd Ernest
Boyd Larry
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Kramer Al
Kromer Emma
Kunz Blanche

Callahan & Mack
Cane Joe (C)
Carmen Frank
Carr Wm H (C)
Chandler Roy
Chappelle Ethel (C)
Chesleigh Sisters
Chetham Walter A
Church Sisters
Cittrell Sam
Clark & Cullough (C)
Clayton & Drew
Clemens Marquiette
(C)
Clifton George (P)
Clifton Helen (C)
Collins & Seymour
Conley Jack
Connors A R
Coolley Hollis (C)
Cooper Dena
Cooper Selwyn A
Cooper Texas (P)
Copper William
Cox Mildred

La France Fred (C)
La France
Lamb Irene
Lamford Helen
Lauson Ines
La Rlene
Laxor & Dale
Leonard Billie
Leons Ariel
Lester Addison H
Lesters S (C)
Levey Ethel
Leande Oscar
Lewis Mr
Lewis & Corbett (C)
Lichter Baron
Livingston Jean
Lloyds Ariel
Lockett Lew (C)
Lockwood Ruth
Lopes & Lopes (P)
Lorimer May
Luce Grant
Lucero Pete
Lyman Robt.

Deerfoot Bombay (C)
De Laire May
De Voe Fluffy
DeVora Harvey S
Dixon Leonie
Donita
Donnelly Tom (C)
Doria Alfred
Dorie Madam
Dorsch Al
Duffe Grace (C)
Duffet Bruce Co
Duncan Lillian
Dunedin Queenie
Duprez Fred
Dyson Hal

Earl D (P)
Earl Maud
Egamar Emelle
Eichler Mildred
Emeraldo Edna (P)
Engles May

Farlow Chas
Favar Margaret (C)
Fine Jack
Fisher Clifford
Florence Daisy
Francis Coe
Franklin Coe
Freer Grace (C)

Geller Billy
Germane Miss (C)
Gerrard Inez
Gilden Blanche
Gilmore Wilma
Girode Jean
Godfrey Dell
Godfrey Phil (C)
Gordan Belle
Gorden & Elgin Girls
Goulding Alice
Grant Gert (C)
Grover Frank (C)

Haggerty & Hobbs
Hall Dorotha
Haman E J
Hamilton & Dean (C)
Hansen Briton
Harding Richard
Harris Dorothy
Harris Lew
Hasband Loftus
Hawkins Buddy (C)
Hayden & De Vine
Held Jules (C)
Henry & Francis
Herbest L (C)
Hewins Nan
Hildreth Helen
Hill Sadie (C)
Hilliard & Brockway
Hipple Clifford
Howard Cecil
Howard & Harris
Hughes Allison
Hunting Lew

Inge Clara
Irwin Chas
Irwin Fred H

Jerome Cora
Jewell Elizabeth
Johnson Billy (C)
Johnson Hal (C)
Johnson Harry (C)
Jungman Albert

Karnal Prince
Kelly Jack
Kelly Eddie
King John
King Solie
Kirk Ralph

Mack & Hastings (C)
Mackey Frank J
Mann William
Manne & Belle
Marion & Findlay
Marks Gracie
Marquis William (C)
Marshall George
Martyn & Florence (C)
Mathews Don
McBride Mae
McCowan John
McDonald Ralph
McKee Jack
McKie Corkey
McMahon Maud (P)
McNeil & McNeil (C)
McNeil & McNeil
Mead Vera
Meara Irene
Medora Irene
Meher Helen
Melville Pudge (P)
Metzen H J
Meyers Belle
Millard Gloria (C)
Miller Terese
Milliss Arthur
Milton Berry (C)
Mitchell Bob (C)
Mitchell Joe
Montrose Edith (C)
Moran Hazel (P)
Morse Jennie
Murphy F J
Murray Billy
Murray Rose

Nelson Clyde
Nolan Louise
Norbeck Fred

Oddilon Helen
O'Neill Emma
Owens May

Palmer W W
Parker Fan (C)
Parker Comedy Co (C)
Parkinson Edna (C)
Pattee Mr
Pearson Mme
Percival Mabel
Petru E T (C)

Queen Murray

Rayden Larry
Raymond George R
Reading Bob (P)
Reeves Billy
Reinhardt Goldie
Reno George B
Reynolds Carrie
Rich Aubrey
Richards William
Roehm Will (C)
Roehm W C (C)
Roehms Ath Girls (C)
Rogers & Evans (C)
Rooney Allen
Rossire Bob
Ross Aaron
Ross Richard
Ross Walter
Rother Mable
Russell Ida
Ryan Bobby (C)
Ryjolette Karl

Scanlon Ernest
Scanlon & Pines
Schlatter Frankie
Schrader Frankie (C)
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Stock May
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Now that they have started an All-American week in London they are going to follow it up with "Acts We Do Not Like" (we'll put them all first turn or last after the picture) week. "Acts that always want to plug in on Saturday night" (we'll cancel them all after the first show). "Acts that Always Knock Them Off the Seats" (we'll have them knocked off before they appear). "Agents' Week" (the office keeps the whole 10%).

At Portsmouth 450 battleships fired a salute of 21 guns each on the arrival of the king. It sounded just the same as the applause at the finish of Vardon, Perry and Wilber's turn.

You don't believe it! Yours,

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AFTER OPENING SUCCESSFULLY IN
LONDON AND LANDING A GOOD EN-
GAGEMENT AT THE LONDON "HIPP" I HAD
TO FLEE TO AMERICA WITH THE REST
OF THE PEACE LOVING FOLKS ON THE
OLYMPIC—WAR IS ALL SHERMAN
SAYS AND THEN SOME. I AM GOING TO
GET HOSTILE AND MODILIZE MYSELF—
ALF WILTON HAS MY ULTIMATUM—
EDWARD MARSHALL
—THE CHALKOLOGIST—



**Imperial
Pekinese
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Six Chinese Wonders.
Lately Featured with Anna
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Second Troupe arrives in America shortly.
WATCH THEM.

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CLARE**
and
GUY RAWSON

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"Their Little Girl
Friends"

In
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A Delightful Story of Youth
Booked Solid
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CHRIS O. BROWN

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"THOSE FROLICSOME KIDS ON THE WIRE"

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The Electric
Soubrette

With the "PRIZE WINNERS"

SEASON 1914-15

DON (Billiken) BARCLAY

THE ORIGINAL BOOB

PRINCIPAL COMIC

With "PRIZE WINNERS"

Season 1914-1915

BELLE OLIVER
FEATURED

With "PRIZE WINNERS"

SEASON 1914-15

AN ARTIST TO THE FINGER TIPS
HIRSCHEL HENDLER
THE POET OF THE PIANO

Direction of

M. S. BENTHAM

AT

HAMMERSTEIN'S

"He walked away with a clean hit."
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He's a safe attraction anywhere
and what he could do as a headliner
on the Orpheum Circuit is pitiful to
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Von Adams B (C)

Walker Dolly

Walters Ann Co (C)

Watts & Lucas (C)
Webb Robert J
Webster Alice (C)

West Dolly (C)

West Dorothy
West Sam
Whittle J A (C)

Wiggin Bert

Wilde Florence (C)
Wilkes A T
Wilson Mrs

Wilson Sam

Wing Graydon
Winkler Jack
Wood Maurice (P)

Woodbury Frank

Woodward Earle
Worth Charlotte Mae
(C)

Zander George S (C)

Yeatte Walter
Yocarry Carmen

Zarrow Zeb Tr

Zinn Perl
Ziras The

Josephine Davis

The only American Comedienne to complete a successful two-year tour of the world

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GAIETY THEATRE

Bombay, 4th July 1914. 191

Dear Miss Josephine Davis,

I am so very sorry that you cannot prolong your stay in Bombay any longer, as I have had hundreds of letters received from my patrons asking to try & extend your season in Bombay for at least a few weeks longer. Now that you are leaving owing to pressure of engagements at home I have but to satisfy my patrons by promises that you will pay a return visit on your way back to Australia which, I hope, you will try & bring into effect, as I have never in all my 20 years of "Theatrical experience" seen the audience roused to such enthusiasm as was witnessed on Thursday night when you had to bid farewell to Bombay. Theatre-goers, in fact had there only been room enough in the Theatre there were several hundreds who wanted to get in even standing they would have preferred. One thing is sure, Bombay will never forget your visit: & I have had hundreds of people telling me nightly at the Theatre that they had never seen such an accomplished Artist in their midst for years & years.

Hoping you will have a safe voyage, with
best regards,
Sincerely yours,

H. Mitchell

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Australia

Managing Director

HUGH D. MCINTOSH

Sydney,

24th February, 1914

Miss Josephine Davis,
Opera House,
MELBOURNE.

Dear Miss Davis,

Mr. Clarke and myself have carefully gone into the matter of your extension, and the best we can do at present is to extend your contract for a further period of four weeks from the termination of your present engagement, and then offer you six weeks in London en route to Africa. There is a line travelling direct from London to Africa, and we are at present endeavouring to arrange passage.

I would have liked, of course, to have been able to extend your contract for a much longer period, as your season has not only been a successful one but a pleasurable one.

In view of the fact that we have Ada Reeve opening on April 11th I suppose we will have the strongest Company of Vandervell performers that has ever yet appeared in Australia, and it seems that, even extending you this four weeks, it loads our bill with your salary over and above what we require.

What I suggest is this, that, at the conclusion of your Indian and African engagements, we then can give you a contract to re-open here early in 1915.

Give my kindest regards to Billie.

Believe me,

Yours sincerely,

HUGH D. MCINTOSH.

HDM

Registered Cable Address
"HUGHMAC"
SYDNEY

Harry Rickards' Tivoli Theatres Ltd.

Australia

Governing Director

HUGH D. MCINTOSH

Sydney,

28th April, 1914

Miss Josephine Davis,
Tivoli Theatre,

PERTH.

Dear Miss Davis,

On the eve of your departure for England I desire to express my appreciation of your efforts and of your great success artistically. There is no doubt in the world that you have been one of the best Lady Box Office attractions we have had, and in slight recognition of this fact I will be glad if you will kindly notice we have arranged for your first-class fares to London instead of second as per your contract.

Wishing you and Mr. Geller the best of luck, happiness and prosperity.

Believe me

Yours sincerely

Billy Geller

Direction

Jenie Jacobs

Accompanied by

Billy Geller

Sailing Away Again December 4, 1915. To Reopen Return Tour in Sydney, January 15, 1916

"The Funniest Cycle Act in Vaudeville" Welling Levering

Troupe of
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Introducing More Novelties Than Any Act of Its Kind

HORSE RACE

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AEROPLANE FLIGHT "Is the funniest finish ever put on in a cycle act."



The Original Cycle-Aeroplane, THE BIG SCREAM FINISH



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VARIETY

VOL. XXXVI. No. 2.

NEW YORK, FRIDAY, SEPTEMBER 11, 1914.

PRICE TEN CENTS.





JOHNSON AND DEEN



CHARLES E. JOHNSON

Late of the original team.
Johnson and Dean
Entered Vaudeville at
George Castle's
Olympic Theatre, Chicago
May, 1896

Programme as follows:

OLYMPIC

CONTINUOUS VAUDEVILLE

Pat Kelly	John D. Gilbert
3—National Trio—3	Dixon, Bowen & Dixon
Billy Van	Gyori Juliska
Smith and Fuller	Kaye and Henry
Mile. Vera	Charles Diamond
Amann and LeCol	Tony & Frankie Ryder
Low Randall	Piamondon
Morris and Goodwin	Johnson and Dean.

Next week these popular Continuous Variety Shows will be given at the Chicago Opera House.

Closed at

Berlin, Germany
June 30, 1914

Wintergarten Programme as follows:

Radjah

Johnson and Dean
Jeannette Dennarber

Baptista and Schreiber	Gesa Versdy
Ernest and Claire	Karl Emmy
Garcia	Huntley
Amata	James Teddy
3 Facris	The Urbanis

Mika Mikun
Returned to America July 15
with the world's greatest
Vaudeville Record, having ap-
peared—

8 times—Wintergarten, Berlin.
5 times—Hansa Theatre, Ham-
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3 months annually in Budapest
for 4 years.

3 months annually for 3 years
at Hammerstein's Roof Gar-
den.

3 months at New York Roof
Garden.

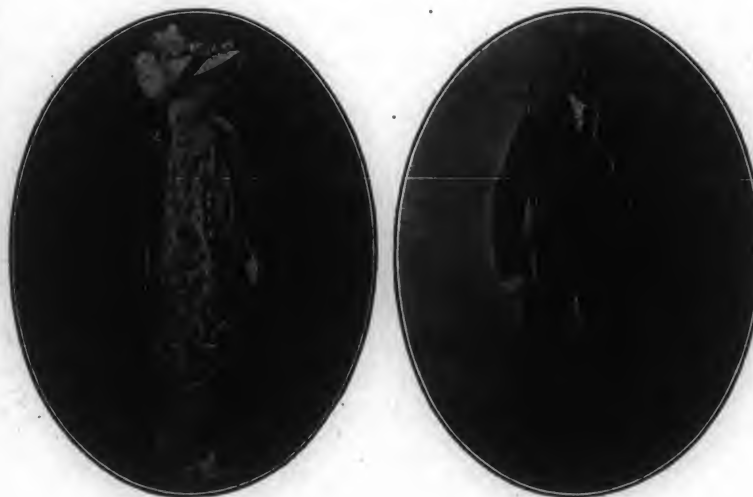
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ter & Bial's, 34th St Music
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3 months Palace Theatre, Lon-
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4 tours Orpheum Circuit.

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of colored singers and
dancers in the world. Made
their first American appear-
ance as a new team Sept. 7,
in Brooklyn, and completely
carried the house by storm.

A sensation from start to
finish.

Direction PAT CASEY

JOSEPHINE DEEN

Europe's greatest sing-
ing and dancing colored
prima donna with a phe-
nomenal high range, now
with

CHARLES E. JOHNSON,

Late of

JOHNSON AND DEAN

pronounced by New
York's leading critics to
be the neatest and most
artistic colored singing
and dancing prima don-
na before the public.

(Costumes worn by Miss
Deen made and designed by
Mrs. P. Elliott Thacker, 263
West 52d Street.)

VARIETY

Vol. XXXVI. No. 2.

NEW YORK CITY, FRIDAY, SEPTEMBER 11, 1914.

PRICE 10 CENTS.

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Conference Between Artists' Association and Halls.
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(Special Cable to VARIETY.)

London, Sept. 7.

A special general meeting of the Variety Artists' Federation of England was held yesterday at the Trocadero restaurant. It was called to consider the present condition arising out of the adoption of the co-operative plan of operating the English halls on "fifty-fifty" sharing terms between acts and managers, and to find any possible alternatives or variations more agreeable to the artists.

The music hall managers attended by representation and for the first time since its organization faced the Federation, as also represented. It made the conference therefore most important, and also about the most important event in the history of the Federation.

Among the managers present were De Frece (representing the Stoll and Variety Controlling Circuits), Harrison (representing the independent halls), besides Messrs. Stoll and Gulliver, in person.

The artists stated they preferred a "sixty-forty division," with share of bar receipts, to be divided among the acts on the bills, pro rata; the managers to limit the length and cost of bills. The managers said the present equal sharing agreement must continue or they would be obliged to close, as they were losing money even now.

The managers then left the conference. A four-hour discussion ensued between the artists remaining. During the conversation, it developed the "fifty-fifty" scheme as originally proposed and accepted, was a managerial idea, and did not emanate from the Federation as some speakers have acrimoniously charged.

It was finally decided by the V. A. F. conclave to abide by the present sharing arrangement for the agreed twelve weeks, but the price of bills in the

halls must average to that of similar weeks last year, with a further condition managers must abolish half-salaries, either playing on shares with the artists or paying full salaries.

The Bedford, a hall controlled by Harry Day, an agent, had twelve acts instead of the customary six last week. Four of the twelve were headliners. With show receiving 50 per cent. of the gross, the portion going to the acts did not net them over one-half their usual salary.

Joe Boganny of Boganny's Lunatic Bakers is suing the Moss' Empires for full salary refusing to accept the amount allotted to him on the percentage plan. Other acts intending to sue managers on same grounds have reconsidered upon learning cases would not reach trial in court for months.

There is an impression that three of the managers closing their halls early did so as a diplomatic move against the artists, and that it had the desired effect.

CIRCUSES' WORST SEASON.

There will be no bonfires of elation built by the Ringlings or any of the other circus owners over this year's business. According to reports, the circuses have done way below the business they registered last year.

It is said the tented aggregations are experiencing one of the worst seasons in the history of the big tops.

PROGRESSIVE HAS PITT?

Pittsburgh, Sept. 9.

The Progressive Circuit is reported to have leased the Pitt theatre at the annual rate of \$40,000. No announcement of management has been made and no show has been billed either in front of the theatre or on the boards. There seems to be much mystery about the deal.

The OFFICIAL NEWS of the
**WHITE RATS ACTORS' UNION and
ASSOCIATED ACTRESSES OF AMERICA,**

as formerly printed
exclusively in

**THE
PLAYER**

appear on Page 8 of this issue.

ROAD VERY BAD.

With the early reports from the road for most of the traveling combinations showing disastrous receipts and reports that various shows are to be recalled the road managers getting their troupes under way are worried, perplexed and uneasy.

Two standard attractions played Passiac last week, one registering \$47, while the other did \$20. Some of the other stands have been but little better.

"HELP WANTED" CLOSING?

Philadelphia, Sept. 9.

It is reported about that "Help Wanted," now at the Adelphi, may close its road season within the next three weeks.

GOODWIN FOR VAUDEVILLE.

Los Angeles, Sept. 11.

Nat Goodwin has decided to return to vaudeville and has accepted a sketch written by S. Clifford, author of "Mr. Aladdin." Goodwin will enter vaudeville immediately following the close of "Never Say Die," in which he is to open about Oct. 1 for a six-week run.

In the sketch, Goodwin will play a Southern Colonel, similar to the character of "Cameo Kirby," in which he starred for some time.

ACTORS' ARMY CORPS.

(Special Cable to VARIETY.)
London, Sept. 10.

A movement is on foot here to raise a battalion of one thousand, to be called "The Actors' Corps," composed only of members of the theatrical profession.

If you don't advertise in VARIETY,
don't advertise at all.

SHERMAN ACT AMENDED.

Washington, Sept. 9.

The Sherman Act or Anti-Trust law was amended last week, when the Senate adopted Section 7, exempting "human labor" as follows:

"The labor of a human being is not a commodity or article of commerce."

This is said by show people to place the theatrical business out of the range of inter-state commerce classification, as far as the players in it are concerned, they contributing only "human labor."

The amendment was submitted on behalf of labor unions.

ZIEGFELD GOING AHEAD.

"The public will take light entertainment at any time," says Flo Ziegfeld. Following that theory, Mr. Ziegfeld says he will have his mid-winter revue in readiness by the end of November. No engagements have been entered for the principals as yet, excepting Frank Tinney.

"MATERNITY" FOR MATS ONLY.

Richard Bennett returned to New York Thursday by motor from Chicago. The star of "Damaged Goods" had been on the Pacific Coast superintending the production of that play for films.

Before his return the news preceded him it was not his intention to produce Breiux's play, "Maternity," as his regular starring vehicle for the coming season. He has secured a new piece, the title of which is as yet a secret, in which he intends appearing.

"Maternity" is to be produced at a series of special matinees at which women only will be admitted.

REVIVALS MOSTLY FAVORED IN LONDON IN WAR TIMES

Seven Revived Productions Playing, Although Some New Shows Were Put on Last Week. Several Houses Reducing Prices, with Managerial Inclination to Avoid Extraordinary Risk.

(Special Cable to VARIETY.)
London, Sept. 8.

Seven revived plays are now being shown in West End theaters. "The Silver King" and "The Chocolate Soldier" were revived last Saturday. Others are "The Belle of New York," "The Little Minister," "Drake," "Tommy Atkins" and "When Knights Were Bold." Four new shows, however, were produced last week. Several of the London theaters are playing to a reduced admission scale.

There is a managerial inclination to reduce the risk to a minimum.

Forthcoming productions locally are "The Impossible Woman," tonight at the Haymarket; "Seven Keys to Baldpate" at the Apollo, Sept. 12; "Young Wisdom" at the Playhouse, Sept. 17. "Those Who Sit in Judgment," at the St. James, Sept. 19; "Sir Richard's Biography" at the Criterion Sept. 23; "Mamena" at the Globe Sept. 30.

All music halls are open excepting the London opera house.

The shows current in London are:

"Belle of New York," Lyceum.

"Bluff King Hal," Garrick.

"Drake," His Majesty's.

"Grumpy," New Theatre.

"Kismet," Globe.

"Mr. Wu," Strand.

"My Aunt," Vaudeville.

"Outcasts," Wyndham's.

"Potash & Perlmutter," Queen's.

"The Cinema Star," Shaftesbury.

"The Great Adventure," Kingsway.

"The Little Minister," Duke of York.

"Tommy Atkins," Lyceum.

"When Knights Were Bold," Apollo.

(Special Cable to VARIETY.)

London, Sept. 9.

"The Little Minister" at the Duke of York's and "Tommy Atkins" at the Lyceum were both successfully revived Sept. 3.

London, Sept. 9.

"Bluff King Hal," a comedy, was enthusiastically received last night at the Garrick, when given its premiere.

Arthur Boucher and Violet Van Brugh are in the principal roles.

(Special Cable to VARIETY.)

London, Sept. 9.

The patriotic spectacular ballet entitled "Europe" and produced at the Empire Monday (Labor Day) went over. Phyllis Bedells and Madame Zanfretta are the principal dancers.

WAR NEWS IN LONDON.

(Special Cable to VARIETY.)

London, Sept. 9.

H. B. Marinelli's London office has been requested by the London County Council to furnish proof that Marinelli is a Frenchman and not a German.

Charles Brown, of Marinelli's press department, and 28 years in France.

has been arrested through being an Austrian.

Frank Schaeffer, on VARIETY's London staff, has been arrested here for neglecting to register as a German.

Anger, of the Bauer & Anger Agency, has retired from the connection, through being an Austrian, although the retirement may be but temporary.

Martin Brown Coming Back.

(Special Cable to VARIETY.)

London, Sept. 8.

The Royal George, sailing Sept. 7, took away Martin Brown, who is going back to the States, it is said, to join Rosie Dolly in a dancing act there.

TAKING NO CHANCES.

Aug. 18 VARIETY's London representative filed a cable to VARIETY, New York, that did not meet with the approval of the English military censor. The cable read in part: "Victoria Palace, Niblo and Riley, riot."

The censor asked that the message be made intelligible and the word "riot" was deleted in the message that came through.

GERTIE MILLAR'S DEBUT.

(Special Cable to VARIETY.)

London, Sept. 9.

Gertie Millar made her vaudeville debut at the Coliseum this week and was warmly received. Miss Millar was assisted by a George Edwardes' chorus.

Cincy's Musicians Soldiering.

Cincinnati, Sept. 9.

Ernst Kunwald, director of the Cincinnati Symphony Orchestra, who recently went to Europe together with ten of his musicians, is believed to have been drafted by the German army during the call for reserves and will not be able to appear during the current season. Nathan Franko, of New York, and Charles Loeffler, of Boston, are being spoken of as his successors.

Dippel Returning Monday.

Andreas Dippel is due to arrive in New York on the Potsdam from Rotterdam Monday.

Foreign Act Lost in Germany.

As the United Booking Offices was about to sketch out a route this season for the Four Amaranths, a foreign vaudeville turn, it was discovered the act could not be located on the other side. It is supposed to be in Germany.

BOOKED BY CABLE.

Maxino, an European wire walker, was booked by cable this week by Irving Cooper for a tour of the Loew Circuit, opening in January. Maxino is now in London.

NO WAR PREDICTIONS.

(Special Cable to VARIETY.)

London, Sept. 8.

The theatrical prospect here is naturally dependent upon the progress of the war. Nobody in theatricals will make a prediction regarding it.

RENAMED "TANTE" REVIVED.

(Special Cable to VARIETY.)

London, Sept. 9.

"The Impossible Woman" opened at the Haymarket yesterday and was fairly well received by the audience, but not generally liked by the critics. It is "Tante" renamed.

MISS TAYLOR WILL APPEAR.

(Special Cable to VARIETY.)

London, Sept. 9.

Notwithstanding the war and all reports to the contrary, Laurette Taylor is preparing to appear in this city Oct. 16 in "Peg o' My Heart," under the management of Alfred Butt. Theater not yet selected.

It is said Oliver Morosco will send a representative over to look after his interests in the London production.

CANADA FEELING WAR.

Winnipeg, Sept. 9.

With the departure Aug. 29 of the flower of Winnipeg's social and business young blood to the front, the theatres here now face a serious condition of affairs. They are now beginning to feel the depression. That they will suffer severe losses before the season gets half over will be admitted by everyone.

Already from this city of 200,000 not less than 3,000 of its best young fellows have enlisted. This includes the sons of the most prominent citizens, and even the most prominent citizens themselves.

There is every expectation of another call for 23,000 men within the next month. There will again be another exodus of at least 2,500. Further than this, the special war tax which has now been imposed and which affects everyone in the city means a curtailing of expenses.

Among the first to feel it will be the theatres proper. The picture houses so far appear to be doing a shade less than a summer business. They are retrenching to a great extent by not advertising.

Of course, things may let up, but the greatest factor is the decided increase in the cost of the necessities of life. Liquor has advanced in prices, and so have the ordinary food products. Sugar has nearly doubled its price.

FULL OF CONFIDENCE.

Les Yosts, a foreign act, booked to open Oct. 19 on the Orpheum Circuit by Jenie Jacobs of the Casey agency, are full of confidence.

The two men are in Alsace-Lorraine. They wrote Miss Jacobs they were going to war, and to postpone the date on the Orpheum until it was over.

Shirley Kellogg Recovering.

(Special Cable to VARIETY.)

London, Sept. 9.

Shirley Kellogg, who was recently operated upon in a local hospital, is rapidly recovering and is expected to be about again shortly.

If you don't advertise in VARIETY, don't advertise.

SAILINGS.

Sept. 7, Martin Brown (Royal).
Sept. 12, The Hanlons, Claude Roode (St. Paul).
Sept. 12, William Devereaux (Meganic).
Sept. 19, Alice Lloyd, Tom McNaughton (Mauretania).

EDELSTEN-BURNS DISSOLVING.

(Special Cable to VARIETY.)

London, Sept. 8.

With Paul Murray's withdrawal from the Ernest Edelsten and Harry Burns Agency to enlist in the British army, the rumor that Edelsten & Burns will shortly dissolve keeps persistently on the surface.

The Edelsten-Burns combination booked over \$750,000 worth of material during the past year. While all three of the principals exhibit the usual friendly feeling, the rumor of the firm's dissolution is probably correct.

3 ALEX LOSE EVERYTHING.

Out of the fortunes of war has gone the fortune of the Three Alex, a German act that opened on the Loew Circuit Thursday. The turn had played in America for five years, saving their money, and sending it to the Fatherland, where a home was purchased for the mother and father of the trio.

When war was declared the Three Alex were in England. They received notice to return to the German army, but disregarded it, embarking for America. The next they heard was that Germany had confiscated the old folks' home, turning the occupants of it out on the streets.

BOHM RENOUNCES NATIVE LAND.

Hungary and Frank Bohm have fallen out. The agent has declared against his native land, which he left when four years of age. While Frank forgot all about the country of his birth, it still kept tab on him. The other day he received an official notice his country needed him; that some military service was still due and Austria could use it against the Russians.

Mr. Bohm turned the notice over and used the blank space on the back for memos. He said if the cables were free he would have asked Hungary to find out what chances he had of booking anything over there if he went back. That's about the only thing that could get him to go remarked Mr. Bohm, who wanted to know why the Austrians were sore at Russia, and if it would interfere with him securing a Russian dancing act from the big time that he was after.

Agents Proving Nationality.

(Special Cable to VARIETY.)

London, Sept. 9.

All agents with foreign-sounding names are being forced by the British government to prove their nationality as a result of the war condition here.

Isabel D'Armond's New Partner.

(Special Cable to VARIETY.)

London, Sept. 9.

A new combination to play the Rickards Circuit in Australia may be formed of Isabel D'Armond (formerly with Frank Carter) and Monte Wolf, late of "Three Rascals," an American turn that has disbanded.

CANADIAN STAGE HANDS' UNION DEMANDS INCREASE IN WAR-TIME

Salary Raise Refused By Montreal's Larger Theaters. Princess Will Temporarily Close. Union Also Demanding Salary-Raise Up-State.

Montreal, Sept. 9.

The stage hands' union notified the theatrical managements this week it would expect them to raise the salary scale of the stage crews, without reducing the number of men engaged. This applied to the larger theatres. The smaller houses were given a concession in the number of men that must be employed, and they agree to a slightly raised scale.

The Princess, Orpheum and Gayety of the larger houses, have not agreed to the union's demand, and say they will not, especially in these times of war, when the theatrical business is bad enough.

It is very probable that the Princess (Shubert) will close this week and remain dark for a month or so until conditions improve. The Gayety and Orpheum are the Canadian Theatre company's properties.

Syracuse, N. Y., Sept. 9.

A demand to increase the scale of the stage crews in this city has been refused by the Weiting opera house management, and it is said the Grand opera house will also take similar action, each threatening to place non-union crews on the stage, if the union persists in its demands at the present stage of what appears may be a poor theatrical season.

Reading, Pa., Sept. 9.

It is said here that Walter Vincent, of Wilmer & Vincent, informed the local stage union that he would dismiss the union stage crew in the W. & V. theater here unless he received an answer within two hours to the effect the union had withdrawn its demands for an increase of salary for the men.

The union withdrew within the prescribed time.

DOROTHY DALE BEATEN UP.

A brutal street attack by a man whom, it is said, Dorothy Dale refuses to prosecute, has placed that much-talked about young woman in a precarious condition. She is at the Hotel Markwell, and reported Monday as hovering between life and death.

The attack was freely talked about around Times Square after it had occurred. Several professed to know the man in connection with it. The daily papers printed a story saying Miss Dale's injuries had resulted from either an auto accident or an attempted robbery. According to "the bunch," it was neither of these.

EVA TANGUAY ON TOUR.

Eva Tanguay will tour in "The Girl Who Cares," having declined all vaudeville offers. The opening date of the piece has been set for Scranton, Pa., Sept. 28.

A vaudeville engagement at Ham-

merstein's, calling for \$2,500 weekly, was tendered Miss Tanguay, who declined it through having decided not to re-enter vaudeville this season.

Miss Tanguay says her reason for going on the road in a production and foregoing the certain return of the proffered big time contracts was not the money involved in the salary proposition, but because the big time managers could not see their way clear to book herself and her husband, Johnny Ford, on the same bills.

CARLE TOO SERIOUS.

Pittsburgh, Sept. 9.

Richard Carle and Hattie Williams, in "The Slice of Life," headliners at the opening of vaudeville here, did not get a great reception. The crowd expected horse-play, burlesque and the favorite tricks of Carle and was somewhat disappointed because he gave them too much straight comedy. The reviewers liked "The Slice of Life" very much.

MARRIED THE GIRL.

Kansas City, Sept. 9.

S. E. Camp, a vaudeville actor, was married last week to Mabel Johnson, after facing white slavery charges as a resulting of having wired the girl to jump to Kansas City from Fort Scott, Kan. Camp wired the girl he had a position for her and instead of the principal appearing, her father arrived with government officers. The charges were dropped.

TITCOMB'S TROUBLES.

Atlantic City, Sept. 9.

La Belle Titcomb, who produced her new act at Keith's this week, having spent upwards of \$3,000 on the production, decided to shelve it for the time being until she could enlist the services of a competent producer to whip it into shape.

Two extra girls will probably be added to fill out the picture and color the background for Miss Titcomb's songs.

Suspected Hammerstein's Daughter.

Watertown, N. Y., Sept. 9.

Elaine Hammerstein, daughter of Arthur, while on her way to the States across the Canadian boundary line, was stopped by Canadian authorities who suspected her to be a German-Jewess spy. After several hours she succeeded in convincing them of her identity and was allowed to continue.

Sunday Shows in Montreal.

Montreal, Sept. 9.

Montreal is permitting the theatres to remain open on Sundays, playing pictures or a straight vaudeville bill.

If you don't advertise in VARIETY, don't advertise.

AFFILIATED AFFILIATES.

The Affiliated Booking Co., organized last week by Fred Lincoln, who resigned as general manager of Marcus Loew's western territory for that purpose, became affiliated with the Moss and Brill interests this week, A. E. Meyers closing the deal that takes the Moss & Brill string into the Affiliated's camp.

The new arrangement will not necessitate a change in present booking systems of either agency, but connects the houses of both offices to give an unbroken route running from New York City to the western limit of the Affiliated's tour.

Meyers left this week for Pittsburgh to close negotiations there for another affiliation.

NORAH BAYES RETURNS.

Ready to appear upon the stage, according to her declaration, Norah Bayes returned to New York Monday, after several months abroad, during which several reports arose concerning her state of health.

Miss Bayes was ashore but a few moments before Hammerstein's theatre had a representative out looking for her, to secure an early appearance. It was reported Tuesday Miss Bayes would appear in vaudeville, but whether alone or with her husband, as formerly, had not been decided upon. Neither has it been settled at that time whether Hammerstein's would secure her. Other vaudeville managements were said to be bidding.

Jenice Jacobs is Miss Bayes' vaudeville representative.

Marriage Society Event.

Pittsburgh, Sept. 9.

The marriage of Marjorie Barrett (Barrett and Jayne) to Meredith M. Watson, of Pittsburgh, was a society event.

Accuse Negro Bellboy of Assault.

Cincinnati, Sept. 9.

On complaint of Mrs. Billie S. Nelson, of New York, who says she is the wife of a vaudeville actor, Jasper Cox, 22 a negro bellboy at the Burnet House, was arrested last Saturday. Mrs. Nelson told Detective Chief Love that the bellhop had attacked her in her room when she was preparing to retire. Mrs. O. Rolfe, of New York, also an actress, came to Mrs. Nelson's assistance.

Cox is charged with assault and battery.

ARRESTED BY MISTAKE.

George Montrose, of Welch, Mealy and Montrose, was arrested while about to board a train for Lynn, Mass., where the act was billed to appear the first half of the current week. Montrose was identified by a Greek woman and charged with having assaulted a Greek man last July. On the date mentioned Montrose was summering in Fair Haven.

After being placed under arrest and held in \$1,000 bail, the woman admitted Montrose might not be the right man and he was released. The trio left for Salem to play the last half.

BERESFORD WITH HIS REGIMENT.

Capt. W. W. Beresford has been called to the colors and is on the way to join his brother, Col. Lord Decies, husband of Marjorie Gould, who is in command of a regiment in England.

Captain Beresford and his wife, Kitty Gordon, who just recently reached these shores, came within an ace of being bottled up in Marienbad, Austria, the captain narrowly escaping being made a prisoner of war.

Captain Beresford says that his cousin, Admiral Beresford, four years retired, will be heartbroken at not being in command of the North Sea. He further states he hasn't met an English officer in America.

Miss Gordon opens Monday night at the Majestic, Chicago, in her new comedy sketch, "The Pink Night Gown," by Kinsey Piele. This skit is being produced by Harrison Hunter, who will be her leading man.

John Wilstach has been specially commissioned to handle the publicity for Miss Gordon in New York.

BERLIN, IRWIN AND FENWICK.

A trio of vaudeville features have been approached by Rose & Curtis to appear in the twice-daily as solitary luminaries. They are Irving Berlin, May Irwin and Ruth Fenwick, the latter playing last season in "Along Came Ruth."

The agents have hopes of closing an early route for Mr. Berlin, the composer, who is a perpetual "card" for vaudeville. Miss Irwin's variety debut is not definitely set, owing to present engagements with the Famous Players for feature pictures. Miss Fenwick has been reported under engagement to create a leading role in a new play shortly to be produced.

Another player from the legitimate under the vaudeville direction of Rose & Curtis is Effingham Pinto, to head a sketch.

Carrie Hines Takes Poison.

Baltimore, Sept. 9.

Carrie Hines, 26 years old, is in a critical condition at St. Joseph's Hospital, suffering with bichloride of mercury poisoning. Little hope is held for her recovery.

The woman took the poison Monday of last week at a Back River resort, where she was billed as a singer. She said she came from Camden, N. J., but refused to divulge her reasons for desiring to end her life.

Married; Leaving Stage.

Cincinnati, Sept. 9.

Helen Sebel, former prima donna with the Aborn Opera Company, was married at her home in this city, several days ago, to Dr. A. W. Nelson. She will give up her stage career, much to the surprise of friends and relatives.

Big Time Tryout Stands.

The tryout houses for the upstairs end of the United Booking Offices where the big time turns are routed will be the Harlem Opera House, Union Square, Keith's, Jersey City and Union Hill.

ORPHEUM AND PANTAGES BOTH PLANNING INVASION OF TEXAS

Coast Circuit Has Temporary Arrangement with Weis People. Orpheum Also After Theaters. Possible Break Between Pantages and U. B. O. Hoblitzelle Silent on Situation.

The announcement of the Orpheum Circuit's intention to invade Texas with a split-week Orpheum vaudeville via the Weis circuit in the south has called a raise from the Pantages headquarters which maintain that franchises in the Weis houses for this territory have been issued from their headquarters.

This, if true, is liable to develop a serious three-cornered complication resulting in the establishment of a breach in the friendly feeling at present existing between the United Booking Offices and the western small-time circuit.

Vaudeville in Texas at present is practically controlled by the Interstate Circuit, but it is understood that organization has not as yet renewed its booking contract with the Western Vaudeville Managers' Association, a U. B. O. affiliation. However, the Interstate will in all probability renew its "Association" connection or make arrangements to play Orpheum shows in its Texas houses and in any event, the Pantages invasion will probably look like a case of trespassing if materialized. Karl Hoblitzelle, president of the Interstate Circuit, just returned from an extended visit in the south, has made no comment on the Texas situation up to date.

In view of the fact that the United Booking Offices and "Association" have heretofore winked at the Pantages string as opposition, in some instances having indirectly lent the coast circuit a little assistance, the Texas proposition which is only from a booking angle insofar as Pantages is concerned, may result in a complete severance of the existing friendship and bring Pantages into the same classification as Loew as far as the U. B. O. goes. Nothing definite on the Pantages Texas move has been announced as yet.

The Weis people admit a temporary booking arrangement exists with Pantages, at the same time intimating it can and may be terminated any time.

McINTOSH'S BOOKINGS.

To disprove the report that there has been or would be any cancellations of Australian contracts for the Rickards Circuit, through the war, Mr. McIntosh, in London, cabled Chris O. Brown, his New York representative, this week, that his bookings were more plentiful and more salary being paid than ever; also authorizing Mr. Brown to announce the acts so far engaged for the Rickards time.

They are below, with the dates of sailings:

Marguerite, Nov. 24; Apdale's Animals, Jan. 16, '15; Maud Tiffany, Dec. 25; Rudinoff, Feb. 6, '15; Clemons and Dean, June 8, '15; Claire Romaine, Sept. 11, '15; Eva Shirley, Dec. 22; The Randell Jackson Party, Oct. 16;

Laura Guerite, Dec. 15; George Mozart, Jan. 2, '15; Dooley and Sayles, Jan. 16, '15; Johnny Fields, Jan. 9, '15; Rose Hamel, Feb. 6, '15; George Schindler, March 16, '15; Grace La Rue, May 7, '15; Frank Wilson, May 11, '15; May Erne and "He," June 5, '15; Melnotte Twins, Aug. 3, '15; Harold Heath, March 27, '15; Josephine Davis, Dec. 4, '15; The Stanleys, Feb. 27, '15; Mary Elizabeth, July 6, '15; Hill, Cherry and Hill, July 16, '15; Chrissie and Collins, July 16, '15; Violet Trevenion, Nov. 14 (when year not given, date is in 1914).

REGULAR BILLS NEXT WEEK.

Commencing next week, the Loew Circuit houses go into the regular winter season in the east, through strengthening up their bills to the full requirements of cold weather.

During the summer the New York Loew programs have been framed according to the weather.

LOEW IN WATERBURY.

Marcus Loew has secured a lease on the O'Neill theatre in Waterbury, Conn., operated last season by William Fox, who turned the house back to the owners. Loew will inaugurate a vaudeville policy, commencing Sept. 21, running two shows daily with eight acts and pictures. The house seats 1,700.

The Poli theatre has changed its policy to compete with Loew and will run a seven-act bill instead of five as formerly.

WARWICK GOES TO LOEW.

The Warwick, a new Brooklyn theatre, that has been under the control of the World Film Corporation, has passed to the possession of the Loew Circuit.

STRIKE CLOSES BUTTE HOUSES.

Spokane, Sept. 9.
Last week's bill at Loew's had a rest of several days here because of the sudden closing of the circuit's house in Butte.

After insurgent miners had threatened to burn up the Montana city and the militia had been called in, martial law was declared. All places of amusement were closed. The artists drew their week's salaries and journeyed to Spokane, the next stop on the chain.

PRISON SEASON OPENS.

Auburn, Sept. 9.
The Auburn Prison theatrical season opened Labor Day with a vaudeville show. The prison auditorium has been transferred into a theatre, the scenery also being painted by bad men.

UNION HILL, 3-A-DAY.

Commencing last Monday, the Hudson, Union Hill, formerly playing vaudeville twice daily, became a three-a-day house.

LONG RUNS AT PALACE?

Whether feature acts will continue indefinitely at the Palace, New York, or even remain there beyond two weeks during the regular vaudeville season, is something the B. F. Keith management is considering.

Sylvester Schaffer, who opened at the house last week, may be retained as long as his drawing powers are evident, but the policy of prolonging turns as practiced during the summer, is not apt to become a permanency thereafter.

The Palace decided that in the hot weather when New York is holding its largest quota of theatregoers from transients, the hold-over policy did not affect business. Results at the Palace when this was done would seem to say the diagnosis was correct. However, with the winter on and the Palace catering to its own home clientele, the management is inclined to believe that there would be a protest by the regulars over one or more acts repeatedly on the weekly programs.

Sevenin, the French pantomimist, is due to open at the Palace within the near future, and the question of retention may be settled for his engagement.

Schaffer may remain at the Palace until the last week of this month, or leave there earlier. It is said his successor will be the Rigolettos, two foreigners, who also give an extended variety performance all by themselves. The Rigolettos could have opened in the west but preferred to remain in New York, waiting for the opportunity of showing Times Square what they could accomplish as a two-man show. Oct. 5 is their Palace date at present.

LOEW'S NEW OFFICES.

The Marcus Loew booking office staff moved into the sixth floor of the Putnam Building on Monday, occupying the north suite, that formerly was used by the Orpheum Circuit headquarters.

Jos. M. Schenck, the general booking manager, has the private office on the northeast corner where Martin Beck formerly held sway.

The south suite, that held the United Booking Offices, will be taken by the executive offices of the Loew Enterprises, headed by Marcus Loew. That staff will shortly come over from the American Theatre Building.

ARTHUR KLEIN ON "FLOOR."

Arthur Klein is now booking on "the floor" of the United Booking Offices. It is said this has been Klein's ambition for some time. It was realized lately, when he secured an important turn for the U. B. O. houses.

Wednesday, Frank Jones, of the U. B. O., moved up to the office adjoining that of Eddie Darling's. Mr. Jones will probably assist Mr. Darling in the bookings of the New York big time houses, a position Klein held before going on "the floor."

Mrs. Harry Ali, who has been seriously ill, is recovering rapidly at her home in Mt. Lakes, Boonton, N. J.

MARINELLI & HAMMERSTEIN'S.

"Booking with Marinelli" is agitating Oscar Hammerstein. H. B. Marinelli, an international agent, hasn't placed any engagements during recent months with a manager booking through the United Booking Offices. As a result there is a suit for damages on the calendar of the U. S. Court with Marinelli the plaintiff, and the U. B. O. et al. defendants.

While the suit is pending, managers affiliated with the U. B. O. are probably supposed to appreciate that booking with Marinelli would supply what might be called sinews of war against the agency they are linked with.

Notwithstanding, however, Oscar would like to do some business with Marinelli, principally to secure Evelyn Nesbit for another engagement at the Victoria. For that matter, the B. F. Keith Palace is also reported to be after Miss Nesbit for an appearance there, but is negotiating through the U. B. O.

The other view is Marinelli believing he has the direction of Miss Nesbit, but not quite certain. He thinks if Hammerstein's gets her, he will go down on the record as the booking man in the case, but if the Palace takes Miss Nesbit, Mr. Marinelli will have to consult a fortune teller to find out where he stands.

On the Hammerstein bill next week is mentioned Haveman's Animals, a foreign act popularly believed to have been brought over here by Marinelli and booked by him with Hammerstein's, although the contract calls for commission to be paid the United Booking Offices. It is said that the Marinelli list of acts has been carefully scanned of late by Oscar, who wants to find a source where he can secure turns that have not appeared ahead of the Victoria showing at some other New York vaudeville theater.

The Rigoletto Brothers caused confusion Thursday, when engaging with William Morris to open an engagement Monday at the New York theatre.

Mr. Morris immediately lightly billed the couple outside his house. Later in the day he was informed by the United Booking Offices the Rigolettos were under contract to that agency. Mr. Morris and one of the brothers called at the U. B. O., when the United people produced a letter written through the Wolheim Agency of London, in which the foreigners gave an option of their first services over here to the U. B. O., Rose & Curtis handling the United connection for them on this end.

From reports the Rigolettos had neglected to mention the letter to Mr. Morris, or H. B. Marinelli, who placed them at the New York. Yesterday morning it seemed quite likely the New York would forego its agreement with the brothers, as the United said it would resort to injunction proceedings to restrain them from appearing elsewhere, the foreigners having been offered a United date next week, although their opening day is not until Sept. 21, under the terms of the letter.

The Butte House (Loew) reopened Sept. 5.

NEW ACTS

(New formations or reappearances, given with names of agents booking (in brackets), and dates of opening, when known.)

Bert Leslie in "Hogan in London," Philadelphia this week (Gene Hughes).

Lillian Goldsmith (formerly of Herbert and Goldsmith) with Blanche Deyo, in a dancing turn.

The Two Margarets, singing, Keith's, Boston, Sept. 7; Wiley and Ten Eyck, returning from Europe, for U. B. O. time; "In the Maid's Absence" with Mlle. Doria (foreign), panto dog act; Amedia, accordionist from the west; opening Oct. 19, U. B. O. "Water Lillies" (6), diving act, playing U. B. O. time in black tights (same act at New York theatre this summer); Aero Star (Conchas' act) (foreign), Poli's, New Haven, Nov. 6; Josie Flynn and Her Minstrel Misses (7) (booked for big time); (Morris & Feil).

Loretta Glynn and **Florence Pauline**, from Met opera house, dancers; Oakland Sisters, Agoust Family (with the Havelocks); Steffy Berko, violinist, Keith's, Boston, Sept. 7; De Pace Opera Co. (6), (special setting); Senor Boganghi (midget rider) and Lupeta Perea, two acts from the B-B circus for big time until circus season reopens; (Paul Durand).

Jack Montgomery, formerly with Temple Stock, Fort Wayne, appearing in Chicago in revival of "The Kidnap-er."

Six Arthurs, musical act, four girls and two men (Arthur H. Witz).

Foy and Clark, new act in "one," opening next week.

Bernivicia Bros., new scenery, wardrobe and routine.

Harold Kennedy (formerly Hibbert and Kennedy), single.

"**Daisy Maids**" (musical), "Between 8 and 9 a. m.," dramatic (Roland West).

Emma O'Neill, "single," returning to vaudeville.

Rosalind Cogland in "Miss Jenny Wren," with four people by Edgar Allen Wolf (Richard Pitman).

C. R. McKenney (formerly of "A Night in a Turkish Bath") and Bobby Vail, two-act (Olly Logsdon).

J. K. Adams "The Mother-in-Law" act, postponed because of the illness of Arthur Bell, to be produced as soon as Bell's condition will permit.

I. K. Friedman, the writer, tried out his new sketch, "Three Honest Crooks," at the Virginia (Chicago), last week.

Gaston Gabbelin is assembling a new act with character changes and songs to be put on in Chicago the latter part of this month.

Vasileio A. Kanellos is rehearsing a Green dancing act for three people which will be given a tryout in Chicago (Simon Agency).

Myles McCarthy, assisted by Aida Woolcutt, in "Can Dreams Come True?"

"**A Bachelor's Dinner**," reorganized, with J. B. Roberts and Co. (14 people) (Frank Bohm).

Charles Hooker and **Mabelle Davis**, returned to New York last week after ten years on the other side. The couple

are American dancers, and still held foreign contracts for two years to come when the war broke (Abe Thalheimer).

Wally Kaufmann and **Nena Norris** (formerly known as Dot Farley), bicycle (Pat Casey).

"**Pekin Mysteries**," landed late last week, opened at Keith's, Providence, Sept. 7 (Rose & Curtis).

Solti Duo (foreign, dancers) first American appearance next week, Palace, New York.

Maurice Levi's Invisible Band, with Edna Lowell, breaking in, Philadelphia next week (Paul Durand).

"**The Village Cabaret**," with Vivian Ogden and Dick Lynch, 10 people; "The Last Tango," with Audrey Maple, Fletcher Norton and Maud Earl, 10 people; Jack Hazzard in "The Masquerade," 11 people (Arthur Hopkins).

Gobart Beiling and animals (foreign), first American appearance Orpheum, Brooklyn, Sept. 21. **Herbert Kelcey** and **Effie Shanon**, Alhambra, Oct. 12, in sketch with four people (Rose & Curtis).

Elsie Marie opens Monday in a new "single."

Dorothy Jardon, in a new act, collaboration of Leo Edwards, Edward Madden and Ray Goetz.

Martin Brown and **Rose Dolly**, in scenic production, first New York opening, Palace, Oct. 19; "The Prima Donna's Honeymoon" (revived) with Marion Murray (Edw. S. Keller).

Duffy, Geisler and **Lewis**, opening at the Orpheum, Yonkers, N. Y., Sept. 14 (Alf. T. Wilton).

Gilbert F. Brown and **Audrey Von Adrienne**, new act, at Academy, Chicago, next week.

Flesche and **Speer** tried out a new act this week at the Avenue, Chicago.

Elsie White, single, American, New York, next week.

Scott Weld and Co. open Monday at Jersey City in "The Reward" (Joe Hart).

PICTURES AT WEST END.

The Loew Circuit will not play vaudeville at the West End theatre this season. The change of policy decided upon for that 125th street house will give the West End pictures instead. Loew has the Seventh Avenue, not far away, and probably the danger of becoming its own competitor caused the Circuit to make the shift. The West End may not even play vaudeville Sundays.

Nor will the Loew Circuit play Sunday vaudeville this season at the Manhattan opera house.

MIZNER'S TWO SKETCHES.

With a dull season at hand for legitimate productions, Wilson Mizner, a writer when at his regular vocation, has turned to vaudeville producing.

Mr. Mizner has a couple of sketches in view. They will call for from five to eight people each and be in readiness for a showing within a month.

NEW CLUB COMING ALONG.

The new organization being formed by some of the prominent members of the dissolved Vaudeville Comedy Club is coming along nicely, according to George Le Maire, one of the founders.

The membership will be limited to 100 and every applicant must be acceptable to the 10 charter members, eight of whom have been selected. The initiation fee will be \$100, with annual dues amounting to \$75 or possibly \$100.

The club will not be restricted to comedians alone, as at first intended, and it is expected several managers will be admitted, although this has not been definitely decided upon.

It was originally called "The Jesters," but with the membership open, the name was considered inappropriate and another will be substituted.

A meeting of the charter members will be held at Keene's Chop House today (Saturday) and it may be decided to have Keene's place as a temporary headquarters pending the formation of the club.

Those interested include LeMaire, Frank Conroy, Al Jolson, James J. Morton, Bert Leslie, Harry Fox, Irving Berlin and Bernard Cranville.

BAD AUTO ACCIDENT.

Cincinnati, Sept. 10.

Lillian Lacava, age 26, killed in an automobile accident early Tuesday morning near Covington, Ky., is reported to have been a member of Ziegfeld's "Follies" at one time. John A. Parlin, president of the Kenton Baking Powder Co., one of the joy-riding party on their way to a road house, was also killed.

The dead woman lived in Buffalo. She recently attempted suicide by drinking poison while in a local resort.

At the offices of Flo Ziegfeld in New York, it was said no one by the name of Lillian Lacava had been with "The Follies" for the past four years.

CHICAGOANS HERE.

Mort H. Singer, general manager of the Western Vaudeville Managers' Association, arrived in New York Thursday morning to attend a conference at the Orpheum Circuit offices. Herman Fehr accompanied him.

Chas. Hodkins, who books a string of vaudeville theatres in the south (headquartering in the Loew Chicago office), dropped into New York Thursday with Harry Lukens, who has a wild west show playing the middle west. Hodkins is interested in "Richard The Great," a chimp at the American next week.

Johnny Simons, who has been here several days, representing his Chicago agency, returns to Chicago to-day (Saturday). A. E. Meyers also returns to-day, having closed several connections for the Affiliated Booking Co. of Chicago, recently formed by Fred Lincoln.

Mitchell Rehearsing "Papa's Baby."

Julian Mitchell has been delegated to direct the rehearsals of the new Klaw & Erlanger show, "Papa's Baby," which Ivan Carryll recently brought over from the other side.

MUSIC JOBBERS MEETING.

The Music Publishers' Board of Trade has called a meeting of the music jobbers throughout the country, to be held in New York Sept. 23, at the Board's rooms.

One of the reforms proposed by the recently formed Board of Trade was to regulate the sale of popular sheet music through the jobbing concerns. For some time past the jobbers have been doing business at variance with one another; their list prices were not uniform, and there are several other matters the publishers want to speak to the jobbers about, to reach a mutually agreeable understanding.

BROOKLYN OPENINGS.

B. F. Keith's Prospect, Brooklyn, opened Labor Day afternoon to a capacity house. It is situated on Ninth street near Fifth avenue in the old South Brooklyn section.

The house has a seating capacity of 2,800 on two floors. The matinee prices are up to 25 cents and at night to 75 cents.

William Masaud, who promoted the theater, is the manager.

The Flatbush theater, in the Flatbush section of Brooklyn, opened last Thursday, and appeared to have been put over right away by Geo. A. McDermitt, its manager. The second night audience was nearly a capacity one, with very little "paper."

The theater seats 2,000, is well constructed and nicely laid out, rather an expensive and large house for the neighborhood. Mr. McDermitt says it draws from 175,000. Two shows daily are given, with booking from the New Circuit by Jule Delmar.

The Borough Operating Co., Aaron Newberger, president, built the theater. Eddie Gartner, formerly at the Bedford theater, is stage manager.

VALLI VALLI "ON THE CORNER."

After making three futile attempts to land a big name for the week of Sept. 21, Loney Haskell finally located Valli Valli for the date. It will be her vaudeville debut, a route having been arranged to follow. Adele Ritchie and Rae Samuels will share the featured billing with Miss Valli.

Freddie Welsh, lightweight champ of the world, has been booked for Hammerstein's next week. Dick Wheeler, who trained Welch for his recent fight with Ritchie, arrived in New York Wednesday, carrying a passport that was inspected and stamped by every one of the European warring countries as well as several neutral nations. Wheeler will also enter vaudeville. He had a dancing act abroad.

Mr. and Mrs. Tom Thumb will play at the same house Sept. 28.

COURTNAYS ROUTED.

The Courtney Sisters, after an absence of two seasons, have returned to the United Booking Offices and open next week at Buffalo with Toronto and the New York time to follow. The girls found the current season on their hands without time, following the dissolution of the Sylvester Schaeffer show at the 44th St. theatre.

If you don't advertise in VARIETY, don't advertise.

TO THE MEMBERS OF THE WHITE RATS ACTORS' UNION OF AMERICA.

Since my election as President of the White Rats, I have been constantly on the go trying in my small way to bring about harmony and good fellowship within our Organization and to incidentally raise enough money to clear the Organization of all indebtedness.

I want to say that I am very well pleased with my efforts so far. I have received the support of every man whom I have been after. It is my purpose to continue to work hard and earnestly to bring a condition within the Organization that will make it staple and lasting for all times.

As stated in my previous letter addressed to the membership, I cannot do this unless I have the support of the membership of the White Rats' Actors' Union; therefore, again I appeal to all who read this letter that if they have a kick or a complaint to make, see me or write me. No matter how trivial the kick may be, it will receive my attention.

I want the co-operation of the great membership of the White Rats. I want the member who has lapsed in his dues to pay his dues. I want the fellow who disagrees with the management of the affairs of the Organization to communicate with me.

Much has been said about the general membership of the Organization not being taken into consideration in matters affecting the Organization. Irrespective of whether this is true or not, the fact remains that my policy as Big Chief of the White Rats will be to consider the membership of the White Rats. It is now up to the membership to make good. Let us hear what you have to say—but come in and work shoulder to shoulder with us and you can depend upon Frank Fogarty to fight to the last drop of blood that is in his body for what is right—but the membership must be right. They must pay their dues and support Frank Fogarty, for without their support, his efforts will be for naught.

This is an age of Organization. The great captains of finance realize this—the managers of the great vaudeville enterprises realize this. Through Organization, the vaudeville business has been raised to a standard that if prophesied years ago would have been laughed at, and it was only brought about through Organization.

If men in the commercial, financial and theatrical world believe and have Organizations, it is only logical to argue that the actors should have an Organization, and the only Organization that has ever done anything for the actor, irrespective of the criticism and what may be said to the contrary, that Organization is the White Rats Actors' Union of America, and it is the duty of every man and woman who believes in Organization and is in the theatrical profession to join the White Rats Actors' Union of America.

Sincerely yours,

FRANK FOGARTY.

ON THE GO AT THE CLUB.

Through the efforts of the Ways and Means Committee, which held two meetings last week, a considerable amount of money was raised for the Building Fund.

The following members were contributors to the fund:

Bert Levy	Geo. Smedley
Tubby Garron	Sam Curtis
Victor Vass	Max Aldo
L. F. Sampson	Fred Aldo
Al Edwards	Andy McLeod
Harry Short	Donations
S. Glider	Jack McCowan
W. D. Pollard	Lew Millar
Pat Toubey	L. A. Lawrence
E. Dupille	Tilbert Pealson
A. Otto	Johnny Bell
Jan. F. McDonald No. 1	Pool Collection
Tom White	Ed. Keough
Frank Girard	A. F. Williams
Walter LeRoy	Max Welly
William Keough	Hert Jordan
Alfred Dorla	Ed. Castano
Dan J. Harrington	

Incidentally, Past Big Chief George Monroe subscribed for a number of White Rats realty bonds.

Everything is on the go at the White Rats Club.

Ways and Means Committee.

The next meeting of the Ways and Means Committee takes place this Saturday, September 12th, at twelve noon, in the Board of Directors' Room, White Rats Building. All members of the White Rats Actors' Union are invited.

Frank Fogarty, President.
Jack McCowan,
Chairman of Committee.

FOREIGN ACT IS GRATEFUL.

The following communication speaks for itself:

"PEKIN MYSTERIES,"

Keith Theatre,

Providence, R. I., Sept. 8, 1914.

Mr. Will Cooke,

White Rats Actors' Union,

New York City.

Dear Friend:—It is impossible for us to describe our gratitude towards your kindness in advising Messrs. O'Brien, Malevinsky & Driscoll to take up the matter regarding the Federal Bond and you already know that they did succeed in arranging it as we were discharged and now are on our way of engagement. We sincerely tender our best thanks for that great assistance. We will write immediately to the V. A. F. of England of your kindness to us.

In the meantime we request your kind favor to forgive us for not calling on you personally to show our thankfulness, as we were engaged the whole Friday with various matters, especially the Customs examination. As soon as we arrive in New York the first thing we shall do will be to call on you.

Very faithfully,

Wm. K. Chao, Manager,

"Pekin Mysteries."

If you don't advertise in VARIETY, don't advertise.

WHITE RATS NEWS

(The matter on this page has been furnished VARIETY by the White Rats Actors' Union of America, and is vouched for by that organization. VARIETY, in its editorial policy, is not responsible for it.)

LIFE MEMBERS.

The following are life members of the White Rats. Many have taken out same through the efforts of Big Chief Fogarty, proving that the "Fogarty spirit" has caught on.

Frank Fogarty	Joe. F. Dolan
Bobby Gaylor	Colle Lorella
Ed. Keough	Edward Clark
A. A. Fort (Prince).	Geo. LeMaire
Harry Kelly	Robt. L. Dailey
Fred Niblo	Eddie Ross
Frank Fay	Edward Castano
Thos. P. Russell	Dr. Carl Herman
Robella Inna	Chauncy D. Herbert
Geo. W. Monroe	Fred A. Stone
Edward Garvie	Hal Groves
Bert Levy	Jules W. Lee
Joseph P. Mack	Dave Montgomery
Chas. H. Farrell	Will J. Cooke
Frank North	Frank Evans
Harry Coleman	Samuel J. Curtis
W. W. Waters	Alf. Grant
Junie McCree	Thos. J. Ryan
Happy Jack Gardner	Gordon H. Eldrid
Lon Hascall	Tom Smith

Collected on Forfeiture Clause.

The following letter was received from Attorney Geo. W. Bates, of Detroit:

Sept. 1, 1914.

Mr. Will J. Cooke,

227 West 46th St.,
New York City.

Dear Sir:—You may be much pleased to learn that I sued C. H. Miles on a contract made with the Ahearn Troupe in which there was claimed as a balance due from Miles, the amount of \$437.50. I tried this case about a month ago in Cleveland and secured a judgment for the amount of the claim. Thus the Court agreed with me as to the effect of a forfeiture clause in this contract and that that clause was void as being excessive and unreasonable.

This is another case in which I have secured a judgment declaring that such a clause in these contracts is void.

You will remember that I secured a judgment in favor of Lewis and Green of this kind and this is another judgment in another state, Ohio, which looks as though the Courts will agree with me now in holding that these forfeitures are all void. With kindest regards, I am,

Very truly yours,

GEORGE W. BATES.

TIMBERG TAKEN FROM TRAIN.

Memphis, Sept. 9.

Herman Timberg, who was to head the Orpheum bill this week, was taken from a train at Birmingham, suffering from appendicitis. An immediate operation was considered necessary.

A girl in the Chas. Pelletier sketch, playing the Orpheum, Memphis, this week was suddenly taken ill and forced to retire from the show. Dorothy Meuther, who is doing a "single" on the same bill, jumped into the part and did splendidly. To make the success more binding, she put over a hit with her own act at the same time.

MUTUAL BIGAMY CASE.

Buffalo, Sept. 9.

Hurbert Hassler, globe-trotter and lecturer, and Mary Humphries, a singing comedienne of Los Angeles, are in the county jail awaiting investigation on a charge of double bigamy.

Some time ago the couple were married in Buffalo while playing different vaudeville houses. After the engagement the girl, who evidently figured the marriage a joke, went to Detroit and married a former sweetheart. Hassler had a charge of bigamy placed against her.

During the arraignment the girl accused the husband of a similar offense, whereupon his father admitted a former marriage to a toe-dancer in New Brunswick.

The court placed both under custody.

Binghamton, N. Y., Sept. 9.

Charged with having an extra wife, Howard Doanem, an actor, living at Vestal, N. Y., is under arrest to await the action of the grand jury in his case. The complaint was made by his alleged second wife, Mrs. Fannie Duncan Doane, who claims the man has a wife and child living at Towanda, Pa.

Doane's second matrimonial plunge took place Jan. 25 of this year.

FILMING SONG WRITERS.

The Waterson-Berlin-Snyder Music Pub. Co. has hit upon a novel idea in the advertising line, having contracted with a film company to take short reels of its writers, showing them in various scenes representing their profession. One scene shows them in evening clothes at close range, another in pajamas in their boudoir (they all have boudoirs), being attacked by an inspiration, and still another at work in their studios. The films will be placed to the best advantage, followed by one of the pictured writer's numbers, with accompanying "still" illustrations.

BOARDING PRICES UP.

Altoona, Pa., Sept. 9.

Due to the steadily increasing cost of food products, three of the largest boarding houses in this city, where many followers of the theatrical profession are patrons during their appearance at local theatres, have advanced rates 20 per cent.

At one of the establishments two young women in vaudeville and doing an act at a local house left the dining room highly indignant, declaring they would not accept such poor food at the rates which the landlady announced. Four other theatrical patrons followed suit, but the landlady remained firm.

Pictures at Spokane Empress.

Spokane, Sept. 9.

The Empress, long the home of Sullivan-Conside vaudeville, has been leased by Sam W. B. Cohn and opened Sunday as a feature picture house.

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Foreign\$5
Single copies, 10 cents

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Murray Bennett is the father of a boy.

The Coney Island Mardi Gras opens Sept. 14 and closes the 19th.

Rhoda and Crampton have returned to New York.

The Pla Trio returned last week from Spain.

Chapine is being considered for one of the principal roles in the proposed operatic production of "Susi."

W. B. Patten started out in his new show, "The Good Samaritan," at Michigan City, Aug. 30.

The Avon Comedy Four were unable to keep its Palace, New York, engagement this week.

The New Palace, Minneapolis, costing about \$600,000 is scheduled to open this month.

Ernita Lascelles is to be the new leading woman with the George Arliss company.

Mr. and Mrs. Sidney Reynolds are continuing in vaudeville. Some "Sidney Reynolds" was reported with another act.

Klaw & Erlanger have deferred the opening of the road season of "The Little Cafe" until the first week in October.

Maude Dunedin, returning from the other side, had her baggage held by the custom officials and will be forced to wait two weeks to have it released.

Steve Gordon of the original Bounding Gordons was divorced last week by Bernice Gordon. They appeared together as Gordon and Perry.

S. K. Sendler landed the berth of manager for Lasky's "Garden of Peaches." He was formerly with "The Antique Girl."

Carl Henry of Henry and Francis has been removed to Saranac Lake, very ill. His address there is 88 Lake street.

The Madison, adjoining the Bushwick, Brooklyn, opens this Saturday. It is a picture theatre, seating 600, on the B. F. Keith chain.

Louis Delkade, stage manager of the Fulton, Brooklyn, is to be married shortly to Ray Hassol, of New York.

The Frankfort theatre, Frankfort, Pa., seating 2,000, will play a United Booking Office program of vaudeville, booked by Arthur Blondell of the Family Dept. Five acts are to be used.

Irene West did not lose all her belongings when leaving Europe on short notice, being forced to leave behind only her Hawaiian theatre and a few hundred perfectly good contracts for future time.

Ed Lang, formerly of Pantages, Chicago representative and later of Australia, where he conducted an agency, is in New York. Since his return to America, Lang has been appearing in a vaudeville sketch.

The Family, Williamsport, Pa., management W. B. MacCullum, opens Sept. 14 as a split week with the Majestic, Elmira, N. Y. It will play acts booked by Billy Delaney of the U. B. O. Fam. Dept.

"The Prince Chap" has been framed for the one, two and three nighters, Neill Harper opening the show in Pennsylvania Saturday night. Mary London and Luella Smith joined the company in Pittsburgh Monday.

J. J. Murdock returned to his office Tuesday after a week's visit in the west, including Louisville, where the United Booking Offices will be represented by the new National, opening Sept. 27.

Herman Weber, once an important member of the New York Americans, and more latterly engaged in the show business in Chicago, has become a part of his brother's, Harry Weber, staff in the New York agency.

Following her engagement in vaudeville in a dramatic playlet entitled "Days of War," Mme. Yorska will open at the Fine Arts theatre, Chicago, the last of October with her company in French plays. With her will be Jose Rubin.

All tickets for the Palace, New York, are now sold in the lobby, and pass through the main entrance. The holders of coupons upstairs are directed there. The balcony ticket office on the 47th street side has been closed.

"Human Hearts" is going out again according to the plans of Charles R. Reno, who has the show under his producing rights. Reno is now out on the road with "Uncle Joshua Simpkins."

Shulem's, at 118 West 47th street, has had an additional run of business since the Vaudeville Comedy Club closed. It is a popular restaurant with the profession. While the Comedy Club was in existence, it is said, many of the members were wont to patronize Shulem's, though the club operated a grill.

The B. F. Keith house managers in New York are: C. P. Bochert, Colonial; Bert Young, Alhambra; C. C. Egan, Royal; Leon Victor, Bronx; Harry Swift, Harlem O. H.; E. M. Kahn, Union Sq.; Frank Girard, Orpheum (Brooklyn); Benjamin Blatt, Bushwick; William Masaud, Prospect; Edwin Crull, Greenpoint; Arthur F. Warde, Crescent; Pauline Boyle, Gotham—with Arthur White, relief manager for the local circuit.

The Russian looking man with the Mephisto beard, who has been frequently seen around the Times square theatrical offices selling rubber stamps, is going into vaudeville. It appears that he has been singing up at the Regent theater when not peddling and that his voice has been "discovered" by an agent who is getting him a showing. They say that the man can sing English but can't speak it. Sounds like a regular press story for the peddler.

"The Littlest Rebel," with both William and Dustin Farnum and a small army of supers, will be used at the Boston next week by William Leahy and his Majestic Players in stock. Edna Baker, this week playing support to Dustin Farnum, will leave the company and May Gerard will play the juvenile lead. The production is characterized by stock experts here as the biggest thing ever put on in the country at a half dollar top. Leahy is going into the stock venture in his \$80,000 a year house far heavier than his original intention, because of the open issue precipitated between himself and John Craig at the Castle Square as the result of Craig beating him to it on the local stock right for "Madame X," after Leahy had contracted with Dorothy Donnelly with the intention of using his verbal option on "Madame X" which he thought was safe. Stock will probably be dropped at the Boston for 16 week beginning Oct. 5 by Leahy in order to try out an Italian opera policy at moderate prices, the field looking fat as the result of the probable abandonment of the present season by The Boston Opera Company. Leahy will continue to operate his new Haverhill house with Lindsay Morison as producing director, and may swing two other houses in line to keep his best players employed steadily. After the sixteen weeks of opera he expects to swing back into stock again on the visiting star policy without being dark a day.

BERNSTEIN ON THE WAR.

"Say, aint that some war they're putting over in Europe? It puts me in mind of the day when Mike Sheedy tried to cancel an act of mine. Aint there no way to stop it? How can Freeman Bernstein stick in business if those foreign guys keep on pulling out all my dumb acts? I didn't know nothing about that kind of opposition before," said Freeman Bernstein Tuesday, as he tried to make out the statement just received for the week previous of "May Ward and Her Dresden Dolls."

"Hey, do you know anything about statements? I can't tell here whether the show made that amount on the bottom or lost it on the week. No coin came in the envelope. Looks like a profit, eh?"

"But say, what is this thing they are pulling over there. Don't those guys know the war may hurt us. Who is this Wilhelm of Germany. He seems to have that country tied up worse than Paddy McMahon has New Britain. This morning I bought a paper to see if anybody was advertising money to invest, and right on the front page it said 7,000 Germans had been killed the day before. Why, the poor nut must be crazy to kill 'em off that way. They can't make them fast enough to do it."

"It got me so sore I forgot about looking for the easy money ads and read right through. All over the paper was about a couple of Emps, Wilhelm and Josef, throwing bouquets at each other. Wilhelm and Josef sounded like a high school act or a musical turn, so I says to Sam when I gets in the office: 'Gee, Sam, are you laying down on me? Here's a couple of guys in Germany getting all kinds of press stuff and you havn't said a word. Find out what those two Enips want to break in, and cable you will give them Glen Falls to open for three days at A. K. Tell 'em we'll bill them like a house a-fire.' And what do you suppose Sam says? 'Freeman,' says he, 'we can't cable Germany no more,' and then you should have heard the bawling out I gave him for not stalling that Western Union bill along the way I told him to. Every time I see an acrobat nowadays, I says, 'Don't talk to me, you may be German and I'll be disappointed, for I'm going to book you.' See, I'm making them dumb two ways."

"I think it's rotten, pulling this war just as everything looked all right for me. I had May out for the season and was commencing to wear my jewelry again. Then this guy Wilhelm started something. I hope Wilhelm will put that Kingdom business in Europe on the bum. Killing 7,000 Germans in a day. It's a dirty shame, says I, for I bet that among them were at least three good acts."

The war did one thing for me, though. I'm swollen up about it. The other day a guy says, 'Bernstein, Wilson says to guy neutral.' 'What Wilson?' I says. 'Where does he come in to ask that.' 'President Wilson' the guy answered. 'Did he send that message to me?' I asked. 'He sure did' says the other fellow. 'Well, you go out and get neutral' I says, 'I'll play him for the pres. if I have to pay his salary myself.'

Time.

"DADDY LONGLEGS" AT GAITY.

"Cordelia Blossom" is to close tonight at the Gaiety. The piece will be sent to the storehouse. The Chester comedy has been playing to bad business since its premiere. The opening night's receipts were in the neighborhood of \$900; the second night went to \$400, but since not a night has touched \$300.

Harry C. Brown, who played the role of Jim Fleecer in "Cordelia Blossom," has been sent on to Washington to watch an important role in "The Dragon's Claw," slated for the New Amsterdam next week.

According to those who witnessed the first performance of "The Dragon's Claw" in Washington the piece is doubtful for New York. It is reported that frantic efforts are being made to improve the playing strength of the organization.

Klaw & Erlanger are reported anxiously awaiting the premiere of the John C. Fisher production, "The Debutante," to judge whether or not it will be available to fill the gap at the New Amsterdam in case "The Dragon's Claw" doesn't make the mark.

As the closing of "Cordelia Blossom" would leave the Gaiety dark until Oct. 12, the original date set for the opening there of "Daddy Longlegs," K. & E. brought pressure to bear on Henry Miller, and between them they obtained the consent of Ruth Chatterton to cut short her vacation, and the Chicago hit will open there Sept. 28.

"TWIN BEDS" PICKING UP.

"Twin Beds" has been picking up in business at the Fulton during the last week and from all indications the faith that Selwyn & Co. professed in the drawing qualities of the farce is to be vindicated. Margaret Mayo, the authoress, is the wife of Edgar Selwyn. When the piece opened in New York it was under the direction of William Harris, Jr. The first week's box office statement was not of the most cheering sort and Mr. Harris was of a mind to withdraw the farce. Miss Mayo was notified that her work was to be taken off. She persuaded her husband and his brother, it is said, to purchase the Harris interest.

CHICAGO BUSINESS.

Chicago, Sept. 10.

"Within The Law" at the Princess is not doing well. The show was originally produced at this house and moved from here to the Eltinge, New York.

"Tipping The Winner" at the Blackstone looks like an early failure, but otherwise Chicago business is very good.

AGAINST THE LIEBLERS.

Chicago, Sept. 9.

A. A. Spaninger, of Louisville, Ky., has instructed Edw. J. Ader, a Chicago attorney, to start action against Liebler & Co., for the production of "Joseph and His Brethren."

The hitch is on the copyright law, the Louisville man claiming prior right. Ader has advised the Lieblers to cease playing the show and may take the case to the Federal courts.

PLAY FROM PICTURES.

"What's His Name," by George Barr McCutcheon, which the Lasky Film Co. has made into a picture feature with Max Figman and Lolita Robertson as leads, is to be produced in legitimate stage form by Samuel Goldfish and Jesse Lasky, heads of the Lasky Co.

This will be the first time a play has been produced from a pictured novel. Figman and Miss Robertson will be the principals in the stage production.

FAVERSHAM AT SHUBERT.

The Shuberts decided Thursday morning, after reading the reviews on "Miss Daisy" that William Faversham in his new play "The Hawk," was to come into the Shubert theatre early in October, following that musical comedy.

"The Hawk" will have a brief preliminary tour up-state before being shown to New York.

MONTGOMERY AND STONE FILM.

An incident of the new Montgomery and Stone show Charles B. Dillingham is preparing to launch will be a 600-foot reel of the two principal comedians in funny aerial antics. The picture was taken, it is said, by the Kinemacolor people.

The new show is scheduled to open at the Globe Oct. 5. Previously it is to play a week in Philadelphia. The title of the piece has been changed several times. At present it is again "Around The Clock."

SHORT COURTSHIP.

Altoona, Pa., Sept. 9.

Chas. Adams Savage, with the Kirk-Brown Stock at Altoona, was married this week to Lillian Alice Brown, a local society woman after a week's courtship.

PREMIER HAS BLANEY FILMS.

The Premier Feature Film company has the exclusive rights to the Blaney play films "Across the Pacific" and "The Dancer and the King," as well as a number of other film versions of Blaney's plays.

Another concern is said to have represented itself as owner of the films.

STUDEBAKER'S FUTURE SET.

Chicago, Sept. 2.

After much dickering and controversy, the fate of the Studebaker has at last been settled. This house opened Saturday, Sept. 5, with pictures under the direction of Jones, Linick & Schaeffer.

MAE ELLWOOD DIES.

Mae Ellwood died Thursday of heart's disease in Los Angeles. A widow giving that information was received yesterday by Gene Hughes, from James Devlin, who has been travelling with his wife as Devlin and Ellwood in "The Girl from Yonkers."

Glen Davis Leaves Harris.

Glenmore Davis, general press representative for the H. B. Harris Estate, has resigned from that berth. No one has yet been appointed to succeed him.

BOOKERS WATCHED REHEARSAL.

Kitty Gordon, who is to appear at the Majestic, Chicago, Monday (assisted by Harrison Hunter) in a new act, rehearsed it at the Palace, New York, Thursday morning about four o'clock, with two booking men.

George Gottlieb and Arthur Klein, watching the performance from a dark spot in the gallery.

Mr. Gottlieb books the two principal Chicago vaudeville theatres, of which the Majestic is one. Miss Gordon is the feature attraction for that house next week. The booking man was anxious to know something about Miss Gordon's new act. He and Klein dropped in the Palace after the regular performance had ended Wednesday night. They sat in front, awaiting for the rehearsal to start. Miss Gordon, on the stage, inquired who they were. When informed, she declared there would be no rehearsal while strangers were present.

Messrs. Gottlieb and Klein left the theatre by the front door, but stealthily returned, softly climbed to the gallery, got a firm grip on their noses to prevent a loose sneeze disclosing their presence, and sat through Miss Gordon's performance.

Thursday morning Gottlieb sent word to Miss Gordon it would be just as well for her to call off the Majestic date, but later it was arranged the English woman should open as billed, and if not proving her statement that the new act would be satisfactory upon a public display, she will, after the Monday matinee in Chicago, return to her former vaudeville turn for the remainder of the week.

The negotiations Thursday morning added 10 years to the life of William L. Lykens, Miss Gordon's vaudeville representative.

ANOTHER MONK DIES.

Chicago, Sept. 11.

A monkey died at the Majestic Wednesday night, where "Consul" and "Betty" (two chimpanzees) are appearing. Although it is rumored the deceased monk is the featured animal in the act, this is denied by those in charge.

LEGIT OPENINGS.

Springfield, Ill., Sept. 9.

Edward F. Rose's latest effort, "Annie Laurie," opened Sept. 4 at Bloomington and will make a tour of the Stair-Havlin circuit, starting this week at the American, St. Louis.

The cast is headed by Hazel Kelley, formerly with "The Blindness of Virtue," Robert Brister and George Byron take the leading male roles.

The piece is handsomely mounted, but seems talky with hardly enough action. The three leads were acceptable, the other members of the cast being just fair. Rowland & Clifford and Gaskill & McVitty are the producers.

Long Branch, Sept. 9.

The A. H. Woods' production of "Drugged," a melodrama by Owen Davis, featuring John Mason, was seen here Sept. 3. Full of thrills and presenting Mr. Mason in a suitable role, the piece created a very favorable impression.

BUNNY SHOW WELL MADE.

Baltimore, Sept. 9.

John Bunny, the picture comedian, in a jumble of music and merriment named "Bunny in Funnyland," was the opening attraction at the Academy of Music Monday afternoon. It was the initial performance of the show.

While a whole show in himself, Bunny is surrounded by a company of about 50. "Bunny in Funnyland" is really a series of vaudeville acts, some novel, all entertaining. It is especially for the children, being one of the best "kid" shows that has come this way for some time.

The first part is an act by Bunny's boy and girl minstrels. The singing of Lee Coyne and of Jesse Spitzler is the most pleasing of this number.

The second section is a cabaret scene. Several vaudeville acts are introduced, including Willy Zimmerman, the mimic, and the first appearance of "Gertie," the moving picture "creature" of Windsor McCay, the cartoonist. The Four Musical Hodges also appear.

Bunny himself dominates the final act, appearing first in a movie reel and then in an amusing skit staged in a picture studio that affords a pleasing glimpse behind the scenes where films are made. Perhaps the funniest part of the performance is the dancing of a "Bunny Hug" by Bunny and Ben Linn, who is only one shade less fat and amusing than Bunny himself.

"MR. WU" AFTER "BLUDGEON."

The Paul Armstrong piece, "The Bludgeon," opening at the Elliott Monday, is due to close there Saturday.

Following it in next Monday will be "Mr. Wu," the importation the Shuberts are now rehearsing.

JOLSON SHOW NEAR READY.

The new Al Jolson show for the Winter Garden, New York, will open during the week of Oct. 5.

The present Garden attraction, "Passing Show of 1914," will leave for the road the Saturday before.

ENGAGEMENTS.

25 cents a line (seven words).
Helen Hayee, Jessie Glendenning (John Drew Co.).

(Miss) Patay Shelley, "One Girl In A Million."

Arthur Rowe, "Milestones."

Charles T. Aldrich (Montgomery and Stone show).

Mr. and Mrs. Richard Barrows, "Rebecca of Sunnybrook Farm."

Lorna Elliott, Poli Stock, Scranton.

Maud Meville, Duluth stock.

Eleanor Miller, Norman Hackett Co., "The Typhoon."

Laura Tintle, Warrington theatre stock, Oak Park, Ill.

Thaddeus Grey and wife, Pearl Grey, "Should A Woman Tell?" (vaudeville).

Bert Dobbins, Poli's stock, Baltimore.

Marlon Barney, Constance Mollineau, Sara Biala, Agnes Mapes, Margaret Vryling, Frances Agnew, Eleanor Russell, Violet de Biecarl, Amelia Barleone, Mlle. Domina Marini ("Pilate's Daughter").

Helen Falconer, Juliette Day, Majory Bentley, Violet Zell, Douglass Stevenson, Charles Aldrich, Gene Revere, Edgar Lee Hay, George Phelps, Breen Family (Montgomery and Stone show).

If you don't advertise in VARIETY, don't advertise at all.

ADING AMERICAN DRAMATISTS IN ALL ENGLISH POSSESSIONS

Department of State Hopeful of Effecting Understanding with Great Britain and Canada, under British Copyright Act.

For some time the American dramatist has been working with might and main to safeguard his unpublished work in Great Britain and Canada, and it now looks as though those countries will eventually guarantee protection upon which the dramatist can heave a sigh of relief. Proof that something to the advantages of the American dramatist is in the wind may be adduced from a letter that O'Brien, Malevinsky & Driscoll have received from the Hon. Robert Lansing, counsel to the Department of State at Washington.

Mr. Lansing informed the New York attorneys the Department was in a position to assure them that the British government has offered to issue an order in council, under provisions of the British Copyright Act, which shall extend protection (a) to literary, dramatic, musical and artistic works, the authors whereof at the time of the making of the work citizens of the United States, in like manner as if the authors had been British subjects, and (b) in respect of residence in the United States, in like manner as if such residence has been residence in the English parts the act extends.

There is a limitation to the Application of the Order in Council in that it is not to extend to Canada, Australia, New Zealand, South Africa and Newfoundland. In view of the liberal proposal of the British government, the United States has recommended to the President the issuance of a Presidential proclamation extending the British subjects on the same condition as to American citizens the benefits of the provision of Section I (e) of the Copyright Act of March 4, 1909, including copyright controlling the parts of instruments serving to reproduce mechanically a musical work.

As a result of many complaints from American dramatists, the Department has instructed the American ambassador in London to inform the British government that the United States will be much gratified if the government will use its good offices with Canada in order to obtain the adherence of the Dominion to the terms and provisions of the proposed order in council.

"WILD OATS" BAD START.

Boston, Sept. 9.

The anti-papering policy hurt the holiday business Labor Day surprisingly. The Majestic curtain went up on "Wild Oats" which had been tried out in Schenectady and Albany and found only 52 people seated in the orchestra. Eighteen seats in the orchestra are issued to dramatic critics of the Boston dailies.

The alternative would have been for the show to buy the house because of the rigid Manager's Association compact on papering. This was not done.

As a result what virtue the comedy had—and it has the makings of a

corker, although very crude and badly mis-cast at present—was lost because of the pathetic audience.

The other houses all did not show what was anticipated because of the excellent weather.

MRS. HARRIS WON'T PRODUCE.

Owing to the business disturbances and uncertainty of theatrical conditions, resulting from the war, Mrs. Henry B. Harris has abandoned all her present intentions to produce a new play which she had practically accepted from Bayard Veiller.

The Harris Estate is sending out three "Misleading Lady" companies, the original company playing the Broadway, Brooklyn, Sept. 19. The other two companies will take to the road later.

MINSTRELS OPENING.

The newly formed Hi Henry Minstrel show opens next Monday upstate. The management this week bought a brand new car and sent Snapper Garrison ahead to press agent the show.

The Primrose & Wilson minstrels, Earl Burgess, manager, open a road tour, Sept. 16 at Pittsfield, Mass., and will go south following a tour of New York state.

The Neil O'Brien minstrels have already taken to the road, playing New England territory for the present.

Carl Hunt at 44th Street.

Carl Hunt has been engaged by the Shuberts to manage the 44th Street theatre. According to Shubert heads, Andreas Dippel will not be able to take the house over for the new season and dramatic bookings are being arranged.

Forbes-Robertson's Tour.

Cincinnati, Sept. 9.

Hubert Heuck, manager of the Lyric, has received word from New York that Sir Forbes-Johnston-Robertson will begin his tour at Detroit, Sept. 28.

Lady Forbes Robertson (Gertrude Elliott) will not be with the company, Laura Cowie taking her place.

PORTSMOUTH O. H. BURNED.

Cincinnati, Sept. 9.

A fire that damaged Portsmouth, O., to the extent of \$100,000 destroyed the Grand opera house there. The origin of the fire has not been determined.

Several professionals in an adjoining hotel came near losing their lives, but all escaped uninjured.

Moberly Theatre Destroyed.

St. Louis, Sept. 9.

The Grand theatre, at Moberly, was struck by lightning Monday during a terrific storm and destroyed by fire. The building was valued at \$75,000. No performance going on at the time.

"DREAM" SHOW DIDN'T SHOW.

Philadelphia, Sept. 9.

"The Dream" which was advertised to have its premiere at the Lyric Monday, failed to show and no explanation was offered. The show was widely billed here as a "dramatic novelty" by Arthur J. Lamb, the composer, and was said to be based on the European war.

In the cast, according to the announcements, were Maybelle Byrnes, John E. Kellard, Dallas Welford, Dorothy Rossmore, Frances Shannon, William Evans.

The production was announced as under the direction of Frank Hatch.

As a result of the withdrawal of "The Dream" the Lyric is dark this week.

MANN FAVORED HIMSELF.

Louis Mann has a play for himself he would like to see produced. William A. Brady has another play he thinks Mann would fit as star.

Brady proposed to Mann he try out the Brady piece. It didn't go over, said Mr. Brady, Mann could then take a chance on his own show.

Mr. Mann replied Mr. Brady had the formulae, but inserted the wrong words. Why not produce the Mann play first, and if it flopped, then try the Brady show?

No decision.

HOUSE MAY CLOSE.

Waukegan, Sept. 9.

The Majestic, a legit. house here will probably put up the shutters at the end of the month, owing to poor business. Manager Colley is now in the South, the theatre being in charge of a man named Tonigan.

STARTING BELASCO PICTURE.

The first of the David Belasco plays to be reproduced in pictures by the Lasky Film Co. was started this week when "The Rose of the Rancho" was begun with Bessie Barriscale and Theodore Roberts as the principals.

Miss Barriscale will later be featured in "The Girl of the Golden West," and Roberts in "The Ringmaster," both Lasky features.



ROBERT WARWICK

The star of "THE DOLLAR MARK," a feature of the World Film Corp.

SHOWS IN FRISCO.

San Francisco, Sept. 9.

Kolb and Dill played to surprising business on their opening week at the Gaiety, doing a gross of \$11,500.

"Too Many Cooks" did \$5,000 gross last week at the Cort. DeWolf Hopper opened to only fair business.

BILLIE BURKE FILM.

When the Kinemacolor company started a sweeping campaign of personally made colored moving pictures of famous actresses, they cameraed 1,000 feet of Billie Burke, in her home.

After Miss Burke married Flo Ziegfeld her husband wanted to see the film and borrowed it, giving a receipt he would return the reel on 24 hours' notice.

The Kinemacolor is waiting for it, and wondering if the picture could possibly have been casted for a leading role in the new piece Charles Frohman intends presenting Miss Burke in shortly.

LABOR DAY GROSS OF \$14,862.

The records at the Oliver Morosco office in the Longacre building, New York, over which George Mosser presides, showed that on Labor Day the eight "Peg" companies and one "Bird of Paradise" of Morosco's played to a gross of \$14,862.

MANAGER QUIRK ELOPES.

Fulton, N. Y., Sept. 9.

Ex-Mayor Edward Quirk, manager and owner of the Quirk theater, eloped to Syracuse Monday with his stenographer, Jennie Kelly, and they were married by Rev. W. W. Dawley of the First Baptist church.

The affair leaked out today, through the bride's parents becoming inquisitive as to her whereabouts.

Quirk is also a director in the First National Bank here.

PREPARING "MY LADY'S DRESS."

Jos. Brooks has arranged to make a New York production of "My Lady's Dress," by Edward Knobloch, which ran for one year in London. It will be a "played picture" idea wherein pictures will also be shown of milady's dress as it is made from start to finish.

Townsend Walsh was delegated this week to arrange for an opening at Albany within the next fortnight.

Undoing Broadhurst's Doings.

All that George Broadhurst did to "Innocent," the new play in which Pauline Frederick is to play at the Eltinge under G. H. Woods' management, is said to have been undone following his adaptation of the adaptation one, Mr. Benedict, originally made from the Hungarian language. Broadhurst is understood to have added an entire act that took up a lot of time.

There's a belief the play is similar to "On Trial," but this is denied by the men who made possible the production.

"FOLLIES" MAY SWITCH.

Chicago, Sept. 9.

"The Midnight Girl" will probably come to the Illinois in October instead of Ziegfeld's "Follies" as originally scheduled.

BURLESQUE

BY FREDERICK M. McCLOY

COMMENT

It is generally conceded that previously to a very few years ago burlesque was not seriously considered by the public at large nor by the press, nor even by the people engaged in other divisions of theatricals.

The reason for this was the obvious intent of burlesque. This intent was illustrated in the character of the audiences that attended burlesque performances. The plain fact is that women and children never entered burlesque theaters. And the type of men, as a general thing, that patronized them were indifferent to public opinion of their methods of living, to put it mildly. This is precisely the same condition that once upon a time existed with reference to what were then known as variety theaters, and that have since developed into the wholly admirable vaudeville. B. F. Keith was the pioneer that blazed the way to that notable achievement. It was he that first frowned upon the indecent, unkempt variety show and theater, and it is to his high-minded, laudable purposes that is due the metamorphosis that has placed variety shows in the very front rank among the worthy amusements of the world. The very best element of the populace everywhere are today the ardent admirers and consistent patrons of this form of amusement, and the daily papers and all other creditable publications bestow upon it the same distinction that they accord the most admirable achievements of the stage. It was simply the process of "cleaning up," of substituting merit for meretriciousness, that brought recognition to variety theaters.

A similar process has recently been applied to burlesque by the Columbia Amusement Company, and it is adherence to this policy, and the consequent commendable character of this type of entertainment that justifies the establishment of this burlesque department in *VARIETY*.

Reference to the official announcement of the Columbia Amusement Company, which appears elsewhere in this issue of *VARIETY*, discloses a truly remarkable record of achievements since its incorporation in 1902. While it has persevered in improving the tone and the general conditions of its shows, this company has built ten theaters that compare favorably with the finest in the world in architectural beauty, in the perfection of their equipment and in the splendor of their furnishings. These houses are the Gayety, Baltimore; Gayety, Washington; Gayety, Toronto; Gayety, Kansas City; Gayety, Louisville; Columbia, New York; Columbia, Chicago; Gayety, Detroit; Gayety, Cincinnati, and Gayety, Buffalo. In addition, they bought the Empire, Albany, and the Palace, Baltimore. Supplementing these literally immense financial investments, the Columbia Amusement Company has under direct lease the Standard theater, Cincinnati; Murray Hill, New York, and

the Star and Gayety theaters in Brooklyn.

Besides these 16 owned or leased houses, the Columbia Amusement Company has a working agreement with 60 others and these 76 theaters constitute the vast circuit over which it has direct supervision.

And this is but one part of this immense system whose whole operations move with the smoothness and precision of clock work. Another, and equally important, is the combination of shows that follow one another with undeviating regularity from city to city throughout the season that is approximately of 45 weeks' duration. The shows are operated upon franchises that were awarded when the corpora-

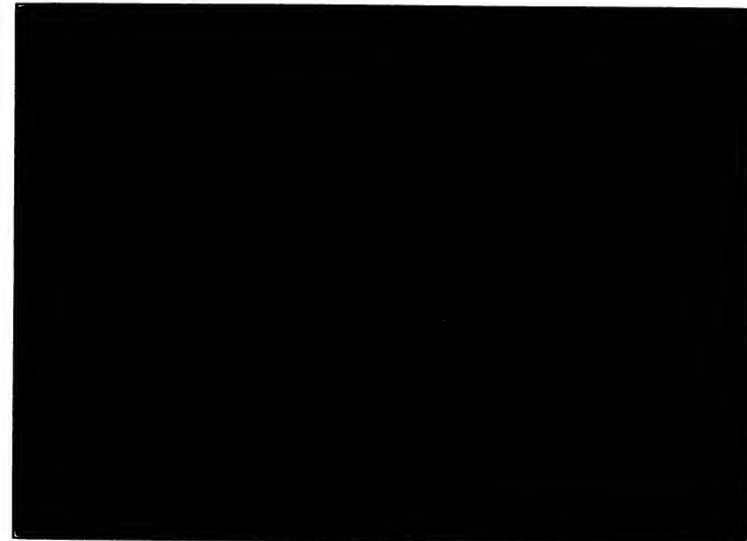
tion in the burlesque field, and from which the incorporators of the Columbia succeeded, operated a chain of theaters and shows similar in organization, at least, to that of the Columbia. It was opposition, very formidable at the beginning but decreasing effect in proportion to the rapid advancement that was made by the younger concern. Still, its existence continued, which was enough to determine the directors of the Columbia to acquire it. Operations toward the consummation of this were begun a little over one year ago, and in a surprisingly short time the Empire Circuit passed out of existence by an amalgamation of interests that not only removed opposition but that added very materially to the strength of the Columbia.

Another achievement showing the activity, the enterprise and the mental and financial resourcefulness of this

fore the craze for big motion picture productions dealt the regular theaters a smash from which they are admittedly suffering today. A certain man who has since achieved a conspicuous place in the big picture industry, and who was at that time without money or position, submitted a prospectus to the Columbia directorate that contemplated the reproduction of the performances of great dramatic successes with distinguished players in the casts, such as have since been brought forward. This prospectus convincingly showed that by the investment of \$100,000 these pictures could be produced, and it detailed the immense profits that would accrue therefrom. The directors took his proposal under advisement with the result that, although they were convinced of the practicability of the scheme and of its money-getting possibilities, they turned it down because they saw in it the very opposition to the regular theaters that this industry has since proven to be. In the discussion of the proposition that had been made them, one of the directors declared, "We might as well go into this thing and make that money, because if we do not others will and we will find ourselves in a position of having to stand the opposition along with all of the other theaters, besides which we will lose the money that this proposition will enable us to make." Although it was admitted that this argument was perfectly logical, it was finally decided to reject the proposition on the ground that the Columbia Amusement Company would never be charged with starting a business that would prove to be of such serious opposition to the regular theaters of the country.

Widespread knowledge of the financial strength of the Columbia Amusement Company is the cause of many applications to this concern for the backing of proposed enterprises, both in and out of the show business. And while all of these schemes are considered by the directors, in a cursory way at least, they are side stepped usually on the general principal that the corporation is conducting the business of presenting burlesque, a business, by the way, that they know thoroughly.

It may reasonably be assumed that there is considerable work attached to the conduct of a system so vast as this of the Columbia Amusement Company. But there never seems to be anything unusual happening in the general offices of the concern, which are located in the company's own great office building at the corner of Broadway and 47th street. The directors meet on the first Friday of every month and these meetings are very rarely prolonged beyond one day. The Executive Committee, however, is in daily conference, and they are in constant and complete touch with every detail of the system as perfectly as if they were present in person at every point on the Circuit.



OFFICERS AND DIRECTORS OF THE COLUMBIA AMUSEMENT CO.

Front row seated, the Executive Committee, from left to right: J. HERBERT MACK, president; SAMUEL A. SCRIBNER, secretary and general manager; CHARLES H. WALDRON, director.

Top row from left to right: JULES HURTIG, vice-president; JOHN G. JERMON, director; GUS HILL, director; CHARLES BARTON, director; RUD. K. HYNICKA, treasurer.

tion was originally formed. With very few exceptions, the original holders of franchises still retain them, although a great many have been leased and are not directly operated by the owners.

In every case of a sale or the leasing of a franchise the Columbia Amusement Company has retained complete supervision over the manner in which they are operated which gives the company the same general direction of the shows that it has of the theaters. It is this complete jurisdiction over the whole operation of the entire concern that has made it possible for the company to bring about the commendable changes that have placed burlesque among the worthy things of the stage in this country.

An illustration of the thorough and aggressive methods that characterize the conduct of the Columbia Amusement Company is disclosed in the manner in which its opposition of many years was disposed of. The Empire Circuit, which antedated the Columbia

company was the recent extension of its circuit. It must be kept in mind that when the Columbia adds a theater to its chain it must also add another show, which means a complete equipment of every detail of a production and calling for the employment of at least 50 persons. It was with no little interest and surprise, therefore, that the theatrical world last winter received word that the Columbia Amusement Company had decided to extend its circuit by the addition of more than 30 theaters and an equal number of companies. Here was a trifling matter of over \$400,000 for investment in equipment of shows alone, to say nothing of the required cash for the closing of the deals for the theaters. And yet this project has been fully consummated and the enlarged circuit is actually in complete and successful operation today.

The far sightedness and sagacity of the directors of the Columbia was shown about three years ago, or, be-

BURLESQUE

BY FREDERICK M. McCLOY

The announcement in last week's *VARIETY* of the establishment of a burlesque department under my direction has called forth surprisingly widespread comment. Burlesque people, both in management and upon the stage, have communicated their gratification, by letter and wire.

It is a source of personal satisfaction to me to have been chosen as the editorial representative of the great burlesque business in the columns of a newspaper of such extraordinary circulation and influence as *VARIETY*. And I enter upon my task with a determination always to be fair and impartial in the dissemination of news, and in the critical consideration of the methods pursued by the managements and of the work of the performers.

The public does not expect the same quality or elaboration of entertainment at the prices charged by burlesque theaters that it has a right to demand for its money at the higher priced theaters. This fact will be borne in mind when comments are made upon the details of burlesque productions, which include librettos, the musical features and the scenic and costume equipments. But, and I want to emphasize this, the public has a right to demand complete absence of offensiveness in word and action, and any approach to this, however veiled it may be, will receive condemnation in this department that will not be misunderstood.

Burlesque has many exceedingly able, resourceful producers in its ranks, and there are many players identified with it whose skill and abilities are unquestioned. Henceforth the achievements of these people will be given the publicity in this department of *VARIETY* that they deserve, and the news features will be confined to statements of fact according to the most authentic information that it is possible to secure.

I shall at all times welcome correspondence upon the subject of burlesque and print such news and gossip of its people as may be deemed of interest to all the readers of *VARIETY*. In this way, I hope to make this department the medium for the circulation of the news concerning burlesque people not only between themselves but between them and the people in all other branches of the show business. And I shall endeavor to make its accuracy so convincing that the utterances of *VARIETY* will be accepted with confidence by the public and by the dramatic reviewers all over the country.

John J. Berry, the referee to whom was sent the testimony in the Progressive Circuit's application for an injunction restraining Doctor Lothrop from playing Columbia Amusement

Co. shows at the Howard and Grand, Boston, handed down his findings Friday of last week. The application was denied and Columbia attractions will continue to be played at those theaters, thus shutting the Progressives out of Boston for the time being at any rate. The referee awarded the complainants \$1,700, representing the actual monetary loss in booking fees. These include \$25 a week from the Grand Opera House, \$25 a week each from the shows not owned by stockholders and \$15 a week from shows that are owned by stockholders in the Progressive Circuit. It developed in the proceedings that the Howard was not required to pay a booking fee, but that the shows booked at that house were required to pay \$25 or \$15 according to their ownership. Clarence S. Eldridge appeared for Dr. Lothrop and Leon Laski, general counsel for the Columbia Amusement Company, assisted Mr. Eldridge in a consultative capacity.

Edgar Bixley retired from the Al Reeves Company at the termination of the week at the Casino, Brooklyn, Saturday night, an amicable arrangement to that effect having been made between Mr. Reeves and Mr. Bixley. The Reeves show, by the way, in its completely new form, is this week at Hurti & Seamon's 125th Street theater. Commenting upon his new show, Mr. Reeves says, "I have struck my old gait again and within one week I will have the best show I have ever had." John Burke, of the Burke Brothers, Irish comedians, is the latest acquisition to the Reeves' cast. Margie Catlin, one of the new members of this company, is credited with having made a great hit in the soubrette role.

Following are some of the reports received by General Manager Scribner of some of the openings on the Southern extension of the Columbia Amusement Company Circuit:

Richmond, Va., Sept. 1.

"Auto Girls"—Bijou Theater.

Played to capacity last night. Swell audience, 40 per cent. ladies. Everybody seemed satisfied.

Chas. I. McKee

Memphis, Aug. 31.

"Trans Atlantics"—Lyric Theater.

Costumes and scenery "Trans Atlantics" all right. Principals good. Chorus works well together. Comedy is all right. Show went great Sunday with big audience. R. M. Stainback

Atlanta, Aug. 31.

Zallah Co.—Lyric Theater.

Zallah opened tonight satisfactory business. Scenic production good, costuming bright, effective. Music and chorus numbers excellent. Irish, German eccentric comedians fair. Soubrette pleasing. Ballad principals, both male and female, good. Other prin-

sipal women not satisfactory. Zallah's dance won applause. H. L. Cardoza.

Nashville, Tenn., Aug. 31.

"Whirl of Mirth"—Bijou Theater.

Nothing the matter with class of entertainment. It is acceptable. Company as a whole only fair. Musical numbers, costumes, scenery good. Comedy fair, but got over. Majority of audience, which was capacity, including many ladies, were pleased.

George H. Hickman.

Birmingham, Ala., Aug. 31.

"Heart Charmers"—Bijou Theater.

Show when whipped into shape will be all right. What few things to trim can be easily remedied. Costuming, scenery unusually good. Comedy and musical numbers also good. Audience seemed well pleased. M. L. Semon.

New Orleans, Aug. 30.

"Beauty, Youth and Folly"—Dauphine Theater.

"Beauty, Youth and Folly" opened here today to \$1,060. If we continue to give shows of this calibre burlesque policy will be an assured success. Principals, chorus, costumes and scenery all splendid and with the usual touching up of a new show should do an enormous business over entire Southern circuit.

E. A. Schiller.

Norfolk, Va., Sept. 1.

"Big Review"—Academy of Music.

There are eight changes of costumes in this show and they are all clean and pretty. Scenery adequate. Leading comedy in good hands. Others fair. Female characters clever. Lines and business, mostly old, well handled and scored laughs. Ensemble numbers well worked out. First act got by in very fair shape. Second act slow; needs building up. J. S. Elburg.

Miss Ozora, the Oriental dance formerly with "The Lovemakers," and who at the beginning of the present season was featured with Harry Hastings' show on the extended circuit, retired from that organization a week ago and is now at liberty.

Friday of last week Judge Weil in the Municipal Court decided against Mabel Webb, of the Webb Sisters, in her suit against Blutch Cooper for the recovery of \$200. Last season, Dolly Webb of this team was taken ill and upon the promise of the sisters to reimburse him, Mr. Cooper advanced the amount sued for to defray hospital and other expenses. When Miss Webb rejoined the show after her recovery Mr. Cooper deducted the money from the team's salary. Mabel Webb denied in court having agreed to this deduction. Leon Laski represented Mr. Cooper.

Bert Baker and his "Bon Ton" ball team defeated Ed. Lee Wrothe and his Ginger Girls team in a game that was played in Minneapolis Sept. 4. This is the first defeat that has come to the Wrothe ball players and Mr. Wrothe is considered exorcised over the mat-

ter. Chuck Callahan, the pitcher for the Baker club, struck out 17 men during the game.

Anent the new Dave Marion production, Manager J. M. Ward, of the Gayety, Buffalo, telegraphs: "This is the greatest show Marion has ever put on. We turned them away at both performances on the opening day and business was very large right through the week."

Harry Shepell, leading comedian of the "Cherry Blossoms" was operated upon in a hospital in Pittsburgh last week, for abscesses in his nose. The operation completely overcame the difficulty and after four days in the care of a physician Mr. Shepell resumed work.

Charles E. Barton, manager of the printing department of the Columbia Amusement Company, and Mary Agnes Collins were married in this city Aug. 27. Mr. Barton is widely known throughout the entire theatrical business. Before entering the employ of the Columbia Amusement Company, Mr. Barton had been manager of the Casino, New York, and of other legitimate theaters and traveling companies. Previously to her marriage, Miss Collins was for a long time office manager for Gus Hill. The popular bride and groom are receiving the hearty congratulations of their hosts of friends in and out of the show business. After the honeymoon, which is being passed at Martha's Vineyard and other New England watering places, Mr. and Mrs. Barton will be at home to their friends at 2955 Bainbridge avenue, New York.

Max Spiegel opened his new Grand theatre, Hartford, Monday. "The Happy Widows" is the first attraction and from all accounts, both the house and the performance made a strong appeal to theatregoers of the Connecticut capital. The Hartford Courant of last Tuesday morning devoted extended space to the opening.

Murray J. Simons, one of the principal comedians in the "Happy Widows," was taken suddenly ill soon after his arrival with the company in Hartford last Sunday. Late that night he was removed to St. Francis Hospital, suffering from pneumonia. Monday noon Mr. Simons insisted upon going to the theatre in spite of the remonstrance of the hospital attendants, and upon his arrival there he was seized by a violent attack of coughing and fell to the stage floor. He was at once returned to the hospital where he now is.

Billy Watson's "Big Show" is cleaning up all along the line. In Montreal last week, where business was very large, the daily newspapers without exception credited the production with being equal to many of the two-dollar presentation of musical comedy that have been seen in that city.

GAY NEW YORKERS.

By Frederick M. McCloy.

There is so much to enjoy and admire in the performance that is this week being given by the "Gay New Yorkers" at the Columbia theater, that any short comings may be overlooked. It is genuinely good entertainment that keeps an audience constantly laughing and applauding, and this is just what this show does.

The book was written by Aaron Hoffman, whose identity is hidden under the name "Don Roth" on the program, and the dialog and situations indicate perfect familiarity with the requirements of a rattling good burlesque show.

At times it borders closely to the line of suggestiveness, but Mr. Hoffman adroitly sidesteps offensiveness, thus accomplishing the sort of entertainment appreciated by the average theatregoer, both male and female.

Indeed, there is much less objectionable dialog and "business" in this performance than customarily found in many of the two-dollar revues and other musical shows produced in New York, and that are undoubtedly patronized by what is known and accepted as the "better element" of theatregoers.

Mr. Hoffman has named his burlesque "Madam, Who Are You?" and the story perfectly fits the title. It is told in bright, crispy, witty dialog, and intensely humorous scenes and situations are frequent throughout the two acts.

The one noticeable change that has been made in this show since last season is the introduction of the screamingly funny China-smashing table scene that was used by Fox and Stewart in "The World of Pleasure," two years ago. This scene was written by Mr. Hoffman for that show, and it is such a sure-fire hit that its use at this time cannot be objected to.

This year's cast is practically new. Will H. Fox continues in the principal comedy part, and Irving Gear has succeeded Harry Marks Stewart in the opposite character. Mr. Fox gives the same finished and highly enjoyable performance that has always distinguished his work in burlesque. He plays the Hebrew with just enough exaggeration to make it intensely funny, and he accomplishes his points without recourse to those offensive methods of make-up, dialect and action that are observed in the performances of the average Hebrew comedian. Mr. Gear affords excellent support to Mr. Marks and, although his present position is new to him, he succeeds admirably. The Morrissey Sisters, by their charming presence and their delightful vocal accomplishments, no less than by their fine acting abilities, contribute very materially to the success of the performance. These young women sing exceptionally well and their grace and charming personality lend enjoyment to their work. The Morrissey Sisters do an exceedingly clever specialty which is one of the distinct hits of the show.

Frank O'Brien, who plays the "nut," which was last season enacted by Eddy Nelson, is altogether satisfactory and Harry Lamont, the straight man, does highly commendable work. Jack Man-

ly, who is cast for a small part, and plays it well, contributes a song specialty with fine effect.

Dotty and Carrie Raymond, whose appearance in this show last season was confined to their specialty, are now playing parts in a perfectly creditable manner, and in the first act they introduce their specialty which they succeed in putting over with results that bring them several hearty encores.

The "Gay New Yorkers" is beautifully equipped scenically and the costuming, which is prodigal in quantity, would do credit to a pretentious production of musical comedy.

FIELDS AND FIELDS SHOW CLOSES.

Upon the Boston judge handing down a decision in favor of Dr. Lothrop, whose two burlesque houses in the Hub had been withdrawn from the Progressive Burlesque Circuit and placed at the booking disposal of the Columbia's Extended Wheel and brought about court procedure by the Progressives in an effort to restrain Lothrop from playing Columbia shows, the Progressives immediately abandoned all hope of playing Boston this season.

In case that the decision was against it the Progressive Circuit had laid plans to play the Lynn theater, Lynn, Mass., within easy access of Boston, but this house has been given up and no attempt will be made to play in or around Boston. At the New York headquarters of the Progressives Tuesday one of the circuit heads informed a VARIETY representative the Progressive would not play any New England territory at all this fall and winter.

Fields & Fields Progressive show, "Fields and Fields in Paris," disbanded at the conclusion of its Prospect, New York, engagement Saturday night. The show has not done any business since starting out and the promoters decided to suspend operations upon filling its Manhattan date. There is little likelihood that the Fields' show will be reorganized. This is the burlesque troupe which was backed by Nat and Solly Fields.

The Fields and Fields show will continue over the Progressive Wheel, re-opening Sept. 21, at Holyoke, under the direction of Eddie Feiner, who has taken over the company. It is understood Mr. Feiner has also taken over the Progressive production Joe Wood sent out at the opening of the season.

Boston, Sept. 9.

A rehearsing on the Progressive Circuit-Dr. Lothrop matter was set down for today, upon the application of the Progressive's attorney, in an effort to have the case reopened.

Omaha, Sept. 9.

James D. Barton, secretary-general manager of the Progressive Circuit, has been in town for several days looking after the interests of the circuit.

If the Progressive can play Kansas City it will begin operations here. The American, in which a Progressive show, could have appeared, was dark last week. No Progressive attraction cared to make the jump in and out, with loss of time on each end, it is said.

MAKING CHORUS GIRLS GIVE UP.

An advertisement appearing one or more times in the New York World last week called for young women wishing to travel with a musical attraction to call at the Burland Casino at 801 Westchester avenue, in the Bronx.

Many girls, mostly young and amateurs, answered the advertisement. They were met by a man describing himself as Dave Jackson, who said he intended putting a musical show called "The Whirl of Pleasure" on the road this week.

The young women were informed they could have positions in the chorus but would be required to advance the manager \$8.15; \$5 for make-up, \$2.15 for shoes and \$1 for bloomers. Salary was to be \$18 weekly. Several girls accepted the engagement, raising the money somehow. Other girls, probably professionals, who asked for an advance instead, were informed by Mr. Jackson he had been "stung" before in that way and had decided not to give any girls money hereafter before the season opened.

Those young women who wanted money or would not pay the manager the \$8.15 requested were not engaged. Those who did pay were retained, some of the veriest amateurs being assigned to lead numbers. No principals were in sight during the rehearsals last week, conducted each afternoon at the Casino, after the World ad first appeared Monday. Mr. Jackson, when a girl could not raise the entire amount, accepted a payment on account. Two or three of the women who were continuously on hand informed the other girls "Mr. Jackson" had played them for several seasons past, and that he was a lovely man to work for.

A VARIETY representative, upon calling at the Casino last Thursday, was informed by a man who stated he was producing the show for Jackson that the management had a right to charge chorus girls for wardrobe and make-up and to demand it in advance, even before the wardrobe and make-up were furnished to them. He also threatened to prosecute VARIETY for criminal libel if anything should be printed about Jackson or the show he had announced would be produced.

About ten girls, all choristers, were going through some steps at the time. Jackson's representative said the show would go out this week, but preparations did not seem far advanced. Wednesday rehearsals of choristers were still being conducted at the Casino.

BUSINESS IN TORONTO.

Toronto, Sept. 9.

The May Ward show on the Progressive Burlesque Wheel opened Monday at the Star, playing to \$1,041.25 on the day. The matinee was \$395.40 and the night show, \$645.85. Yesterday the show did \$590 on the day.

The Star's showing has been talked about, considered exceptional these war days.

PROGRESSIVE ROUTE DELAY.

No route for the Progressive Burlesque Wheel shows for next week was ready at the office of the Circuit Wednesday, due to some typewriting delay, which accounts for its absence from the Burlesque routes of this issue.

OBITUARY.

Percival Jordan, for years David Belasco's private secretary, died Sept. 2 at his home, New York, the cause being uremic poisoning. A widow and a daughter survive.

Sam W. Coombs, last season manager of the Gilbert and Sullivan Opera Co., and formerly in the same capacity for Eva Tanguay, died at his home in Belmar, N. J., Sept. 3, of cancer of the stomach.

The mother of Jo Paige Smith died Sept. 7 at Mr. Smith's home in Sheepshead Bay, L. I.

Los Angeles, Sept. 9.

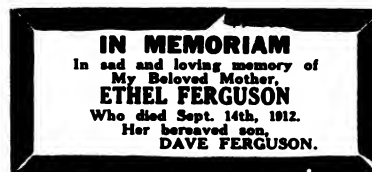
W. A. Hildreth, a former New England artist and for years on the stage, is dead at Santa Monica.

Waterbury, Conn., Sept. 9.

William Tierney (comedian of the Casting Campbells) killed instantly in an Indianapolis theater last week, was buried here Tuesday. Tierney was married but a month ago.

Pittsburgh, Sept. 9.

Mrs. Catherine McCoy Gulick, divorced wife of the late R. M. Gulick, founder and, until his death, manager of the Lyceum theatre here, died in Atlantic City. She was involved in litigation over the theatre after her husband's death.



Baltimore, Sept. 9.

Emil Fischer, the noted German singer, formerly with the Metropolitan Opera Company, and who was heard in this city about 20 years ago, is reported here to have died in Hamburg, Germany, Aug. 11 of an affection of the stomach. He first came to this country in 1885 with Lilli Lermann. He was about 76 years old.

Albert Guille, 25 years ago one of the leading tenors in this country, died recently in Los Angeles. He was born in France 60 years ago. Two sons, at present living in France, survive him. For several years he had been living in Los Angeles and singing in picture theatres.

Boston, Sept. 9.

Herbert Q. Emery, for many years engaged in staging local acts, died suddenly last week at his home at 20 Circuit street, Roxbury, at the age of 48.

Rochester, N. Y., Sept. 9.

James T. Woods, universally known as "Jimmy," advertising man at the Lyceum, died Sept. 1, after an acute attack of liver trouble. He leaves a mother, wife and daughter.

Corinth, N. Y., Sept. 9.

John Stengle, a former actor, aged 46, died Aug. 31 after drinking a cup full of Paris green and severing the arteries of his wrists.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around
New York

Katheryn Osterman and Co., Hammerstein's.

Pauline Hall (reappearance), Hammerstein's.

Dainty English Trio, Hammerstein's.

Solti Duo, Palace.

Artois and Ernest, Alhambra.

"The Mona Lisa," Royal.

Henrietta Crossman and Co., Orpheum, Brooklyn.

Hamer and Pritchard, American.

Clayton and Lennie, American.

"Richard, the Great," American.

"Between 8 and 9," American (1st Half).

Conrad and Warren, American (17-20).

Criterion Trio, Greeley Sq.

Tuttle's Parrots, Greeley Sq.

"The Spider and Fly," Greeley Sq. (1st Half).

Mellan and De Paula, Orpheum, New York (1st Half).

Will Morris, Lincoln Sq. (17-20).

Sayce and Ahrner, Shubert, Brooklyn (17-20).

Allen Dinchart and Co., Colonial.

Grace LaRue.

Songs.

19 Mins.; One.

Keith's, Boston.

Just back from London, Grace LaRue opened her American bookings on short notice in Boston and while she went big, it was more her name than any particular originality in the act that sent it over as well as it went. She uses six numbers and is well gowned. Any shortcomings in her numbers are more than offset by her steps, which have increased materially in grace during her absence abroad. She has "Art" and "My Little Gray Home in the West," "I'd Do It All Over Again," "Love and Springtime," "The Tango Dream" and "Panamala." The welcome absence of any vocal acrobatics together with the addition of a new side of her singing, that of plaintiveness, helped materially and her "Solitaire Tango" also scored. Europe has helped Miss LaRue wonderfully.

Gooltz.

Steindel Brothers (3).

Musical.

17 Mins.; Full Stage.

Palace (Chicago).

Chicago, Sept. 9.

A high-class act with many good points. The three young men who appear are not at ease at all times, and make an awkward appearance, but when it comes to music, they are at home. The program is varied and they get into the good graces of an audience readily, offering ensemble numbers with cello, violin and piano, and also solo numbers. Max Steindel is a good cellist, and Ferdinand at the piano shows excellent technic. The act is well fitted for big time. It was received with great warmth Monday afternoon.

If you don't advertise in VARIETY, don't advertise at all.

Emmett Devoy and Co. (3).

"The Old Hag" (Comedy).

18 Mins.; Full Stage.

Alhambra.

Occasionally, in consistently patronizing the big time vaudeville theatres, one collides with a comedy sketch that qualifies for the novelty classification either because of a new idea in construction or the originality and build of its theme, although such cases are decidedly rare in a season. In Emmett Devoy's "The Old Hag" it might be early recorded that Devoy has taken excellent advantage of all the possibilities and completed a sketch that will eventually number him among vaudeville's six best sellers of the current season. "The Old Hag" is a little domestic story, full of interest from start to close, with an abundance of good, up-to-date comedy and a corking finish. The scene is the home of a young couple, married but a year. The inevitable petty quarrels helped along with two ungovernable tempers are making things unhappy. The husband (Arthur Bell) blames everything on his wife's mother (Maude Durand) and the wife (Ann Pittwood) blames her mother-in-law for the state of affairs. Mr. Devoy is the family friend. With a little diplomacy he adjusts the differences. The girl's mother, a widow, had formerly courted the family friend. The old love is renewed during the action and leads up to the finish where he proposes. She doesn't answer and he leaves. Finding him gone, she executes a little audible acting which he hears, having stepped but just outside the door. Upon his return with the ensuing embrace comes the curtain. The individual parts are excellently taken by the principals, with Mr. Devoy and Miss Durand standing out conspicuously. The piece has been produced on a two-dollar basis. With heart interest, petty thrills and always comedy in sight, "The Old Hag" is a fine piece of vaudeville property. Emmet Devoy wrote it and probably staged it. His labor has brought him a splendid reward.

Wynn.

Dancing Mars (3).

Dancing.

12 Mins., Full Stage (Special Set).

Colonial.

The Dancing Mars, three in number, two female and one male, have a neat and rather refined dancing specialty, but one hardly heavy enough to hold down a big time position. They opened at the Colonial and just barely reached an encore. The act is composed of a young boy and girl who hardly look over their teens, with a third (woman) filling it at the opening and finale. The appearance is excellent throughout, the boy displaying two changes, sailor suit and evening clothes, while the others make several changes during the action, which is set with special scenery. There is nothing exceptional to the dances and at times the routine seems disjointed. They could fill a small time spot and get away nicely. But the speed is a bit fast in the two-a-day. The boy is limber-legged enough to suggest a production, but otherwise it's merely a passable number, scenery and all considered.

Wynn.

Nelusco and Hurley.

Magic and Shadowgraphs.

13 Mins.; Three (Parlor).

Hammerstein's.

Nelusco and Hurley, a boy and girl, are programmed as "Europe's Versatile Novelty." Be that as it may as to the "European" portion. Neither speaks during the turn, but on the act and the individuals, it would not be guessed they had arrived from the other side if the bill had not mentioned it. Some palming with cards is first indulged in by the boy, who later does some shadowgraphing, and again goes into magic, having a variation of the very familiar ever-flowing cornucopia or whatever it may be, in this instance a bottomless cabinet, small, drawn up from the floor a few feet and left hanging there. While dressed as a Chinaman Nelusco draws from this flags, birds and flowers. The idea itself that the act should consider this important enough to close with, precludes the possibility of believing it came from Europe. The shadowgraphing had nothing new. The boy and girl have some appearance, but the best thing about the turn for the big time is the Chinese character the boy takes, and that cannot hold it there. It's a small time turn and apparently has been playing in the wilds. The boy shook hands with himself to the audience when receiving a little applause at the finale. This turn needs more experience, some originality and showmanship. All of it had better be gained on the smaller time before another attempt to put it over in the bigger houses is tried.

Sime.

Reine?

Female Impersonator.

10 Mins.; One.

Hammerstein's.

Reine? without the question mark is a female impersonator. The query might be placed after his name to keep the house guessing, as he, like most of the female impersonators of present times, does not disclose himself until the finale. Until then a big time audience would wonder what Reine? is doing as a single act. But at the disclosure some applause is gained, as this fellow looks like a girl, has an abundance of "clothes," and Monday there seemed to be many of his friends in front. He sang three songs, perhaps four. One was something about "Sweet, Sweet" or anyway those words were in the chorus. Another number was a "Mermaid." Reine, with or without the question mark, came from the small time evidently, and will go back there. It will do him good, for this impersonator has a chance if he will or can improve his voice, now too coarse and masculine, without a seeming effort on the singer's part to soften it. That would be very well if Reine did not use the question mark. He might take a lesson from another act on the same bill that is doing a double-voiced turn. No reason why Reine should not do this also, which would gloss over any vocal defects, and might increase his value, the combination of double voice singing by a female impersonator not yet having been tried on Broadway. But just between us, there are too many female impersonators cropping up. The best only should be given time, and that's not intended as an opening for a bad pun.

Sime.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York.

"Pretty Mrs. Smith," Casino (Sept. 14).

"The Dragon's Claw," New Amsterdam (Sept. 14).

"The Elder Son," Playhouse (Sept. 15).

Golden Troupe (10).

Dancing.

14 Mins.; Full Stage, One and Full Stage (Special Settings and Drop).

Hammerstein's.

The Golden Troupe has returned to America, after a long absence. When here before they held the lead among Russian dancing acts of numbers, and from their present layout, in routine, work, appearance and costuming, they bid fair to retain that position. The act opens in full stage in a winter scene, Russia presumably, goes into "one" for music on string instruments, then returns to full stage when the dancing, most important, is gone through. The dancers include a ballet stepper, a young girl, who does her little gracefully before the fast Russian dancers get into action. Of these there are several, with three of the boys proving themselves competitors for all honors in rapid whirling and twirling on their feet. It makes a fast finale, and the act provides plenty of "sight" through the picturesqueness of the two changes in costume. Monday afternoon at the Hammerstein's, after five o'clock, it held the entire house until the end. The Golden Troupe for color, life and class is well worth booking. Opening the second half with the present layout should be its position on all big time bills, unless needed to close the first half. Monday afternoon the second set for the act was not hung for some reason. The first set shown is very tasteful.

Sime.

Waldemar Young, Wm. Jacobs and Co. (2).

"When Caesar Ran a Paper" (Comedy).

19 Minutes; in 3 (Special Interior).

Orpheum, San Francisco (Aug. 31).

This skit was written two years ago by "Wally" Young, until recently dramatic editor of the San Francisco Chronicle, and was produced at that time at the annual show of the local press club, for which it was expressly created. It proved one of the hits of that entertainment and easily made good here last week, although in much faster company. The sketch is a travesty on editorial room life of the present day. The story deals principally with the efforts of an enterprising theatrical press agent to "land" a front page illustrated feature story of his star. The scene is laid in the private office of Caesar, "editor of Rome's greatest daily," and the action takes place the morning after a strenuous night before, when Caesar had been royally entertained by Marc Anthony, publicity promoter for Cleopatra, an Egyptian dancer. There is a generous display of liquors, cordials and mixing paraphernalia. Caesar is dividing his time between editing "copy" and mixing fizzes, when Anthony suddenly bursts in on his privacy, armed with photographs and typewritten "copy." The dialog is bright and snappy, and

the events that follow in swift succession and culminate finally in the arrival of Caesar's wife, are ludicrously funny. The costuming is elaborate and the players are clad in the conventional attire of the Caesarian Roman Empire period. Jacobs, another San Francisco newspaper man, has the part of Caesar; Young interprets the role of Anthony and Ethyl McFarland, a comely and fairly clever danseuse, is Cleopatra. Joseph Roberts does a taxi-driver "bit" and masquerades later as Mrs. Caesar. From a histrionic viewpoint, the work of the two chief principals plainly evidences a lack of acting experience, but they have a corking good vehicle and long before their Orpheum tour has been concluded they should develop the ease, stage presence and finesse of the "pro." In its present shape the offering got over nicely here, where the co-stars have a strong personal following. On its actual merit, it should be moderately successful elsewhere.

Charley Grapewin and Co. (2).

"Poughkeepsie" (Comedy).

16 Mins.; Full Stage.
Orpheum.

In his new sketch Charley Grapewin has the assistance of Anna Chance, in the lively role of the wife of a traveling salesman. This new work, whoever penned it, is capable of making the laughs come thick and fast. Mr. Grapewin is a drummer who lives in Yonkers. He is the victim of the local gossips. It becomes known to his wife that he has a girl in every town. He is expected home. A rather cool but calm spouse meets him upon his return from the terrible road. She tells him there is house cleaning to be done. He grabs for his hat and bags. But she finally wins her point and he agrees to do his part in cleaning up the little nest. When alone in the parlor he notices the bag of another drummer with the same initials as his own, which was taken by him by mistake. The wife sends her husband into the dining room, and decides to inspect his baggage for some clue as to what her husband is doing while away. She opens the bag of the other traveler and finds in it several pictures, one from a taffee-headed milliner in Poughkeepsie. She had heard that dame was a great friend of her husband's. Revenge she must have. He returns from his meal and is greeted with some heated arguments and censored for his faithlessness. He tries to pass it off, but can't get it over. He had telephoned to his friend with the same initials, also a resident of Yonkers, to have a wire sent him telling him the firm wanted Jed Harvey (Mr. Grapewin) to leave on special business to Poughkeepsie. The telegram does not arrive quickly, but when it does Jed is ready to jump. He hands it unopened to his wife and tells her to read it. This she does, then returns it. The wire says, "Stay home with your wife and help clean house." The finish shows a greatly disgusted Jed at home. There are few sketches that have the comedy worked out with the rapidity of this new vehicle of Grapewin's. The audience was continually laughing. Miss Chance is her usual excellent first assistant

George Felix and Barry Sisters.

"One Word Bill" (Comedy).

18 Mins.; Full Stage—Exterior (15); One (3).
Hammerstein's.

George Felix and Emily and Clara Barry have a new construction for Mr. Felix's pantomimic nonsense and the Barry girls' songs and dances. It is called "One Word Bill," by Junie McCree. The ground work amounts to giving Mr. Felix a reason for being on the stage. He speaks but one word at a time, and that not very often, only in answer to questions by either of the sisters. The act is in an exterior, bare stage really, with a fence and a table about the only set pieces in it. Mr. Felix enters behind the fence. He is pantomimically awkward as of yore, and finally clammers over the picket railing, although the opening in the fence is but a few feet away from him. When later discovering that, he climbs back, and re-enters through the gate. The fun of the new turn is all Felix's and much the same as his former familiar and popular act, in which the Barry girls have been assisting him for a couple of seasons. The newest item in the current number is the closing in "one." It starts with a "table scene," Felix as the waiter, and briefly culminates by converting the table and chairs into a comedy taxicab, Mr. Felix as the chauffeur, driving the two young women off. To the audience the trio played as though thoroughly broken into the new act, but the regulars around the rail Monday afternoon, aware the turn was lately launched, knew that Mr. Felix would improve it in spots with repeated playing. His comedy work is neatly relieved and set off by the Barry girls, who dress well, nicely sing and dance besides handling the dialog necessary for the best effect. It's Mr. Felix's fun-making that holds up the turn, however; in fact, would hold up any act he is connected with. He has a field to himself over here in his particular line of work, and he is very funny at it. *Sime.*

Weber and Capitola.

Songs and Dances.

15 Mins.; One (Special Drop).
Prospect, Brooklyn.

Billed as "Broadway's Youthful Prodigious," Weber and Capitola seemed to make an impression on the Prospect audience although on second, which hindered them considerably. A special brown drop is used, with an entrance in the center over which is a purple curtain. The color of the drop is not attractive. The pair open with Capitola in a becoming gold and blue gown, and her partner in evening dress. They sing and dance and start calmly. "I Didn't Know That Boys Did Anything Like That," by the girl, was well liked. She has been using this song for some time and has gotten the thing down pat. Weber does a dance in a short red coat, with a little hat. His stepping is all in soft shoes, without any great variety of steps. The closing number is with the two in black and white costumes, the girl's slightly abbreviated. "Youthful Prodigious" helps some and it looks as if Weber and Capitola should be able to keep to the big boards

Jeff De Angelis and Eva Davenport.

"Just for Fun" (Travesty).

22 Mins.; One (4); Two (4); One (8); Three (Parlor) (6).
Hammerstein's.

A comedian and a comedienne from the legitimate, both in vaudeville before as respective features, are now co-partners in a travestied mellerdrummer and drama that takes up four periods while the details are being worked out through the medium of a song to carry a thread of a story. The song is sung in two verses in "one," while the other periods are the meller effect in "two," when De Angeles is lashed to a board before a revolving sawmill, and the other during the time in "three" when a "Camille" travesty is used, the finale arriving when Miss Davenport, of large proportions, falls against and upon Mr. De Angelis, much smaller in height and girth. In between is some indiscriminate talk that deals with the action of the farces to follow, also Miss Davenport's weight and De Angelis' chances through that. Both principals are accomplished laugh producers in their own field. Together in vaudeville they can continue to amuse the audience, although having followed a very well beaten path in the building up of this act. It is only the art of this couple that could be depended upon to get across the material they have, but they do, and for the prominence of the "names" in connection with it, may be said to have sufficient. Still the turn could stand condensing, in each period. It needs more speed than now contained. Eighteen minutes at the most would be plenty. When that is done, the De Angelis-Davenport combination, if the managers will agree with them on salary, can go over the route once with the present idea. *Sime.*

Stewart and Dakin.

Society Dances.

9 Mins.; Full Stage (Palace).
American Roof.

A mixed couple dancing the modern steps and opening the show on the American Roof. Another craze on its last stage legs. This couple do as well as any of those who contest for cups in the dancing cabarets. *Sime.*

Herman Steisel.

'Cello.

10 Mins.; One.
14th Street.

Herman Steisel has the right idea on swinging around the pop house circuit with his 'cello. He does not stay on the stage all night and grind out all the classics and all that sort of thing that masters of the 'cello invariably do when playing vaudeville. Nothing of the kind. He starts out with a highbrowed selection just to show that he can hit 'em up if he chooses and then swings into popular selections and closes with playing the choruses of Chauncey Olcott's songs, the words being flashed on the curtain so the audience can sing away as Herman plays the accompaniment. It hits the pop house folks just right. Herman is a nice-appearing musician and visits his barber regularly. *Mark.*

Browning and Deane.
Blackface.

14 Mins.; One.

Browning and Deane are proving a happy combination in the pop houses with their hodge podge of talk, parodies and burlesque tango finish. On their sidewalk patter the men hit it up nicely and the comedy half makes each point score. Their voices are nothing to brag about, but of sufficient calibre to make their parody stuff reach. Pop bills can do well with this team filling in anywhere. *Mark.*

TOMMY'S TATTLES.

By THOMAS J. GRAY.

A new rule of the Interstate Commerce Commission says theatrical companies cannot have a car exclusively to themselves unless they buy 50 tickets. It's tough on the chorus girls, now they have to be all made up all the time.

Four teams are fighting for the best spot in the National League. Think of all the teams who are always fighting for a spot in vaudeville.

We can't think of anything sadder than a seaside summer resort after Labor Day.

Surefire Ad Lib (?) Gags.

When a baby cries in the audience:
"I'll be there in a minute."

When a man walks out while you're on:
"Bring back one for me."

When a piece of scenery or something falls, making a lot of noise:
"Set 'em up in the other alley."

When someone walks in after you have started to tell a gag:
"Where have you been? Now I'll have to start it all over again."

When there's a crowd of men in one of the boxes:
"Look at the jury there in the box."

When someone laughs loudly all by themselves:
"Thanks, come in again tomorrow."

When only a few people applaud:
"I thank the both of you."

When the female partner stands over near the boxes:
"Come away from there, that's the way I lost the other one."

When standing by the sign announcing the name of the act:
"That's me, here" (pointing to one of the names).

When a baldheaded man has a prominent seat:
"Huhl look, there's a skating rink for flies."

German acts are barred from appearing in Canada. Tommy Ryan (Ryan and Richfield) is worried to death over it.

Now that music publishers have stopped paying for the singing of songs, a lot of ballad warblers are digging out their last winter's suits.

THE TAXI GIRLS.

With a noticeable lack of comedy, particularly in the first part, "The Taxi Girls," a product of the Burlesque Producing Co., playing the Columbia extended Wheel, is going to run through the season in the second division, at least until someone reassembles the opening section of the book. The burlesque carries some good situations, offers splendid opportunities for the addition of others and entails some likable comedy in spots, mostly running to slapstick and typical "bit" work; but just now the big problem about the production is the opener.

The book is by Joe Buckley, also principal comedian. The first part is played in an interior double store scene, with the burlesque laid in Hades and called "A H—ll of a Time." The first section is unnamed, and rightly so. There is no olio, the book running in two parts proper, with a few specialties added during the action of both sides. The equipment doesn't represent a reckless expenditure, five changes filling the first part and two being assigned to the closer. There is nothing flashy about the wardrobe, although it runs along the average dressing of the second grade shows and comes up to expectations.

Buckley assumes an Irish role throughout, dividing the centre with Mark Wooley's familiar Dutch. The theme is built around the scenes, and occasionally rambles off to parts unknown; but this being of minor importance doesn't make any material difference. Buckley is as funny as one could possibly be with his own material, but evidently foreseeing the impossibility of the humor and dialog crammed the opener with numbers; so the inevitable monotony is warded off. Wooley takes the usual advantage of every opportunity and feeds his partner well.

The female division brings two principals into a conspicuous position, Ida Bayton and Lynn Cantor. The latter has an exceptionally fine voice, looks good, leads her numbers to encores and gets away with a fairly fine specialty. She also duetted "When You Play in the Game of Love" with Jack Howard and brought that number around to the evening's hit. Howard is also endowed with a good voice, which he uses to good results at times; but the duet brought the singing division to its climax. Ida Bayton's appearance has always been a valuable burlesque asset, and this season her violin specialty shows considerable improvement. Dressed in white tights, with a white wrap and white instrument, she solos to good applause in the second part, incidentally adding a little refinement to the general surroundings. At the Murray Hill they seem to prefer the old seltzer bottle brand to the higher grade, but nevertheless Miss Brayton struck a responsive chord and registered well.

Una Chadwick is the soubrette, for some reason or other. The girl looks nice, has a fair portion of personality; but her singing and dancing are all wrong. She looks like a new season's promotion, and probably came out before prepared, needing a few lessons in the ordinary step routine, and should not try to sing a number, preferring the talkative style, if possible.

Billy Harris and Chas. Wesson divided the "straight" and light comedy roles, Wesson's footwork bringing him safely over. Harris has a good delivery, and the pair fit in well.

The chorus looks good, sings fairly well and continually work. Their dressing, what there is of it, holds its end up, and, on the whole, the aggregation sums up to a favorable margin.

Princess Doveer (Clara Crawford), introducing a series of dances near the finale of the afterpiece, captured individual honors, particularly with a sort of snakish creation, in which she depends almost alone on the upper limbs. It's a bit away from the stereotyped classic and just warm enough for "extended" burlesque.

With the first part remedied and some comedy added here and there the show will run along nicely and accomplish its mission. *Wynn.*

ONE GIRL IN A MILLION.

Chicago, Sept. 9.

"One Girl in a Million" is a show after the style of many that have gone before in the La Salle opera house, only it is down to the last minute in the matter of quips and quirks, and bids fair to last for quite some time.

With this play, Joseph Bransky, manager of the house, comes into the field as a producer. He came in for much attention in the way of flowers and congratulations. Mr. Bransky is the president of the Regal Producing Co., which sponsors the show. The entertainment is written by Addison Burkhardt and Charles Collins, the former author of numerous successes, and the latter dramatic editor of the Post. Mr. Addison also wrote some of the music, and Mrs. Freida Hall wrote other numbers. Frank Smithson staged the show.

The piece goes along at a pretty even pace, leaning a little bit to the burlesque order, and travesties the crook play which has been in the limelight for some little time. Felix Adler, who is featured, is not at ease in the part of a highbrow crook. It is a role that suppresses him. He needs scope, where he can cut loose. In perhaps a week or so Mr. Adler will be able to get out of the hindbound condition he now struggles against. Gilbert Gregory, who has had long training in comedy roles, is sure of himself as the other crook. Nita Allen, who has done eccentric characters for some time, is seen as Mrs. Natalie Goodwin, who schemes. She has a role in which she is supposed to be able to read the thoughts of those around her, and she makes the most of it. It is one of those physiological characters, in which this actress has been expert in other times. Eva Fallon, familiar to audiences in the La Salle, captivates everyone. She has grown a bit plumper than formerly, but is still very interesting, and her work is even and well thought out. It would almost seem that she had written the part for herself.

Leonore Novasio, another of other days at this house, also does some neat work. Edwin M. Favor, an actor of some little note, has a character role that gives him opportunity for good work.

The chorus is sprightly and well dressed. There is a bare knee number

that would not be allowed everywhere. Patsy Shelley, a dancer on the classic order, does it well, although there seems to be very little logical reason for her appearance at any time.

The show is in the process of making. After rehearsals on the audiences of Chicago, it will get into the running, and there is no reason at all why it should not run for a season, and perhaps hold on for a year.

Reed.

COLONIAL.

With a capacity lower floor and the balcony running rather heavy, considering the weather and the scheduled outdoor Labor Day program, the Colonial swung into its tenth season Monday afternoon, with George MacFarlane topping the program. The show ran to comedy throughout, although a novelty turn was provided here and there for diversion.

Mr. MacFarlane has a piano accompanist, a slender, charmless chap, who affords a splendid contrast to the personality of the featured principal, a personality which, by the way, runs second only to his voice. MacFarlane has not altered his routine to any noticeable degree since last reviewed, the Irish numbers predominating, with the usual and expected results. The explained interruption during the repertoire to allow the pianist a soloing opportunity sounds a bit temperamental and might be eliminated. It caused some feminine chatter throughout the auditorium which detracted from MacFarlane's succeeding numbers to some extent.

The Dancing Mars opened (New Acts) and were followed by Catalano and Denny with their piano routine, which includes some exclusive numbers. The boys have a good delivery and measure up well with the average turn of its kind. A "dope" song with a mild set of lyrics for such an extreme idea could be either strengthened or discarded. In second spot they did well.

The Langdons, with their comedy skit, "A Night on the Boulevard," and its accompanying mechanical contrivances were laughingly received and managed to hold their own from start to finale, the latter being especially good, done in pantomime.

After MacFarlane, who followed the Langdons, came Rooney and Bent, neighborhood favorites, as well as an improved duo with their latest routine of patter and dance. The numbers probably represent the weakest section of the act, with Pat's dancing annihilating the applause division. In evening clothes Rooney looks neat, but decidedly funny to those who have been used to his ordinary street wear. (And Pat wore the soup and fish at the matinee, too!) They cleaned up the hit of the bill, notwithstanding, and, judging by the reception, could do so at that house six times a season.

Fanny Brice followed intermission and landed nicely from the beginning, although the opening number is a bit played out for vaudeville. It's rendered better than usual by Miss Brice, though, with the ensuing songs increasing in strength as they go along. Her comedy talk is also worthy of comment.

Conroy's Diving Models makes a gigantic vaudeville production and steps ahead of the stereotyped tank act with the additional specialties utilized for an opener. The light effects are convincingly pretty and the dives well executed and out of the beaten path. With the novelty wearing off such turns, Conroy has sensibly improved over past productions and has something that should carry interest for awhile.

Nat Wills has a conglomeration of talk a bit better than his usual collection, the current war offering him a nifty idea in comedy bulletins. While his voice held out he gathered laughs, but with the arrival of his parodies he was forced to withdraw because of a perceptible hoarseness that practically prevented speech. Wills can get through with his present act while the European struggle continues.

Sylvia Loyal and Pierrot, with a collection of pigeons, closed the bill, a novelty in its way, and strong enough to keep them seated. Miss Loyal juggles straw hats dexterously and otherwise interests during her short period. *Wynn.*

HAMMERSTEIN'S.

Hammerstein's displayed for the holiday week one of the best running bills New York vaudeville has had in a long while, for the number of turns involved. Most of these held comedy of some sort; there was not too much singing in the show, and the dancing was likewise discreetly mixed in. Perhaps the fact of general variety being there brought about an impression of entertainment that had been dulled by the summer houses repeating so often. At any rate, the show is a good one, and should have proven itself by drawing added business to "The Corner." Nor was it an expensive bill, as these things run in Times Square.

Some repeats were on the program. One headed it, Conroy and Le Maire, splitting the top with Jeff De Angelis and Eva Davenport (New Acts). Conroy and LeMaire did their "medicine shop" for the first week's act of the month's run at Hammerstein's for the blackface comedians. With an assured place now in American showdom as cork comics, the two added to their fame at the matinee with the continuous screams of laughter the sallies or the business brought. They were well placed, next to closing, and following much comedy put a clincher upon the whole. The Golden Troupe (New Acts) gave the fast ending to the nicely balanced program. This turn caused comment by holding the entire house, after a slight wait, until its conclusion, around 5.15.

Another return date that meant laughs was "Motoring," the Harry Tate perennial fun maker, with Jack Tate leading and a new "Pawpaw" boy in the auto. The chauffeur and "kid" appear to be the same. "Motoring" is probably the most talked about act in vaudeville through it being quoted or extracts used from it whenever a machine on the road breaks down, either by the delayed party or through passing friendliness of those more fortunate. And the laughs of "Motoring" will never grow old while chauffeurs may be engaged for \$15 weekly.

Still another return that also attested to strong popularity was Claire Rochester, a comely young brunet woman with a soprano and baritone voice. Miss Rochester is wholly feminine, something that all "double-voiced" singers of her sex cannot boast of. This adds to the charm of a well placed deep voice that surely does "get" the house. She sang several numbers, starting with two light songs of the popular brand, for her soprano, and going into heavier songs for the baritone, using the latter also with ease, and not that labored effect so often apparent. Miss Rochester could have taken another number, but neatly rejected the insistent encore with pretty bows. The only complaint against this girl is for advertising Rochester. Why not Syracuse?

More songs were sung by Harry Carroll, alone and at the piano, though he used a quartet in the box for "The Land of My Best Girl," a late war ballad, and a good one (his own composition with Ballard McDonald, writer of the music). Mr. Carroll sang all of his own songs (and McDonald's). It would not be amiss if Harry employed cards announcing the numbers, giving Mr. McDonald equal credit thereby. He did unusually well, appearing just before Conroy and Le Maire.

Robbie Gordone in her posings opened the second part. Frederick and Venita started the performance; Root and White, dancers, next, with Nelusco and Hurley (New Acts) following; then Reine? (New Acts), a singing female impersonator.

A Keystone comedy is now the regular finishing feature of the Hammerstein bills. *Sime.*

AMERICAN.

The last week of the summer season and a holiday brought a light-waisted bill the first half to the American. The early portion of it wobbled dreadfully, and at no time displayed any strength excepting in a couple of spots.

One of these, peculiarly enough, was closing the first half, with a dramatic piece, "The Crucial Moment," bringing forth Edna Luby and company, Miss Luby doing some acting. She did well enough, too, considering it was on the Roof, and the play got over. It's a very good number of its kind for the small time. A surprise finish would hold it up anywhere with a strong cast. The first five minutes is a picture, showing the principal (Miss Luby) forced to seek her living as governess through her husband playing the idle and booze route. The father of the children she cares for, after a year's lapse, falls in love with her, her husband enters the rooms as a midnight prowler, there is a pistol shot, he falls speechless on the floor, and a picture director from the rear of the orchestra calls out it's all wrong and must be rehearsed again. Then the finale is carried out a bit too long with some horse play that jars the atmosphere previously created and was nicely relieved for the moment, which should have been enough.

Another likable period was that spent by Tom Mahoney. "The Irish Chairman," next to closing. Mr. Ma-

honey's Hibernian wit and impersonation of a hod-carriers' union meeting as friendly as two strange bulldogs, got over easily. Mr. Mahoney sings a couple of songs, one opening and one closing. He might work up the talk throughout the turn, as there are more laughs in it, and become more valuable.

Some more laughter from the Five Merry Youngsters, a slapstick quintet that goes in for fun of that sort with each singer in character. It is a "schoolroom act" in "one" without desks, but having everything else, from the "sissy" (rather good in this turn) to the Italian, Hebrew and German (the teacher). For houses that want the rough stuff, The Merry Youngsters are there. They have been away for a long while.

The show opened with Stewart and Dakin (New Acts), a dancing turn that was followed by another "dumb act," Demarest and Chabet, musical, the two boys dancing with string instruments while playing. It was fairly good, and looked funny. Very nice little act of its kind. Then came Charles Drew and company in a "sketch in 'one'" with two people, an Irish character, the straight man jumping about and doing most of the talking. There is not a great deal to this turn, it is somewhat familiar for vaudeville, and about the best thing in connection is the absence of a pathetic finale. After that came Billie Seaton, with a pianist. Miss Seaton is now reciting her songs which is sensible for her. She prefers lyrics with "points" and while there seems to be no illuminated future for singers clinging to numbers of this description, if Miss Seaton can land the songs for awhile she will land time with them.

The Countess Szechy with her Hungarian piano is back for a return date, doing well enough one after intermission, an important spot for her to occupy. Mareena, Nevarro and Mareena closed the show. *Sime.*

PALACE.

The Palace bill is strictly all good this week, with Sylvester Schaffer in his second week and an extremely good supporting show holding down the forepart of the program. A capacity house Tuesday night following the Monday holiday. Schaffer is running his routine the same as last week, closing the show and dividing the second section with Rooney and Bent and Belle Blanche.

Martin and Fabrini opened with a repertoire of dances, in "one" and full stage, with special setting for the latter part. The pair make a good opening act, but, unfortunately, are following in some of vaudeville's best dancers at the Palace. A sort of conversational dance done in pantomime is the novelty of the routine, both measuring up well in appearance and offering the average grace and style.

The Bell Family in second spot with their musical and dance turn, touching it up a bit since last reviewed. The family opened with a Hungarian Rhapsody, going into "Lucia" for a bell number and incidentally this is about as fine a piece of work as vaudeville has seen in some time, closing with the dancing duet. The personality of the

girl in the latter work is 50 per cent. of the act's value. They fell off a bit on applause following the music, but the dancing picked it up again and they closed after several encores and some bows.

Laddie Cliff seems to retain his youthful appearance to advantage, likewise his chair and tack number, although it's about time he discarded that for something new. It's all right for those who never saw Cliff before, but the song is easily recalled and while it allows for extra verses, has never been changed. His dancing insured his success beyond a question, but he smeared things up with a dramatic recitation, something which has gripped comedy singles like a new epidemic. Laddie doesn't need it, doesn't do it over well and besides he's a comic.

Harry Fox and Jennie Dolly closed the first part with their newly arranged routine, carrying practically the same patter and numbers as formerly. Fox has acquired a little comedy cough to replace his whistle. It's a funny little thing and brings good results. A "sissy" finish, done with two stagehands, built up the ending and brought them over a big hit.

Belle Blanche opened the second part of the bill with her impersonations, getting away nicely, and Rooney and Bent preceded Schaffer. Pat's dancing was a bit cramped through Laddie Cliff's preceding efforts, but the couple ended well nevertheless. The finish was a bit superfluous at the Palace and could have been omitted.

ROYAL.

The Royal (149th street and Westchester avenue), playing legitimate shows last season, is now the "big time" home of B. F. Keith vaudeville in the Bronx. The "two-a-day" christening was held with a big crowd at the matinee Labor Day. The Royal has C. C. Egan as its manager.

For an opening show the bill found big favor with the holiday folks. The minute a card was hung announcing the next act there was applause. The show ran speedily from the start considering what speed a duo of battle axe spinners could give with a goodly amount of comedy following.

Eddie Foy and Seven Foylets headlined. The act was riotously received and every move the children made was applauded. Foy has the family working in smooth order, two of the kids doing a "Texas Tommy" that brought down the house. Never did the act go better than Monday afternoon.

The Tuscano Brothers and their shaving blade battle axe opened. The men stall a little but make several throws look risky and that was enough. Julia Curtis and her imitations struck a responsive holiday spirit and she got away in splendid shape. Miss Curtis could have imitated Joseph Jefferson as Rip Van Winkle slouching along in the rain and gotten away with it. Up in the Bronx they make "imitators" believe they have seen those imitated.

Ryan and Tierney had an easy spot and the results were certain. The boys could have staid on for a dozen choruses. The Foyes then captured the house.

After intermission the Farber Girls appeared. They are now forte on the wardrobe, work with more stage assurance and take more for granted. The blond girl has outgrown her cute, peppery ways and appears to have been listening to "advisors" instead of following her own, natural way of working for comedy points. The girls put their songs over nearly one hundred per cent. better but one number the blond sister used at the start is rather risqué. It may pass in New York but on the road it's doubtful.

Diamond and Brennan quickened the show pace and were a hit hands down. They laughed at every twist and turn. Jim Diamond made, and voted Miss Brennan a mighty pretty partner. With Ryan and Tierney using "Follow the Crowd," Diamond interpolated Irving Berlin's "The Ragpicker." It was well received.

That the women up in the Westchester neighborhood are given to talking over the back fences was evident from the way they enjoyed the Edgar Allan Woolf sketch, "Lady Gossip." There was much laughing by the audience at the smart repartee between the women of the sketch in which Mrs. Gene Hughes is the scarring member. "Lady Gossip" is timely and well written, there's a happy blending of comedy with pathos and it is a worthy successor to Mrs. Hughes' former offerings. Adele C. Porter as Dora played the role capably. None of her lines were lost.

The show closed with a skatorial exhibition by McLallen and Carson. That the act was appreciated was attested by the fact that everybody remained in until the finish.

If the attendance and applause of Monday may be taken as a criterion the Royal as a big time is going to turn the trick this winter.

The only drawback to Monday's start was the inability of the Royal orchestra to take up the cues quickly and incidentally "follow" some of the people instead of leading them. *Mark.*

ALHAMBRA.

If the Alhambra's guardian can consistently supply that house with the brand of vaudeville on exhibition there this week, it will take Harlem about a fortnight to realize its advantages, and the question of the current season's possibilities will have been satisfactorily decided. Although there is nothing in the program either sensational or semi-famous, the bill, thoroughly saturated with high class comedy, runs like a well oiled machine, with the individual turns marking up the expected score without exception.

Gus Edwards' improved "Song Revue of 1914" headlined and shares the after section, with Ed Vinton and Buster. The Edwards' production is built along pretentious lines, with 16 choristers, several boys and a number of extras and principals. The three featured principals, besides Edwards himself, are Salley Seeley, "Little George" and "Cutie Cuddles." Miss Seeley is a "double-voiced" singer, with a soprano that sounds a bit falsetto, but an excellent low register. Salley has in addition a goodly share of personality, looks nice and brings her every

number into the encore division. Edwards did pretty close to the cradle to dig up the other two, their ages restricting their dancing (explained in a curtain speech); but, with his usual sagacity, Gus has landed a pair of youngsters who will eventually develop. The little girl is cute enough for a doll number, and "Georgie," who impersonates several legitimate celebrities, is already in his second stage of progress. The numbers are all staged well; the costuming is in line with the balance, and, all told, it makes a splendid vaudeville number.

Mang and Snyder opened with some remarkable equilibristic tricks when one considers their build and size, offering a routine that comes mighty close to the best on the season's big time bills. They gave the show an excellent start and left a lasting impression for themselves.

Chris Richards in second spot was a variation from the stereotyped double turn one usually finds there and with his familiar list of contortion tricks and comedy bits scored a safe hit. Redford and Winchester kept the action going with their comedy juggling skit, one of the best, if not the best, of that brand of specialties now in use. In addition to the comic's routine, the couple exhibit cleverness in the way of straight balancing.

Albert Von Tilzer and Dorothy Nord have perfected a classy little specialty, and, contrary to expectations, did not introduce any ancient or modern methods of "song plugging." The turn stands up by itself and could carry without the additional strength of Von Tilzer's past performances, which are only recalled by the medley of song titles. Miss Nord displayed some elegant clothes, the prettiest perhaps being the canary colored affair worn at the opening. Her German number, utilized to encore, was especially good, but there is hardly a flaw apparent in the entire repertoire. Miss Nord is strikingly handsome, magnetic, and sufficiently talented to go it alone; consequently, with Von Tilzer (who, by the way, can sing a little himself), the couple make an ideal team for present day vaudeville.

Ed Vinton and Buster opened the second half to their customary applause. Considering the hundreds of single and troupe dog specialties in vaudeville this particular canine seems alone in his class. The routine is a relief from the cut and dried style of others, and if cues are used they are well hidden. Vinton's act was one of the big hits. Emmett Devoy and company (New Acts).

Wynn.

ORPHEUM.

The Orpheum started the second week of its season Monday with a well filled house at the evening performance. The bill was generally satisfactory in all its departments.

The out of the ordinary thing about this week's Orpheum show is the appearance of three families. The first, the Five Martells, opened with their bicycles. The riding on the high wheels is done exceptionally well and a better finish for a turn of this kind could not be found. Another family affair was that of the Six Brown Brothers, easily included with the hits of the bill. These

boys did some excellent work on their saxophones with enough comedy worked in by Tom Brown to make the idea amusing. The last of the family gatherings was the Four Roeders, who closed the show with some acrobatic work and strength tests. The program gives the name as Roeder's Invention.

Charley Grapewin (New Acts) in his new sketch was a big laugh Monday night. It is a bigger comedy than "Mr. Pipp." Following was Winona Winter who is as dainty as ever and has some cute little songs. The ventriloquist bit at the finish is short and snappy and gets over nicely. Miss Winter has dropped all imitations and is winning out on singing of fresh and dainty songs.

Roy Cummings and Helen Gladings saw their card out No. 2 and the young looking couple did their best to entertain in that position. The girl is there with the manipulation of her limbs, doing high kicking that would make the best go some to beat. The fellow does a fair "souse" and with the girl in a dress suit they danced pleasingly.

Winsor McKay did his allotted time after intermission with the moving cartoon "Gertie." McKay does little in the act but snap a long whip, but his pen has furnished him with material which makes them laugh. Adelaide and Hughes billed with the largest of letters followed the cartoon work and did their artistic dancing. This couple want to sing, or feel that the audience must have a song to get them in the proper mood to appreciate the dancing. One song would be plenty for that. The house appreciated the dancing but there was not the great applause one would expect.

The real Brooklyn boy, Frank Fogarty, was there to tell his own town's folks new stories and he has a good number of them. "Kerrigan" and "O'Brien" have not been lost but they have been up to some new tricks. Mr. Fogarty recites in his inimitable way. Brooklyn is a queer village but it's proud of Frank Fogarty.

BUSHWICK.

The Bushwick had a comfortably filled house Monday afternoon. The sun shone brightly, and so did the show.

The bill started well with Wentworth, Vesta and Teddy, the latter appearing in a celluloid collar with a necktie attached. The men used their regular routine with a couple of new tricks that fitted in well. Dorothy Kenton did a little on the banjo, but had rather a hard "No. 2" spot.

The first real surefire act on the bill was Harry B. Lester, "No. 4." He started well with some "Own Property" songs and then did a bit of imitating. His imitations were well received. The act before, Dunn and Bronte, did not stir things, the diminutive comedian failing to register any real laughs until the dancing finish with his partner who is a very large woman. The last of the first half Gallagher and Carlin had the people in hysterics with their familiar "Before the Mast." The turn is really funny, and if one looks carefully at the stage hands dressed as sailors they cannot help but laugh.

Dolly Connelly with the aid of Percy

Wenrich at the piano was a regular hit, opening after intermission. Right after, in the customary headliner's position, were Amelia Bingham and company in "Big Moments from Great Plays." Miss Bingham was a distinct success in the "Joan of Arc" extract. Several little faults could be noticed in the appearance of some of the others. The first act, a priest with tan rubber-soled shoes seemed rather extraordinary, and also one of the society men of the royal court appeared later with tan sox and black shoes.

Melville and Higgins, with their well-known kidding, brought laughs and applause from all over the house. It seems as if that song, "Dying from Kissing," has been heard somewhere before but not for some time. Mae Melville also made them laugh with the manipulation of her train, which Miss Bingham had done also but a few minutes before. Burdella Patterson closed with some poses, made more attractive with the aid of a stereopticon.

PROSPECT.

The latest of the B. F. Keith Greater New York theaters is a milestone in the road of the big time interests. The new house, in the Park Slope section of Brooklyn, is situated where a very high grade clientele is bound to come. The Prospect is decorated in red and gold with a white marble effect. The house has but one rear balcony, but is exceedingly deep, with 31 rows in the orchestra.

The first show was formed for an all around good entertainment without a monster "name." "The Bride Shop" is the costliest act on the bill and was fully appreciated by the people. The "Shop" closed before intermission, following Lyons and Yosco who got the entire house with their music. These two fellows have retained most of the business that was used last year, only a song or two being new.

Nellie V. Nichols, right after intermission, ripped things open from the start. Miss Nichols just cleaned up when reaching her "Nationality" number. The manner of singing of the "Sailor" song is very much after the style used by Alice Lloyd in the same song. Miss Nichols refused to take an encore though the audience seemed to wish one.

The second half was comedy from start to finish. Joe Jackson had the people so tired laughing that at the finish of his turn, they sat back to rest, some forgetting to applaud. Sam and Kitty Morton, following Jackson, brought more laughs. The couple are certainly popular in the "Dark Borough." The singing and talk of the Mortons were highly enjoyed. They were on rather late, but easily figured in the bright spots of the show.

The Gliding O'Mears opened with fair dancing, the girl appearing rather graceful. Weber and Capitola (New Acts) were "No. 2."

Kluting's Entertainers had a very good spot for an animal act and the work of these canines and felines was of the highest order. The jumping of the cats is a good bit, some real training being shown here. The aerial finish is very pretty, leaving a good impression. The Asahi Troupe closed

satisfactorily with their magical and acrobatic routine. The water idea is highly amusing.

The business of the Prospect may be light for a while but there is a drawing population in this part of the city that should make the house a money maker.

14TH STREET.

The 14th Street is giving the public plenty of picture entertainment along with its vaudeville show at popular prices but under no consideration is the management offering any three, four or five-part feature. The 14th runs nothing but single and double reeled films but among them include some of the weekly "serial" instalments.

Walter Rosenquest gives his patrons the same length of show in the summer as he does in the winter and his business Tuesday night was of the usual large proportion. There is a new musical director and organist at the house. He's a six-footer named James Banta but his height does not prevent him from playing the 14th Street's pipe organ well.

Of the pictures an Eclair, "The Jack Pot" (two reels), proved the right sort, having a theme and dramatic climax that appealed. Another two-reel picture, "Jean of the Wilderness" (Thanhouser), was quite melodramatic and brought to the fore as a picture actor, Claude Payton, the stock leading man.

The man-woman team, Francis and DeMar, got along nicely with their regulation vaudeville turn, while E. J. Moore and a messenger boy "plant" worked up some laughter by Moore's rapid-fire talk, partly addressed to the audience and partly to the musical director. Moore has several good tricks, his orange "expose" of the rings worked up along the lines of the Jarow lemon trick. It was a hit.

Kitty Dunsmore and Co. (three men) presented an amusing little playlet of Scotch construction entitled "When Maggie Rolls the Mist Away." The characters were excellently played although the skit sagged at the middle and slowed down at the close. The sketch will fill in most acceptably on a pop bill.

Herman Steisel (New Acts) tuned up the voices out front for Jack Driscoll's illustrated song chorus of the new war song, "Alsace Lorraine," which found favor. Jack Driscoll's voice and the 14th Street pipe organ are a happy combination and the results are always there. This war song has an "easy chorus," and for that reason should enjoy popularity while the war lasts. Those "illustrations" accompanying the song were evidently "rushed" out overnight. They were not worth the "rush."

The Les Cados and their knock-about acrobatics went very big, several kids in the gallery laughing their heads off. They have some bully good tricks, but need a couple of hard ones to round up the finish. The comedy hit of the evening was made by Willard and Bond in their blackfaced turn which has some funny lines. It is away from the usual run of comedy skits and at the 14th Street the comedians romped away with the show.

Mark.

MOVING PICTURES

FILM FLASHES

Lucien Veuve (Gaumont) has gone to war in France.

David H. Thompson is back in the picture ring, with the Thanhouer Co.

Harold Edel is to direct the new Regent, Buffalo, when it opens its picture policy.

Leon Victor is looking after the Bronx, New York, management. He has full say on what picture is played, changing his feature every Thursday.

In some of the film companies in New York may be found a number of girls who formerly did chorus work in Broadway productions.

W. G. Ollmore has assumed the management of the Bayonne factory of the Centaur.

It's all settled for the Mutual Film Corporation and the New York M. P. Corporation to continue their former arrangement of marketing the Keystone, Broncho, Kay-lee and Domino films. There has been a renewal of the contract which upon its expiration in August and the coming here of Messrs. Ince and Sennett from California led many to believe that further relations would be severed.

The Property Operating Co. (J. J. Murphy, treasurer), through A. B. Samuelson, has leased from the M. Morganthau, Jr., Co., the moving picture theatre and aeroplane in course of construction on Southern Boulevard, with a 100-foot depth, just north of the junction of Westchester avenue, Southern Boulevard and West Farms Road. The new house will seat 870.

Arthur Roussel, vice-president of Pathe Freres, is seriously ill at his home in West New York.

Irving Cummins, long a leading man in pictures, is giving up the life before the camera and has engaged as leading man with the Poll stock, New Haven.

Notice has been posted that the Crystal players will be dissolved. It's understood that a brand new Crystal company will be reorganized for the winter work.

Clara Kimball Young has left the Vitagraph to continue picture work with the Peerless studio of the World Film Corp. Her husband, James Young, has also left the Vitagraph and will act as stage director for his wife's new company.

The new \$50,000 Regent theatre at East Genesee street and Irving avenue, Syracuse, N. Y., opens Monday playing pictures exclusively. Merton H. Schwartz is manager. This makes Syracuse's 57th film theatre.

The American Film Company has been restrained in the Superior court of Chicago from showing the picture "Aftermath." The Famous Players' Film Co. asked for the restraining order.

Guy Standing, who was to have appeared in "The Silver King" for the Famous Players, is busily engaged on the other side, being a member of the British navy.

H. B. Warner, whose first appearance in pictures was in "The Lost Paradise," to appear in a big suffrage picture which has been arranged for by Mrs. Mendill McCormack, the suffrage leader of Chicago.

Lou Howe is looking after the management of Sam Howe's new Brownsville theatre, Hopkinton, and Pitkin avenues, Brooklyn, which is dedicated to a pop house playing "Fam. Dept. acts, U. B. O."

James Keane, general manager of the United Keograph Film Mfg. Co. of Fairfax, Cal., left here for New York with his seven-reel production, "Money."

A six-reel production evolving the history of California from the time that it was covered with nothing but the blue sky, a few wigwags, adobe houses and inhabited only by Indians and Mexicans down to the present day, has been started by the California Motion Picture Co. Extensive preparations have been made to give this picture its proper tone and atmosphere, because it will be shown to thousands of people every day in the California Building at the Panama-Pacific Exposition.

The Photoplayers' Club of Philadelphia was recently organized at the Lubin Studio. Over 20 recruits have already joined and an entertainment has been arranged for Sept. 13.

The Pennsylvania Board of Censors has up to date appointed 467 inspectors throughout the state, of whom 80 are in Philadelphia. They are engaged in assisting in censoring pictures and are reporting on the dis-

play of unauthorized films if any are discovered.

The Paramount Pictures' new offices at 1321 Vine street, Philadelphia, will be ready for occupancy in a few days. William Smith, manager of the Famous Players' Exchange, will be in charge. The offices are attractively finished.

The Locust theatre, one of the prettiest picture houses in West Philadelphia, opened Saturday. Maurie Felt and Frederick D. Felt are the owners.

A picture house to cost \$15,000 is planned for front street and Allegheny avenue by J. A. Ridgeway, who had had plans prepared and is ready to begin construction work.

CLEVELAND CLEANING UP.

Cleveland, Sept. 9.

The police department is making preparations to clean up the city and has started in by sending out an order to banish all posters in connection with picture shows that tend to encourage crime through their display. This covers lithos in which vice rampant is shown, the first to fall under the rule being the poster of a film labelled "The Jack Pot Club." The picture was being exhibited at the Bijou and the advertising matter carried a view of men gambling and drinking.

The police, however, will not include billing that shows justice triumphing over crime, this being proved through their passing up a litho showing a cop in a desperate struggle with a prisoner.

Popular dances have also come under the ban and Dance Hall Inspector George Myers claims that next season will see the end of the tango, turkey trot and other popular steps insofar as Cleveland is directly concerned. The hesitation waltz will survive, but otherwise the old time movements will predominate.

COAST STANDS FOR W. F.

According to an announcement from the World Film Corporation offices, the Turner & Dahnken Circuit of California has signed up for the weekly releases (Shubert and Brady) at the following houses: Tivoli, San Francisco; De Luxe, Oakland; Photoplay theatre, San Jose; Photoplay, Richmond; Alameda and the Berkeley, California.

The first feature to start to the Pacific Coast is "The Lure (Shubert per Blache Co.), opening Sept. 14.

Tinting and Toning Discovery.

Robert Brotherton, chief chemist of laboratories at the Balboa studios in Long Beach, claims to have made some new discoveries in tinting and toning cinema films. According to experts, the new colored filming promises to make Brotherton a latter-day genius. With his process working it will be an easy matter for photoplay theatres to project almost any hue upon the picture screen.

Brotherton has also an invention whereby seashore scenes may be colored so that the ocean appears dark blue, the rocks brown and the foliage a naturally green tint.

NUMEROUS "SERVICES."

With new program services on the market, exhibitors are beginning to wonder what the outcome will be. Several New York picture managers say that it will be a "survival of the fittest programs" and that some are bound to hit the shoals before the winter is over.

For a time the General Film Co. had full sway and made so much money hand over fist that "independents" organized. Within the past few years a dozen or more exchanges have shied their service castor into the film ring with other programs just breaking through the surface.

A number of picture concerns outside the organized "services" say that they will form another program before the fall is over.

PICTURE STARS STARRING.

The picture stars are commencing to star in vaudeville. A couple within the past two weeks, each well known for the role taken in a serial, have opened in acts at Dale's 16th Street theatre, thence going over a brief round of similarly classed houses.

The first to take to the small time route uptown was Crane Wilbur, who appeared there last week. This week Pearl White is on view in the same theatre.

WAITING FOR WAR PICTURES.

Speculation is rife as to the war pictures now making the rounds of the photoplay houses. In several uptown houses a certain war picture shown was taken by a foreign company during the military maneuvers of the foreign armies in time of peace.

The word "war" has a significant meaning outside of any picture house and with the exhibitors ready to play the first that comes along it looks as though some were going to be "stung" on phoney pictures.

ALLEGED FILM FLIMMERS.

Chicago, Sept. 9.

Picture film thieves have been busy of late, and have made away with a large number of films. The thieves have posed as theatre owners.

James Gordon was arrested, charged with obtaining eight films, valued at \$800. Charles Danziger, a film broker, was also arrested. He admitted having bought films, but asserted that he did not know they had been stolen.

New Saxe Theatre Is Open.

Minneapolis, Sept. 9.

The New Saxe theatre opened Sept. 5 with feature films. It was built at a cost of \$150,000, exclusive of the site. It seats 1,000 on the ground floor and there is a large balcony. Performances are continuous, with a general admission of ten cents.

The local manager is Samuel N. Robinson, formerly of Peoria, Ill.

The Saxs also operate the Lyric, which will change its policy and offer all-star feature productions only, advancing prices to 20 cents for evening performances.

REISSUING OLD PRINTS.

Never before has there been such a reissuing of prints as at present. As many of the foreign shipments have been cut off on account of the war, the war alibi of course will be the one that will get full play.

Several American companies began to dig up some of their old prints, re-burnish them and make new titles and captions before war was declared. Since the European hostilities started in earnest other concerns have put old films on their list.

Some of the companies are very truthful about informing exhibitors certain releases are "reissues" and are getting a good demand for them at that.

Several exhibitors say that they would much prefer playing some old, old ones to some of those that are wading through the market at present.

UNIONIZING THE STATE.

Elmira, Sept. 9.

The Lyceum has reached an agreement with the state employees after holding out for some time. This is the second house in Elmira to unionize.

Auburn, N. Y., Sept. 9.

Manager Hennessy, of the Jefferson, refused to engage additional stage help and all his employees have struck. Non-union men were engaged and the opening performance of Neil O'Brien's Minstrels went off without a hitch.

Syracuse, Sept. 9.

All Syracuse theatres have signed agreements with the local stage employees' union for a long term. A slight hitch at the Grand was amicably settled.

Auburn, N. Y., Sept. 9.

As the result of difficulties between Manager Hennessy, of the Auditorium, Jefferson and the Burtis Grand theatres here, and the local Stage Hands' Union, the three houses are giving employment to non-union workmen. Beginning Sept. 23, they will have non-union orchestras.

The labor trouble, despite a threatened union boycott of the houses, failed to keep down the attendance for the opening of the vaudeville season Monday, when 1,500 jammed the Jefferson. An audience of the same size was present at the opening of the Auditorium Friday.

According to Mr. Hennessy, the acceptance of the union demands would mean an additional expense of \$1,000 for the season. Hennessy put the local houses on a union basis.

Elmira, Sept. 9.

Every theatre here has now signed with the Theatrical Stage Employees' Union, with the exception of the Grand and Amusu. The Majestic and the Mozart were the last to come in.

If you don't advertise in VARIETY, don't advertise.

MOVING PICTURES

1033 THEATRES AND PICTURE HOUSES IN GREATER NEW YORK

"Record and Guide" Tells of Surprising Number. Amusing Population of Five and One-Half Millions.

There are 1,033 theatres and picture houses in New York City, according to the statement of the "Record and Guide" which is supposed to keep a close official tab upon all the buildings, new and old, within the limitations of New York and Brooklyn.

In summing up the number of New York places of legitimate and photographic amusement, the "Record and Guide" says:

For the amusement of a population of nearly 5,500,000 permanent residents with several more million theatregoers from New Jersey and Westchester and other suburban sections, and for thousands of visitors who are constantly coming into the city, there are about 1,033 theatres and moving picture houses in New York City.

There were, up to July 1 of this year, about 750 licensed places for the exhibition of motion pictures in the five boroughs. Of this number, about 527 were indoor and about 223 open air. About six months ago there were over a thousand moving picture playhouses in the five boroughs, but, since the adoption of the new ordinance relative to moving picture theatres, passed by the Board of Aldermen July 1, 1913, approved by the Mayor July 8, 1913, and which became effective Aug. 13, 1913, a great many have gone out of business on account of inability to comply with important provisions of this ordinance. The law was designed with great care in order to give all possible protection to the people who frequent moving picture theatres, and such protection is required under various sections of the ordinance.

STAGING A COLLISION.

Altoona, Pa., Sept. 9.

Thousands of dollars were expended, several hundred actors secured and 15 camera men used for a spectacular feature staged at Philipsburg, near here, Tuesday, by Lubin.

Two passenger trains, running at high speed, met in a head-on collision on the Pittsburg & Susquehanna Railroad. The actors were seated in the coaches when the start was made toward the point indicated. Prior to that, a motor car dashed through closed gates at an improvised crossing, only to be struck by a train. Other thrillers have been arranged by the makers, from which a five-reel drama will be made.

PATHE CONCERN GIVES UP.

Ithaca, Sept. 9.

The Wharton Motion Picture Co., which has been producing pictures in

this vicinity for the Pathe people announced today the suspension of all activity.

The European war is the alibi, work having been at a standstill in the studio for the past fortnight.

The Wharton located here during the spring, and had been producing two pictures weekly for the foreign market. With exportation discontinued through the war, an attempt was made to invade the domestic market without success. Finally the company was forced to suspend.

The players have gone west in search of other engagements.

The Magleys, back from the war zone, are at the Colonial, New York, next week, their first local appearance in six months.

AFTER THE FAKERS.

Los Angeles, Sept. 9.

All pictures purporting to be actual scenes of the European war, but in reality film dramatizations founded on the situation abroad, have been placed under a ban by the Municipal Board of Picture Censors here at the request of Judge A. P. Tugwell, who is also an exhibitor and was state president of the International Association before the amalgamation of that organization with the Exhibitors' League.

All imitation films are barred.

CATHOLIC CO. BUYING.

The recently organized Catholic Film Co. has decided to depend on the market for its current supply and may not begin manufacturing any reels until next season.

It is negotiating now for the outright purchase of several educational features, at the same time closing definite arrangements for state exchanges.

For the present the company will confine its efforts to the east and propose to get into action around Oct. 15.

Anna Chandler has recovered her voice and may resume her big time bookings next week.

COAST PICTURE NEWS.

By GUY PRICE.

James Bennett is now with the Reliance-Mutual.

Don Crisp has taken his company of Reliance-Majestic players to Big Bear Valley, California.

Miss Anita Lees, said to be the youngest scenario writer in the West, is visiting the motion picture camp in Los Angeles. Her home is in San Diego.

Harry E. Altken, president of the Mutual Film company, has returned to the Coast from New York.

Los Angeles friends of Fred Mace are wondering what has become of him. Last heard from he was on his way home, but to date he has not shown up.

Roy Altken, managing director of the Western Film Import company, is back in Los Angeles after a trip East.

House Peters, who recently resigned from the California Motion Picture company, is coming to Los Angeles.

Bess Meredyth is forlorn because some unkind, treacherous fiend poisoned her dog "Whitney."

G. P. Hamilton, director for the Albuquerque company, is in New York.

Wilfred Lucas is ill at his Los Angeles home.

Anna Little is recuperating from an illness at her Long Beach home.

Frank Montgomery is said to possess the largest collection of Indian relics in the motion picture business.

T. L. Tally, the Pacific coast moving picture magnate, is now in control of four theaters in Los Angeles.

Does moving pictures pay? Glance over this list of players in one company—(the Kalem-Santa Monica)—who own their own cars: Director Albert Hale, Ethel Tetre, John E. Brennan, Mrs. Carry Clark Ward, William S. Croly and Frederick Hobbins.

Harry Revere is planning to produce a photoplay from the well-known song, "Silver Threads Among the Gold," made famous by Richard Jose.

Lawrence (Larr-) Peyton was toastmaster at a dinner of the Photoplayers' club in Los Angeles. Peyton recently returned to Los Angeles from San Diego, where he is credited with doing some excellent work for the United States Film corporation.

Pacific Coast picture players are supporting the agitation for an insurance for film folk.

Charlie Pike will leave in a few days for New York on a business mission. It is rumored that he will close details for the filming of many scenes to advertise the Salt Lake line.

Jane Bernaudy, one of the Universal's best riders, will soon leave for the Pendleton roundup, where she will take part in the events for women and try to retain the medals she won late last year for fancy riding and roping.

Douglas Gerrard recently underwent an operation on his ear. He is still in the hospital.

Ruth Roland, lead for the Hollywood Kalem, left her car standing too long in front of one of the foreign consulates last week and a \$5 fine was imposed—and paid.

NEW FILM STUNT.

The Home Feature Film Co., organized by N. Buckley and M. J. Jolliff, has a unique idea in mind, the couple having perfected a plan to take local films of small towns, showing the main streets, principal buildings and public departments at work, together with a one-reel release carrying some sort of scenario in which the village belle will be allowed to perform at so much per belle. The picture will be developed and played in the town hall or theatre on a percentage basis. They begin operations next week, working in the Middle West.

If you don't advertise in VARIETY, don't advertise at all.

RELEASED NEXT WEEK (Sept. 14 to Sept. 21, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:

GENERAL	EXCLUSIVE	UNIVERSAL	MUTUAL
Vitaphone..... V	G. N. S. F. G. N.	Imp..... I	Gaumont..... G
Biograph..... B	Ramo..... R	Bison..... B101	American..... A
Kalem..... K	Solax..... Sol	Chrystal..... C	Keystone..... Key
Lubin..... L	Eclectic..... Ecl	Nestor..... N	Reliance..... Rel
Pathes..... Pth	F. R. A. F. R. A.	Powers..... P	Majestic..... Maj
Selig..... S	Levi Pennants..... L P	Eclair..... Eclair	Thanhouser..... T
Edison..... E	Get. Northern..... G N	Reis..... R	Kay-Bee..... K B
Essanay..... S-A	Dragon..... D	Frontier..... Fr	Brasche..... Br
Kellogg..... K	Isala..... Is	Victor..... Vic	Domino..... Dom
Melies..... Mel	G. N. X. G. N. X	Gold Seal..... G S	Mutual..... M
Ambrose..... Amb	Blanche Features..... Bl	Joker..... J	Princess..... Pr
	Lana..... La	Universal like..... U I	Komic..... Ko
		Sterling..... Ster	Beauty..... Be
			Apollo..... Apo
			Royal..... R
			Lion..... Li
			Hepworth..... H

NOTE—The subject is in one reel of about 1,000 feet unless otherwise noted.

SEPTEMBER 14—MONDAY.

MUTUAL—The Coccoon and the Butterfly. 2-reel dr. A; Keystone title not announced; Our Mutual Girl, No. 35, Rel.

GENERAL F.—The Backslider, dr. B; General of the Future (Mell) and Buster Brown on the Care and Treatment of Goats, com. split-reel, E; The Joblot Recruits, com. S-A; The Mystery of the Sleeping Death, 2-reel dr. K; Pathe's Weekly, No. 59, and title not announced, Pth; Ye Vengeful Vagabonds, dr. and Hearst-Selig News Pictorial, No. 57, S; The Man Who Knew, dr. V.

UNIVERSAL—Sweetheart, 2-reel dr. I; A Gentleman of Kentucky, 2-reel dr. Vic; Trapped in a Closet, com. Ster.

SEPTEMBER 15—TUESDAY.

MUTUAL—Gold, 2-reel dr. T; Every Man Has His Price, dr. Maj; The Only Way, dr. Be.

GENERAL F.—Merely Mother, 2-reel dr. B; Making a Convert (Educ and dr) E; The Way of His Father, dr. S-A; Into the Depths, dr. K; Rastus Knew It Wasn't, and She Made Herself Beautiful, split-reel, com. L; The Tramp's Revenge, com. Mel; Pathe title not announced; The Eugenic Girl, com. S; When Youth Meets Youth, 2-reel dr. Kl; Steve O'Grady's Chance, 2-reel dr. V.

UNIVERSAL—The Trey o' Hearts, Series No. 7 (Stalemate), 2-reel dr. G S; A Joke on the Joker, com. C; The Scarecrow and the Chaperons, com. U I.

SEPTEMBER 16—WEDNESDAY.

MUTUAL—A Tale of the Northwest Mounted, 2-reel dr. Br; The Mirror, dr. A; The High Grader, dr. Rel.

GENERAL F.—A Summer Resort Idyll, com. E; The Fable of "Lutie, the False Alarm," com. S-A; The Moonshiners, 2-reel dr. K; The Twin Brothers Van Zandt, 2-reel dr. K; Pathe's Weekly, No. 60, Pth; Jim, dr. S; The Ageless Sex, com. V.

UNIVERSAL—The Danger Line, dr. N; For the Hand of Jane, com. and Herings-

dorf (Scenic), split-reel, J; Adventures in Diplomacy, 3-reel dr. Eclair; Universal's Animated Weekly, U.

SEPTEMBER 17—THURSDAY.

MUTUAL—A Tragedy of the North Woods, 2-reel dr. Dom; Keystone title not announced; Mutual Weekly, No. 60, M.

GENERAL F.—The Peddler's Bag, dr. B; Sophie's Legacy, com. S-A; The Double Life, 2-reel dr. L; The Scab Walter, com. Mel; Hearst-Selig News Pictorial, No. 58, S; Politics and the Press, dr. V.

UNIVERSAL—The Man Who Was Misunderstood, 2-reel dr. I; The Mistress of Deadwood Basin, dr. Rx.

SEPTEMBER 18—FRIDAY.

MUTUAL—"No Account" Smith's Baby, 2-reel dr. K B; The Master Hand, dr. Fr; Down the Hill to Creditville, com. Maj.

GENERAL F.—His Change of Heart, dr. B; Sheep's Clothing, 2-reel dr. E; Sparks of Fate, 2-reel dr. S-A; Easy Money, com. K; For Repairs, dr. L; The Lonesome Trial, com. S; The Troublesome Wink, com. N; A Modern Melodrama, 2-reel dr. P; The Girl and the Smuggler, dr. Vic.

SEPTEMBER 19—SATURDAY.

MUTUAL—How the Kid Went over the Range, 2-reel dr. Rel; The Horse Trader, com. R; Keystone title not announced.

GENERAL F.—Murphy and the Mermaids, and The Firechief's Bride, split-reel com. B; Jim's Vindication, dr. E; Brocho Billy Butts In, dr. S-A; The Cub Reporter's Assignment, dr. K; Pina Are Lucky and The German Band, split-reel com. L; At the Risk of His Life, dr. S; The Reward of Thrift, 2-reel dr. V.

UNIVERSAL—Love and Graft, com. and The Hemp Industry of Yucatan, Mexico (Educ), split-reel, J; The Higher Law, 2-reel dr. B 101.

THE VIRGINIAN.

The Virginian.....Dustin Farnum
Steve.....J. W. Johnston
Uncle Hughey.....Mr. Sidney Deane
Trampas.....Billy Elmer
Molly Wood.....Miss Winifred Kingston
Stage Driver.....James Grlawold
Spanish Ed.....H. B. Carpenter
Shorty.....Tex Driscoll

To realize the singular advantages of the film over the stage in first class productions, particularly in those where an exterior atmosphere prevails throughout, one but has to view the play of the plains. To those who have seen the play, and they are probably in the majority, the possibilities of this production are very plain, for most of the action occurs in the open. The story of the original book is followed throughout with the gun duel between Trampas and the Virginian utilized for a climactic finale, and a final act set further on with a pretty picture. The story to many familiar, is of the Virginian, who's best friend (Steve) goes wrong and is eventually caught and hung as a cattle rustler. Trampas, who lured him into the game along with others, is finally shot by the Virginian after giving him the Virginian's usual answer to leave the town. The Virginian's love tale with Molly, the village school mistress, carries a sentimental thread through the story, winding up with their marriage. The majority of the scenes are shown in the open, the most striking being the stage coach ride, the cattle brand on the Virginian, the cattle rustling, the camp fire view, the Virginian's fight with hostile Indians, the scene of the Virginian's arrival at the creek, wounded and unconscious, and the gun fight at the finish. The hanging has been particularly well taken care of, the condemned men being shown on their backs, the nooses about their necks, and just as the cowboys are about to lead their horses from beneath them. The film jumps beyond the actual eventual happening and next shows their shadows on the ground suspended in mid-air. This is exceptionally realistic although not sordid and scores for the director. The Indian who carries a bit of unexpected comedy, although cleverly staged, especially the Virginian's ride up an incline that looks like a sheer wall of dirt. Wounded in the shoulder and apparently half dead, the Virginian spies an Indian several hundred feet away and shoots left handed from his hip with fatal effect. It is a handy view but so strikingly melodramatic it is bound to draw a laugh where applause was probably expected. The cattle rustling scene depicting a herd of beef being rounded up by the thieves is natural and pretty, likewise the complete view showing the capture of Steve and the Mexican stagecoach holds the center all through with Winnifred Kingston running a distant second, both showing up well in close views, with the latter's personality predominating. A touch of comedy is added here and there to good result, but the main picture is a spectacularly melodramatic one that fulfills its mission on its merits, not to mention its pulling power from the title.

THE KAISER'S CHALLENGE.

A picture with all the action in the lithos which adorned the outside of a 14th street picture house. The film itself is a joke, but it must be said in its favor that it contains some real views of the German army and the Kaiser. The picture was evidently "pieced" from others. The opening shows the Emperor reviewing troops and various scenes in times of peace. The scenes of the soldiers were taken during celebrations. Whenever a city is shown it is gaily decorated. The latter half of the film, made probably in this country, with supers in several battle scenes. This part is bad. The men employed are not German. The "battles" are staged. The Kaiser and Germans have a few men on each side. A laugh was brought out with the destruction of a balloon by an aeroplane. It is crude and easily seen to be a fake. The picture may get some bookings for a while, where the exhibitor has a house with a transient patronage.

THE DOLLAR MARK.

The William A. Brady five-reeler, "The Dollar Mark," put out by the World Film Corporation, has one striking scene, the bursting of a dam in the Cobalt country, where most of the action takes place. The business attendant to the overflow, starting with what appears to be a break in the dam at one extreme corner, slight but sufficient to clinch the illusion, has been very well carried out or staged, the use of a whirlpool waterfall having been employed to excellent effect. The dam had point in connection is a stagey rainstorm, but that may be put over, for it's not an everyday occurrence by any means to see a dam burst on a film, and such a good one as this is. It may hold up this feature for ordinary exhibition, for otherwise "The Dollar Mark" is drab, much preferred to make the dam parts, and other action is shown through the eyes of the characters than visual. The miners' strike at Cobalt is a very mild affair, containing enough miners, but they do little besides listening to the speakers, pro and con, at different times. Also a run on a New York bank develops little else than a poorly trained thief who tries to break into the bank's doors. Incidental to the dam is the rescue and escape of the young woman by the hero, through said hero pushing over one wall of a cabin, floating down the stream with it, the girl aboard, either unconscious or asleep. Still, in this the hero made desperate attempts to reach himself to a time of a fire, holding the raft through this to misadventure that might have been perilous waters further down stream, although while doing his hard work he and also the girl could have stepped

ashore. If they had had time to notice that land (running up to a hill) was but a few feet away from them. This seemed to be faulty direction, and more of it came forth in the ballroom scene, supposedly at night, although a couple read a letter in an alcove that either contained pure daylight or violet rays that either matters also occurred in the ballroom that should properly have happened in the afternoon, not after dark. The story on the direct line is about money, a mine at Cobalt that a scheming financier was after. It was made up mostly of talk and captions. While there were plenty of the latter, they didn't commence to keep pace with the conversation, and conversation is one of a feature's deadliest enemies. The digression is love, for the hero as he walked over a bridge at Cobalt saw a girl sketching. She got him at the same moment. And she was the girl he saved on the raft, also the girl that eventually must have married him. That could have happened in the first reel, if the story had been another. The fifth reel was occupied with detailing an attempt of the financier to prevent the hero from reaching his bank to tell the clearing house committee it would be all right. The clearing house committee was skeptical until a wire signed "Ben" said the strike at the mine was off and that there were working two shifts night and day. That must have sounded like good news, for the members of the committee immediately ordered all the loose cash downtown to be sent to the Federal, the depositors were paid, and the financier, with a sneer and a hard look, passed out of the picture. Part of the picture was done amidst pretty landscapes. The general impression left by the film will be pleasant. It could have been made more impressive, however, by reduction to a legitimate length, although the Brady firm may have ordered this picture made before it became common knowledge that the feature in three reels could still be likeable picture. Robert Warwick is the hero and featured in the billing. His Broadway reputation as a player is an added attraction. The cast in its entirety is well balanced, although the leading lady took a desperate chance on her personal popularity for the remainder of the film, when she stood in the rain with her makeup on.

THE BOUNDARY RIDER.

It's a pity the Electric in "The Boundary Rider" didn't make good use of the pruning fork and lop off several hundred feet of this feature in five parts. They spent too much time in extending the plot instead of judiciously cutting and making the play before the camera more effective. It's a long way to the finale and the audience is pretty well tired of following the experiences of the principals. This film starts out in a gripping manner and carries a thrill for a long time but repetition of scenes and making the story run too long have lessened the climax. "The Boundary Rider" makes a good, melodramatic story for the pictures and there are some bully good scenes and some bully good photography. In a wild country where water, cañons and cacti mark the boundary line, rough men are engaged in smuggling opium. The customs people are tipped off and take steps to run down the offenders. In the "running" a young woman whose first name is Elsie becomes the pivotal figure that brings about the capture of the band in the end. Up the wild hiding with the band, Elsie and his motley band are secreting the opium in the hollow of sawed logs, throwing them into the water and letting them float to associates on the other side of the falls. Down in the city is a smooth, oily worker named Maxwell, who dispenses of the drug to Chinke photographers by hiding it in the boxlike structure of a book made for that purpose. Elsie becomes Maxwell's stenographer and she becomes wise to everything. Meanwhile Woodman Bill is notified that Maxwell, being too closely watched, is unable to get rid of the stuff. Bill goes to Maxwell, suspecting that Maxwell isn't telling the truth. As Elsie goes out to get the revenue men Bill and Maxwell have a fight over a tin box containing a roll of bills. Bill floors Maxwell and he is doing a getaway, when he bumps into the clerk of the office alighting from a passing car and drops the tin. Bill ducking without the money. The clerk returns to the office, sees a Chinaman forcing his way into the very country where Wild Bill and his men are working. Now Miss Elsie has done some very clever work and done it in a manner that pleases the onlookers but later in the picture she's saddled with a disguise that "sorter" gives her a bad eye. She dresses up as a Chinaman, and later on, Elsie goes to Bill's camp, working for him and later giving him the slip. Well, after a lot of chasing around, physical encounters, gun play and the final capture of Bill by the clerk, who has become a deputy sheriff, the film reaches an ending when the girl throws aside her disguise and gives the clerk a look that means something to the minister to divine later. The principals do fairly good work but are shown too long in front of the camera.

Mark.

FILM REVIEWS

NELL GWYNNE.

When "Nell Gwynne" was presented in stage form it gave delight principally through the smart dialog the quick-witted, bright Nell carried on with all who came in contact with her, which took in everybody from the King down to the derelicts of the street. In pictures the play falls to register the punch that was there with capable players effectively putting over the "lines." "Nell Gwynne" in film play comprises five parts. Three would have been a plenty. In adhering as closely as possible to the stage idea the film directors have Nell and the other principals carrying on a lot of repeated pantomime in the same studio interiors. Of these interiors, two in particular are given a good workout. Sawyer, Inc., has its trade mark on this "Nell Gwynne" feature and why the Sawyer people didn't cut it down into a more interesting picture has been through a lot of wear and tear and actions showed dimness that hurt the film. Only one player is featured at the start. Miss Stewart, who plays Nell. She does very good work and gets all that she can out of the part. Her scenes with the King were well portrayed. "Nell Gwynne" in five reels is too long for comfort.

Mark.

413.

Elsie Hall.....Anita Stewart
Tina.....Julia Swayne Gordon
Raymond Davis.....Harry W. Moore
Mr. Hall.....Anders Randolf
Baron Barcellos.....Harry Northrup
Sub-chief.....Paul Scardon
Speed is a valuable asset in picture melodramatics. Proof that dynamic action of the triphammer kind can stir the backbone senses to pulsating found plenty in "413," a "detective drama" in three parts which the Vitagraph is offering at the Criterion. This melodramatic feature was written by Donald I. Eucharman and produced by Ralph W. Ince. It was run at the close of the Criterion's new Saturday night show, Monday night, following a long feature comedy film. The film made the best kind of a bit on its big wreck scene at the finale when a supposedly wild passenger train, unoccupied save for one man who was at the engine pilot. This train hitting terrific speed is sent spinning upon a short slide switch with its momentum sending it crashing into the embankment. The scene is effective bit of camera work and will save the "413" feature from sinking into comparison with the usual run of two-reelers in which melodramatic action is the chief asset. The story itself isn't anything to brag about overnight. The Secret Service department receives a cipher message from Baron Barcellos, an smuggling uncut diamonds. Raymond Davis is ordered to search him when the liner docks. Barcellos is warned. On board is a jeweler, Hall by name, and his daughter, Elaine. Barcellos, having struck up a boat acquaintance, purposely leaves a little photograph bomb about the engine with the Halls. They keep them until they encounter Barcellos on land following his personal inspection by secret service men. The pen is returned. Barcellos makes his way to a cluttered hallway and is admitted through a secret door to the smugglers' den. Here Hall, with a black mark about his face, receives from Barcellos the diamonds which were the ink section of the pen that Barcellos had slipped to Hall. The jeweler takes out a leather billbook. Later Barcellos, through the same purse, recognizes Hall as the big smuggler. Now Raymond Davis and Miss Hall are old friends. They become engaged. Barcellos, however, Tina, who came with him, consents to a "frameup." She feigns an injury in an unroddy spot and Davis, rendering first aid, assists her to an obscure rathskellar where she attempts to compromise him. Davis is haled into court where his secret service credentials release him but place Tina behind the bars. Barcellos, forcing his way through his secret, makes the latter consent to Barcellos' engagement with Elaine. Davis, suspicious of Barcellos, shadows him to the smugglers' retreat. Meanwhile Elaine learns the number of the den through a visit to Tina. She informs the secret service number that Davis has been able to make. The trouble and two men and Elaine taxi hotfoot to the place. Here is a strong, dramatic situation. Davis surprises Hall and Barcellos as they are about to go to the mat. Before Barcellos and Davis shoot at each other, Hall puts out the light and ducks away, Barcellos being the first to be the escape. Hall tries to escape by auto. A wheel flies off and shortly after the chauffeur is killed while making resistance but Hall manages to continue his flight. He boards a passenger "special," empty but with engine primed for immediate action. He opens the throttle but in the going one of the trainmen makes a thrilling leap to the rear end of the last coach. He engages Hall in physical combat but is thrown from the train. Then comes the realistic wrecking of the train. This dramatic finale reaches. Davis and Miss Hall start back via the taxi while the officers stand at the lifesaver's body of Hall, and the burning car. This photoplay sensationalism got a big hand at the Criterion Monday night. The characters are splendidly played. Miss Stewart, who is taking on weight that is helping her physical appearance, appeared to excel-

lent advantage, her emotional work being effectively done. Morey handled well his role, while the acting of Harry Northrup could not be improved upon. Anders Randolf looks like a newcomer to pictures but his photoplaying of Hall was all that could be desired. Julia Swayne Gordon was bulky in a thankless role. "413" will get strong play on that wreck scene. It's worth while. The photography all the way is A1.

Mark.

THE WIN(K)SOME WIDOW.

The Widow.....Cissy Fitz-Gerald
Cutney, Press Agent.....Wally Van
Her Husband.....L. Rogers Lytton
Huxble, Her Manager.....Huehls
Jack, An Admirer.....Donald Hall
Nini Tosca, Orchestra Leader.....Nicholas Dunaev
Old Gotrocks, Millionaire.....Albert Roccardi
Her Maid.....Edwina Robbins
A Ribbun to the pier.....Harry Kendall
A Real Estate Agent.....George S. Foster
A four-part farcical photoplay in which Cissy Fitz-Gerald is featured, Miss Fitz-Gerald is supported by the Vitagraph players. J. Stuart Blackton is programmed as the author, and Edmond Stratton the producer. Its first public screening was made at the Vitagraph theater. On the last night of the day night appeared to enjoy the absurd situations in which Miss Fitz-Gerald and supporting players found themselves from time to time. There isn't much consistency to the story and all sorts of liberties are taken with the supposed foundation of the camera farce. An enormous, over-the-top, and the picture nears the end there is farce of the wildest imagining with divers burlesque and slapstick methods employed to make the plight of the principals all the more ludicrous. Cissy Fitz-Gerald has been well known as the girl with the Nauvoo Wink. Miss Fitz-Gerald has not been in the public eye in some time. When the Vitagraph hit upon the idea of Miss Fitz-Gerald disporting herself in front of the camera, using the wink as the piece de resistance, the producer found that Miss Cissy could still smile and wink as in the days of old. To disprove the idea that the wink was a thing of the past, the Vitagraph has Miss Cissy dancing and moving about as gingerly as she did in other seasons. Huxble and Cutney have a show which is on "its last legs." In despair Press Agent Cutney notes the coming of Cissy Fitz-Gerald and her wink, both "at liberty." Cutney rushes to the pier, jumps into a fast motor boat, flies through the foamy brine and meets the big liner before it unloads its human cargo. Miss Cissy is rushed pell-mell down the boatside and into the motor. She joins the show, dresses in knee-length costume and leads a merry musical number which has the audience rubbing their eyes to make sure that the old boys hold a real peppery "show chicken." In rapid succession the press agent, manager, musical director, Jack and Old Gotrocks ply their suit and each is accepted, with Miss Cissy taking an engagement ring from each. Much of the hang-up upon a party Miss Cissy has with each admirer is in the nature of "pets" embrace a bear and its cub, parrot, monkey, cat, and dog, and later the menagerie creates consternation when a drunken reporter imagines he is seeing things. Miss Cissy's husband arrives and complications arise when the press agent attempts to sink her suitors' true identities. Dismissed are numerous old burlesque bits are given full play at this juncture. Flour, paste, lamb blood, etc., come in for their share. The finish comes with the house maid losing her clothes and running around in a barrel, the fire department and police being called out with all the participation of the audience. There are many who will vote "The Winksome Widow" the funniest, liveliest sort of screen farce. Others will not be so enthusiastic.

Mark.

THE BOLTED DOOR.

Where this three-part Victor feature film was shown the house operator juggled the projection so much that it was a trick to catch the full purport of the story. The operator not only messed some of the parts up a bit but speeded the reel so at times that it was hard to make out the figures before the camera. One could see the Victor people had taken a novel of the same title and turned it into a picture. Heading the principals is J. Warren Kerrigan, a fine type for the camera. There is not much scope for action. "The Bolted Door" but the producers have done real well with the subject notwithstanding. It tells the story of two hearts that become mated for life so that a large, juicy estate and bank collateral will not fall by the wayside. These two hearts at the start do not beat in the same love union. But later the man falls violently in love with his winsome young bride who in taking possession of their vast estate on Long Island occupies an adjoining room to that of her husband, but keeps the door between bolted at all times. In the course of time the wife becomes very suspicious of her female guest who knows that the husband is daffy about his wife but is holding back his passions through the self-restraint of the wife who apparently does not care a tinker's whistle what her husband does. There's a masquerade and the husband mistaking his wife's guest for wife enacts a violent love scene which is overseen by the wife. Furthermore there's another chap that the crazy about the wife but the latter does not show any reciprocation of his affection. The husband does quick breakaway and takes wife home, and she withdraws the bolt. The principals carry the picture, which lacks the big punch from a silent drammer point.

Mark.

BILLS NEXT WEEK! (September 14)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "Loew" following name are on the Loew Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Offices—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"P." Pantages Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"M." James C. Matthews (Chicago).

New York
HAMMERSTEIN'S (ubo)
Conroy & Lemaire
Haveman's Animals
Pauline Hall
Katheryn Osterman Co
Clair & Carlin
Claire Rochester
McDevitt Kelly & L
The Berrens
Chris Richards
Dainty English Trio
Alexio
Two Elliotts
Sylvester Schaffer
Nat Willis
Sam & Kitty Morton
Schlichtl's Manikins
Solti Duo
Crouch & Welch
(Two to fill)
ROYAL (ubo)
Rooney & Bent
Harry Cooper
Connolly & Wenrich
"The Mona Lisa"
Edwards Davis Co
Roeder's Invention
Flying Martins
Burns & Lynn
ALHAMBRA (ubo)
Fox & Dolly
9 White Hussars
Sophy Bernard
Harry Beresford Co
Mrs Gene Hughes Co
Lou Anger
Tracy Stone & Spink
Artola & Ernest
COLONIAL (ubo)
Ed Foy Family
Grace La Rue
Els & French
Dainty Marie
Reynolds & Donegan
Allen Dinehart Co
Edwin George
Genevieve Warner
The Magleys
AMERICAN (loew)
Hammer & Pritchard
Clayton & Lennie
Richard the Great
Walsh & Bentley
"Between 8 & 9"
Oscar Lorraine
Will Morris
(Two to fill)
Conrad & Marceena
Carlie's Animals
Dunbar & Turner
Ines McCauley Co
8 Keltons
Luts Bros
(Three to fill)
LINCOLN (loew)
Viola Duval
Crawford & Broderick
James Grady Co
Bush & Shapiro
Saona
(One to fill)
Gertrude Cogart
Oscar Lorraine
Moore & Elliott
Criterion 3
Will Morris
(One to fill)
ORPHEUM (loew)
Belle Dixon
Anderson & Evans
Mellen & DePaula
"Love in Sanitarium"
Conrad & Marceena
Chas Ledegar
(One to fill)
Mario & Trevette
Circus 3
Clayton & Lennie
Zelaya
(Three to fill)
NATIONAL (loew)
Zelaya
Hartley & Pecan
Trovoili
Cook & Stevens
Luts Bros
(Two to fill)
2d half
Parise
Browning & Dean
"Between 8 & 9"
Barnes & Robinson
Wolgas & Gilrie
(Two to fill)
TTH AVE (loew)
Ogden 4
J K Emmett Co
Barnes & Robinson
Wolgas & Gilrie
(Two to fill)
2d half
Trovoili
"Six Weeks To-Day"
LeMaire & Dawson
Great Johnson
(Two to fill)
OREELEY (loew)
Parise
Marie Russell
Ines McCauley Co
Criterion 3

Tuttle's Parrots
(Three to fill)
2d half
"Spider & Fly"
Gypsy Countess
Brierre & King
Caesar Rivolt
White Pelzer & W
Aerial LaValla
(Two to fill)
DELANEY (loew)
Billy Quirk
Gertrude Cogart
Carlie's Animals
Eddie Clark & Rose
"The Punch"
Aerial LaValla
(Two to fill)
2d half
Hammer & Pritchard
Joe Kelsey
Walsh & Bentley
"Gray of Dawn"
Sampson & Douglas
Flying Mints
(Two to fill)
BOULEVARD (loew)
Abbott & Brooks
Caesar Rivolt
Anderson & Burt
Melnette Twins
(Two to fill)
2d half
Delaphone
Viola Duval
Lester Trio
Bennett Sisters
(Two to fill)
PROSPECT (ubo)
Robt T Haines Co
Maggie Cline
Van & Schenck
Emmet De Voy Co
Diamond & Brennan
Sully Family
Burdella Patterson
Cotter & Boudien
Tuscano Bros
ORPHEUM (ubo)
Henrietta Crooman Co
Adeleide & Hughes
Geo MacFarlane
Morton & Austin
Chas & Panny Van
Cotter & Boudien
Redford & Winchester
La Toy Bros
(One to fill)
BUSHWICK (ubo)
Fannie Brice
"Sergeant Hagby"
Truly Shattuck
Ryan & Tierney
Great Leon Co
"The Bride"
Trevitt's Dogs
Gilding O'Mearas
Cummings & Gladings
FLATBUSH (loew)
Harry Rose
Brierre & King
Frank Stafford Co
Gypsy Countess
Mrs L James Co
Cook & Rothert
(Two to fill)
Ed & Jack Smith
Crawford & Broderick
Marie Russell
"Love in Sanitarium"
Klass & Bernie
LaVine-Cimeron Trio
(Two to fill)
FULTON (loew)
Jimmie Rosen Co
Ray Snow
Svenalgi
LeMaire & Dawson
Gash Sisters
(One to fill)
2d half
Belle Dixon
Abbott & Brooks
Eddie Gilbert Co
Anderson Burt
Cook & Stevens
Lawton
SHUBERT (loew)
Browning & Dean
Erkott's Lilliputians
Dollman & Neville
Lester Trio
Joe Kelsey
Sayce & Abrens
(One to fill)
2d half
Saona
Anderson & Evans
Ogden 4
Hartley & Pecan
J K Emmett Co
Punth & Rudd
(One to fill)
BIJOU (loew)
Delaphone
Elna Gilbert Co
"Six Weeks To-Day"
White Pelzer & W
Bunth & Rudd
(Three to fill)
2d half
Ray Snow
Richard the Great
Mellen & DePaula
"The Punch"

Eddie Clark & Rose
Sayce & Arthur
(Two to fill)
LIBERTY (loew)
Marie & Trevette
Man Hunters
(Three to fill)
2d half
Lee Bros
Ezler & Webb
Harry Crandall Co
Edith Raymond Co
(One to fill)
COLUMBIA (loew)
Kammerer & Howland
Fols & Walsh
"Spider & Fly"
Billy Barlow
3 Keltons
2d half
Man Hunters
Murray Bennett
Chas Lederer
(Two to fill)
Albiontown, Pa.
ORPHEUM (ubo)
(Same as at Easton, this issue.)
Atlanta
FORSTYTH (ubo)
Chas Weber
Nana
Kennedy & Rooney
Alf Holt
(Others to fill)
Baltimore
MARYLAND (ubo)
Ruth Royce
Billie Davis
S Miller Kent Co
Misses Campbell
Ed Vinton & Buster
Joe Jackson
Mang & Snyder
Ryan & Lee
Little Lord Roberts
Battle Creek, Mich.
BIJOU (ubo)
Newport & Sirk
Handers & Mills
McCormick & Wallace
Danny Simmons
Herbert's Dogs
2d half
Leonard Kane
Lewis & Kelsier
Hurst Watts & Hurst
The Wheelers Co
(One to fill)
Bay City, Mich.
BIJOU (ubo)
"Safety First"
2d half
Kennedy & Kramer
Little Miss Jean
Shroder & Mulvey
Dow & Dow
Alice Teddy
Billings, Mont
BABCOCK (loew)
(15-18)
Geo & Lil Garden
Bogart & Nelson
Hippodrome 4
Eugene Emmett Co
The Stantons
Wormwood's Animals
Birmingham, Ala.
LYRIC (ubo)
Prince Florio
Vandino & Louie
Shirley Bates Co
Bond & Cassen
Minnie Dupree Co
Herschel Hendler
Mr & Mrs H Emmett
Beaton
KEITH'S (ubo)
Creasy & Dayne
Pekin Mysteries
Nellie Nichols
Lambert
McWilliams Stendel & B
Hamilton & Barnes
Ajax & Emilie
(One to fill)
ORPHEUM (loew)
Stewart & Dakin
Dunbar & Turner
Mayor Law Shank
"Ye Old Time Hal-lowe'en"
Taber & Green
Flying Wernts
(Two to fill)
2d half
McGlenn Bros
Richmond & Mann
"When We Grow Up"
5 Merry Youngsters
(Four to fill)
ST. JAMES (loew)
David Kalkos
White Pelzer & Mann
"When We Grow Up"
5 Merry Youngsters
Rose Troupe
(One to fill)
2d half
Stewart & Dakin
Mayor Law Shank

Tabor & Green
"Ye Old Time Hal-lowe'en"
(Two to fill)
Buffalo
SHEA'S (ubo)
Angelo Patricia
Conroy's Models
Carus & Randall
Bert Melrose
(Others to fill)
Ruthe
EMPRESS (loew)
Open Fri Mat
Nelson
Burke & Harris
Musical Avollos
Wm H St James Co
Anderson & Golnes
Stewart Sis & Es
Calgary, Can.
ORPHEUM
(Same as at Regina, this issue.)
PANTAGES (m)
Isabel Fletcher Co
Hugo Lutgens
Elwood & Snow
Leon & Adeline Sis
Charleston, S. C.
VICTORIA (ubo)
1st half
Twilio
B. O. Duffett Co
(Others to fill)
2d half
Musical Krellies
Milton & De Long Sis
Largay & Snee
2 Roeders
Ray Monde
Chicago
MAJESTIC (orph)
Kitty Gordon Co
Imhoff Conn & O
Oliver Vail
Hart's Steppers
Tango Chief
Sharp & Turek
Lewis & Russell
PALACE (orph)
Mr & Mrs D Crane
Fred J Ardath Co
Katie Fogarty
Diamond & Virginia
James Cullen
Barry & Wolford
Brooks & Bowen
Paula
ACADEMY (ubo)
Eelo
Little Caruso & Bro
Keough & Francis
Knight & Benson
Dennis Bros
2d half
Billy De Armo
Rose Garden
Cole Russell & Davis
University 4
Ernest Alvo Troupe
COLONIAL (loew)
Kulleror Bros
4 Casters
The Todd-Nards
Romaine
Page & Newton
Hans Herbert Co
Leon Ponier
2d half
Asaki
3 Waltzers
Orpheo
Percy Challenger Co
Zoe Matthews
American Newboy 4
Jewell's Manikins
AMERICAN (loew)
5 Old Soldiers
Major Wright & Bugs
Alpha 6
Joe Bannister Co
Orpheum Comedy 4
Lee Tung Foo
2d half
Golden & West
Sallie Stembler & B
Holmes & Riley
"Wifey"
Wilson Bros
Slayman All Arabs
STAR HIP (loew)
Olive 3
Fitzsimmons & Came-ron
Cushman & Welsh
Adler Entertainers
2d half
Leonard Kane
Kulleror Bros
Werden & Gearing
Stanfield Hall & L
EMPRESS (loew)
Golden & West
Sallie Stembler & B
Holmes & Riley
"Wifey"
Wilson Bros
Slayman All Arabs
2d half
5 Old Soldiers
Major Wright & Bugs
Aloha 6

Joe Bannister Co
Orpheum Comedy 4
Lee Tung Foo
McVICKER'S (loew)
Amoros & Mulvey
Meredith & Shnozer
Piano & Bingham
Henry B Toomer Co
Cabaret 3
Alvin & Keeney
Hl Greenway
Rounds Maids
Dixon Bowers & Dixon
WILLARD (loew)
Asaki
Brandon Russell Play
7 Dynamos
6 Castrillions
2d half
Swain's Animals
La Toeka
W S Howe Co
Adams & Guhl
Santer Bros
GAITY (wva)
Billy De Armo
Lawrence & Lawrence
Readick Freeman Play
Rose Garden
Ernest Alvo Troupe
2d half
Maxwell Holden
Little Caruso & Bro
3 Millards
Jack Symonds
Jack Winkler 8
Cincinnati
KEITH'S (ubo)
Arnaut Bros
Heath & Millership
Louise Galloway Co
Carlie Williams Co
The Turners
Lander Stevens Co
Bruce Richardson Co
Prince & Deerie
York 3
Togan & Geneva
Erie, Pa.
COLONIAL (ubo)
Edgar Berger
John & Win Hennings
(Others to fill)
Fall River, Mass.
ACADEMY (loew)
Williams & Darrell
"Vaudeville in Monk-land"
(Three to fill)
2d half
David Kalkos
Usher Trio
Camille Personi Co
(Two to fill)
Flint, Mich.
BIJOU (ubo)
Jackson & Lee
Stroud 3
Geo A Beane Co
Kurtz & Cornelia
Heuman 3
2d half
The DeRosais
Seymour Duo
Musical Conservatory
Nan Halperin
Paul Le Van & D
Ft. Wayne, Ind.
TEMPLE (ubo)
Juggler Burke
Santley & Norton
Chick Sales
4 Leaters
Dennis Bros
Quinn Bros & Drake
"Detective Keen"
EMPRESS (loew)
1st half
Dixon & Dixon
Warner & Corbett
Chas L Fletcher
Nichols Sisters
Wanda
Ft. Worth
MAJESTIC (inter)
Willia Holt Wakefield
"Pie Surprise"
4 Society Girls
Gorman Bros & L
Catherine Challoner
John Howard & L
Germanatown, Pa.
COLONIAL (ubo)
Alex Patti & Bro
Marron Hines & L
Eldon & Clifton
Artie Hall
Burns & Fulton
Ray Conlin
John & Mae Burke
(Others to fill)
Grand Rapids, Mich.
COLUMBIA (ubo)
Clair Thomson
Claude & Fan Usher
Cecilia Wirth
"Mystic Bird"
Chip Marble
(Others to fill)
EMPRESS (loew)
2d half
(Same as at Ft. Wayne, this issue.)
Great Falls, Mont.
PANTAGES (m)
Teddy McNamara Co
Totonic
Rondell Singers
Saunders & VonKuntz
Lockhart & Leddy
Hamilton, Can.
TEMPLE (ubo)
Joe Lankran
Woods Musical 3
Van Hampton & Jose-lynn
Caulfield & Driver
The Freccottis
The McPhersons
Carl Statzer

PALACE (Cox)
Millie Emerle
Two Regos
Les Frimlini
Sa Rolley
Romanoff & Gilmore
LaBelle & Begar
Nellie Bennett Athletes
NATIONAL (loew)
Harry A Davis Co
DeEates & Webster
Mr & Mrs Jas McCann Co
Henry J Kelley
Paul & Asella
Ernest & Rickett
Palmer & Bennett
3 Ameres
MILES (loew)
La Vier
O'Neill & Dixon
Princeton & Yale
Morris & Parks
"Bow of Melody"
Nip & Tuck
Danish
ORPHEUM
(Open Sun Mat)
Miller & Vincent
The Seabacks
Martin Van Bergen
Marie Fanton
Elphye Snowden
"Red Heads"
Easton, Pa.
ABEL O H (ubo)
1st half
Al Hart Co
Riley Wilson
(Others to fill)
Edmonton, Can.
PANTAGES (m)
Lander Stevens Co
Bruce Richardson Co
Prince & Deerie
York 3
Togan & Geneva
Erie, Pa.
COLONIAL (ubo)
Edgar Berger
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Artie Hall
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(Others to fill)
EMPRESS (loew)
2d half
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Teddy McNamara Co
Totonic
Rondell Singers
Saunders & VonKuntz
Lockhart & Leddy
Hamilton, Can.
TEMPLE (ubo)
Joe Lankran
Woods Musical 3
Van Hampton & Jose-lynn
Caulfield & Driver
The Freccottis
The McPhersons
Carl Statzer

Harrisburg, Pa.
ORPHEUM (ubo)
Bronson & Baldwin
H & B Remple Co
Mayo & Tully
Pereira Sextet
(Others to fill)
Hoboken, N. J.
LYRIC (loew)
Lee Bros
Ezler & Webb
Harry Crandall Co
Smith & Farmer
Edith Ramond Co
2d half
Billy Quirk
Jean Baldwin
Gash Sisters
(Two to fill)
Houston, Tex.
MAJESTIC (inter)
Mason Wilbur & J
"The Songsters"
Geo W Day Co
Yvette
Howard & McCane
Centwell & Walker
Narales Bros
Indianapolis
KEITH'S (ubo)
Flanagan & Edwards
Derkin's Animals
Bert Fitzgibbons
Charlotte Ravenscroft
The Brads
Roach & McCurdy
Taimo & Martha
Jackson, Mich.
BIJOU (ubo)
Siegel & Matthews
Adams & Gilbert
Robert Fulgora
Jack Dakota Co
(One to fill)
2d half
Miller & Shelley
Jacksonville, Fla.
ORPHEUM (ubo)
1st half
Dare Bros
Merle's Cockatoos
The Dohertys
Irene Granger
Coakley Hanvey & D
Miller & Miller
Estelle Wardette Co
(Two to fill)
Jamestown, Wis.
APOLLO (loew)
2d half
The Todd-Nards
Bingham & Gable
Kalamazoo, Mich.
MAJESTIC (ubo)
Leonard Kane
Lewis & Kelsier
Hurst Watts & Hurst
The Wheelers Co
(One to fill)
2d half
Newport & Sirk
Handers & Mills
McCormick & Wallace
Danny Simmons
Herbert's Dogs
Kansas City
ORPHEUM
"Wrong from Start"
Odva
Williams & Wolfus
Platov & Glaser
Marva De La Rosa
Kaufman Bros
El Rey Sisters
EMPRESS (loew)
Cavana Duo
Sam Ash
Ben Jerome Co
Joe Cook
Kinkaid Kiltes
Lafayette, Ind.
FAMILY (ubo)
George Dixon
Quinn Bros & Drake
Charlton 3
Carson & Willard
2d half
Juggling Burkes
Knight & Moore
Chick Sales
Flying Fishers
Lincoln, Neb.
ORPHEUM
Bertie Ford
Clark & Verdi
Chixie Prikansa
Burns & Fulton
Ray Conlin
John & Mae Burke
(Others to fill)
Little Rock, Ark.
MAJESTIC (inter)
Leonard Anderson Co
Diero
Northlane & Ward
Prelle's Dogs
(One to fill)
2d half
La Brun & Geis
Mae West
Nat Nazaro Co
(Two to fill)
Los Angeles
ORPHEUM
Josephine Dunfee
Natalie & Ferrari
Hayward Stafford Co
Hess Sisters
Will Rogers
Duffy & Lorens
Transatlantic 3
Marie & Billy Hart
EMPRESS (loew)
3 Brownies
Memphis, Tenn.
ORPHEUM
Maclyn Arbuckle Co
Alfred Bergon
Doris Wilson Co
Alexander Bros
Brown & Rochelle
De Haven & Nice
Oakland Sisters
Milwaukee
MAJESTIC (orph)
Horlick Family
Ellmore & Williams
Bill Pruitt
Dupree & Dupree
Matthews Shayne Co
Leonard & Russell
CRYSTAL (loew)
Davis & Matthews
Hoyt & Wardell
McIntosh & Maids
Bernard & Harrington
Fred Hildebrand
Nichols Nelson Tr
Minneapolis
ORPHEUM
(Open Sun Mat)
Chas Tule Co
Will Oakland Co
Travilla Bros & S
Travolta
Gertrude Coghan Co
Corbett Sheppard & D
Ernst Pottis Co
EMPRESS (loew)
Canaria & Cleo
Bill Robinson
Bobbe & Dale
Haydn Burton & H
Black & White
Montreal
ORPHEUM (ubo)
Maykas Trio
Hoey & Lee
Foney Norman
Peach Blochades
Mile Martha & Sis
Mr & Mrs F Voelker
Patsy Doyle
Newburgh, N. Y.
COHN O H (loew)
Lawton
Bell Boy Trio
(Three to fill)
2d half
Smith & Farmer
Frank Stafford Co
Jimmie Rosen Co
Cook & Rothert
(One to fill)
New Haven, Conn.
POLI'S (ubo)
1st half
Morris Golden
Billy B Van Co
Charles & Irving
"Love in Suburbs"
New Orleans
ORPHEUM
"Neptune's Garden"
Herman Timberg
Chas Pelletier Co
Dorothy Meuther
Hubert Dyer & Co
McMahon Diamond &
Eddie & Edythe Adair
(One to fill)
New Rochelle, N. Y.
LOEW
Murray Bennett
Ward Sisters
(One to fill)
2d half
Rockwell & Wood
Dollman & Neville
(One to fill)
Norfolk, Va.
COLONIAL (ubo)
1st half
Dorsh & Russell
Paul Conchas
Nellie English
2d half
Roehm's Athletic Girls
(Others to fill)
Oakland, Cal.
ORPHEUM
(Open Sun Mat)
Waldemar Young & J
Frank McGinn Co
Frank Wilson
Merrill & Otto
Chas McGoods Co
Ismed
Byrd Frost Crowell
Carlos Bros
PANTAGES (m)
"Open Sun Mat"
"Seminary Girls"
Willard Hutchins Co
Antrim & Vale
James Brockmann
4 Solls Bros
Ogden, Utah
ORPHEUM (loew)
(17-18)
Espe & Paul
Empire Comedy 3
Raiton & La Four
"The Cabaret"
Burner & Ward
Jackson Family

(Continued to Page 28.)

And a Thousand Dollars backs the statement that EVERYTHING, DELIVERIES, WORKMANSHIP, Etc., is better than the old fashioned \$3.00, \$4.00 and \$5.00 FELLOW OF TODAY AND YESTERYEAR
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The Work Will
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One Hour

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**MAKE THE DRESSING OF YOUR ACT ONE OF ITS
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And this goes for The "INDIVIDUAL," The "BIG ACT," or The "PRODUCTION"

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Furs Cleansed, Dyed and Remodeled**

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Feathers Cleaned, Curled and Retinted**

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I spent twelve years of my life in a dressing room. I know what it is not to have
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GETTING IT DOWN TO A REASONABLE, SANE PROFIT BASIS

Any Gown Thoroughly Cleansed

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Gents' Suits

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<p>Feminine Physical Champions Will Roehm's Athletic Girls In a fine exhibition of Self-Defense and Physical Culture.</p>	<p>BURNS and LYNN, "The Eccentric Tommy Atkins."</p>	<p>CHAS. WEBER, The Eccentric Juggler.</p>	<p>HARRY DEVINE and WILLIAMS, BELLE, "THE TRAVELING SALESMAN and THE FEMALE DRUMMER."</p>
<p>J. BUTLER HAVILAND and ALICE THORNTON In a New Act that's a hit.</p>	<p>3 MARCONI Brothers, The Wireless Musicians.</p>	<p>The Trans-Atlantic Trio, Brilliant, Bewildering Banjoists and "THE HUMAN THRUSH," introducing a scene of 50 years ago.</p>	<p>TOM PARILLO and FRANK FRABITTO, The Italian Street Singer.</p>
<p>Lydell, Rogers and Lydell In "A NATIVE OF ARKANSAS."</p>	<p>TUSCANO BROS., Sensational Battle Axe Jugglers.</p>	<p>CHAS. NEVINS and ADA GORDON, "THE TYPEWRITER and THE TYPE."</p>	<p>AILEEN STANLEY In Character Songs of a Different Order.</p>
<p>Hugh MCCORMICK and Grace WALLACE In their Ventiloquial Novelty "THE THEATRICAL AGENT." Watch for our new one.</p>	<p>MARTIN VAN BERGEN, "The Boy from Kansas."</p>	<p>4 MUSICAL GORDON HIGHLANDERS, Scotland's Premier Entertainers.</p>	<p>The Stunning "Cullud" Pair ALEXANDER and SCOTT, "FROM VIRGINIA."</p>
<p>SHIRLI RIVES In her Novelty Skit "AS IT WAS."</p>	<p>Kluting's Entertainers, A Remarkable Group of Performing Pigeons, Rabbits, Felines and Canines.</p>	<p>The Humorist JOE COOK, The One Man Vaudeville Show.</p>	<p>"Blackface" Eddie ROSS And his African Harp, Late Star of Neil O'Brien's Minstrels</p>
<p>THE LANGDONS, Presenting "A NIGHT ON THE BOULEVARD" Always Something New</p>	<p>ED. BARTO and CLARK, FLORENCE, In a New Act</p>	<p>VIOLINSKY, The Eccentric Genius of the Piano and Violin.</p>	<p>PORTER and SULLIVAN, Musical Comedy Stars.</p>
<p>Monroe HOPKINS and AXTELL, Lola, In the Tinkling Travesty, "TRAVELING" New numbers, scenery and wardrobe for Season 1914-1915.</p>	<p>Shelton Clarence BROOKS and BOWEN, "TWO DARK SPOTS OF JOY."</p>	<p>The Juvenile Sensation of America, ALEXANDER KIDS, In a series of Remarkable Dances.</p>	<p>Johnny Rita CANTWELL and WALKER, in "Under the Gay White Lights."</p>
<p>B. Michael MARTIN and FABRINI, Edith, in "BAL MASQUE." A Divertissement of Dainty Dances Delightfully Demonstrated.</p>	<p>DAN BRUCE and MARCO DUFFET CO., in "A CORNER IN WIRELESS."</p>	<p>Billy Tina SHARP and TUREK, In their Southern Specialty "THE CHOCOLATE DANDIES."</p>	<p>Walter DE LEON and DAVIES "Muggins," In Their Own Songs and Ideas.</p>
<p>CATALANO and DENNY In a Ragtime Diversion.</p>	<p>MADAME EUGENIA von BOOS, The Swedish Nightingale.</p>	<p>JOSEPHINE DUNFEE, Late Prima Donna of the Gilbert-Sullivan Opera Co.</p>	<p>CHARLES KELLOGG, The Nature Singer.</p>
<p>STAPP, GOODRICH and KING, Presenting their original ideas in Comedy, Music and Song.</p>	<p>FRED SOSMAN, Assisted by GEO. FAIRMAN at the piano.</p>	<p>BILL FOSTER, Assisted by CON DALY in "WHO'S WHO."</p>	<p>The Chieftain Caupolican The Wonderful Araucano Indian</p>

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MERCEDES,
Assisted By Mlle. Stantone,
In their unparalleled occult revelation
"THE MYSTIC ENIGMA."

Return to Vaudeville of
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MACLYN ARBUCKLE,
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**JOHN F. CONROY and HIS DIVING
MODELS,**
The Greatest Act of its Kind
in the World.

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PAT ROONEY and Marion BENT,
in "20 MINUTES with PAT and MARION,"
Playing Two New York Theaters (Colonial and Palace)
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HARRY COOPER,
Late Star of "Hanky Panky" and "The Pleasure
Seekers."
Assisted by CHAS. HENDERSON in
"THE MAIL CARRIER."

Geo. BICKEL and Harry WATSON,
Who Made Ziegfeld's "Follies" Famous.

CLARICE VANCE,
The Southern Singer.

RALPH DUNBAR
Presents
"THE SALON SINGERS"
In Moments Musical.

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Presented by
MASTER PAUL
The Boy Violinist

John C. RICE and COHEN, Sally,
In a new act entitled
"THE BACHELOR'S WIFE."

A Glimpse of Holland.
**SAM CHIP and
MARY MARBLE**
In the Picture-Book Playlet,
"THE LAND OF DYKES."
Direction of JOHN W. DUNNE.
In preparation an entirely unique and
original musical playlet by ANNA
MARBLE POLLOCK, the author of
"In Old Edam."

MILTON POLLOCK
and Company
In George Ade's New Playlet
"SPEAKING TO FATHER."

GRACE DE MAR,
In a Cyclone of Song and Costume Creations.

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MARSHALL MONTGOMERY,
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THEODORE BENDIX
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CHANGE YOUR ACT!

IT'S NOT ALWAYS NECESSARY, BUT YOU MUST TUNE UP YOUR ACT EVERY NOW AND THEN. NOW IS THE TIME TO YOUTHIFY YOUR ACT. KEEP IT ALIVE! ALERT! UP TO THE TIME. PUT IN A NEW SONG WHERE THE OLD ONE ISN'T GOING AS GOOD AS IT USED TO. THIS BUNCH WILL REDDEN THE BLOOD! CLEAR THE COMPLEXION AND STRENGTHEN THE SPINE OF ANY ACT! OPTICALIZE THEM CAREFULLY!

THE CHAMPION SONG HIT OF FIVE BROADWAY PRODUCTIONS!

Think of it! One Song that was so sensational that FIVE great Big Musical Comedies had to have it. DONALD BRIAN in "THE MARRIAGE MARKET", JOSEPH SANTLEY in "WHEN DREAMS COME TRUE", the song hit of CHAS. FROHMAN'S "LAUGHING HUSBAND" and "THE QUEEN OF THE MOVIES," now playing in Chicago. And last, but not least, it is the brightest melody in all of the Ziegfeld's new show, "THE FOLLIES OF 1914," now playing to capacity at the New Amsterdam Theatre, New York.

"YOU'RE HERE AND I'M HERE"

It cost us a bunch of money to release it for you. It was written by HENRY F. SMITH and JEROME D. KERN, and never has the general profession been given a chance at a hit song by these great Production Writers. It is the greatest song in the world. Even THE CASTLES are dancing to it! Great Double Version.

WANT A GREAT COMEDY NUMBER WITH LOTS OF GOOD CATCH LINES?
HERE IT IS, YEA, BOOLES HERE!

"THE HIGH COST OF LOVING"

A Novel Idea, What? A Revlon, Table Top, Song.
By AL BRYAN and GEO. MEYER

Still Another Ballad Hit by the Writers of "PEG O' MY HEART" and "TUM ON MY WAY TO MANDALAY"

"OVER THE ALPINE MOUNTAINS"

Lyrics by AL BRYAN. Music by the World's Most Wonderful Hit Melodist, FRED FISCHER. "Tried and found 'to be there'" by the Foremost Balladists of America! It's the One Best Ballad of the Season!

DO YOU BELONG TO THE "ABA DABA" THE ANCIENT ORDER OF CHIMP?

OH MY WHAT ROT!

"ABA DABA"

THE NUTTIEST EVER!

By ARTHUR FIELDS and WALTER DONOVAN
Darwinism proven. The Only Real Novelty Song that Has Caught on This Season.

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"Get to it!" "It's a Beauty!" By JACK GLOAG and AL PIANTADOSI

THE COAST TO COAST BALLAD SENSATION! THE GREATEST SONG ABOUT THE GREATEST GAME IN THE WORLD

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| Al Reeves' "Beauty Show"
(Al. Reeves) | "City Sports"
(Jacobs & Jermon) | "Golden Crook"
(Jacobs & Jermon) | "Rosey Posey Girls"
(Peter S. Clark) |
| "American Beauties"
(Ben Forrester) | "City Belles"
(Howard & Fulton) | "Garden of Girls"
(Barney Gerard) | Sam Rice and His "Daffydils"
(I. H. Herk) |
| "Auto Girls"
(Teddy Simonds) | "Cracker Jacks"
(Theatrical Operating Co.) | "Gay Widows"
(Carl Heuck) | "Star and Garter"
(Phil Isaacs) |
| Billy Watson's "Big Show"
(Billy Watson) | Dave Marion's Own Co.
(Dave Marion) | "Gay Morning Glories"
(Glines & Lalor) | Sam Howe's "Love Makers"
(Sam Howe) |
| "Behman Show"
(Jack Singer) | "Dreamland Burlesquers"
(Dave Marion) | "Girls From the Follies"
(Strouse & Franklin) | "Social Maids"
(Joe Hurtig) |
| "Bon Tons"
(Theatrical Operating Co.) | Eva Mull
(Louis Talbott) | Harry Hastings' "Big Show"
(Harry Hastings) | "Trocaderos"
(Charles H. Waldron) |
| Ben Welch Show
(Burlesque Operating Co.) | "Follies of the Day"
(Barney Gerard) | "Honeymoon Girls"
(Theatrical Operating Co.) | "Trans-Atlantica"
(Burlesque Producing Co.) |
| "Bowery Burlesquers"
(Joe Hurtig) | "Folly Burlesquers"
(Hugh Shutt) | "Happy Widows"
(Fennessey & Herk) | "The Tempters"
(Baker & Kahn) |
| "Big Jubilee"
(Maurice Jacobs) | "French Models"
(Hughey Barnard) | "Heart Charmers"
(Sam Howe) | "Taxi Girls"
(Burlesque Producing Co.) |
| "Beauty Parade"
(James Lowery) | "Globe Trotters"
(James E. Cooper) | "High Rollers"
(John G. Jermon) | "Tango Queens"
(Harry Hastings) |
| "Big Sensation"
(Morris Wainstock) | "Gay New Yorkers"
(Jake Goldenberg) | "Liberty Girls"
(T. W. Dinkins) | Watson Sisters
(Max Spiegel) |
| "Big Review of 1915"
(Henry P. Dixon) | "Gay White Way"
(Dave Gordon) | "Million Dollar Dolls"
(Theatrical Operating Co.) | "Winning Widows"
(Max Spiegel) |
| "Broadway Girls"
(Theatrical Operating Co.) | "Ginger Girls"
(Joe Hurtig) | Miner's "Bohemians"
(Tom Miner) | "Whirl of Mirth"
(Charles Daniels) |
| "Beauty, Youth & Folly"
(James E. Cooper) | "Gaiety Girls"
(Jacobs & Jermon) | "Prize Winners"
(Theatrical Operating Co.) | Watson's "Orientals"
(Billy Watson) |
| "Blue Ribbon Belles"
(Jack Singer) | "Girls from Happyland"
(Joe Hurtig) | Rose Sydel
(Wm. S. Campbell) | "Yankee Doodle Girls"
(T. W. Dinkins) |
| "College Girls"
(Max Spiegel) | "Girls of the Moulin Rouge"
(Joe Hurtig) | Robinson's "Carnation Beauties"
(Theatrical Operating Co.) | Zallah
(W. S. Campbell) |
| "Cabaret Girls"
(Max Spiegel) | "Gypsy Maids"
(James E. Cooper) | "Roseland Girls"
(James E. Cooper) | |
| "Cherry Blossoms"
(Morris Jacobs) | | | |

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BOSTON	Grand
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BALTIMORE	Palace
BALTIMORE	Gayety
BROOKLYN	Empire
BROOKLYN	Casino
BROOKLYN	Star
BROOKLYN	Gayety
BINGHAMTON	Stone O. H.
BIRMINGHAM	Bijou
CHICAGO	Columbia
CHICAGO	Star and Garter
CHICAGO	Folly
CINCINNATI	Gayety
CINCINNATI	Standard
CLEVELAND	Star
CLEVELAND	Grand
CONNELLSVILLE	Soisson
DETROIT	Gayety
DETROIT	Folly
ERIE	Park
EVANSVILLE	Well's Bijou
EASTON	Orpheum
HARTFORD	Grand
HOBOKEN	Empire
HARRISBURG	Majestic
INDIANAPOLIS	Columbia
JOHNSTOWN	Cambria
KANSAS CITY	Gayety
KANSAS CITY	Century

LOUISVILLE	Buckingham
MONTREAL	Gayety
MILWAUKEE	Gayety
MINNEAPOLIS	Gayety
MEMPHIS	Lyric
NEW YORK	Columbia
NEW YORK	Miner's Bronx
NEW YORK	Hurtig & Seamon's New Theatre
NEW YORK	Murray Hill
NEW YORK	Olympic
NEWARK	Empire
NEW ORLEANS	Dauphine
NORFOLK	Academy
NASHVILLE	Bijou
OMAHA	Gayety
PHILADELPHIA	Casino
PHILADELPHIA	Empire
PHILADELPHIA	Gayety
PITTSBURGH	Gayety
PATERSON	Orpheum
PROVIDENCE	Westminster
ROCHESTER	Corinthian
READING	Academy
RICHMOND	Bijou
SYRACUSE	Bastable
ST. PAUL	Grand
ST. LOUIS	Princess
ST. LOUIS	Standard
SPRINGFIELD	Gilmore
SOUTH BETHLEHEM	Grand
TORONTO	Gayety
TOLEDO	Empire
TRENTON	Grand
UTICA	Lumberg
UNIONTOWN	West End
WORCESTER	Worcester
WASHINGTON	Gayety
WATERBURY	Jacques

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Built the Gayety Theatre, Baltimore 1906
 Built the Gayety Theatre, Washington 1907
 Built the Gayety Theatre, Toronto 1907
 Built the Gayety Theatre, Kansas City 1909
 Built the Gayety Theatre, Louisville 1909
 Built the Columbia Theatre, New York 1910
 Built the Columbia Theatre, Chicago 1910
 Built the Gayety Theatre, Detroit 1912

Built the Gayety Theatre, Cincinnati 1912
 Built the Gayety Theatre, Buffalo 1913
 Bought the Empire Theatre, Albany 1904
 Bought the Palace Theatre, Baltimore 1914
 Leased the Standard Theatre, Cincinnati 1904
 Leased the Murray Hill Theatre, New York 1904
 Leased the Star Theatre, Brooklyn 1913
 Leased the Gayety Theatre, Brooklyn 1913
 Absorbed the Empire Circuit 1913

OFFICERS AND DIRECTORS:

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RUD K. HYNICKA, Treasurer

CHARLES H. WALDRON, Director
JOHN G. JERMON, Director
GUS HILL, Director
CHARLES BARTON, Director
EDWARD SIEGMAN, Director

BILLS NEXT WEEK.

(Continued from Page 23.)

Omaha
ORPHEUM
(Open Sun Mat)
H V Martin
Johnny Johnston Co
Lee Barth
The Randalls
Minnie Allen Co
Jack & Foris

Ottawa
DOMINION (ubo)
Billy Bouncer
Peppino
Johnson & Wells
Jack Farrell Co
(Others to fill)

Philadelphia
KEITH'S (ubo)
Chretienne & Loissette
The Langdons
Julia Curtis
Blossom Seeley
Parillo & Frabito
"Bride Shop"
3 Leightons
Valveno & Lamore
BROADWAY (ubo)
Green & Blanton
Mills & Molton
Chauncey Monroe Co
Holden & Harmon
Steppe Good & King
Golden Troupe
NIXON (ubo)
Willie & Anita
Spencer & Williams
Fur Ruber
Weber & Elliot
Frank Bush
(One to fill)
KEYSTONE (ubo)
Wallie Trio
Santos & Hayes
"Board House Girls"
Williams Thompson & C
Waring & Manning
Rosellind & LaFollette
ALLEGHENY (ubo)
Cowan's Dogs
Brown & Moulton
The Van der Koors
Willard & Bond
Arthur Geary
Fountain Nymphs
WM PENN (ubo)
3 Hedders
4 Melody Chaps
Jane Stewart Co
Bessie & Burns
"Dream Pirates"
(One to fill)
GRAND O H (ubo)
Lou Hoffman
Lewis & Chaplin
Six Spillers
Slathko & Deavitt
Bessie LaCount
"Motoring"
KNICKERBOCKER
(loew)
Sampson & Douglas
Klass & Bernie
Moore & Elliott
Rockwell & Wood
3 Bennett Sisters
(One to fill)
2d half
Harry Rose
Mrs L James Co
Ercott Lilliputians
(Two to fill)

Pittsburgh
HARRIS (ubo)
Lamont & Milhan
"The Puppets"
"Choo Choo Girls"
Whalen-West 3
Kelly Subers Co
Dynes & Van Epps
McRae & Lepore
SHERIDAN BQ (ubo)
Warren & Brockway
Wadden & Clog
Carroll & Hickey
"The Count and Maid"
Village Choir
Caron & Farnum
GRAND (ubo)
Gret Howard
Jewboy Minstrels
Irene & Bobby Smith
Ray Samuels
Sylvia Loyal Co
Mercedes
Comfort & King

Portland, Ore.
ORPHEUM
(Open Sun Mat)
6 American Dancers
Grant & Hoag
Furkhart & White
Harry Tauda
Hermine Shone Co
Finn & Finn
Gormley & Caffery
PANTAGES (m)
"Night Hawks"
Wood's Animals
Rozella & Rozella
Quinlan & Richards
Palfrey Barton & B

Providence, R. I.
KEITH'S (ubo)
"School Playground"
Lee & Cranston
Corio & Dinus
Maurice Wood
Bill Foster
Haviland & Thornton
Martine Bros
Regina Can.
ORPHEUM
1st half
Lockart & Waldron
Claude Golden

Lydell Rogers & I.
White & Jason
3 Types
Les Salvaggis
Moore & Littlefield
Richmond, Va.
LYRIC (ubo)
1st half
Roehm's Athletic Girls
(Others to fill)
2d half
Dorsch & Russell
Paul Conchas
Nellie English

Rochester, N. Y.
TEMPLE (ubo)
Melstersingers
Hartman & Varady
Maxine Bros & B
O'Leary De Costa
Adler & Arline
Nonette
(Others to fill)

Sacramento
ORPHEUM
(Open Sun Mat)
(14-15)
3 Hickey Bros
"Matinee Girls"
Miller & Lyles
Blinn & Burt
Jones & Sylvester
EMERSS (loew)
(Open Sun Mat)
The Valdos
Stewart & Hall
Yvonne
Murry Livingston Co
Jones & Johnston
Buch Bros

Saginaw, Mich.
JEFFER'S (ubo)
Kennedy & Kramer
Little Miss Jean
Schrode & Mulvey
Dor & Dow
Alice Teddy
2d half
"Safety First"
Salt Lake
ORPHEUM
(Open Sun Mat)
Mlle Asoria Co
Edward Hayes Co
Ward Bell & W
Palmerberg's Bears
Vine Daly
De Leon & Davies
Thomas & Hall
(One to fill)
EMPRESS (loew)
Paul Stephens
McDermott & Wallace
"Between Trains"
Walter Brower
Gertie Carlisle Co
Mennetti & Sidell

San Antonio
MAJESTIC (inter)
Frank Keenan Co
Ray L Royce
McConnell & Simpson
4 Miles
Anna Miller Co
Burns & Kissel
Frawleigh & Hunt

San Diego
SPRECKLES (orph)
(Open Sun Mat)
Bertha Kallish Co
Wharry Lewis Quintet
O'Brien Havel Co
Well & Bundy
Eileen Stanley
Mozart Duo
SAVOY (m)
"The Lion's Bride"
Chas Carter Co
Eddie Howard Co
Nadje
Hallen & Burt

San Francisco
ORPHEUM
(Open Sun Mat)
Reisner & Gores
Hines & Fox
Hana Kronold
"The Reunited"
Alexander & Scott
Roland & Holtz
Cole & Denahy
Arnold Daly Co
EMPRESS (loew)
(Open Sun Mat)
Jeter & Rogers
Rilly Inman Co
Christensen
Sisabach's Dogs
Wm Morrow Co
9 Kravv Kids
PANTAGES (m)
(Open Sun Mat)
Fair Coeds
Bohemians 5
Chase & La Tour
Kittner Haynes & M
Heras & Preston

San Jose, Cal.
VICTORY (orph)
(18-19)
(Same as at Sacramento Sept. 14-15, this issue.)

Savannah, Ga.
BIJOU (ubo)
1st half
Musical Kreles
Milton De Long Sia
Larraz & Snee
2 Rowlers
Ray Monde
2d half
Twisto

"Act Beautiful"
Charles Ahearn Co
EMPRESS (loew)
Murphy & Foley
Schriner & Richards
Roman & Orr
"Thro' Skylight"
Neil McKinley
McClure & Dolly
PANTAGES (m)
Musical Juveniles
William Shilling Co
Belle 3
Silber & North
Silvers Oakley
(Others to fill)

Sioux City
ORPHEUM
(Open Sun Mat)
Hunting & Francis
Woodman & Livingston
Ward & Cullen
Elida Morris
Anna Held's Daughter
Eugene Trio
(Others to fill)

Spokane
ORPHEUM (loew)
(Open Sun Mat)
Montrose & Sydel
Cals Bros
Wilson & Wilson
Morris & Beasley
Odone
Kitty Francis Co
PANTAGES (m)
(Open Sun Mat)
Allsky's Hawaiians
Henry & Harrison
Link Robinson Co
Work & Play
Vestoff 3

Springfield, Mass.
POLI'S (ubo)
2d half
(Same as at New Haven, this issue.)

St. Louis
COLUMBIA (orph)
Blanche Ring Co
McKay & Ardine
Lein Geiger
Lein Zarell 3
Everett's Monkeys
Boranni & Nevorro
Marie Dorr
Kimberly & Mohr

St. Paul
ORPHEUM
(Open Sun Mat)
Althoff Sisters
Kramer & Morton
Lou & Mol
Libby & Barton
Maleta Boncoll Co
(Others to fill)
EMPRESS (loew)
Blanche Leslie
Patricia & Myers
Pezlin Bros
Earl & Curtis
Gray & Graham
"School Days"
NATIONAL (wva)
Lucille Savoy
Brown & Barrows
George & Mac
Webster's Maids
(One to fill)
2d half
King & Brown
Martin & Valerie
Olympic 3
Piccolo Midgets
(One to fill)

Stockton, Cal.
YOSEMITE (orph)
(16-17)
(Same as at Sacramento Sept. 14-15, this issue.)

Syracuse, N. Y.
GRAND (ubo)
Hopkins Sisters
"Lawn Party"
Fritz & Lucie Bruch
Julia Nash Co
(Others to fill)

Tacoma
EMPRESS (loew)
Laypo & Benjamin
Eva Prout
Irwin & Herzog
Sen Francis Murphy
Dora Deane Co
PANTAGES (m)
Pony Moore Co
Winch & Pore
Gilbert Girar
Coogan & Cox
Love & Wilbur

Terre Haute, Ind.
VARIETIES
Metropolitan Minstrels
Lew Wells
Helen Kessler

Toronto
SHEA'S (ubo)
"Colonial Days"
Mabel Berra
Willie Weston Co
Bruce Duffett Co
(Others to fill)

Scranton, Pa.
POLI'S (ubo)
Mack & Orth
Newhoff & Phelps
Boys & Girls
(Others to fill)

Seattle
ORPHEUM
(Open Sun Mat)
Kathryn Durkin
Mack & Walker
Joe & Lew Cooper
Stan Stanley 3
Kramer & Patterson
Les Jundts
Rice Sully & S
Lou & Mol
(Others to fill)
YONGE ST (loew)
Arthur Whitlaw
"When It Strikes Home"
6 Olivers
(Five to fill)

Utica, N. Y.
SHUBERT (ubo)
Horn
"Aurora of Light"
"Garden of Peaches"
(Others to fill)

Vancouver, B. C.
ORPHEUM
1st half
Harry De Coe
Claude Gilllingwater Co
5 Metzettis
Chief Caupollan
Weston & Claire
Lou & Grazer
Ashley & Canfield
EMPRESS (loew)
Theodore Bamberg
Jolly & Wild
Allen Miller Co
Rose & Moon
Alice Hanson Co
Mori Bros
PANTAGES (m)
"Kingdom of Dreams"
Cornell Corley Co
Acme 4
Early & Lait
Gray & Peters
Kelly & Catlin

Victoria, B. C.
ORPHEUM
2d half
(Same as at Vancouver, this issue)
PANTAGES (m)
Ethel Davis Co
King Thornton Co
Miller Packer & Sels
Chester Kingston
Taylor & Arnold

Washington, D. C.
KEITH'S (ubo)
McLallen & Carson
Kluting's Animals
Weston & Leon
Amelia Blinham Co
Lydia Barry
Harry B Lester
Wilmington, Del.
DOCKSTADER (ubo)
Ower & Ower
Macart & Bradford
(Others to fill)

Winnipeg
ORPHEUM
Swor & Mack
Theo Bendix Players
Joe Jefferson Co
Mack & Ellis
Burnham & Irwin
Adair & Adair
Meehan's Dogs
PANTAGES (m)
Terry & Fijl Girls
LAWRENCE
Gardner & Revere
Juggling Mowatts
2 Kerns

ADDRESS DEPARTMENT

Where Players May Be Located Next Week (September 14)

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold type, \$10 yearly. All are eligible to this department.

A
Adair & Adair Orpheum Winnipeg
Adair & Arline Temple Rochester
Alco Trio Orpheum St. Paul
Alexander Bros Orpheum Memphis
Alexander & Scott Orpheum San Francisco
Allen Minnie Co Orpheum Omaha

B
Barnes & Crawford Variety N Y
Barnold's Dog & Monkey Variety N Y
Barnum Duchess Variety N Y
Big Jim F Bernstein 1492 Bway N Y C
Bimbos The Variety N Y
Bowers Fred V & Co Variety N Y
Bowers Walters & Crooker Her Majesty's
Melbourne Aus
Brady & Mahoney 750 Lexington Ave Bklyn
Bronson & Baldwin Variety N Y
Brooke Wallie Variety New York
Bruce & Calvert Loew Agency Chicago
Buch Bros Empress Sacramento
Busse Miss care Cooper 1416 Bway N Y C

C
Carr Nat 10 Wellington Sq London Eng
Cartwell & Harris Orpheum Des Moines
Carus & Randall Shea's Buffalo
Co Dora 9 Riverside Ave Newark N J
Chip & Marble Columbia Grand Rapids
Claudius & Scarlet Variety N Y
Comfort & King Grand Pittsburgh
Conlin Ray Orpheum Kansas City
Correll & Gillette Keith's Columbus
Coris & Dinus Keith's Providence
Corradini F care Tausig E 14th St N Y C
Cross & Josephine Empire London Eng
Curtis Julia Keith's Philadelphia

D
Daly Arnold Co Orpheum San Francisco
Daly Vinic Orpheum Salt Lake
D'Arville Jeanette Montreal Indef
De Felice Carlotta Variety San Francisco
De Haven & Nice Orpheum Memphis
De Long Maidie Variety N Y

JIM
DIAMOND AND BRENNAN
"Nifty nonsense"
Next Week (Sept. 14), Prospect, Brooklyn

SIBYL

Devine & Williams Youngstown & Akron
Dorr Marie Columbia St Louis
Doyle Patsy Orpheum Montreal
Duffy & Lorenz Orpheum Los Angeles
Dupree & Dupree Majestic Milwaukee

E
Elinore & Williams Majestic Milwaukee
Elizabeth Mary Variety London Eng
Emmett Mr & Mrs Hugh J 227 W 46th N Y
El Rey Sisters Orpheum Kansas City
Eugene Trio Orpheum Sioux City

F
Fagan & Byron care Cooper 1416 Bway N Y C
Fields Teddy Variety N Y

EDDIE FOY AND SEVEN LITTLE FOYS IN VAUDEVILLE.

Frank J Herbert Vitagraph Studio Bklyn
Frey Henry 1777 Madison Ave N Y C

G
Galloway Louise Co Keith's Cincinnati
Gibson Hardy Variety N Y
Gieger John Columbia St Louis
Godfrey & Henderson Variety N Y
Gordon Jim & Elgin Girls Variety N Y
Gordon Kitty Co Majestic Chicago
Gormley & Caffery Orpheum Portland
Grant & Hoag Orpheum Portland
Green Ethel Variety N Y
Grees Karl 3 Mariahilf Str Bingen-Rhein Germ
Grosart Frances Orpheum Denver
Guerrita Laura Variety London
Gygi Ota Variety N Y

H
Hagans 4 Australian Variety N Y
Hamilton Jean Touring England
Harrah Great 3747 Osgood St Chicago
Hawkins The Variety New York
Hayama 4 Variety N Y
Hayward Stafford & Co Orpheum Los Angeles
Haywards The White Rats N Y
Hermann Adelaide Garrick Wilmington

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Australia

GOVERNING DIRECTOR

HUGH D MCINTOSH

Sydney,

24th February, 1914

Miss Josephine Davis,

Opera House,

MELBOURNE.

Dear Miss Davis,

Mr. Clarke and myself have carefully gone into the matter of your extension, and the most we can do at present is to extend your contract for a further period of four weeks from the termination of your present engagement, and then offer you six weeks in India en route to Africa. There is a line travelling direct from India to Africa, and we are at present endeavouring to arrange passages.

I would have liked, of course, to have been able to extend your contract for a much longer period, as your season has not only been a successful one but a pleasurable one.

In view of the fact that we have Ada Reeve opening on April 11th I suppose we will have the strongest company of Vaudeville performers that has ever yet appeared in Australia, and it means that, even extending you this four weeks, it loads our bill with your salary over and above what we require.

What I suggest is this, that, at the conclusion of your Indian and African engagements, we then can give you a contract to re-appear here early in 1915.

Give my kindest regards to Billie.

Believe me,

Yours sincerely,

HUGH D. MCINTOSH.

HDM

A letter of appreciation from

Hugh D. McIntosh to Josephine Davis

Splitting Policy at Lorain.

Lorain, O., Sept. 9.

The Majestic has been leased for the coming season by Ed. F. Everest and Miss B. C. Kintz, of Utica. They will play United Booking Offices vaudeville with a split week arrangement between Youngstown or Cincinnati, if possible to be made. They also propose to play legitimate shows for the first half of the week, with vaudeville during the remainder.

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Imhoff Conn. & Coreene Variety N Y
Inge Clara Variety N Y
Ismed Orpheum Oakland

J
Jack & Foris Orpheum Omaha
Jackson Joe Maryland Baltimore
Jarow Temple Detroit
Jefferson Jos Co Orpheum Winnipeg
Johnstons Musical Variety London

K
Kammerer & Howland Rehoboth Mass
Kaufman Bros Orpheum Kansas City
Kelly Walter C Keith's Toledo
Kennedy & Rooney Forsyth Atlanta
Keuling Edgar Louis Variety N Y
Kimberly & Mohr Columbus St Louis
Kirk & Fogarty Palace Chicago
Kluting's Animals Keith's Washington
Kornau Fred Orpheum Denver
Kramer & Patterson Orpheum Seattle

L
La Count Bessie care Bohm 1547 Bway N Y C
La Croix Paul Fontaine Pk Louisville
Lane & O'Donnell, Keith's Toledo
Langdons The Keith's Philadelphia
Lauri Roma Variety N Y

FRANK LE DENT
SEPT. 21, EMPRESS, BRIXTON, ENG.

Less Jundits Shea's Toronto
Leslie Bert & Co V C C New York

Blanche Leslie

Next Week (Sept. 14), Empress, St. Paul

AL LEWIS
Original "Rathskeller Trio"
Care VARIETY, New York.

Lewis & Russell Majestic Chicago
Littlejohns The Variety N Y
Lowes Two Variety N Y

M
Manny & Roberts Variety London
Mayo & Addis Variety N Y
Mayo Louise Variety N Y

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Assisted by C. BALFOUR LLOYD
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McCree Junie Columbia Theatre Bldg N Y
Meredith Sisters 330 W 51st St N Y C
Middleton & Spellmeyer Freeport L I
Morris & Beasley Loew Circuit

N
Nana Forsyth Atlanta
Nash Julia Co Grand Syracuse
Natalie & Ferrari Orpheum Kansas City
Nestor & Delberg Loew Circuit
Newhoff & Phelps Poli's Scranton
Niblo & Spenser 363 12th St Bklyn
Nichol Sisters care Delmar 1493 Bway N Y C
Nichols Nellie Keith's Boston
Nonette Temple Rochester

O
Oakland Sisters Orpheum Memphis
Oakland Will Co Orpheum Minneapolis
Oliva Orpheum Kansas City
O'Meers Josie Temple Hamilton
Orr & De Costa Temple Rochester

P
Pallenberg's Bears Orpheum Salt Lake
Parillo & Frabito Keith's Philadelphia
Paula Palace Chicago
Peppino Dominion Ottawa
Piatov & Glaser Orpheum Kansas City

R
Reeves Billie Variety London
Reilly Charlie Variety San Francisco
Renards J Variety N Y
Reynolds Carrie Variety N Y

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Roehms Athletic Girls Variety Chicago
Ronair & Ward Variety N Y

S
Shean Al Variety N Y
Stafford & Stone Echo Farm Nauriet N Y
Stanton Walter Variety N Y
St Elmo Carlotta Variety N Y
Stephens Leona 1213 Elder Ave N Y

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T
"The Pumpkin Girl" 904 Palace Bldg N Y C
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Texico Variety N Y C
Thomson Chas Columbia Grand Rapids
Timberg Herman Orpheum New Orleans
Toney Norman Orpheum Montreal
Trovato Orpheum Minneapolis
Tusda Harry Orpheum Portland
Turners The Keith's Cincinnati

V
Valli Muriel & Arthur Variety N Y
Van Billy B Van Harbor N H

ALBERT DOROTHY
VON TILZER and NORD
Direction, MAX HART.

W
Wallenstein & Freeby Keith's Cleveland
Ward & Cullen Orpheum Sioux City
Weber Chas Forsyth Atlanta
Well & Bundy Orpheum San Diego
Weston & Leon Keith's Washington
Wilson Frank Orpheum Oakland
Wilson Grace Keith's Cincinnati

ERNEST KATHERINE
WILLIAMS and RANKIN
IN VAUDEVILLE

Wood Maurice Keith's Providence
Wynn Bessie Temple Detroit

Y
Yule Chas Co Orpheum Minneapolis

Z
Zoeller Edward care Cooper 1416 Bway N Y C

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36 FAMOUS FEATURES A YEAR

BURLESQUE ROUTES

(Week Sept. 14 and 21)

American Beauties 14-16 Worcester Worcester
17-10 Park Bridgeport 21 Columbia New
York
Auto Girls 14 Gayety Philadelphia 21 Grand
Trenton
Beauty Parade 14 Empire Brooklyn 21 L O 28
Westminster Providence
Beauty, Youth and Folly 14 Lyric Atlanta 21
Bijou Nashville
Behman Show 14 Gayety Detroit 21 Gayety
Toronto
Ben Welch Show 14 Gayety Pittsburgh 21 Star
Cleveland
Big Jubilee 14 Palace Baltimore 21 Gayety
Washington
Big Revue (Columbia) 14 Grand Trenton 21
Gayety Brooklyn

Big Sensation 14 Grand Cleveland 21 Folly
Detroit
Blue Ribbons 14 Lyric Memphis 21 Dauphine
New Orleans
Bohemians 14-16 Stone O H Binghamton 17-10
Park Erie 21 Grand Cleveland
Bon Tons 14 Gayety Milwaukee 21 Star and
Garter Chicago
Bowery Burlesquers 14 Gayety Washington 21
Gayety Pittsburgh
Broadway Girls 14 Murray Hill New York
21-23 Gilmore Springfield 24-26 Jacques O H
Waterbury
Cabaret Girls 14 Bijou Richmond 21 Academy
of Music Norfolk
Cherry Blossoms 14 Olympic New York 21
Gayety Baltimore
City Belles 14 Standard St Louis 21 Century
Kansas City
City Sports 14 Gayety Baltimore 21 Bijou
Richmond
College Girls 14 Corinthian Rochester 21-23
Bastable Syracuse 24-26 Lumberg Utica
Crackerjacks 14 Gayety Brooklyn 21 Murray
Hill New York
Dreamlands 14 Casino Philadelphia 21 Palace
Baltimore

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Introducing all new songs written by

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Cowboy Caruso"

The man with the silver voice direct from the treasure state, Montana. This week (Sept. 7), Palace Music Hall, Chicago.

A genuine cowboy and a genuine hit.

WARNING—COMING EAST. NEW YORK AGENTS LOOK OUT

Eva Mull's Show 14 Standard Cincinnati 21
Victoria Pittsburgh
Follie Burlesquers 14 Casino Chicago 21
Standard Cincinnati
Follies of the Day 14 Star Cleveland 21 Gay-
ety Cincinnati
French Models 14 Grand Boston 21 Star
Brooklyn
Gaiety Girls 14 Gayety Minneapolis 21 Grand
St Paul
Garden of Girls 14 Star Brooklyn 21-23 Stone
O H Binghamton 24-26 Park Erie
Gay Morning Glories 14 Dauphine New Or-
leans 21 Bijou Birmingham
Gay New Yorkers 14 Casino Brooklyn 21 Mu-
sic Hall New York
Gay White Way 14 Gayety Toronto 21 Gay-
ety Buffalo
Gay Widows 14 L O 21 Lyric Memphis
Ginger Girls 14 Grand St Paul 21 Gayety
Milwaukee
Girls from Happyland 14 Princess St Louis
21 Gayety Kansas City
Girls from the Follies 14 Victoria Pittsburgh
21 Penn Circuit
Girls of the Moulin Rouge 14 Gayety Cincin-
nati 21 Empire Toledo
Globe Trotters 14 Music Hall New York 21
Empire Philadelphia
Golden Crook 14 Empire Hoboken 21 Empire
Brooklyn
Gypsy Maids 14 Gayety Boston 21-23 Grand
Hartford 24-26 Empire Albany
Happy Widows 14 Miner's Bronx New York
21 Orpheum Paterson
Hasting's Big Show 14 Columbia Chicago 21
Princess St Louis
Heart Charmers 14 Bijou Nashville 21 Buck-
ingham Louisville
High Rollers 14-16 Gilmore Springfield 17-19
Jacques O H Waterbury 21 Howard Boston
Honeymoon Girls 14 Empire Toledo 21 Colum-
bia Chicago
Liberty Girls 14-16 Grand Hartford 17-19 Em-
pire Albany 21 Miner's Bronx New York
Lovermakers 14 Star and Garter Chicago 21
Gayety Detroit
Marion's Own Show 14 Gayety Montreal 21-23
Empire Albany 24-26 Grand Hartford
Million Dollar Dolls 14 Gayety Omaha 21 L O
28 Gayety Minneapolis
Orientals 14 Folly Detroit 21 Empire Chicago
Prize Winners 14-16 Bastable Syracuse 17-19
Lumberg Utica 21 Gayety Montreal
Reeve's Beauty Show 14 Empire Philadelphia
21 Empire Hoboken
Rice's (Sam) Daffydill Girls 14 Empire Chi-
cago 21 Standard St Louis
Robinson's Caravan Beauties 14 L O 21 Gay-
ety Minneapolis
Roseland Girls 14 Empire Newark 21 Casino
Philadelphia
Rosey Posey Girls 14 Orpheum Paterson 21
Empire Newark
Social Maids 14 Gayety Kansas City 21 Gayety
Omaha
Star & Garter 14 Columbia New York 21 Ca-
sino Brooklyn
Sydel's London Belles 14 Gayety Buffalo 21
Corinthian Rochester
Tango Queens 14 Century Kansas City 21 L O
28 Lyric Memphis
Taxi Girls 14 Howard Boston 21 Grand Boston
Temple 14 Penn Circuit 21 Olympic New
York
Transatlantiques 14 Bijou Birmingham 21
Lyric Atlanta
Trocadero 14-16 Empire Albany 17-19 Grand
Hartford 21 Casino Boston
Watson Sisters 14 L O 21 Westminster Provi-
dence
Watson's Big Show 14 Casino Boston 21-23
Worcester Worcester 24-26 Park Bridgeport
Whirl of Mirth 14 Columbia Indianapolis 21
Casino Chicago
Winning Widows 14 Westminster Providence
21 Gayety Boston
Yankee Doodle Girls 14 Academy of Music
Norfolk 21 Gayety Philadelphia
Zillah's Own Show 14 Buckingham Louisville
21 Columbia Indianapolis

HAGENBECK-WALLACE.—14 St Jones
Mo.; 15 Atchison, 16 Leavenworth, 17 Olathe
18 Emporia, 19 Salina, Kan.
101-RANCH.—14 Cincinnati, 15 Middleboro.
16 Portsmouth, O.; 17 Huntington, 18 Charle-
ton, 19 Hinton, W. Va.
RINGLING.—14 Springfield, 15 Decatur, 16
Champaign, 17 Mattoon, 18 Evansville, 19
Owensboro, Ill.

LETTERS

Where C follows name, letter is in
Variety's Chicago office.
Where S F follows name, letter is in
Variety's San Francisco office.
Advertising or circular letters will
not be listed.
P following name indicates postal,
advertised once only.

A
Ahlberg Harry
Aimes Noelle
Albright Frank
Alexander Wood
Alford Jack (C)
Andrews Wm
Armstrong Ellis
Arnold Lydia
Ashe Gertrude
Astaire Anna
Australian Millers (C)
B
Bamberg E
Barfields (P)
Barry Walter (C)
Beaumont A (C)
Becker Ned (C)
Begor Beatrice
Bennet Geo
Bennett Sam (C)
Bentley Chas A (P)
Bernisla Bros
Beverly Ray
Bonel Paul
Bonita Miss
Boroman Gros
Bowyer Fred V
Boyd & St Clair
Boyd Larry
Bradford Ralph (C)
Bragdon Guy
Brooks Wallie
Brown Ada
Brown Alex
Brown Joe
Burnard D
Burns Joe
Burr, Morris
Bush Ed
Byrne John
Byron Henretta
Baulm Jac (P)
C
Carrillo Leo
Carroll Richard
Carroll Adele
Celtic Trio
Chandler Roy
Chappelle Ethel (C)
Chenleigh Sisters
Church Sisters
Clare Leslie
Clark & Cullough (C)
Clugston Chas
Cleveland W S
Clifton Helen (C)
Collins Hollis (C)
Collins & Seymour
Conley Jack
Cooper Dena
Cooper Wm
Cottrell Sam
Cotteran Jack
Cox Mildred
D
Darville Georgiana
Davis Beatrice
Davis Charles
Deerfoot Bombay (C)
Derling Margaret
De Laire May
De Voe Fluffy
De Vora Harvey Trio
Dilworth Lillian (C)
Dixon Dorothy
Donita
Donnelly Tom (C)
Dolores Mile
Donegan James
Donnelly Tom
Dooley Gordon
Duffe Grace (C)
Duncan Lillian
Dyson Hal
E
Eden J
Eichler Mildred
Elkins Bettie
Ellison Jennie
Emerald Trio
F
Farber Charles
Farlow Charles
Favar Margaret (C)
Fine Jack
Fisher Clifford
Ford Harrison
Foxe Earle
Francis Milton
Frayne Frank
Freer Grace (C)
Frobel Charlie
Fulton Ray
G
Gabbney Sugar Foot
Garfield Frank
Garryon W B
Germane Miss (C)
Gilmore Wilma
Girard & Pierce
Godfrey Dell
Godfrey Phil (C)
Goldman Sam
Gordon Blanche
Gordon James
Gordon & Elgin Girls
Gordon Robby
Gorman Claudia
Goulding Alice
Graham M J
Grall Lew
Gram C
Grant Gert (C)
Grode Jean (C)
Grover Frank (C)
Gygi Ota
H
Haggerty & Hobbs
Hahn Arthur
Hall Frieda
Hall & O'Brien
Haley T
Hamilton Connie
Hamilton & Dean (C)
Harris Dorothy
Harrison Claire (P)
Haskins Lettie
Haste Walter
Hawkins Buddy (C)
Hawthorne Amy
Hayden & Devine
Herbert Carl (C)
Herbert L (O)
Hotter Chas
Heuman Trio (P)
Hildrath Helen

Hill Sadie (C)
Hills Molly
Hillie Clifford
Hopkins Leslie
Holman Harry
Howard & Harris
Howard Cecil
Hughes Allison
Hunter Harry
Hunting Lew
I
Inge Clara
Ingersoll Fannie
Irwin Fred
Irwin C W
Irwin Charles
J
Jerome Cora
Johnson Herbert
Julian Frankie
K
Kailli David K
Kalama Princess (SF)
Kelley Jack
King John
King Solie
King Mollie
King Frank
Kirk Ralph
Klass Chas
Kluting Mr
Koebel Otto
Kramer Al
Kramer & Rose
L
La France Fred (C)
Leach Hannah
Leigh Irene
Laverne H
Leo Jose
Le Page Collie (SF)
Leslie Frank
Lester Ethel (SF)
Lesters Threes (C)
Levering Wilbur
Lewandowski
Lewis Jack Myer
Lewis & Corbett (C)
Lipman Dell
Livingston Jean
Lloyds Aerial
Lockett Lew (C)
Lorimer May
Luccro Peter
Lusby Ruby
Lyman Robt C
Lynch M
M
Mack & Hastings (C)
Mailla Harry
Manne & Bella
Mann Wm T
Manning Grace
Marion & Windlay
Marquis William (C)
Martyn & Florence (C)
Marshall Geo O
Mason Joe (C)
Mathews Don
Mayo Louise
McBride Mae
McClennan Kenneth
McConnell A
McKee Jack
McKee Richmond
McKenna T
McNeill & McNeill (C)
Mead Vera
Mellie Chas H
Meher Helen
Meredith Ann
Merles Cockatoo
Metsen H J
Meyers Frederick
Miller & Mack
Miller Terese
Mullins Arthur
Milton Berry (C)
Milton Fred
Mitchell Joe
Mitchell Bob (C)
Montrose Edith
Montrose Edith (C)
Moore D
More Tess (C)
Morton Jerome
Mulaly Jack
Muler Eugene
Muller & Stanley
Murray Billy (C)
N
Nassar Queenie
Neff John
Nester Ned
Neville Geo
O
Oddilon Helen
Odell Helen
Odelon Helen
O'Neill Faye
Owens May
P
Pa Ha Louie
Parker Comedy Co
(C)
Palmer P L
Parker Pen (C)
Parker Thelma
Parkinson Edna (C)
Patterson Signe
Pearson Mme
Pepper Twins
Petru E T (C)
Petrus Gertrude
Potter Alex
Potter & Hartwell
Q
Queen Murray (P)
R
Rayden Larry
Reanne Sigmund
Reno Geo B
Reeves Billy (C)
Reynolds Carrie
Rialto
Rich Aubrey
Robinson Blondie
Roehm Will (C)
Roehm W C (C)
Roehms Ath Girls (C)
Rogers & Evans (C)
Ross Richard
Ross Aaron
Russell Ida
Rysen Bobby (C)
Rynold Viola
Ryloletto Kari
S
Sabine Charles
Salmon Leona
Sawin James
Scanlon & Press
Scanlon Ernest
Scott T B
Sharp L
Sharpliss Edw F
Sheer Billy
Sheets Billie
Sherwood Blanch
Shipman Helen
Shrader Frank (C)
Sikes Jane Miss (C)
Simmons James
Sincclair F O
Smith L Jerome
Smith Fred
Sole Ernest
Speden & Herson (C)
Stannes R H
Starr David
Startup Harry (SF)
Startup Harry (C)
Stein C
Steppe Harry
Sterling Lillian
Stefani Mr (C)
Stewart Ethel (C)
St Gaudens (C)
Stover Glen
Stoddard & Hynes
Summers & Gonsales
(C)
Symonds Alfarasta
T
Tandahoe Mr
Tanner Harry
Templeton Jim
Terry Walter (C)
U
Unitt & Wickes
V
Valerie Bergere Co
Vann & Vadette
Vann J
Van Nally Elsie
Van & Schenck
Vance Charles
Vaughan Gus
Vennas Four
Vincent & Raymond
Vine Dave
Von Dell Harry
W
Walker Dolly
Wallace Jack
Walsh May
Walters Ann Co (C)
Walters Nellie
Washer Jake
Watson S
Watts & Lucas (C)
Webster Alice (O)
West Dolly (C)
West Dorothy
West Lew
West Sam
White J A (C)
Wheeler Bert & Oe
Whitbeck F
Wiggin Bert
Wilde Florence (C)
Wilkes A T
Williams Lottie
Willing Julia
Wilson Sam
Wilson Mrs
Wing Graydon
Winkler Jack
Wood Maurice
Woodbury Frank
Woodward Earle
Worth C Mae (C)
Wright J H
Y
Yander George S (O)
Yantis Walter
Yoncarry Carmen
Z
Zinn Pearl

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

W. REED DUNROY CHICAGO VARIETY'S CHICAGO OFFICE:
In Charge MAJESTIC THEATRE BUILDING

The Alhambra is now open, playing six acts.

Andy Talbot is booking the Great Northern

The Illinois will install women ushers this season.

"Anne Laurie" opened Sept. 4 at Bloomington, Ill.

Bush Temple open with German repertoire company again.

Frances Kennedy has left the cast of "The Elopers" now on the road.

Forest Park has taken off its vaudeville show booked by Pantages.

The Wilton theatre in Beloit, Wis., is now open booked by the "Association."

The Willard opened Monday night with Jones, Linick & Schaefer bookings.

Milt Kusel will manage the tour of "Nep-tune's Daughter" through Illinois.

Two companies are now out playing Camp bell Casad's "Don't Lie to Your Wife"

Will T. Gentz, who managed the Lakeside Park at Denver this season, is in town.

Campbell B. Casad is business manager for Margaret Illington in "Within The Law."

Carl Randolph is selling tickets at the Princess this season, assistant to Fred Stewart.

Dora Mandel, daughter of Max Mandel (Johnson and Fisher), has a baby daughter.

The Studebaker reopened with pictures last Saturday under the banner of Jones, Linick & Schaefer.

"Within the Law" will play the middle west for some time and get back into New York for the holiday season.

"To-day" will begin its engagement at the Princess Sept. 20; Oct. 4, "Ziegfeld's Follies" will come to the Illinois.

A Business Show is in progress at the Coliseum. A Household Show is in process of organization for the same place.

Margaret Illington will have a new play in

CIRCUS ROUTES

BARNUM-BAILEY.—14-16 Los Angeles, 17 San Diego, 18 Santa Ana, 19 San Bernardino, Cal.

Casmine Liquid
FACE POWDER
Natural—Invincible—In Flesh and White. FREE SAMPLE
CA'SMINE CO.
Astor Theatre Bldg. 1537 B'way, New York City.

SINGERS OF SONGS

At last the entire business division of the theatrical profession has begun to realize that the efforts of the Music Publishers' Board of Trade to stamp out the evils of their business is a strictly legitimate move and one aimed at the elevation of the music trade, without which the wheels of theatrical commerce could not revolve. There remains but the singer to convince and could he or she be given an individual explanation of the basic idea of the Music Publishers' Board of Trade, the existing evils would be obliterated by immediate unanimous cooperation.

Some skeptics may conceive the idea of the Board's intentions in the wrong light, figuring its present actions to be the preliminary moves for an eventual policy that will react to the detriment of the individual singer. Let it be here recorded that the Board of Trade was not organized for profit, nor will it ever be utilized to such an end. Its sole aims are to correct the impending evils of the music publishing trade, evils that if allowed to endure will surely decay and kill off one of the most important of the theatrical profession's allied trades.

The Board is composed of fourteen members, fourteen publishers who by their individual and collective efforts have brought their business up to its present level; fourteen who practically supply this entire section of the world with its harmony; fourteen who believe in legitimate competition, and who know that legitimate competition is productive of better songs, better music and better times.

A few publishers have not as yet become members of the Music Publishers' Board of Trade. Leo Feist and F. A. Mills are among them. These men were invited to join the Board, but apparently did not feel the move was consistent with their business policy. But still these publishers will not and cannot criticize the aims and objects of the Board and in fact have admitted that such a move was imperative for the salvation of the music business, yet for reasons of their own they refuse to cooperate with the Board.

The chief reason of their refusal to affiliate with their brother publishers is because of the Board's resolution to abolish the indiscriminate payment by publishers to professional singers for singing songs that had become one of the principal evils of the music publishing business.

The very publishers who make up the Board of Trade were the originators of the system and cheerfully admit that no one but themselves were to blame for conditions reached. The singers were solicited and innocently made victims of the plague. At that time it was thought the financial end of the scheme could be properly adjusted to distribute the outlay evenly and without any display of partiality or favoritism. But eventual results have convinced them that such a thing was and is utterly impossible.

When the payment system was generally in vogue, one singer would receive perhaps \$10 weekly for including a number in his or her routine while another would ask and receive \$50 for the same number. Had the \$10 singer insisted upon \$50 he or she would probably have received it also, for every one realizes that in such a proposition there is hardly \$40 difference, particularly since the \$10 singer was generally the one who worked three or more shows a day and therefore gave the number the most exploitation. And right now among those publishers who are paying, the same condition exists. If a singer concludes to receive payment from a music publisher for his or her work, the Board can not object, but if the singer will patronize the paying publishers it is only fair to all concerned that they receive the maximum amount of money for their efforts.

It is often recalled how one particular "single" woman whose ability and reputation earned her headline honors at a salary aggregating \$600 weekly, discovered the temporary advantages of being recompensed for singing published songs. Her income increased with the newly acquired revenue and things went well—for awhile. Eventually the vaudeville managers became aware of her additional

income, noticed the perceptible sameness in her repertoire and her vaudeville salary proper experienced a cut. This move forced the young woman to depend on the publishers to maintain her average income, and as a result she was soon offering a "forced" song routine, one that neither jibed with her style or delivery, but of course with the accompanying income from the publishers, satisfied her. Gradually she waned in popularity and at present is playing at a weekly figure from the managers greatly below her former one. The publishers taking advantage of her retreat gradually cut down their figure also, consequently she is the loser from every angle. Had she originally played the field without favoritism, selecting her numbers according to their style and adaptability to her, instead of gauging her repertoire according to the amount of extra money from the publishers it meant, she would undoubtedly be still leading in the "big show" division with salary proper in vaudeville now not less than \$750.

Such instances are numerous. The trade papers (or some of them) realizing the inevitable future of such a condition, have repeatedly pointed out the error in criticism and gradually the business man or woman in vaudeville have come to realize the bare facts. To these men and women, the Board of Trade owes its present existence and it is these men and women who will have to reconstruct the music situation.

A few years ago the "rathskeller" act jumped into prominence in American vaudeville and promised for awhile to perpetually maintain a substantial position in that branch of the profession. For awhile it did. It would be still up among the leaders were it not for the payment system. Gradually the "forced" routines came along and with them the "rathskeller" act began to wane in strength. It was not unusual at that time to find a half dozen "rathskeller" turns following each other into a vaudeville theatre with exactly the same repertoire. The result is self evident when one looks over the "Bills Next Week" of this season. A small percentage of a grand vaudeville idea survives and the payment system is solely to blame.

On the other hand, it has brought instances to light where two turns have offered the same number on the same bill. Surely one of these acts have suffered immeasurably in consequence and the other hasn't elevated itself one iota from a professional standpoint. And at how many rehearsals has the "forced" routine made an immediate revision of an entire act necessary?

A singer of songs has but three assets to warrant continued existence. Two are voice and personality, and the other repertoire. An independent routine and one suited to style, voice and delivery is absolutely necessary to continued success. It doesn't require an extraordinary display of brainwork to pick out the flagrant flaws in a "paid" routine. If a sketch were written around the title of a popular brand of food-stuff and kept at work around that title throughout its stage-stay, it would last about three minutes in a vaudeville house, but the same thing applies to a "forced" routine of songs.

Repertoires selected for their value to the individual singer will eventually survive and will help the singer, the publisher, the manager and the public. The "forced" number will continue to project itself into vaudeville until the profession becomes universally aware of its singular danger. There remains now but the singer of songs to be convinced.

During this period they who insist or prefer to patronize the paying publisher of popular songs might as well accumulate all the profits thereby, eliminate the \$10 payment and go after the big money. A publisher can't afford, in maintaining the paying system, to discriminate. That is another reason why the Board of Trade was created. If you will be paid, get the coin along with the reputation. If you are singing songs because of their value, select an independent repertoire and patronize the publishers who want to have their songs sung on their merit, and not on the installment expense plan.

The fourteen members of the Music Publishers' Board of Trade have abolished the payment-for-singing policy. It may be obvious that those publishers who are not members of the Board, still pay.

JOSEPH HART

Room 12, NEW YORK THEATRE BLDG.

Offers the Following Attractions for the Coming Season

CARRIE DE MAR

International Comedienne

TOM LEWIS & CO.

in "Brother Fans," by Tom Barry and P. G. Wodehouse

JESSIE BUSLEY & CO.

in "The Girl at Cigar Counter," by Geo. Bloomquest

HARRY BERESFORD & CO.

in "Twenty Odd Years," by Tom Barry

SCOTT WELSH & CO.

in "The Reward," by Vera McCord and Arthur Shaw

WM. B. MACK & CO.

(The Original Joe Carson in "Within the Law") in "Dick Deadeye," by Tom Barry

HUGH HERBERT & CO.

in "Sons of Abraham," by Geo. V. Hobart and Hugh Herbert

EVA TAYLOR & CO.

in "Caught," by Lawrence Grattan

PERCIVAL KNIGHT & CO.

in "The Fast Horse," by Geo. V. Hobart

DOROTHY REGEL & CO

in "A Telephone Tangle" (New Version)

WILLIAM NORRIS & CO.

in "I Beg Your Pardon," by Joseph Selman

VERA McCORD and ARTHUR SHAW

in "The Refugees," by Geo. V. Hobart

CELLULOID SARA

by Rupert Hughes

"THE RAINBOW COCKTAIL"

by Hassard Short, Kenneth and Roy Webb

"THE GREEN BEETLE"

by John Willard

"THE BLUE DIAMOND"

by John Willard

"THE JUNIOR PARTNER"

by Rupert Hughes

"DON'T DO THAT"

by Jeanette Nordenschild

"THE GIRL ACROSS THE WAY"

by Tom Barry

EDWARD FARRELL & CO.

in "After the Wedding," by Lawrence Grattan

"SILK HAT HARRY"

Greatest of all Cartoon Comedies, based upon T. A. Dorgan's (Tad's) Famous Series in the N. Y. Evening Journal—Dramatized by **TOM BARRY**.

"I WANT TO GO BACK TO MICHIGAN DOWN ON THE FARM"

— BY IRVING BERLIN —

THE GREATEST SONG WE EVER PUBLISHED
BETTER THAN "DIXIE"—Great Single—Great Double—Great Song—BRAND NEW—GET IT NOW!

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STRAND THEATRE BUILDING, 47th Street and Broadway, NEW YORK

CHICAGO—Monroe and State Streets

PHILADELPHIA—623 Walnut Street

BOSTON—220 Tremont Street

the spring written for her by Sir Henry Arthur Jones. It will be of a serious nature.

Harry Askin has decided not to send out a company in "September Morn" owing to the bad reports of business in the west.

Time It Takes—What It Costs

NOW IS THE TIME **HAVE IT DONE**
No Delay—Immediate Methods



Takes 1 to 6 Treatments. Immediate Method Costs \$5 to \$100 Slower Methods Cheaper	Flabby Eyes Takes 20 to 40 Minutes. Immediate Method Costs \$25 to \$300 Gradual Methods Costs Less	Takes 20 to 30 Minutes. Immediate Method Costs \$25 to \$300 Slower Methods Cheaper
-------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------

Sagging Faces, Baggy Chin Lifted at Once!
Call or write for book and particulars.

DR. PRATT 1122 Broadway,
NEW YORK.

The Four Marx Brothers opened a new act at the Windsor last week. It will go over the big time with Mort H. Singer as sponsor.

Four men have been added to each shift of the Great Northern Hippodrome orchestra, which makes that organization much stronger and better.

An electrical storm at Winona Beach Park, Bay City, Mich., tied up the Banzai Japs so they could not make Toledo Sunday. The Salamboes filled the gap.

Bernard E. Smith has been added to the W. S. Butterfield offices now on the 12th floor of the Majestic building. He will be the manager of the Halton Powell forces.

Seiwyn and Co., who have "Within the Law" at the Princess, will bring several plays to Chicago this season, among them being "The Money Market" and "The Salamanders."

The Midway Gardens, the big new resort on the south side, closed its season Monday night. High class orchestra music under the direction of Max Bendix has been the feature.

The Royal, formerly known as the Cottage Grove Empress, is back on Tom Chamales' hands once more. The Sullivan-Considine people left it high and dry when they sold their interests. Negotiations were on for a stock company, but the plan fell through.

All good theatre managers now have nicely framed cards hanging in public view stating that the department of health has been around and found the ventilation according to law. A crusade has been on directed for the most part at picture houses, where the atmosphere was stuffy.

The following is the list of players at the Logan Square theatre, where Sam Lederer is now holding forth with a stock company: Will N. Rogers, Leota Clyde, William Walling,

I. M. WEINGARTEN

PRESENTS

"SEPT. MORN-ING GLORIES"

Next Week (Sept. 14) Prospect Theatre, New York

Our Comedians

E. C. HUNT
JESS WEISS

BERT ROSE
LEW FITZGIBBONS

DON CLARK
DON KERR

MABLE BAKER
Golden State Soprano

MARIE MANN
Dainty Soubrette

FRANCIS VENITA GREY
Characters

Featuring the following

"THE GREAT DELUGE"

"AEROPLANE GIRL"

KENNISON SISTERS and KERR

And a Host of Other Novelties

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HARK!!

After a Three Months' Delightful
Sojourn in the Invigorating Climate of
the Great Pine Forests of the North

ROCKWELL and WOOD

Are Back in the Land of Free Lunch and Painted Women.

THIS WEEK (Sept. 7)

ROCKWELL and WOOD

POLI'S, BRIDGEPORT

COMMENCING SEPT. 14

ROCKWELL and WOOD

Open on a **40 Weeks' Tour** of the **Marcus Loew Enterprises**, Eastern
and Western, Arranged by

HARRY SHEA

Permanent Address, WHITE RATS CLUB, New York City

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Circuit
of
THEATRES**

E. F. ALBEE
General Manager

**The Orpheum
Circuit
of
THEATRES**

MARTIN BECK
General Manager

United Booking Offices

(Agency)

ARTISTS and Acts of Every Description Suitable for Vaudeville Can Obtain Desirable Engagements in These Offices. You Can Book Direct by Addressing S. K. Hodgdon, Booking Manager of the United, and F. W. Vincent, Booking Manager of the Orpheum Circuit.

Offices:

B. F. KEITH'S
Palace Theatre Building
NEW YORK CITY

JOHN J. McNALLY, the well-known playwright, author of the Rogers Brothers' series of successes; May Irwin's "The Widow Jones," "The Straight Tip," "The Country Sport," and forty other hits, has arranged to write short sketches, which will be booked by the United Booking Offices. Artists desiring sketches and time for them in these theatres, address JOHN J. McNALLY, care the United Booking Offices, or at 779 Washington Street, Brookline, Mass.

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AUDITORIUM (Bernard Ulrich, mgr.).—"Joseph and His Brethren," billed like circus and doing business accordingly.

BLACKSTONE (Augustus Pitou, Jr., mgr.).—"Tipping the Winner," opened Sunday night.

COHAN'S GRAND (Harry Ridings, mgr.).—"Under Cover," getting its share of the good business in town.

COLUMBIA (William Roche, mgr.).—"Girls from Happyland," opened Sunday.

CURT (C. J. Herrmann, mgr.).—"A Pair of Sixes," finding much favor.

CROWN (A. J. Kaufman, mgr.).—"September Morn'g."

GARRICK (John J. Garrity, mgr.).—"Peg O' My Heart," Thursday matinees have had to be introduced.

IMPERIAL (Joe Pilgrim, mgr.).—"Maggie Pepper."

LA SALLE (Joseph Bransky, mgr.).—"One Girl in a Million," opened Sunday night.

NATIONAL (John Barrett, mgr.).—"A Modern Eve," opened Sunday.

OLYMPIC (George C. Warren, mgr.).—"Potash & Perlmutter," selling out with the exception of gallery.

POWERS (Harry J. Powers, mgr.).—"The Yellow Ticket," opened Sunday night.

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This Week (Sept. 7th), and the SAME BIG HIT

PRINCESS (Sam P. Gerson, mgr.).—Margaret Illington in "Within the Law," opened Sunday night.
FINE ARTS (Ed. Harmeyer, mgr.).—Pictures.
ORCHESTRA HALL (Trins & Lubliner, mgr.).—Pictures.
VICTORIA (Howard Broiaski, mgr.).—"For the Love of Mike."
ZIEGFELD (Ed. Harmeyer, mgr.).—Pictures.

MAJESTIC (Lyman B. Glover, mgr.; agt., Orpheum).—Blanche Ring stirred the audience Monday afternoon in an abbreviation of "When Claudia Smiles," in which she appeared last season. This tabloid edition of the old play is called "Oh, Papa," arranged for vaudeville by Channing Pollock and Renold Wolf. It is a lively skit and gives Miss Ring opportunity for some very good work. She wears purple tights and her opulent beauty is seen to the best advantage. She registered a sound hit. The show was opened by Borani and Navaro with the performing dog "Scotty" heavily featured. This dog has some neat tricks, which he puts over easily. It is a good opening act and went big. John Geiger was on next with his talking violin. He got a good many laughs and fitted into the bill neatly. Claude and Fannie Usher offered "The Straight Path," a sketch which allows both players opportunity to work along the lines in which they have made good before. The Conlin and Steele Trio were on next for some good work and Consul, the famous monk, filled in after that with much comedy, assisted by another monk billed as his "adopted daughter." Ellmore and Williams did not have any difficulty in getting the house with them. Leo Zarrell and Co. closed. This act is well put together and it held the people

in the house until the close. The theatre was packed with a holiday crowd, which was in a mood to enjoy everything.
PALACE MUSIC HALL (Harry Singer, mgr.; agt., Orpheum).—The holiday crowd which packed the Palace to capacity Monday afternoon seemed to thoroughly enjoy the bill. Gertrude Hoffmann and her big revue holds the headline position. The act is unaltered since last seen here. However, the program announces for a finish a "Bathing scene, a la Annette Kellerman, by Mr. Lee Chaplin and The Hoffman Girls," but for some unknown reason this new feature was not introduced at the Monday matinee. The Three Steindels, sons of Bruno Steindel, of Thomas Orchestra fame, made their bow to the vaudeville world with highly gratifying results, scoring one of the biggest hits of the bill. Alberte Rouget, who offers a novel equilibrium act, opens well. A lady assistant who would not be missed from the act renders small service. Irene and Bobby Smith, who were seen here a few weeks ago at the Majestic, score a pronounced hit in their song-boasting, vocal and piano act. The act formerly billed as A Monkey Hippodrome is now programmed as Robert Everest's Monkey Circus, which was placed in third spot instead of fifth, as originally programmed. The comedy and novelty features of the act send it across very nicely. Dooley and Rugel can go on in any spot of any big time bill and more than make good. Dooley is one of those rare comedians who gets the laughs with no apparent effort and Miss Rugel has a personality and voice. Their team work is great. Bill Pruitt is an ideal next-to-closing man for such a big show. He has a wonderful tenor robusto voice and has selected a repertoire of semi-classic populars which show it off to the best advantage. Gertrude Hoffman and her big revue brings the show to a triumphant finish.

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San Francisco, Sept. 9.
EMPRESS.—Murray Livingston is the current week's headliner in a comedy-dramatic playlet called "The Man From Italy." The skit, carrying some novel situations and a likeable theme, was well taken by the Empress audience. The Valdos with a series of illusion opened the show successfully. Stuart and Hall have a fair line of talk and were appreciated for their face value. The Buch Brothers with their familiar bounded net specialty closed the show to their usual results. Jones and Johnson, colored comics, were one of the bill's big hits and Yvonne was cordially received by the audience. Frankie Murphy's second week is bringing practically the same returns as the first. Murphy's voice delivering the expected applause. Business continues big under the new regime.

ORPHEUM.—The Orpheum bill for this week carries three sketches with Arnold Daly headlining in "How He Lied To His Wife," the other two being presented by Francis McGinn and Young and Jacobs. Daly's skit, in which he is assisted by Doris Mitchell and a picked company, is good and landed nicely. Chas. McGoods Co., with a novel offering in which the female member of the trio distinguished herself, was successful from every standpoint. Hines and Fox with a well chosen repertoire of numbers were a hit, and Jones and Sylvester went big throughout. Frank Wilson opened satisfactorily with his cycling specialty and Byrd Cromwell, a soprano soloist, pleased. Merrill and Otto register another big hit this week, being among the hold-

overs. Waldemar Young and William Jacobs in "When Caesar Ran A Paper" are going big daily, having been moved to seventh spot after the Sunday opening. Francis McGinn is repeating last week's hit.

COLUMBIA (Gottlob, Marx & Co., mgrs.).—Holbrook Blinn and Prince Players (fifth and final week).
ALCAZAR (Belasco & Mayer, mgrs.).—Stock.
GAIETY (Tom O'Day, mgr.).—Kolb and Dill in "Peck O' Pickles" (2d week).
WIGWAM (Jos. Bauer, mgr.).—Monte Carter Co. and vaudeville.
PRINCESS (Bert Levey, lessee and mgr.; agt., Levey).—Vaudeville.
REPUBLIC (Ward Morris, mgr.; agt., W. B. V. A.).—Vaudeville.
MAJESTIC (J. J. McArthur, mgr.; agt., W. B. V. A.).—Bothwell Browne Co. and vaudeville.

ATLANTA.

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hit; Kingston & Ebner, applause; Mr. & Mrs. Hugh Emmett, good; Porter & Sullivan, fair; Vandinoff & Louie, please.

ATLANTA (Homer George, mgr.; K. & E.).—"Mutt and Jeff," fair business; "Adele" coming.

LYRIC (Jake Wells, mgr.; Columbia Extended).—Sam Howe's "Heart Changers," good houses; "Beauty, Youth and Folly," next. BIJOU (Jake Wells, mgr.).—Jewell Kelley Stock, good business.

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OLD MILL (B. Tassell, mgr.).—Stock burlesque and vaudeville.
GRAND (Harry Hearne, mgr.; agent, U. B. O.).—Feature films, doing well.

The Grand has cut its prices from 15 and 25 cents to 5 and 10. It still will use U. B. O. features.

Grand opera backers have been assured that Atlanta will have its season of Metropolitan next spring despite the war.

The World Film Corporation has opened Southern headquarters here. Arthur S. Hyman is the manager.

Waycross has found a wedge into the Sunday movie field by running "sacred" films.

The Sam and Edna Park Stock Company is at the Majestic in Macon for the fall season.

Ernest Morrison has been made manager of Jake Wells' Bijou theatre in Savannah, which opened Monday with U. B. O. vaudeville.

The La Pearl Tango Girls, musical tab, are stranded at Bluefields, W. Va., and are sending frantic appeals to Atlanta friends.

Charles Kemp, former operator at the Grand, who has joined Norman Hackett in stock at Grand Rapids, Mich., put one over on his friends by wedding and keeping the fact a secret for a month. The bride was Miss Beulah Denard of Atlanta.

ATLANTIC CITY.

By LOUIS WILLIAMS.

APOLLO (Fred. E. Moore, mgr.).—"Oh, Oh, Delphine."

NEW NIXON (Harry Brown, mgr.).—Week Sept. 8, "Cornered."

KEITH'S (Chas. G. Anderson, mgr.).—Belle Baker, a hit; "The Green Beetle," good; La Belle Titcomb, pretentious; Chauncey Monore & Co., clever; Bison City Four, over well; Buchanan & Holmes, pleased; Dolan & Lenharr, novel; French Girls and Tony Wilson pleased.

MILLION DOLLAR PIER (John Young, mgr.).—Opies Caesar, clever balancer; Mme. Larashka, over well; Harton & Traska, pleased; The Cromwells, hit; Johnny Reynolds, scored.

Wallace Eddinger and his wife have been spending a fortnight here.

The Hippodrome on the Million Dollar Pier will close with the show Saturday, Sept. 12.

The Steel Pier Minstrels will continue on the Steel Pier till Sept. 20, at which date Martini's Orchestra will also close their season. Vessella continues on the Steel Pier till November 1.

Hugh Thompson is the collaborator of Vessella in the writing of his new operetta.

Montgomery & Stone in a new Dillingham production opens at the Apollo the latter part of September.

The Garden of Dances changed its policy

Sunday night, Sept. 8, when the dances were eliminated and moving pictures were substituted. The final dance was held Saturday night, Sept. 5, to the largest crowd of the season. The week-end dances of the Garden were record breakers, but during the week the attendance fell off. This, it is thought, caused the change.

The Greeters, an organization of Hotel clerks, stewards and managers, will hold a ball at the Million Dollar Pier Sept. 8. Three hundred dollars prize money will be offered the couple who, in the minds of the judges, are the best dancers in a contest.

BALTIMORE.

By J. E. DOOLEY.

MARYLAND (F. C. Schanberger, mgr.; U. B. O.).—Brandon Hurst, well presented; Helen Meyers, big hit; La Corio & Max Dinus, very good; McDewitt, Kelly & Lucey, humor and dancing; Five Annapolis Boys, fare well; Weston & Leon, much applause; Parillo & Fabito, pleasing; Charles Weber, different.

VICTORIA (Pearce & Scheck, mgrs.; agent, N.N.).—Helliott's Bears and Dogs, show wonderful training; Livingstone & Fields, pretty; Dickson & Co., win out; Boss Brothers, novelty; "A Cafe Upside Down," made good; Hall & Francis, good.

NEW (George Schneider, mgr.; agent, Ind.).—Mile, Vera Meserieu & Co., well received; Kelly & Williams, lively; George Harcourt & Co., good; Martin Sisters, capable; The Musical Vynes, delight; Jack Dempsey, humorous.

FORD'S O. H. (Charles E. Ford, mgr.).—Pictures. Houses are above the average.

ACADEMY OF MUSIC (Tunis F. Dean, mgr.).—Opens season with John Bunny in "Bunny in Funnyland." Big houses throughout week.

AUDITORIUM (Wedgewood Nowell, mgr.).—Poll Players please in "The Squaw Man."

PALACE (W. Balau, mgr.).—"Bowery Burlesques." Returns coming in pretty slow. GAYETY (J. C. Sutherland, mgr.).—"Cabaret Girls." Pretty large attendances.

An all-star revival of "The Prince of Pilsen" will inaugurate the regular season at Ford's Opera House, commencing Sept. 14.

The opening attraction at the Colonial theatre 14 will be "The Common Law."

George P. Reuschling, a former Baltimorean, well known in vaudeville circles as Rush Ling Toy, the Chinese conjuror, is visiting his mother, Mrs. E. Optis, before sailing on Sept. 10 for Rio de Janeiro, the opening point of a two years' trip around the world. He will take a company of 25 people and 100 trunks of apparatus. Edgar R. Joyce, also a Baltimorean, will accompany him.

Accompanied by his sister, Augustus Fenne- former proprietor of Electric Park and the Suburban, left the Maryland General Hospital last Thursday afternoon and is now resting at his home on South Paca street. He had been confined in the institution for more than three weeks as a result of deep gashes in his throat, inflicted by himself. He is still very weak.

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Wilbur Kinsey, manager of the Lyric, is ill at his home near Elliott City.

Perhaps the first motion pictures ever displayed on an excursion steamer were shown last Friday night with great success on board the steamer Louise returning from Tolchester Beach, just after sundown. Four reels were shown and special non-inflammable films were used.

E. H. Sothern was in Baltimore this week as a mere spectator instead of an actor. He came with his wife, Julia Marlowe, from their present home at Litchfield, Conn. The actress officially opened the Star-Spangled Banner Celebration Monday night at the Fifth Regiment Armory by reciting the national anthem before more than 5,000 persons.

BOSTON.

By J. GOOLITZ.

KEITH'S (Harry Gustin, mgr.; agent, U. B. O.).—"A first time here" bill, with every act new to Boston, excepting George LaRue, whose act is practically new to Boston, as he has just returned from London. First honors as far as popular reception, although not as to quality or originality of act, went to H. Bart McHugh's "On the School Play-Grounds,"

El. Brendel carrying the production by his efforts. Harry Beresford and Co. went well, and next honors were divided between Joe Fields and Charles Warren in "Held By the Enemy," and John T. Ray and Grace Hilliard in "Hello Sally." The supporting bill was well balanced, comprising Glyn and Pauline. Two Marguerites, Evelyn Dunmore and Kremolina and Jarras Brothers, equilibrista.

BIJOU (Harry Gustin, mgr.; agent, U. B. O.).—Vaudeville and pictures. Excellent business. James Craig is no longer manager but is considering several offers.

LOEW'S ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Vaudeville. Capacity.

LOEW'S ST. JAMES (William Lovey, mgr.; agent, Loew).—Vaudeville. Good.

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LOEW'S GLOBE (V. J. Morris, acting mgr., agent, Loew).—Opening scheduled for Labor Day, but postponed because of mechanical delay in altering the house.

BOWDOIN SQUARE (Al Somerby, mgr.; agent, U. B. O.).—Winter season of pop vaudeville started Labor Day. Good house.

NATIONAL (dark; agent, U. B. O.).—Not opened yet, but expected to swing in line in about two weeks with a dark horse manager using big small-time.

HOLLIS (Charles Rich, mgr.).—House will open Sept. 28 with John Mason in "Drugged."

COLONIAL (Charles Rich, mgr.).—"Sari," third week. Good.

SHUBERT (E. D. Smith, mgr.).—"High Jinks," second week, going fair.

MAJESTIC (E. D. Smith, mgr.).—"Wild Oats," business bad.

WILBUR (E. D. Smith, mgr.).—William

Keith has given up the Daddum News weekly which was turning out excellent local news reels, but found a dearth of good subjects. This week saw the return of the Pathe Weekly and Daddum is preparing to start his Panama Exposition work.

Charles J. Rich, who has been marooned in Switzerland, thus preventing an early opening of his Hollis, is due back at the end of this week and arranged by cable for an announcement of the opening of "Drugged" with John Mason Sept. 28.

The Bowdoin was threatened last Tuesday night with a two-alarm fire in an adjoining building, just as Violette Mascotti's "Forty Merrie Maids" went on in the opening. Manager Al Somerby and Advertising Manager Fred Doherty of the Dr. Lothrop theatrical interests prevented a panic by stage announcements.

The Biophone showing reels of opera stars with phonographic music on its last week at Tremont Temple. "Cabrila" comes in Sept. 14.

Oliver Morosco and John Cort shot over from New York to see the opening of "Peg." The notices Tuesday morning were enthusiastic in their endorsement of Florence Martin in Laurette Taylor's role.

E. D. Smith, resident manager for all the Shubert houses, has connected the Majestic, the Wilbur and the Shubert through one switchboard to handle ticket reservations. The percentage gained by offering two other houses in case one is capacity is figured as being heavy.

Grover Burkhardt, for five years treasurer at the Park, is now at the Colonial. He is nephew of William Harris.

BUFFALO.

By CLYDE F. REX.
HIPPODROME (A. R. Sherry, mgr.).—"The Virginian" the first half of the week, and Henrietta Crossman as the star in "The

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Hodge in "The Road to Happiness." Big opening in small capacity house.

TREMONT (John B. Schoeffel, mgr.).—Fannie Ward in "Madame President." Show rather spicy for Boston and may be slashed by censors.

BOSTON (W. H. Leaby, mgr.).—Dustin Farnum in "The Squaw Man," visiting star to the Majestic Players which close Oct. 3 to make way for 16 weeks of Italian opera at low price scale.

PLYMOUTH (Fred Wright, mgr.).—"Along Came Ruth," second week of indefinite run, with Florence Shirley drawing well because of former local stock affiliations.

PARK (dark).—Due to open in about two weeks with pictures.

CASTLE SQUARE (John Craig, mgr.).—Stock. "The Girl of the Golden West" to practical capacity despite opposition at Boston.

GRAND (George E. Lothrop, mgr.).—Andy Gardner in "The Garden of Girls." Fair.

HOWARD (George E. Lothrop, mgr.).—"French Model Burlesquers" with MacRae and Clegg heading house bill.

CASINO (Charles Waldron, mgr.).—"American Beauties." Excellent.

GAITY (George Batcheller, mgr.).—"The Liberty Girls." Good.

CORT (John E. Cort, mgr.).—"Peg o' My Heart" opened Monday night for what will probably be long run.

Unwelcome Mrs Hatch" featured the bill the last half. There are other feature films, also furnished by the Paramount Co. Big business.

TECK (John R. Oisher, mgr.).—"Peg o' My Heart," playing its third engagement in two seasons, opened to good crowds the first of the week. Next, "The Money Makers."

SHEA'S (Henry J. Carr, mgr.; U. B. O.).—Mable Berra, scored an instant hit; B. A. Rolfe, elaborate musical offering, splendid; Fred Ardath & Co., went big; Willie Weston, entertained; Low and Molly Hunting are clever; Rice, Scully & Scott, fun; Beaumont & Arnold, pleased; Les Junda, held interest.

STAR (P. C. Cornell, mgr.).—"Nearly Married," Sept. 17-18-19, Mrs. Fiske.

OLYMPIC (Charles W. Denzinger, mgr.; Sun).—Headlining in "College Days" with cast of 8 real entertainers: Goff and Ruth Phillips, big hit; The 5 Dunbars, pleased; Castelletti Bros., good; James Gallon, extraordinary.

GAYETY (J. M. Ward, mgr.).—"The College Girls," went over big. Splendid offering. Next, Rose Sydel's Co.

MAJESTIC (John B. Schoeffel, mgr.).—"Sis Hopkins." Next, "While the City Sleeps."

ACADEMY (M. B. Schlesinger, mgr.; Loew).—Mr. and Mrs. William Morris; Burns & Foran, clever; The Banjo Phinds, applause; Claude Austin, is good; The Landry Bros., pleased; Harry Brinson, has a unique novelty; Grace Moberg and Mary Wilson, were both well received; Harry Leander, sensational cyclist.

GARDEN (W. F. Graham, mgr.).—"The Moorish Melodrama." Next, Tango Girls.

LYRIC (G. S. Schlesinger, mgr.).—Brownell-Stock in "Stop Thief." 14, "Fine Feathers."

PLAZA (W. F. Fleming, mgr.; agents, McMahon & Dee).—The Franklin Duo, welcomed; Morrison & Clifton, pleased; Clara Drucar, won favor; Carr Trio, amused; Kittle Duo, entertained; Turno & Turno, applause.

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RAJAH. —Closed.

The Cabaret Trio is singing at the Alamo.

Abe Seligman is acting as assistant manager of the Tulane and Crescent theaters.

Nothing definite has been outlined for the Lyric theater. The house is dark at present.

With the hostilities embracing France at present, it is most probable the French opera house will remain idle. Advice from Impresario Affre to his representative in this city are very pessimistic.

Harold Goldenberg, a brother of Karl Gold-

enberg, assistant manager of the Fichtenberg enterprises, is the new treasurer at the Tulane.

Rosa Hardenbrook is representing the Paramount picture people in New Orleans.

Frank Carpenter is managing the Emma Hunting Stock company for E. A. Schiller. Engaged for the Evans minstrel show, Neal Abel, crown tired of waiting for the organization to commence touring, has turned to vaudeville for sustenance.

Emile Tosso again directs the orchestra at the Orpheum. S. Shields succeeds John Stengard as treasurer at that theater.

PHILADELPHIA.

By J. J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—Based on the amount of applause received, the Alexander Kids and Mullen and Coogan, who shared the headliner honors, were the only acts justified in taking more than one bow. Leffel Trio, opened the show; Hamilton Barnes, with material older than the hills. They received a few hands. Howard, ventriloquist, applause; Max and Mabel Ford, not appreciated; Chas. Mack and Co., shared the same fate with possible exception of closing somewhat stronger than the others. Alexander Kids closed to more than a generous applause; Els and French, headliners,

two curtains; Mullen and Coogan, worked hard and closed big. Adelaide Herrmann closed the show, a scant applause.

KNICKERBOCKER (Eugene Mayer, mgr.; agent, Loew).—Gwynn and Gossett in a singing piece called "The Golden Wedding" makes a sentimental appeal to pop house audiences through the familiar old-time favorites. Three Keltons, brass instruments and xylophone. Some new comedy would make a lot of difference in the act of the Telegraph Four, whose singing will never be a sensation and whose comedy has long ceased to get results. Racket, Hoover and Markey tried hard to get some laughs, but their efforts failed. Cecil, Eldred and Carr were mildly received. Pictures are shown between the acts. GRAND (Fred G. Nixon-Nirdlinger, mgr.:

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agent, U. B. O.).—Cowen's Posing Dogs did not make much of an impression. They were followed by Holden and Harron, who closed to a good hand. The Vander Der Koors seemed to please the children in the house, and they were well applauded by that delegation. Lillian Gwynne made a good appearance and has a good strong voice. The Mimic Four were given a fair hand. The "Fountain Nymphs" closed the bill.

NIXON.—"A Dream of the Orient." Bernard & Roberts, Marion, Helms & Lamar, John Delmore & Co., Fitch Cooper, Alex Pattee & Bro.

COLONIAL.—Ten Boys & Girls, "The Girl in the Moon," Lewis & Chapin, Brown & Buell, Willich & Anita, Patsy Doyle.

GLOBE.—Newhoff & Phelps, Fred & Adel Astaire, Miss Maurice Wood, "Her First Case," Weber & Elliott, Harrington & Co., Fred St. Onge Troupe.

ALLEGHENY.—Hickman Bros. & Co., Lorna & Gallagher, Bernard & Scarth, Beale La Count, Lou Hoffman, Six Musical Spillers.

BROADWAY.—Frank Bush, Boyer's Petticoat Minstrels, Six Little Pals, Arthur Geary.

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KEYSTONE.—Van & Carrie Avery Players, Agnes Mahr & Co., The Arlon Four, Black Bros., Rayno's Bull Dogs, Mond & Selle.

ADELPHI.—"Help Wanted." Business fair. LYRIC.—Dark owing to failure of "The Dream" to show.

GARRICK.—"Adele." Fair house Monday. BROAD.—Douglas Fairbanks in "He Comed Up Smiling."

FORREST.—Ziegfeld's "Follies" are going well.

WALNUT.—"The Common Law." LIBERTY.—New policy. Stair & Havlin attractions was inaugurated Monday with "Polly of the Circus" for the week.

GAYETY.—"The Review of 1915." TROCADERO.—"September Morning Glories."

CASINO.—Pat White and "The Big Jubilee." EMPIRE.—"The Golden Crook."

DUMONT'S.—Stock minstrels. AMERICAN.—Stock.

Through the illness of J. Elliott, who has the part of the stepson in "Help Wanted," his role was taken by M. S. Goldaine at the Lyric Monday and was satisfactorily handled.

Allen J. Woluber, leading man of the American stock company, was taken ill before the opening of the house Saturday evening, and his part in "Tess of the Storm Country" was taken by Guy D'Ennery.

The second attraction at the Forrest will be the Montgomery and Stone show.

PITTSBURGH.

By GEORGE H. SELDES.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Bert Fitzgibbon, big hit; Richard Carl & Hattie Williams, scored; Josie O'Mears, excellent; Lee & Cranston, pretty; Farrell-Taylor Trio, laughs; Burns, Kallor & Grady (wardrobe did not arrive, very good; Baraban & Crooks, splendid; Mick & Orth, good; The McBans, fair.

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OFFICIAL **BULLETIN** OFFICIAL
WAR NEWS

From the Front

The report that came directly from Tin Pan Alley's Battleground, "Well, the war is over, and (KALMAR & PUCK) have won a big, real sensational hit in

"CALIFORNIA AND YOU"

By H. PUCK and EDGAR LESLIE.

The Season's Biggest Song. Great Double Version and Real Parody. Suitable For All Acts.

"WHY WASTE YOUR LOVE"

By GRANT & YOUNG.

(WHEN YOU CAN GIVE IT TO ME)

GREAT DOUBLE SONG

This song is coming to the front and surely will be one of the season's hits. Come over and see the acts battling to put it on. Be one of the first to use it. Don't wait until it's old.
DO IT NOW!

THE UP-TO-THE-MINUTE SONG!

"THEY START IN TO BATTLE AGAIN"

By EDGAR LESLIE and LEW BROWN. (Positively the only neutral war song on the market.) Sherman said that war was—Well, you know the answer. Just sing this song and you'll
HEAR THE ANSWER. They'll bombard you with applause.

OUR CAMP NOTES

We have mobilized our army of song writers and they have come to the front with some wonderful sure-fire songs. Come up and hear them as they are in manuscript form.

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Miss Edith Fabbrini and Mr. B. Michael Martin

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JOHNNY DOOLEY and RUGEL YVETTE

Late stars of "THE HOUSE WARMERS"

THIS WEEK (SEPTEMBER 7), PALACE, CHICAGO

Where, after our big success at the opening performance Monday afternoon, we were shifted from fourth spot to next-to-closing.

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McCLOUD and CARP
Those String Virtuosis **BOOKED SOLID**

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ALFREDO

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NEW YORK, SEPT. 2.—
AFTER OPENING SUCCESSFULLY IN
LONDON AND LANDING A GOOD EN-
GAGEMENT AT THE LONDON "HIPPIE" I HAD
TO FLEE TO AMERICA WITH THE REST
OF THE PEACE LOVING FOLKS ON THE
OLYMPIC—WAR IS ALL SHERMAN
SAYS AND THEN SOME. I AM GOING TO
GET HOSTILE AND MOBILIZE MYSELF—
ALF WILTON HAS MY ULTIMATUM—
EDWARD MARSHALL
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Six Chinese Wonders.
Lately Featured with Anna
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Second Troupe arrives in America shortly.
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In "GOOD BYE BOYS"

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Direction, HARRY SHEA.



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CLARE
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GUY RAWSON**
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"Their Little Girl
Friends"

in
"Yesterdays"
A Delightful Story of Youth
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Season 1914-1915

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Direction, M. S. BENTHAM

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40 WEEKS LOEW'S EASTERN and WESTERN CIRCUIT
Direction, FRANK BOHM

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SEASON 1914-15

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AT
HAMMERSTEIN'S

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"He Walked Away With a Clean Hit.
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We supply you consistently with the best vaudeville attractions, at the right prices, combined with a booking service of unparalleled efficiency.

Managers throughout the entire country are enjoying FINANCIAL SUCCESS by doing business with this huge booking institution.

Avail yourself of the opportunity and participate in the benefits which MARCUS LOEW offers.

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TO THE PACIFIC**

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JOSEPH M. SCHENCK, General Manager.**

TEN CENTS

VARIETY

VOL. XXXVI. No. 3.

NEW YORK, FRIDAY, SEPTEMBER 18, 1914.

PRICE TEN CENTS.



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JOS. M. SCHENCK
General Manager

TELEPHONE 7514 BRYANT
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YOU CAN PROFIT BY DOING BUSINESS WITH MARCUS LOEW. Why not have this gigantic institution book your theatre? The great number of houses booked by this office enables us to give performers a year's consecutive booking, which makes it possible for MARCUS LOEW to obtain the best in the vaudeville market at the most reasonable prices. As he benefits, so can you, in getting the best shows at the right prices.

The approaching season has a battle in store. It will be the survival of the fittest. You must be in a position to play better shows than your competitor, or you will be the one to go under. THE MARCUS LOEW BOOKING AGENCY insures you of FIGHTING STRENGTH, and gives you an impregnable defense.

The LOEW standard of vaudeville and LOEW METHODS has made MARCUS LOEW Circuit the best known in the world.

Why not partake of some of this success, and inaugurate the LOEW SYSTEM of vaudeville in your theatre, by booking the same acts which are crowding LOEW'S theatres from Atlantic to the Pacific.

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General Manager.

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SEATTLE, Loew's Empress Theatre Bld'g.

VARIETY

Vol. XXXVI. No. 3.

NEW YORK CITY, SATURDAY, SEPTEMBER 19, 1914.

PRICE 10 CENTS.

CONTINENTAL MANAGERS CABLE FOR AVAILABLE NATIVE ACTS

H. B. Marinelli Receives Message from Copenhagen, Asking for List to Open Next Month in Seven European Cities, Mostly in War Zone. Replies by Asking Conditions They Are to Go Over Under.

The H. B. Marinelli New York office yesterday received a cable, dated at Copenhagen, from its Berlin representative, asking for a list of available American acts, to open in October at Berlin, Vienna, Hamburg, Madgeburg, Nuremberg, Hanover and Copenhagen.

H. B. Marinelli, now in New York, answered, requesting to know what continental managers wanted to play the turns, what guarantee they could offer of free entrance and exit into the respective countries, and how they expected to secure the salaries of the acts, also the length of contracts that would be guaranteed.

It looked as though the Continental managers had concluded or been notified that they could give a show once more, commencing next month in the strife-driven countries, said Mr. Marinelli. The sending of the cable from Copenhagen, Mr. Marinelli thought, was at the managers' request to his Berlin branch for American turns, the Marinelli representative there having to file his message in the neutral country.

Seven months' time is represented by the seven cities mentioned, remarked Mr. Marinelli, each Continental house usually playing an act one month at least. No answer to his cable for information is expected by Mr. Marinelli for a couple of days or so.

"Dumb acts" from this side are usually demanded by Continental managers.

McVICKER'S NEW POLICY.

Chicago, Sept. 16.

McVicker's will adopt the policy in vogue at the Great Northern Hippodrome, beginning next Monday. There will be two shifts of seven acts each with pictures between. The shows will

open at 11 in the morning, run until 5 p. m., and then the new shift will run until 11 p. m.

The shows will change from the day shift to the night, on Thursday at 5 o'clock. This policy has been very successful at the Great Northern.

MAY IRWIN LEAVES ISLANDS.

Although May Irwin had a press agent hanging around Irwin Isle in the St. Lawrence River this summer, it is a fact Miss Irwin has dismantled her home at the Thousand Islands, and does not intend to return there.

Irwin Isle, about two miles north-east from Clayton, represents, with the island and the furnishings of the cottage, about \$150,000. Miss Irwin has made her summer home there for several years.

About Oct. 15 the comedienne intends starting out in a new play for this season, under the direction of Liebler & Co.

McINTOSH'S BIG PLANS.

(Special Cable to VARIETY.)

London, Sept. 18.

Hugh D. McIntosh sails to-morrow (Saturday) for Sydney on the Medina, but expects to return here in January to complete arrangements for the purchase of a London music hall. He will probably visit the United States before returning.

While here McIntosh signed a five-year lease on an entire floor of the Cecil hotel to become the permanent London headquarters of his circuit. He will not reduce any salaries nor discharge any of his executive staffs, regardless of war conditions, no matter how long the present hostilities continue.

The OFFICIAL NEWS of the
**WHITE RATS ACTORS' UNION and
ASSOCIATED ACTRESSES OF AMERICA,**

as formerly printed
exclusively in

**THE
PLAYER**

appear on pages 7 and 8 of this issue.

BUNNY SHOW ON POP TIME.

The John Bunny show, organized for the \$2 houses will go on the Stair & Havlin Circuit after playing the last of the Klaw & Erlanger bookings at the opera house, Cleveland, next week. This week the show is at the National, Washington. Last week (its first) the Bunny bunch were at Baltimore, where the show drew in \$6,000 gross, mostly in the cheaper seats that decided the management, Wiswell & Sidney, to take to the S. & H. time.

Upon that decision being reached, J. J. Rosenthal withdrew as general manager of the enterprise.

Ex-Treasurer Sentenced.

Before Judge Knox in Special Sessions Court Thursday, Robert Fedrow was sentenced to not less than one nor more than three years, for the theft of \$3,500 last spring while treasurer of the 48th Street theatre.

Fedrow is about 25 years of age. He has a wife and two children. When asked by the court the cause of his straying, Fedrow replied, "Oh, you know, Judge, the old story, bad company, etc."

Season's Bookings Canceled.

Milwaukee, Sept. 17.

Sharp and Turek cancelled a season's booking this week when requested to open the show at the Majestic.

**Don't forget New Fireproof Addition to
REGENT HOTELS. 250 More Rooms, Hot
and Cold Running Water and Telephone
in Every Room. ELMER E. CAMPBELL,
Prop., St. Louis, Mo.**

\$30,000 TO THE BAD.

The closing of "The Dragon's Claw" at the New Amsterdam to-night will leave Henry Miller and Klaw & Erlanger, the sponsors of the production, just about \$30,000 to the bad. The loss might have been even greater had it not been for the close buying which Alfred E. Aarons engineered while the piece was being put on.

The original cost of the production was approximately \$20,000, but those who are in the habit of staging such spectacles as "The Dragon's Claw" say that it could not be duplicated for less than \$35,000.

During the three days that the show played in Washington the loss on the running cost was a little in excess of \$3,000. The week at the New Amsterdam will be played at a loss of at least \$5,000. Thursday it looked as if the show would play to about \$4,000 gross on the week.

The Amsterdam will remain dark until "The Debutante" is in readiness.

BILL LYKENS ALONE.

William L. Lykens, the agent, is now booking acts on his own. He left the Pat Casey Agency some days ago, after having been connected with Casey almost from the opening of Pat's booking office.

Mr. Lykens received a United Booking Offices franchise yesterday to book on "the floor" of the agency.

"OLD KENTUCKY" ON THE SHELF.

Chicago, Sept. 16.

At the voting age, "Old Kentucky" has been ordered to the shelf by A. W. Dingwall.

The play has been touring for 21 years.

ENGLISH SHOW BUSINESS PICKING UP THIS WEEK

Reports from the Front and Favorable Weather Starts Theatres Off Well in London and Provinces. Big Demand for Actual War Pictures. None Obtainable. Country Agog with Patriotism.

(Special Cable to VARIETY.)

London, Sept. 16.

With a favorable turn in the weather at the beginning of the current week, business throughout London and the provinces shows a decided increase, both in the regular theatres and with the picture houses. Good news from the front, where the Allies checked the advance of the Germans, has also stimulated patronage.

Lancashire business is but fair, probably due to the corner in cotton which materially affects financial conditions in that section, although at Yorkshire, where the war has increased the manufacturing business (since practically all the khaki uniforms and other military accessories are manufactured there), business shows a noticeable jump.

A big demand for war pictures is still about, but only views of the mobilization activities are procurable. Some fake battles have found circulation, and the whole country is agog with patriotic songs.

Almost every music publisher in Great Britain has shelved his catalog proper to push the red fire melodies, which are in popular favor.

ALIENS MUST REMAIN.

(Special Cable to VARIETY.)

London, Sept. 16.

No more permits are being issued for German aliens to leave England. This is expected to work hardship on many artists as the order includes all Germans between the ages of 17 and 35.

BEARD GROWING ON A BET.

About the only humor in connection with the European war is the full beard Max Loew of the Marinelli office is growing.

Mr. Loew is a German. He met a French chanteuse who wanted an engagement in Hoboken. Max refused to consider her appeal. The girl said she would use her influence to drive the Germans back to Germany. Loew replied by saying if the Germans weren't chasing Frenchmen all over France pretty soon, he would never shave again, and to make the oath more difficult, boycotted the barbers immediately.

If the Germans should be forced back to their native heath through the Russians working too fast for them, or if the Allies should hem in the brewers, keeping them out of Paris in either case, it will take Max about two hours any time he eats to reach his mouth with the food, through the undergrowth.

H. B. Marinelli was relieved last week, when receiving a cable (the first from Paris in two weeks) saying his suburban home near the French capital had not been destroyed, as he sup-

posed it would be, for the fortification of Paris. Mr. Marinelli valued his house and contents at \$70,000. Early reports indicated it would have to go as the suburb was in the line of the fire from the forts.

NORAH BAYES ALONE.

A top mark for quick bookings of a big feature attraction in vaudeville was hung up in the United Booking Offices last Friday afternoon, when Jenie Jacobs secured a route for 30 weeks for Norah Bayes, delivering the slip to Miss Bayes within one hour.

The opening date will be Sept. 21 at the Palace, New York. It is said the Shuberts are holding a play for Miss Bayes to star in, that may conflict somewhat with the proposed vaudeville tour, although from ten to fifteen weeks of it are certain to be played.

While the reports from abroad of Miss Bayes' health were alarming at one time, she seems to be possessed of sufficient health and confidence to accept thirty continuous weeks of appearances, twice daily, without rest.

Miss Bayes intends to make this variety trip as a "single turn." Her husband, Harry Clarke, who also came back from the other side last week, is preparing a dramatic sketch for his own vaudeville appearance. It will call for four people in all.

WELSH NOT LINGERING LONG.

Freddie Welsh will not linger long upon the theatrical stage, according to Harry Pollock, his manager. The lightweight champion of the world is at Hammerstein's this week. Mr. Pollock received several offers from hurler managers Monday, but gave no answer. He says the champ will go after fights, not stage glory.

In his announcement Monday night, Loney Haskell mentioned that Mr. Welsh would give Willie Ritchie a return battle, and stood ready to post \$10,000 as a side bet on the result.

"BALDPATE" GETS OVER.

(Special Cable to VARIETY.)

London, Sept. 16.

"Seven Keys to Baldpate" opened at the Apollo Sept. 12 and scored an undoubted success, with Charles Hawtrey marking up a big personal hit.

WILLARD'S PHILANTHROPY.

(Special Cable to VARIETY.)

London, Sept. 15.

Willard, "The Man Who Grows," played the Victoria Palace last week, giving his entire salary to the National Relief Fund.

The engagement resulted in a solid year's booking in London and Australia for Willard.

If you don't advertise in VARIETY, don't advertise.

GABY DESLY'S "FEELINGS."

(Special Cable to VARIETY.)

London, Sept. 15.

Gaby Deslys, due to appear at the Palace this week, was omitted in the advertisements and billing and failed to appear, resulting in a story Gaby had objected to Elsie Janis either imitating her or singing a song that was alleged to reflect upon Gaby's character.

It is understood Gaby demanded an apology from Miss Janis before she would consent to fulfill the engagement. Gaby hasn't rehearsed in the past week and no one volunteers any information as to her immediate intentions.

It is barely possible the Palace management is willing to forego her services under present war conditions with business prospects on the decline.

London, Sept. 16.

Gaby finally adjusted her differences with the Palace management and will appear next week, opening Monday. Gaby's complaint was against the "Florrie, the Flapper" number by Miss Janis.

Gaby's absence from rehearsals for three days necessitated the postponement of her opening until next week, but the management feels satisfied, since her return was arranged at a 40 per cent cut in salary.

SHOWMEN AFTER JACK JOHNSON.

A syndicate of theatrical men have subscribed \$10,000 in real money to back Jess Willard against Jack Johnson in a match for the heavyweight championship.

Lawrence Weber, Harry Frazee, Tom Jones and Jack Curley (the latter handling Willard's business) have posted a check for the above amount, guaranteeing to pay Johnson \$30,000 for his end and to find a site to stage a 45-round battle.

The offer has been cabled to Johnson, and if ignored, the quartet promise to invade Europe when the current hostilities have abated to annoy Johnson into a match.

MAASE RETURNING.

(Special Cable to VARIETY.)

London, Sept. 16.

Leo Maase, having severed connections with the Wolheim Agency, sails from Rotterdam Sept. 19 on the Potsdam.

Orchestra Director Released.

Cincinnati, Sept. 16.

Having obtained his release from the Austrian army, Ernst Kunwald, director of the Cincinnati Symphony Orchestra, has notified officials of the organization that he will sail for America Oct. 10.

Morris Going with Lauder.

About Oct. 1 William Morris will start westward, to meet Harry Lauder upon the latter's return from Australia. Lauder opens a season of about 30 weeks, around Oct. 15, at Los Angeles, continuing on a tour laid out by the Morris office in the same manner as formerly.

Mr. Morris will remain with the troupe for several weeks.

SAILINGS.

(Special Cable to VARIETY.)

London, Sept. 15.

Sept. 16, Chas. Bornhaupt (New York).

Sept. 16, Mooney and Holbein (Olympic).

Sept. 16, James Hussey, Jack Boyle, William Smythe (New York).

Sept. 16, Chas. Manny, Walter Kaufman, Charles O'Donnell (New York).

Sept. 19, The Goldschmidts, Lipinski Troupe (Philadelphia).

Reported through Paul Tausig & Sons, 104 East 14th street, New York: Sept. 16, Geo. U. Stevenson (Celtic).

NEW XMAS PRODUCTION.

(Special Cable to VARIETY.)

London, Sept. 16.

A new Christmas production is being arranged for the Manchester Palace, to be called "The Passing Show of 1914."

Among those already engaged are Wilkie Bard, Daisy Wood and Sylvia Lind.

KATE ROLLA COMING.

(Special Cable to VARIETY.)

London, Sept. 16.

Mme. Kate Rolla, at one time a famous American prima donna, sails on the New York, Sept. 16, moving her Paris vocal school to New York City.

"CINEMA STAR" TO TOUR.

(Special Cable to VARIETY.)

London, Sept. 16.

"The Cinema Star" closes at the Shaftsbury Saturday and will probably go on tour.

DANCERS CLAIM BROWN.

Martin Brown, who came in from England this week on the Royal George, is claimed by two dancers on this side, Gertrude Vanderbilt and Rose Dolly. Miss Vanderbilt appears to have the prior claim to Mr. Brown's services as a dancing partner in vaudeville.

When Brown arranged to sail over here, he was of the impression his trip was to join Miss Vanderbilt. Upon arrival Brown found plans had been made for Miss Dolly to dance with him. Miss Vanderbilt is insisting her rights be recognized, and expects to have Brown appear with her in the new large act she is having produced.

Central, Copenhagen, Reopens.

(Special Cable to VARIETY.)

London, Sept. 16.

The new Central theatre, Copenhagen, burned last March, will reopen Oct. 16 with a program of English, French and American acts.

No Trace of Miss Goodrich.

The Jesse Lasky offices have no trace of Edna Goodrich, who is on the other side, but wanted over here by the Lasky concern for a feature picture, vaudeville act and proposed legitimate production.

Doc Steiner's Error.

Doc Steiner stopped at the Hof-Brau for lunch Tuesday, ordering Russian caviar. English breakfast tea and French toast.

Wednesday the surgeons thought there would be some hope.

GROWING CHARY OF CONDITIONS; U. B. O. MANAGERS PREPARING

Meeting at United Booking Offices Results in Managers Deciding General Scaling Down of Salary to Artists Must Be Enforced Until War Situation Rights Itself. Flood of Acts From Other Side Said to Have Created Over-Supply.

What seemed the inevitable to the observant vaudeville artist for the past month or so, since the war started, appeared to have arrived Wednesday, when it was reported that at a meeting of the managers attached to the United Booking Offices, it was resolved that until the present badly tangled theatrical condition rights itself, the acts playing big time vaudeville would have to share with the managers the impending decrease of receipts, through a generally lowered salary scale.

Not alone, it is said, the unsettled condition over here arising from the European war has made the future of this season a hazardous one for theatrical managers, but a great flood of native and foreign acts from the other side has caused an over-supply, practically giving the American vaudeville managers, at least for the time being, their choice in several variety lines.

The first example of the position the managers find themselves in came late last week, when Norah Bayes, who received \$2,500 when last appearing in New York vaudeville, was offered and accepted \$1,500 weekly for her present tour commencing next week at the Palace.

Agents have been advising their acts since the war commenced to take routes offered through the United Booking Offices, where the salary seemed reasonable. Not many routes have been issued from that agency, and the business prospect is reported to have held the managers back. A U. B. O. manager said to a *VARIETY* representative the move by the managers was imperative: "It's too big a gamble," said the manager. "We can't afford to take the chance. The acts participated in our prosperity, and now that we are in adverse times, they should be prepared to shoulder their share of that also."

"The country is worse than the big cities," he continued, "and no one really knows what will be the ultimate ending if the war doesn't end pretty soon. Everybody seems to be hiding their ready cash."

While early Labor Day week seemed to say that prospects were much brighter, it dropped off toward the ending, and this week's opening business has been reported as dispiriting once more. The week before Labor Day was one of the poorest for theatricals known in years at the opening of the season, for the legitimate as well as vaudeville.

WHITE RATS SHOW COMING.

Plans are afoot at the White Rats Club House for a monster all-star vaudeville show to be handled some-

what similar to the annual Lamb's Gambol and Friars' Frolic.

A parade will be arranged and a route of one-nighters laid out with all the available and desirable attractions included in the lineup.

The idea is to hold the affair sometime within the next month or six weeks.

CANCELED AT CINCINNATI.

Cincinnati, Sept. 16.

Bobby Heath and Florrie Millership canceled at Keith's, Sunday afternoon, after refusing to obey instructions from Manager Royal to cut down the running time of their act. Annie Kent was laying off here and filled in the open spot.

Before the Sunday matinee Mr. Royal was informed Ford and Hewitt had been canceled. An unconfirmed report says it happened because the act played the Empress here last season. Mishka and Olga, dancers, replaced them.

TWO-A-DAY AGAIN.

By petition of Union Hill (N. J.) folks who know Phil Nash and the Board of Commerce across the river the B. F. Keith mandates have decreed that the U. H. house shall have "two a day" vaudeville again, starting next Monday.

M. McDonald will manage the house and Larry Goldy will be the booker.

LASKY SUING PETROVA.

Jesse Lasky is suing Olga Petrova. The manager wants \$3,300 from the actress. That amount he claims is due him as commission for time that he secured in vaudeville for Miss Petrova. Neither Mr. Lasky nor his attorney, Leon Lasky, would vouchsafe any information other than that the suit had been started and that the actress had been served with the papers. The case will come up for a hearing early next month.

Bronx Playing Pop Show.

An unconfirmed report this week said that Keith's Bronx, taking on pictures when the Royal became the Keith big time house above the Harlem River, will soon change its policy to that at the Harlem opera house. A pop vaudeville show with a feature now and then has been made popular among the Harlemites by the opera house manager, Harry Swift, who has been attracting some attention to himself up there through his business-getting methods.

Remember the New Fireproof Addition, 150 Rooms, Private Bath, REGENT HOTELS, St. Louis. The Performers' Home. Advance Meal Tickets, Laundry and much more for Performers.

LOEW'S TWO BIG TIMERS.

The Loew Booking Agency, via Jos. M. Schenck, picked up a couple of big-time acts late last week. They are Bert Melrose, opening Monday, and Morris and Allen, starting Sept. 21 on the Loew time.

Irving Cooper booked the two-act with Mr. Schenck, who secured Melrose direct. The table-balancing comedian is said to have had a route ready for him on the big time, but "switched" when informed he had been placed to open the show this week at Shea's, Buffalo.

DAZIE'S NEW ACT.

The progressive Dazie is in the field with another new act for vaudeville. Pretty soon the agile dancer will hold the record as a maker of new turns in which the producer appears as principal. Her next is to be a Parisian affair, with dancing as its principal incident. Dazie secured the English rights to the French skit when abroad last summer. She is now finishing up a vacation on a motor trip, and will appear in the new number (calling for four people), under the direction of Jenie Jacobs, about Nov. 1.

ELDRIDGE ARRESTED.

Philadelphia, Sept. 16.

Robert Eldridge, who says he is a sand artist in vaudeville, was arrested here Friday after an exciting chase around City Hall in which detectives fired several shots in the air. He was suspected of being an automobile thief, being seated at the time of his arrest at the wheel of a big touring car answering the description of one stolen in Boston.

Eldridge produced a document to prove that he had parted with \$1,000 for the car, but Magistrate Renshaw decided that further investigation was needed and held Eldridge in bail for a further hearing. Eldridge is 24 years old and said his home is in Revere, Ky.

DOUBLE SHIFTING CHANGE.

After Fannie Brice had substituted for Crouch and Welsh at the Palace, Monday, Claire Rochester replaced her on the same bill Tuesday, Miss Rochester thereby playing two houses, having been held over at Hammerstein's.

REVUES IN AUSTRALIA.

Jack Haskell, who got in from London the other day, left New York Wednesday night for San Francisco, where he will take a boat for Sydney, Australia. Haskell goes to the Tivoli there as stage director and producer of the revues which Hugh McIntosh plans to put on there this winter. This will mark the first time a revue of any kind has been produced in Australia, according to report.

Fulgora Denies Engagement.

After Mme. Rialto had promiscuously reported her engagement to Robert Fulgora, giving the scheduled date of the wedding as Oct. 1, Fulgora, upon the receipt of a number of congratulatory wires and letters, promptly denied any knowledge of such an arrangement.

B'WAY. INDEPENDENTLY BOOKED.

The Broadway theatre will be booked independently, according to report, when the house opens around Oct. 15 with a pop vaudeville bill of eight or nine acts under the direction of the Earle-Mastbaum syndicate of Philadelphia. Jules Aronson, acting for the syndicate, is to have charge of the theatre, it is said.

The Broadway seats 1,800 or 1,900 people. It is now being remodeled at a large outlay. Popular prices will prevail.

This, and perhaps one or two other houses of the Philadelphia groupe will be the only Earle-Mastbaum vaudeville houses booked outside the United Booking Offices.

It has been reported the Broadway, like the other houses of the Syndicate, would be supplied with vaudeville from the U. B. O.

No mention has been made of the person to have charge of the newly organized New York booking office that will probably be located in the Broadway theatre building.

The Broadway mostly will oppose the American theatre (Loew) and Hammerstein's (U. B. O.), both but a short distance away.

NEW ACTS SHOWING.

Wilmington, Del., Sept. 16.

A bunch of new vaudeville productions is being given initial showing here this week at the Garrick.

Violet Carleton (formerly of Canfield and Carleton) made a hit with novelty and parody songs.

W. H. Macart started "A Midnight Cruise," 30 minutes of comedy, pleasing a large audience.

Paul Morton and Naomi Glass offered "At Home," clever comedy act, that brought plenty of applause.

Miss Ritchie Cancels "Corner."

An engagement next week at Hammerstein's by Adele Ritchie has been canceled by the singer, who said she would be unable to secure a pianist in time to open.

The cancellation was entered Monday of this week, when Hammerstein's started search for another headliner, Miss Ritchie having been in that position.

Valli Valli is on next week's Hammerstein's program.

L. Wolfe Gilbert Trying Again.

It is some years since L. Wolfe Gilbert struggled as a "single" on the small time. Since then he has written some lyrics. Now he is going to test his popularity by playing Hammerstein's Sept. 28, also as a "single act."

Gowns Cause of Postponement.

Wellington Cross and Lois Josephine, returning from the other side last Friday, could not open this week at the Palace, New York, as billed, owing to some delay in Miss Josephine receiving her gowns.

There He Goes Again!

Harry Clinton Sawyer has severed his connections with the M. R. Sheedy agency.

COMMUTATION TICKETS IN POPULAR PRICED VAUDEVILLE

Experiment May be Tried at McKinley Square. First of Its Kind. Six Admissions for a Quarter at Matinees, Seven for a Dollar o' Nights. House Located in Neighborhood Appreciating Bargain.

The "commutation ticket" is to enter vaudeville of the popular priced character, through the Moss & Brill theatre, McKinley Square, on the upper East Side (Bronx). The admission scale at present is 5-10 at matinees, 5-10-15 at night. The bargain sale in bulk will include six five-cent admissions for 25 cents, and seven of the top price for a dollar.

Moss & Brill, who recently acquired the McKinley Square, opening it a couple of weeks ago, do not believe in the "half-coupon" ticket that allows the bearer with five or ten cents to a seat. They instead made the scale "net," pushing it down to the price that would have resulted in cash if the "coupons" had been given out.

In a neighborhood quick to grasp a bargain, B. S. Moss, the active member of the firm (which books through the Amalgamated Agency), thinks that an extra inducement in the way of a commutation ticket will be an incentive for the people to buy to save the extra money, and draw added business to the theatre.

Mr. Moss says the McKinley Square has shown a slight profit for the first two weeks of operation with pop vaudeville under his firm's direction. He is going to try the commutation idea. Admission will be allowed at any time excepting upon date stamped (to prevent families from calling at the box offices en masse).

VARIETY CLUB FORMED.

A definite move toward the establishment of a new vaudeville club to succeed the now defunct Vaudeville Comedy Club was made this week when the roster of ten charter members was completed and the initial meeting held for the discussion of plans for an immediate organization.

A charter granted until the title of the Variety Club has been secured and the new society will utilize it in its present form or have it amended to meet the requirements of the new club's purposes. The membership will be limited to around 100.

The organizers have settled upon Keene's Chop House as a temporary headquarters, but when preliminary arrangements have been attended to the club will be moved.

The charter members are Frank Conroy, James J. Morton, George Le-maire, Al Jolson, Frank Tinney, Harry Fox, Bernard Granville, Dave Ferguson, John R. Gordon, Bert Leslie.

Gus Dreyer will be the club's attorney.

MISS NESBITT ON THE ROOF.

"Society dancing" in preference to vaudeville, is the decision of Evelyn Nesbit, who, with Jack Clifford, will commence an engagement on the New

York Roof, following the termination of the present run there of Maurice and Florence Walton.

This has been agreed upon between William Morris, manager of the Roof, H. B. Marinelli, representative for the Nesbit-Clifford turn, and the principals themselves.

Miss Nesbit is said to have declined an offer of \$2,000 weekly on the big vaudeville time, feeling that her health was not equal to the task of performing an act twice daily in the theatres.

PORTLAND OUT AT PRESENT.

Portland, Ore., Sept. 16.

The Portland Orpheum is closed, and there will be no Orpheum Circuit vaudeville here until the new house opens about Nov. 1. It should have been ready by Sept. 1, but disappointments have delayed the completion.

The New Orpheum will rank with the circuit's house at Seattle, and seat about 2,000.

Until Portland is back on the route, the Orpheum jump will be from Seattle to San Francisco.

SCHWARTZ BROS. PLACED.

The Schwartz Bros., in "The Broken Mirror," reached New York last Sunday, coming from the other side, where the war canceled contracts for two or three years' vaudeville time over there.

Within 24 hours after reaching here, the brothers were engaged by the United Booking Offices for 32 weeks, and opened Monday at the Palace, New York.

DIXIE SKETCH OFF.

Milwaukee, Sept. 16.

Henry Dixie, headlining the Majestic show this week, did not appear with Marie Nordstrom as billed, returning with his "single" instead. It is admitted the sketch was a failure.

70-MINUTE SKETCH.

A sketch running 70 minutes will be produced at Hammerstein's during November, it is said. The information goes no farther than to relate the same piece played at the Princess theatre last season.

EDDIE WESTON DEAD.

Eddie Weston, of Weston, Fields and Carroll, died Wednesday night, following an operation, in a New York hospital.

Butt Arranging War Benefit.

(Special Cable to VARIETY.)

London, Sept. 18.

Alfred Butt is arranging a monster war benefit for an early date. The details are being carefully concealed.

CANADA PICKING UP.

Montreal, Sept. 16.

An improvement has been noted in local theatrical circles, in the way of business. Last week showed a perceptible gain that brought hopes for a better immediate future.

The Orpheum, a stand on the Canadian Theatres Co. circuit of big-time vaudeville houses, did \$4,800 last week, \$1,000 below the gross of the period last year. The same circuit's burlesque house, Gayety, did \$4,000 with "The Trocadero."

Of the other towns on the chain, Hamilton is reported as the worst at present. Ottawa has improved somewhat, along with Montreal.

LONDON IN WAR-TIME.

London, Sept. 2.

The main topic of interest in theatricals here just now—if indeed it isn't the only topic—is the war. The situation changes from day to day consonant with the latest news from the front and all we can do in London is to "possess our souls in patience" and hope for the best.

Meantime the music halls all invest their programs with red fire in the form of patriotic songs, English flags and those of their allies, moving pictures of soldiers, battleships, military and naval celebrities, etc., together with flashing bulletins of the progress of events.

All artists treat the war seriously, no one daring to perpetrate a joke or a song on the subject with anything bordering on the humorous. It remained for Jack Norworth to figure out a new viewpoint in the form of comedy, without giving offense to his audiences at the Hippodrome. Jack has a timely ditty that starts off like the other "kind applause" patriotic songs, entitled "Sister Susie's Sewing Shirts for Soldiers." He works it into an audience number, ingeniously compelling the patrons to sing the chorus, or more correctly speaking, essaying it—which proves to be well nigh impossible through the prevalence in it of sibilants, thereby creating a hissing, "sloshing" sound, eliciting chuckles. It is the happiest hit registered in the music halls here since the outbreak of hostilities.

Maurice Burns Opens Agency.

Seattle, Sept. 16.

Maurice J. Burns, formerly with the Sullivan-Considine Circuit in Chicago and Denver, has opened an agency here with Ed Killin.

"Female Sylvester Schaffer."

"The Variety Girl," "The Female Sylvester Schaffer" and "The Versatile 'Nut'" are some billing titles Queenie Dunedin has bestowed upon herself.

Miss Dunedin, who has been ill for several weeks, will take up the United Booking Offices' route Rose & Curtis have secured for her this season, by opening at a Poli house Oct. 5.

In the turn, Queenie, formerly the lively little girl in the Dunedin Troupe, will give a whole show by herself, doing it all in 18 minutes, the only girl hereabouts to emulate the German, Schaffer, Miss Dunedin adding a stage accomplishment: Mr. Schaffer does not use—talk.

NEW ACTS.

Leroy and Lytton in "Neighbors," Stevens and Marshall in "Two Old Men and the Devil," Confort and King in "Coontown Divorcons," Ezier and Webb in "The Chaperone and Heiress."

Helen Goff is preparing a "single act" for vaudeville. Miss Goff was engaged to open with "The Only Girl," a Joe Weber production, but requested and received permission to cancel.

Lucy Gillette, English, first time here, opening on United time (Rose & Curtis).

Conroy and LeMaire will play "Down in Mexico" at Hammerstein's, next week, its first time in vaudeville, the couple having used the skit in "The Passing Show of 1913."

Bessie Clayton is preparing a new act.

"The Garden of Wishes," a Bernhard Lohmuller production, with Jennie McLaughlin featured.

Earle's Singing Comedians, formed recently with John Healy. The quartet includes John Healy, Don McCaffey, George Vail and Arthur Earle.

Jessie Busley and Co., eight people, in a sketch, "The Rainbow Cocktail."

Hugh Herbert and Co. in "Sons of Abraham" in preparation (Jos. Hart).

Gus Hibbert (Fred Warren's former partner) has formed a double act with his wife who was in Lubin pictures this summer.

Dan Burke in "When the Clock Strikes Nine," first produced at Central Square, Lynn, Mass., Sept. 14.

Sager Midgeley and Dawn Elton in "A Sanitary Episode," by Mack and North, now breaking in.

Seymour Felix and Lorraine Vaire (formerly Lorraine Lester) (Ad Newberger).

Singer's Lilliputians, from Europe, Palace, Oct. 5.

William Lytell has reproduced "A Night at the Club." Among his new players are James Duncan and Patricia Baker.

Eddie DeMoyer calls his new girl act "Up and Down State Street."

Murphy and Klein are now known as Eddie and Elsie Klein. (Simon's agency.)

"TINK'S" FLOWERY OPENING.

Chicago, Sept. 16.

Flowers of every description were sent to the new offices of the United Booking Offices on the 12th floor of the Majestic Theatre Building, Monday, all to Claude S. Humphrey.

VETERAN ARTIST DEAD.

(Special Cable to VARIETY.)

London, Sept. 18.

Thomas Hargraves, an old performer and music hall proprietor, died here Sept. 13, at the age of 71.

Broadway's First Sunday.

The Broadway, Brooklyn, will have its first Sunday vaudeville concert of the season this coming Sunday, with a show booked by Moe Schenck from the Loew office.

MUSIC

The popular song publishing industry in England has undergone a complete revolution since the beginning of military activities, practically every publisher having sidetracked the firm's regular catalog to take advantage of the temporary interest in national and patriotic numbers. An idea of the market's standing may be gleaned through some of the following titles of numbers now being pushed at top speed: "We've Got a Mailed Fist, Too," "Mother England," "The Trumpet-Voice of Motherland Is Calling," "Sons of London," "Don't Waste Your Time in Piccadilly," "We Didn't Want to Fight," "Boys of the Ocean Blue," "Hip Hip Hooray," "The Bulldog's Bark," "For King and Sireland," "It's the Navy," "Hullo There, Little Tommy Atkins," "Call Us and We'll Soon Be There," "Tommy and Jack Will Soon Be Marching Home Again," "Come and Be a Soldier," "My bugler Boy," "Soldiers of the King," "Boys in Khaki, Boys in Blue," "Au Revoir, My Own Sweet Marguerite," "Kiss Me Good-Bye, Soldier Boy," "Sandy Boy, My Soldier Laddie," "My Boy, How the People Cheer Him." A song without the accompanying red here seems to have about as much chance as a German Uhlan at a Cosack picnic.

Max Stone, formerly Chicago manager for the Feist firm, arrived in New York last week to assume charge of the professional department of the Tell Taylor office. Taylor recently took over Billy Thompson to handle his Chicago interests.

Grant, Clark and Goetz (Waterson, Berlin & Snyder) have completed the score for a production as yet unnamed, to be produced in the near future by Lew Fields.

Phil Kornheiser (Leo Feist) will supervise the vaudeville debut of Katherine Gilbert, formerly with a Gus Edwards act. She will open shortly in a new "single" turn.

Animated pictures are gradually finding a place in popular song circles. Louis Bernstein (Shapiro) and Henry Waterson have signed contracts to have films built around the lyrics of some of their hits. The new wrinkle promises to eventually replace the old style "still" illustrations.

Mose Gumble journeyed to Boston this week to supervise the removal of the Remick headquarters there, the firm having leased an entire building at 228 Tremont street, moving from Tremont row. The professional staff will be increased. Remick also has two stores in the same town.

Dan Moynihan has been transferred from the Boston office of the Will Von Tilzer firm to the New York headquarters, where he will handle the pro-

fessional management in conjunction with Von Tilzer himself.

Howard Johnson moved over from the Broadway M. P. Co. to Leo Feist this week, joining Joe McCarthy, who made the same jump a few weeks ago. Johnson is a melody manufacturer.

Irving Berlin has finished 22 numbers for "Watch Your Step," the new Dillingham show scheduled for an early production.

The Shapiro-Bernstein firm will publish the music for the Fritz Scheff show, "Pretty Mrs. Smith," due at the Casino next week. The same firm will handle the output of the numbers in the new Winter Garden production (Al Jolson show), being written now by Harry Carroll and Harold Atteridge.

Gus Kahn jumped into New York from Chicago this week to write some new numbers for the Jolson show.

IMPORTANT NOTICE

Meeting of the
WAYS AND MEANS
COMMITTEE,

Tuesday, Sept. 22nd,
at twelve noon.

All members of the Organization invited to attend.

Get into the spirit of the Ways and Means Committee and you will be able to do your Organization a great deal of good.

Jas. F. Dolan,
Permanent Chairman
Ways and Means Committee.

FELL ON THE STAGE.

Baltimore, Sept. 17.
Falling from a pole on which he was giving athletic exhibitions at the New theatre Wednesday afternoon, Adam Boland (Boland Brothers) struck the stage with such force that he cut a long gash in his forehead, sprained his wrist and a tooth was knocked out.

A physician from the audience gave treatment to the performer, who was unconscious. It is not thought he will be able to appear again this week.

"HULLO TANGO" CLOSING.

(Special Cable to VARIETY.)
London, Sept. 18.

"Hullo Tango," now playing at the Hippodrome, will close Oct. 3. Vaudeville will be installed for a four-week run and then comes the new revue, now in preparation.

Corinne Francis Suffering.

Sioux City, Ia., Sept. 17.
Corinne Francis (Hunting and Francis) is suffering from a severe attack of appendicitis. An operation may be necessary.

Franklin and Green Opening.

Franklin and Green open at Pittsburgh next week, booked for 20 weeks by the Harry Weber Agency.

LIFE MEMBERS.

Again we print the list of life members of the White Rats Actors' Union of America. Corse Payton, Frank Fogarty, Bobby Gaylor, Ed. Keough, A. A. Ford, Harry Kelly, Fred Niblo, Frank Fay, Thos. P. Russell, Thos. Welch, Rohelia Inza, Chas. H. Farrell, Frank North, Harry Coleman, W. W. Waters, Junie McCree, Happy Jack Gardner, Lon Hascall, Jas. F. Dolan, Colie Lorella, Edward Clark, Dr. Carl Herman, Chauncey D. Herbert, Fred A. Stone, Hal Groves, Jules W. Lee, Dave Montgomery, Will J. Cooke, Frank Evans, Samuel J. Curtis, Alf. Grant, Geo. W. Monroe, Geo. LeMaire, Thos. J. Ryan, Edward Garvie, Edward Castano, Robert L. Dailey, Gordon H. Eldrid, Bert Levy, Eddie Ross, Tom Smith, Joseph P. Mack, Greg Patti, Harland Dixon, Sam Morton.

Out of the above the following have taken out life memberships since Mr. Fogarty has been Big Chief: Samuel J. Curtis, Alf. Grant, Geo. W. Monroe, Geo. LeMaire, Thos. J. Ryan, Edward Garvie, Edward Castano, Robert L. Dailey, Gordon H. Eldrid, Bert Levy, Eddie Ross, Tom Smith, Joseph P. Mack, Greg Patti, Harland Dixon, Sam Morton.

SCAMPER EVERY WEEK.

All members of the White Rats and Associate Actresses of America are invited to the Good Fellowship Scamper to be held every Thursday evening in the rathskeller of the Club House, from eleven p. m. to three a. m.

"Fogarty Night"

at the White Rats Club Thursday evening, Sept. 24th.

BIG DOINGS.

Cards of invitations will be ready at the Secretary's office the latter part of this week. All members are earnestly requested to see that everyone in show business, playing New York City and Brooklyn, attends this Scamper.

Harry Fern Coming Back.

Harry Fern, once away up as a lightweight, pugilistically, is thinking of returning to the ring. Mr. Fern is now a physical physician and instructor, with a studio at 128 West 45th street.

Several of his athletic friends are trying to persuade Harry to make a return, and he is listening to them.



YVONNE

The Original Girl Piano, Accordionist. A feature on any bill. Booked solid.

BIG "FOGARTY NIGHT."

Thursday night (Sept. 24), at eleven p. m., an old-fashioned White Rats Scamper will be held in honor of Frank Fogarty, our newly-elected Big Chief, and it will be known as "Fogarty Night."

Mr. Fogarty will deliver an address which will be of great interest to the members of the entire theatrical profession. It is the earnest wish of Mr. Fogarty that the members make this a great night. It will be purely for members of the theatrical profession. Those who at one time belonged to the White Rats and have dropped out; those who are back in their dues; those who never belonged to the White Rats are earnestly requested to attend and listen to what Fogarty has to say.

Every man and woman in the theatrical profession playing in New York and vicinity is welcome and cordially invited to attend this Scamper. After Brother Fogarty's address, a number of novelties in the way of entertainment will be introduced on the big stage in the main hall and a general good time will follow.

Don't forget. Everybody in the profession who can attend are invited to be at the club, Thursday, Sept. 24, at eleven p. m.

No charge of any kind will be made.

Meeting of the House Committee,
Wednesday, Sept. 23rd,
at twelve noon.

Jos. P. Mack,
Chairman House Committee.

"KICK IN" REHEARSING.

"Kick In" is now in rehearsal under the direction of Byron Ongley. There have been several changes in the cast first selected, but A. H. Woods plans to open the new piece Oct. 4 at Atlantic City.

Pittsburgh Theatres Threatened.

Pittsburgh, Sept. 17.
When fire destroyed the Loggan-Gregg Hardware Co. block early yesterday morning, the Lyceum and Pitt theatres both caught fire, although the damage in both instances was light.

BERT LAMONT'S PLIGHT.

Pittsburgh, Sept. 18.
Bert Lamont, to escape an attachment in a suit filed against him in Providence, started for Pittsburgh by automobile Saturday. He became lost en route for two days and was forced to continue with a scant supply of food, arriving here finally too late to open Monday.

"DEWEY" DEAD.

Louis Manning, superintendent of Keith's Bronx theatre and known as "Dewey" because of his resemblance to the famous Admiral, died Wednesday at his home in the Bronx. He had been an employee of the Keith concern for 27 years. He leaves three boys and two daughters.

The Only Exclusively Theatrical Hotel in ST. LOUIS, THE REGENT HOTEL, 100 N. 14TH STREET, the Performers' Home. ELMER E. CAMPBELL, Prop. and Mgr. Fireproof.

TO THE PROFESSION

Since I took this office as President of the White Rats Actors' Union of America, it has given me great food for thought. In going over the many letters I receive daily, in talking to members, listening to arguments, studying human nature in general, I realize more than ever that there is more good than bad in this grand old world.

Since I have been at the head of this Order, it has made me feel that my life has not been misspent. The faith and confidence placed in me by those who have struggled with me in this profession makes me feel proud and I sit back in wonderment and ask myself, what have I done for my profession?

I have always wished to see the day when I could do something worth while, but honestly, up to the present my wish has not been granted. It may be the golden opportunity is near and to be candid with you I feel that it is. I have done nothing for my profession in the past, but my profession has done much for me. I do want to do something for it now and in the future. I know that I have been honest and I know that I will never be dishonest. Yet a man can be honest and do little or no good for the great majority.

Ladies and gentlemen, what have you done for your profession? Suppose you have been ladies and gentlemen. Suppose you have been charitable. Suppose you have pleased the great multitudes. Allowing all this, I ask you an honest question?

What have you done for the profession that has done so much for you? Your profession has given you a livelihood. It has brought honor, name and fame for you. It has given you an asset and the greatest asset in life—to make others happy. You will surely allow that it has given you more than any other profession could give other men and you would not be egotistical enough to think that you made your profession. You would not say that you brought name, honor and fame to your profession; so if all this be true, then the fact remains, what have you done?

If you will soliloquize and be honest with yourself, you will realize that you have done little or nothing, but the chance is now here for you to do something.

Here is an Order, the White Rats Actors' Union of America, that has been and is doing, and will do something for you and your profession. You may not need this Order at this present day personally, but this Order needs you as a member to represent all that is for good in your profession.

Here is a truthful and simple question for you to answer. Are you a member of a social Club? If so, please ask yourself what are your dues in that social Club, stop then and ask yourself again, what does the social Club give you for your dues. You might say you get good fellowship. You might say that the restaurant serves food at Club prices or they serve refreshments at Club prices. You might say the Club gives you living rooms or anything in general that a first-class Club might give a member. But beside giving you a Club House for which you know the lowest dues are at least \$25 a year in the average Club, what do they give you?

Now we are giving you a Club House here and a Club House that I may tell you is second to none in this great city. A committee from Brooklyn Lodge of Elks investigated all Clubs in New York City a short time ago, so as they would be able to be in a position to make a general report to their Order on Club Houses, as they were to erect a new building in Brooklyn. Their report which was an honest one and very complimentary to us, was that the best man's Club in New York City was the White Rats. We can give you everything here that you can get in any first-class Club or hotel. A man who would patronize our restaurant alone would save his dues in one month. A man who would live at our Club would save his dues in one week. But aside from this beautiful building, we give you something that no Organization in the United States gives you for \$10 a year. We advance you money on an equitable contract to reach your destination in case you should be in need of money. We give you legal protection. We take care of our needy sick and bury our destitute dead. If we do nothing else only take care of our needy sick and bury our destitute dead we would indeed be accomplishing great good, but we not only do that, but we give you the legal protection, we advance you money on equitable contracts and we give you this Club House, and it is all given to you for \$10 a year.

Please be honest with yourself. Please be fair to those who want to do good and ask yourself, deep down in your heart, are you doing the right thing when you are not supporting this good cause? The average Club asks you \$500 for a life membership. We give you a life membership, if your dues are paid up, for \$100. There is only one way we can do these things and that way is by the membership supporting this Organization.

There was a time when the legitimate actor thought he could not become a member here. He thought this Order was only for vaudeville players. He was mistaken. He has found his mistake and those of you who are players in the legitimate, who did not know that we were an Organization for all men and women in our profession, let me tell you now that we are for all artists in this profession. We do not discriminate regarding the line of work you are doing. The only discrimination we do make is that you must be a lady or gentleman to become a member. In the past few years a great many legitimate men have joined our Order and I may tell you that they have been staunch supporters because they fully realize that there is no other Order that is looking out for the welfare of the profession in general as we are looking out for it.

We want every actor or actress who is a lady or gentleman, to join us and carry on this good work. This Club House will be a monument to the profession, but let us also remember the aged, disabled and destitute. Let us provide a home for them. There is a lot of good work to be done, so I beg of you to join with us, those of you who are not members and those of you who have

drifted away, through some grievance, through some misunderstanding, please think of the great amount of good that can be done. Forget the grievance of the past and think of the accomplishments of the future.

Suppose you had a case that we did not win for you through our legal department? Is that any reason why you should keep away from this Order? Boys and girls, take this to your heart. If the legal end was the only good that we were trying to accomplish then you might have a kick, but do you forget the cardinal principle of this Order—charity and brotherly love. Do you forget the destitute dead? Do you forget the needy sick? Surely if you leave us because we did not win a case for you in the past, which nine out of ten times is no fault of our own when we do lose a case and I assure you we win eight out of ten cases and I can prove that assertion, you are forgetting the real cardinal principles and by going away from us you are not helping a real good cause.

Some of us become selfish in life. We want all the good for ourselves alone. But as we grow older and we look back upon a lot of misdirected efforts, upon a wasteful life, we can then realize how much good we might have done had we been big and thought less of ourselves, but more of our brothers. There is a reward for all good and that is one reason why I firmly believe that this Organization cannot fail to be the most wonderful Organization of its kind this world has ever seen. There is one thing I know and that one thing is that this Organization means to do good and it cannot fail. But why are you not here to help this good cause? There is only one way to find out what we have done, what we are doing and that is for you to show the proper interest. Come into this office and investigate. Confirm before believing all you hear. If you cannot come here and you care for your profession, you can at least write me and ask me to point out what we have done. Ask me to give you proofs. Don't take my word for it.

There are no secrets here. If we are doing good, we surely have no cause to lie. Truth will convince you and I promise you truth. If you could only see how the boys are rallying around me it would do you good. It would put a spirit in your soul. It would put new life into you. It would make you realize that there are more good than bad in the world. Not because I am the President do I say this, but I do say it because as head of your Organization I am in a position to realize more than ever what brotherly love means and that I am getting some real support from real men. Now I want your support. I ask you to look at the men who are members here who have taken out life cards since I took the chair. Surely these men must have faith in their Organization when they will dig down in their pockets and take a life membership. These men are right here in New York. They are in a position to see whether we are doing good or not. These men are not looking for anything for themselves personally, but they are looking for the betterment of their brothers and their profession. They have proven that by taking out a life membership.

The artist is learning daily that he has been doing things for others all his life and he is realizing that he has done little or nothing for his profession. Boys and girls, you owe a great debt of gratitude to your profession and the profession that gives you a living. The profession that gave you a name. The profession that gave you fame. Now is the time to get busy. Do not say actors will not stick.

An actor is the biggest hearted man in the world, but he has often been misjudged. If the public will not believe in you, we will believe in you. I know that you are good and this Organization knows that you are good at heart. If we were to live in a world of our own we could do it nicely, but there is no need of us living in a world of our own. Good deeds cannot go on unnoticed and when we do good we can look for the respect that we surely will get. Let us get that respect due us by doing good for all. But first let us begin at home.

I hear remarks daily from the public in general. Here are a few of the remarks: "And do the actors own that beautiful Club House? I never knew they were business men. The actor is surely doing great good. Can a person outside of the profession become a member? Is every artist a member? Well how can you give the actor this protection and this Club House for \$10 a year? Do you assess your members? Do you get any contributions from those outside of the profession?"

Ladies and gentlemen, they cannot understand because they know us not. We have been told that we are bad business men. We have been told that we are egotistical. We have been told that we are jealous, but telling such things does not make such things true. I do know that this Organization has done more for the actor to get him all the respect which rightfully belongs to him than any other order or any other body in the world. We are working on business principles now and we are making the general public realize daily that we are business men; that we are not selfish; that we are not egotistical, but we are showing them that we are human, for as our late and lamented founder, George Fuller Golden said, "We are God's own children," so we are no different than any other children of God. But as I have said like many in this world, we have often been misjudged.

Come now, all of you. If you have an ounce of spirit or love in your heart, support me and this Organization. Help this good work. Take an active interest in this Order and the good work we are doing.

There are no rings here. We are all in one ring and while the great membership takes an active interest there never can be a ring. We want no rings, so it is up to you to take an active interest. It is not a one-man Order. It is a membership order and the voices of the members shall be heard. The time is here for you to take a step which will be for the betterment of yourself and your profession. Ask yourself over and over again. **What have you done for your profession?**

Please do something for it now. You will, won't you? I have faith in you. Don't disappoint me, Your humble and obedient servant,

FRANK FOGARTY.

VARIETY

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ADVERTISEMENTS

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Dolly Fields, soubret with Billy "Sliding" Watson's show was married to Otto Bodege last week.

"At Gay Coney Island" has been taken off the road by the Ned Alvord Company.

Anna Chandler hurried away Sunday to open at the Orpheum, Montreal, Monday, replacing Patsy Doyle.

Dave Seymour, owing to illness, has been unable to take to the road in his "September Morn" show.

The Bristol theatre, Bristol, Conn., started a pop vaudeville policy last week, playing four acts booked by the Sheedy Circuit.

Mrs. Franconia (Valentina Veron Franconia Opera Co.) is convalescing from an operation at St. Elizabeth's Hospital in New York.

A magic shop on West 42d street is drawing business and attention through engaging a magician to display the tricks in the window.

Maud Leone, the stock leading woman, is reported as recovering from a severe illness in a sanitarium in Sydney, B. C.

The Auditorium at Perth Amboy, N. J., is now dark, pending some new policy to replace the withdrawn vaudeville.

French and Eis are not at the Colonial, New York, this week, due to Miss Eis injuring her foot last week. Harry Cooper fills in the spot.

A sign posted in the United Booking Offices requests actors and agents not to loiter about the sidewalk in front of the Palace theatre.

"Trapped," the Arthur Hammerstein dramatic production, will have its first display Saturday night at Long Branch. It is aimed for Boston, for a run.

The Virginia, Wheeling, W. Va., will play pop vaudeville commencing Oct. 5, with six acts booked by Billy Delaney of the U. B. O.'s Family Department.

Ben Bernie (Bernie and Klass) is engaged to be married to Rose Harris, a non-professional.

"The Woman Pays," by Charles T. Shipley, has been accepted by the Grand Producing Co., and will be produced later in the season with Lorraine Keene as the principal feminine player.

Frank Mayo has secured the services of Henriette Browne, the stock leading woman, and is to send her out this season as the star of a repertoire company which is now forming.

Bess Delberg, of Nestor and Delberg, was married last week to Leo Leon, of Leon's Models. The Nestor and Delberg vaudeville combination will continue as usual.

Robert Lorraine may not be seen in any theatrical productions on either side of the pond this season. Word has been received by American friends Lorraine has gone to the front as a patriotic English soldier.

W. Frederick Wagner has gone to Reading, Pa., where he has assumed immediate stage directorship of the stock company at the Grand there. Betty Farrington joined the company as leading woman Monday.

Crouch and Welch left the Palace, New York, bill after the Monday matinee, following the accidental throwing by Miss Crouch of Mr. Welch against the footlights. He was but slightly injured.

The Hyman-Buch Costume Co., 1482-90 Broadway, has a system of making to order for the theatrical profession, stage and street costumes without cash-payments, extending credit upon mutually agreeable terms.

"A Little Girl in a Big City," which James Kyrle MacCurdy wrote and produced in stock at the Gotham, Brooklyn, last season, has been taken over by William Wood and Harvey R. Schutter.

The Broadway Greater Minstrels, now in rehearsal, is scheduled to open a road tour either Sept. 28 or Oct. 1, the company playing a road route at popular prices under the direction of Charles E. Trigelet.

Jennie Dolly will undergo an operation on her vocal cords next Monday, Fox and Dolly having decided to lay off temporarily to await the result. They are playing the Alhambra this week.

Cohen's opera house, Newburgh, N. Y., commenced playing seven acts Monday. It has opposition. Cohen's, Poughkeepsie, is playing vaudeville Saturday and Sunday, only, booked by Eddie Small of the Loew office.

Kate Gotthald Milliss obtained a divorce last week in Jacksonville from her husband, Arthur G. Milliss, and immediately married Don W. Ferrandon. The couple are both members of the Lubin Comedy Co. Her first husband is of Handers and Milliss.

The McKinley Square Casino on East 169th street has been sold by the Brown - Weiss Realities to Alfred Fuerst.

The seven members of the Colonial Montrose Troup appearing at St. Paul in conjunction with the fair were fined \$25 each by the management when they refused to allow a moving picture man take pictures of their act.

The Grand, Pittsfield, Mass., will discontinue vaudeville after this week, playing pictures. Allen-Epstin, Inc. who have the house, except to secure the Colonial, in the same town, for a vaudeville shift.

Louis Sonnenberg, the Orpheum Circuit attorney, arrived in New York Saturday after an exciting summer in Germany. Aaron Abrams, a stockholder in the same string of theatres, also returned from abroad last week, going direct to San Francisco.

Sylvester Schaffer will play the Colonial, following next week at the Orpheum, Brooklyn. The other city houses will follow, although it is still undecided whether he will play any out-of-town time for the United Booking Offices.

The Musical Protective Association has taken over the dwelling and plot 25.8x100 at 209 East 85th street, adjoining the present quarters of the association at 211-215 E. 85th street. The association plans to improve the entire plot with a modern clubhouse within the near future.

When their canoe upset, Oda Lee and Miss Marvin, members of the Ben Greet Players, had a narrow escape from death at Greenville, Pa., last week. The company was filling an engagement at a Chautauqua. The young women swam toward the shore and were dragged from the river exhausted.

Holbrook Blinn, director of the Princess Theatre Co., who took the Princess Players to the Pacific Coast, is on his way back and is due to reach New York Sept. 28. Upon their arrival here Blinn will put the company into rehearsal for the new pieces that will open the Princess some time next month.

Following a 121-foot dive from the Suspension Bridge, Cincinnati, into the Ohio River by Jesse Malone, "The Human Fish," a tramp offered to duplicate the feat from the Licking River Bridge, nearly 100 feet, for a dollar. Malone passed the hat before his leap and got \$50. The tramp said he lived in Cairo, Ill., and was an ex-circus performer.

Secretary Bryan has located the 18 Onondaga Indians supposed to be stranded as a result of war conditions abroad. Ten are in Copenhagen and the others in Hamburg. The Indians were with a circus and when hostilities commenced, the other members of the outfit left to join their respective armies, leaving the Americans to their fate.

Thieves broke into the band stand dressing rooms of the Royal Artillery Band at River View Park, Baltimore, last week, and made a clean getaway with Director Salvatore Orriunno's best chamois uniform, 16 expensive wind instruments, four pairs of shoes and other necessary articles.

A gallery hoodlum at the Columbia gave the "bird" sound during Tom Smith's appearance last Sunday. At the finale Smith asked the chap for another, which was immediately forthcoming, whereupon several other galleryites who probably took another view of the matter pounced upon the fellow and sent him out half unconscious.

The Everard Baths, 28 West 28th street, near Broadway, are out with a special announcement to the women of the theatrical profession, laying particular emphasis upon the statement they are the "only baths for women only in the world." The baths, open at all hours, have a swimming pool and a new electric reducing treatment, also restaurant, all under the direction of Dr. L. B. Rosenberg.

TOMMY'S TATTLES.

By Thomas J. Gray.

Nice Sociable (?) People.

Railroad Baggage Checkers.

Head Waiters in "Near Swell" Hotels.

Information Clerks.

Taxi-cab Drivers.

A Small Timer who plays one-nighters kicked on his jumps, claiming he had to go from the Bronx to Brooklyn three times in one week. The booking agent said, "What do you want me to do?" The actor said, "Can's you book me around home for a while? I live on Grand street."

Echoes from the Dressing Rooms.

Why didn't you wait for the laugh on the hat gag—you crabbed it? Why, Honey, they weren't laughing at all.

Huh—is that so? You're getting swelled up because your song went good. (Guess what kind of an act it is.)

Say, Hans, why didn't you catch my arm on the neck trick?

Vell, why didn't you wait till I got the resin on?

You didn't say the tag line quick enough, I tell you.

Ah, keep still, you always blame it on me when we flop.

Say, get those clubs over straight, will you? Look at my hands?

Cheese it, I was with the circus too long to have you tell me that.

You got out of time on the "Off to Buffalo."

I couldn't help it; me new wooden shoes are too big for me.

The single has no one to blame it on.

The new "Kelly's" make every one that wears them look like Andrew Mack.

"WASTING TERRITORY," SAYS MANAGER, MEANING "ROAD"

Show Business in Wilds at Present Spoiling Future Travel for Broadway Successes, Fortunate to Break Even in Current Times. May Withdraw Road Attractions.

"Wasting Territory" says:

"It's wasting territory to send our shows out at present, they playing to hardly enough to break even while on the road, and spoiling the towns for dates in future," said a prominent Broadway producing manager this week.

The cry from the wilds over gross receipts is almost pitiful. Accepted Broadway successes are playing to figures in the country that the managers do not care to admit; \$300 is considered a big night's receipts nowadays, while tales of receipts under \$50 are common.

The contention of the Broadway manager quoted is that a New York hit sent out in this early season is drawing little more than any other sort of attraction, hardly enough to break even with at best. It will prevent the same show from returning over the territory for any big money.

The manager further said he was considering withdrawing all his shows from the road to await developments that might tend to better the situation. The present condition, according to him, is due almost wholly to the European war.

"MIRACLE MAN" OPENS.

Hartford, Conn., Sept. 16.

"The Miracle Man," from Frank L. Packard's book, opened at Parson's Monday night, with George M. Cohan in the leading role.

Mr. Cohan dramatized the novel, did it twice according to report, his first effort not suiting him.

The piece looks good and will be better when the second act has been taken care of. That needed fixing at the first performance. The show opens at the Astor, New York, next Monday.

In the cast are William H. Thompson, George Nash, Gail Kane, Earl Browne, Ada Gilman, James C. Marlowe, Frank Bacon, Frederick Maynard, Robert Harvey, Daniel Burns, Percy Helton, Mary Murphy, Gerrie O'Brien.

Last Saturday night at the Heublen Hotel, the 40th anniversary of the marriage of Mr. and Mrs. Jerry Cohan was celebrated, but few being present. The parents with George composed three of the original Four Cohans. Josephine Cohan's place at the table was filled by proxy by Mary Cohan. Josephine (Mrs. Fred Niblo) is with her husband in Australia.

IT'S CHANGED AGAIN.

Charles B. Dillingham has again changed the title of the Montgomery and Stone show to "Chin Chin," which in some circles is employed in lieu of "Here's How," while resting one foot on a brass rail.

In addition to the two stars the cast

of "Chin Chin" will include Helen Falconer, Belle Story, Juliette Day, Zelma Rawlston, Marjory Bentley, Violet Zell, Douglas Stevenson, Charles Aldrich, R. E. Graham, Gene Revere, Edgar Lee Hay, George Phelps and Breen Family.

ARLISS IN "NERO."

Oswego, N. Y., Sept. 17.

George Arliss, playing "Disraeli" here today, says this is his last season with that piece, and that he will play the title role of "Nero," now being written for him by a Boston playwright, next season.

"PANTHEA" SHELVED.

Rehearsals were ordered to start Tuesday for the resumption of a road tour of "Panthea," but notice came to the company a few days before that the Shuberts had postponed the production indefinitely.

SOCIETY GIRL STARRING.

Fresno, Cal., Sept. 18.

Dorothy Devoe, daughter of Mrs. S. F. Devoe, a prominent church worker of Fresno, is being starred in Henry Miller's coast production of "Her Husband's Wife."

The show opened Monday and will play engagements in the San Joaquin Valley.

CORT'S RECORD CRACKED.

Chicago, Sept. 16.

"A Pair of Sixes" has broken all records for the Cort theatre for five running weeks. Elizabeth Nelson is to leave the cast this week.

SELLING ILLEGAL STOCK.

Pittsburgh, Sept. 16.

O. C. Kyle, representative of the Progressive Motion Picture Corporation, New York, of which local men are officers, was arrested Monday by state officers on the charge of selling stock not registered in Harrisburg.

Kyle, whose headquarters were in the Fort Pitt Hotel, has been running two-column advertisements in the newspapers, offering to Pittsburgh men only \$50,000 worth of the stock in the corporation. With every two shares of the 7 per cent preferred stock at \$5 a share, a share of common was offered as a bonus. Books were to close Sept. 15.

William F. Melhuish, of Pittsburgh, is president of the corporation, and E. H. Power, of New York, vice-president.

The local papers made no mention of the Kyle affair.

Charlotte Ives Gives "Notice."

Charlotte Ives has handed in her "notice" with "The High Cost of Loving."

COMING SHOWS.

Some coming theatrical events are casting their shadows ahead on Broadway. The Fritz Scheff show which was expected to open at the Casino Monday had its Broadway opening set ahead one week to give Oliver Morosco a chance to put the show in better shape.

"The Miracle Man," George Cohan's dramatization of the Munsey Magazine story of that title, was tried at Hartford Monday and will be shown at the Astor next Monday.

"The Money Makers," the new Charles Kleine play, with Alexandra Carlisle, which had its first performances in Buffalo, may be rushed into the Booth, New York, within a fortnight.

Another Paul Armstrong play, "The Heart of a Thief," with Lou Tellenge, is headed for the Hudson, probably opening there Oct. 5.

Joseph Weber's "The Only Girl," a musical version of "Our Wives," following an out-of-town opening, may be rushed into New York, pending a fall down somewhere of a new show.

ROSE STAHL READING PLAYS.

Rose Stahl reached New York Tuesday, having ended her vacation in the Adirondacks. Immediately upon reaching New York, Miss Stahl started reading the manuscript of a play written by Channing Pollock and Renold Wolf, also a play Mrs. P. F. Nash wrote the past summer with Miss Stahl in mind. The production of any piece Miss Stahl selects will be made by the Harris Estate.

TRANSIENTS MISSED.

New York theatre managers and producers are making a loud complaint that the transient trade is practically nil, and are fervently praying that something happens soon to bring in the out-of-town buyers and shoppers.

As a rule during the fall season of other years the theatres have more than held up at the box-office principally through the hotel sale of tickets.

NEW REVUE REHEARSING.

"Watch Your Step" is again the title of the new Dillingham revue. The company has been informed rehearsals will begin Sept. 28. The tryout of the piece is to occur in Philadelphia about a month later. Those who are to appear in "Watch Your Step" include the Castles, Brice and King, Elizabeth Murray, T. Roy Barnes and Harry Kelly.

NEW PIECE IN REHEARSAL.

Joseph Brooks placed "Roast Beef Medium" in rehearsal Monday.

The opening date has not been decided upon, but may take place in Atlantic City during October.

"Marriage Game" Opens in N. Y.

The John Cort production of "The Marriage Game" will open its season in New York at the new Standard Sept. 28.

Olive Tell will have the role of Mrs. Oliver, created by Alexandra Carlisle. The company is routed to the Coast.

BIG LOSSES ON OPERA.

The present war in Europe is going to cost the grand opera promoters in the United States several small fortunes. The trouble abroad has called to active strife many of the big-voced, high-salaried singers. The Metropolitan, New York, asserts its season will open on time, Nov. 16, but if Italy declares war it's a certainty the Metropolitan season will have to be called off. The Metropolitan program now is for Caruso and Geraldine Farrar to open at the appointed time in "Carmen."

The Chicago-Philadelphia opera directors stand to lose \$150,000, being forced to turn back in subscriptions alone \$200,000. The Boston loss isn't estimated.

MANAGERS REVEALED.

The announcement several days ago by Acton Davies in the Tribune that a "dark horse" management was to be the sponsor for the production of a new drama entitled "Evidence" led to a little speculation along Broadway as to who the newcomers could possibly be.

Investigation shows the "sombre shaded equine" management comprises none other than the Shuberts, William A. Brady and Winthrop Ames. Because of obvious reasons the quartette decided that as all names could not be placed on the printing and still leave room for the title of the show, it would be best not to mention the interested parties.

"Evidence" is described as a human interest drama. It is to have its initial showing at Harmanus Bleeker Hall, Albany, Sept. 28. Early in October the play, if it gets over on the road, is to be brought to town, with the 39th Street theatre mentioned as the most likely house.

BELASCO'S GEN. PRESS REP.

Wendell Phillips Dodge has been appointed general press representative for David Belasco. Mr. Dodge succeeds Chester Rice, who leaves to go in advance of David Warfield.

Heretofore Mr. Dodge has been with the Press and the Strand Magazine as dramatic editor.

NAZIMOVA ARRIVING.

Nazimova, who is due to arrive on the Lusitania Friday, is to begin immediate rehearsals in a new play which the Liebler Co. has selected for her, but which title has not yet been fully determined.

The piece is by Basil Hastings, who wrote "The New Sin."

BROADHURST'S SHOW DUE.

Arrangements are afoot for George H. Broadhurst's newest play, "The Law of the Land," to open in New York at the 48th Street theatre. It is understood that the show is to be rushed in here Sept. 28.

In the cast are Julia Dean, George Fawcett, Walter Craven, Milton Sills, George Graham and Charles Lane.

FOX'S "THREE SHOWS IN ONE" AT HIS ACADEMY OF MUSIC

Change of Policy Next Week, from Straight Pictures to Vaudeville, Stock and Pictures at 10-15-25. Old Favorites Returning to Head Company That Will Play 30-Minute Skits. John Zanft Suggests Scheme.

William Fox is following an idea suggested by his field manager, John Zanft, in placing at the Academy of Music next week what the management terms "three shows in one." It is to be an entertainment running three hours, and embracing five or six "circus" or "hippodrome" vaudeville acts, a big feature film, and a stock company that will remain permanently at the theatre, giving a skit running about 30 minutes at each performance.

The stock company will be under the direction of Charles Pitt. He has already engaged Priscilla Knowles and Jimmy Ryan to head the miniature aggregation. Both principals are former stock favorites at the house.

The pictures presented will be from the Paramount service, which displays the output of the Famous Players, Bosworth and Lasky picture companies.

There is a report that for the Academy's season of triple shows, the acts drawn for the vaudeville department may be secured through the United Booking Offices, but if so (and no verification of this could be secured), it will be for the Academy only, Mr. Fox maintaining his own booking agency to supply the Fox bookings.

The price list at the Academy will be 10-15-25. Mr. Zanft was busily completing his organization for the Academy's new policy during the week.

Fox's Academy is now playing pictures. Another Fox house, the City, with a pop vaudeville policy, is directly opposite the big Academy, which seats 3,500 people. Care has always had to be exercised in playing the Academy not to interfere with the perpetual profitable patronage the City draws.

K. & E. AND BROOKS APART.

Klaw & Erlanger and Joseph Brooks, their business and social associate for many years, have come to a parting of the ways. In the future K. & E. will no longer be associated with Mr. Brooks in any of the productions that will appear with the name of "Joseph Brooks" as producer. Brooks will, however, continue to hold his interest with the syndicate heads in "Ben Hur" and will retain the small block of stock that he has in the ownership of the New Amsterdam theatre. Tuesday of this week it was stated that in all likelihood the Brooks' offices would be removed from the New Amsterdam building and that the manager would locate elsewhere. The Brooks affair did not come to a head until last week. It would seem as though K. & E. have not been altogether pleased with the judgment displayed recently by Mr. Brooks in selecting plays and stars. This season they were jointly interested in "Cordelia Blossom," which came an awful cropper at the Gaiety. The

production was sent to the store house last Saturday night after two weeks. The failure of the "Blossom" production coupled with the fact that the reports from the road regarding "Tipping the Winner," to be shown in New York shortly, were not at all satisfactory, is said to have been the cause for the final row.

Last season K. & E. and Brooks were jointly interested in the productions of "Young Wisdom" and "The New Henrietta," neither a success. The former piece was the medium for the co-starring of the Taliferro sisters, Mable and Edith. "The New Henrietta" was presented by an all-star cast which included William H. Crane, Douglas Fairbanks and others of equal note. The loss to Klaw & Erlanger in these two ventures is reported as many thousands. The failure of "Cordelia Blossom" to get over this season added another \$25,000 to the wrong side of the ledger.

The battle of words was rather a short one, and after the smoke cleared all that remained was the fact that K. & E. would go their way in the future and Mr. Brooks would go his. The latter has two or three new pieces slated for production this season. According to an announcement sent out from his office this week "Tipping the Winner" is to be shown at the Longacre theatre this month.

Chicago, Sept. 16.

"Tipping the Winner," one of the early season's frosts, closes at the Blackstone Saturday night, leaving the house dark for the next two weeks.

SELWYN SHOW AT BOOTH.

"The Money Makers," the new piece which Selwyn & Co. disclosed at the Star, Buffalo, for the first time Monday night, is scheduled for an early New York showing at the Booth theatre.

Tuesday the company rehearsing at the Booth was told that it would have to find other quarters, as the house working crew would have to get busy and prepare the house for the coming of the Selwyn play.

LIEBLER'S "HIGHWAY OF LIFE."

"The Highway of Life," Louis N. Parker's dramatization of Charles Dickens' "David Copperfield," is planned as an October production by Liebler & Co. at Wallack's.

JOLSON SHOW PEOPLE.

Among the principals of the new Al Jolson show that will shortly open at the Winter Garden, are Bernard Granville, Doyle and Dixon, Artie Mehlinger, Cecil Cunningham, Olga Cook and Nellie Doner.

HACKETT HAS NEW PLAY.

James K. Hackett is to produce a new romantic drama by an English author some time in November. Mr. Hackett is at present on a brief tour of Canada appearing in "Othello." Although the production was received with acclaim by the Canadian critics, the tour is to last but ten days after which the company will return to New York.

Mr. Hackett will immediately begin work on the casting of the new piece, the title of which he will not disclose at present. He expects to have the production ready to stage not later than Thanksgiving.

"TRUTH" FOR PHILADELPHIA.

Grace George in Clyde Fitch's "Truth" will open her season at the Adelphia, Philadelphia, Oct. 5. After a fortnight in Philadelphia the company will visit Pittsburgh and Cleveland, and thence to the Blackstone, Chicago.

Miss George is the only member of the original company who will go on tour. In her support will be Madeleine Meredith, Helen Reimer, Albert Brown, Frank Goldsmith, Duncan McRae, Juliet Fremont, Edward Martin.

"DRUGGED" NOT IN SHAPE.

"Drugged," the John Mason starring vehicle originally slated to open the season at the Liberty theatre, is at present in Philadelphia. Those who witnessed the performance there Monday night declare that the play is not as yet in shape for a New York showing.

The Woods' staff, however, has great faith in it and declares that after it is whipped into line, it will prove a second "Within the Law." From Philadelphia the company will move to Boston for an extended engagement September 28.

ALL SAYING THE SAME.

The drama critics on the eight morning dailies in New York have all been doing the same act in their reviews of the two newest plays in town.

In reviewing "The Dragon's Claw" Tuesday morning only four featured the fact that the dragon's claw was not sharp enough.

Wednesday morning four of the reviews of "The Elder Son" contained the line, "Your children and my children are fighting with our children."

Marie Cahill in New Piece.

Daniel V. Arthur is making plans to present Marie Cahill in a new musical piece along about Thanksgiving. The new work has not been named as yet, but the book is said to provide an ideal role for the comedienne.

Bill Sill Back with Fields.

William Raymond Sill has returned to the staff of Lew Fields as general press representative.

Frazee Rehearsing New One.

Harry Frazee has a new play in rehearsal the nature of which is being kept completely in the dark.

Rita Jolivet and Emily Ann Wellman are reported to have been offered the leading role in the new production. Inquiry at the Frazee offices brought forth the information that there was nothing to give out regarding the new play.

COTTON OVERFLOW SOUTH.

The South's unwonted activity in marketing its great cotton crop is going to hit theatricals a body blow. Statistics which have been compiled on the cotton growth below the Mason and Dixon line show that the crop down there is unprecedented, but its general disposal by ocean commerce is tied up by the war.

In some of the important southern towns even the school children are going to each buy a bale. The kids will have to sacrifice some theatre amusement. Hence the anxiety of road managers with attractions booked through the cotton belt.

Several New York road producers this week said that they were going to give the South a wide berth, because a general appeal had been sent forth to the southern people at large to buy cotton, if only a single bale.

"WHAT IS LOVE?" PLEASES.

Wilmington, Del., Sept. 16.

The William A. Brady production of "What Is Love?" with his daughter, Alice Brady, leading, opened at Mr. Brady's Playhouse here.

It is a clean-cut comedy, somewhat serious at moments, but pleased a large first-night audience.

Supporting are Nannette Comstock, Theodore Friebeus, Charles Balsar, Jennie Fabrick, Edward Lee, Lucia Moore.

GETTING "SUSI" READY.

Lew Fields is busily rehearsing "Susi," which is to be presented out of town on October 5th. Otto Hauerbach has written the English book for the piece. Those who will appear in the cast include Jose Collins, Melville Stuart, Alexander Clark, Connie Ediss, Robert Evett and Lou Hearn. G. Merola is the musical director.

Connie Ediss is at present in London but has booked passage on the Mauretania, which is due to arrive September 25.

"Blood Will Tell," a Fields dramatic production, is to be placed into rehearsal immediately after the advent of "Susi."

BARRYMORE'S PLAY.

Jack Barrymore is understood to be rehearsing a new show to be styled "The Lonely Heart." The opening will be arranged for some time in October and Charles B. Dillingham may bring Barrymore into New York before Thanksgiving.

Charles Dickson Is Home.

Charles Dickson, who went to London and had a hand in the producing there of "Potash and Perlmutter," returned last Saturday. Dickson has his plans practically mapped out and they include the presentation of a new piece with him set as one of the central characters.

K. & E. Accepts Browne Play.

Klaw & Erlanger have accepted for production a new three-act drama by Porter Emerson Browne. The play is as yet unnamed. The plans at present call for its presentment some time in November.

If you don't advertise in VARIETY, don't advertise.

BURLESQUE

BY FREDERICK M. McCLOY

To a considerable extent at least, there is manifest misapprehension among the people in burlesque of the fundamental idea of newspaper criticism of stage performances. This fact is quite likely due to the circumstance that until very recently burlesque never received the consideration of the recognized, qualified, newspaper critics. Such notice as was given burlesque shows in important daily papers was inconsequential. A brief reference in advance, and an occasional few lines after the opening constituted all that was published.

The reasons were, first, the lack of originality and literary merit of the librettos and of the music, and, second, the obvious intentionally indecent appeal of the exhibitions. Genuinely talented players were employed, and the character of the work that they were obliged to do deprived them of the recognition that their capabilities would have commanded in another environment. This policy was so persistently adhered to by the newspapers that people engaged in burlesque paid no more attention to the newspapers than the newspapers paid to them.

But, recently, through the efforts of the Columbia Amusement Company, this form of amusement has gradually pulled away from the old conditions, and critical observation of its productions is now being indulged in by reliable reviewers for the daily press. A study of the effect upon burlesque producers and artists alike reveals a curious state of mind. In most cases, adverse comment is regarded as a personal affront, or, a "roast," as it is called in the parlance, and favorable mention is usually attributed to any number of causes except the real and only one, which is true worth.

I have frequently heard actors and managers say, "If I had advertised in that paper I wouldn't have been 'roasted'!" Nothing further from the truth could be uttered. As a matter of fact, advertising has nothing to do with the printed opinions of critics for reputable newspapers. If this were not the fact, and if the utterances of the press were measured by the extent of advertising patronage, the great department stores and other business concerns that carry columns, and sometimes pages of advertising, every day in the year, would be accorded so much space in "write-ups" that there would be no room in the ordinary size daily papers for anything else. Newspaper considerations of affairs of the stage is based solely upon effort to contribute something important, something noteworthy, in the realm of literature, musical composition and art. Book reviews, analysis of publicly exhibited pictures, whether painted or otherwise wrought, criticism of natural vocal possession and its cultivation, scientific discussion of a new principal in mechanics and dissertations, gener-

ally, upon the multitude of things that contribute to the well-being and the advancement of humanity come within the scope of the obligations of the press to the public.

There is a vast distinction between news and criticism. While both are intended to make and preserve the records of current happenings, criticism determines the place that shall forever be occupied in history by those whose accomplishments are discussed. Thus, it may be concluded, a serious obligation of far-reaching consequence rests upon the critic. If he be incompetent, or if he disregards his duty through any influence or circumstance, history of his day and generation will be false, because it is from his writings that historians gather their data in compiling information for future generations.

The achievements of actors, librettists and composers of music come within the functions of the newspaper critics, and the people that contribute to the burlesque stage cannot avoid the consideration which their accomplishments justify. To have been so long ignored in the columns of the daily press has indicated nothing else than unworthiness. It was not because the actor lacked ability. It was because the medium for the display of his talents was unworthy. And, now that this prohibition has been removed, and burlesque has acquired the distinction of receiving newspaper consideration, the burlesque player must accept the place that is allotted to him by the qualified critics.

It is well known that some of the most distinguished players of past and present times served their apprenticeships on the burlesque stage, and it may be taken for granted that many of the burlesque artists of today will ascend to equal distinction. But they cannot do so by advertising in order to avoid a "roast." And the sooner they abandon this foolish idea the sooner will they be able to determine the extent of their present real worth, and use this knowledge in an endeavor to improve their work to a degree that will entitle them to the favorable consideration of the critics.

While upon this subject, I will point out the difference between the daily newspaper and the trade journal, or, as it is called, the theatrical paper, in the treatment of the affairs of the stage and its people. I have before me at this moment copies of trade journals that are published in the interest of some of the world's greatest industries, including the Hardware Dealers' magazine; the Iron Age; Men's Wear, the Retailer's Weekly; the Plumbers' Trade Journal; the Dry Goods Economist; Motor, and the Wall Street Journal. The reading columns of these publications are exclusively devoted to comments, news and small gossip concerning the respective businesses and

the people engaged in them. It goes without saying that the circulation of these papers is confined to the persons directly interested. This circulation cannot possibly influence public purchase of the commodities referred to. It merely conveys the news of the operations in that particular business, and carries comments upon the achievements of the various concerns and of the individuals engaged in them. In other words, these papers are the mediums through which these people keep in touch with one another. New devices in manufacture and in equipment are discussed, and the activities and accomplishments of the persons employed in all divisions of the work are made known. The writers indulge in favorable and unfavorable criticism of the methods employed in the adoption and the carrying out of the various projects of the different concerns, and they bestow credit or discredit upon the individual workers whether they be machinists, cutters, salesmen or what not.

It is all very like our own theatrical trade papers. While it is true that a great many persons outside of the show business read the theatrical weeklies, thus increasing the value of their circulation as compared with that of other trade papers because the outside circulation influences the sale of tickets and popularizes the player with the public, the primary value of these papers lies in the information that they disseminate. This information must be accurate or it is of no value. A false report on a show, whether the report be favorable or otherwise, or a misleading criticism of the work of an artist, whether in praise or condemnation of his abilities, is of no permanent help either to the show, to the player or to the paper that publishes it.

A good many people in burlesque do not realize this fact. They fail to grasp the broader purpose of their trade paper, which is to accurately inform them of existing conditions with reference both to managements and artists. A player is never kept long in doubt as to his success or failure in a part, nor does a producer fail to understand the impression his work has made soon after it has been submitted to the public. And for a newspaper writer to base his comments upon personal considerations of either the player or the producer would forever end his usefulness to his friends and his paper. Personal feelings, or other considerations, might excusably influence the severity of the criticism or add to the degree of the commendation bestowed, but that is the worst or the best that the subject of the comments has a right to expect. And, I observe that the other trade papers referred to in this article follow this policy in handling the operations of the individuals engaged in the industries they represent. There is censure and praise, and, parenthetical-

ly, page after page of display advertising in all of them, showing that business men, who realize that newspapers are published week in and week out, do not conclude that adverse comment upon their operations could be averted by the bestowal of advertising patronage nor that the withholding or withdrawal of advertising patronage inclines the publication favorably to them upon future occasions where comment is called for.

But every individual handles his own affairs in his own way, and he must abide by the results of his own judgment.

BEN FORRESTER'S ACE.

Ben Forrester certainly had an ace in the hole in a little game that he played with Edgar Bixley last spring. Bixley was with Forrester's "American Beauties." His contract had one more year to run.

It was tacitly and very positively understood between them that they would part company at the conclusion of last season, although they had no written or verbal agreement to that effect. Ordinarily, Bixley would have been perfectly safe in making the contract which he did with Al Reeves, although Forrester had not released him.

Before the end of the season, Mr. Forrester's attention was called to the fact that Bixley was circulating small printed matter in all the cities he played announcing his return this season with the Reeves show. Forrester let this pass unnoticed but when he was confronted with the fact that Bixley was engaging the "American Beauties" chorus girls for the Reeves' show, he quietly instructed Louis Epstein, his show manager, to notify Bixley to report for rehearsals for this season on a certain date in the summer.

Then the fireworks began. Bixley communicated with Reeves post haste, and Reeves sought Forrester. Entirely unperturbed, Mr. Forrester told Reeves Bixley would play with the "American Beauties" or buy his release. He was inflexible in his determination, and after a whole lot of talk between the three principals involved, Mr. Bixley paid Mr. Forrester \$500 cash. He played just two weeks and a half with the Reeves' show.

TWO GOOD REPORTS.

Perfectly satisfactory reports have been received concerning the maiden effects as producers of Jimmy Fulton and Joe Howard with their "City Belles" show, and the same thing may be said of Glines and Lalor's "Gay Morning Glories."

LEFT "TANGO QUEENS."

Harry Harvey, the Hebrew comedian, who has been playing opposite Tom Coyne in Hastings' "Tango Queens," and Mildred Del Monte, ingenue of the same organization, left the company last Saturday night in St. Louis.

BURLESQUE

BY FREDERICK M. McCLOY

STAR AND GARTER SHOW.

If I were going to organize a burlesque show, I am positive that I would go back to one of the old traditions. I would have a female star. I have always contended that a very large percentage of the people that patronize burlesque theaters are attracted, first, to see "the girls."

And this applies to women as well as to men patrons. Essentially, the same thing applies to the Ziegfeld shows. And these comments must not be construed as even slightly reflecting upon the value of the comedians who are naturally of prime importance in "girl" shows. Wherefor, since the girl element is admittedly the principal drawing factor—the magnet that gets the dollars—it would seem to be prudent from a strictly business viewpoint to make an appeal with the most attractive available women, from the star right down to the humblest chorister in the back row.

Having attracted your audiences by the predominance of the girl idea, which has always been the potent force in burlesque, and is, I maintain, today good comedians complete a show of the exact kind that patrons of burlesque expect and heartily enjoy.

Of course it would be sheer folly in advancing this argument to even suggest the substitution of female stars for those few men who have established themselves as great drawing cards in burlesque. It is not necessary to mention the names of these male stars here. Everybody in and out of the business is familiar with them, and the very fact that they go along year after year topping the list in the matter of receipts, is convincing of their extraordinary popularity with the public. But they are very few compared with the large number of burlesque organizations. It is a long process that is required to establish a male star in this particular division of theatricals, whereas the exploitation of a really clever, attractive girl would speedily reach the public and secure results without a long period of persistent "boosting."

These reflections are prompted by the performance that is this week being given at the Columbia theater. It is not disparaging the abilities of Jack Conway, the principal featured player in this organization, to say that (Miss) Billie Hill, the leading woman of the company, makes the impression in this performance that will be remembered with greater satisfaction and pleasure long after any other detail is forgotten. Mr. Conway is an Irish comedian of distinctly original methods that are altogether convincing and that create hearty laughter. He gets entirely away from the routine employed by any other performer in his line of work, and he is at the same time intensely funny.

But I believe that Mr. Conway would make a more enduring impression if he were not so constantly upon the stage. On the principal that you can get too much of a good thing, I think that Conway, excellent as he admittedly is, closely approaches the line of tedium before the conclusion of the

performance. This is probably no fault of his. The likelihood is that the sponsors for this show have relied too much upon the comedy, and have thus exacted more of Mr. Conway than is necessary to a perfectly rounded burlesque show.

Miss Hill, on the contrary, has not been given enough to do. Here is a girl whom I would pick to star in a burlesque organization. She possesses every qualification that goes to make up the ideal "burlesque queen." She has appearance, voice, acting ability and wholly charming personality, combined with youth and a vivacious style that grips an audience the moment she comes upon the stage, and firmly holds it with cumulative strength until the final descent of the curtain.

William J. Singer, the German comedian playing opposite Mr. Conway, is conspicuous principally for his inability to contribute to the fun of the performance. There is undoubtedly opportunity here for effective team work with Conway, but Mr. Singer fails to take advantage of it. He has a number of scenes that should get over with desirable results. Mr. Singer is mistaken in this show.

Mabel Clark, the soubrette, is altogether adequate, playing the part and singing and dancing most agreeably. There is a male quartette that sings well enough to earn the many encores received. It is composed of Mark Thompson, Thomas Welch, Ed. Brennan and George Griffin and they are all cast for parts which they play with satisfactory results.

The musical numbers are good and the scenery and costumes better than the average. A march toward the end of the performance is one of the best that has been seen on the Columbia stage. Most of the evolutions are original and the costuming is beautiful.

Manager Phil Isaac added a pretty aeroplane act for the Columbia engagement which served the double purpose of lengthening and strengthening the show. It is only fair to Mr. Isaac to say that he made this addition voluntarily.

BILLY WATSON'S BIG WEEK.

Billy Watson put over a great week with his "Big Show" at Albany and Hartford. The gross would have been very large for a big city week.

And the tribute to Billy Watson's drawing powers and to the attractiveness of his show, is all the greater because the weather was intensely warm.

LEO STEVENS' CLEAN SHOW.

It is as gratifying as it is distinctly unique to receive reports of a really clean "Girls from Happyland" show.

From all accounts, Leo Stevens, the principal comedian of that company, has succeeded against tremendous odds in creating a new and a worthy standard for this performance.

Wherefor, Mr. Stevens is entitled to the thanks of everybody identified with the burlesque business.

If you don't advertise in VARIETY, don't advertise.

PROGRESSIVE'S ACADEMY.

Colonel W. H. Allen, proprietor of the Academy of Music, Pittsburgh, has made an arrangement to play the Progressive Wheel shows at that house the remainder of the present season. The Progressives had been after the Pitt, in that city, but the furnishings of that house were ordered sold by a receiver this week.

"The Frolics of 1914" (Jean Bedini) will be the first Progressive attraction at the Academy, opening Monday (Sept. 21). The route will be from Cleveland to Pittsburgh.

SINGER'S SEASON RECORD.

Jack Singer rolled up a great week's business with his "Behman Show" at the Star and Garter, Chicago, last week, beating the record of the season thus far by over \$1,400.

MANY "H'S."

Will Fox, principal comedian of the "Gay New Yorkers," has decided to drop the middle initial H from his name for the reason that there is another Will H. Fox in the business.

A slight error was made in one part of the review of this show that appear in this department of VARIETY last week. Irving Gear was referred to as playing opposite to Harry Marks Stewart, formerly of Fox and Stewart, whereas Mr. Fox's name should have been used.

LEWIS-BELMONT WEDDING.

Sam Lewis of Lewis and Dody, stars of the "Million Dollar Dolls," was married in Omaha, Monday, to Florence Belmont, leading woman of the same organization.

ALFONSO LINE OUT.

After witnessing a performance of the "Gay New Yorkers" at the Columbia one night last week, the Spanish Consul in this city applied to District Attorney Whitman to have eliminated from the dialog a reference to King Alfonso.

The line was not in any sense a reflection upon the youthful Majesty, but the district attorney's request of the Columbia management to remove it was complied with, which probably restored the serenity of the active and loyal Consul.

"High Rollers" New Principals.

"The High Rollers," a Jacobs & Jermon organization on the Columbia Extended Circuit, is to have an influx of new principals shortly. These will be brought in through the loss from the show of William Trainor and Co. in "On a Side Street," the sketch carrying four people who have been taking leading roles in the performance.

Fields Show Renamed.

Renamed the "Big City Burlesquers," the former Fields & Fields Progressive Wheel burlesque show has been reorganized and is now in rehearsal under the joint direction of Freeman Bernstein and Edward Feiner. It opens at Holyoke, Mass., Sept. 30.

CENSORS TRAVELING.

J. Herbert Mack and Charles Waldron left New York Wednesday, on a censoring tour of the Columbia Wheel, that will carry the two officers of the Circuit as far west as Omaha. Sam Scribner, a member of the Censor Committee, is held at the Columbia headquarters, through illness among the members of his family in New York.

The censoring duo will be away about three weeks. Upon returning they will visit the Columbia shows around the metropolis.

No regular tour of the Censor Committee has been laid out for this season. Considerable dependence will be placed upon house managers' reports, although all shows on the Columbia Circuit will receive due inspection from the heads of the Circuit.

CLIFFORD VAMPS AGAIN.

An angry bunch of stock players returned from Jersey City Tuesday, where they had worked a week for nothing, the company alleging that Franklyn Clifford, who promoted the stock at the Academy there, had left town without leaving any of the players ferriage back to New York. Clifford left a stock company in the lurch at Paterson a short while ago, the promoter leaving the company flat and their salaries unpaid.

PROGRESSIVE MARRIAGE.

"The Maids of the Orient," a Progressive Wheel show at the Prospect, Bronx, had a stage wedding Friday night of last week. The unusually full theatre was caused by the marriage which had received local publicity.

Ethel Stewart (of the Musical Stewart) and Alfred Parker were the principals of the company joined in matrimony.

GOING AND COMING.

Maude Rockwell and Frank Burt will retire from the "Gay White Way," an amicable arrangement to that effect having been made with Dave Gordon, manager of the show.

Sam Hearn and Helen Eley will return, respectively, to the positions of leading comedian and leading woman of that company. Hearn and Eley have been doing their specialty only in this performance thus far this season.

STOCK ON COMMONWEALTH.

Reading, Pa., Sept. 16.

With the promoters in New York trying to raise the wherewithal to keep the company afloat, the Grand Theatre stock company here is playing this week upon the commonwealth plan.

As the situation stands the Wilmer & Vincent house will have the stock field all to itself ere another fortnight.

Blanche Walsh Specially Engaged.

Blanche Walsh was specially engaged Tuesday to fill two weeks' starring stock at the Majestic, Boston, starting next Monday.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around
New York

Valli Valli, Hammerstein's.
Edna Luby and Co., Hammerstein's.
Barton and Ledera, Hammerstein's.
Ruby Raymond and Fred Heider,
Hammerstein's.
Le Grohs, Palace.
"Pekin Mysteries," Royal, Bronx.
Charles Grapewin and Co., Alhambra.
"Edge of the World," Bushwick,
Brooklyn.
Averson and Weston, American (Sept.
24). (2d Half.)
Diamond, Beatrice and Co., American
(Sept. 24). (2d Half.)
"Six Weeks Today," Greeley Sq. (1st
Half).
Keene and Sharp, Greeley Sq. (1st
Half).
Adams and Guhl, American (1st half).
Julian Dayton and Co. (3).
Comedy Sketch.
18 Mins.; Full Stage.
Riverside.

Julian Dayton has a clever little sketch. It is a good laugh-maker and, with the little girl who plays the wife, cannot help but go along. Dayton is a hard-to-please husband who has a wife slaving for him. Across the air-shaft is a woman who has had a great deal of experience in matrimony. She tells the wife not to let her husband walk all over her. When George (the husband) pulls in on this specific evening, he is out of sorts. Wifey wants to go to the opera. Husband finds fault with everything. It is the maid's day out, and things do not run smoothly. The wife finally prevails upon him to put on his evening clothes for dinner, but does not tell him about the opera. George returns in the glad rags and finds fault with his wife's cooking. He becomes enraged (the peas have no salt), and leaves the house. It is raining. He returns. The wife thinks it is her twin. She throws dishes around and surprises her spouse, following the instructions of her friend across the court. George is buffaloed. Then she springs the opera thing, and off they go. The second woman has little to do. The wife is acceptably done, some real laughs coming from her interpretation of an angry woman. Mr. Dayton is a fair husband, but owes the success of the sketch to his side partner.

Smith and Hatch.
Songs and Talk.
12 Mins.; One.
Jefferson.

Smith and Hatch are a colored male pair that have gathered together several songs and a little more talk. The dialog is commonplace with the best laughs coming from the "language" bit. The songs are put over nicely. The "I'm the Guy That Paid the Rent" number used by the stout fellow, could be replaced by something with more comedy. Smith and Hatch should be able to make good as colored entertainers on the small time.

Don't Overlook the Big 6 Auto REGENT HOTELS CALL to and from all theatres. Free Auto meets all companies and acts at St. Louis Depot.

Haveman's Animals.
14 Mins.; Full Stage (Cage).
Hammerstein's.

In Haveman's Animals vaudeville has secured an attraction well worth while. A wild animal act of mixed beasts has been seen about on the variety stage for a long time. Hammerstein's has not held one for years, or in fact, since Haveman last appeared there about eight years ago. This German doesn't "train" the beasts, he plays with them, going so far as to feed them raw meat while in the cage, feeding three lions, two tigers, two leopards, and two cross-breeds (lions and tigers). When you are familiar and popular enough to give the full-grown kings of the forests a lunch of raw meat while putting them through tricks, it's about due to the man who does it that he be dubbed the King of Trainers. Maybe it isn't much of a feat, but it has never been seen before, and there's no one hanging around this part of the country who wants to try it. Mr. Haveman fondles one of the leopards while it is munching the meat. Others he teases with the food, passing it before their faces, but while pawing for it, they do not leave their positions. At the finish, Haveman stands under the largest tiger, which is on the top of a pedestal and allows it to lap his face and head with its tongue. Other little points of interest are wrestling with a lion, rolling over with three or four of the animals, and allowing a tiger to push him underneath, the trainer face upwards. Pleasant little pastimes. It's especially a fine act for children, and as an example of superior animal training or mastery, hasn't been touched to date. Haveman starts off with such speed and beyond the usual animal training, the house can't understand it for a few moments, then everybody is marveling. It is said about the theatre Haveman sleeps with animals. It needn't be doubted, for from the expert work shown, he will soon have lions and tigers running errands for him. *Time.*

Freddie Welsh.
Lightweight Champion.
9 Mins.; Full Stage.
Hammerstein's.

The World's champion heavyweight announcer, Loney Haskell, introduced the world's champion lightweight pugilist, Freddie Welsh, to the Hammerstein audience Monday night. Loney said a lot; Freddie said nothing. One gained his honors by talking and the other by fighting. Both showed how they did it that evening. The Boxing Commission would not permit a sparring exhibition, so Mr. Welsh went through his simpler methods of training as a stage display. These were interesting, including pulley and floor exercises, shadow and dummy boxing. Though a lightweight, Welsh is a slimly built young man, of fair appearance, and did neatly and nicely what little he could do under the limitations imposed. As a stage attraction he should have some value, for the championship, wrested by him from Willie Ritchie, holds much concern to the fight fans. There's no doubt, however, in a long distance or finish contest between Welsh and Haskell, Loney could talk him to sleep. *Time.*

Henrietta Crozman and Co. (1).
"One Word" (Dramatic).
10 Mins.; Two (Garden).
Orpheum.

New? Yes. Novel? Yes. People? Two. Star? Yes. Who? Crozman. Henrietta? Yes. Words? Yes. Each? One. Length? Ten. Hours? No. Minutes? Yes. Enough? Plenty. Action? No. Punch? Depends. Upon—What? Idea—Yes! Strikes—Who? You. And so on it might go until the end, the same as Miss Crozman and the young man supporting her in this sketch carry on a one-worded dialog. It's away from the usual run of dramatic sketches, yet one can hardly see where it will set vaudeville afire. The redeeming feature at the Orpheum was the way Miss Crozman and the man handled the single word "conversation." It keeps one on the alert connecting the sketch as the utterance of one word first by Miss Crozman and then by the man gives the dialog a halting, jerking, momentum. Fortunately the lit-the skit by Frank C. Egan runs only 10 minutes. That's about all that vaudeville would stand for, although any audience is going to pay Miss Crozman a lot of respect for she is a capable actress and has done some big work on the stage. "One Word" is very light—too light for vaudeville perhaps, and would better serve as a curtain raiser to some short dramatic play where it was first seen before Miss Crozman accepted it. Vaudeville may accept "One Word" because of its ingenious construction, Miss Crozman's prestige and its brevity. There are one or two good laughs and that's about all. The act was mildly re-received at the Orpheum Monday night. *Mark.*

Solti Duo.
Dances.
6 Mins.; Full Stage.
Palace.

Man and woman, apparently foreigners, with a routine of two dancing numbers in which they feature some excellent spins and whirlwind work. They look good, work gracefully and can dance, but there's hardly enough for the present dancing requirements of big time vaudeville. They open at the Palace and except for occasional applause in appreciation of a spin or twist, failed to arouse any noticeable enthusiasm. *Wynn.*

Captain Seixas and Water Nymphs (5).
Diving.
15 Mins.; One and Full Stage.
81st Street.

It's Claude Seixas, the life saver, who leads this act under Charles Earl's management. Seixas should be able to get a lot of publicity en route, as he is a life saver who has medals, cups, honor certificates and much newspaper and magazine stuff. The act opens with a short announcement by Earl and a reel of pictures showing Seixas at his life-saving tricks. Then Seixas and five girls offer a diving routine that is of similar construction to the other acts. The work of two girls stood out above the rest. The act will be all right when shaped on smoother running order and the girls evince more pepper. *Mark.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York.

"Pretty Mrs. Smith" (Fritzi Scheff)—
Casino (Sept. 21).
"The Miracle Man"—Astor (Sept. 21).

Kathryn Osterman and Co. (2).
"True to Nature" (Comedy).
20 Mins.; Five (Parlor).
Hammerstein's.

Grant Carpenter has written a comedy playlet for Kathryn Osterman that carries more comedy at the finish than at the commencement. Its title, "True to Nature," was once employed by Tom Mann. The Carpenter piece is about a divorcee who has attracted a married man to her side. He is a galavanting husband, and when discovered by his latest flame to be married, pleads his wife is an invalid, who forces him to seek congenial companionship of the opposite sex. To assure herself of this, the divorcee, receiving a check for \$250 from the "chaser," buys gowns with it, depositing the receipted bill into his overcoat pocket at his next call. In this way the wife learns of her husband's latest infatuation, and calls upon the divorcee. A preamble ensues upon the duties of a wife, and the necessities to "hold a husband." The wife is a dowdy looking creature, in contrast to Mrs. Best (Miss Osterman), the divorcee, elegantly gowned in evening costume. They talk and talk with smart repartee on the wife's side, calling for a repression of injured pride by Mrs. Best. Mr. Smith, the husband, is calling. Mrs. Smith had better slip into the new gown, and follow Mrs. Best's instructions, which she does, to the consternation of Mr. Smith. He exclaims, "Can this be my Mary?" or something like, when Mrs. Best breaks in saying, "Listen, the biggest chump in the world is the man who finally finds out he has been buying wine for the wrong girl." The speech seems to make a bigger hit with the audience than with Mr. Smith, for as he leaves the room with his wife, Smith runs back a minute to remark to Mrs. Best, "You are the loveliest woman in the world, and you little devil, I'll get you yet." The action starts with the entrance of Mr. Smith (James Kyrle MacCurdy). Mabel Wright plays the wife. The early portion should be edited by a non-interested party, and the husband introduced before ten minutes have elapsed as at present. Miss Osterman carries her role nicely, looks extremely well, and her assistants ably assist her, particularly Mr. MacCurdy. The principal and the playing should carry the piece along nicely for once over the circuit. The sure fire of it is its appeal to women everywhere. *Time.*

Dainty English Trio.
Dances.
9 Mins.; Full Stage (Exterior).
Hammerstein's.

Three English dancing girls, who dance only. That helps some. Usually dancers find it necessary to sing. There are hard-shoe dancing and high kicking steps in the routine that fitted in on the early spot. The girls dress neatly and put vim into their work. *Time.*

Allan Dinehart and Co. (1).
"The Meanest Man in the World"
 (Comedy Drama).
 21 Mins.; Full Stage (Special Interior).
 Colonial.

Allan Dinehart may be the meanest man in the world, but it will be a long time before he manages to make anyone believe it in his present offering. Allan is a nice boy and it seems more or less of a pity that he shouldn't manage to get an offering more fitted to his talents than the present piece. He is a comedian, pure and simple, and a comedian who can convince an audience in a serious scene is about as rare as a snow-ball at the equator. At present Mr. Dinehart is not of the type of actor classified as a rarity. He is handicapped in the matter of support, but that was an error that should have been rectified before the act was shown. "The Meanest Man in the World" is a lawyer who self-styles himself thus in order to convince himself that he can be a regular Simon Legree and wield the black snake over the small debtors of a large corporation in New York. The corporation evidently is one that deals in women's wear at wholesale. One of the creditors is J. Hudson & Co., who conduct a small shop in Kingston, N. Y. They owe the corporation \$200. The meanest man in the world is sent to collect or to close the establishment. On his arrival in the little office at the back of the Hudson store he encounters what he believes to be the firm's stenographer, but it isn't the stenographer at all, she really is the whole of J. Hudson & Co. (the audience is in on the secret all the time) but the meanest man wasn't wise even though there wasn't another soul in the store. He tells what a bad man he is and the supposed stenographer pleads for time for the firm, claiming there is to be an Old Home Week Celebration within a month and the shop will make enough during this period to take care of the indebtedness (but anyone who ever lived in Kingston and managed to get away could not be gotten back to the burg other than in a coffin). The meanest man finally awakes to the fact that the stenographer is really the whole firm and has softening of the heart and incidentally of the brain, telephones to New York and borrows enough to take care of the firm's debt. He also learns that through some legal manipulation J. Hudson has been trimmed of \$20,000, and he is about to start out to collect that for her, when the stenographer suddenly shows she is more interested in the meanest man than in the money and there is a happy curtain. The act will do as a feature turn on the small time.

Clayton and Lennie.
 Talk and Songs.
 16 Mins.; One.
 American Roof.

An English chappie and a "straight" the latter with an unusual personality and a delivery that can hardly fail, offering a routine of good patter with a singing finale that dates back a bit too far for this particular specialty. The comedy is well constructed for results and should carry the pair along without any trouble. A new closing number should be acquired. *Wynn.*

Hong Ping Chien and Co. (5).
"Pekin Mysteries."
 24 Mins.; Four (Special Set).
 Keith's, Boston.

"The Peking Mysteries" gets across big, and much of it is due to a bland comedian speaking English who is really funny in one feature trick, the stunt production of four-inch sticks that resemble spaghetti and which are inflexible from the nostrils in apparently inexhaustible quantities. Whenever this Hong Ping Chien desires to draw the attention from a proposed trick he proceeds to cackle as though about to lay an egg and then extracts a half dozen more sticks from his nose. There is apparently no question as to the possibilities of "The Peking Mysteries" as a big time headliner. Opening quietly with a torn strip of tissue paper and burnt piece of ribbon, the fish bowl trick is then done in a slightly new form through having a tier of half a dozen bowls produced. It is after this that the act livens up, a tiny lad finishing a specialty by inserting a plain bamboo rod into the pit of his stomach and hopping across the stage, balanced atop of the pole. Much time is wasted on the steel ring trick, which is cleverly done with a rather crude switch from the rings passed through the audience for inspection. Hong Ping Chien secures laughter with his solos on a brass pan with a stick following this, and then the real stuff comes, based on the saucer spinning on top of slender sticks. One of the three men, who, with a woman and the youngster, comprise the company, spins three of these saucers on individual sticks and turns a back somersault from a table, keeping the saucers spinning. After a double fish bowl production, which was snappy because of the unexpected second bowl, the close was a knockout. A table is balanced on balls, making it really unstable, and one of the company with a glass of water in each hand makes a back-bend until his head is approximately two feet below the soles of his slippers. In this position he picks up a third glass in his teeth and drinks the contents on the way up in a manner that does not allow a drop to spill. He returns to original position with the contents of the other two glasses unspilled and jumps from the table, which topples from its delicate position. The act is well staged, with a fairly attractive special set; but it is the comedy which makes it unusual. *Goolts.*

Hammer and Pritchard.
 Dances.
 10 Mins.; Full Stage.
 American Roof.

With an excellent appearance, a sort of unique tango and some attractive costumes this turn runs along the groove of modern dancing specialties. The couple exhibit more than the average grace and to those who can arouse any self-interest in such vehicles, they will probably appeal. To the others, it's the same old tango-hesitation-maxixe thing, with the aforesaid essentials more prominent than usual. *Wynn.*

If you don't advertise in VARIETY, don't advertise.

Kitty Gordon and Co. (3).
"The Pink Nightgown" (Comedy).
 23 Mins.; Full Stage (Special Set).
 Majestic, Chicago.

Chicago, Sept. 16.

Kitty Gordon's name! Even at that it is best that this beauty have some sort of vehicle for her talents, of whatsoever sort they may be. She has chosen to return to vaudeville in a comedietta, called "The Pink Nightgown," written by Kinsey Piele. It does not call for any great acting on the part of any of the trio who participate, and comedy is conspicuous by its absence. Miss Gordon has opportunity for displaying her beauty in a handsome gown—one consolation. The tale is of Gabrielle (Miss Gordon), who enters the house of Lord Arthur Tollenbach (Harrison Hunter), her former husband, at midnight and discovers the gentlemen's rooms filled with photographs of a woman who signs herself "Ducky." This stirs the old flame of love in the heart of the fair divorcee, and she confronts her former liege lord with some little tempest of anger when he finally comes home. Later on, when the woman finds a pink nightgown and bedroom slippers in one of the rooms, the green-eyed monster is much further aroused. Then the woman turns the tables, and the man grows jealous once more. There are several wordy encounters, when the man finally owns that "Ducky" is his own sister from far away somewhere, and a reconciliation takes place. There is a little side incident, in which the woman is accused of being an accomplice of a pickpocket, as she has hired a "dip" to get her former husband's keys so she may enter his house. A Mr. Harvey, who is seen as the Scotland Yard man, is a blemish on the act. The meagre comedy might be better if put over with more emphasis. As it is, the act is well staged and produced, but is rather dry fare. Miss Gordon's fame may carry it some little way on big time, but that is about all. *Reed.*

"Richard The Great."
 Chimpanzee.
 16 Mins.; Full Stage.
 American.

It's rather a late date for the metropolitan debut of "Richard," a trained chimp whose routine contains many of the tricks introduced by his predecessors, besides a number of others that look new for a monk. "Richard" opens with the familiar table scene, after which he rides a bicycle, roller skates and "walks" a large ball, the latter section being featured. "Richard" also undresses himself and shows more than the average animal intelligence in supervising the erection of his apparatus, used in conjunction with the ball riding. He guides the latter up an incline, over a see-saw and down a flight of steps. "Richard" is as good as the best in his line and much better than the average. He should have arrived with the pilgrim monks. Even now he's a good attraction, great for the kinds and interesting to the elders. *Wynn.*

John Swor, of Swor and Mack, was married to Mildred Levy at Duluth, Sept. 9.

"Between Eight and Nine" (3).
 Dramatic Sketch.
 20 Mins.; Full Stage.
 American.

Two-thirds miscast and with a fairly good dramatic theme that becomes humorously melodramatic through bad handling, this vehicle sponsored by the Roland West Producing Company, falls considerably below the standard raised by some of their previous productions. The theme is a slightly altered duplicate of a similar act that appeared over the Orpheum Circuit a few years ago, played by an English company. It deals with domestic life and shows a married man returning home unexpectedly to find his wife entertaining another man. Some preliminary dialogue ensues previous to the interloper's entrance, after which the story assumes a semi-comic sphere and alternates between comedy and drama to the finish where the husband compels the man to drink a glass of wine supposedly charged with a deadly poison. The man, after much whimpering, drinks the glass and after testifying to the wife's innocence is given passage money to Europe. The act closes with the husband reserving transportation to California. Upon the wife's query as to his intentions regarding her, he replies he proposes to take her along. There seems little visible fault with the script, beyond its comparison with the other, but the affair has been staged on a cheap basis and hardly looks heavy enough for the pop houses where drama and melodrama are in demand. Both men lack expression and carry no light and shade in their deliveries, while the woman's part is composed principally of pantomime, of which little is forthcoming. With a capable company the piece might qualify for the two-a-day time. What commendable features exist are solely due to the author, not mentioned on the program (nor is the cast). *Wynn.*

Lawrence and Edwards.
 Comedy Sketch.
 18 Mins.; Two (Special drop).
 Columbia (Sept. 13).

Before an interior back drop depicting a government pension office, Lawrence and Edwards distribute 18 minutes of comedy and sentiment woven around an interesting little story anent an old veteran's application for back pension. Lawrence makes a splendid lieutenant in uniform; tall, good looking, erect and with a perfect enunciation, while Edwards portrays the applicant, an aged Irishman who fought in the union ranks during the Civil War. The dialog is strictly original and always on the main idea, running into a complete tale from beginning to end. The finish affords a bit of sentiment well broken into with comedy and keeps up with the preceding section. It borders on the recognition thing, but is built a bit different than the average. Edwards' is a unique character and should show better as the turn goes along. The big-time can use this team. They look ready right now. *Wynn.*

Aaron Fox, a brother of William Fox, has opened a vaudeville agency with Wm. Martin.

COLONIAL.

The bill at the Colonial for the current week is possessed of the dual qualities of playing well and looking great on paper. The proof of the former is only to be had in seeing the show, and those present Monday night seem impressed with that quality, for the applause was frequent and spontaneous. The audience was late in coming and the managerial forces at the house displayed sense in opening the bill with the picture.

After the running of the Weekly the house was all in—that is, all those who came. The lower floor held almost capacity, but the balcony was comparatively light. Eis and French failed to show, but through their default the show was given an added comedy feature in Harry Cooper, who is also playing the Royal in the Bronx this week: Cooper was a welcome addition as there was sufficient dancing in the show without the missing number.

After the matinee a switch came in the running order, Genevieve Warner, the harpist, being moved up from No. 2 to the opening spot. Miss Warner, looking very pretty in an evening costume, assisted by Carla (who proved a capable violinist), has far too refined and quiet a number to lead off a show. Her efforts would have been far more acceptable further down. The Magleys, a good looking couple with a fast routine of modern dances, were placed in the second spot, although originally billed to open. Their intricate waltz opening received some slight applause. The fast trot which followed was more to the liking. The third and last number was a combination trot with a sprinkling of Texas Tommy steps and some of the whirlwind routine of the Marvelous Millers, to which the well-remembered music of the latter team was the accompaniment. This put the act over and really started the show. Dainty Marie, No. 3, did nicely with her athletic routine. Harry Cooper, who followed, put his postman routine over in great shape and closed a strong favorite with his parody medley and his old Winter Garden favorite "Arverne Rose."

Closing the first part Eddie Foy and his New Rochelle colonizers proved a veritable riot. Father Foy was very much on the job and constantly admonished the little folk to talk and not sing, which became much appreciated by the audience that seemed fully conversant with the troubles the Foy's have had with the Children's Society.

Opening the intermission Edwin George with a "nut" juggling turn earned laughs with his patter. He sprung several old boys, but these were nevertheless appreciated. Allan Dinehart and Co., in a new sketch (New Acts), followed the juggler.

Next to closing Grace LaRue held forth. She made a stunning appearance in a gown which made her strongly resemble the stirring figure of Germania Triumphant. The costume is worthy of more than passing mention. The tunic seemed a cuirass of beaten gold, while the skirt showed the sheen of silver through an over-hanging drape that was striking. This, topped off by a very chic bonnet patterned after a Uhlan's headpiece, was a com-

elling effect. The singer is using a number by Victor Herbert entitled "Art," as an opener. The song, while slightly reminiscent of one of the comic operas, has a stirring march tempo and was nicely received. Her second number was a popular ballad which served well enough. The third, a rag, seemed rather to fit Miss LaRue and her present troubles with her hubby. Before making a change she offered a composition of her own entitled "Love and Springtime." For a Tango number she changed to a very charming dancing frock of black and silver, which brought a gasp of admiration from the women. Using "You're Here and I'm Here" for an encore Miss LaRue easily walked away with the second hit honors of the bill as far as applause went.

Reynolds and Donegan with their modern dances on skates were the closers of the show. The act held the audience in nicely and Miss Donegan easily out-Gabyed Gaby in the matter of headresses.

PALACE.

The excitement attending Sylvester Schaffer's American vaudeville debut has thinned out perceptibly since his initial week at the Palace, and despite all contrary predictions the versatile young German has apparently played out his string in three consecutive weeks, at least in this particular house. While the novelty and class of Schaffer's show goes without question, his ability to consistently repeat is a matter of conjecture. The turn includes any amount of tiresome stage waits, necessitated by the changes of costume and scenery and like a good many foreign silent acts, becomes extremely draggy in spots.

The Palace business fell off a bit Monday of this week with the best theatre weather of the season at hand and with a considerable number of walk-outs following the appearance of the headliner, it was self evident his popularity here is waning. Schaffer can play them all once, but when he shows a tendency to drop off after two weeks at such a house as the Palace, it's questionable whether he could repeat the second week elsewhere.

Two disappointments marred the running somewhat, causing a wait between the first two turns that didn't help matters much. Crouch and Welch and Cross and Josephine were out, with Schwartz Bros. and Fanny Brice substituting. After the Seuti Duo (New Acts) opened, Cecil Lean and Cleo Mayfield made their appearance. They were well placed in second spot at the Palace and with a fairly good routine of straight and descriptive numbers, eked out sufficient applause to warrant a hit. Lean is introducing a violin bit that suggests John Neff, and since its interpolation returns but a single laugh, it could be consistently eliminated without loss to the turn. Miss Mayfield exhibited an abbreviated gown that didn't seem to jibe with her hairdressing for appearance, and as the latter is easily corrected and with less expense, it might be given some attention.

Miss Brice, although unannounced, was recognized by many and after her usual specialty and repertoire of popu-

lar numbers, got away to a satisfactory reception. Nat Wills was another single who registered heavily with his revised routine.

Sam and Kitty Morton, sharing the second half with Schaffer, took away the evening honors without much competition, some additional patter having been added to the fore part of the specialty to advantage.

The Schwartz Bros., added to the bill at a late moment, closed the first section with "The Broken Mirror," one of vaudeville's distinctive novelties. After seeing the American "copies" of the turn, the advantages of originality are more impressively pronounced with a view of the Schwartz act. The comedy is evenly balanced and the pantomime is closely woven around an interesting incident with a splendid finish, the mystery of which makes it more attractive right up to the finale. They were a solid hit.

Wynn.

HAMMERSTEIN'S.

Good business didn't look any too promising early Monday night at Hammerstein's, but it picked up late, with the upper portion of the theatre well filled from the start, the upstairs likely having been drawn by Freddie Welsh (New Acts), closing the show.

The bill did not run as well as last week. A flood of dancing in the early part, with a couple of women disporting themselves in tights while singing also in this section gave too much similarity to the program. The women were Pauline Hall, on a reappearance. She wore the tights while singing "Egypt" under the spotlight. The star of "Erminie" did well enough considering, using three songs in all. She is well remembered in the Hammerstein district, perhaps more so than she would be in others at this time.

The other wearer of tights was Miss Lucy, of McDewitt, Kelly and Lucy, in their piano-moving sketch that bears so close a resemblance to Ed. Hayes', and besides, the present turn of the trio is quite too well known to bear repetition so often.

Conroy and LeMaire again supplied the largest number of laughs, using the same comedy skit as last week. Gallagher and Carlin in the early part got some mirth out of their German travesty, "Before the Mast," though too much singing in the centre of it fails to materially help. Before that skit came Chris Richards, an English comic who dances well in the limber way, and does some really humorous manipulation of a derby. Richards could have stood a stronger position. In fact he hasn't been made prominent since playing over here. His "Hey, I'm next" from the right entrance as his card is being placed, has been used by others. He could also clip a bit out of the turn to its advantage, but Richards was one of the big things on the bill.

Claire Rochester, next to closing, was another, in her hold-over, the third or fourth on a run. Miss Rochester, who is "double-voiced," has a new song for her opening number, "Carolina," written to the strain of "Old Black Joe."

Alexio, a contortionist, opened the performance. He was followed by

Reine, who wore an all new repertoire of woman's clothes for his female impersonation. This fellow might tip off some of the real women "singles" where he can get all those clothes on the salary of a "single" in the small-time class. It's his second week on "The Corner." The program says Reine will wear 50 different gowns during the week. He made a good start toward it Monday night. The Dainty English Trio, Kathryn Osterman and Co., and Haveman's Animals, New Acts, Miss Osterman closing the first part and Haveman's opening the second. *Stine.*

AMERICAN.

Business fell off at the American Roof this week, the Tuesday attendance running at about half capacity, although favorable weather prevailed, with a reasonably good selection of material on hand. Enthusiasm was lacking in many cases, but one or two of the listed turns arousing any more than passing interest, while one came near stopping the performance through poor stage judgment.

Will Davis, who has a unique opening through a plant stage manager coming before the drop to request any physician present to come upstage to attend a stricken artist, stumbled into a period of reprieve with an auditor down front, the conversation gradually developing into an argument until the house manager interceded and restored quiet. Davis suggested the man might be inebriated; bad judgment. Since he has chosen his present opening, he should be prepared for such emergencies. It hampered his start, but he eventually succeeded in bringing his specialty around to some interest and closed a good hit.

Will Morris opened with a routine of comedy cycling, accompanied with a back drop depicting a freight car from which he makes his entrance. Morris is a capable rider and closes with a leap to an upright cycle without use of his hands, making the jump from a spring pad. It's a semi-sensational trick, makes a splendid finish and earned him a hit.

Oscar Lorraine is the featured turn, drawing more than average amusement from his repertoire. His rendition of "Burgundy" for an encore was especially good, likewise what little talk the turn carries.

Walsh and Bently opened the second half with a series of equilibristic efforts in "one" with an introductory story interwoven amid the routine. While they have nothing approaching a sensation, the tricks are done well and carry the couple along in this position, rather a good one for acrobats.

Cecille, Eldrid and Carr close with a combination song, dance and tumbling turn, the opening of which is superfluous, since it avails nothing, nor is over well presented. The comedian is above the average. They could have held an earlier spot and if delegated to close continually, should hold them in. Clayton and Lennie, "Between Eight and Nine," Hammer and Pritchard, and "Richard the Great" (New Acts).

(Wynn.)

UNION SQUARE.

Nine acts and three or four reels of ordinary pictures make up the Union Square's split-week program of pop vaudeville. Most of the acts play there to "show" the United Booking Offices people.

Ben Kahn is managing the former big time house. He has it in good order. An orchestra of six pieces furnished the music. Fair business down there Tuesday night.

The show ran well enough in its arrangement, but ragged in its formation, probably unavoidable. Confusions were frequent. One was most noticeable, where whistling was repeated.

The bill opened with Dare Devil Frank, then Horan and Van; and "No. 3," the first turn seen, was Idyllia and Romano, a toe dancer and harpist, Romano still playing the melodies he did when with the Julius Steger sketch. It is a light number, Idyllia drawing something at the close when dancing in close imitation of Adelaide's style. "Whittier's Whistling Boy" came next. He has tried on other time around here. It's merely an idea to cover the stereotyped imitations of the whistler, who puts in "Mocking Bird" to make it harder. This "Boy" talks too much. The act is very small timey.

"War, or What Might Have Been" is a sketch with several people, mostly minors or supers. It ran 12 minutes in a full stage exterior. Supposed to represent a scene in the recent Mexican trouble with the U. S.; it happens timely for the big conflict and might be whipped into shape for the small time. As played at the Square (opening for the first time Monday) it was laughable, though the "army," supposed to be straight, being made up funnier than Geo. B. Reno's. The act is entitled to a chance. Smoothed out it should be fine for upstairs.

Florence Chester is a "single" who should go after burlesque for her opening. She made a change to a green cloak and sang an Irish song for the finish. Florence should also tell the spotlight man to take a vacation while she is on the stage.

"Woodland Memories" was another bare stage act, running 24 minutes, though it seemed longer. The turn must be reframed. A female quartet has little appearance; there is a ballet dancer, and the single principal man whistles mainly for his bit, also including "The Mocking Bird." Conrad and Ward, blackface and straight (in white-face) were next to closing, probably because there was nothing better. The blackface boy may be there. The straight can improve in many ways. The used "International Rag." It looks as though this song can come back now, with the war raging. The lyrics hit a popular response at present for this country, though Berlin wrote it a long while ago.

Southwick and Darr, two bag punchers, closed in the usual way these acts do, having the customary routine, varying it at the opening with the bags carrying bells for a musical outburst.

Likely there is some attraction for the 14th streeters to see all new acts, regardless of their merit.

Time.

Don't Forget THE REGENT HOTELS when coming to ST. LOUIS, MO. Theatrical Headquarters. 5 Minutes' Walk to All Theatres.

ORPHEUM.

They really haven't awakened from the summer's siesta with the ocean, over in Brooklyn, or gotten away from Coney Island's Mardi Gras, but they will ere long if the Orpheum continues to hand them the kind of snappy entertainment that's on view at that house this week. Business was fairly good Monday night, but nothing what it should be. The show merited capacity.

Henrietta Crosman (New Acts) may be considered the legitimate headliner, but Nat Wills is topping the bill as the regular vaudevillian.

Miss Crosman's offering was more or less a disappointment and the Orpheum regulars would have much preferred to have seen her in something more entertaining, gripping and convincing than the "one word" sketch.

The show opened with the La Toy Brothers and their acrobatics. The drawing room environment for their work helped the boys and the audience gave them hearty applause. Max and Mabel Ford have changed their act a little, Miss Mabel having the second number alone. She does a classical Grecian dance which varies the terpsichorean routine the Fords employ. It shows her dancing versatility as she comes right back and does a nifty hardshoe "double" with Max.

Morton and Austin kept the pace a-going but everybody felt sorry for Jim Morton and wanted to send out and get a tailor to render some immediate repairs to his stage attire. George MacFarlane was sure a delight and it's a pity he can't be retained in vaudeville always. He knows how to send a song over. Adelaide and J. J. Hughes closed the first part. The dancers flashed them bits of the modern dances and then closed with the canary and cat pantomime.

After intermission Charles and Fannie Van revived "A Case of Emergency," but gave it a new twinge that made it as amusing as ever. Following Miss Crosman's short stay, Wills put over his war cables, wirelasses and radios, but didn't give them much of the parody stuff. Redford and Winchester closed the show and got some big laughs with their juggling abominations.

Mark.

JEFFERSON.

The Jefferson seems to have begun preparations for the winter by the addition of a few pieces to the orchestra and also a new assistant to Manager Groth. The show the first of the current week was a good all around small time entertainment, fully enjoyed by the East Side audience. The first half of the show (the intermission consists of a three-reel picture) started with the Saila Brothers, who opened on the rings. The act takes credit for not using the usual opening like other turns of this kind. Following the ring boys was George Banks, who talked and sang, and then tried to do some dance steps with his 200 pounds. If he got his stuff over in a more clean-cut way, he would be able to get much farther with the audience.

The Ronero Family, a musical and dancing group, rounded out the first half. Three girls and two men have

a good musical routine, but the dancing is not needed. Music is greatly appreciated down town and so this turn fared nicely.

After the three-reeler, Smith and Hatch (New Acts) woke things up. The Regent Four playing a return date found their singing well liked. The taller of the men is altogether too stiff, but his voice is pleasing. The closing number, "Sweet and Low," was very nicely rendered.

Williams and Burke (New Acts) brought forth many laughs. Amy Butler, with the aid of two big fellows who handled string instruments, went over very nicely in the next to closing spot. The work of this little woman was one of the bright spots of the bill.

The Trofalos, a South American dancing turn, closed to a well-filled house, and were well received, making the closing spot exceptionally attractive.

HARLEM OPERA HOUSE.

"The Biggest 25 Cents' Worth in Harlem" is the slogan Manager Harry Swift has adopted for the Harlem opera house, and, judging from the manner in which the Harlemites were thronging into the theatre Tuesday night, he has the majority of the populace in the neighborhood of 125th street believing it.

At eight o'clock the house was filled from the orchestra to the topmost tier with an audience that seemed to thoroughly enjoy every minute of the three hours of entertainment offered. Six acts and pictures on the bill, the latter a two-reel Universal feature, a Pathe Weekly and a Keystone comedy. The two-reeler was used to open the show.

Pielert and Scofield started the vaudeville. Their offering is just right for the small time early spot. The man does a bit of juggling, while the woman prattles incessantly—causing the man to miss many of his tricks; the net result is laughs, and therefore the act gets over. Almost a riot at the opera house. Carrie Lilie (New Acts) had the next spot and got over nicely.

Gilmore and Castle, "No. 3," presented a blackface singing and talking turn, with a dancing finish that was an applause winner. The boys open with a popular rag and then go to talk. The patter gets a lot of laughs from the small time audience. The dance at the close received enough to warrant the three bows which the act took.

The Pathe Weekly split the bill in the next spot. Good showmanship was displayed in putting this reel together. After displaying a number of views of local events of interest, two bits of war stuff were shown. These were preceded by a title requesting the audience to be kind enough to observe the strictest neutrality. Having worked the audience up by the European pictures, the following views of the "Star Spangled Banner" Centennial at Baltimore, with the unfurling of the flag, brought salvos of applause. "Along Came Ruth," sung with motion pictures to illustrate, was a hit with the house following the Weekly.

Starting the last half of the vaudeville, Kitman Brothers and Co. (New Acts) in a sketch put over a substantial

hit. Next to closing the Guy Bartlett Trio proved themselves favorites with a song routine.

Gus Edwards' "Kid Kabaret" in the closing spot ran 32 minutes. The act is a splendid headline feature for the small time house, and should find no end of work in that division.

RIVERSIDE.

The show at the Riverside the first of this week was a big boost for the William Fox booking department. Containing six acts, the performance was what could be called big time in all but two instances.

The bill had considerable singing and dancing, the latter going from the hard shoe to the light fantastic. The opener, Craig and Overholt, used one song and then danced away the rest of their allotted time. This pair do too many steps that look similar with the audience unable to discriminate. For an opening act they did fairly well. Julian Dayton and Co. (New Acts) following were a distinct success.

A single reel Biograph—Mary Pickford—after the second act. These old-time Pickford pictures have hurt the name of Pickford in a number of vaudeville houses where they have been heavily billed. They are generally inferior pictures, taken when the film art was not as highly developed as at present.

Leo Beers, a tall, good-looking chap, played the piano and did whistling that pleased the audience better than anything on the bill. Beers shows no flashes in his work, going along at a good, even gait that gets him over nicely. Following a reel had no terrors for this fellow. The Dances Classique (New Acts) followed Beers.

The two small time acts were the Telegraph Four and the Garcenetti Brothers. The first turn was given the next to closing position and did better than expected with their non-harmonious vocalizing. The acrobatic brothers closed, holding them in, but the holding was probably due to the feature picture to follow.

81ST STREET.

The 81st Street is one of Upper Broadway's newest houses. At present it is dedicated to pop vaudeville booked in by the Fam. Dept., United Booking Offices. It's a big house but elegantly appointed and there is a classy aspect all around. They were slow in getting seated Tuesday night, but once they began coming there was no letup until every seat was filled in the large auditorium.

The management is laying much stress upon its orchestra and the musicians at 81st Street show more class than at some of the other pop houses in New York.

Eclair and Victor reels were shown. These are independent producing concerns. "No Show for the Chauffeur" was a bad boy, amateurishly constructed. The "Meg and I" picture gave better satisfaction.

Wally and Ten Eyck pleased with their combination of posing and dancing. Corcoran and Lloyd took the laughing honors with their patter. They haven't changed the act much but for

(Continued on page 23.)

MOVING PICTURES

FILM FLASHES

Mary Pickford in a new Famous Players' feature entitled "Such A Little Queen" will be seen for the first time in the new five-part photoplay Sept. 21.

Marion Leonard, heading her own picture company, with studio, Claxson avenue, Brooklyn, is trying out several new leading men with a view to engaging one permanently.

"The House Next Door" has been made into a five-part film by Lubin.

Virginia Pearson and Owen Moore enact the principal roles in the four-reel feature, "Aftermath," Famous Players.

The Manor, Brooklyn Manor, is doing considerable billboard advertising within several miles of the house which is playing features. The photoplay theatre stands practically alone, the trolleys stopping in front of the door. D. C. Allen is the musical leader. Each piece the orchestra plays is programmed, something few other picture houses do for their patrons.

"The Woman Who Dared" is a five-part feature which George Kleine has marked for an early release in October.

R. W. Richards, who has managed several theatres in New York and Pennsylvania, has been engaged as advertising and sales department manager of the Progressive Film Corporation.

Maym Kelso, who has been enacting the Mrs. Knickerbocker role in the Mutual Girl series, has severed her connections with the Mutual Corporation.

The Columbia, Far Rockaway, L. I., at one time playing stock and lately feature pictures, has discontinued the latter and is now running a show consisting of the daily releases. The lack of opposition is given as the reason for doing away with the features.

Frank M. Wittermoed is handling the publicity for the Balboa features.

The Star, Elmira, N. Y., devoted to pictures, owned and operated by L. M. Audsley and W. F. Doane, opened this week.

The big suffragette feature film that is being made ready to push the cause of suffrage is being made at the Selig studios, Chicago, with N. B. Warner, Olive Wyndham and Katherine Kaelred among the featured players.

The American Feature Film Company of Chicago is preparing to go into the production of big films, which will be sent throughout the country. The first one announced is Richard Bennett in "Damaged Goods."

A picture company known as the United States Feature Film Co., has established a plant at Orville, Cal. Work has started on a five-reel picture and over 200 people are employed. The new company later intends to equip its plant to such an extent that it can manufacture all of its positive prints.

A contract has been let for a brick and concrete picture theatre in South San Francisco. It will cost \$15,000 and will seat 700.

Adele Ash, daughter of a San Francisco capitalist, was married to Philip H. Ringolsky, vice-president of the American Photoplayers' Sales Co.

The Duchess, Cleveland, will open Sept. 27 with pictures. Al A. Conroy, press agent and assistant manager of the Miles, will manage the house.

LUBIN AND G. F. FIXED.

Just when the stage was all set for Lubin to open a New York office in the Strand building and it looked as though that Philadelphia picture concern would pull away from the General Film Co. the matter was all straightened out and Lubin will not open its quarters here just yet.

For some time Lubin has been turning out features that have cost him from \$20,000 to \$30,000 and they have been booked in the same way that many inferior and cheaper pictures have been placed. This phase did not please the Lubin people.

There were several other edges to the booking side which have not been

entirely satisfactory to Lubin in the past but it is now believed that a different arrangement has been made with the General Film Co.

CAN'T AGREE.

Cleveland, Sept. 10.

Efforts of the picture operators and employers to get together have proved futile so far. By a vote of 102 to 1 the operators turned down the offer of the exhibitors to increase the minimum wage from \$15 to \$16.50. The demand of the men was for an advance of \$5 a week. Pending agreement or arbitration, the Exhibitors' League conceded a temporary increase of \$2.50.

A meeting of the Cleveland Federation of Labor will attempt to form some basis on which the sides may get together.

CAN'T OUST CENSOR.

Los Angeles, Sept. 16.

Although local picture exhibitors and enthusiasts have repeatedly petitioned the city council to oust George W. Parsons, the local film censor, that body refuses to pay any attention to the requests and Parsons will undoubtedly remain.

The petitions were instigated in a large measure by the Exhibitors' League, which universally condemned censorship of all kinds at their Dayton conventions several weeks ago.

"Damaged Goods" Showing.

The Richard Bennett made film of "Damaged Goods" is to be shown at the New York theatre next week. It is in five reels.

Hammell with General Film Co.

John A. Hammell, for two years past with Moss & Brill, has become associated with the General Film Co., in charge of the city soliciting sales department.

SUNDAY PICTURES AT HIP.

It is said the Shuberts intend playing moving pictures on Sundays at their immense Hippodrome. A picture program supported by an orchestra of 50 pieces will be the attraction.

In previous seasons on Sunday nights, although intermittently, the Hippodrome has been let for operatic or concert affairs, usually with a well known singer as the draw. The Hip. on these occasions charged \$1,000 for the house.

SOUNDS LIKE A KEYSTONE.

A film concern preparatory to the taking of a war picture advertised for men to act as supers. The company gave two dollars and a meal as the premium for the work at Fort Lee Monday morning.

Five hundred men sought the positions. The film concern having only three hundred uniforms on hand could not use all so a general riot ensued which necessitated the calling of the police reserves from Hackensack.

Peace was finally restored with the aid of a fire hose.

AFTER MOVIE FAKER.

Philadelphia, Sept. 16.

Frank E. Baker, probably the same fellow who worked through the northern section of New York state as Miller, has flimmed a number of local girls with his moving picture proposition, in which he promised to make actresses of them for \$10 per. He advertised in Wilmington, Del., last week for 50 girls, having temporary offices in the Ford Building. More than that number responded. Then Baker disappeared. The police are interested.

LOUVAIN WAR PICTURES.

The Eclectic Company has secured from Cherry Kearton some film showing scenes in and around Louvain just before the destruction of that city by the Germans. The film will be issued under the title of "War Stricken Louvain." Release date not given.

RAW FILM GOING UP.

Rochester, N. Y., Sept. 16.

Though it is said the Eastman Kodak people claim they have enough raw stock on hand to supply the picture manufacturers for a year with film, there is a story around that within a very short time (two or three weeks) the price of raw film will be advanced one-quarter of a cent.

It is now selling for .0265 a foot.

SCREEN CLUB ELECTION.

Election of officers for the Screen Club is to be held Oct. 5 at the club house in New York, without a nomination for president yet proclaimed. The official nominating committee favors the re-election of King Baggott for his third term. It is said Mr. Baggott prefers that someone else now occupy the chair.

Three two-year governors of the club will be succeeded at the coming election. They are C. J. Williams, Herbert Brenon and William Robert Daly.

COMMONWEALTH PRODUCING.

A new picture concern being formed is to produce comedy films with leading stage comedians in the principal roles.

James T. Powers, De Wolf Hopper and Frank Daniels are among those mentioned as interested.

The plan of the producers is to release one comedy a week with a comedian mentioned in the leading role. The producing is to be done on the commonwealth plan.

The films are to be produced, placed on the market and when sold the expenses are to be deducted, after which the actors and the producer are to share the profits.

PICTURE MAN DROWNS.

While taking the part of a South Sea Islander in a picture for the Progressive Moving Picture Co., Grover Smitherick was drowned swimming from City Island to High Island.

While making the swim he was taken with a cramp and before the cameramen realized Smitherick was in danger he went down a couple of times. When lifted from the water a doctor pronounced the man dead.

120 Scenes in One Reel.

The Imperial Motion Picture Co. has finished its first comedy reel, entitled "Raising Funds in Squattyhunk," and it will be released next month. Although it's a one-reeler it will have 120 scenes.

In the Imperial's initial comedy venture will appear Elsie Steele, James B. Mackie (of Grimes' "Cellar Door"), Dan Crimmons, Rosa Gore, Master Martin, Ben Maers, Henry C. Grant and Edith Sinclair.

Blossom Seeley, headlining Keith's, Philadelphia, this week, left the bill Tuesday night upon receiving word of her mother's death in New York. Albert Perry and Co. substituted.



GABY DESLYS IN "HER TRIUMPH"

The FAMOUS PLAYERS production of the feature in which the French music hall star makes her first picture appearance. The film arrived in New York last week, having been smuggled through the French military lines.

MOVING PICTURES

FILM REVIEWS

THE CHIMES.

A five-part feature from the World Film Corporation's books. Tom Terriss, English actor, featured. The World F. C. claims it's a Shubert photoplay production from the Charles Dickens' tale of "The Chimes." The directors have had to watch closely in keeping American outdoor localities within screen cutoff that would give it the real environment. More's the pity that the company was unable to enact the entire photoplay within its original historic bounds. In many of the interiors and in point of costumes the picture runs pretty true to the Dickens' conception. In some parts there are noticeable slip-ups. It looks as though the producer had run out of costumes in keeping with the time of the story in some of the scenes where many supernumeraries are used. In trying to give the picture the typical English atmosphere the picture has been forced to work in some parts within a short space, woodland exteriors being mostly used. Tom Terriss plays the role of Trotty Veck, the poor old man who has a wild, uncanny dream which is shown in full length before the camera. This "dream" keeps Terriss out of the greater part of the picture, but at the same time some of the moral it teaches. The finale comes with Old Trotty giving his blessing to the proposed matrimonial alliance between his daughter and Richard, a poor young laborer, following a climax where the rich, penurious, selfish old Sir Richard Bowley signs an agreement whereby the "oppressed" poor are granted more liberal treatment on his part. "The Chimes" has several well arranged scenes which would have been all the more effective were they staged on the original grounds. Terriss and his supporting players try hard to give the photoplay a thoroughly English "look," but at the same time some of the settings lack the atmosphere. The tabernacle interior resembles some of our big city's "back rooms" more than anything else. Some connecting links are missing at times, but any audience quick at surmises and there with the vivid imagination can fill in the rest. Despite a number of jumps which the "dream" takes there are several phases that are splendidly camouflaged. A raft of those supers paid too much attention to the director and some of the principals at times get their eyes glued in the direction of "further instructions." Photoplays of "The Chimes" sort may go a long way in softening the hearts of those who are of "one for all and all for one" classification. Five parts is a long way to bring about "heart softening," but as the work of Dickens is too well known for any picture company to attempt any half-way reproduction it behooves the "next Dickens picture" to be enacted in the real English environs (war permitting). "The Chimes" isn't a wonderful picture, but in many classic neighborhoods it's going to receive bigger favor than in others. Terriss' character work is excellently done. That's a big asset. Mark.

BIOPHONE TALKERS.

The latest "talking pictures" to be brought before the public had their first showing at the Tremont temple, Boston. The new device seems to be the most perfect of any of the numerous attempts at symphonizing moving pictures. The Biophone is very simple appearing, merely an ordinary phonograph with an attachment run by electricity between the picture operator and the talking machine. The operator can detect immediately when he is a fraction of a minute ahead or behind the record and adjust it before the audience notices the mistake. The present numbers used to demonstrate the machine are mostly operas which are photographed on reels about five minutes in length. The opera selections are not interesting from a picture standpoint, but for a lover of high class singing cannot be beaten. Several dance records in the program are interesting. The clearness of the high notes and the volume of the band pieces are remarkable. The Biophone should be able to give a good account of itself when up-to-date pieces are used and not too much of the high brow stuff brought into the program.

IN THE LION'S JAW.

A movie within a movie and a thriller without a thrill is the best way to describe this three-reeler. The redeeming feature is the scene in a film studio. The story has a millionaire fall for a picture leading man, who in turn is in love with the leading woman of his company. The woman with the coin visits the studio and shows the workings of the plant. She then decides to have a picture taken with herself in the leading role. She invites the leading man to her home and there shows him a scenario which she wants to have produced. In the picture there are to be a number of lions and he is to go in the cage with them. The woman is madly in love with the actor. He shows her the lions and she makes realistic love. His real sweetheart follows him to the other woman's home and witnesses a love-making scene. She decides he has deserted her, but he fixes

things satisfactorily when he sees her again and things continue peacefully in the studio. He tells his real love that he will not notice the advances of the other woman, but that he must keep his agreement as the money looks good to him. The millionaire sees that he spurs her love and she decides to have him meet death with the lions. At the last rehearsal when the fellow has climbed down the ladder to get the string of pearls she has dropped, she cuts the rope. He manages to grasp the iron bars at the top and then a caption says he is hit by one of the lion's paws. That is why the next scene shows him in the hospital. This part of the picture is fluky. The rich woman witnesses the initial showing of the picture and when the film shows her dastardly trick she rushes from the place and throws herself into the den of lions. The latter could be quite exciting if a dummy were used. After the woman is shown jumping over the railing, the next scene is the lions, all with their heads together as if having a drink of water and not as if they were devouring a human being. The picture caused laughter at this part. The photography and acting were fair, but with a name that should mean much action and many thrills the picture is disappointing. The title is similar to another entitled "Neath the Lion's Paws." It is apt to cause confusion.

"MARKIA."

Fiction, history, love and battle are all included in this foreign five-reeler which the Kinetophone Corporation has out. The picture is very draggy in spots and in others full of action. It is altogether too long, since the idea could have been worked out in three reels. The story is woven around a historical subject. The Romans are out for conquest and land upon African soil, the home of the Carthaginians. The latter have no great standing army, the majority

of their troops being savages. Astrubel, the Carthaginian general, does not like the half-savage troops, and when he learns that the Romans have successfully defeated him he closes the gates of the city and forces the soldiers to sleep outside the walls. Annon, who has been leading the troops in battle hears this, and the men under him rebel. He leaves, stating that he will present their grievances to the senate, but when he makes his appearance is assassinated. Markia, the daughter of Astrubel, who has gone out of the city to a nearby temple, is taken prisoner by some of the angry warriors. She is safely returned to the city by Sirbas, Annon's lieutenant. Astrubel tries to make peace with the soldiers by allowing them to sleep in the halls of the castle. In the night they are attacked by his sacred lions and a number killed the others joining the Roman ranks. The second wife of Astrubel sees the young soldiers who had brought her step-daughter safe home and she immediately falls in love with him. The daughter also feels the same way towards her step-father. In the next scene there is a great deal of passion in her love and finally induces him to visit her apartment. He spurs her love, but as he is leaving he is seen by his true love and she becomes suspicious. Sirbas joins the Romans and while he is doing picket duty is captured. Markia pleads with her father not to put the young soldier to death. Later Sirbas meets her in the garden and they show their love for each other. While he is trying to escape he is discovered and made a prisoner and placed on a ship. The Romans in the meantime renew their attacks and finally the city falls. Astrubel and his daughter flee on one of their ships the one that happens to be the prison of young Sirbas. The Romans having destroyed the city see the fleeing Carthaginians and decide to destroy them on sea as well as on land. Markia gets into the hold of the ship and finds her lover in chains. She releases him and just as the ship is totally wrecked in a storm the two spring into the ocean and arrive safely on shore. A scene with two white doves bring the picture to a close. Like all the rest of these foreign pictures there is too much to it. That the picture cost something is self-evident by the number of people employed. It is a question whether this five-reeler will be a money-maker.

ODYSSEY OF THE NORTH.

Naass Hobart Bosworth
Unga Rhea Haines
Axel Bunderson Gordon Shekville

If one were more familiar with Jack London's story of "Odyssey of the North," the pictured version of it, at the Strand this week, might have a more holding interest in the story end. On the picture side there is plenty to look at, mostly snow of the cold north where the scenes are laid. The Bosworth company got up there when the flakes were the thickest. It's all snow, a dreary waste of it, and a portion of the film carries the three principals into a mountainous country, from which only one returned, giving the feature an odd ending, as the final scene presented only the survivor back in civilization. He was Naass. Axel Bunderson and Unga remained behind, together, on the snow—dead. The life of the far north with heavily furred persons, dog teams and barrenness is rather graphically pictured. Some of the better known towns of the Klondyke are seen in their early days. As representative of that country, the pictures may do. The Strand is a large theatre and the captions are written very small. Much of the story may be carried in the captions, and if so, in this and in other features, the writings for the film should be made readable at any distance. It is a common fault. Captions are usually too lengthy or too small. The manufacturers might standardize them. Sims.

MOTHER.

A William A. Brady play, filmed, is "Mother" by Jules Eckert Goodman. This story of mother love and the trials of a widow with a large family has in its title role Emma Dunn, which alone guarantees the value. It was the character Miss Dunn created and won fame in the original piece. The play is thoroughly familiar, having been done as a legitimate production and in stock. The photography is more than satisfactory. Miss Dunn and the oldest son are the only ones of the cast to elicit praise for their playing, but Miss Dunn's work in itself is enough. The play lends itself as a fair four-reeler, and as a picture, "Mother" is interesting.

COAST PICTURE NEWS.

By GUY PRICE.

Carlyle Blackwell joined the Chautauqua brigade last week. He lectured at the Little theatre.

Fred Hernby is now playing in John E. Brennan's company (Kalem).

Bess Meredyth is quite ill at her Hollywood (Cal.) home as a result of attending a dog that was infected with rabies.

Edna Mayo is supporting Carlyle Blackwell.

Cleo Madison has recovered from her recent illness.

William Brunton is now with the Favorite Players.

Baby Josephine Ashdown, known in Los Angeles as "The Bimini Kid," and little Eddy Harris have joined the Kalem.

Director Albert W. Hale took a party on a cruise down the Pacific Coast last week.

Mrs. Carrie Clark Ward has returned from Murietta Springs, Cal., and has resumed her work at the Santa Monica (Kalem) studio. She has fully recuperated from her severe illness.

William D. Taylor is producing for Balboa.

Mona Darkfeather and Frank Montgomery returned to the Coast last week from New York.

House Peters has joined the ranks of the benedicts.

Otis Turner is "resting up" at Lake Tahoe.

Gertrude Short, the 11-year-old star of the Santa Monica, Vitagraph studio, broke a leg several months ago, will soon again be seen on the screen in a new series of pictures written especially for her.

Lorena Foster, former leading woman with the Norbig, has joined the Keystone.

Morgan Wallace has returned from a vacation and has resumed directing at Los Angeles.

Bud Duncan is taking a flyer in vaudeville, but will return later to the movies.

Dave Hartford, now directing for Morocco in the East, says he will return to picture directing late in the Fall.

Hennie Gleason, former scenario writer, is writing for the Times in Los Angeles.

RELEASED NEXT WEEK (Sept. 21 to Sept. 28, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:

GENERAL	EXCLUSIVE	UNIVERSAL	MUTUAL
Vitagraph V	G. N. S. F. G N	Imp I	Gaumont G
Biograph B	Ramo R	Bison B101	American A
Kalem K	Solax Sol	Chrystal C	Keystone Key
Lubin L	Eclectic Ecl	Nestor N	Reliance Rel
Pathes Pthe	F. R. A. F R A	Powers P	Majestic Maj
Edison E	Lewis Pennants L P	Eclair Eclr	Thanhouser T
Essanay S-A	Ed. Northern G N	Rex Rx	Kay-Bee K B
Kleine Kl	Dragon D	Donner Dnt	Doncho Br
Melies Mel	Italia I	Victor Vic	Domino Dom
Ambrosio Amb	G. N. X. X. G. N X X	Gold Seal G S	Mutual M
	Blache Features Bl	Joker J	Princess P
	Luna Lu	Universal Ike U I	Komic Ko
		Sterling Ster	Beauty Be
			Apollo Ap
			Royal R
			Lion Ln
			Hepworth H

NOTE—The subject is in one reel of about 1,000 feet unless otherwise noted.

SEPTEMBER 21—MONDAY.

MUTUAL—The Redemption of a Pal, 2-reel dr. A; He Loves the Ladies, com. K; Our Mutual Girl, No. 36 (top), Rel.
GENERAL F.—Just a Bit of Life, dr. B; The Potter and the Clay, 2-reel dr. K; The Livid Flame, 2-reel dr. Hearst-Selig News Pictorial No. 49, S; Fine Feathers Make Fine Birds, dr. V; The Adventure of the Hasty Elopement, com (Ninth of the Octavius Amateur Detective Series), E; Sweddie's Skate, com, S-A; An Untarnished Shield, dr (Second of the "The Beloved Adventurer Series"), L.
UNIVERSAL—Redemption, 2-reel dr. I; In and Out, com, Ster; Rome (Exhibiting the Vatican, etc.) scenic, Vic.

SEPTEMBER 22—TUESDAY.

MUTUAL—The Varsity Race, 2-reel dr. T; Meg of the Mines, w-dr, Maj; Caught in a Tight Pinch, com-dr. B.
GENERAL F.—The Blue Coyote Cherry Crop, dr. E; Love's Magnet, dr. S-A; The Master Force, 2-reel dr. Kl; For Love of Him, mel-dr. S; The Blood Ruby, 2-reel dr. V; The Wise Detectives, and A Six-Foot Romance, split-reel com, L; The \$1,000 Pants, com, Mel; The Green Rose, dr. K; The Ring and the Hook, 2-reel dr. B.
UNIVERSAL—The Trey O' Hearts, No. 8 (The Mock Rose), 2-reel dr. G S; East Lynn in Hugville, com, C; The "Dear" Hunter, com, U.

SEPTEMBER 23—WEDNESDAY.

MUTUAL—His Faith in Humanity, dr. A; Parson Larkin's Wife, 2-reel dr. Br; The Last Shot, w-dr, Rel.
GENERAL F.—Post No Bills, com, E; The Vanishing Tribe, 2-reel dr. K; The Fable of One Samaritan Who Got Paralysis of the "Helping Hand", com, S-A; A Double Exposure, V; A Punishment, mel-dr, S; Days of Fate, 2-reel dr. L.
UNIVERSAL—The Half Breed, w-dr, N; Statuesque Beauty (Living Reproductions of

the World's Statues), and Jane's Lovers, com, split-reel, J; The Astec Treasure, 2-reel dr, Eclr; Universal Animated Weekly No. 133, U.

SEPTEMBER 24—THURSDAY.

MUTUAL—The Test of Flame, 2-reel dr, Dom; Keystone title not announced; Mutual Weekly No. 91, M.
GENERAL F.—The Fall of Muscle-Bound Hicks and the Plumbers' Picnic, split-reel com, B; Slippery Slim and the Green Eyed Monster, w-com, S-A; The Triumph of Right, 2-reel dr, L; How Clarence Got His, com, Mel; A Close Call, dr, V; Hearst-Selig News Pictorial No. 49, S.
UNIVERSAL—Universal Boy, The Newsboy's Friend, juv-dr, J; Little Sister, dr, Rx; A Shooting Match, 2-reel com, Ster.

SEPTEMBER 25—FRIDAY.

MUTUAL—The Taming of Sunny Brook Nell, dr, A; The Balance of Power, dr, Pr; The Death Mask, 2-reel dr, K B.
GENERAL F.—Grand Opera in Ruberville, 2-reel com, E; A Splendid Dishonor, 2-reel dr, S-A; Jones' Wedding Day, com, K; You Never Can Tell, and Who Got Stung, split-reel com, S; A Horse-shoe—for Luck, com, V; The Investment, dr, L; Her Doggy, com-dr, B.
UNIVERSAL—Fruits and Flowers, com, N; The Actress, dr, P; Elsie's Uncle, 2-reel com-dr, Vic.

SEPTEMBER 26—SATURDAY.

MUTUAL—The Runaway Freight, 2-reel dr, Rel; Keystone title not announced; Scarcrow, com, H.
GENERAL F.—Twins and Trouble, com, E; The Story of Broncho Billy's Sweetheart, w-com, S-A; Did He Save Her? and Between the Two, split-reel com, L; Hearts and Hands, 2-reel com, V; Rory O'Moore, dr, B; The Gold Thief, dr, B; The Newsboy, dr, S.
UNIVERSAL—"Richelleu," 2-reel dr, B101.

IF YOU DON'T
ADVERTISE IN

VARIETY

DON'T ADVERTISE
AT ALL

BILLS NEXT WEEK (September 21)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "Loew" following name are on the Loew Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Offices—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"P." Pantages Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"M." James C. Matthews (Chicago).

New York
HAMMERSTEIN'S (ubo)
Vallt Vallt
Rae Samuels
Belle Baker
Whiting & Hurt
Conroy & LeMaire
Haveman's Animals
Flaher & Green
Edna Luby Co
Wily & Ten Eyck
Barton & Ledera
Raymond & Helder
El Gordo Co
Ballin
PALACE (orph)
Norah Bayes
Frank Forester
Gene Greene
Barnold's Animals
Le Grohs Trio
Henrietta Crossman
Co
Fred Howers Co
(Two to fill)
COLONIAL (ubo)
Dainty English 3
Chas & Fanny Van
Nine White Hussars
Farber Girls
"The Bride"
Hal Forde
Valeska Suratt Co
Jack Gardner Co
Aerial Ruda
ALHAMBRA (ubo)
Tuscano Bros
Max & Mabel Ford
8 Brown Bros
Geo McFarlane
Chas Grapewin Co
Dooley & Sales
Adelaide & Hughes
Fannie Brice
Sylvia Loyal & Pierrot
ROYAL (ubo)
The Madkays
Genevieve Warner Co
Collins & Hart
Richards & Kyle
"Pekin Mysteries"
Morton & Austin
Gus Edwards' Revue
PROCTOR'S 23D
(ubo)
"Man of Mystery"
Howell Sisters
Miller & Randolph
Boyd & St Clair
Karl Zeno
Harry Morse Co
Mirenel 4
3 Zeche
2d half
DeHaide & Edwards
Lillian Boardman
Roher & Tunison
Dick Crolius Co
Berid Kennedy
Edith Swan & Girls
Kelly & Williams
Aldo Bros
PROCTOR'S 125TH
(ubo)
Lasere Lanere & Dog
LeFevre & St John
Lillian Bonham
The Siphonous
Mr & Mrs A Cappelen
Jack Ferris
Nick's Skating Girls
Held & Cameron
Herbert Germaine 3
Husman & Churchhill
Harry Harold
O'Brien Donnet & G
Reas Andra
Harry Morse Co
Boyd & St Clair
International Sextet
Lewis & Davis
Ward & Partner
PROCTOR'S 58TH
(ubo)
Hurst & Keley
Reas Andra
Mr & Mrs St Cafferty
Pace & Wilson
Minna Phillips Co
O'Brien Donnet & Gos
4 Moros
2d half
"Man of Mystery"
Held & Cameron
Howell Sisters
Minna Phillips Co
Sam Goldman
Herbert Germaine 3
AMERICAN (loew)
"The Franchise"
"Elia's Alight"
Adams & Guhl
Brooklyn
PROSPECT (ubo)
Wentworth Vesta & T
Williams & Rankin
Fields & Lewis
Lydia Barry
Rigoletto Bros
Melville & Higgins
Valerie Bergere Co
Rooney & Bent
Redford & Winchester
"B'SHICK" (ubo)
Skaters Bljovne
Burns & Lynn
Rawls & Von Kaufman
Sophie Barnard
Schwartz Bros
Lou Anger
Conolly & Wearick
"Van & Schenck"
"Edge of World"
ORPHEUM (ubo)
Pernikoff & Rose
Grace De Mar
The Langsons
Connolly & Wearick
Mrs Gene Hughes Co
Jas & Bonnie Thornton
Sylvester Schaffer
BIJOU (loew)
Crumbly & Glass
Goellett Stork & L
Brierre & King
Ergott's Lilliputians
Morris & Allen
Saona
(One to fill)
Elsie White
Spero & Lovens
Ogden 4
Lus McCauley Co
Lamire & Dawson
Bunth & Rudd
(One to fill)
WARWICK (loew)
Ed & Jack Smith
Anderson & Evans
Ogden 4
Frank Stafford Co
Kenny & Hollis
Frevoll
2d half
Hemmer & Pritchard
Mellen & DePaula
Oscar Lorraine
Anderson & Burt
Cook & Stevens
(One to fill)
COLUMBIA (loew)
Billy Cree
Johnson & Buckley
Desperado
Anthony & Adele
(One to fill)
2d half
Harry Rose
Klass & Bernie
Hartley & Pecan
Edith Raymon Co
(One to fill)
SHUBERT (loew)
Purcella Bros
Elsie White
Trevell
Arno & Stickney
Anderson & Burt
Rockwell & Wood
The Reax
2d half
Belle Dixon
Play Snow
Moore & Elliott
Tower & Darrell
Frank Stafford Co
Goellett Stork & L
Saona
PLATBUSH (loew)
Jugling DeLisle
Inez McCauley Co
Scott & Wilson
"On the Bivlers"
John Boy 3
John LeVier
(Two to fill)
2d half
Ranlofenda
Dancing Macks
Sabrey Dorsell
"Water Cure"
Dave Ferguson
(Three to fill)
LIBERTY (loew)
Parlee
Murray Bennett
Volwak & Grille
(Two to fill)
2d half
York & Palm
Delaphone
Elsie La Bergere
(Two to fill)
FULTON (loew)
McCloud & Carp
Delaphone
Albany, N. Y.
PROCTOR'S GRAND
Harry Hargraves Co
Harry Linton
Edith Swan & Girl
H & B Morrissey
May Radfield
W B Harvey Co
Ross & Walsh
Scott & Marke
2d half
Remy Frazier & B
Dancing DeFevres
Nardini
"The Haberdashery"
Ho-Sho & Piano
McNamee
Bud Marlow
Nat Aldine
Altoona, Pa.
ORPHEUM (ubo)
(Same as at Johnstown, this issue)
Atlanta, Ga.
FORSTH (ubo)
Schooler & Dickinson
Roehm's Athletic Girls
Marshall Montgomery
Shirley Bates Co
Rosa's Cockatoos
Bond & Cassen
(Others to fill)
Atlantic City, N. J.
KEITH'S (ubo)
Bert Leslie Co
Marshall P Wilder
Guth from Milwaukee
Cantor Lee
Henry Keane
Helene Eddy
Morrissey & Hackett
Neluxel & Herley
MaBelle
Baltimore
MARYLAND (ubo)
"School Playground"
Paul Conchas
Kluting's Animals
Claire Rochester
Jane Connolly Co
Chris Richards
Edward & Syman
"Beaux Arts"
NEW
Gilmore & Ramnoff
Helen Primrose
Hugh Lloyd Co
"The Tamer"
Guth B Cooper
Honor Kong & Sisters
Billings, Mont.
BABCOCK (loew)
(22-23)
Ethel & Lucy Baker
Leighton & Robinson
Grace DeWinters
Ryan Richard Co.
Harry Thomson
Cycling McNutts
Birmingham
ORPHEUM (ubo)
Cheebert's Troupe
Bruce Duffett Co
Salon Singers
Chas Weber
Farillo & Frabito
Herman Timberg
Ryan & Lee
Boston
KEITH'S (ubo)
Cresay & Dayne
Hope Vernon
Abou Hamad Tr
Nat Willis
5 Annapolis Boys
(Others to fill)
ORPHEUM (loew)
Dixon & Rampley Sis
Gynay Countess
5 Merry Youngsters
"Between 8 & 9"
Rackett Hoover & M
Richard The Great
(Two to fill)
2d half
Williams & Moore
Caeser Rivoli
Bertie Fowler
Walsh & Bentley
(One to fill)
ST JAMES (loew)
Williams & Moore
Phillips 4

Caeser Rivoli
Bertie Fowler
Walsh & Bentley
(One to fill)
2d half
5 Merry Youngsters
Marnello
"Between 8 & 9"
Rackett Hoover & M
LaVine Cimeron 3
(One to fill)
Buffalo
SHEA'S (ubo)
Vinton & Buster
Corlo & Dinus
3 Lyres
Gallagher & Carlin
Fox & Dolly
Leder & Arline
Accl Lean Co
(Others to fill)
Hutte
EMPRESS (loew)
(Open Fri Mat)
Geo & Lilly Garden
Bogart & Nelson
Eugene Emmett Co
Stanton
Wormwood's Animals
Calgary, Can.
ORPHEUM
2d half
(Same as at Regina, first half, this issue)
PANTAGES (m)
Lander Stevens Co
Bruce Richardson Co
Prince & Deerie
York Trio
Togan & Geneva
Charlstone, S. C.
VICTORIA (ubo)
1st half
Porter & Sullivan
4 McNallys
Herschel Hendler
(Others to fill)
2d half
Little Lord Roberts
Lady Sen Mel
Prince Floro
Vandinnoff & Loule
Subers & Keefe
Chattanooga, Tenn.
MAJESTIC (ubo)
Wood Bros
Marie Kink Scott
Venetian Four
Paul Bowers
"Song Birds"
Chicago
MAJESTIC (orph)
Chloro Ross
Myrtle Clayton Co
Horlick Family
H B Martin
Mabel Berra
Zerth's Novelty
The Sharrocks
Violinsky
Dunree & Dupree
PALACE (orph)
Leonard & Russell
Cecilia Wright
Kimberly & Mohr
Matthews & Alahayne
McRae & Clegg
Boris Lucy Buch
Lottel & Jeannette
ACADEMY (vva)
McManus & Carlos
Rhoda & Crompton
Murray K Hill
Mile Martha & Sis
(One to fill)
2d half
Francis Le Maire
3 Wheelans
Carroll Keating & F
Jack Winkler 3
WILSON AVE (vva)
Musical Nosses
Madison & Ladd
Rhoda & Crompton
Oliver & White
Kennedy & Melrose
2d half
Hart's Steppers
Armstrong & Clark
Robert Fulger
Nan Harperin
Jugling Burkes
McVICKER'S (loew)
Nichols Sisters
Cameron Devitt Co
Warner & Corbett
Wanda
Dixon & Dixon
Chas L Fletcher
Elizabeth D Gill
Orpheum Comedy 4
Anna Hamilton Co
Adams & Guhl
Vinola Kites
Harry A Davis Co
EMPRESS (loew)
Amoros & Mulvey
Meredith & Snooter
Pisano & Bingham
Henry B Toomer Co
Cabaret 3
Olive 3
4 Cook Sisters
Ernest R Rackett
Melody Mads & Man
Skipper Kennedy & R
4 Casters
WILLARD (loew)
Round's Musical Maids
Oldfield & Drew
Werden & Gearin
Edgar A Ely Co
Lawrence Johnson
5 Yocarys
2d half
3 Harbys
Bert Davis
Arthath Hiram Co
Bennett & Hawley
Pekines Troupe
AMERICAN (loew)
Olive 3
4 Cook Sisters
Ernest A Rackett
Melody Mads & Man
Skipper Kennedy & R
4 Casters
2d half
Alvin & Mulvey
Amoros & Mulvey
Meredith & Snooter
Pisano & Bingham
Henry B Toomer Co
Cabaret 3
COLONIAL (loew)
Lesnick & Anita
Henry J Kelly
Kada Clark
J McCann Co
Alpha 6
Paul & Azella
Arthath Hiram Co
3 Harbys
2d half
7 Dynamos
"Wifey"
Ryan & Mabel
Sallie Stambler Co
The Overtons
Wilson Bros
STAR HIP (loew)
Todd-Nards
Lee Tung Foo
Bennett & Hawley
7 Ovandos
2d half
White Cloud
Brown & Jackson
Oldfield & Drew
Alpha 6
Cincinnati
KEITH'S (ubo)
Biekel Watson
Evert Fitzgibbons
Irma & Bobby Smith
Nina Morris Co
Fred Sosman
Rejah
Darling Prince
Baptiste & Traconi
EMPRESS (loew)
Roubie Sims
Ford's Review
The Cleveland
E E Clive Co
Delmore & Light
Landy Bros
Cleveland
KEITH'S HIP (ubo)
Hopkins Sisters
Great Howard
Bokanny Troupe
(Others to fill)
Columbus
KEITH'S (ubo)
Burns Kilmer & G
Lane & O'Donnell
Fred J Ardath Co
Werner-Amoros Tr
Jarvis Harrison
Walker C Kelly
(Others to fill)
Cochran, N. Y.
PROCTOR'S (ubo)
2d half
Rene Meyers Co
Walter J Hayes
Budd & Claire
May Ryfield
The Irmenias
William Sisto Co
Dallas
MAJESTIC (inter)
Willia Holt Wakefield
"Big Surprise"
Gorman B & Leopold
Johnson Howard & L
Catherine Challoner
4 Society Girls
Alexander & Brown
Davenport, Ia.
COLUMBIA (ubo)
Curtis & Hebard
Billy & Edith Adams
Tott's Bros Co
Baby Helen
George Damarel Co
2d half
Ladella Comique
Phillips & White
"Who's Who"
Burns Sisters
Jardon & Doherty
Denver
ORPHEUM
Mile Asoria
Ed Hayes Co
Ward Red & Ward
Pallenberg's Bears
Thomas & Hall
De Leon & Davis
Vinie Daly
EMPRESS (sc)
(Open Sun Mat)
Rosalre & Prevost
Armstrong & Manley
Rosa Fenton Players
Kitty Flynn
Majestic 4
Ayrault & Adams
Des Moines
ORPHEUM
(Open Sun Mat)
Romeo The Great
John & Emma Ray
Platow & Glaser
Althoff Sisters
Ra- Conlin
Jack & Foris
Bertie Ford
Detroit
TEMPLE (ubo)
Chit & Marble
Willie Weston Co
De Michelle Bros
Robbie Gordone
Dooley & Rugel
4 Darras Bros
Joe Jackson
Chas Hwa 4
FAMILY (ubo)
Helen Bell
The Parsleys
Kelly Subers Co
The Puppets
Madden & Clogg
Dynes & Van Epps
PALACE (cox)
FLYING FISHERS
Carrell Pierlot Co
Fitzgerald & Ashton
Leroy Harvey Co
Bond Trio
Walter Reynolds Co
Leo Roberts
ORPHEUM (m)
4 Regals
Lollita
Jas F Fulton Co
Dunley & Merrill
Nadler & Kane
4 Konerz Bros
Romeo
Duluth
ORPHEUM
(Open Sun Mat)
Elphye Snowden Co
Chas Yule Co
Kramer & Morton
Maleta Benconi
Ernie Potts Co
Edmonton, Can.
PANTAGES (m)
Walter Terry & Girls
Gardner & Revere
5 Mowatts
La Touraine 4
2 Kerna
Erie, Pa.
COLONIAL (ubo)
Wood & Wyde
Milton Pollock Co.
(Others to fill)
Evansville, Ind.
EMPRESS (loew)
(21-23)
Besse's Cockatoos
3 Loretas
Lida McMillan Co
Brady & Mahoney
DeLisle & Vernon
Edwards Bros
Fall River, Mass.
ACADEMY (loew)
David Kalikos
Tabor & Green
Richmond & Mann
LaVine Cimeron 3
(One to fill)
2d half
Gynay Countess
"When We Grow Up"
Mayor Lew Shank
Brierre & King
Stewart & Dakin
Ft. Wayne, Ind.
TEMPLE (ubo)
Teehow's Pets
Alf Ripon
Libert's Comiques
Heuman Trio
Bison City 4
2d half
Wilson & Aubrey
Rhoda & Crampton
Ribeaux & Jackson
6 Dancers
Ft. Worth
MAJESTIC (inter)
Chas Bachman
Great Lester
Parisian Harmonists
Watson's Circus
Amble Bros
Burt & Arman
Savoy & Brennan
Grand Rapids, Mich.
COLUMBIA (ubo)
Sharp & Turek
Fred Lindsay Co
"Telephone Tangle"
Edgar Berger Co
Empire Comedy 4
Clark & McCullough
EMPRESS (loew)
(24-26)
(Same as at Fort Wayne, this issue)
Hamilton, Can.
TEMPLE (ubo)
Julia Curtis
Hoey & Lee
Remple Sisters Co
Franklyn Ardell Co.
Les Jundts
Johnson & Wells
(Others to fill)
Hancock, Mich.
ORPHEUM (ubo)
3 Kaynes
Rapoli & Co
Harrisburg, Pa.
ORPHEUM (ubo)
Big City 4
Eddie Ross
Rison City 4
"Garden of Peaches"
(Others to fill)
Hoboken, N. J.
LYRIC (loew)
York & Palm
Mahoney & Tremont
Mrs L James Co
Clarence Wilbur
Elsie La Bergere
2d half
Parlee
Dan J Sullivan
Volwak & Grille
(Two to fill)
Houston, Tex.
MAJESTIC (inter)
Gwent Welsh Singers
Foster Ball Co
Lottie Williams Co
Chick
Marie Stoddard
Minnie Kaufman
Newkirk & Evans Sis
Indianapolis
KEITH'S (ubo)
Arnat Bros
Heath & Millership
Baraban & Grohs
Comfort & King
Parker
Lorraine & Dudley
Scenes From Opera
Geo Schindler
LYRIC (ubo)
Wilson & Aubrey
Jennings & Covert
Vernon
Smith & Tribble
2d half
Swain's Animals
Haw & Rowe
Harry Haw & Fong
Lew Wells
Selbal & Grovini
Ishepeming, Mich.
ISHPEMING (ubo)
University 4
Devereaux's Prinn
Jacksonville
ORPHEUM (ubo)
1st half
Spissel Bros & Mack
Twisto
Alf Holt
Griff & Dietrich
(Others to fill)
Janesville, Wis.
APOLLO (loew)
Lesack & Anla
Werden & Gearin
Lee Tung Foo
Johnstown, Pa.
MAJESTIC (ubo)
1st half
Riley Wilson
(Others to fill)
Kansas City
ORPHEUM
Trile Frigans
Corradini's Animals
Clark & Verdi
Burns & Fulton
Ben Deely Co
Harry Breen
The Randalls
EMPERESS (loew)
Malvern Comiques
Pearl & Irene Sans
Wm Lampe Co
Tom Waters
La Deodima
Lafayette, Ind.
FAMILY (ubo)
Helen Hessler
3 Proadors
Corra Simpson Co
Barber & Jackson
Rafayettes Dogs
2d half
Dennis Bros
Alf Ripon
Archer & Belford
Ash & Shaw
Heuman Trio
Lincoln, Neb.
ORPHEUM
Fred Kornau
H M Zazzel Co
Lal Mon Kim
Gardner 3
Little Rock, Ark.
MAJESTIC (inter)
Baxter & Laconda
McConnell & Simpson
Burns & Kissen

SHOWS NEXT WEEK.

<p>Frankleigh & Hunt (One to all) 2d half Anna Miller Co Ray L Royce 4 Miles (Two to all) Logansport, Ind. COLONIAL (ubo) Howard & Sadler Low Wells Tossing Austins 2d half Esmeralda Smith & Tribble "Dance of City" Los Angeles ORPHEUM 3 Hickey Bros "Matinee Girls" Miller & Lykes Byrd Frost Crowell Hayward Stafford Co Natalie & Ferrari Josephine Dunfee EMPRESS (sc) The Valdes Howard & Hall Yvonne Murray Livingston Co Jones & Johnson Buch Bros PANTAGES (m) Seminary Girls Hawthorn Hutchinson Co Jas Brockman Antrim & Yale 4 Solis Bros Marquette, Mich. MARQUETTE (ubo) Long Chapron & G University 4 Memphis ORPHEUM "Green Beetle" Everett's Circus McKay & Ardine Hill & Whitaker Kaufman Kaufman Connolly Sisters Leo Zarrell 3 Milwaukee MAJESTIC (orph) Blanche Ring Laddie Cliff Australian Choppers Raymond & Bain Kirk & Fogarty John Geiger Borani & Novaro CRYSTAL (loew) Golden & West Sallie Stembler & Bro Holmes & Rill- Cameron McDewitt Co Wilson Bros Slayman All Arabs Minneapolis ORPHEUM (Open Sun Mat) Gertrude Hoffman Hunting & Francis Billy Swade Hall Co Martin Van Bergen Libby & Barton MILES (loew) Davis & Matthews Hoyt & Wardell McIntosh & Maids Bernard & Harring- Fred Hillebrand Nichols Nelson Tr Montreal, Can. ORPHEUM (ubo) "Bride Show" Stuart Barnes "Aurora of Light" Corelli & Gillette Chief Caulpican Halligan & Sykes Mt. Vernon, N. Y. PROCTOR'S (ubo) Remy Frazier & B Helen Pingree Co Wilson & Larsen Smith Sisters William Slat International Sextet 2d half A & G Falls Harry Linton "Ward 22" Dick Elliotts "Dream of Orient" Great Walters Muskegon, Mich. ORPHEUM (ubo) Jack & Lee Leita Forest Fred Lenor 2d half Callioutte Dick Fitzgerald Clide & Marion Nashville, Tenn. PRINCESS (ubo) Murray & Ward Alvia & Alvia Rice Bros "Candy Store Girls" (One to all) Newburgh, N. Y. COHEN O H (loew) El Cleave Russell's Minstrel "The Punch" 3 Bennett Sisters (One to all) 2d half Ed & Jack Smith Mrs L James Co Japanese Prince (Two to all)</p>	<p>New Haven, Conn. Poll's (ubo) 1st half Tally & Mayo Marie Fitzgobbons (Others to all) 2d half Houghton's Boys & Girls (Others to all) New Orleans ORPHEUM Maclyn Arbuckle Co Alfred Bergen Doris Wilson Co Alexander Bros Brown & Rochelle DeHaven & Nice Oakland Sisters New Rochelle, N. Y. LOEW Klass & Bernie Linton & Girls (One to all) 2d half Excella Sisters (Two to all) Norfolk, Va. COLONIAL (ubo) 1st half Mosher Hayes & M Newell & Most The Westmans Lou Hoffman 2d half Milton & De Long Sis 5 Armanias (Others to all) Oakland ORPHEUM (Open Sun Mat) O'Brien Havel Co Cole & Denaby Carlos Bros Jones & S-ivester Arnold Daly Co Reisner & Gores Boland & Holtz Grant & Hoag PANTAGES (m) (Open Sun Mat) Fair Coods Bohemian String 5 Chase & La Tour Kittner Haynes & M Heras & Preston Ogden, Utah ORPHEUM (loew) (Open Sun Mat) 3 Brownies Estelle Rose "Bway Love" Armstrong & Ford They-Tan-De Hoyt's Minstrels Omaha ORPHEUM (Open Sun Mat) Landon Lucier Co Marga De La Rose Lee Barth Chas Howard Co John Higgins Anna Held's Daugh- ter Ower & Ower Oshkosh, Wis. PEOPLES (ubo) Bert & Howard Dick & Margie Carvel 2d half Eeno Howard & Day (One to all) Ottawa DOMINION (ubo) Meyako's 3 Toney Norman Rice Sully & S Peak's Blockheads "Squaring Accounts" Patay Doyle Mr & Mrs Voelker Philadelphia KEITH'S (ubo) McLellan & Carson The Castles Von Tilzer & Nord "Fishing" Pietro Ruth Royce Mang & Snyder Gordon Eldrid Co The Volunteers ALLEGHENY (ubo) Willach & Anita O'Connor & Corbin J C Lewis Jr Co Nibo's Birds Kelly & Galvin Orville Stamm Co BROADWAY (ubo) LeMont & Milham Guy Bartlett 3 Jas Kennedy Co Lee & Cranston Henry Frey "Bachelor Dinner" COLONIAL (ubo) pollard Mond & Salle 4 Rubes Arthur Sullivan Co William Cahill 6 Spillers GRAND O H (ubo) The Halikings The Wilsons Schuman 4 "Dream Pirates" Jack George Henriette Wilson Co KEYSTONE (ubo) The Mosconis Reese La Count Joy Lettler Co Hopkins Axtell Co</p>	<p>Webb & Burns "Washington School- house" NIXON (ubo) Swan & Hambar Spencer & Williams Sully Family Bicknell & Gibeay Adams & Black (One to all) WM PENN (Ubo) Ben Beyer Co Stewart & Donohue Christensen Co Nonette Edwards & Casey Rose Valerio Tr KNICKERBOCKER (loew) Dancing Macks Barnes & Robinson Viola Duval Geo Richards Co Eddie Clark and Rose Les Cassados 2d half Zelaya Towning and Dees Allan Irish Tessa Clarence Wilbur Ed Zoeller 3 (One to all) Pittsburgh GRAND (ubo) Maxine Bros & Bob Ward Baker Edwin Stevens Co Harry Cooper Co Ford & Hewitt (Others to all) HARRIS (ubo) Eul & Larkin Girls Strolling Players Whipple Huston Co Gone & Willie Hayes Chas Deland Co Monarch Comedy 4 Two Franks SHERIDAN SQ (ubo) Daniels & Conrad "Eau" (Chimp) Marine Sisters "Entertainment Party" Anthony & Mack Alex Patty Co Plainfield, N. J. PROCTOR'S (ubo) Ario Trio Rene Meyers Co Devine & Weston Mabel McDonald Red Raven Trio 2d half Dick Ferguson 4 Moros Helen Pingree Co 3 Zechs Stevens & Stevens Portchester, N. Y. PROCTOR'S (ubo) Dancing DeFeves A G Falls Walter J Hayes "Ward 22" Budd & Claire 2d half Devine & Weston Wilson & Larsen Smilletta Sisters Red Raven Trio Mabel McDonald Portland, Ore. EMPRESS (loew) Laypo & Benjamin Eva Prout Mr & Mrs D Elwyn Irwin & Herzog Senator Murphy Deane's Fantoms PANTAGES (m) Pony Moore Co Winch & Poore Coogan & Cox Gilbert Girard Love & Wilbur Providence, R. I. KEITH'S (ubo) Meistersingers McCormack & Irving Trevitt's Dogs Sam Barton 3 Leightons Lottie Collins Lawrence & Edwards Allan Dinehart Co Regina, Can. ORPHEUM 1st half Jos Jefferson Co Theo Bendix Players Swor & Mack Burnham & Irwin Meehan's Dogs Mack & Ellis Adair & Adair Richmond, Va. LYRIC (ubo) 1st half Milton & De Long Sis 5 Armanias (Others to all) 2d half Mosher Hayes & M Newell & Most The Westmans Lou Hoffman Rochester, N. Y. TEMPLE (ubo) Jarrow Consul & Betty Homer Lind Co Novelty Clintons Boothby & Everdeen "Fixing the Furnace" Hattie Wynn Farrell-Taylor 3</p>	<p>Sacramento ORPHEUM (21-22) Waldemer Young & J Francis McGuinn Co Frank Wilson Merrill & Otto Hines & Fox Chas McGoods Co EMPRESS (sc) (Open Sun Mat) Jeter & Rogers Billy Inman Co Christensen Co Sigebus's Dogs Wm Morrow Co 9 Krazy Kids Salt Lake ORPHEUM (Open Sun Mat) Harry Lewis 5 Alleen Stanley Bertha Kalich Co Hans Linde Girls Florence Wallace Wells & Bundy Mile Maryon Vadie Co The Mosarts EMPRESS (loew) Eape & Paul Empire Comedy 4 Raiton & L Tour "The Criminal" Lerner & Ward Jackson Family PANTAGES (m) (Open Wed Mat) "Lion's Bride" Chas Carter Co Eddie Howard Co Nadje Hallen & Burt San Antonio MAJESTIC (inter) Howard & McCane Yvette Cantwell & Walker Geo W Day Co The Songsters Mabel Wilbur & J Morales Bros San Diego SPRECKELS (orph) Trans Atlantic 3 Marie & Billy Hart Duffy & Lorenz Will Rogers Hess Sisters PANTAGES (m) Luellie Mulhall Co Dolly's Dolls Vanfield Reld Sisters "Paris Green" San Francisco ORPHEUM (Open Sun Mat) Ismed 6 American Dancers Alexander & Scott "The Beauties" Hermine Shone Co Blinn's Bert Hans Kronold Burkhardt & White EMPRESS (sc) (Open Sun Mat) "Fun in the Baths" Dick De Loris Burton Hahn & Can Waters & Palmer Neal & Earl "Winning Widows" PANTAGES (m) (Open Sun Mat) "Night Hawks" Wood's Animals Quinn & Richards Austria & Kozia Palfrey Barton & B San Jose, Cal. VICTORY (orph) (25-26) (Same bill as at Sac- ramento, this issue)</p>	<p>Seattle ORPHEUM (Open Sun Mat) Harry De Coe Claude Gillingwater Co J Mettelita Chief Caulpican Weston & Clare The Grazers Ashley & Canfield EMPRESS (loew) Montrose & Sydel Cails Bros Wilson & Wilson Morris Bensley Judson Kitty Francis Co PANTAGES (m) Allsky's Hawaiians Link Robinson Co Work & Play Vestoff & Harrison Henry St. Louis ORPHEUM (Open Sun Mat) Johnny Johnston Co Burns & Fulton Santly & Norton Williams & Wolfus Minnie Allen Odiva El Key Sisters St. Paul, Minn. ORPHEUM (ubo) Hugh Ruton 3 American St. Paul, Mich. STAK (ubo) Fred Wagner Mizpah Seibull Co South Chicago GAYETY (wva) Francis Le Maire J Whalens Carroll Keating & F Maroon & Belton Bros 2d half Kinzo Therese Charmon 3 McManus & Carlos Schreck & Percival Spokane ORPHEUM (loew) (Open Sun Mat) Nelson Burke & Harris Musical Avollos Wm H St James Co Anderson & Goines Stewart Sis & Escorts PANTAGES (m) (Open Sun Mat) Teddy McNamara Co Roddell Singers Titanic Saunders & Von Kuntz Lockhart & Leddy Springfield, Ill. GAYETY (loew) Dixon Bowers & D Joe Bannister Co Brown & Jackson American Newway 4 Jewell's Mankins 2d half Todd-Nards Henry J Kelly Round's Musical M Chas Terris Co 5 Yocarsy Springfield, Mass. POLIS (ubo) 1st half Houghton's Boys & Girls (Others to all) 2d half Tally & Mayo Marie Fitzgobbons (Others to all) St. Louis COLUMBIA (orph) Carle & Williams Mr & Mrs D Crane Kajiyama "Tar" Chief James Cullen Nevis & Erwood Lewis & Russell Alberte Rouget St. Paul, Minn. ORPHEUM (Open Sun Mat) "Red Heads" Trovato Cartmell & Harris Elida Morris Eugene 3 Ward & Cullen The Seabacks EMPRESS (sc) Canaris & Cleo Hill Robinson Hobbs & Dale Svengali Haydn Burton & H Black & White Stockton, Cal. YOSEMITE (orph) (Same bill as at Sac- ramento, this issue)</p>	<p>Tacoma EMPRESS (loew) Theodore Bamberg Jolly & Wild Rose & Moon Alice Hanson 3 Moros PANTAGES (m) Ethel Davis Co King Thornton Co Miller Packer & Sels Taylor & Arnold Chester Kingston Terre Haute, Ind. VARIETIES (wva) Porter J White Low Hawkins The Dooleys Park Rome & Francis Beeman & Anderson 2d half "Troubles at Re- hearsal" Chas Deland Co Avery Rice Moore Browning & C Mints & Werts Toledo, O. KEITH'S (ubo) Brooks & Bowen Ed Morton Chas Thomson "Lawn Party" C & F Usher 2 Carleton Carmen Girls Toxonto SHEA'S (ubo) Angelo Patricolo Conroy's Models Carus & Randall Bert Melrose (Others to all) YONGE ST (loew) Ward Sisters Musical Hyrons Baron Lichter James Grady Co O'Neal & Wainmsley (Three to all) Troy, N. Y. PROCTOR'S (ubo) Tom & Edith Almond Barney Gilmore Al Dabre "Dream of Orient" Nardini He-She & Piano McNamee 2d half Etta Bryan Co Pasma Scott & Walsh Roe & Marke Mabel Carare Pepper Twins Utica, N. Y. SHUBERT (ubo) Pekin Mysteries Mack & Orth Cummings & Glad- ings (Others to all) Vancouver, B. C. ORPHEUM (loew) Murray & Foley Shrinley Richards Romain & Orr "Thro the Skylight" Neil McKinley McClure & Dolly PANTAGES (m) Musical Juveniles William Shilling Co Beile Tri Sliver & North Slivers Oakley Victoria, B. C. PANTAGES (m) "Kingdom of Dreams" Cornell Corley Co Acme 4 Kelley & Catlin Early & Laigt Gray & Peters Washington, D. C. KEITH'S (ubette) Christienne & Lolsette Minnie Allen Co Grace La Rue (Others to all) Waterbury, Conn. LOEW'S Hemmer & Pritchard Singer Shaw Williams & Darrell "Ye Old Hallowe'en" Cook & Stevens Reckless 3 2d half Purcella Bros "Vanderbilt in M" Crawford & Broderick Anderson & Evans Murray Bennett Ergott's Lilliputians Wilmington, Del. DOCKSTADER (ubo) "Kid Kabaret" Arco Bros (Others to all) Winnipeg, Can. ORPHEUM Gertrude Coughlan Co Travilla Bros & Seal Will Oakland Co Miller & Vincent Marie Penton Alco PANTAGES (m) Claire Rawson Co Creole's Band Arthur Whitlaw McConnell & Niemeyer Great Harbans</p>	<p>NEW YORK. "A MODERN GIRL"—Comedy (1st week). "GRAND OPERA"—Century (2d week). "HE COMES UP SMILING" (Douglas Fair- banks)—Liberty (2d week). "INNOCENT"—Eltine (3d week). "IT PAYS TO ADVERTISE"—Cohan (3d week). "MISS DAISY"—Shubert (3d week). "ON TRIAL"—Candler (8th week). "PEG O' MY HEART"—Lyric (3d week). "PRETTY MRS. SMITH" (Fritzi Scheff)— Casino (Sept. 21). "THE BEAUTIFUL ADVENTURE"—Lyceum (3d week). "THE DRAGON'S CLAW"—New Amsterdam (2d week). "THE DUMMY"—Hudson (23d week). "THE ELDER SON"—Playhouse (2d week). "THE GIRL FROM UTAH"—Knickerbocker (3th week). "THE HIGH COST OF LOVING"—Republic (5th week). "THE MIRACLE MAN"—Astor (Sept. 21). "THE PASSING SHOW"—Winter Garden (15th week). "THE PRODIGAL HUSBAND" (John Drew) —Empire (3d week). "THE THIRD PARTY"—39th Street (8th week). "THE STORY OF THE ROSARY"—Manhat- tan O. H. (3d week). "TWIN BEDS"—Fulton (7th week). "UNDER COVER"—Cort (5th week). "WARS OF THE WORLD"—Hippodrome (3d week). CHICAGO. "JOSEPH AND HIS BRETHREN"—Audi- torium (3d week). "TIPPING THE WINNER"—Blackstone (3d week). "UNDER COVER"—Cohan's Grand (3d week). "UNPAIR OF SEATS"—Cort (7th week). "PEG O' MY HEART"—Garlick (13th week). "THE BELLE OF BOND STREET"—Illinois (2d week). "ONE GIRL IN A MILLION"—LaSalle (3d week). "POTASH & PERLMUTTER"—Olympic (5th week). "THE YELLOW TICKET"—Powers' (3d week). OBITUARY. Seattle, Sept. 16. Joe Hogan, door keeper and house superintendent of the Orpheum, was shot and killed in the foyer of the the- atre last week. Hogan's wife did the killing, jealousy being the apparent mo- tive. Hogan had been with the Or- pheum Circuit for five years. Ludwig Englander died Sept. 13 at Far Rockaway, L. I., of heart dis- ease. The remains were cremated Tuesday at Fresh Pond. The deceased was a famous composer of popular music in the earlier days, having writ- ten the music for the first "revue" ever produced over here, "The Passing Show" at the Casino, New York, which George W. Lederer presented. Philadelphia, Sept. 16. Edwin Wilbur Barbour, playwright and scenario writer with the Lubin Company, died Monday at his home here. Before entering the film busi- ness he was a prominent stage di- rector Laurette Glyn, 19 years old, for- merly a member of the Metropolitan Grand Opera Co., in which she played principal boy parts, died September 14 in New York. Mae Ellwood (Mrs. James Devlin— Devlin and Ellwood), died of heart disease Sept. 10 at Los Angeles (as reported in the second edition of VARIETY last week). Maud Tiffany received a cable in London announcing the death of her mother in the United States. Rochester, Sept. 16. Howard F. Morgan, former advertis- ing man for the Corinthian theatre, died last Friday at the age of 54. In- terment at Dexter, N. Y.</p>
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THIS WEEK (Sept. 14) HAMMERSTEIN'S AND PALACE

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**Next to closing at HAM-
MERSTEIN'S (following
Conroy and LeMaire) and
following Nat Wills at the
Palace**

81ST STREET.

(Continued from page 17.)

pop house returns appear to be satisfied to let well enough alone.

Leanda de Cordova is now playing the former Austin Webb act, Cordova enacting the role of the ex-army man who stops an army officer from betraying his country. It's a call for the patriotic sense, yet Cordova does some splendid acting. The sketch appealed to the 81st streeters. The finish is the weakest part but Cordova tries his best to keep up the climax after he has denounced the officer.

George Leonard and Verna Arnold offered "Never Too Old to Learn." At first it failed to start anything but the couple managed to thaw them out in the end. In some houses this act goes big while in others they do not take kindly to it. Miss Arnold at times affects an amateurish way of speaking her lines. She can easily remedy this.

Dugan and Raymond held attention and got laughs on the man's "nut" comedy. A good team for the pop houses. Captain Seixas and Water Nymphs (New Acts) closed the show.

Mark.

Carrie Lillie.
Singing Comedian.
15 Mins.; One.
Harlem O. H.

Carrie Lillie is a single turn that will sooner or later be seen on big time. She is a clever little girl, possessed of personality, eyes which she handles to the best advantage, and an aptitude for grimacing which, when finally worked out, will prove an asset. In many ways

she reminds one of Elsie Fay. There is one point, however, Miss Lillie should bear in mind and adhere to strictly, and that is to have nothing but comic numbers in her repertoire. The ballad which she used for her second number was decidedly not for her. "Do It Again," "Push It Along" and "Oh, My Love," which she uses, are quite the proper medium for the expression of her talents, and the result that they brought in the matter of applause should be enough to decide her how to be guided in the future. She has a pretty wardrobe and makes several changes.

Williams and Burk.

Irish Comedians.

15 Mins.; One.

Jefferson.

One of these men plays a Tad, while his partner does an Irish straight. The comedy is of the horse play type most of the time, but in some of the houses, is the kind that the people want. The programing of "Eighteen minutes in the laugh factory" could be eliminated, for the turn when seen did not play as long as that. The "Worry" song used for a closer could be improved upon. A good rough and tumble small time team.

Jet Hahlo, sister of Sylvia, came in on the France last Friday.

Keeney's Third Avenue theatre will play pop vaudeville this winter. Phil Taylor will book.

Last week in Peoria, Ill., Dorothy Aubrey, playing the schoolteacher in Gus Edwards' school act, and Roy Mack were married.

Nat Goodwin lost his bull dog, "Bob," last week in Los Angeles. It was playing a silent role in "Never Say Die."

ADDRESS DEPARTMENT

**Where Players May Be Located
Next Week (September 21)**

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold type, \$10 yearly. All are eligible to this department.

A

Adler & Arline Shea's Buffalo
Alco Trio Orpheum Winnipeg
Alexander Bros Orpheum New Orleans
Allen Minnie Co Orpheum Sioux City
Asoria Mlle Orpheum Denver

B

Barnes & Crawford Variety N Y
Barnold's Dog & Monkey Variety N Y
Barnum Duchess Variety N Y
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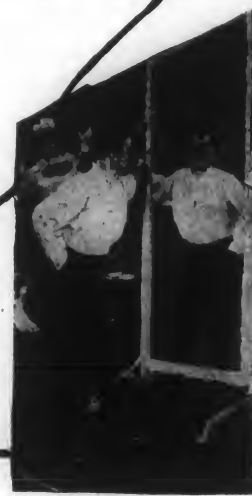
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Novelty Theatre, Topeka, Kansas.
Princess Theatre, Wichita, Kansas.
Empress Theatre, Tulsa, Oklahoma.
Broadway Theatre, Muskogee, Oklahoma.
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Norbeck Fred Variety N Y

O

Oakland Sisters Orpheum New Orleans
Oakland Will Co Orpheum Winnipeg
Ower & Ower Orpheum New Orleans

P

Pantzer Duo Keith's Indianapolis
Parillo & Frabito Orpheum Birmingham
Patton & Glaser Orpheum Des Moines
Pietro Keith's Philadelphia

Harry Weber presents

MILTON POLLOCK

In Geo. Ade's Comedy
"SPEAKING TO FATHER"
Next Week (Sept. 21), Colonial, Erie, Pa.

R

Reeves Billie Variety London
Reilly Charlie Variety San Francisco
Renards J Variety N Y
Reynolds Carrie Variety N Y

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St Elmo Carlotta Variety N Y
Stephens Leona 1213 Elder Ave N Y
Sutton McIntyre & Sutton Keith's Washington

BURLESQUE ROUTES

(Week Sept. 21 and 28.)

American Beauties 21 Columbia New York 28
Casino Brooklyn
Auto Girls 21 Grand Trenton 28 Gayety
Brooklyn
Beauty Parade 21 L O 28 Westminster Providence
Beauty, Youth & Folly 21 Bijou Nashville 28
Buckingham Louisville
Behman Show 21 Gayety Toronto 28 Gayety
Buffalo
Ben Welch Show 21 Star Cleveland 28 Gayety
Cincinnati
Big City Burlesquers 21-23 Rand's Troy 24-26
Van Culler O H Schenectady
Big Jubilee 21 Gayety Washington 28 Gayety
Pittsburgh
Big Revue (Columbia) 21 Gayety Brooklyn 28
Murray Hill New York
Big Sensation 21 Folly Detroit 28 Empire
Chicago
Blue Ribbons 21 Dauphine New Orleans 28
Bijou Birmingham

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Thomas & Hall Orpheum Denver
Thomson Chas Keith's Toledo
Toney & Norman Dominion Ottawa
Trovato Orpheum St Paul

V

Valli Muriel & Arthur Variety N Y
Van Billy B Van Harbor N H

ALBERT DOROTHY
VON TILZER and NORD
Next Week (Sept. 21), Keith's, Philadelphia
Direction, MAX HART.

W

Ward Bell & Ward Orpheum Denver
Weber Chas Orpheum Birmingham
Wells & Bundy Orpheum Salt Lake
Weston & Clare Orpheum Seattle
Weston Willie Co Temple Detroit

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Wills Nat Keith's Boston
Wilson Doris Co Orpheum New Orleans
Wynn Bessie Temple Rochester

Y

Yule Chas Co Orpheum Duluth

Z

Zoeller Edward care Cooper 1416 Bway N Y C

Bohemians 21 Grand Cleveland 28 Folly Detroit
Bon Tons 21 Star & Garter Chicago 28 Gayety
Detroit
Bowery Burlesquers 21 Gayety Pittsburgh 28
Star Cleveland
Broadway Girls 21-23 Gilmore Springfield 24-26
Jacques O H Waterbury 28 Howard Boston
Cabaret Girls 21 Academy of Music Norfolk 28
Gayety Philadelphia
Charming Widows 21 Star St Paul
Cherry Blossoms 21 Gayety Baltimore 28
Bijou Richmond
City Belles 21 Century Kansas City 28 L O
5 Lyric Memphis
City Sports 21 Bijou Richmond 28 Academy
of Music Norfolk
College Girls 21-23 Pastable Syracuse 24-26
Lumberg Utica 28 Gayety Montreal
Crackerjacks 21 Olympic New York 28 Gayety
Baltimore
Dainty Maids 21 Olympic Cincinnati
Darktown Follies 21 Club Milwaukee
Dreamlands 21 Palace Baltimore 28 Gayety
Washington
Eva Mull's Show 21 Victoria Pittsburgh 28
Penn Circuit
Fay Foster Co 21 Prospect New York
Follie Burlesquers 21 Standard Cincinnati 28
Victoria Pittsburgh
Follies of the Day 21 Gayety Cincinnati 28
Empire Toledo
Follies of Pleasure 21 Englewood Chicago
French Models 21 Star Brooklyn 28-30 Stone
O H Binghamton 1-3 Park Erie
Follies of 1911 21 Academy Pittsburgh
Gaiety Girls 21 Grand St Paul 28 Gayety
Milwaukee
Garden of Girls 21-23 Stone O H Binghamton
24-26 Park Erie 28 Grand Cleveland
Gay Morning Glories 21 Bijou Birmingham 28
Lyric Atlanta
Gay New Yorkers 21 Music Hall New York
28 Empire Philadelphia

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Ginger Girls 21 Gayety Milwaukee 28 Star & Garter Chicago
Girls From Happyland 21 Gayety Kansas City 28 Gayety Omaha
Girls From the Follies 21 Penn Circuit 28 Olympic New York
Girls from Joyland 21 Odeon Newark
Girls of Moulin Rouge 21 Empire Toledo 28 Columbia Chicago
Globe Trotters 21 Empire Philadelphia 28 Empire Hoboken
Golden Crook 21 Empire Brooklyn 28 L. O. S. Westminster Providence
Gypsy Maids 21-23 Grand Hartford 24-26 Empire Albany 21 Miner's Bronx New York
Happy Widows 21 Orpheum Paterson 28 Empire Newark
Hastings Big Show 21 Princess St Louis 28 Gayety Kansas City
Heart Changers 21 Buckingham Louisville 28 Columbia Indianapolis
Hello Paris 21 Majestic Indianapolis
High Life Girls 21 Garden Buffalo
High Rollers 21 Howard Boston 28 Grand Boston
Honeycomb Girls 21 Columbia Chicago 28 Princess St Louis
Jeanette Dupree's Big Show 21 Trocadero Philadelphia
Liberty Girls 21 Miner's Bronx New York 28 Orpheum Paterson
Lovers' Maids 21 Gayety Detroit 28 Gayety Toronto
Maid of the Orient 21-26 Empire Holyoke
Marion's Own Show 21-23 Empire Albany 21-26 Grand Hartford 28 Casino Boston

May Ward's Dresden Dolls 21 Cadillac Detroit
Merry Burlesquers 21 Club Rochester
Million Dollar Dolls 21 L. O. S. Gayety Minneapolis
Mischief Makers 21 Gayety St. Louis
Monte Carlo Girls 21-23 Lyceum Toledo 24-26 Music Hall Akron
Moorish Maids 21 Savoy Hamilton
Moulin Rouge Girls (Progressive) 21 Masonic Temple Louisville
Orientals 21 Empire Chicago 28 Standard St Louis
Palama Girls 21 Empire Cleveland
Passing Review of 1914 21 Haymarket Chicago
Prize Winners 21 Gayety Montreal 28-30 Empire Albany 1-3 Grand Hartford

Progressive Girls 21 Music Hall Chicago
Reeve's Beauty Show 21 Empire Hoboken 28 Empire Brooklyn
Rice's Sam Daffydill Girls 21 Standard St Louis 28 Century Kansas City
Robinson's Carnation Beauties 21 Gayety Minneapolis 28 Grand St Paul
Roceland Girls 21 Casino Philadelphia 28 Palace Baltimore
Rosey Posey Girls 21 Empire Newark 28 Casino Philadelphia
Social Maids 21 Gayety Omaha 28 L. O. S. Gayety Minneapolis
Star & Garter 21 Casino Brooklyn 28 Music Hall New York
Sydell's London Belles 21 Corinthian Rochester 28-30 Bastable Syracuse 1-3 Lumberg Utica
Tango Girls 21 Star Toronto
Tango Queens 21 L. O. S. Lyric Memphis
Taxi Girls 21 Grand Boston 28 Star Brooklyn
Tempters 21 Murray Hill New York 28-30 Gilmore Springfield 1-3 Jacques O H Waterbury
Transatlantiques 21 Lyric Atlanta 28 Bijou Nashville
Trocadero 21 Casino Boston 28-30 Worcester Worcester 1-3 Park Bridgeport
Watson Sisters 21 Westminster Providence 28 Gayety Boston
Watson's Big Show 21-23 Worcester Worcester

ter 24-26 Park Bridgeport 28 Columbia New York
Whirl of Mirth 21 Casino Chicago 28 Standard Cincinnati
The Winners 21-23 Grand Wilkes-Barre 24-26 Lyceum Elmira
Winning Widows 21 Gayety Boston 28-30 Grand Hartford 1-3 Empire Albany
Yankee Doodle Girls 21 Gayety Philadelphia 28 Grand Trenton
Zallah's Own Show 21 Columbia Indianapolis 28 Casino Chicago

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LETTERS

Where C follows name, letter is in Variety's Chicago office.

Where S F follows name, letter is in Variety's San Francisco office.

Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

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Abdallah Joe (C)
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Aldert Joe

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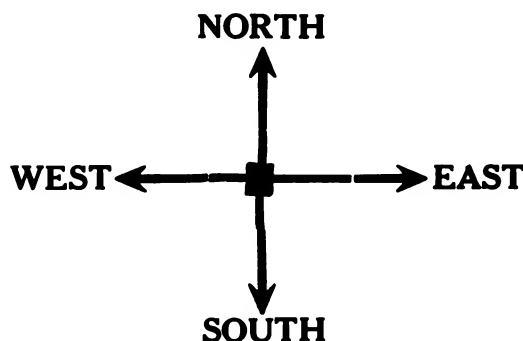
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 (C)
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B
 Babook T
 Ballice Walter
 Bamberg T
 Barnes Geo
 Barry Edwina
 Barry Walter (C)
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 Begor Beatrice
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 Cotter George
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D
 Davis Beatrice
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 Deem Martie
 De Frates Manuel
 De Grant Oliver
 Delacy Mabel
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 Delmar Marie
 Derling Margaret
 De Vora Trio
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 Breen Katie
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 Burns Joe
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 Bush Ed
 Byrne John
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C
 Cane Joe (C)
 Cardonnie Sisters
 Carroll Richard
 Carroll Adele
 Carter Jack
 Carter Lillian
 Celtic Trio
 Chappelle Ethel (C)
 Clark Bert
 Claudius & Scarlet
 Clayton Jerry
 Cleveland W S
 Clifford Frank
 Ellison Jennie

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 Esge Wm
 Evans B & C

F
 Farber Charles
 Farlow Charles
 Faye & Tannien
 Finlay Bob (C)
 Fisher Clifford
 Fisher Wm
 Forbes Marion
 Ford Harrison
 Foxe Earle
 Francis Milton
 Franklin Bennie
 Fries Otto
 Frobel Charlie
 Fulton Ray

G
 Gabney Sugar Foot
 Galt Robert
 Garyon W B
 Gilmore Wilma
 Girard & Pierce
 Girdle Jean (C)
 Godfrey Dell
 Golden Max
 Goldman Sam
 Gordon Robby
 Gordon Blanche
 Gorman Claudia
 Gould & Ashley
 Goulding Alice
 Graham M J
 Grall Lew
 Gram C
 Gregory Frank
 Guilron Frank
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H
 Haggerty & Hobbs
 Hahn Arthur
 Hailey T
 Hall Frieda
 Hall & O'Brien
 Hamill Fred
 Hamilton Connie
 Harding Richard

Harrison Claire
 Haste Walter
 Hawley E
 Hayden & Devine
 Hepler Chas
 Herbert Carl (C)
 Herrington H
 Hippie Clifford
 Hodges Musical

I
 Hoffman Al (C)
 Holman Harry
 Hooker & Davies
 Hopkins Leslie
 Howland Olin
 Howard & Harris
 Howard Bert
 Hughes Allison
 Hunter Harry

J
 Ingersoll Fannie
 Irwin Charles
 Jerome Cora
 Johnson Hank
 Johnson Herbert
 Johnstone M

Jordan & Peters
 Julian Frankie

K
 Kalli David
 Kane Lew
 Kelley Jack
 Kelsey Joe
 King Sollie
 King Mollie
 Kirk Ralph
 Kluting Mr
 Koebel Otto
 Kunz Blanche

L
 La France Fred (C)
 Le Brandt G
 Lee Robert
 Leo Jose

N
 Lerry A & G
 Leslie Bert
 Levering Wilbur
 Levy Ethel (C)
 Levy Bert
 Lewis & Corbett (C)
 Lewis Jack
 Lewis Mable
 Lewis's Five
 Lewis Al
 Libonati Jesse
 Linn Ben
 Linton H

M
 Lipman Dell
 Lloyds Aerial
 Lorimer May
 Loudon Jeanette (C)
 Lusby Ruby
 Lyman Edna
 Lyman Robt
 Lynch M

M
 Maas L (P)

Meher Helen
 Meredith Ann
 Miller & Mack
 Miller Joe
 Miller Terese
 Millies Arthur
 Milton Berry (C)
 Mitchell Bob (C)
 Moore Bob
 Moore D
 Moran Hazel
 Mora Tess (C)
 Morris Arthur
 Morton Jerome
 Morton & Ross
 Moyes Fred
 Mullaly Jack
 Murray Billy (C)

N
 Nadel Leo (C)
 Nalon Andy (C)
 Nasarro Queenie
 Nickles Jack
 Norris C
 Norton Jack

O
 Oddilon Helen
 Olcott Chas
 Olga & Sidney
 O'Neil Janis

P
 Pa Ha Louie
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Schafer W	(C)		Willing Julia
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Shaw Georgia	Symonds Alfaraetta		Wilbur Laura
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Shean Billy (C)			Willich & Annita
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Shelver C			Wilson J
Shipman Helen			Wilton Chas
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Unless otherwise noted, the following reports are for the current week.

W. REED DUNROY
In Charge

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

White City and Riverview have both closed their seasons.

Johnston Forbes-Robertson is scheduled to open at the Blackstone, Oct. 5.

The Hull House Players will begin their season Sept. 24.

The Family theatre at Moline, Ill., booked by J. C. Matthews, will open Sept. 27.

Sept. 26 is the date set for the opening of the Whitney, is now connected with a photograph studio.

Will J. Davis, Sr., is out again after a short illness and is as chipper as a lark.

Frank O. Peers, formerly manager of the Whitney, is now connected with a photograph studio.

Frank Cruickshank has signed up as publicity manager for White City again next season.

Louis J. Jones, manager of the Studebaker, has gone on his vacation and Sam Levin is in charge of the house.

Mrs. Freida Hall's "The Benediction" will be seen for the first time on any stage in Michigan City, Ind., within two weeks.

The Tai Pen Chinese Troupe featured with the Barnum & Bailey show will go over the Pan. time after the circus season is over.

Margaret Illington's new play, which will probably be offered in Chicago is to be called "The Betrayal."

Harry A. Emerson has put out "A Night on Broadway," formerly a tabloid in a one-night stand attraction form.

The Boris Fridkin Troupe of Russian dancers are now appearing at the Winter Garden connection with the Midway Gardens.

Margaret Anglin will come to the Illinois theatre Oct. 19, playing in Oscar Wilde's "Lady Windermere's Fan."

Adolph Meyers was at his desk in the new offices of the Affiliated Booking Circuit Monday morning, after a trip east.

Women ushers have been introduced into the Illinois theatre with the advent of Will J. Davis, Jr., as manager.

Patrick Calhoun, Jane Ware, Grace Lane and William Rainford have been engaged for "The Benediction," now in rehearsal.

Fred J. Persson, Chicago pianist, who was in Vienna when the war broke out, has notified friends he is on his way home.

Ralph Ketterling has his press department for the Jones, Linick and Schaeffer people

on the fourth floor of the Orpheum building now.

Alfred Hamburger opened the Comedy last Saturday as a picture house, and will so conduct it until the house opens as the Germania, with a German stock company.

Persistent rumors abound that the old Inter Ocean building is to be turned into a theatre, but Eddie DeNoyer is the only one so far who acknowledges he is working on the scheme.

David G. Fischer, author of "Lavender and Old Lace" and other plays, is about to make a city production of "The Master's Violin." His other plays were produced by the United Play Company.

The Midway Gardens, on the south side, have opened the winter season for dancing. Mrs. Ralph Herz, Mr. Margraff, Carlos Sebastian and Dorothy Bently are featured in modern dances.

"The Belle of Bond Street," opened Sunday night at the Illinois and a big house greeted the piece, as well as Will J. Davis, Jr., who made his bow as manager of the house.

The difficulties of the late Young Buffalo Wild West show are being threshed out in federal court here. One side owns six freight cars and the other the show. Judge Landis is the Solomon who must administer justice.

Ed W. Rowland of Rowland & Clifford left Monday with George H. Nicolai to see "While the City Sleeps" in Buffalo and "An Aerial Honeymoon" in Philadelphia. A Rialto was has suggested that "While the City Sleeps"

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might better have been shown first in Philadelphia.

From the Morosco offices here comes the information that Laurette Taylor will remain in London to produce "Peg O' My Heart" there as soon as conditions are favorable. Mr. Morosco has eight companies playing the piece at the present time and contemplates putting a company in Australia.

Sam Lederer is playing "Rip Van Winkle" and "Ten Nights in a Bar Room" at the Logan Square theatre this week. Next week he will offer "St. Elmo" and "Mr. Plaster of Paris." Lederer announces that he will soon produce plays by Chicago writers. Will N. Rogers is the company manager.

"One Girl in a Million" played to over \$8,000 last week. The prices this year run higher than usual, the lower floor and the first three rows in the balcony going at \$1.50. There were twelve matinees also which went to swell the receipts. A Sunday matinee at 3 o'clock, an innovation, appears to peeve the players.

The bond committee of the American theatrical hospital met last week at the Cort theatre, where the money was turned over to U. J. Herrmann, treasurer, and he will proceed at once to draw the first \$2,000 and start the sale going. Among the first to subscribe for bonds are: U. J. Herrmann, Joseph Hopp, Elizabeth Murray, Zbyszko, Dr. J. S. Weiss, Judge Charles N. Goodnow and John J. O'Connor.

Miss Lowy, of Lowy and Prince, is recovering from an operation. Mrs. Ridge ("The Girl With the Golden Hair") is ill with blood poisoning, condition not regarded as serious. Halle (Bennet and Halle) is recovering. Patricia's sister, Miss Mayer, recently operated upon, has completely recovered. Dorothy Lamar, of "The Social Males," is slowly recovering from the effects of an operation for appendicitis. Captain Berner, superintendent, Majestic theatre here, is out and around again following a recent operation. (All at American Hospital.)

AUDITORIUM (Bernard Ulrich, mgr.)—Playing to good houses and pleasing.

AMERICAN MUSIC HALL (E. H. Woods, mgr.)—"The Passing Review of 1914."

BLACKSTONE (Augustus Pitou, Jr.)—"Tipping the Winner," not a success.

COHAN'S GRAND (Harry Riddings, mgr.)—"Under Cover," playing to good houses.

COLUMBIA (William Roche, mgr.)—Same How with "The Lovemakers."

CORT (U. J. Herrmann, mgr.)—"A Pair of Sixes," meeting with favor.

CROWN (A. J. Kaufman, mgr.)—"The Call of the Cumberlands," opened Sunday.

FINE ARTS (Ed. Harmeyer, mgr.)—Pictures.

GARRICK (John J. Garrity, mgr.)—"Peg O' My Heart," still a strong magnet.

IMPERIAL (Joe Pilgrim, mgr.)—"The Coquette," opened Sunday.

LA SALLE (Joseph Brasky, mgr.)—"One Girl in a Million," in the process of being made over.

NATIONAL (John P. Barrett, mgr.)—"September Morn," opened Sunday.

OLYMPIC (George C. Warren, mgr.)—"Potash & Perlmutter," one of the biggest hits in town.

ORCHESTRA HALL (Trinz & Lubliner, mgr.)—Feature films.

POWERS' (Harry J. Powers, mgr.)—"The Yellow Ticket," a melodrama that is causing some stir.

PRINCESS (Sam P. Gerson, mgr.)—Last week of Margaret Illington's stay in "Within the Law." "To-day," will open Sunday.

STAR AND GARTER (Paul Roberts, mgr.)—Hastings' Big Show.

VICTORIA (Howard Brodski, mgr.)—Isa-

bel Randolph in "Maggie Pepper," opened Sunday.

ZIEGFELD (Ed. Harmeyer, mgr.)—Pictures.

MAJESTIC (Lyman B. Glover, mgr.; agt. Orph.)—Two very pretty figures ornamented the stage this week. They were Kitty Gordon (New Acts) and Ethel Kirk, both bent on displaying the contour of their backs. Miss Gordon was seen in a sketch that, while it is called new, seems strangely familiar, at that. Miss Kirk was seen with Billy Fogarty in bright bits of song, chatter and foolishness. Laughing honors were divided between Imoff, Conn and Coreen and Jack Wilson, with the latter a little in the lead. Kirk and Fogarty worked hard, but they did not appear to go with as much snap as usual, and the audience did not come up to them until after they were called back for an encore, when they reached the height of their popularity for the time. Lewis and Russell offered a routine of good stuff ranging from the "Rosary," with mandolin and 'cello, to rapid fire banjo music of the slapbang order. They were eminently good natured in their efforts and had the audience in a fine good humor for the remainder of the bill. Diamond and Delacey danced, offering all the very latest steps from the tango to the turkey trot and back again. They got a rich reward of applause. "Surgeon Louder, U. S. A.," is a burlesque act in which Imhoff, Conn and Coreen disport themselves. This act is familiar and yet it still holds many a good laugh. Now that war is the topic on all hands, it gets into the running again with quite some little vim. The Five Steppers, who look oddly like the Six Steppers, seen at the Palace recently, only minus one girl, got a storm of applause for their strenuous efforts. Jack Wilson followed Kitty Gordon, and he found much food for kidding in the act preceding, of which he took the greatest advantage. Tango Chief, a black horse which has been educated to follow the very latest dancing fad, went through his routine intelligently. It was not an act, however, that would hold people in their seats. There were a few in the house at the last curtain, and yet, at that, it is a good act, and in a better position would make good. The Monday audience was of generous proportions.

Reed.

PALACE MUSIC HALL (Harry Singer, mgr.; agt. Orph.)—Show is slow in tempo and lacks comedy. First real laughs came in spot "8," where Brooks and Brown in "Two Dark Spots of Joy" got every corner in a laughing mood. Owing to the lack of comedy preceding, it is small wonder they were a riot, although they have a meritorious act. Mr. and Mrs. Douglas Crane (New Acts) pleased highly and offered new dances that got them over big. Mile Paula had the honor of opening the bill with her trapeze work, closing with an iron jaw exhibition that got her a big reward of applause. James N. Cullen, on second, was not an unconditional success. He sang songs, some of which were written for him, and delivered parodies of more or less value. Fred J. Ardath got a few laughs with his rural comedy, "Hiram." This act depends a great deal on its spectacular surroundings for its appeal. Olive Vail, one time prime favorite at the LaSalle in the old days of musical comedy, got big hand as a matter of course. Her personality carries her over. Her songs are new and she gets them over neatly. Barry and Wolford pleased, closing rather big after a hard opening. Brice and King, but recently at the Majestic, were engaging and got the house early in the act. Hovell's Imperial Russian Dancers, with a company of two dozen, had closing spot. This act is big and showy, and has several points of merit. Taken as a whole the show was not up to the standard of this house.

GREAT NORTHERN HIP. (Fred Eberts, mgr. W. M. V. A. booked by Andy Talbot).—

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ORPHEUM.—The current show is generally good, with dancing predominating. Jessy Laaky's "The Beauties," featuring Mortimer Weldon and W. J. McCarthy, is headlining with excellent results. The affair has been well staged and timed nicely. Alexander and Scott with their familiar tan face specialty were a surprise and a hit. Relsner and Gore offering a somewhat novel routine of patter and songs scored nicely, the man's personality holding the tension up. Hans Kronold was liked by the music patrons and Cole and Denaby with an exceptionally fast routine of modern steps closed the bill without any walkouts. Considering San Francisco the home of this particular style of dancing, their reception was somewhat of a surprise. Rita Boland and Lou Holts opened the bill with some talk and songs, getting away to a fair portion of applause, considering the handicap of the spot. Hines and Fox repeated their success of last week and Arnold Daly, offering a different skit, was moderately received in a feature position.

EMPRESS.—Joe Knowles was added to this

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week's bill as an extra feature, the result of a 30-day sojourn in a neighboring woods as a primitive man. Knowles interested the curious with illustrations of his experiences, etc., and made a fairly good local attraction. Jeter and Rogers opened with a good comedy skating act, going well throughout. Axel Christensen, who discovered the short route to ragtime, was appreciated and Wm. Morrow and Donna Harris playing a comedy skit,

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"On A Country Road" touched the proper spot. Billy Iman's baseball skit with a neat touch of character work by the principal was thoroughly enjoyed. The Nine Krazy Kids closed satisfactorily and Sigabee's Dogs were appreciated for the full value.
PANTAGES.—"The Seminary Girls" were moderately pleasing as a headline attraction. Antrim and Vale landed a soft hit. Willard Hutchinson's "A Leap Year Leap" landed laughs. James Brockman, good. Four Solis Brothers, well liked. Ford and Lairs, fair, and Electra, nice reception.

CORT (Homer F. Curran, mgr.).—De Wolf Hopper and Gilbert and Sullivan Opera Co. (second week).
COLUMBIA (Gottlob, Marx & Co., mgrs.).—Dark.
ALCAZAR (Belasco & Mayer, mgrs.).—Stock.
GAITY (Tom O'Day, mgr.).—Kolb and Dill in "Peck O' Pickles" (third week).
WIGWAM (Jos. Bauer, mgr.).—Monte Carter Co. and vaudeville.
PRINCESS (Bert Levey, lessee and mgr.; agt. Levey).—Vaudeville.
REPUBLIC (Ward Morris, mgr.; agt. W. S. V. A.).—Vaudeville.
MAJESTIC (J. J. McArthur, mgr.; agt. W. S. V. A.).—Bothwell Browne Co. and vaudeville.

The Manhattan Musical Comedy Co. opens at the Lyceum Sept. 19. Arthur Harrison will be the producer.

All records in attendance at the Panama-

comic opera, but for the last year a picture house, is now running the Shubert film attractions exclusively.

After trying a month to put the Savoy on paying basis as a picture house, D. J. Grauman closed it. The Savoy has been a consistent money loser for several years.

Commencing Oct. 23, the San Francisco Symphony Orchestra will begin its season at the Cort, playing every Friday afternoon for ten weeks.

Mrs. Weinberger, wife of Leo Weinberger, assistant manager of Loew's Empress, arrived from the east last Monday with her children. They will make their home here.

The Lankershim Hotel, which is getting much theatrical patronage, has inaugurated the novelty of giving a tango party in the lobby of the hotel every Saturday night.

Allen Rosche, connected with the commissary department of Barnum-Bailey Circus, was held up and robbed by two thugs near the circus grounds at 12th and Market Sts.

Morris Meyerfeldt, Jr., of the Orpheum Circuit, last week paid \$225,000 for a lot occupied by a two-story brick building on O'Farrell street, adjoining the Orpheum theatre. He bought the property as an investment.

Twenty-one diving girls, including Mildred Hoffman, Babe Wright, Mrs. Wright, Dolly Meyers, are an attraction at the Sacramento State Fair this week. Ellen Godsey will also demonstrate her aquatic ability.

A Hindu play written along the lines of "The Arabian Nights" was presented at Del Monte last week. It is a comical fantasy in three acts, relating the love adventures of a Hindu king.

Concessions and exhibits will be permitted outside the exposition grounds in 1915. The Board of Supervisors after some discussion voted to grant permits to such concessions as were approved and recommended by the exposition and police committees.

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Pacific Exposition were broken last week, when more than 65,000 entered the 1915 gates.

The San Francisco Press Club, at an election last week, chose P. B. Kyne as its president.

Harold Messmore is now operating a manufacturing plant here. He has procured the contract to finish the Panama Canal concession at the exposition.

Holbrook Blinn and the Princess Players closed an engagement of five weeks at the Columbia Sept. 12, and are playing Los Angeles this week.

George Ford replaced Reese Gardner with Kolb and Dill at the Gaity. Gardner left for Los Angeles to join Harry James' act for vaudeville.

A. Aldridge, former stage manager of the

H. W. Nixon, who promoted the Globe Amusement Co. at Los Angeles two years ago, and built several theatres there, being incorporated for \$1,000,000, filed a petition in bankruptcy here last week. He owes \$8,890 and his assets are \$1,397.

According to Sid Grauman, the Empress will go into pictures upon the completion of the new Loew Hippodrome. Nothing definite is known of the location or when building operations will commence on this much discussed Hip.

Florence Malone, who was to have opened at the Alcazar as leading lady, has been stricken with sudden illness, and in consequence her engagement has been cancelled. Alice Fleming, who will take her place, is now rehearsing with the company.

The American theatre, remodeled and thoroughly renovated, will open some time in

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United Keanograph Film Mfg. Co., has returned to vaudeville with his wife, Bess Huntley.

The Columbia closed after five weeks with Holbrook Blinn and his Princess players. The regular season will open 21 with "Lonesome Pine."

E. W. Condon, for a long time booking manager for Bert Levey, will return to his desk after a ten weeks' engagement as manager of the Jack McGee Co. in Honolulu.

Jack McGee, who sailed for Honolulu Sept. 9 for a ten weeks' musical comedy engagement at the Eljoui, took ten show girls away from the Portola Louvre Cafe.

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OPENED B. F. KEITH'S ALHAMBRA THIS WEEK (Sept. 14)

ARTOS AND ERNEST

Direction, **MAX HART**

Carlotta De Felice (Mrs. James Keane), formerly of the Vitaphone and late of the United Keanograph Film Manufacturing Co., of which her husband is the president, was taken to the hospital suffering from a severe cold and a nervous breakdown resulting from a scene taken in the cold waters of a lake for "Money" several weeks ago.

Members of an Austrian musical company, which arrived here from the Orient recently, filed application for first papers in the federal court. None spoke English fluently, but all were determined to change their nationality as speedily as possible. Those applying for citizenship are: Hermine Ailbauer, Bertha Maluschka, Anna Wenzel, Marie Seymann and Joseph Hornick.

ATLANTA.

By R. H. McCaw.

FORSYTH (Hugh Cardosa, mgr.; agent, U. B. O.).—Low Dockstadter, goes big; Nana, scores heavily; Spiselli Bros. & Mack, succeed; Charles Weber, fair; Kennedy & Rooney, applause; James Holt, laughs; Subers Keefe, hit.

ATLANTA (Homer George, mgr.; K. & E.).—Adele, 21-22.

LYRIC (Jake Wells, mgr.; Columbia Extended).—Beauty, Youth & Folly, drawing well. Transatlantics, next.

BIJOU (Jake Wells, mgr.).—Jewell Kelley Stock.

GRAND (Harry Hearne, mgr.; agent, U. B. O.).—Feature films.

OLD MILL (B. Tassell, mgr.).—Stock burlesque and vaudeville.

Browning and Kircher of the Atlanta Southern League baseball team are preparing a baseball sketch for small-time Southern vaudeville circuits this winter.

ATLANTIC CITY.

By Louis Williams.

APOLLO (Fred E. Moore, mgr.).—Julian Ellinge in "The Crinoline Girl," with practically the same cast that opened the premiere with the exception of Eddie Garvie, Miss Corrine Barker, Miss Jeanne Eagles and Lotta Linticum. "Help Wanted" opens Sunday, Sept. 20.

NEW NIXON (Harry Brown, mgr.).—Week Sept. 13, "The Dummy." Fair cast.

KEITH'S (Chas. G. Anderson, mgr.).—Valerie Bergere and Joe Welch are split headliners. Riggs and Witche added attraction and score hit of show. Valerie Bergere in "His Japanese Wife" and pleased. Joe Welch, favorite here; Harriet Burt, well liked; Brenner and Watson, went over nicely; Al Von Tilzer's "Honey Girls" with McBride and Cavanaugh, went well for the closing act; Wentworth, Vesta and Teddy, the latter being a tumbling canine, open the show with the necessary dash.

James Willard's Orchestra is now playing at the Million Dollar Pier. The prize dancing contests have been changed to Friday night instead of Tuesday and Thursday nights. One hundred dollars in prizes for amateur and professional dancers is offered.

The members of "The Dummy," which opened here Sunday night, were forced to go on in their street clothes. Non-arrival of trunks forced this contingency.

The faction against the liberal Sunday have dropped the issue against Sunday amusements. The Hotel Men's Association, which practically decides questions of this kind, are in favor of the opening of the theatres, motion picture shows and band and orchestral concerts on the Piers, but are strongly against the "honky tonk" brand of noise mongers.

"Daddy Long Legs," with Ruth Chatterton, will be a September attraction at the Apollo. Montgomery and Stone have been temporarily sidetracked until early in October.

BALTIMORE.

By J. E. DOOLEY.

MARYLAND (F. C. Schnberger, mgr.; U. B. O.).—Ruth Royce, winsome; Ryan & Lee, good; S. Miller Kent & Co., hold attention; Joe Jackson, laughs; Buster, clever; Logan & Ott, dance well; Mang & Snyder, good; Misses Campbell, delightful; Castilians, excellent.

VICTORIA (Pearce & Scheck, mgrs.; agents, N.N.).—Robert O'Connor & Co., much applause; John Griffith, makes good; Dolly & Mack, refined musicians; Belle Meyers, dainty; Lerner & Roberts, funny.

NEW (George Schneider, mgr.; agent, Ind.).—Bessie Perle, vim and grace; Chevalier Marshall & Co., very amusing; Hap Handy & Co., create interest; Stewart & Matthews, well received; Roland Brothers, sensational; Tillier Sisters, novelty.

ACADEMY (Tunis F. Dean, mgr.).—Open season with Charlotte Walker in "The Better Way." Houses big throughout week.

FORD'S O. H. (Charles E. Ford, mgr.).—Pictures. Fair audiences.

AUDITORIUM (Wedgewood Nowell, mgr.).—Poli Players in "The Gambler," give splendid reading. Business ought to be much better.

COLONIAL (C. F. Lawrence, mgr.).—"The Common Law" is the opening attraction.

PALACE (W. Ballauf, mgr.).—Pat White and "The Big Jubilee." Attendance above the usual standard.

GAYETY (J. C. Sutherland, mgr.).—"City Sports." Filled houses, as always.

Bay Shore, Gwynn Oak and River View Parks, three of the largest summer resorts near the city, closed for the season Saturday night.

BOSTON.

By J. GOOLTE.

KEITH'S (R. G. Larsen, mgr.; agent, U. B. O.).—One of the best balanced bills seen at this house in nearly a year. Cressey and Dayne proved the big drawing card, but "The Man Who Remembered," good as it is, was eclipsed twice, first by The Pekin Mysteries and again by Nellie Nichols, who presented one of the snappiest singing singles seen here in years. The one weak spot in the bill was McWilliams, Stendel and Baldwin in trio singing, the trouble coming through being given a more prominent spot in the bill than they could fill. Madam Mary's Burlesque Circus went fair and Lambert went across strong. The remainder of the bill comprised Daintie Emile, who presents Ajax, the strong man, and does little else than present him; Johnson and Wells, colored; and Hamilton and Barnes.

LOEW'S ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Vaudeville. Excellent.

LOEW'S ST. JAMES William Lovey, mgr.; agent, Loew).—Vaudeville. Good.

LOEW'S GLOBE (Frank Leagher, mgr.; agent, Loew).—Opens 28.

NATIONAL.—Dark. No sign of opening.

BIJOU (Harry Gustin, mgr.).—Vaudeville and pictures. Good.

PARK.—Dark. This house, which played first class last season, has been entirely rebuilt and will open in about a month.

BOWDOIN SQ. (Al Somerbee, mgr.; agent, U. B. O.).—Pop vaudeville. Good.

HOLLIS (Charles J. Rich, mgr.).—Opens 28 with John Mason in "Drugged."

COLONIAL (Charles J. Rich, mgr.).—"Sari" on its 4th week. Ziegfeld's "Follies" 28. Excellent business at present.

SHUBERT (E. D. Smith, mgr.).—"High Jinks" 3d week. Good business.

MAJESTIC (E. D. Smith, mgr.).—Dark. Will open with "The Trap" 24.

WILBUR (E. D. Smith, mgr.).—William Hodge in "The Road to Happiness." Big.

TREMONT (John B. Schoeffel, mgr.).—Fannie Ward in "Madam President." Drawing big because spicy.

BOSTON (William H. Leahy, mgr.).—William and Dustin Farnum supported by the Majestic Players in "The Little Rebel." Jam.

Bianche Walsh in "The Resurrection," underlined.

PLYMOUTH (Fred Wright, mgr.).—"Along Came Ruth." Holding up well.

CORT (John E. Cort, mgr.).—"Peg" with Florence Martin. Practically capacity.

CASTLE SQ. (John Craig, mgr.).—Stock. "Broadway Jones." Capacity. "Kindling" next.

GRAND (George E. Lothrop, mgr.).—"French Model Burlesquers."

HOWARD (George E. Lothrop, mgr.).—"The Taxi Girls," with Welch, Mealey and Montrose heading the house bill. Capacity on guarantee.

CASINO (Charles Waldron, mgr.).—Blutec Cooper's "Gypsy Maids." Good.

GAIETY (George Batcheller, mgr.).—Billy Watson's Big Show. Good.

The Park, which has passed from the list of old-time first-class houses in Boston, will be used as a showing medium for The Famous Player's films in Boston, and adds another link in the chain of houses along Washington street which are reaping a harvest out of pictures and pop vaudeville.

Frank Leagher will be manager of Loew's Globe when that house opens Sept. 28.

"Wild Oats," Porter Emerson Browne's comedy, was found hopeless and closed Saturday night at the Majestic, leaving the house dark all this week and half of next. It was mis-cast, and when it goes out again Homer B. Mason, who played the profligate millionaire son lead, will probably be the only one retained, his performance having been admirable.

"The Trap," which will open the Majestic Sept. 24, is being produced by Arthur Hammerstein, and will include Janet Beecher, Charles Richman, Tully Marshall, Orrin Johnson, Ralph Delmore and Elaine Hammerstein.

The Tremont is to get "Baltpate" and "Potash and Perlmutter" shortly.

The Boston Press Club has just adopted a policy of weekly gambols with theatrical folks all welcome. Stella Mayhew and Miss Hajos were the features of the first affair, at which ex-Mayor Fitzgerald officiated.

BUFFALO.

By CLYDE F. REX.

TECK (John R. Olesher, mgr.).—"The Money-makers," first on any stage. Opened to big house. Excellent cast. Advance sale good. Next, "Blue Bird."

SIRAS (Henry J. Carr, mgr.; U. B. O.).—Emma Carus, headlined; Watenbury, Bros., novel; Clara Inge, pleased; Willard Simms, went big; Angelo Patricolo, featured; Burk & McDonald, good; Courtney Sisters, usual hit. As special attraction John F. Conroy and his diving monkeys thrilled big audiences in their spectacular aquatic offering.

HIPODROME.—A mystery of mystery surrounded Shea's new movie palace this week in so far as management was to be considered. It was rumored that Al Sherry, who had acted in that capacity for the two opening weeks, had suddenly left on the previous Saturday evening. No cause for such could be learned. Those connected with the playhouse refused to discuss the circumstances. It is presumed that I. Moses, former assistant manager, will take charge of the house, but no confirmation of this could be ascertained. Henrietta Crossman in "The Unwelcome Mrs. Hatch" featured the movie program. "The Adelphi Trio" and "The Two Bohemians," two picturesque musical acts, were welcomed.

STAR (P. C. Cornell, mgr.).—Mrs. Fluke in the new comedy, "Lady Betty Martingale," opened big. 21, Raymond Hitchcock, in "The Beauty Shop."

OLYMPIC (Charles W. Densinger, mgr.; Sun).—Headline is The Florence Opera Troupe; King Comedy Four, scored heavily; Las Valadoms, good cyclists; De-Bars, excellent; McDonald & Zuhn, comedy; picture concludes.

GAYETY (J. M. Ward, mgr.).—Rose Sydel show. Next, "Gay White Way."

ACADEMY (M. B. Schlesinger, mgr.; Loew).—"The Girl I Left Behind Me," featured; Leonard & Whitney, went big; H. Gordien, fair; Mary Ambrose, charming; Walman, violin specialty; Madam Althea, entertains; Sam Harris, good; Helen Primrose, classy; Ernest Dupille, interest; Orville & Frank, clever; pictures conclude.

LYRIC (G. B. Schlesinger, mgr.).—Brownell-Stork Stock Co. offer "Fine Feathers." Pleased big audience. Next, "What Happened to Mary."

GARDEN (W. F. Graham, mgr.).—"Tango Girls," pleased good crowds. Next, "High Life Girls."

MAJESTIC (John Laughlin, mgr.).—"While the City Sleeps," opened to fair house; continued light. Fair production. 21, Norman Hackett in "The Typhoon."

PLAZA (Jacob Rosing, mgr.; agents, McMahon & Dee).—Bergman & Lang, local favorites, went big; Query & Grandy, clever; Bowen & Bowen, pleased; Goff Phillips & Doughtie good; The Del Bols, novel; Bradock & Leighton, excellent.

STRAND (Harold Edel, mgr.).—Pictures.

Both Crystal Beach and Erie Beach have closed.

"The Palais De-Dance," Buffalo's new dancing academy, opened 14.

Carnival Court, Buffalo's only summer resort, closed on the 12th.

W. C. Fleming, who arrived in this city only a week ago to assume the management of the Plaza, has returned to Chicago to take charge of a theater in that city.

CINCINNATI.

By HARRY V. MARTIN.

KEITH'S (John F. Royal, mgr.; U. B. O.).—The Turners, opened; Grace Wilson, popular; Louise Galloway & Co., liked; Annie Kent, hit of bill; Arnaut Brothers, laugh; Carle & Williams, laughs; The Volunteers, big; Mishka & Olga, got over fairly well.

EMPIRE (George S. Bover, mgr.; Loew).—Mila, Bessie Cockatoo, opened; De Lisle & Vernon, fair; Three Loretas, satisfactory; Lida McMillan & Co., very fine; Brady & Mahoney, good; Edwards Brothers, laughs.

GRAND (Theo. Aylward, mgr.; K. & E.).—"Gabriel," picture began second week to flopping business.

LYRIC (C. Hubert Heuck, mgr.; Shubert).—Third week of Lyman Howe pictures; business steady.

WALNUT (Ben Probst, mgr.; S. & H.).—"For the Love of Mike"; 20, "Freckles." GAYETY (Willis F. Jackson, mgr.; Columbia No. 1).—"Girls of the Moulin Rouge"; 20, "Follies of the Day."

STANDARD (Charles Arnold, mgr.; Columbia No. 2).—"Follies of 1920."

OLYMPIC (Tom McCready, mgr.; Progressive).—"Hello Paris"; 20, "Dainty Maids."

PEOPLES (C. Hubert Heuck, mgr.; agent, W. M. A.).—Vaudeville and farce comedy.

LYCEUM (Harry Hart, mgr. W. V. M. A.).—Vaudeville and farce comedy.

CLEVELAND.

By CLYDE E. ELLIOTT.

COLONIAL (Robert McLaughlin, mgr.).—"A Pair of Sixes," opening week. Business very good.

OPERA HOUSE (George Gardiner, mgr.).—May Robson in "Martha By-the-Day." Very good business.

HIPODROME (Harry Daniels, mgr.).—Mr. and Mrs. Vernon Castle head the bill. "Beauty Is Only Skin Deep," musical sketch of merit; Woods and Woods Trio, pleasing; Wallenstein and Freebey, good; Moore and Yates, clever; Keno and Mayne, good; Muller and Stanley, good skit; Two Carltons, entertaining.

PROSPECT (George Lyons).—Rose Melville to big business.

METROPOLITAN (George Johnson, mgr.).—Morton Opera players in "The Tenderfoot." Big business.

PRISCILLA (Proctor Seas, mgr.).—"The Youthful Patriots," good; Swan's Alligators, fair; Browne and Dayton, good; Hodges and Lauchmere, hit; Foyers, good; Hennings and Hennings, fair.

MILES (Charles Dempsey, mgr.).—Pat Stromberg, hit; Olive and Co. in "One Good Turn," real good comedy; Edwin Ford and Co., excellent; Delmore and Light, fair; Claude and Marion Cleveland, good; Landry Brothers, fair; Roubie Sims, fair.

GORDON SQUARE.—Seven Venetians, head; Cook Sisters, good; Hoyt, Stein and Daly, good; Florence Langdon, fair; Kitties, fair.

CLEVELAND (Harry Zucker, mgr.).—Opening week of Holden Players' stock. Business is big.

EMPIRE (Bert McPhail, mgr.).—"Froliques of 1914," Business very good.

STAR (C. J. Kitz, mgr.).—"Follies of the Day." Good business.

GRAND (C. J. Kitz, mgr.).—"The Big Sensation." Good business.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; agt., U. B. O.; Reh. Mon. 10 a. m.).—Bessie Wynn, charming; Homer Lind, shows ability; Consul, entertaining; Roland and Kelley, funny; Jarow, laughs; Farrel-Taylor Trio, very good; Adelaide, Boothy, pleased; Novelty Clintons, opened.

MILES (C. W. Porter, mgr.; agt., Loew);

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Direction, HARRY SHEA

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Reh. Mon. 10).—Fanton's Athletes, hit; O'Neill and Dixon, good singers; Princeton and Yale, local favorites; Morris and Parks, good; Nipp and Tuck, good; "The Bower of Melody" novel musical act.

ORPHEUM (H. P. Williamson, mgr.; agt. Pantages; Reh. Mon. 10).—Lawrence Johnson, excellent Skipper, Kennedy and Reeves, hit; Baxter and Southwick, good; "Five Melody Maids and a Man," excellent; Tyler-St. Clair trio, good; Hoyer and Boggs, comedy.

PALACE (C. A. Hoffman, mgr.; agt. Cox).—Labelle and Begar, good; Sam Rowley, good; Les Frimini and Co., interesting; Reno and Reno, good; Whitneys Operatic Dolls, very good; Mlle. Emerle, hit; Two Regos, fair; Gilmore and Romanoff, good; Donita and Co., excellent; Nellie Bennett's Athletes, very good.

NATIONAL (C. R. Hagedorn, mgr.; agt. Doyle).—Des Estes and Webster, fair; Mr. and Mrs. McCann and Co., above the average; Henry J. Kelly, good; Harry A. Davis and Co., very good; Palmer and Bennett, fair; Fontaine and Unita, fair; Ernest A. Rackett, poor; Three Ameres, good.

COLUMBIA (M. W. Schoenherr, mgr.; agt. Sun).—Van, Hoffman and Van, pleased; Toona's Indians, interesting; Roberts and Maitland, good; Sema Walters and Co., fair; Larkins and Burns, comedy; Ellis and Elisabeth, fair; Harold Yates, good; Francis and Harris, good.

FAMILY (J. H. McCarron, mgr.; agt. U. B. O.).—The Freescott, mind readers; Woods Musical trio, excellent; Joe Langgan, good; The McPersons, pleased; Caulfield and Driver, good sketch; Von Hampton and Joel, very good; Homburg and Lee, good; Carl Statzer and Co.

AVENUE (Frank Drew, mgr.).—"Bunco in Arizona." Next, "Mamazelle."
BROADWAY (Bert St. John, mgr.).—"Rock of Ages." Next, "Beverly of Graustark."

HONOLULU, H. I.

By R. C. VAUGHAN.

BIJOU (J. H. Magoon, mgr.).—The Juvenile Bostonians.
YE LIBERTY (J. H. Magoon, mgr.).—Pictures.

HAWAII (Mae McKay, mgr.).—Pictures.
POPULAR (H. Bradhoff, mgr.).—Sam Blair's Photoplays.

AMERICAN (J. Keovan, mgr.).—Pictures.

Owing to a difference of opinion between the Consolidated Amusement Co. and Sam Blair and his staff regarding the lighting facilities provided by the house management at Ye Liberty, the contract held by Blair at Ye Liberty was cancelled. Blair is now showing his Feature Films at the Popular, where he is getting the business.

J. A. Dunbar of Honolulu is in charge of the Lauder Concert to be given here Oct. 9. The Bijou has been secured for the afternoon from 3 to 5. The Lauder party includes Selwin Driver, Ernest Sewell, Irene Bersney, Yoska and Kitty Ryan. The price of admission will be \$3.50, \$2.50 and \$1.50.

May Taylor (Mrs. Sam Blair) will appear as the Goddess in the "Spirit of Hawaii" which is to be presented at the Opera House Sept. 17, 18 and 19. "The Spirit of Hawaii" is strictly a Hawaiian production, a musical

KANSAS CITY.

By R. M. CROUSE.

SAM S. SHUBERT (Earl Steward, mgr.).—"Damaged Goods" in pictures.

ORPHEUM (Martin Lehman, mgr.).—"Strong bill for opening week setting a good standard that will be hard to maintain. "Wronged From the Start," excruciating sketch; Odiva, fine; Corbett, Shepard and Donovan, very big; Kaufman Bros., laughs; Australian Woodchoppers, entertaining; Marga De La Rosa, good; El Rey Sisters, excellent.

EMPRESS (Cy Jacobs, mgr.).—Eleven Kind Kitties, Scotch revue; Ben Jerome, very big; Peters and Styler, laughs; Cavana Duo, fine; Two Lowes, clever with ropes; Sam Ash, pleasing tenor; Joe Cook, good.

HIPPOTRONE (Ben Starr, mgr.).—Ten Simars, big Arab act; Reed's Bulldogs, good; Gallorini Trio, new idea in musical act; Nonpareil Trio, very big; Gibson and Coyne, laughs; Malone and Malone, dancers.

GLOBE (W. V. Newkirk, mgr.).—Three Victoria Girls, went well; Three Blondys, a nifty acrobatic trio; George Moore, juggler; Karl, novelty violinist; Allen and Francis, eccentric dancers; Gresham and Norris, excellent.

GRAND (A. Judah, mgr.).—"Annie Laurie," a well constructed play well acted. Good crowds.

AUDITORIUM (Miss Meta Miller, mgr.).—"Stock. "Little Miss Brown." Good houses. GAYETY (Matt Smith, mgr.).—"The Social Maids." Still filling them.

CENTURY (Joe Donegan, mgr.).—"Tango Queens." Good crowds.

"The Blopers," coming from a summer run at the LaSalle, Chicago, put in a miserable week at the Shubert after the first two nights.

PANTAGES (Carl Walker, mgr.; agt. Pantages).—Week 7: Julie Ring, went big; May and Kilduff, laughs; Harmony Four, average; Louise De Foggi, laughs; Flying Kays, well trained; Ruth Gibson and Co., fair sketch; Lady Belle and a horse in postings, fair.

EMPRESS (George F. Fish, mgr.; agt. Loew).—Week 7: Jackson Family, scored heavily; Mark Lindner, Mark Somers and Co., fair; Lerner and Ward, easy winners; Ralton and Latour, beautifully costumed; Al Espe, did well; Empire Comedy Trio, entertaining.

HIPPOTRONE (Lester Fountain, mgr.; agt. Western States).—Murrell Ellis, thriller; Standard Quartet, pleasing; Ingalls and Duffield, fair; Abrams and Johns, always good; Arthur and Arline, fair; Bombay Deerfoot, entertaining.

REPUBLIC (Dave Silverman, mgr.; agt. Levey).—Dotson and Gordon, funny; Three Newmans, experts; Aivord, Wilson, Wilbur and Duncan, fair; Musical Walsh, novel; Ethel Thornton, fairly good.

Joe Montrose, Majestic manager, is wiring frantically in an effort to secure the aid of Secretary Bryan in locating his mother and sister, who are in the war zone.

William Stoermer is en route to New York on motion picture business.

Jane Urban has resigned from the Liberty (Oakland) cast and is going into vaudeville.

Tsychema, dramatic dancer from the East, will dance in "The Dance of the Evolution" at the Ebell club Oct. 6.

L. E. Babymr is in Portland on business in connection with Trinity Auditorium.

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OPENING MONDAY (Sept. 21)

American, this week (Sept. 14), and one of the Hits of the Bill
Thanks to JOS. M. SCHENCK

GARRICK (Richard H. Lawrence, mgr.; agt. Shuberts).—"The Whirl of the World." Capacity business. Next, "When Dreams Come True."

DETROIT (Harry Parent, mgr.; agt. K. & E.).—Evan's Minstrels. Next, "Lady Luxury."

LYCEUM (A. R. Warner, mgr.; agt. Stair & Havlin).—Hap Ward and Lucy Daly. Next, "The Rosary."

GAYETY (James Rhoades, mgr.).—"Behman Show." Next, How's "Lovelovers."

CADILLAC (Sam Levey, mgr.).—"Follies of Pleasure." Next, May Ward's "Dresden Dolls."

FOLLY (Hugh Shutt, mgr.).—Billy Watson's "Orientals."

fantasy in which the past and present are merged and in which the spectator is at once carried to the time of the Kamehamehas, and back again to the present. The play was written by E. A. Douthitt (a local attorney) and music by Prof. Carl Miltner. Cast includes: May Eddythe Taylor, Fenelia Miles, Mr. Hutton, E. C. Vaughan, Dickson Nott.

INDIANAPOLIS.

By C. J. CALLAHAN.

SHUBERT MURAT (J. D. Barnes, mgr.).—"The Bird of Paradise."
ENGLISH'S (Ad. Miller, mgr.; K. & E.).—Dark.

LYCEUM (Phil Brown, mgr.).—"One Woman's Life."

LYRIC (H. K. Burton, mgr.; U. B. O.).—Charlino Brothers, very good; Earl & Jennings, scored; Eldridge & Barlow, laughs; Tom Kerr, hit; Lottie Mayer's Diving Nymphs, well received. 2d half, Jack Dekota & Co., Alsey Sexton, Cora Simpson & Co., Jack Taylor, Lottie Mayer's Diving Nymphs.

FAMILY (C. Harmon, mgr.; agent, Sun).—McLinn Trio, Shannon & Straw, Harris & Randall, Harry Eiman.

GAYETY (C. Cunningham, mgr.; agent, C. T. B. A.).—Vaudeville and pictures.

MAJESTIC (J. E. Sullivan, mgr.).—"Mischievous Makers." Big business.

COLUMBIA (G. E. Black, mgr.).—"The Whirl of Mirth." Business fair.

Sells-Floto-Buffalo Bill show is billed for Sept. 21.

The show was all shot to pieces, only a few of the original cast leaving Chicago because of a row over road salaries.

The city censor looked over the "The Damaged Goods" pictures before they were shown at the Shubert and found several things he didn't like, but the matter was taken to the appeal censor and he put a stamp of approval on them.

Roy LeRoy, the "slide for life" performer who was severely injured in a fall a week ago, was taken to his home in Wichita Falls, Tex., last week. He is on the road to recovery.

Edna Dowell has joined the Witholt Musical Comedy Co., playing Missouri. Emma Decker joined the same show.

Marie Prather is with the Meta Miller Stock, Auditorium.

LOS ANGELES.

By GUY PRICE.

ORPHEUM (Clarence Brown, mgr.; agt. U. B. O.).—Week 7: Bertha Kalich, second week, better than first; Duffy and Lorenze, pleasing; Will Rogers, tremendous hit; The Gouldings, bright; Marie and Billy Hart, entertaining; O'Brien Havel and Co., did well; Trans Atlantic Trio, novel; Wharry Lewis Quintette, well received.

J. H. Lubin, Marcus Loew's western representative, has gone to Denver after looking over the local Loew house.

The Morosco is now slated to reopen Sept. 24.

Will Wyatt has returned after a tour of his Southern California circuit.

Howard Scott has signed with the Gaiety company.

Hazel Purdy, former Belasco player, is going into vaudeville, opening at the Orpheum here in a week.

Frances White is back in "The Candy Shop" cast again. The company is working its way West.

The California Fleas is the name of a new theatrical organization on the Coast.

TOLEDO.

By MAUMEE.

KEITH'S (Sam Pearlstein, mgr.; agt. U. B. O.).—Reh. Mon. 10).—Walter C. Kelly, went big; Tighe and Babette, good; Brandon Hurst, excellent sketch and well acted; Georgetown, good in spots; Burns, Kilmer and Grady, good; Lane and O'Donnell, tumblers; Werner-Amoros Co., novelty; Chick and Childlets, clever.

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Byron Gay, composer, has returned from 'Frisco, where he negotiated with Thomas O'Day for the production of a musical comedy written by him (Gay) and C. B. Foster, another local man.

Tom Ince goes East soon to attend the opening, in Boston, of his play, "Mr. Alladin," which Al H. Woods is to produce.

"The Mystic Pool," written by Stage Manager Whistler of the "Hip," will be revamped before taking to the road.

The regular fall theatrical season was launched here last week, the chief attraction in the combination (road attraction) houses being Holbrook Blinn and his Princess (New York) Players at the Mason, the Klaw & Erlanger house. The Blinnites got away to a good start, the advance sale being the heaviest for a season opening in ten years. The Majestic, booked by the Shuberts and controlled by Oliver Morosco, opens next Sunday night with "Too Many Cooks," Frank Craven's present vehicle, and indications point to a big week for it. The summer season in the stock, vaudeville and miscellaneous theatres in Southern California, particularly Los Angeles and San Diego, has been the worst financially in years, and while there is no assurance that the coming season will hold out any brighter prospects, local managers are optimistic. To date the following plays and stars have been booked to tour the Coast: "Milestones,"

Chauncey Olcott, David Warfield, "Seven Keys to Baldpate," "Garden of Allah," "Help Wanted," Gilbert and Sullivan Opera (with De Wolf Hopper), John Drew, "Potash and Perlmutter," "Madame President, Billie Burke, "Trail of the Lonesome Pine," "Joseph and His Brethren," "Legend of Lenora" (with Maude Adams), "Disraeli" (with George Arliss), "Peg o' My Heart," "Mutt and Jeff," "A Pair of Sixes," "My Best Girl," "High Jinks," "The Whip," "When Dreams Come True," "The Passing Show," "The Things That Count," Forbes Robertson, "Everywoman," "The Bird of Paradise," "Polly of the Circus," "Kitty Mackay," New York Grand Opera, "Today," Kolb and Dill, Raymond Hitchcock, "Adele," "The New Henrietta," "The Yellow Ticket."

MILWAUKEE.

By P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Leonard & Russell, big; Matthews, Shany; Co., immense hit; Henry E. Dixey, excellent; Elinore & Williams, fine; The Sharrocks, very good; Bill Pruitt, fair; Albert Rouget, pleased; Dupree & Dupree, interested.

ORPHEUM (T. H. Ealand, mgr.; agent, Loew).—Ollie Young & April, appreciated novelty; Kada Clark, good; Couchell Bros., excellent; Elk Trio, fine; Joe Hardman, pleased; Riva Larsen Troupe, went well; Three De Lyons, fair; Bruce & Calvert, comedy honors.

CRYSTAL (William Gray, mgr.; agent,

Loew).—McIntosh and his Musical Maids, excellent; Nichols-Nelson Troupe, fine; Davis & Mathews, good; Fred Hillebrand, appreciated; Wardell & Hoyt, appreciated.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—"The Queen of the Movies" to excellent business.

SHUBERT (C. A. Niggemeyer, mgr.).—Shubert Stock in "The Littlest Rebel." Capacity houses.

GAYETY (J. W. Whitehead, mgr.; agent, East).—"Bon Ton Girls." Fine business. CLUB (Rod Waggoner, mgr.; agent, Prog.).—"Progressive Girls" opened to capacity.

MINNEAPOLIS.

By O. W. HILL.

ORPHEUM (G. A. Raymond, mgr.).—Indifferent bill headed by Elphye Snowden, Travilla Bros. and seals, excellent; Will Oakland and singers, pleasing; Williams and Wolfus, hit of bill; Munier and Treadway, draggy sketch with obvious playing for points; Lee Barth, fair; Ernie Potts and Co., fair.

UNIQUE (Jack Elliott, mgr.; agt., Loew).—Haydn, Burton and Haydn; Canaris and Cleo; Will Robinson; Black and White; Bobbe and Dale.

NEW GRAND (William H. Koch, mgr.; agt., W. V. M. A.).—Happy Jack Gardner, La Vere and Palmer, Roland Travers and Co., Booth and Leander.

METROPOLITAN (L. N. Scott, mgr.).—Guy Bates Post in "Omar, the Tentmaker." "Baldpate" follows.

SHUBERT (Wright Huntington, mgr.).—Shubert stock in "The Woman." "Alias Jimmy Valentine" follows.

GAYETY (William Koenig, mgr.).—Gus Fay and Gayety Girls.

As yet no home has been found for progressive burlesque. It is being given in St. Paul at the Star, but at present there is no available theatre here, the Unique being tied up by litigation in the Rogers estate.

Raymond Bond has joined the Wright Huntington players in St. Paul.

James Baker of El Paso, Tex., was arrested in St. Paul on the charge of attempting to swindle. Baker is said to have offered for sale a certain number of motion picture films at \$150 a set. Several weeks ago J. C. Bettee of Minneapolis bought \$150 worth of the films from a man who is thought to be working with Baker. Mr. Bettee is still waiting for the delivery of his purchase.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—"Nep-tune's Garden" overshadows everything currently, although Sherman Van and Hymen rolled up big score. Edyth and Eddie Adair, Dorothy Meuther and Pierre Pelletier Co., inferior acts appearing early, received scant approbation. Diamond and Clemence and Dyer and Alvin, managed to please.

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Fred Mardo, Mgr.

CRESCENT (T. C. Campbell, mgr.).—Emma Bunting Stock Co. in "A Woman's Way."
LAFAYETTE (T. C. Campbell, mgr.).—"Mutt and Jeff in Mexico."
TULANE (T. C. Campbell, mgr.).—Howe's pictures.
DAUPHINE (E. A. Schiller, mgr.).—"Gay Morning Glories."
HIPPODROME (Jake Miller, mgr.).—Vaudeville.
ALAMO (Will Guerlinger, mgr.).—Vaudeville.

Concurrent with the appearance in New Orleans of S. H. Wells comes the rumor that the Wells interests will take over the Greenwall and operate it with a policy similar to that obtaining at the Strand, New York.

Because the managers of local picture theatres would not accede to a request for more salary and shorter hours, the operators have gone on strike.

\$25,000 will be spent by Josh Pearce in remodeling his Bijou theatre.

The Photo Drama Co. has opened offices at Dallas, with H. A. Daniels, formerly with the Paramount people, in charge.

Editors about have notified press agents about to retrench, as their readers care more about the big time skirmish in Europe.

PORTLAND, ORE.

By R. E. ANSON.

BAKER (Geo. L. Baker, mgr.).—Week 6. "Such a Little Queen," to good business.
EMPRESS (H. W. Pirrong, mgr.).—agt. (Loew).—"Fun at the Baths," opened; Bur-

5 to 7 WEEKS

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ton, Hahn and Cantrell, hit; Winzer and Palmer, very pleasing; Tex Neal, pleased; "Winning Widows," featured. Fair business.
PANTAGES (J. A. Johnson, mgr.; agt. Direct).—Hiras and Preston, fair; Chase and Latour, very good; Schiller's Quintette, musical; Kithner, Hayes and Montgomery, pleased many; "Fair Co-eds," hit. Good business.
LYRIC (Dan Flood, mgr.).—"Love and War."
HEILIG (W. T. Prugel, mgr.).—"Pictures.

PHILADELPHIA.

By J. J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agent. U. B. O.).—The Two Hollanders, Chretienne and Louise, won out by a narrow margin principally through the novelty of their offering. The audience liked Blossom Seeley, although she was handicapped by a bad cold. Another single who won popular favor was Julia Curtis, who was in the third spot, and deserved a better position. Opening the show were Valveno and LaMore in a good athletic act. Parillo and Fabrice pleased with a familiar singing number. Next was Julia Curtis, followed by The Langdons in their burlesque offering. The Leightons scored with their talking, dancing and singing skit. In

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RAY SAMUELS

Season's Sensational "Single" Success

Pittsburgh "Post" (Sept. 15): Extra good features comprise a vaudeville program of high quality at the Grand opera house this week. Seldom is a foot-light favorite accorded such a demonstration as that which came from yesterday's audience for Sprightly Ray Samuels, famed in "The Follies" and "The Honeymoon Express," on the occasion of her first vaudeville appearance here. To a piano accompaniment she gave a ragtime recitative of the acting perils of a movie heroine pushed from a cliff, knifed by the villain, and thrown into a lion's den. From a goshdarn Rube song in which she looked the part with no makeup save the astonishing variety of expressions into which her face slipped, she dashed into a pietro impersonation, hands and feet stabbing the air in all directions while she chirped "Here he comes, there he goes" and the house thundered rapturous applause.

THIS WEEK
(Sept. 14)
GRAND OPERA HOUSE
PITTSBURGH

Pittsburgh "Despatch" (Sept. 15): The magnificent entrance to the Grand opera house was filled with new potted palms and fresh cut tall flowers yesterday, the color scheme being carried out in autumn tints. The large audience gave vent to exclamations of pleasant surprise as it passed through. The bill of high class vaudeville this week is particularly strong. Ray Samuels carried off the headline honors yesterday, singing in her own inimitable way several songs, including Italian, Rube and Yiddish character ditties. The audience forced her to make a speech at the matinee.

NEXT WEEK (Sept. 21)

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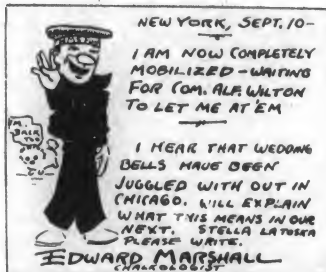
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VOL. XXXVI. No. 4.

NEW YORK CITY.

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The cover features a central portrait of Helen Knight, a woman with dark, wavy hair, looking slightly to the left. She is framed by a large, dark, star-shaped background. Surrounding her are four circular portraits of other actresses: Mary Benson (top left), Mary Balsar (top right), Princess Ruspoli (bottom left), and Bessie McAllister (bottom right). Each portrait is set within an ornate, classical-style frame. The word "Pictures" is written in a decorative banner above the top portraits. The word "Dramatic" is written in a decorative banner to the left of the central portrait, and "Variety" is written in a decorative banner to the right. The name "HELEN KNIGHT" is written in a banner across the bottom of her portrait. At the bottom center, there is a small illustration of a musical instrument, possibly a harp or lyre, with the text "EDGAR M. MILLER N.Y." below it.

Pictures

MARY BENSON

MARY BALSAR

Dramatic

Variety

HELEN KNIGHT

PRINCESS RUSPOLI

BESSIE McALLISTER

EDGAR M. MILLER N.Y.

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VARIETY

Vol. XXXVI. No. 4.

NEW YORK CITY, SATURDAY, SEPTEMBER 26, 1914.

PRICE 10 CENTS.

AROUND 500 ACTS FROM EUROPE LOOKING FOR TIME IN NEW YORK

**200 Americans Turn Back Home, and About 300 Foreign Acts
Over Here, Through the War. More on Their Way,
and Cables Kept Busy Trying to Place Them**

A foreign agent (Maurice Rose) in New York estimated this week that there are at present in New York and vicinity about 500 acts that have come over here within the past six weeks, through the European war breaking out.

Of these, said the agent, about 200 turns are American that were on the other side temporarily or had been there for a long time. The remainder, about 300, he added, are foreign turns, with canceled European contracts or believing it useless to remain abroad in the hope of an engagement over there while the conflict continued.

Many cables are being received by his office (Rose & Curtis) daily, said the agent, from foreign bookers who want to place acts on this side before they arrive.

Very few, said Mr. Rose, as far as he had been able to learn, have yet been booked for consecutive time.

Hammerstein's has been in receipt of a great number of applications from acts just returning. Loney Haskell says all kinds of acts have applied, some native turns that have almost been forgotten over here.

BENNETT WILL TAKE TIME.

Richard Bennett, the promoter of "Damaged Goods," will take a few weeks in vaudeville if the conditions are agreeable.

He has notified Rose & Curtis to that effect. About ten weeks will do, said Mr. Bennett, who is now vacationing down in Jersey.

WALSH REPORTED KILLED.

A report, which cannot be verified, evidently coming from the French border via London, brings the information that Lionel Walsh, the Irish comedian, has been killed in the field.

Walsh was with "Sweethearts" over here last season. During the Boer War he was a member of a regiment of English Lancers and rose to the rank of lieutenant. Immediately on hearing that England wanted her sons at the front he sailed for London and rejoined his regiment. That was the last heard of him until the news of his death was received by friends at the Lambs.

NEW NEUTRALITY ORDER.

A letter was sent to all New York theatre managers this week by the license commissioner laying down neutrality rules to be followed in connection with any theatrical performance. The Commissioner's action is a sequel to the recent general request issued by President Wilson.

The letter follows:

Dear Sir:—The Commissioner of Licenses is charged with the duty of preventing exhibitions against the public welfare in theatres.

I therefore request that no moving picture films or stereopticon pictures or scenes, or persons, or flags involved in the present war in Europe, that would be likely to create disturbance or excite disorder, be shown.

The action of licensees in this matter will be considered when renewal of license is asked for.

Respectfully,

GEORGE H. BELL (Signed),
Commissioner.

LOIE FULLER STAGING DANCES.

San Francisco, Sept. 23.
Arrangements have been completed Loie Fuller to stage a series of tacular dances during the Panama-Pacific Exposition.

WEATHER'S FAVORABLE SHIFT.

The weather made a favorable shift for the treatrical managers Thursday afternoon, too late to help business that evening, but growing chilly enough to almost cause the theatre men to forgive the mid-summer early part of the week.

Reports from all sections to the middle west also reported a cooler condition, with a corresponding brace in box-office receipts.

The humidity the first three days taxed the patience of the most patient show proprietor, it arriving upon top of a depression that was sufficient in itself.

CANADIAN ORPHEUMS OUT.

The Orpheum Circuit theatres at Vancouver and Victoria have been closed to vaudeville pending the war.

The Orpheum acts now jump from Calgary to Seattle.

ROAD RECEIPTS DEPRESSING.

Chicago, Sept. 23.

James Wingfield, of the Central Booking Circuit, is depressed over reports coming to his office from shows on the road. He lays this depression to the war. He says that several good shows have played to as low as \$15, matinees, and \$27 nights.

ELSIE JANIS RETURNING.

Elsie Janis will return from England, arriving in this country Oct. 9 or 10. She will immediately start rehearsals of a dramatic offering for vaudeville.

SOTHERN'S DECLINATION.

Believing that the time was ripe for such a venture and that France's position in the present European war would have justified the project, a New York manager offered E. H. Sothern a 30 weeks' guarantee at \$2,000 a week to appear in a Broadway theatre in a revival of "If I Were King."

Sothern, who is now enjoying a long rest at his summer home, politely declined the offer.

REASON FOR SUNDAY OPENING

Springfield, Mass., Sept. 23.

The edict has gone forth from the office of the Mayor, permitting the theatres to reopen on the Sabbath. The houses have been closed Sunday for the past five months.

The Mayor was swayed in his decision by a report received from the Police Department which showed a marked increase in intemperance and rowdiness since the closing order has been in effect.

HOLBROOK BLINN DISGUSTED.

Los Angeles, Sept. 23.

The Princess Players with Holbrook Blinn from the Princess, New York, closed their local engagement Saturday after disappointing returns.

Blinn says the people here are unappreciative and do not know art when they see it.

The company was lucky to get around \$5,000. The show expected to do \$14,000.

The Players rehearsed playlets for two nights for presentation in New York before leaving for the east.

CHICAGO HOLDING UP.

Chicago, Sept. 23.

Business in the "loop" district last week was very good and few complaints were heard. Several shows played to around \$10,000 on the week, and some went over this figure.

The reason for the big business is laid to the fact that numerous conventions have been held here in recent weeks.

"Tipping the Winner" is the only real failure so far. "Within the Law" did not do a very big business.

Burlesque has suffered, but vaudeville has been holding its own.

The outlying houses have been doing fairly well, also. At the Victoria, where Isabel Randolph was playing "Maggie Pepper," the house was sold out at all performances the latter half of the week.

Weis Circuit Playing Pantages.

New Orleans, Sept. 23.

The Weis Circuit, through which the Orpheum Circuit was to have entered Texas, is playing Pantages vaudeville.

CREDITORS AFTER GOVERNORS FOR COMEDY CLUB INDEBTEDNESS

Suit Brought to Recover Against Members of Board of Governors. Club Said to Have Owed About \$22,000 When Suspending. Meeting of Creditors Called.

Several former members of the recently suspended Vaudeville Comedy Club were legally reminded Thursday of their late official connection as Governors of that social society, by the service of summonses in two actions to recover for merchandise delivered.

The defendants, all members of the Board of Governors when the end of the Comedy Club was reached Sept. 1, in the former Metropole Hotel (where the club had been domiciled for a month or so), are Edward F. Albee, James M. Brennan, Thomas J. Gray, Lee Harrison, Gene Hughes, Al Johnson, George Le Maire, Mannie E. Manwaring, Hugo Morris, James J. Morton, Arthur J. Pickens.

Messrs. Albee, Jolson, Le Maire and Morris were the only members served Thursday in the suits brought through Herman Hoffman, attorney, by Benjamin H. Marks to recover \$805, and B. Salomon's Sons, with a claim for \$670.

Harry J. Robinson, of 233 Broadway, issued a call Wednesday, for a meeting of Comedy Club creditors at the clubhouse, yesterday (Friday), "for the purpose of discussing the situation and determining upon the best course of action to pursue to protect the interests of all," the notification stated.

The Comedy Club is reported to have owed about \$22,000 at the time of its suspension. Included in this amount was \$1,250, the August rent of the new clubhouse. The lease for this building which the club held is claimed to have been broken through the landlord taking forcible possession of the premises Sept. 1.

ASS'N MEN HERE.

Mort Singer, general manager of the Western Vaudeville Managers' Association; Judge Trude, the "Association's" legal adviser, and Karl Hoblitzelle, president of the Interstate Circuit, arrived in New York Wednesday afternoon.

A meeting was held Thursday in the Orpheum Circuit's offices, attended also by Martin Beck and the Orpheum's attorney, the idea being to reach an understanding between the interests insofar as the territory in the south now controlled by the Interstate people is concerned.

Hoblitzelle's contract with the "Association" will shortly expire and in order to effect an amicable arrangement of renewal, to prevent any future differences around the Texas question, the New York gathering was deemed advisable.

Messrs. Singer and Trude expected to return to Chicago at once, but Hoblitzelle will remain over a week or ten days.

LOEW GETS JIM MORTON.

In the Marcus Loew booking agency it was said that James J. Morton, "The

Boy Comic," had signed a Loew contract and would open Oct. 5 for a full route on the time. It is said the big time managers were in favor of securing Mr. Morton's services, but delayed issuing a route.

George P. Murphy and Joe Ratliffe, a lately formed two-act, signed with Loew this week, the contract engineered through Frank Bohm.

Tom Mahoney received a 40-week Loew contract last week, also through Bohm, after Mr. Mahoney had left a late supper at 12.30 in the morning, catching the one o'clock train for Boston, to fill a disappointment at Loew's Orpheum in that city for the next day's matinee.

ACT SIGNED TWICE.

New Orleans, Sept. 23.

Sullivan & Considine have procured an injunction restraining Sherman, Van and Hyman from continuing playing under an Orpheum Circuit contract. The act closed a week's engagement at the local Orpheum Sunday night.

S. & C. claim to hold a contract from the turn for 20 weeks, and charge that after signing it, the three-act (all men) accepted the Orpheum agreement, not believing S. & C. would legally proceed against them.

NO SALARIES IN TOPEKA.

Topeka, Kan., Sept. 25.

Stage hands, musicians and vaudeville entertainers walked out of the Orpheum Wednesday on a strike, when the acting manager informed them he could not pay salaries.

F. C. Smith, the manager of the house, left here several days ago, leaving a former janitor to handle the business. In an attempt to keep the house open, Hermie Gordon, the owner of the theatre, verbally agreed to stand responsible for all salaries, but the men refused to accept his offer.

Lew Nathanson, the lessee, offered to pay the wages of the house's employees and continue the show with the acts playing on a percentage basis, but the bill decided to quit. The Tuesday night's business amounted to \$25 gross. The house is now playing pictures at five cents admission.

The Orpheum was opened last October as a straight vaudeville house, playing Sullivan-Considine acts. A change in policy came two months later when Proprietor Gordon brought musical tabloids into play, later to switch again to pictures.

Lexington, Ky., Sept. 25.

The orchestra at the Ben Ali theatre went on strike Monday night as a result of an argument between the house leader and the director for Ruth St. Denis, who was the attraction. The move spoiled the performance. A complaint may be lodged with the National Musician's Union.

"FOGARTY NIGHT" DRAWS.

"Fogarty Night" at the White Rats' Clubhouse Thursday evening drew capacity. The big convention hall on the lower floor was thronged, when Frank Fogarty, the Big Chief of the order, spoke in appreciation of the gathering; and appealed to those present to either join the Rats, if they were not members, or talk about the White Rats anyway. "It pays to advertise," concluded Mr. Fogarty, and his remarks were followed by a gale of applause that continued until stilled by the appearance of Joe Mack on the platform. Mr. Mack carried a silver loving cup, presented to Mr. Fogarty by members of the organization.

Previously the same evening the cup had been presented by Mr. Mack to the Big Chief on the stage of the Palace theatre, where he is playing this week. Mr. Fogarty made an address of thanks from the rostrum, incidentally informing the audience regarding the White Rats, its purpose and objects.

TANGUAY OPENING MONDAY.

Eva Tanguay in her comedy with music, "Miss Tabasco," will open her season in Lancaster, Pa., Monday. The show will play two weeks of one-nighters and then go into the Grand, Cincinnati, Oct. 12, with the Nixon, Pittsburgh, booked for the following week.

The show may reach New York about Oct. 26.

ACT'S TITLE CHANGED.

Although calling their new act at the Palace this week "At Home," Paul Morton and Naomi Glass have decided upon "Before and After" as the permanent title for it.

JOE SCHENCK VISITING.

Joseph M. Schenck, general booking manager of the Loew Circuit, left for Chicago early in the week, accompanied by Marcus Loew. Mr. Loew is due to return early next week.

Mr. Schenck may visit several of the middle-western Loew theatres, or even make an extended trip over the Loew western time.

"LADY LUXURY" FOR N. Y.

Fred C. Whitney returned to town early this week from Detroit where he went to be present at the opening of his new piece, "Lady Luxury." He stated that the show got over nicely and he intended bringing it into New York Oct. 5, playing a week of one night stands east from Detroit. No house has been set aside for the production as yet, but Mr. Whitney said that he would complete arrangements Saturday for a theatre.

Sheedy Booking in Newark.

The Majestic, a house managed by Charles M. Pope, and which has been lately playing pictures, started a pop vaudeville policy Monday, playing eight acts booked by Ben Piermont of the M. R. Sheedy agency.

The Majestic seats 2,200.

"Consequences" Opening.

"Consequences," a play to appear in a Shubert theatre the first week in October, will have its premiere at Stamford, Conn., Sept. 30.

Boston, Sept. 25.

"THE TRAP" A KNOCKABOUT.

"The Trap," given its metropolitan premiere at the Majestic last night, scored the most decisive knockout ever accorded a first performance in Boston. The plot was kept a mystery, but the superb cast proved the drawing card. It was S. R. O. shown 20 minutes before curtain.

Charles Richman in a role that will have wonderful popularity carried the house by storm.

Others scored in this order: Janet Beecher, Orrin Johnson, Ralph Delmore, Elaine Hammerstein, and Tully Marshall.

Mr. Marshall has a limited role, but staged the production for Arthur Hammerstein. Miss Hammerstein was a complete surprise in a light part.

The plot revolves around an innocent wife and her former Yukon sweetheart, trapped innocently by a blackmailer, the big scene coming when the blackmailer is uniquely framed and killed by the Yukon man, who shoots himself in the arm to carry out the frameup.

The piece runs smoothly, without an instant's cessation of intensity, the big climax in the third act being followed by semi-climax in last act, which prevents the usual last-act slump in dramas of this type.

STAHL'S "QUEEN OF BURLESQUE."

The Channing Pollock-Rennold Wolf comedy chosen by Rose Stahl for this season has been named "The Queen of Burlesque."

It will go into action at once, and is expected to open Oct. 26, at the Hudson, New York.

SOME GOOD RECEIPTS.

In the midst of harrowing reports from "the road" gleams up some good receipts from travelling combinations. "Peg o' My Heart" played to \$1,200 Wednesday night in Brooklyn, its first visit across the bridge. It looks like a \$10,000 week over there.

Two "Potash and Perlmutter" shows played to \$3,836 for three days at Columbus this week, and to \$1,846 in two performances Wednesday at Youngstown.

A "Yellow Ticket" company gathered in \$1,000 at Elizabeth, N. J., Tuesday.

DAVIDSON DARK.

Milwaukee, Sept. 23.

For the first time since the house opened, for a period at this season of the year, the Davidson theatre is "dark" for the lack of legitimate bookings.

TRI-STAR COMBINATION.

The opening date for the Charles Frohman tri-star combination, which includes William Gillette, Blanche Bates and Marie Doro, is set for Oct. 16, at the Apollo, Atlantic City. The revival of Sardou's "Diplomacy" will be the play.

New Amsterdam Reopening.

The New Amsterdam will reopen Oct. 5 with Hazel Dawn in "The Debutante." Klaw & Erlanger decided Thursday morning to bring the new John C. Fisher production in direct from Atlantic City.

FILMING COHAN-HARRIS PLAYS; GEO. COHAN MAY APPEAR HIMSELF

Negotiations Between Producing Firm and Fred Mace for Picturizing of All Cohan Successes. E. L. Brulataur Also Interested. First Time Cohan & Harris Have Considered Move.

Negotiations (that may have been closed yesterday) are pending between Cohan & Harris and Fred Mace, the well-known camera comic, for the picture rights to all the former George M. Cohan stage successes, numbering about twenty. Papers were drawn up Thursday to be submitted to the managerial firm the following day for their signature. E. L. Brulataur, general sales agent for the Eastman Kodak Co., and also a heavy stockholder in a number of successful film corporations, is interested with Mace in the Cohan & Harris picture proposition.

It is barely possible if the deal materializes, that George M. Cohan himself will appear before the camera to enact the various roles he made famous in the stage productions of his plays.

This is made more probable since Mr. Cohan has retired from active stage work, and the picturizing would present an opportunity to leave a lasting reminder of his stage career. Mace will also be seen in the film productions. Practically all of the Cohan shows come under Mace's field.

Numerous propositions have been submitted to Mr. Cohan and the firm along similar lines, but heretofore they have brushed aside all picture overtures.

BROOK'S PLAY IN BRADY'S HOUSE.

"The Elder Son," current at the Playhouse, will take to the road Oct. 12 to make room for the Joseph Brooks' production entitled "My Lady's Dress."

William A. Brady completed the arrangements for the presentation of the new Edward Knoblauch piece at his house late this week. "My Lady's Dress" was produced in London last season at the Royalty theatre, where it is still running. The play is said to be a second "Milestones" with a greater punch than the latter piece had.

Frank Vernon, the London stage director, is in New York supervising the preliminary work for the production and Mr. Knoblauch will arrive in this country in time for the final rehearsals and to be present at the opening performance.

The company which has been engaged for the play includes Mary Boland and Leon Quatermain.

"HAWK" DELAYED.

"The Hawk," with William Faversham, opens tonight in Albany, coming into the Shubert, New York, Monday.

The play was to have opened Thursday night, but the illness of one of Mr. Faversham's principal supports necessitated postponing it.

"Miss Daisy" will move Monday from the Lyric, where it has been running, to the Manhattan. The play has shown little box-office success.

PARIS READING LITTLE.

E. G. Kendrew, VARIETY's representative in Paris, writing under date of Sept. 4 from that city, says: "In spite of the Germans being close to Paris, the issue of VARIETY, Aug. 21, was received Sept. 2 and on sale at the newspaper kiosques (stands) as usual, although at present there appears to be little demand for literature of any kind, excepting the daily sheet issued by the large journals (their usual issue in curtailed form of one page) giving such news of the war as permitted by the authorities."

The letter also adds: "Paris is in an excited state today. It is a serious situation. Shortly after the date of Mr. Kendrew's letter, the Germans were driven back, and the threatened siege of Paris averted."

CRAVEN COMES EAST.

Los Angeles, Sept. 23.

Frank Craven will leave the coast company of "Too Many Cooks" Saturday and, with his wife, go to Detroit to join another company to play Chicago, then Boston.

He will be replaced in the Western company by Clarence Oliver and the role played by Betty Blith (Mrs. Craven) will be filled by Miss Sullivan.

NAZIMOVA OPENS OCT. 12.

Nazimova will open in New York under the management of Liebler & Co., Oct. 12, in a new play by Basil Hastings entitled "The Proper Person."

The house selected for the advent of the new production is not disclosed by the management.

PRODUCING "UP AGAINST IT."

Walter Lawrence, Edward Gormerly and William Munster are interested in the production of a new three-act farce entitled "Up Against It," placed in rehearsal last Thursday. The cast will have nine people and the piece will have its initial showing out of town Oct. 12.

"DOLL GIRL" DUE NOV. 9.

Hattie Williams and Richard Carle will return to New York Oct. 12 for a two weeks' stay at the Palace in James Barrie's playlet "A Slice of Life."

Immediately after the close of that engagement, they will start rehearsals of "The Doll Girl," booked over the southern time.

Clancy Leases Empire, Paterson.

James Clancy has leased the Empire, Paterson, for stock. The Clancy Stock opens Oct. 5. Harry Graham will be leading man. Others engaged are Grace Gardiner and Philip Barrison.

OVERCOMING GLOOM.

No answer had been returned to H. B. Marinelli, in New York up to Wednesday, in reply to his queries of late last week, answering the cable received by him from the Marinelli Berlin office (via Copenhagen) requesting list of available American acts for October: Marinelli cabled back to know conditions in the seven Continental countries mentioned, among which were Germany and Austria.

It was the opinion of foreigners this week that the foreign governments were sanctioning the reopening of the music halls if not actually ordering that they be reopened, in an effort to dispel the gloom in the stricken countries, where nearly the entire population left at home is in mourning.

Mr. Marinelli said this week he had altered his intention of bringing foreign acts over here for the purpose of forming traveling vaudeville shows. The theatrical situation over here at present, added Mr. Marinelli, was not such at present, that he felt safe in assuming the responsibility the venture would entail.

STAR STOCK STARTS WELL.

Boston, Sept. 23.

The capacity houses that greeted "The Littlest Rebel" in stock at a 50-cent top with Dustin and William Farnum as visiting stars at the Boston last week has convinced William H. Leahy there is a fat field for this type of stock company in Boston.

It was reported for a while that his plans for 12 weeks of grand opera at a \$2.50 scale did not look so rosy at first.

Today, however, it was officially announced that the venture will go through, starting Oct. 5.

Leahy's other stock house in Haverhill will continue and will use part of his cast to prevent a 12-week lay-off, and it was unofficially reported this week that two other houses are apt to be opened in small Massachusetts cities.

Plugging "Pretty Mrs. Smith."

A conference between the Shuberts, Oliver Morosco and George Mooser was held Tuesday night to decide the fate of "Pretty Mrs. Smith," which opened at the Casino Monday and was unmercifully "panned" by the critics, who only gave credit to Charlotte Greenwood and Sydney Grant.

After a lengthy discussion the managerial heads decided the piece had a chance despite the adverse criticism and that they would keep it on and inaugurate a newspaper campaign of advertising to "plug" the show.

"Panthea" Contract Signed.

A contract to place "Panthea" on the road once more with Olga Petrova at the head, was signed in the office of the Shuberts Thursday morning.

The reopening of the piece is to occur at Stamford, Conn., Oct. 17.

Reading Wants Burlesque

Reading, Sept. 23.

The stockholders of the Grand theatre are in New York trying to get burlesque for their house. The theatre was a failure as a stock proposition.

JACK JOHNSON GOING AWAY.

(Special Cable to VARIETY.)

London, Sept. 25.

H. B. Marinelli's Paris office is arranging to send a Jack Johnson Show to South America, leaving here Oct. 8.

It is probable that Willie Solar, Romalo Trio and Hunter and Bobb will be in the Johnson troupe.

"YOUNG WISDOM" MILD.

(Special Cable to VARIETY.)

London, Sept. 25.

"Young Wisdom" was presented at the Playhouse last night, to but a mild success.

Margery Maude and Madge Titheradge were in the roles created by the Taliáferro sisters in America. They were pleasantly received personally.

PANTZER'S ADVENTURES.

(Special Cable to VARIETY.)

London, Sept. 25.

Ernest Pantzer and Co. sail for New York on the St. Louis tomorrow. They came here direct from Brussels, after a series of terrible adventures.

Mr. Pantzer has received no tidings of his brother, Willie, nor mother or sister since the war started.

Cabled Wrong Boat.

A cable received too late for correction under "Sailings" on page 4 of this issue, says Pierce and Roslyn are sailing on the Minnetonka.

Trying Out in Wheeling.

Wheeling, W. Va., Sept. 25.

"Mr. Wu," with Walker Whitesides, will have its first showing here next Thursday, opening in New York Oct. 5.

SKINNER'S "SILENT VOICE."

"The Silent Voice" has been adopted as the title of the new starring piece for Otis Skinner. The show opens next week in Washington and after short road preliminaries will be brought into New York by Charles Frohman.

INDEFINITE PLANS.

Francis Wilson has not decided just what he will do this fall. He has several propositions under consideration and it is likely that he will be starred in a new piece which has been read by him and looks very favorable.

Howard Kyle is another legit who has plans under way but nothing definite settled.

Robert Hilliard's play is also a question and it is understood that Klaw & Erlanger will make arrangement with another New York producer whereby he will be assigned a play the latter has.

Montgomery and Stone's Start.

The start of the new Charles B. Dillingham show will be Tuesday night, next, at Philadelphia. It is the Montgomery and Stone aggregation. The show was due at Atlantic City yesterday and today, but couldn't get ready in time. "Daddy Long Legs" is filling the A. C. engagement.

Mr. Dillingham's revue, with the Irving Berlin music, starts rehearsals next Monday.

Pearl Meredith Very Ill.

Pearl Meredith (of the Meredith Sisters) was reported Thursday night as seriously ill with pneumonia.

ENGLISH "WAR SALARIES" CONTINUING INDEFINITELY

London Indications Point to Managers Attempting to Secure Artists at Present Prices for Future, After Peace Is Declared. Acts Accepting Money Now Under Protest.

(Special Cable to VARIETY.)

London, Sept. 22.

Acts seeking future music hall engagements are having present war salaries offered by the local managers which may indicate a general endeavor to keep the salaries of artists lowered, even after the present hostilities have ceased.

A number of acts are signing for their percentage of salaries under the prevalent 50-50 arrangement with a protest clause added to the given receipt, probably acting under legal advice, with the possibilities of a future damage suit for the difference between the amount accepted and their regular salary.

GABY'S TRAVESTY.

(Special Cable to VARIETY.)

London, Sept. 22.

After a week of intermittent rejections and acceptances causing the Palace management no end of worry, Gaby Deslys opened Monday to a packed house, offering a 60-minute travesty melodrama in dream form, featuring her singing and dancing with Harry Pilcer.

The piece is fairly good, but Gaby registered a personal triumph and at the finale was presented with 14 huge floral pieces which provoked the following speech from temperamental Gaby: "Ladies and gentlemen—your soldiers fight; our soldiers fight; I hope we win."

London, Sept. 23.

Gaby is playing the Palace under a verbal salary arrangement for the present engagement, the agreeing stipulating that she is to receive a salary of \$1,500 weekly if business is on the losing side; \$2,000 with an even break for the house, and \$2,750 if the business statement shows a profit.

MANAGERS BOYCOTT WAITERS.

(Special Cable to VARIETY.)

London, Sept. 22.

The English managers who heretofore were wont to patronize the Ca-vour remained away from that resort for a fortnight until all the German waiters previously employed there had been replaced by Englishmen.

Follies Founder Widow Marries.

(Special Cable to VARIETY.)

London, Sept. 22.

Fay Compton, widow of Henry Pellissier, founder of the "Follies," was married to Lauri Defrece Sept. 20 at a private ceremony held at Maidenhead.

Both are in "The Cinema Star" at Shaftesbury.

Rehearsing Empire Revue.

(Special Cable to VARIETY.)

London, Sept. 23.

Percy Riess of the Will Collins Agency has engaged Ralph Lynn and

Tom Payne for the new Empire revue now rehearsing for an Oct. 12 opening. Others in the cast include Amy Augarde, Kathleen Clifford and Regine Flory.

PAUL MURRAY FIGHTING.

(Special Cable to VARIETY.)

London, Sept. 22.

In spite of persistent denials it is now practically settled Edelsten and Burns will separate. Paul Murray admitting as much and adding that he has received overtures from both, but won't make any plans until he returns from the war, having enlisted a few weeks ago to aid England.

CONTRACTS MAKES DIFFERENCE.

The possession of American theatrical contracts by Germans or Austrians in England is sufficient to enable them to leave that country, according to reports here, although it was cabled over no people of those countries would be permitted to depart from Great Britain.

Two or three Germans acts were reported arriving in New York Monday morning, coming from England. Joe Boganny, an Englishman, also came in the same day, but alone. He and his troupe were billed to open on the United Booking Offices circuit next Monday. Mr. Boganny's company may arrive later.

NO CRYSTAL PANTO.

(Special Cable to VARIETY.)

London, Sept. 21.

For the first time in 40 years the Crystal Palace will not have its Christmas pantomime this season. The theatre is now used as a naval training station.

ADLER LEAVING "POTASH."

(Special Cable to VARIETY.)

London, Sept. 21.

Hyman Adler is leaving the London production of "Potash and Perlmutter" because he couldn't see the scheduled 30 per cent. cut in salary.

James Waters succeeds Adler, joining the cast next Monday.

KITTY GORDON'S NEW ACT.

A new act for vaudeville will be prepared by Kitty Gordon, before she commences playing once more in the New York twice-daily houses.

It is said Miss Gordon is arranging a turn that will be remindful of "Alma" in which she appeared.

The sketch shown by her at the Majestic, Chicago, last week, "The Pink Nightgown," has been given to the washwoman.

Miss Gordon was billed to headline the Palace, New York, program next week, but the date is off.

VALLI'S PEACE PETITION

Hammerstein's got out a peace petition this week, credited to Valli Valli and addressed to "Their Royal Majesties, The Crowned Heads of Europe, The Hon. President of France, et al" ("et al" probably standing for Loney Haskell).

Miss Valli opened a vaudeville career at Hammerstein's Monday matinee. The petition was ordered in job lots. Although the printed petition said the undersigned were all citizens of the United States, who Prayed, etc., Doc Steiner, one of the early signers, hasn't prayed since Cinquevalli balanced a seven-pound gun by the bayonet on one of his front teeth.

Monday afternoon Mr. Haskell estimated that 20,000 people would sign the petitions. Mr. Haskell said he was in no condition to state what percentage of the 20,000 had paid admission to the theatre to see Miss Valli act.

The only other excitement around Hammerstein's that reminded the rail birds of war was the cancellation by Ray Samuels of her engagement there this week, Miss Samuels objecting to Belle Baker being billed above her. Miss Baker was substituted in the program for the current period when Adele Ritchie discovered there was not a vacant piano player in New York who could get ready in time to have her oppose Valli Valli this week on the same bill.

As the program was arranged Monday Miss Valli was "No. 8" and Miss Baker "No. 13." Miss Samuels was to have been "No. 6," a position filled by an emergency call with Raymond and Caverly.

The World printed a letter of complaint from two Frenchmen against Hammerstein's, the Frenchman charging Hammerstein's had violated the neutrality instructions by permitting Pauline Hall to use a song that had the German national air in it. The Frenchmen also objected in the theatre and were ejected, with the approval of the audience. The letter to the World was sarcastic, and Loney Haskell's reply, made direct to the Frenchmen, was caustic.

THE QUEEN OF DIAMONDS.



WHAT WILL SHE DO?

SAILINGS.

(Special Cable to VARIETY.)

London, Sept. 23.

Sept. 26, Pierce and Roslyn (St. Louis).

Sept. 26, Three Wolves (St. Louis).

Sept. 19, Louis Parker (Minnehaha).

San Francisco, Sept. 23.

Arriving from Australia on the Ventura Sept. 17 were The Gills, W. C. Fields, Gardner's Dogs, Mr. and Mrs. Arthur Don, Four Casting Lamys, Le Bronz Trio, Benson and Lawton, Rondas Trio, Mischa Elman, Mr. and Mrs. Fred Shipman, Mr. and Mrs. Harold Bauer, Mr. and Mrs. Alfred Latell, Paul Dufault, Ernest Toy, Eva Gauthier, Jules Dubourg, P. Kahn, Mrs. C. King, Mr. Merrick, Mr. and Mrs. Geo. McDonald, A. McQueen, L. Dunn, Miss C. Domain, Alec Goodman, Hettie Reilly.

Reported through Paul Tausig & Son, 104 East 14th street, New York:

Sept. 23, John R. Willadsen (Lusitania).

WILLIARD COMING.

(Special Cable to VARIETY.)

London, Sept. 22.

Williard, "The Man Who Grows," sails on the St. Louis Sept. 26 to open at Hammerstein's week Oct. 12. He will return to England immediately upon completion of the Hammerstein date, to establish an institution for the advancement of growth, the affair having been promoted and incorporated for \$150,000.

GRAVES SKETCH SUCCESS.

(Special Cable to VARIETY.)

London, Sept. 22.

George Graves and Co., opened yesterday at the Coliseum in a clever farcical sketch entitled "The Key of the Flat," carrying a cast of four. The act went over to a good success.

PLAY NOT THERE.

(Special Cable to VARIETY.)

London, Sept. 21.

"Those Who Sit in Judgment" at the St. James, opening last Saturday, looks like a certain failure, although well written.

The idea is good and the piece was let down nicely by the local scribes, the author being the wife of a London critic.

"Punch" Writer Pens Revue.

(Special Cable to VARIETY.)

London, Sept. 22.

The new Hippodrome revue announced as written by F. W. Mark and Albert de Courville is really by DeCourville and Lucas, the latter a member of the staff of "Punch" who prefers to write incog.

R. A. Roberts Reopening.

(Special Cable to VARIETY.)

London, Sept. 23.

After a prolonged illness, R. A. Roberts opens at the Paladium next Monday in "Ringin' the Changes."

Engaging for Alhambra Revue.

(Special Cable to VARIETY.)

London, Sept. 23.

Oscar Schwartz and Beatrice Lillian have been engaged for the Alhambra, revue scheduled to open early in October.

VAUDEVILLE TWICE-NIGHTLY; INNOVATION FOR BROADWAY

Broadway Theatre Opening, Oct. 5, with Three Shows Daily, Two from Seven Until Eleven. Playing 10 Acts Full Week. M. S. Schlesinger, Booking Manager. Theatre Rent Reaching \$115,000 Annually.

The innovation of vaudeville twice nightly will be instituted at the Broadway theatre, when that house reopens with vaudeville, at 10-20-30, Oct. 5. Ten acts will be played three times daily, for a full week. The first show will commence at noon, opening with pictures, running somewhat slowly to five. Pictures and padding will carry the performance along until seven, when the first show of the evening will speed through until nine, the second night performance to then commence and continue until eleven or after.

M. S. Schlesinger is the booking manager for the Broadway Booking Offices, the corporate title of the agency that will book the acts into the Broadway theatre, now under the control of the Mastbaum-Earle interests, of Philadelphia. Jules E. Aronson is to be the house manager.

According to report the rent of the Broadway will stand the new tenants about \$115,000 yearly, inclusive of the actual rental of around \$75,000, together with the taxes and other fixed charges, including the interest that must be charged for an investment of \$300,000 in cash the Earle-Mastbaum people are said to have made to secure the theatre on a 99-year lease. This investment takes in the amount spent in alteration of the Broadway, reaching \$80,000. The house has been closed for several weeks. It has a seating capacity of between 1,800 and 1,900.

Negotiations were reported on last week between Marcus Loew and the Philadelphians, but they are said to have fallen through. Loew wanted the house, to again play straight pictures in it, as he did before, needing the Broadway to replace his picture policy at the Herald Square, that has been sold and which Loew must vacate April 30 next.

The Broadway is one block from Hammerstein's, two blocks from the American, and six blocks from the Palace, all playing vaudeville. Hammerstein's and the Palace are booked through the United Booking Offices. The American is a Loew theatre.

Other Mastbaum-Earle vaudeville theatres are supplied by the United Booking Offices, with Fred De Bondy the representative in that agency. The Broadway will be the only independently-booked theatre of the Mastbaum-Earle chain.

Twice-nightly vaudeville, an English institution, has been tried on the Pacific Coast, and in the middle west for some years. Feeble attempts have been made with it in the east, but with no lasting success, although it has often been advocated around these parts for a popular priced vaudeville program.

PIDGEON GOES WITH FOX.

Edward Everett Pidgeon has practically completed an arrangement with

William Fox to become field manager for the Fox vaudeville circuit. Mr. Pidgeon's services will be put into practice almost immediately. The initial task that has been set for him is to boom the Rivera tango palace and, if possible, make the dance hall atop of the twin roofs of the Riverside and Rivera theatres a paying proposition.

The addition of Mr. Pidgeon to the Fox staff will in no way affect John Zanft, who nominally holds the title of field manager. Mr. Zanft will continue as heretofore as general adviser and personal representative of Mr. Fox.

JACK WILSON'S MEMOIAL.

Chicago, Sept. 23.

It is announced from the American Theatrical Hospital that Jack Wilson has made a donation of \$5,000 for the purpose of endowing the operating room of the institution as a memorial to his late wife, Ada Lane Wilson. Mr. Wilson gave Dr. Max Thorek a check for \$2,000 last week, and remainder of the promised amount will be ready on demand.

The operating room of the new institution will be known as the Ada Lane Wilson Memorial, under these arrangements.

BOCHERT OUT; DARLING IN.

Charles G. Bochert retired from the management of Keith's Colonial last Sunday night. Alfred Darling, his assistant, was immediately placed into the breach and Monday handled two record-breaking houses with an ease that would have delighted the heart of a veteran. Young Darling has had many years' experience in show business and knows it from all angles.

NO SPOKANE ORPHEUM.

Negotiations that have been pending for several weeks to return Orpheum road shows to Spokane have apparently fallen through with the announcement that the circuit has definitely decided not to utilize the Auditorium for a three-day stand as previously arranged. Several attempts were made to have the Orpheum people lease a house here and John Considine made a visit east in an attempt to effect a connection with the Auditorium, but to date nothing has materialized and it is evident the town will go without Orpheum amusement at least for the current season.

RENAMED DAUGHTER.

Pittsburgh, Sept. 23.

Irene Franklin and Burt Green re-entered vaudeville Monday night at the Grand opera house, and made their usual success. A few weeks ago she presented to her husband, Burton Green, a new daughter, baptized Elizabeth Green. Upon the child developing red hair, however, the name was changed to Renee.

STRICT ON SUNDAY SHOWS.

The theatrical managers playing vaudeville shows Sunday were sharply called to account late last week by the authorities in charge, who alleged that certain violations of the previous agreement entered into between the managers and Police and License commissioners, had occurred.

The theatres committing the violations were named, and the managers informed they must be more circumspect, if expecting to operate their theatres under an official understanding.

An additional restriction was tacked on by the authorities as punishment. Hereafter "tights" will not be allowed as the part of any stage costume worn on the Sabbath.

FINED FOR IMMORAL SHOW.

Lancaster, Pa., Sept. 23.

Edward Kajan, charged by the Law and Order Society with conducting an immoral exhibition at the Fair Grounds here, was found guilty and fined \$100.

MARTIN BROWN PLEVED.

Martin Brown has decided not to enter vaudeville and will instead tie up with a legitimate attraction, having opened negotiations with Lew Fields. Brown's decision is the result of the double announcement that he would appear with Rosie Dolly and Gertie Vanderbilt. Both girls made preparations for the event and the agents were undecided as to Brown's future plans until he notified Rose & Curtis of his change in plans.

Elfie Fay Heard from.

Hugh Fay received a post-card from his sister, Elfie, this week. It came from Ceylon.

Several reports the past few months have had Miss Fay missing.

Louisville's Keith's.

Louisville, Sept. 23.

B. F. Keith's name will be over the electric sign of the new theatre which opens Oct. 4.

It was originally planned to call it the National.



FREDERICK V. BOWERS.

Who opened his season at the Palace this week (Sept. 21). This New York engagement will be followed by a coast-to-coast tour.

101-RINGLING CONFLICT

Norfolk, Va., Sept. 23.

The 101 Ranch Wild West and Ringling's Circus play here on the same day, Sept. 28.

The Ringling show will close its season in Atlanta Oct. 12. This is about four weeks in advance of the date originally set for the end of the season.

The 101 Ranch Show will bring its season to an end Nov. 21 at Hot Springs, Ark., and will winter in that city.

"JESTERS" IS SECRET SOCIETY.

A member of the newly organized "Jesters" club said it would probably become a secret society, without the names of members or its officers being divulged.

The theatrical membership limit is placed at 100, mostly comedians. Sometime later on 25 laymen will be admitted.

BUSINESS TAKES HOLD.

Despite the warm weather Monday and Tuesday, show business around New York took a good hold. The Hebrew holiday Monday was given credit, but Tuesday the brace appeared to be holding up, although the second day of the week was quite as warm as the first.

"PEACHES" ACT HELD UP.

Lasky's "Garden of Peaches" has been held up for a few weeks, pending the recovery of Ceballos, who hurt his back last week while playing in Utica, as he was swinging Minerva Coverdale in their dance.

TWO HUSSARS MARRY.

Two of the Nine White Hussars were married last week. Keith Pitman and Doris Heilmann were one couple, and Alfred Lindholm and Carrie Decker, the other.

SCOTCH ACTOR APPEARING.

Walter Roy, a Scotch player and writer, is to appear over here in vaudeville, featured in "My Wife from London," a playlet written by himself. Walter Hast has the management of the player and company. Mr. Roy was with Graham Moffatt for some time, and appeared in the principal roles of several of the Moffatt plays, including "Bunty."

Several other theatrical propositions are under Mr. Hast's direction, who is also bringing back for another tour, Owen McGivency, the Scotch-English protean actor.

The Hast vaudeville productions will be represented by James E. Plunkett.

EVELYN NESBIT'S REQUEST.

Evelyn Nesbit and Jack Clifford may be seen at the Palace later in the season, probably immediately following their engagement at the New York Roof. The couple sent in a request for \$3,500 weekly, which was met with a counter offer at a cut.

It is likely negotiations will come to an amicable point during the week with a definite date set for the opening.

William George Seabury was married Sept. 15 to Miss Billie Shaw, the Rev. Mr. Anderson officiating.

NON-UNION MONTREAL HOUSES RESULT FROM LABOR DEMANDS

Orpheum and Gayety in Canadian Town Have Non-Union Stage Crews. Orchestras Given Two Weeks' Notice. Change Occurred Monday and Shows Reported Working Smoothly. Lowell Also Has Labor Troubles.

Montreal, Sept. 23.

Non-union stage crews started work Monday at the Orpheum and Gayety theatres, both operated by the Canadian Theatres Co., of which Clark Brown is general manager.

It was Mr. Brown's order to resist the demands of the stage employees' union that precipitated the change.

George F. Driscoll, local manager of the Orpheum, and Fred Crow, managing the Gayety, reported Monday their shows had run off smoothly and with no difficulty from the wholesale shift.

Notice had been given to the musicians in each theatre that their services will not be required after two weeks. The musicians, also unionized, are in sympathy with the union stage hands.

The Orpheum plays vaudeville; the Gayety, burlesque.

The theatre managements of Montreal believed the union acted ill-advisedly in making demands for an increased salary scale during war time, when the business of all theatres, and particularly those in Canada, is suffering from loss of patronage.

Lowell, Mass., Sept. 23.

Lowell theatres are having labor troubles. The musickers of three picture houses, proud of their union cards, asked for a raise in salary. Not getting it they walked out. In sympathy went the union members of Keith's Theatre orchestra and the Lowell Opera House.

Keith's and the O. H. are running and have non-union musical talent on the job. The theatre owners and managers here have gotten together and have formed a protective association, Benjamin E. Pickett (Keith's manager), president. The managers say the demands of the musicians are unreasonable and unfair. They also refute many of the alleged charges of the union.

The musicians want about \$3 more on the week than they are getting with the leaders to receive a \$5 tilt. This would average the member about \$26 a week and the leaders \$33. This demand came when the houses decided to put on three shows a day.

President Gamble, National Musicians, came on for a conference with the managers, but so far his visit has not been fruitful.

UNION HILL'S BIG SHOW.

The Hudson, Union Hill, N. J., resumed its twice daily vaudeville policy this week in response to the local public and newspaper complaints against the house offering any other brand.

With the reopening Monday, it was said about the United Booking Offices the managers and agents would again seek "Union Hill" for new material, acts of that description being placed

regularly on the program by Joe Goodman, who books the house from the United Offices.

Maurice Goodman, attorney for the U. B. O., made a special trip to the theatre Monday afternoon and is said to have turned in a report on what he thought of the acts to the booking department of the agency. Mr. Goodman (the attorney) said he liked the variation from the legal routine so well he will probably adopt the weekly viewing of the Union Hill program as a diversion.

The Hudson show this week is headed by Blossom Seeley (who had Rube Marquard along for added attraction Monday), and Joe Welch, with his latest batch of material. Tracey, Stone and Spink, the three-act, did very well, also Albert Hawthorne (late Hawthorne and Burt) and Jack Inglis (formerly Inglis and Redding), who have teamed for a double "nut" act. Miss Redding (Mrs. Inglis) has been ill for several weeks.

The Two Romans and Doll were also new, getting over very well. Winsor McKay's "Gertie" was on the bill, as were Walter Shannon and Marie Annis in "A Shine Flirtation," and Carl Bryal and Dora Early.

LOEW IN PROVIDENCE.

Providence, Sept. 23.

Marcus Loew's vaudeville will play here, commencing Oct. 15, in the new Emery theatre, seating 2,000, and erected by the man it is named after.

The show will be the usual Loew bill, at the Loew prices of admission. It is said, probably splitting the week with the Globe, Boston, opening next Monday as a Loew theatre.

Bristol, Conn., Sept. 23.

The Bristol theatre will commence playing Loew vaudeville Oct. 12, with bookings through Edward Small, of the Loew New York agency.

Tacoma, Sept. 23.

The customary six-act program that has been placed by the Loew Circuit in the local Empress, has been cut to five, for this city alone on the chain.

The odd act from Butte keeps right on to Spokane.

PEOPLE'S, PHILLY, CLOSSES.

Philadelphia, Sept. 23.

The People's, which started Progressive burlesque shows last Christmas (management Charles F. Edwards), closed Saturday night.

The Kensington Mill district here is in bad shape, 17 mills working two days a week, and conditions failed to presage any immediate improvement.

NEW ACTS

Jessie Shirley, former stock star, is in Spokane preparing a vaudeville offering, called "Scenes from Great Plays," for the Pantages time.

Gehan, Spencer and Fowler, reviving the Barto and Clark act called "Room 65" opened with it in Chicago this week.

Pearl White and Brother, two Chicago people, tried out a new piano act in Chicago this week.

Alphin & Fargo's "Poppyland," with Henry Auerbach, William Speer, Frank Harrington and Drena Mack, opens at San Diego next week.

Clara Beyers in "Self Defense," with three people, at Pantages, San Francisco this week.

"20 Minutes on the Barbary Coast," with 14 people, at the Empress, San Francisco, this week, revived by Sid Grauman.

Lina Abarbanell, with Eddie Foley, rehearsing new songs and dances.

May Elinor, assisted by Franckins, comedy skit.

Cocia and Amato, alone, new dancing act.

Harry Tighe and Blanch Babbette. "A Square Guy," prize fight act with Willie Ritchie's brother in the cast, produced by Hamilton & Dean in Chicago. Bert Cowdrey also a member.

"He Who Laughs Last," by M. E. Robertson, has been accepted by Blanche Walsh for her return to vaudeville Oct. 12, following her present stock-starring engagements. Four people and an orchestra will be carried. (Alf. T. Wilton.)

Clark Silvermail and Co., including Robert Millikin, will open in Newark next week.

"The Little Modiste" has been made into a tabloid, receiving a trial in Sandusky last week.

Elsie La Bergere and Posing Dogs, in new turn, opening first half next week, Lyric, Hoboken.

Kelcey and Shannon and Adele Blood have postponed their respective vaudeville openings, due to engagements with forthcoming legitimate productions.

Geo. Jessel, the youngster with Gus Edwards' "Kid Kabaret," and Felix Young, have formed a juvenile two-act.

Olly Logsdon and Archie Colby have formed a vaudeville producing partnership. Their first production will be Colby's "The Chambermaid," a comedy skit, with Ward de Wolf and Dolly Lewis featured.

Zena Keefe is breaking in a new "single" this week out of town (Jack Shea).

Carew, Barnes and King, three girls, playing in Salt Lake City cabarets for the past year, formed a three-act there and started on the Pantages time.

Max Rogers, the German comedian, is figuring on a vaudeville act for himself.

Will J. Ward and Five Winsome Misses; Duffy, Geisler and Lewis, entertainers; Southwick and Darr, musical bag punchers; Maurice Freeman, new playlet, "The Cast Off," Youkers, next week; Hal Forde, late star of "Adele," in a singing "single." (Alf. W. Wilton.)

"Immigrants," with Ann Hamilton, at Colonial, Chicago, last week.

Ah Foon, Chinese magic act, with five people, formerly playing Lyceum circuits (Joe Raymond).

Kajiyama, with 12 people, all Japs (five women), in turn similar to present, some working from stage, others in audience.

Quintella Co., Italian quintet. Gertrude Turner in "The Plant D'Amour."

Dorothy Mantell (formerly "Passing Show of 1913") is preparing single.

Adele Morrissey, with Nat Royster's musical stock in Portland, Me., this summer, rehearsing for single.

Bert Leslie has purchased from Archie Colby "Throwing the Bull," a one-act Mexican comedy, to be produced as "Hogan in Mexico."

Mr. and Mrs. James R. McCann in "My Dixie Dad" (William Stuart).

Norwood and Anderson in a new sketch by Fred J. Beaman.

Ethel Alton in a protean sketch, "Found," assisted by Richard Lee.

James A. Galvin featuring William Gross in "The Two Masqueraders," tabloid.

American Trio (Eva Slayton, Gertrude Esther, Edith Ingram) music, with special set.

Capt. Louis Sorcho's Sea Divers, Hammerstein's, Oct. 5, formerly at "Luna" Park, Coney Island; uses street steam calliope ballyhoo.

LOEW OPENS TWO.

Waterbury, Conn., Sept. 23.

Loew's, Waterbury, formerly the William Fox theatre here, had a big opening under the Loew direction Monday evening. The house seats about 1,600. A crowd lined up to the box office for an hour and a half or more before the doors opened.

Several New Yorkers came down to attend the first performance. Irving Berlin was the volunteer star of the evening. Mr. Berlin appeared early, and in order that those who came late might hear him, he obligingly did a second turn later.

Six acts made up the program. The indications are most favorable for a success here.

Poli's is in opposition.

The Warwick, Brooklyn, opened as a Loew vaudeville theatre Monday night, to a good attendance. N. T. Grantland, general publicity representative, Loew Circuit, represented the circuit. Mr. Grantland also made the introductory speech.

The usual Loew vaudeville bill is played, to the customary admission scale.

Barnes' Circus Season Closed.

Los Angeles, Sept. 23.

The Al G. Barnes circus returned to this city last Saturday and has gone into its winter quarters in Venice, near here. According to the management the season just closed has not been a big money maker, but the show does not show a loss on its summer tour.

WHAT WE WANT TO DO

A great many times I have been asked: "What does this Organization intend to do for the artist?" Those of you who know this Organization know that we have done much to benefit the artist and the profession which he or she represents, so in answer to the question, I will say that this Organization wants to give you a welcome hand. A hand that will help and guide you to nothing but good.

It wants you to be protected legally. It wants to come to your aid and help you when you are in distress. It wants to give a home to the aged and disabled. It wants to give a decent burial to its destitute dead. It wants you to organize, to protect yourself and your profession. United we stand, divided we fall. It wants to give you a real Club House and a home, and we have that to give. It is here.

First of all, let us think of the days when we stood on the corners and did a few steps to keep our feet warm, and when we found the raw, wintry winds too cold to make an agent's office, a publisher's office, or a cafe, our club. Now we have a real Club, where you can meet the kindest crowd of your own boys and girls. You can bring your guests here and enjoy the home-like atmosphere of this palatial temple of brotherly love.

Common sense is not common. Is this common sense? You owe it to your self, your family and your profession to become a member of any organization that wants to do that which we want to do for you, and this Organization, being the only one in the theatrical world that can do the good we want to do, is indeed worth support. We not only want to do good, the proof is here, we are doing it. The only thing mentioned in this article that we cannot give you at present, is a home for the disabled and aged, and we will give you that if you will help by supporting us.

This may seem like another dream to you. It may be a dream, but it is also an ambition, and it is very hard to tell a dream from an ambition. Morse, Edison and Franklin and other great men of the past were dreamers; yet their dreams give a livelihood to millions and service to the world when put into practice. If a work is for good, practice that work; but to practice one must be interested. Are the hopes and desires for all that is good in this Organization going to pass along unnoticed? Are you going to let the chance slip by to accomplish something worth while for your fellowman? Are you going to allow people to say that the artist lives for himself alone? Are you going to gaze on a shrubless grave instead of a monument of glory erected in honor for good deeds well done? If so, I am sorry; because you are keeping yourself in the dark. You have no desire to see the light that wants to shine to light up the path of happiness. The light that would help you to see truth and love, and yet you prefer the dark and dismal, the uncanny world of darkness, where you cannot even help yourself or your brother because you cannot see.

This Organization is the light to happiness, truth and love, not alone in our profession but in the world, because it is based on all that is truth and love. Today the waves may be breaking in gentle ripples at your feet, but tomorrow they may batter down rock-ribbed coasts, crushing and destroying all that comes within their tyrant clutch; still if we have stood the privations, poverty and all that goes with misery to do good unto others, we are like the sailor who witnesses the purple haze and the sunlight the morning after the storm.

Peace, Happiness, Love and Fidelity are what we want to give the player. Is the player going to help us?

Sincerely yours,

FRANK FOGARTY.

AN ACROSTIC.

By Frank Fogarty.

When you need a brother
Here's the place to find him;
In an Order filled with love
That throws all hate behind him.
Endless chains of deeds well done,

Results we get, and ask
A kindly smile from everyone.
To take weight from the task
So join with human nature and throw away the mask.

Meeting of the

BOARD OF DIRECTORS

every Friday, at 12 noon sharp, in the Board of Directors Room.

Meeting of the

WAYS AND MEANS COMMITTEE

Tuesday, Sept. 29, at 12 noon, in the Board of Directors Room.

Meeting of the

HOUSE COMMITTEE,

Wednesday, Sept. 30, at 12 noon, in the Board of Directors Room.

OPERATED ON LILLIAN.

Pittsburgh, Sept. 23.

Lillian Russell was operated on for appendicitis early Tuesday morning. Dr. C. B. Schildecker has charge of the case.

MR. FOGARTY AND THE RATS

No one who has read Frank Fogarty's articles, over his signature, appearing in VARIETY since Mr. Fogarty was elected Big Chief of the White Rats, could escape noting that they breathed sincerity.

Mr. Fogarty is sincere in his efforts to raise the White Rats to the greatest and the strongest organization of theatrical players this world has ever had. He should succeed, and if but receiving one-half the support he deserves from the profession, will see his object attained before his term of office expires.

Mr. Fogarty is an active player himself, understands the actor, and also understands the manager. The latter is quite as important knowledge for the Big Chief of the Rats to possess, as the former, for Mr. Fogarty is a promoter of peace, that kind of peace that comes through power of organization, and which would mean so much for the actor or actress on any stage.

But Frank Fogarty can't do the work alone. He must have help and he must have support, not merely the support he appeals for, in players who are not members joining the White Rats, but support from old and new members who will bring in others, and preach the White Rat doctrine until all the profession says: "Here is the organization."

The White Rats is the organization for the playing side of the show business. It stands alone in its field. Mr. Fogarty has well set forth in his articles the benefits that may be derived from becoming a White Rat and while a White Rat. They include financial assistance, legal protection, aid to the ill, care of the destitute, living or dead, and a brotherhood of man, which seems to be the keynote running through Mr. Fogarty's articles.

The same brotherhood of man meaning Mr. Fogarty lays such stress upon should impress the non-member of the Rats and the inactive member of the Rats, not because they may avail or have to avail themselves of the benefits that can be secured through the order, but because it is an actors' organization for the actor alone, to the betterment of his cause, for the protection and advancement of his business or profession, which is acting, and for these reasons, the non-member should join, the inactive White Rat become active, to aid and support the Big Chief, who is working not for himself, but for the White Rats and the actors and actresses of all the profession.

If these two large divisions of the acting army, the non-members of the Rats and the inactive Rats, have no need for the benefits of the Rats in a substantial way, they should at the very least, strengthen the order by their moral presence, say "I am a Rat, why aren't you?" and lift this actors' protective society to the top notch of numbers and success.

That is what Mr. Fogarty wants, and that is what he should get. He will achieve no doubt many important things for the White Rats while in office, will obtain for the organization much that it can use to the benefit of all its members, judging by the earnestness and the enthusiasm Mr. Fogarty has started with as Big Chief, but none of his achievements can equal that of making the White Rats the strongest numerically it could possibly be, for with that strength, Mr. Fogarty, who is conservative in his earnestness and loyalty, will bring to the acting fraternity benefits, reforms and corrections as realities, that have been dreams only in the past.

Mr. Fogarty and the Rats need all the support and aid that can be given them not for Mr. Fogarty nor for the Rats, but for the entire profession, upon which this support and aid will redound. The White Rats represent the actor and the actress. It is on a peace footing and intends to remain there. The manager and agent are pleased that it is. They want to see the White Rats remain as it is, and the power the White Rats has gained since adopting the peace policy will be furthered by the organization gaining in numbers and strength.

It's hard to convince the actor that personal interest in organization is the thing. The actor collectively believe in it, they know it, but individually puts it up to the other fellow. That's not the proper way. The actor should be as enthusiastic by himself as he is in a crowd. He should be for the Rats, for the Rats is for him, and if the actor does not need the Rats, or doesn't believe he ever will, then there remains the very best reason in the world why he should join; because some other actor does, and the association of all actors mostly help those who need that help.

It must be the taint of selfishness that pervades an actor or actress who does not join the Rats because the order could be of no individual use to he or she. And that total absence of selfishness that leads the acting profession to quickly volunteer for a benefit, when the aim is worthy, should also make itself manifest in the player's disposition to do all that possibly can be done to assist those in the profession less fortunate.

This can best be accomplished by the player making it pronounced that he or she believes in organization, in the White Rats, as that is the only order that affords complete protection in every way, and join that organization, whether from the legitimate, picture, vaudeville or burlesque field.

The White Rats is for the actors, and "actors" cover any field where they act. Frank Fogarty is for the Rats and for the actors. He is doing some tall work single handed. Why let a man work alone when he's not working for himself, and you can help him? Show the proper spirit. Now is the time. If you are a Rat be a good one, and if you are not a Rat, become a good one. *Sime.*

CABARETS

The road houses may be singing the requiem of the dance craze by sending in calls for entertainers during the winter. For a couple of seasons now the resorts on the road have been content with dancing only. Previously they had the cabaret workers, with a salary list varying, running from \$200 to around \$400 a week. Now the road house proprietors say that entertainers are again necessary, that their patrons are not dancing as frequently or in such crowds as they did, and singers are needed to hold them. The regular road house "season" in certain sections around New York is starting up and a good trade is looked for, after a summer that is admitted to have been very disappointing to the road men.

The male professional dancer is undergoing scrutiny while on the floor, since there are so many men now who essay "modern dances" as a profession. These dances are commencing to lean more toward the aesthetic, and this is what centres the attention of the male audience upon the male dancers. Many appear essentially fitted by nature or experience for this sort of footwork. As America is not a nation of ballet dancers, it is hardly likely any of the male professionals have been trained for their present vocation. Where they come from few seem to know. There isn't much doubt though that any number have leaped out of the ranks of the chorus to wave their arms and display their charms on the ball room floor. The waving and the displaying by the men might better be left to the women, but the cuties just won't do it. There are several male dancers who dance manly, though professionals, and seem to say, "We are doing this as a business." With the passing of dancing as a fad of the public's will go the professional dancer, who had an unexpected day in favor. Gone also will be the former chorus girls and show girls, wont to boast of their collection of jewelry, one dancer in the cabarets claiming her jeweled wealth at \$20,000 to date, also of other things, for the collapse of the dance thing will place any number of people who have been earning an easy living, back squarely on their feet once more, probably pushing most of them into oblivion from whence the nerve to "dance" the "society steps" as "professionals" in the early days dragged them forth.

Rector's, Chicago, has reopened its cabaret season.

The pop of a cork from a bottle of wine will start a riot nowadays in a restaurant or cabaret. Everybody wonders who the millionaire is. The price has reached \$7.50 a quart in the dancing places.

Broadway is still talking about the Claridge and the remark made one recent evening by Proprietor Hill, when he said: "I'll give \$5 to every Jew in

the place if he will leave this hotel." All the Hebrews there (including those who had rooms) accepted the invitation without the reward. Later Mr. Hill is reported to have attempted to "square" his rash remark, stating a well-known fact, that his hotel, as well as all others and also restaurants along Broadway, are mainly supported by Hebrews. There has been talk of late of a movement to acquaint all Hebrews of the Claridge's attitude.

The Three White Kuhns are to open Sept. 28 at Charlton Terrace.

Mike Young, singing nightly at Joe Brown's "Old Mill Cafe" on West 42d street, displays a baritone voice that carries excellent promise of a vaudeville future if properly presented with the essential accompanying routine and wardrobe. "Mike" is a young woman in this instance.

The Park theatre, Bridgeport, Conn., program has an advertisement reading: "The Most Popular Eatery in Bridgeport—The Palatial Lunch Wagon."

Dan Caslar and his orchestra are at Churchill's, furnishing the dance music.

Burt Earle is the present general manager of the Tabarin Club, 31 Tottenham Court Road, London. The dancing floor there is 36x24 feet and his orchestra is known as the "Ladies' Hungarian."

Max Voll, after a long stay in Asheville, N. C., where he greatly improved his health, is back in New York and opened Voll's Alhambra Garden with a new cabaret program and a dancing floor.

Semmett's in the Bronx is now using a nine-act cabaret with Chester Alexander as the leading singer.

Stillson's Crystal Room, corner of Madison and Dearborn, Chicago, opened last week. It is said to have cost \$100,000. Three singers and a mixed orchestra entertained.

Lewis Sloden and Billie Allen are dancing as a team on the New York Roof. Heisen and Dickson have retired from the bill there, also the professional dance floor for a while, pending the happening of an interesting event in the family. Mr. Heisen and Miss Dickson were married last February.

Bull Lawrence and Tubby Garson, from Morgan's Coney Island, are at the College Inn (125th street). Irwin Dash is at the piano.

Chicago, Sept. 23.

The States Cabaret opened in charge of Jake Sternad in a blaze of glory. The festivities were attended by a large number of professionals, as well as managers and others connected with the theatrical circles of Chicago. The waiters were attired in rural costumes, and there were many other evidences about the place that the occasion was "Country Night." All the guests wore farmer hats, and prizes were given to those holding lucky numbers. Some of these were ludicrous, and embarrassed the winners quite a little.

PICTURES FOR VAUDEVILLE ONLY.

Chicago, Sept. 23.

That the picture industry is gradually but surely settling itself to a normal condition, at least insofar as its connection and effect upon the vaudeville theatre is concerned, is evidenced by the several recent announcement of picture films that propose to establish an exclusive supply for those houses featuring a vaudeville show with pictures as an after and second consideration.

While heretofore the film has been considered an essential section of vaudeville, "pop" and otherwise, the question of securing a service at a reasonable figure with a plausible guarantee that the supply will not have been previously exhausted in the neighborhood picture houses, has always been a grave problem for the vaudeville man.

The Orpheum Circuit opened up the field with the inauguration of an exclusive service for its own houses, having arranged for a foreign travelog series. These pictures are now being shown on the circuit, utilized as closing turns, but all booked and routed from the Orpheum headquarters the same as a vaudeville act, occupying a place on the report sheet and travelling en route with the show proper.

This week the Hyman-Finn Amusement Co., booking through the Western Vaudeville Manager's Association, announced a two-year contract with the Vaudeville Film Corporation, a Chicago concern which proposes to sell an exclusive service to the "pop" vaudeville circuits. The pictures will not be exhibited in the regular picture theatres, but reserved exclusively for vaudeville use.

The result of these trials may eventually bring vaudeville and the picture problem together under a reasonable understanding. If the films are worth while they have solved a vital question for the vaudeville manager in affording him an exclusive supply without the general market competition.

JURY FIXING.

Chicago, Sept. 23.

A sort of grand jury meets every morning in the booking room on the tenth floor of the Majestic Theatre Building, where the worth of acts is settled. All acts must be submitted to it. The jury consists of Claude S. Humphrey (United), Sam Kahl (F. & H.), Sam Tischman (Theilen's), Bert Cortelyou (Allardt's), Celia Bloom (Interstate), Walter Tenwick (Butterfield) and Tom Carmody (W. V. M. A.).

At these meetings the price of an act is fixed, and it must stay at that figure. No agent is allowed to ask more for it in Chicago or in any part of the west.

RINGLING'S NEW GEN. REP.

Charles W. McClintock, who is at present blazing the trail for the Julian Eltinge show, will not be with The 101 Ranch Show next summer. Mr. McClintock who has severed his connection with the Arlington forces, has accepted a splendid offer made him by the Ringling Brothers to act as their general representative next season.



LEACH LA QUINLAN TRIO

Who are returning to America in October after a successful tour of the Moss Circuit, England. American representative, B. A. MYERS.

VARIETY

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Name of Post-office Address
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Sime Silverman, 1536 Broadway
Business Manager,
John J. O'Connor, 1536 Broadway
(Signed)
John J. O'Connor, business manager.
Sworn to and subscribed before me this 17th day of September, 1914, Jenie Jacobs, No. 3, Notary Public, New York County.

Vol. XXXVI. No. 4

F. E. Murphy is the present manager of the National, Sioux City. J. E. Moor left the house to go to St. Paul.

Eva Francis, who retired from the stage, is back in the limelight and has joined "Seven Keys to Baldpate."

The Grand opera house, Uniontown, Pa., has been closed indefinitely. There is little chance of it ever reopening.

George Milo Belden was married Sept. 20 to his vaudeville partner, Jeanette Miller, at the High Episcopal Church, Union Hill, N. J.

"The Under Dog," now on the road, is headed for New York. The piece will be presented here at popular prices.

Rea Martin will lead in "Peg o' My Heart" opening at Newberry, Pa. Miss Martin has been with the Biograph stock, also in "Pomander Walk."

Carl Young, former treasurer of the American Music Hall, Chicago, has been appointed manager of the Empire, Montgomery, Ala.

"Billie" Mullen (Mrs. Elliott, Mullen and Elliott) is rapidly recovering from an operation which she underwent recently in a local hospital.

The title of the "Kick In" show, now in rehearsal and which will be produced either Oct. 5 or 12 out of town, has been changed to "The Birds of Prey."

Mr. and Mrs. Harry P. Dewey, Mr. and Mrs. Llewellyn, Murial Dewey and Edward J. Bowen were all injured in an auto crash at Easthampton Sunday. They are recovering.

Margaret Anglin has decided to stick to a revival of "Lady Windermere's Fan" for the present. Her first stand will be at the Broad Street theatre, Philadelphia, Sept. 20.

The Cortland theatre, Cortland, N. Y., will play traveling combinations the first three days of the week, and pop vaudeville the last half. Jack Shea will book the vaudeville shows.

"Experience," the George Hobart morality play, in which William Eliott is to star, has had its opening stand switched from Syracuse to Atlantic City. The date for the opening is Sept. 29.

"The American Beauties" at the Columbia, New York, this week are using the same bally-hoo employed by Houdini when he appeared at Hammerstein's a few weeks ago. It is the inverted figure of a man.

The new Paul Armstrong drama, "The Heart of a Thief," is to open at the Apollo, Atlantic City, Oct. 1. Martha Hedman will have the leading role in the play which is being rehearsed by the author.

Ellen Nordstrom, a chorister with the "Blue Ribbon Girls," was married on the stage at Memphis this week to Harrison Remsen, also a member of the show under the non de guerre of Harry Van.

The Piedmont, Greensboro, N. C., opens Oct. 5 with a show booked through the Family Department of the United Booking Offices. The house is owned by the Piedmont Amusement Co. of Charlotte.

As the billing of the Prospect and the Orpheum, Brooklyn, was similar in color scheme it was deemed necessary to change the coloring of the Prospect boards from red and white to yellow and black. The new Prospect is being heavily billed on the L stations as well as on the street boards.

TOMMY'S TATTLES.

BY THOMAS J. GRAY.

Just when we all thought we'd have to remove the camphor out of the fall clothes, the summer fooled us by taking an encore.

The dancing craze is responsible for a lot, but the worst thing it did was to make Harry Fentell (Fentell and Valorie) call himself Professor G. Harold Fentell, because he ran a dancing school at Rockaway Beach.

It seems the war is affecting the vaudeville expressions. An agent asked an act how they went at a certain theatre and the fellow said: "Why, we were a massacre."

Another thing the war has done—it has stopped American acts from sending over posters with their names on them.

If they put a war tax on playing cards, it's going to be tough on the magicians—so far the acrobats are safe—nothing has been said about handkerchiefs.

We saw a musical act that did not use "Dixie" for a closing number (they opened with it).

Why Not Working This Week.

"Our agent couldn't see the managers, he said they were at the meeting."

"We wouldn't take the money."

"The wife is having her wardrobe cleaned."

"We could have been working, but we lost our trunks."

"The clown dog is sick, so we laid off."

"We wouldn't take the spot they wanted to give us."

"Say, we've been working so long, we're glad of a chance to get a rest."

"The last half was called off, the theater is going back to groceries."

BERNSTEIN AND THE SEASON.

"Hey, no more of that feet-on-my desk-stuff. It looks like a bad season, and I ain't going to buy another desk just because youse guys make my office your home when you should be out hustling." And Freeman Bernstein stuck his cigar in the ink-well in the excitement.

"Sure as you live, I'm going nuts," he continued. "Did you see that? I'm up in the air a mile. Everybody keeps telling me the season is on the bum. Why do they tell me? I'll find it out soon enough."

"Nothing is breaking for me lately. I had a run there for a while when I could get away with murder, but now it's going the other way. Nothing stands up."

"But when they try to slip me this bad season thing, it don't get over. What's a bad season in the show business? It ain't what's there, it's what you can get. And I am going to get mine, bad season, good season, war or anything else that happens, including those two A. K.'s in Germany that started the riot."

"These sad stories I hear gave me an idea though, and it ought to shove a little extra coin in the till. I called Sam in the other day, and said, 'It looks like a bloomer for us this winter, Sam, unless we work faster than the others. You go to bed a little earlier nights and get down here when the sun is busting through, so we don't miss anyone, and I'll do the rest, if you do a little acting first. Hang around, cry, and tell 'em you feel sorry for Bernstein, it looks as though he's got to blow.'"

"And say, bo, that Sammie is some actor. The first morning, there was five guys crying with him, when I came in. 'What's the matter with youse fellers?' says I, forgetting all about my frame with Sam. 'Hear you're in trouble, Mr. Bernstein,' says one of the guys. 'In trouble?' says I, 'Where else have I ever been?' 'But we would like to do a little something for you,' he says. 'You can go as far as you like for me,' I says, 'if it means coin, but if it's only talk and promises, I'll stake those to your friends.'"

"Then I got those five boys together, talked to them like a father, told how the season had commenced to back up on us managers and agents, and that they were to go around quietly, talking only to people who carried sugar with them, and say they were out collecting for an old showman who had been great in his day, but was now broke and needed a little. I told them they mustn't mention any name, but if I got \$40 before three o'clock, it would save me. Well, say, kid, I ain't no bragger about being a financier, but those guys showed at 2:30 with \$60.80, and at that I think four of them held out on me."

"Poor season, eh? Not for Freeman. I can turn it any way. And when I die, no matter where I go, you can go gamble that I will pick up a little coin on the jump." *Sime.*

The
9th Anniversary
Number of
VARIETY
Will be Issued
December 25th

WITH THE PRESS AGENTS

E. A. Schiller has placed Lew Rose in charge of the Dauphine theater, New Orleans, playing burlesque attractions of the Columbia Amusement Co. Mr. Rose succeeds John V. McSteen, who has accepted a position with the Wells Interests in Texas.

Lou Tellegen was placed under contract by William A. Brady this week to create the principal male role in the new production, "The Lone Wolf," which has been dramatized from the Louis Joseph Vance story of that title.

Robert Herrick is doing the advance for the new William Faversham play, "The Hawk," while Frank Gallagher will manage the company.

Two weeks from next Monday "The Passing Show of 1914" pulls out of the Winter Garden and goes into Philadelphia for an indefinite engagement. A Pacific Coast tour has been arranged. Frank J. Wistach was engaged this week to handle the advance. Artie Mehlinger will be with this show, taking Bernard Granville's role. The latter is rehearsing with the new Al. Johnson show.

Routes have been laid out for the one nighters for "Merry Mary," a musical comedy, produced by C. R. Primrose; "The Hidden Hand," opening Nov. 23 under H. B. Blackburn's direction; "Man and His Mate," in which Ida Weston Rae is to be featured, and Paul B. Jones, "The Prince Chap." Return dates in western and southern territory are being contracted for by J. Burt Johnson in "The Blind Organist," starting in November.

G. Merola, formerly musical director for Hammerstein's grand opera company, will be musical director for the new Lew Fields piece, "Susie."

William Bartlett Reynolds of the Charles Frohman office will be in charge of the advance for that office's tri-star combination, William Gillette, Blanche Bates and Marie Doro.

Guy Crandall has gotten rid of his interests in "The Time, the Place and the Girl," and plans to take out another road outfit of a different nature.

Clark Silvernail, now in vaudeville, has written a smart sketch which Jeanette Dupre is considering, and also has written a novel which will hit the market later.

Frank Gibbons is now working ahead of one of the "Peg" shows in the south. The "Peg" show, now at the Lyric, plays Providence next week.

A number of acts playing in Rochester, N. Y., journeyed out to the County Alms House Tuesday morning and under the direction of Manager Chenet of the Club theatre furnished a show for the inmates.

Frank Cruickshank arrived in town Wednesday from Chicago, where he has been at White City all summer. He was immediately engaged by Max Rabinoff to assume the business management of the Pavlova tour.

Col. James T. Hutton, the veteran advance man and publicity promoter, who has been associated with the press departments of the Chicago, Buffalo, St. Louis and Jamestown World's Fairs, left Chicago this week for San Francisco, where he will be in charge of the publicity of "Robinson's Wars of the World." This attraction is to be one of the biggest features of the Panama Canal Exposition.

William Faversham will begin his season in "The Hawk" at the Shubert Sept. 23. "Miss Daisy," now playing at the house, will move to the Lyric.

David Blipham will make his first appearance this season in a drama "Benjamin Franklin," in which he will play the title role. This will be Mr. Blipham's first appearance in a production without music.

The William A. Brady press department was given a full page in the "special" department of the Sunday Sun. It was signed by Brady himself. There was an accompanying picture of the press bureau at work, Leander Richardson presiding.

Ethel Valentine has been receiving a lot of newspaper attention these days. She was recently married to an English officer and as he has gone to the front it gives the reporters something to play up in cohorts with Miss Valentine's press agent.

"A Woman of Today," the joint work of Elizabeth Hull Gould and Frances Whitehouse, has been accepted by Harry H. Frazer, the place to be produced early in October and presented in New York if it looks good on its out of town opening.

Arthur Edwin Krows for the press work at the Little theatre, New York. This house is expected to open early in October.

A. E. Morgan is looking after the management of the Fritz Schaff show during its Casino engagement. Nat Royster is helping with the publicity.

Charles Frohman has secured a 30-minute play by Paul M. Potter which Blille Burke will use this season in conjunction with "Jerry."

William A. Brady has made arrangements with Joseph Brooks for the production of "My Lady's Dress" at the Playhouse the early part of October.

PRESS OPINIONS.

THE MIRACLE MAN.

The many fine things that Mr. Cohan has done previously are completely eclipsed by the convincing manner in which the plot is unfolded.—Herald.

With it Mr. Cohan makes his playgoers laugh whenever he wants them to, but it is important to note that, both to his credit and perhaps a little to theirs, that he can make them stop laughing whenever he wants to.—Times.

PRETTY MRS. SMITH.

If "Pretty Mrs. Smith" survives this handicap (having a clergyman being made love to) it will be because of its pretty music, bright comedy, Miss Scheff and Miss Greenwood.—Herald.

Mr. Morosco has given the play a magnificent stage setting. It is unfortunate that he did not let his carpenters and scene painters try their hands at writing the book.—Times.

WHAT IS LOVE?

"What is Love?" curious mixture of fine and faulty work. Interesting because it falls short of being a good play; it falls short of being a notably fine play.—Times.

"What is Love?" is a question likely to attract many persons to Maxine Elliott's to learn the answer. . . . It is one of the best pieces of the new season.—Herald.

ENGAGEMENTS.

Paul Linton, "Stop Thief" (south).
Maude E. Gilmore, Edison.
Eddie Phelan, "Too Many Cooks."
Albert Land, and Henrietta Bagley, stock, Haverhill, Mass.
James J. Hayden, Mary Gerald, Boston Theatre Stock.

Jack Henderson, Morosco Theatre Co., Los Angeles.

Ralph Kellard, leads, Alcazar stock, San Francisco.

Peggy Wood (title role), "Adele."

Charles D. Waldron, "The Dragon's Claw."

Florence Shirley, "Along Came Ruth," Boston.

Jane Corcoran, Lillian Page, Josephine Drake, "Life."

Elly Sanpr, Happy Lambert, Primrose & Wilson Minstrels.

Duncan McRae, Helen Reimer, Albert Braun, Juliet Fremont, Edward Martyn, Frank Goldsmith, "Truth."

Kathleen McDonald, Leonore Harris, Mrs. Stuart Robson, "Life."

Marie Pettis, Clifford Hipple Co. (vaudeville).

Arthur E. Bellows, "Peg."

Walter Hampden, Ralph Stuart, "Life."

Kenneth Bradshaw, Warrington stock, Oak Park, Ill.

Fred Raymond, Jr., "The Virginian."

Margaret Shelby, "Littlest Rebel" (stock), Majestic, Boston.

Irene Fioddes, Halton Powell Co.

Mr. and Mrs. Charles Dodson, "Wisard of Wiseland."

Garce Andrea and Edward Howell (replacing Clark and Lewis), "7 Hours in New York."

Hilliard Wright, "Fighting Fate."

Viola Breen and Chris Chisholm (eastern), Elizabeth Carman and Herbert Light (western), "The Girl He Couldn't Buy" Co.

Archie Gettler, "The Only Girl."

Nettie Comstock, "What is Love."

Doris Moore, "Peg O' My Heart."

Ben Johnson, "Wanted \$22,000."

Stanley Wyndham, Leonard Grey, Allen Thomas, Fred W. Parnall, "Evidence."

May Herbert, "To-day."

Lillian Cook, "Potash and Perlmutter."

Edward Sussdorf and Andrew Strong, "The Typohoon."

Harry E. Reed, "The Yellow Peril" (sketch).

Edward Schmidt to be known on stage as Jean Artridge, for a Gus Edwards act.

George Salisbury, "Little Lost Sister."

Marrying on Stage.

Allentown, Pa., Sept. 23.

Arthur Knowles, musical director, and Stella Craig, both members of "The Movie Girl," will be married on the stage of the Lyric after the performance Friday night. The audience will be invited to remain and witness the ceremony, to be performed by the Rev. E. O. Lepold.

W. D. Fitzgerald, manager of the Lyric, will attend to the details.

SHOWS CLOSING.

Saturday the Brothers Byrne show, "An Aerial Honeymoon," which has just started a tour of the Stair-Havlin Circuit, will close in Philadelphia. Another S-H attraction, "In Siberia" (revival) at the Crescent, New York, this week, is to be withdrawn from the road Saturday week at Providence.

The southern company of "The Misleading Lady" wound up a short season last week in Charlottesville, Va.

"Help Wanted" (eastern) closed Saturday in Allentown.

"Hanky Panky," taken down south by Ed Bloom early in the season, will return to New York next week. Mr. Bloom selected what looked to be extremely good territory for a musical production, but he could not foresee conditions.

A. G. Delamater has served "notice of closing" upon "The Winning of Barbara Worth" headed by Ilka Marie Diehl, the last stand being Oct. 1, Wilmington, Del.

The A. H. Woods office is to close three of its smaller companies playing "Potash and Perlmutter." The companies, are the Central, Southern and one other.

Selwyn & Co. closed the Southern company of "Within the Law" at Suffolk, Va., Saturday. There are two other companies still on tour. Another attraction reported as nearing the last days of its tour is the No. 2 "High Jinks." It was reported along Broadway this week that the company will be in before another week.

A booking manager for one of the prominent producers, who is fully conversant with existing conditions, stated early this week that managers in booking shows had best make sure to dodge all towns of 20,000 or less population. He has had a number of attractions in the one-nighters this season and none of the smaller towns have given the show expenses for its share of the receipts. All were Broadway successes of last season and the road companies were cheaply organized.

"KITTY MACKAY" LAID OFF.

Following the week's engagement at the Standard the "Kitty MacKay" was granted a two weeks' vacation, all immediate engagements being cancelled for that length of time.

The show will resume at the Majestic, Brooklyn, in October, and play en route to Chicago.

Mary Boland with Brooks.

Mary Boland, for some time John Drew's leading woman, has been engaged for one of the principal roles in the new Jos. Brooks' play, "My Lady's Dress."

Leading Role for Miss Fenwick.

Irene Fenwick, now under contract to Charles Frohman, is to have the principal feminine role in "The Song of Songs" which will be brought out early in November. The roster of the company has been practically filled.

Frohman plans to bring the Fenwick show into New York following an out of town showing.

Emma Francis and Arabs are with the "High Jinks" show.

UNIVERSITY STAGE COURSE.

Syracuse, Sept. 23.

A course of stagecraft has been started at Syracuse University, a Methodist institution. The course includes instruction in acting, selection of casts, rehearsals, stage settings, costuming, make-up, etc.

Lewis M. Parmenter, '14, will have charge of the course. Mr. Parmenter was with May Robson in "A Night Off" last year.

Pittsburgh, Sept. 23.

Douglas Ross, of London and Chicago, has been selected as instructor in drama in the Drama School of the Carnegie Institute of Technology. He will also be producer of the plays and musical comedies of the Pittsburgh Athletic Association.

Pittsburgh, Sept. 23.

Mercersburg (Pa.) Academy is having an open-air theatre built. A platform, five feet high, has been erected at the bottom of a grassy slope, and a seven-foot hedge is being trained to keep outsiders from enjoying the performances.

Shakespeare's comedies will be the first offered in this grove.

BICKERTON SHOWS COMING IN.

The three Jos. P. Bickerton, Jr., attractions, two "Adele" shows and "The Rule of Three," have been ordered in from the road.

It is doubtful if Mr. Bickerton will give much attention to theatricals for the remainder of the season.

FROHMAN HAS THIS ONE.

Paul Armstrong wrote "The Heart of a Thief," and it has been taken over by Charles Frohman, who will give it an out-of-town premiere Oct. 3 at Atlantic City.

This is the show that follows "The Dummy" at the Hudson Oct. 5.

BELASCO OPENING LAST.

The Belasco theatre will be the last theatre in New York's congested playhouse district to open for the new season. As far as present plans would indicate David Belasco does not intend to put any attraction in there until the middle or last of October.

As Leo Ditrichstein has a new play which goes into rehearsal next week it is not unlikely that it will be chosen to start the Belasco's regular season.

MAY ROBSON COMING IN.

Joseph Riter, manager of May Robson in "Martha by the Day," says Miss Robson will appear at a Broadway theatre early in October.

ONE BRIGHT SPOT.

Long Branch, N. J., Sept. 23.

A bright mark in the many tales of poor receipts on the road was made here Saturday night, when "Trapped," the new Arthur Hammerstein play, opened to \$1,007.

Dorothy Jardon with K. & E.

Dorothy Jardon is to have the principal female role in the forthcoming production of "Papa's Boy." Miss Jardon signed with Klaw & Erlanger Monday.

CIVIC CENTRES STARTING IN CATHOLIC THEATRE MOVEMENT

Philadelphia Has First, to Cooperate with New York, Each Accepting Other's Judgment on Plays. "White List" to be Published in "Bulletin." All Cities to Have Branches.

Philadelphia, Sept. 23.

The first civic centre to be started in this country to co-operate with the Catholic Theatre Movement for the moral uplift of the stage, formed last year by Cardinal Farley, was organized last night in the rectory of the Catholic Church of St. John the Evangelist, 13th and Chestnut streets.

As many as are approved of the new plays to be produced this winter will be placed on a "white list," which will be published in a "bulletin" to be issued next month. In the meantime all plays given their premiere here will be attended by officials of the Philadelphia branch of the movement, who will decide whether or not they are to be placed on the "white list."

The judgment of the Philadelphia committee will at once be accepted by the New York centre of the Catholic Theatre Movement. Similarly, the decision of the New York committee regarding any new plays first produced there will be accepted by the Philadelphia centre. Branches of the movement are to be started in the principal cities of the country.

The following officers of the Philadelphia centre were elected: The Rt. Rev. Monsignor Nevin F. Fisher, rector of the Church of St. John the Evangelist, moderator; the Rev. John J. Wheeler, general secretary; Mrs. Edward Beecher Finck, recording secretary, and Joseph P. Rowan, financial secretary. Members of the bulletin committee are the Rev. John C. Flood, assistant superintendent of parish schools; Rev. Henry A. Schuyler, rector of the Boys' Catholic High School, and Katherine Bregy.

"DAISY" COSTING MONEY.

There is speculation as to the amount of money Philip Bartholomae has dropped on the "Miss Daisy" production, but Bartholomae is going to spend more in giving the New York people a chance to see the piece which is being shifted from the Shubert to the Lyric next Monday.

Mae Murray has severed her connections with the company and is reported getting a new dancing act ready for vaudeville.

BIRD-LIVINGSTON CO.

With the advent of a new amusement corporation into the eastern theatrical arena in which there are big men from both the Shubert and Klaw & Erlanger offices, it may be ere long that there will be a different phase to the booking conditions of New England.

Articles of incorporation have been filed for the New Haven Amusement Co. with the following directors:

Charles A. Bird and Jules Murry (of the Shuberts) and Meyer W. Livingston and Mortimer Fishel (of the K. & E. forces). The purpose of organization, according to the papers filed, is to operate and book a chain of theatres throughout New England.

The first theatre to go down on the New Haven Amusement Co.'s list is the new Taft, New Haven, which is expected to be ready some time this fall for legitimate attractions.

As far as could be learned the New Haven house is to be pooled along the same lines as the other houses on the Shubert-K. & E. books and shows from both concerns will be booked in.

Just what other houses will be operated by the New Haven Co. will come out in later developments

FEW HITS IN NEW YORK.

There are few managements in town to whom the little god "Hit" has paid a visit this season. They are Selwyn & Co., who have two hits in "Under Cover" and "Twin Beds," A. H. Woods, who has a trio of successes in "The High Cost of Loving," "Comes Up Smiling" and "Innocent," and the third lucky firm is Cohan & Harris, who have put over three solid successes in "On Trial," "It Pays to Advertise" and "The Miracle Man." Another big money maker is "The Girl from Utah" under Charles Frohman's direction.

All of these managements are on the K. & E. and Charles Frohman side of the fence. The only management on the Shubert side that has been doing any producing in town this season is William A. Brady, but as yet he has not had a "sure fire" hit this season.

The Shuberts are at present preparing for the arrival of Trentini, who is expected in this country early next week. They are dickering with Charles MacNaughton to be the little prima donna's principal comedian.

SHOWS IN LOS ANGELES.

Los Angeles, Sept. 23.

This is the biggest week Los Angeles has had theatrically in months. All the theatres are going full blast.

"Too Many Cooks" opened to fair business at the Majestic.

"Milestones" is doing well at the Mason, considering that this play was here for two weeks late last season with a superior company.

"Let's Get Married" reopened the Morosco with big receipts and business climbing steadily.

At the Burbank "The Blindness of Virtue" was given its first stock production and a big house greeted the opening.

SOCIOLOGICAL SEWER DRAMA.

Philadelphia, Sept. 23.

Helen Ware began her career as a star under inauspicious circumstances at the Adelphi last night in "The Revolt," a play by Edward Locke, which is a season too late in its presentation.

It is a sociological sewer drama, like "The Lure," and others of noisome recollection, and entirely unworthy of the talents of the actress.

Choosing as his theme the old hackneyed, threadbare "problem" of the single standard of morality, the author fails to shed the faintest ray of new light on the subject, and never rises above the banal at any time. After a first act depicting the unhappy home life of the wife, Anna Stephens (Miss Ware), who is found waiting up at midnight for her philandering husband and finally at the urging of a tiptling stepmother goes out "to see life" at the Riverside apartment of a girlhood friend, there is a tedious supper party in this woman's flat, deliberately designed to make a sensational appeal but flops in this respect, and lastly a reconciliation at the bedside of the couple's child that is meant to be pathetic is almost ludicrous in the crudity of its construction. Wretched, all of it, and not of the sort to make the lustre of Miss Ware's emotional art shine with increased brilliancy. The midnight revel scene in the Riverside apartment is stupid and draggy. The scene is clearly modeled after a similar one in Eugene Walter's "Plain Woman," seen here last spring.

Miss Ware gave a few glimpses of her ability, but was unequal to the task of arousing sympathy for the wife. The role is one which she will never look back upon with pride. Alphonse Ethier did the best possible as the husband, and Jessie Ralph was handicapped by the absurdities of the stepmother's characterization. The rest of the cast was more than adequate—one might even say too good for such a poor play.

NEW COMEDY WITH MUSIC.

Los Angeles, Sept. 23.

"Let's Get Married," a new comedy with music, by W. H. Clifford, Miles Overholt, William Lorraine and Josephine Ihmsen, was given its premiere here at the Morosco. The play got away to a big start and looks like a winner, although it can not be considered a world-beater.

It's foreign in plot construction with a story that holds interest and is logical.

Individual hits were scored by Frances Cameron, Walter Lawrence and Jess Dandy.

The lyrics are catchy and the music bright and snappy.

It is planned to take the new show into Chicago and New York later in the season.

Ames Accepts Fairy Tale.

Pittsburgh, Sept. 23.

Mary Roberts Rinehart has completed a romantic comedy which Winthrop Ames will produce in the Booth theatre, New York, this season.

It is a little story of a young prince whose childhood has been robbed by the oppressions of royalty.

"THE DEBUTANTE" LIKED.

Atlantic City, Sept. 23.

Hazel Dawn made her initial bow as a star at the Apollo Monday night when John C. Fisher presented her in the title role of the new Victor Herbert musical piece, "The Debutante," with book by Harry B. and Robert B. Smith.

The theme is of the usual light variety. As played here Monday night, "The Debutante" was an hour or more too long. After the cutting down is finished, the producer will have to see to it that there is some dancing injected into the first act.

Mr. Herbert has written an unusually good musical score and the numbers are well orchestrated. There is the usual stirring march song, "Love Is a Battle." Miss Dawn's principal number is called "Fate," to which she supplies a violin solo.

The costumes are attractive, and the chorus, of extremely pretty girls, can sing. The male chorus, however, seems to lack this quality.

A little more voice could also be used to advantage among the principals, who include Alan Mudie, Stuart Baird, Will West, Robert Pitkin, Zoe Barnett, Maude Odell, William Danforth, Sylvia Jason, Mae Hennessy.

"LADY LUXURY" OPENS.

Detroit, Sept. 23.

"Lady Luxury" the new F. C. Whitney piece by Rida Johnson Young was given its premier performance this week at the Detroit theatre to a packed house.

The plot is but fair and seems to lack comedy. The music is melodious, but carries no big hits with any promise of lasting popularity. The best of the numbers include "Longing Just for You," "Don't You Really Think I'd Do?" and "Kiss Me Once More."

The stage setting and equipment are excellent. The piece was staged by Ben Teal. The cast includes Dorothy Webb, Richard Lyle, Craig Campbell, Thomas A. Conkey, Mrs. Wheatcroft Eilleen Van Blene, Micha Ferenga, Irene Von Rottenthal and Rowden Keith, besides a chorus of men and women.

DON'T LIKE FISKE PLAY.

Pittsburgh, Sept. 23.

"Lady Betty Martingale," with Mrs. Fiske, at the Nixon this week, is not liked by Pittsburgh.

The Nixon is doing very little business with it.

"Dancing Round" Title.

"Dancing Round" is to be the title of the new Al Jolson show at the Winter Garden that will probably open there Oct. 8.

FIXING OVER PLAYS.

Paul Wilstach is busily engaged in re-writing "What Happened at 22," and when the piece has been reconstructed it will be retitled and given another production.

"Wild Oats," which was removed from the stage following its Boston premiere by Comstock & Gest, is being rewritten and its weak spots patched up. Homer Mason has been retained by Comstock & Gest to reappear in the piece when it reopens.

BURLESQUE

BY FREDERICK M. McCLOY

Has it ever occurred to you while you have been approaching a town which you have never visited that it was unnecessary to inquire the names of the great business institutions located there? I mean the great department stores, hotels, restaurants, haberdashers, music houses or any other concerns that bid for the patronage of the general public. A glance through the advertising columns of a local newspaper told you all about it. The concerns that do the big business of the town, and whose names are household words in the community, are the concerns that carry large display advertising in the newspapers.

And then, if you inquire, you learn every one of those business institutions started in a little store or office with meagre capital and a small stock. The man or men in charge were salesmen of their own goods. They were owners, it is true, but the mere fact that they were owners did not influence sales. Success meant salesmanship, and it was squarely up to those men to keep "plugging" the goods they had to offer. They kept the public informed of the attractiveness of their wares through display advertising, and as their business increased, necessitating more room and increased supplies, their display advertising increased to columns, then to a page and, in many cases, to two pages daily.

Walking along the street of that town you looked into a little store 20 by 50 feet, or smaller. There was not a customer within, and a solitary man stood behind the counter gazing wistfully out of the single front window. Go through your paper again and, take it from me, you will not find a single line of display advertising in which that lone fellow's name or the number of his store appears.

These observations apply directly to the theatre and to the individual player, with this difference only, that the capacity of a great commercial institution is practically unlimited since tens or hundreds of thousands of persons may patronize it during the eight or ten hours it is open every day. And this possibility of unlimited patronage removes to a great degree any limit to the extent of display advertising. The patronage of a theatre, on the other hand, is confined to the number of people that can get within its four walls. Hence, this limitation must be considered in planning expenditures to reach the public.

The individual player comes within this argument to the important extent that he is the salesman of his own talents, which are his stock in trade. He sells his own goods to the managers, unlike the salesman in a store who merely sells his employer's goods. A player's greatest asset is his name. Ability is intrinsically valuable, but of what advantage is ability if it is not known? We often have heard it said of an actor whose name is mentioned

in conversation, "Never heard of him." Why? It is because he is in the class of the merchant that occupies the little store. His name never appears in a display advertisement in the trade journal that circulates among the managers that are in the market to buy what the actor has to sell.

"Never heard of him!" I have heard that remark uttered with reference to players possessing infinitely greater ability than many others who have acquired the very desirable "big names" by the simple process of keeping their names constantly before the managers in particular, and the public in general.

Persistent newspaper publicity creates exactly what managers and performers are striving after. If Theodore Roosevelt were announced to appear in any hall in America tonight, that hall would be packed to the walls no matter what the price of admission. If his name had never appeared in a newspaper he couldn't draw 30 people.

I know the case of a man who sent a two-inch display "card" to a dramatic paper from a town somewhere in Illinois. It read, JOHN JONES, LEADS, followed by the names of various principal characters in standard plays. "John Jones" is not the name of that advertiser, but I will use it to illustrate my point. The display "card" was ordered for a year. It stood out boldly in the columns of that paper week in and week out. One day, after the name had appeared perhaps twenty weeks, the publisher of the paper was called on the 'phone by the late Mrs. E. L. Fernandez, who conducted the largest dramatic agency in New York. Mrs. Fernandez said: "I'm in urgent need of a good straight man for a Brady production and nobody on my books is immediately available. Do you happen to know of anybody that I can reach in a hurry?" The publisher replied: "How about John Jones?" "The name is very familiar to me," Mrs. Fernandez said, "but I can't remember having seen him work. Do you know anything about him?" "No," was the rejoinder, "but he has a 'big name' and I think you would be safe in sending for him." A wire was forthwith sent for "John Jones." Upon his arrival in town twenty-four hours later, Mr. "Jones" showed up at the office of the dramatic paper. In his conversation with the publisher previously to calling upon Mrs. Fernandez it developed that Mr. "Jones" had never appeared upon the professional stage. He was a good-looking chap and had played in many amateur performances in the locality in which he lived. But he believed in the value of his own goods and had spent his money in getting his name before prospective customers, the managers. Without mentioning the amateur part of his experiences, his conversation, or, salesmanship, impressed Mrs. Fernandez and he was engaged at one hundred dollars a week. He "made good" in the part. Within one month, Mr. "Jones" took

an entire page in that dramatic paper. It contained extracts from the criticisms of the performance wherein his work was referred to, together with cuts of himself, personal and in character. The original two-inch standing "card" was increased to ten inches. The young man had "arrived."

And, like the great merchants referred to at the beginning of this article, he kept on "plugging" his goods. For obvious reasons, I cannot mention his real name. But he is today one of the big stars, and has been for a number of years. Admittedly, if he hadn't had the ability he could not have "landed." But what good would the possession of ability have done him if he had not at the outset been a good salesman? And this is by no means an extraordinary case. In vaudeville, particularly, there are innumerable instances of very great and speedy advancement to importance and its consequent financial augmentation through persistent display advertising and the favors that it very naturally begets. Burlesque players, as a rule, on the other hand, appear to be indolent in this particular. I know any number of extremely able performers in this branch of the business of whom it is frequently remarked, "I have never heard of him!" Outside of their immediate environment their names are unknown. And this goes for some of the players that are "featured" in the house programs.

They are "big fellows" in their own little circles. But what does that get them when managers are engaging their casts. Right today, there are not 20 names of burlesque artists the mention of which would mean anything outside the Columbia or Knickerbocker Theatre buildings.

Why?

The answer is in the story of "John Jones."

WALT LESLIE'S NEW ONE.

Walt Leslie, business manager of the Bert Baker "Bon Tons," sprung a surprise on Milwaukee during the week the show played there.

Assembling about 50 fully dressed dummies with false faces made to denote hearty laughter, he loaded them hap-hazardly on an open truck bearing an immense sign reading "They laughed themselves to death seeing Bert Baker and 'The Bon Ton Girls' at the Gayety theater, fair week," and sent the perambulator all over the city.

This new device in advertising not only attracted great crowds but received extended mention in the local newspapers.

Wilbur Dobbs With Reeves.

Wilbur Dobbs, the German comedian, opened with the Al Reeves show at Hoboken Thursday of this week. John Burke, who joined this show in Philadelphia, last week, withdrew Saturday night

JACKSON KEEPS IT UP.

The same Dave Jackson VARIETY reported a couple of weeks ago as advertising for chorus people, charging them for wardrobe in advance, found it necessary to leave Burland's Casino in the Bronx and take up a new stand at 14 West 101st street, where he continued his questionable operations.

In 101st street Jackson raised his ante, having 19 girls and seven boys looking for chorus positions on hand. These he charged \$12.50 for costuming, and \$6.40 for coaching. At Burland's, Jackson's advance fee was \$8.15.

From accounts Jackson erred in attempting to entice money from boys, who turned upon him when seeing no returns nor prospects, obliging Jackson to again skip out at the first favorable opportunity.

This is the same Dave Jackson exposed in the Player a few years ago.

ACADEMY'S BIG OPENING.

Pittsburgh, Sept. 23.

Never has a local theatre opened so auspiciously as the new Academy (Progressive Wheel). Bedini's "Frolics of 1915" is the attraction—well advertised.

All standing room was taken. The show was much applauded.

FILLING IN OPEN SUNDAY.

The Stone-Pillard "Social Maids" show will fill in the Sunday following Omaha at the Berchel theater, Des Moines, playing matinee and night, at one dollar top.

If the experiment proves successful, all the shows will make this stop when the dates happen to be open.

"The Social Maids" played pretty close to the record at Kansas City last week, notwithstanding the weather was intensely warm.

Mildred Stoller's Trio.

Mildred Stoller, prima donna of "The Heart Charmers," has organized the Columbia Trio, a musical act, in which she is assisted by Bernice Bartlett and Hal Pierson.

The specialty is said to be one of the big hits of the show.

Winn Douglas Breaks Knee.

Harry Van is temporarily taking the place of Winn Douglas in the "Behman Show." Mr. Douglas was obliged to retire on account of a broken knee. Excepting Labor Day, at night prices, "The Behman Show" had the largest Monday of the season at the Gayety, Detroit last week.

Married in Kansas City.

Kansas City, Sept. 23.

Billy Foster, comedian with the George Stone—Etta Pillard "Social Maids" show, and Marie Armstrong, a chorus girl with the same company, were married last week while the show was at the Gayety.

BURLESQUE

BY FREDERICK M. McCLOY

AMERICAN BEAUTIES.

Ben Forrester has succeeded admirably in putting his "American Beauties" show together. With an unusually well written book, by Thomas J. Gray, Mr. Forrester has met every requirement of a rattling good, wholly enjoyable burlesque entertainment. Pictorial beauty, enlivening gaiety, snappy, tuneful melodies and an abundance of the sort of comedy that keeps an audience constantly and justifiably convulsed are present from the beginning to the conclusion of the performance.

Mr. Gray calls his two-act piece "The Tango Factory," and he has not only hit upon an original theme, but he handles it with a fine perception of genuine humor. Satirizing the prevailing dance craze offers unlimited opportunities for the development of a typical burlesque, and Mr. Gray has unerringly applied his skill to the undertaking with highly praiseworthy results. There is an interesting story well sustained, and characters that are sufficiently original to give a new twist to the work of burlesque comedians, with an absence of the commonplace in dialog and situations, a relief from the customary stereotyped burlesque book.

The Hebrew and the tramp are utilized as the central figures. The former, who knows nothing whatever about dancing, is introduced as Mr. Vernon Castle, specially engaged by the owner of a tango factory, to give exhibitions and teach the popular dances. The tramp is pressed into service as Mrs. Castle. The results of their efforts in terpsichore are intensely funny. Around this idea is built a series of complications and situations that follow one another in rapid succession. Lew Hilton is the Hebrew and Ross Snow the tramp. Mr. Hilton is a finished performer, and he gives full value to the excellently drawn character. He is funny, and makes a strong impression because in the treatment of the humorous role he is intensely serious. Mr. Snow, a newcomer to burlesque, plays the tramp with results that denote wide experience. Mr. Snow is one of those unctuous, natural comedians whose work is always delightful. When he appears in simulation of Mrs. Vernon Castle, the dance expert, it is a bit of travesty, as finished as it is humorous, and it stamps Mr. Ross as a performer of pronounced artistic accomplishment.

Next in importance in the cast is Maude Heath, the soubret of the organization. Her vocal limitations are abundantly offset by a chic and vivacity that have no bounds. She is a petite, fascinating little creature, pretty of face and figure, and possessing skill as a dancer that it would be difficult to match. Miss Heath leads several numbers most delightfully, and the general impression of her performance is entirely satisfactory. Tennyson must have had in mind this particular Maude, or one very like her, when he penned the pretty metaphor, "Queen rose of the rosebud garden of girls." Bonnie

Dale gives an agreeable performance of the ingenue role, introducing an effective violin specialty in the first act. Percie Judah, the prima donna, sings acceptably and looks well while meeting every requirement of a not very prominent part, and Bertha Delmonte adds charm to the performance by her grace and pronounced physical beauty. Lloyd Peddrick is an acceptable straight, and Harry Ford plays an agile bellboy with the required alacrity.

The numbers are unusually well presented. Even those that have become familiar through frequent usage are given with such elaboration of detail and originality of "business" that they are rewarded with innumerable encores. This is notably so with reference to "Chicken Farm," led by Mr. Peddrick, and "Croony Melody," in which Mr. Hilton and Miss Heath do some of the very best work done in the show.

The last half of the second part is devoted to a cabaret performance, in which several distinctly original and altogether delightful specialties are given. The Three English Girls do a finished dancing turn, followed by Maude Heath and Harry Ford in a fine exhibition of artistic modern dancing. Carnes Sisters and Burns contribute an excellent musical act, and Hilton and Snow do a turn of parodies that is highly enjoyable.

"The American Beauties" is thoroughly good burlesque, and it perfectly accords with the Columbia Amusement Co.'s edict demanding clean, wholesome performances.

CITY SPORTS.

Somewhat handicapped through the absence of one of its featured principals (Ruby Bailey), temporarily out of the cast because of illness when at the Murray Hill, necessitating a dual role for Fannie Vedder "The City Sports," notwithstanding, make a great entertainment in their present form, sufficiently good to suggest it as a utility show for the Main Wheel. The book is in two parts with three scenes, June Mills olioing between the two sections of the burlesque.

The opener is a bit weak on originality, and while well played and duly appreciated, it doesn't jibe with the afterpiece. A noticeable feature is the equipment. Any number of attractive costumes are exhibited, the prettiest coming with the opening of the third scene, although it's a toss up with the others, none of which call for criticism. The song repertoire is likewise well selected, but the "Follow Me" number should be toned down to keep the girls on the stage, and Harry Koler might eliminate some of his number "business" at times.

Abe Leavitt is credited with the authorship and stage direction, carrying the leading part in the male division as well. Leavitt leans to light comedy and manages to keep the atmosphere away from the other extreme to the general betterment of the whole. Leavitt has a distinct personality of his

own, keeps well in the centre at all times and leads a number with the best.

Harry Koler's familiar Hebrew predominates here and there, always welcome, since Koler keeps within the confines of legitimacy and has a little magnetism to his character that is seldom seen back of crepe.

Arthur Young makes a valuable addition, has plenty to do and does it well as a rule. Likewise William Innis and Mike Foster, the latter juvenile, and the former a characterist. A glimpse of Innis' "straight" gave an impression of natty appearance.

Fannie Vedder, June Mills and Rose Ford have an even distribution of the light work, with Miss Vedder scoring in appearance and all-around ability, Miss Mills in comedy, and Rose Ford vocally. Miss Vedder is usually an asset to any company, and this instance is no exception. She displayed some classy clothes, carried a prominent part successfully and generally acquitted herself with credit. Miss Ford has the voice of the show and brought practically every number she led into the encore division, especially a duet with Mike Foster. Miss Mills had the only specialty in the show and at the Murray Hill was the evening's hit. "International Rag" is out of date and should be replaced, although the other portion of her routine is highly acceptable.

The opener introduced a number of time-worn "bits" which should be gradually improved upon or eliminated entirely during the season. A travesty drama is among these, this particular "bit" being especially popular in burlesque this season, no less than three other shows including it in their book. A soda water fountain with its accompanying "sloppy" business should be thrown out, it being neither new nor worth transportation expense.

The second scene, a sort of one-act comedy, gets away from the stereotyped burlesque idea and carries an abundance of good dialog, all appreciated and serving to bring the show a bit above expectation. A dance of nations is the finale with impersonations of the foreign warring monarchs and appropriate costumes for the girls. It's well staged and novel enough to warrant comment.

There is little else to suggest for "The City Sports," and what defects are noticeable are decidedly minor, both in number and importance, but gauging the show from its second half, it could as easily be made all good. It's one of the best of the Extended Circuit as far as the season has gone and should finish up with the forerunners.

THE HIGH ROLLERS.

A. the Olympic "The High Rollers" gave 14th Street just what it wanted in the line of burlesque. It is a Jacobs and Jermon organization, on the Extended Circuit of the Columbia. For

that style of performance, intended not to conflict with the Main Circuit attractions, "The High Rollers" has been admirably laid out, with sufficient spice to make the show exactly what the mass of burlesque-goers of old traditions will flock to.

The Olympic week may have provided a period where more liberty was indulged in than would be attempted under usual conditions. The permission given to Kyra, a featured dancer, to project a "cooch" at the conclusion of the performance, suggested the management had given more thought to the box office than anything else. Previously Kyra was the centre of a neat little ballet effort in the olio.

The comedy of the show is not new, but well reconstructed. John J. Black is the principal player, taking a "dope" character. He also wrote the book of "The Colonel's Hobby" that runs in two parts, with an olio dividing. Some of the principals are there, it seems, because they are necessary to the sketch, "On a Side Street," played by William Trainor and company, opening the olio. This rather weakens the acting strength of the company as a whole, and the sketch, originally produced by Homer Miles on the big time, has a very small timey complexion as presented in this show's vaudeville section.

Closing that olio is Ruth Curtiss, the prima donna, a girl who grows on one in looks and work as the performance progresses. In her olio single turn Miss Curtiss sorts of caps the climax with a song called "What Did Romeo Say to Juliet as She Climbed Her Balcony?" It has extra verses and Miss Curtiss sang them all. The melody of the number and Miss Curtiss' skill could carry it straight. A couple of the snapping lines were quite broad and could be eliminated without lessening the effect.

Miss Curtiss led most of the numbers, doing the best with "The Croony Melody" and "You're Here and I'm Here." She leads them with some vivacity.

The number hit, however, was "Follow the Crowd," through the chorus work attached, the girls of the line receiving a chance for bits. Arthur Mayer, as a Dutchman who apparently is not possessed of much stage principal playing experience, led the chorus song, not overwell, nor did Babe Howard, the soubret, draw especial attention. Mr. Trainor plays Irish, opposite Mayer, without starting anything.

The chorus girls have been well drilled and work better than they look. The dressing is tasteful, if not expensive, with several changes.

The point of interest about "The High Rollers," however, is its layout for an Extended Circuit organization. Softened down below the limit allowed at the Olympic, and with a competent cast of principals, it could almost be called a model Extended show, for it's built just right for the crowd it's built for.

Frank Wilson
Merrill & Otto
Hines & Fox
Chas McGoode Co
Byrd Frost Crowell
"Matinee Girls"
Hickey Bros
EMPERESS (low)
Jeter & Rodgers
Billy Inman Co
Christensen
Sigbee's Dogs
Wm Morrison Co
9 Krazy Kids
PANTAGES (m)
Stanley's Girls
Willard Hutchinson Co
Jas Brockman
Antrim & Vale
Solis Bros

Lynchburg, Va.
TRENTON (ubo)
Bert & Lottie Walton
Brown Delmore & B
Belle Carmen
Mosher Hayes & M
2d half
Dunne & Dean
Lightner & Jordan
Cleora Miller 3
2 Roeders

Memphis
ORPHEUM
Mr & Mrs D Crane
Elinore & Williams
Kajiyama
McConnell & Simpson
James Cullen
Tango Chief

MAJESTIC (orph)
Carle & Williams
Volinsky
The Hennings
Lettin & Jennette
Corradini's Animals
Clark & McCullough
MacRae & Clegg
CRYSTAL (low)
Amoros & Mulvey
Meredith & Snootzer
Fleming & Blingham
Cabaret Trio
Alvin & Kenny

Minneapolis
ORPHEUM
(Open Sun Mat)
Minnie Allen
Asah 4
Johnny Johnston Co
Corbett Sheppard & D
Chas Howard Co
UNIQUE (low)
Golden & West
Sallie Stembler & Bro
Holmes & Reilly
Cameron DeVitt Co
Wileon Bros
Slayman All's Arabs

Montgomery, Ala.
EMPIRE (ubo)
Twisto
Mack Albright & M
Ray Monde
Marie King Scott
Marie's Cockatoos
Wileon Bros
Slayman All's Arabs

Montreal
ORPHEUM (ubo)
Farrell Taylor 3
Les Junda
Mme Yoraka
Mullen & Coogan
Alexander Kids
Elizabeth Otto
(Two to fill)

Washville
PRINCESS (ubo)
Miller & Shelley
Baxter & Laocanda
Little Lord Roberts
Bway Comedy 4
Aerial Lullayettes
Newburgh, N. Y.

COHAN'S O'H (low)
Oscar Lorraine
Stuart Black Co
Ray Snow
Pauline
(One to fill)
2d half
Cook & Stevens
Murray Bennett
Lee Casados
(Two to fill)

Newark, N. J.
PROCTOR'S LYRIC
LeFevre & St John
Stephen Gratton Co
Erica
Ben Lewin Co
Held & Cameron
"Dream of Orient"
Warren & Conley
Three Zechs
2d half
Howell Sisters
Florence Rayfield
Wynn & Hayes
Henry Hargraves Co
Whitlier's Co
Page & Wilton
Herbert Germaine 3

New Haven, Conn.
POLI'S (ubo)
1st half
Ray Randall Co
(Others to fill)
2d half
Mystic Bird
Chauncy Murphy Co
Luciana Lucca
Levering Co

New Orleans
ORPHEUM
"Green Beetle"
Everett's Hip
McKay & Ardline

Hill & Whitaker
Kaufman Bros
Connelly Sisters
Leo Zarrell 3
New Rochelle, N. Y.

LOWE
Mac Francis
Rocking Trio
(1 to fill)
2d half
LeClair & Sampson
(2 to fill)

Norfolk, Va.
COLONIAL (ubo)
Bruce Duffett Co
The Dohertys
Dare Bros
Subers & Keefe
2d half
Vandino & Louie
Prince Florio
"Fishing"

Oakland
ORPHEUM
(Open Sun Mat.)
Burrhart & White
Finn & Finn
Kramer & Pattison
Bliss & Bert
Hans Kronold
"The Beauties"
Alexander & Scott
Boland & Helts
PANTAGES (m)
(Open Sun Mat)
"Fair Coods"
Bohemian 5
Chase & La Tour
Klitter Haynes & M
Heras & Preston

ORPHEUM (low)
The Valdies
Stewart & Hall
Yvonne
Murray Livingston Co
Jones & Johnson
Euch Bros

Omaha
ORPHEUM (Open Sun Mat.)
Burns & Fulton
Althoff Sisters
"Red Heads"
Williams & Wolfus
Clark & Verdi
El Rey Sisters
Bertie Ford

Ottawa
DOMINION (ubo)
"Aurora of Light"
Johnson & Wells
Correll & Gillette
Consl & Betty
Ben Hendrickson Co
Chief Tendereh
Marie Fitzgibbons
(One to fill)

Philadelphia
KEITH'S (ubo)
Four Roeders
Marie Dorr
Perpila 6
Renollo & Sister
Edwin George
Sam & Kitty Morton
Jane Connolly Co
Melville & Higgins
KNICKERBOCKER
(low)

Frevoil
Smith & Farmer
David Kalkula
Inez McCauley Co
Murray Bennett
Scott & Wilson
2d half
Bertie Fowler
Cook & Robert
"The Pardon"
Taber & Green
Bunth & Rudd
(1 to fill)

Pittsburgh
GRAND (ubo)
Boganny Troupe
Cecilia Wright
Wm Thompson Co
The Turners
Fred Sosman
Heath & Millership
Daring Prince

Plainfield, N. J.
PROCTOR'S
Mr & Mrs A. Cap-
pelen
Allienies Apes
Von Klein & Gibson
Scott & Marke
2d half
Harry Linton
Archle & Gertie Falls
Nellie Brewster Co
Les Kellors
LeFevre & St John

Portchester, N. Y.
PROCTOR'S
Harry Linton
Laser Lasere & Dog
Doranto
LesKellors
Carl Stutzer Co
2d half
Stevens & Stevens
McCarthy Sisters
"Man of Mystery"
Harry Morse Co
Al Debre

Portland, Ore.
EMPERESS (low)
Theo Bamberg
Jolly & Wild
Allen Miller Co
Rose & Moon
Alvin Hanson
3 Mori Bros
PANTAGES (m)
Ethel Davis Co

King Thornton Co
Miller Packer & Selz
Chester Kingston
Taylor & Arnold
Providence, R. I.
KEITH'S (ubo)
Crescent & Daylans
Wm Weston Co
Von Tilzer & Nord
McLellan & Carson
Zeda & Hoot
Walter James
Riggs & Whitche
Craig & Williams

Regina, Can.
ORPHEUM
(Open Sun Mat)
Will Oakland Co
Gertrude Coghlan Co
Arco Bros
Travilla Bros & Seal
Marie Fenton
Miller & Vincent

Richmond, Va.
LYRIC (ubo)
1st half
"Fishing"
Vandino & Louie
Prince Florio
2d half
Bruce Duffett Co
The Dohertys
Dare Bros
Subers & Keefe

Roanoke, Va.
ROANOKE (ubo)
Southland Comedy 4
Miller Trio
Lightner & Jordan
Olga & Sydney
2d half
Estelle Sisters
Harry Murphy
Chas & Ad Wilson
Belle Carmen
Mosher Hayes & M

Roanoke, Va.
ROANOKE (ubo)
Southland Comedy 4
Miller Trio
Lightner & Jordan
Olga & Sydney
2d half
Estelle Sisters
Harry Murphy
Chas & Ad Wilson
Belle Carmen
Mosher Hayes & M

Roanoke, Va.
ROANOKE (ubo)
Southland Comedy 4
Miller Trio
Lightner & Jordan
Olga & Sydney
2d half
Estelle Sisters
Harry Murphy
Chas & Ad Wilson
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Belle Carmen
Mosher Hayes & M

Stan Stanley 3
Act Beautiful
Mack & Orth
Mack & Walker
Iomed
Hornline Shone Co
6 American Dancers
EMPERESS (low)
(Open Sun Mat.)
Swan
Laurie & Allen
Miller Moore & G
Arthur DeVoy Co
Aveling & Lloyd
"Neptune's Nymphs"
PANTAGES (m)
(Open Sun Mat)
Wood's Animals
Quilan & Richards
Rozella & Rozella
Palfrey Barton & B

San Jose, Cal.
VICTORY (orph)
(2-3)
(Same as at Sacra-
mento Sept. 28-29,
this issue)
Savannah, Ga.
EIJOU (ubo)
1st half
Chas Weber
Enrico
The Westmans
Spissell Bros & M
Morin Sisters
2d half
Mr & Mrs H Emmett
Nana
Mario & Duffy
Harry Bloom
Griff & Dietrich

St. Louis
COLUMBIA (orph)
Carus & Randall
Hordell Family
Eddie Leonard
Zertho's Dogs
Dupree & Dupree
Kirk & Fogarty
Chas F Semon
The Sharrocks
St. Paul
ORPHEUM
(Open Sun Mat.)
Ray Conlin
Billy Swede Hall Co
Gertrude Hoffman
Frances DeGrossart
(Others to fill)

St. Paul
ORPHEUM
(Open Sun Mat.)
Ray Conlin
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ORPHEUM
(Open Sun Mat.)
Ray Conlin
Billy Swede Hall Co
Gertrude Hoffman
Frances DeGrossart
(Others to fill)

Hugo Lutgens
Elwood & Snow
Leon & Adeline Sis
Springfield, Ill.
GAIETY (low)
4 Casters
Brandon Russell Play
Bert C Davis
Hi Greenway
2d half
Ansel & Dorlan
Del Vecchio Champ Co
Werden & Gearin
Skipper Kennedy & R
Kild Kild Kildies
Springfield, Mass.
POLI'S (ubo)
1st half
Mystic Bird
Chauncy Murphy Co
Luciana Lucca
Levering Co
2d half
Ray Randall Co
(Others to fill)

Stockton, Cal.
YOSEMITE (orph)
(30-1)
(Same as at Sacra-
mento Sept. 28-29,
this issue)
Syracuse, N. Y.
GRAND (ubo)
Chas Grapevine Co
Juliet
Novelty Clintons
Roach & McCurdy
Walter C Kelly
Pernikoff & Rose
Webb & Burns
(One to fill)

Tacoma
EMPERESS (low)
Murphy & Foley
Rosen & Family
"Thro' Skyline"
Nell McKinley
McClure & Dolly
PANTAGES (m)
"Kingdom of Dreams"
Cornell Corley Co
Com Four
Kelley & Catlin
Early & Laight
Gray & Peters

Terre Haute, Ind.
VARIETIES (ubo)
Creighton Bros & B
6 Russian Dancers
McManus & Don Car-
lo
Billy Kinkaid
Anderson Players
2d half
Empire Comedy 4
Buckley's Animals
Horton & Carson
McCarthy & Wolcot
Wilson & Aubrey

Toledo, O.
KEITH'S (ubo)
"Colonial Days"
The Brads
Nina Morris Co
(Others to fill)

Toronto
SHEA'S (ubo)
Vino & Buster
Corio & Dinus
3 Lyres
Gallagher & Carlin
Adler & Arline
Cecil Lean Co
(Two to fill)
KONGB ST (low)
Arthur & Grace Terry
Joe Kealey
"Love in Sanitarium"
Tower & Darrell
Rose Troupe
(3 to fill)

Winnipeg, Can.
ORPHEUM
"Blue Diamond"
Elphye Snowden
Nartia Van Bergen
Hunting & Frances
Ernie Potts Co
(Others to fill)
PANTAGES (m)
Staley Birbeck Co
Edgar A Ely Co
Quinn & Mitchell
Joe Lannigan
3 Kraytons

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Ernie Potts Co
(Others to fill)
PANTAGES (m)
Staley Birbeck Co
Edgar A Ely Co
Quinn & Mitchell
Joe Lannigan
3 Kraytons

Troy, N. Y.
PROCTOR'S
Remy Frazier &
Baker
Dick Ferguson
Dancers
Ethel Dane Co
W S Harvey Co
"Haberdashery"
2d half
4 Moros
Mr & Mrs N Cafferty
Nick's Skating Girls
Girard & Gardner
Lloyd & Churchill
Erol & Barrett
Marquis Bros

Utica, N. Y.
SHUBERT (ubo)
Remy Sisters Co
The Prescotts
Burns & Lynn
(Others to fill)
Vancouver, B. C.
ORPHEUM (low)
Montrose & Sydel
Catts Bros
Wilson & Wilson
Morris & Beasley
Oodons
Kitty Francis Co
PANTAGES (m)
Alisky's Hawaiians
Link Robinson Co
Work & Play
Henry & Harrison
Vestof 3

Victoria, B. C.
PANTAGES (m)
Musical Juveniles
William Shillings Co
Belle Trio
Sliber & North
Slivers Oakley
Washington, D. C.
KEITH'S (ubo)
Mabelle & Ballet
Joe Welch
Collins & Hart
Troy Shattuck
"Beauty Skin Deep"
(Others to fill)

Waterbury, Conn.
LOEW
El Cieve
Harley & Pagan
Russell's Minstrels
"When We Grow Up"
Tom Mahoney
Ed Zoeller 3
2d half
Juggling DeLisle
Smith & Farmer
Oscar Lorraine
J K Emmet Co
Clarence Wilbur
Elsie Gilbert Co
Williamson, N. C.
VICTORIA (ubo)
Low Hoffman
L & M Drew
Irving Grauch
Dorsch & Russell
2d half
Miller Duvay & P
Mabelle Johnston
Wallace Galvin
"1040 West"

Winnipeg, Can.
ORPHEUM
"Blue Diamond"
Elphye Snowden
Nartia Van Bergen
Hunting & Frances
Ernie Potts Co
(Others to fill)
PANTAGES (m)
Staley Birbeck Co
Edgar A Ely Co
Quinn & Mitchell
Joe Lannigan
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OBITUARY.

Henry Hamper, father-in-law of Robert Mantell, committed suicide at his home in Detroit, Sept. 15. Funeral took place at Greenville, Mich., attended by Mr. Mantell and his wife.

Cincinnati, Sept. 23.

James L. Bott, 48, of this city, former President of the National Dancing Masters' Association, is dead at Denver, where he went for his health. Bott had taught many stage people to dance.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance In or Around
New York

Gus Edwards' "Song Revue," Palace.
Robert Edeson and Co., Palace.
Weston and Leon, Palace.
Australian MacLeans, Palace.

Mrs. Gen. Tom Thumb, Hammerstein's.

Bert Leslie and Co. (New Act), Hammerstein's.

L. Wolfe Gilbert, Hammerstein's.

Kar-Mi, Hammerstein's.

Du Von Sisters, Hammerstein's.

Howard & Field Minstrels, American (1st Half).

5 Musical Bryons, American (1st Half).

Murphy, Radcliffe and Co., American (1st Half).

Howland and Leach, American (2nd Half).

Willard and Bond (New Act), National (1st Half).

Odgen Quartet, National (1st Half).

Stuart, Black and Co., 7th Ave. (2nd Half).

E. F. Ballin.

Musical.

7 Mins.; Full Stage.

Hammerstein's.

Ballin has two assets to support his vaudeville presence, i.e., a mandolin and an American flag. He plays the former while standing on one foot, then with the instrument resting on his shoulder (making both look like a day's work) and finally atop a table where he lies on his shoulders with feet suspended upward. At the psychological moment (there is one) he blows a small tin whistle and the stage crew pulls the necessary string to bring Old Glory into view, Ballin meanwhile picking a so-called patriotic number on the string, labeled "U. S. Sounds of Peace." If the number he played goes for peace, those present seemed inclined to favor war. Ballin is either a museum, picture theatre or amateur act. His present routine is impossible. *Wynn.*

F. E. Walker.

Songs and Talk.

9 Mins.; One.

Murray Hill (Sept. 20).

Mr. Walker thinks that he is a rube comedian and evidently got that idea when "He's a Devil" was in its prime, for that is the song which he uses to open and it is the best part of the act. The talk is made up of "gags" released for many moons. Another song is used for the closer. It is necessary for a regular act to be here framed before much success may be hoped for.

Walsh and Zuzonne.

Songs and Talk (Special Drop).

12 Mins.; Two.

A drop, meant to represent the gates of a race-track, and chatter about the ponies, furnish this couple with an act. The man wears a gray suit, and red spats, and sings. The woman dances and wears some highly-colored clothes. In the smaller small time houses this couple will do.

Rigoletto Bros. (2).

50 Mins.; Full Stage.

Prospect, Brooklyn.

The Rigoletto Brothers (Chas. and Henry) who specialize in versatility, are back in America for a return tour. With their finale, after a strenuous 50-minute routine, embracing several important variety features, all presented excellently well, comes a sort of automatic comparison between their turn and that of Sylvester Schaffer, who is just now kicking up considerable dust in these regions to the accompaniment of some 60-horse power press work and advertising. A similarity exists in both productions, with Schaffer running to pretentiousness, while the Brothers Rigoletto give more attention to minute details, still it seems that one turn could profitably follow the other with the Brothers possibly running favorites on results. The Rigolettos open with a musical bit, exhibiting banjo and chime duets, followed by some juggling which allows one brother an opportunity to realize on his ability as a comedy pantomimist. A routine of small magic and illusions comes next, with statue work and ground and aerial acrobatics utilized for a finish. During the action of the turn, two girls are introduced to avoid a stage wait, introducing a yodeling number. They scored an individual impression with sweet voices. The magic is the big feature and stands out conspicuously. Practically everything done looks new and original and called for separate applause rewards. A vanishing phonograph is the star feat, the entire box disappearing in full view of the house while a record is being played. It caused no end of buzzing conversation. The magic section of the piece would make a headline feature in itself. A number of cabinet and trunk illusions fill up the repertoire with some small tricks sandwiched in between, all shown at lightning speed and all well executed. This turn, with some proper exploitation, could step in any house for a run and even under present circumstances could comfortably locate for a fortnight. They seem to be doing business for the Prospect with all the elements against them. A Palace, New York, engagement would make an interesting test. *Wynn.*

Weily and Ten Eyck.

Poses and Dances.

12 Mins.; Full Stage.

Hammerstein's.

Max Weily and Melissa Ten Eyck have combined some novel statuary work with a few good classic dances, making a big time number away from the beaten path entirely. Four poses are followed by a dance with a sort of theme connected with still another dance for a finale. The couple were a big hit at Hammerstein's and should find no trouble connecting with a big time route, for they have a good opening or closing turn. *Wynn.*

Stella May.

Songs.

11 Mins.; One.

Union Square.

Stella May is a small time single with clothes

Valli Valli.

Songs.

14 Mins.; One.

Hammerstein's.

For her vaudeville debut Valli Valli, late star of "The Queen of the Movies," probably selected the most inappropriate theatre in New York, for, strangely enough, they didn't seem to favor the musical comedy calibre of vaudeville at "The Corner." Miss Valli has four numbers, all ballads with a slow tempo and very suggestive of the musical comedy style. She also has a special musical director. None of the songs carried the required punch nor brought results and none succeeded in arousing the essential enthusiasm. Perhaps under more favorable circumstances the turn would connect, but for vaudeville in general Valli Valli needs more than the present billing to get over. The Majestic, Chicago, should have been her opening point, for she is popular there and her style would have met with favor. Her ability remains unquestioned, but unfortunately she lacks big time speed insofar as the vehicle is concerned. *Wynn.*

Ruby Raymond and Fred Heider.

Songs and Dances.

14 Mins.; One.

Hammerstein's.

Fred Heider, a tall, angular youth with a pair of legs that should eventually land him somewhere better than the third spot at Hammerstein's, for a brief moment showed a flash of eccentric dancing form that threatened to put his turn up among the big hits, but the flash was brief and the balance of the act lacked the required kick and class. The opening, showing Heider and Miss Raymond as street urchins wondering how they can make the amateur show, is very much "small time" and gives the pair a weak start. Following is some dancing and a character song by Heider that is still more convincing of undeveloped talent. The girl dances well, but the turn is shaped wrong for best results. Heider will bear watching, but requires direction and material. Through hard work the couple pulled a fair share of applause at Hammerstein's under hard circumstances, the handicap of the spot being obvious. *Wynn.*

"Man of Mystery."

Mind Reader.

20 Mins.; Full Stage (Special Set).

23rd Street.

"Man of Mystery," small time mind reader and magician. His first trick, writing on a blackboard, goes pretty flat until the plants get to work. The rest of the tricks are nothing more than those used by ordinary magicians. A female assistant as well as a male on the stage and several plants are employed. Nothing new is what will keep this act back.

De Moire and Lawler.

Society Dancers.

10 Mins.; Full Stage.

Murray Hill (Sept. 20).

This pair of society steppers have nothing new, excepting one backward step in a trot. They have got to go some if they are just starting, for the small time does not relish these dancing couples as formerly.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York.

"The Hawk" (Wm. Faversham), Shubert (Sept. 28).

"Daddy Long-Legs" (Ruth Chatterton), Gaiety (Sept. 28).

"The Law of the Land," 48th Street (Sept. 30).

Four Marx Bros. and Co. (15).

"Home Again" (Musical).

40 Mins.; One and Full Stage (Special Scenery).

Lincoln Hip., Chicago.

Chicago, Sept. 23.

This merry little musical skit gives the Four Marx Brothers opportunity to do some very effective work in their several lines. They all have talent, and they shine in this piece which allows them to display their own brand of rollicking humor in which they excel. There is but little plot to the piece. The story concerns Henry Schneider (Julius Marx) who is returning with his family and friends from a voyage across the ocean. The scene opens in "one" with the party on the dock after disembarking. There is a flirtatious soubret mixed up in the affair who has been on the boat, and Schneider, who is susceptible, has fallen for her charms, much to the anger of Mrs. Schneider. Milton Marx is seen as Harold Schneider whose chief work is to look handsome, which he does without question. Leonard Marx is seen in an Italian character, and his specialty at the piano, in which he does comic things with his hands and fingers, is one of the best features. He gets a laugh about every minute, is at ease and graceful, and makes good all the time. Arthur Marx is billed as a "nondescript." He is made up as a "hoob" and his makeup is not pleasant. He gets a good many laughs, but a change should be made in his character. He plays the harp well, and does some comedy with the strings that is in a class by itself. Songs are interspersed and modern dances introduced to round out the second part of the show where the people are engaged in a frolic at a house party at the home of the Schneiders. At the close, the young people all get into a boat and move off the stage with a rousing chorus. Then follows a pretty scene wherein the boat is seen going down the river in the distance. There are times when the members of the company do not seem to have quite enough to do, but these things will doubtless be remedied in time. The chorus work is good, with many good voices in the ensemble. Al. Shean wrote and staged the piece, and Minnie Palmer presents it. At the Lincoln Hip. where it was the Sunday feature it went over very big with many encores demanded. It looks like a good piece of property. *Reed.*

Clafflin Sisters.

Songs.

10 Mins.; Two.

Union Square.

The Clafflin Sisters are the usual small time sister act. Some of the songs are very old and not put over to advantage. One sister does fairly well with an Irish number.

Paul Morton and Naomi Glass.
"At Home" (Musical Comedy).
 15 Mins.; Five (Special Set).
 Palace.

Described programatically as a sequel to Mr. Morton and Miss Glass' former act, "My Lady of the Bungalow," "At Home" becomes another chapter in the series that allows of this young couple talking, singing and dancing, each doing a share in a nice engaging manner that firmly sends the turn over. The set is a country cottage, practical so far as a screen door will suggest. Through that door exits and enters both principals at different times. When Miss Glass first exits in that direction, one of the vaudeville surprises of the decade follows. She gives as a reason for leaving the stage, to dress herself for a call. Immediately upon passing from view behind the door, a Victrola is heard playing a "Maxixe." Mr. Morton displays displeasure at again hearing it, but as he is standing upon a dancing mat and there is nothing else to do, the young man commences a soft shoe dance to the "Maxixe" strains. He goes through with it to loud applause, the house orchestra joining in toward the conclusion. It's odd enough to see a dance to Victrola music on the variety stage, but a soft shoe to a "Maxixe" and to get away with it! The opening is also a bit odd. Miss Glass is calling her husband (Mr. Morton). He appears rolling a lawn mower. Attached to the handle is a small basket, in which is the baby. Some cross-fire conversation on marriage (known as "repartee") follows, then the "Maxixe," with a bit more of talk, Miss Glass having reappeared by this time, gowned to walk, but seats herself on the steps, playing the guitar and singing. The turn closes with a rag duet, the couple meanwhile pushing a baby carriage to and fro across the stage, mingling in some steps. The act could close in "one" with this number, though it would take them out of the nicely set garden. Mr. Morton and Miss Glass have a worthy successor in "At Home." They create the atmosphere the title suggests, they are young and they are nice, they are talented and worth the price (to make the rhyme) which should get them time.

Sime.

Held and Cameron.
Blackfaced Singers.
 8 Mins.; One.

Grand O. H. (Sept. 20).

One boy plays the piano. Both sing. Both appear in blackface. Their comedy and songs scored Sunday afternoon. The young men get fairly good harmony out of their "duos." The piano man tickles the ivories for one number. The team can get over nicely in the pop houses.

Mark.

Olga and Sydney.
Modern Dances.
 13 Mins.; Full Stage.
 Columbia.

The usual routine of modern dances, the exception being a bare-foot effort by the girl that brought some applause, but necessitated a short wait between that and the succeeding number. If "pop" time isn't overcrowded, here's another one.

Wynn.

Frank E. Gordon.
Magician.
 12 Mins.; One.
 Hammerstein's.

Frank E. Gordon is either a much-abused originator or a very guilty imitator. His metropolitan appearance should arouse some very interesting debates as to who originated the "lemon trick" (first shown around here by Jarro) and the egg and hat trick, previously done hereabouts by Wallace Galvin. Gordon does them both and does them well. He opens with the "lemon" trick substituting an egg for the lemon and a playing card for the money, as shown by Jarro, bringing the trick to a convincing finish, but without much accompanying comedy. The egg and hat trick is shown with a small boy aiding, looks good and carries many laughs. Another good trick is the three-card-monte, using either glass or tin plates with playing card fronts, the idea being to watch the shift of the cards. A plant is employed with some laughs as well. The plates are handled well by Gordon, but the plant is a bit awkward, giving the idea that double plates are used. This may or may not be so. At any rate Gordon does his tricks well, perhaps better than the others, but needs more "appearance." This fact was made conspicuous through his early position where he required everything to pull attention. At that he went over nicely and could hold a better spot.

Wynn.

"American Whirlwind Beauties" (11).
Singing and Dancing.
 19 Mins.; One and Full (Special Sets).
 Grand, Chicago.

Chicago, Sept. 23.

F. M. Barnes, Inc., of Chicago, has done very well on its maiden attempt in vaudeville productions. The eleven "American Whirlwind Beauties" made their initial bow to a good audience at the Grand Monday night in a bill that contained a lot of comedy, with a big girl act preceding them. The Three Kelcey Sisters are responsible for the leads, and their work proved a good buy for the producer. The Kelcey girls are clever. They sing well, are wonders in acrobatic terpsichorean work, and one does a comedy number in "one," during the course of the act—and, in all, they demonstrate surplus versatility. The act opens in full stage with a snappy ensemble number. Eight of the prettiest and most graceful chorus girls recently seen in "girl" acts show here. The girls were bunched a bit too closely in this number, but it's lively, and gave the act a nice start. The act is unusually well staged and costumed and should prove a very acceptable feature for the biggest small time.

Miller and Randolph.
Musical.
 10 Mins.; Full Stage.
 23rd Street.

The usual type of male musical duos with one fellow doing comedy. They open with cornets and then use a rubber gas pipe from which the German character tries for comedy. The pair then do some work with the cornets and close with saxophones. Stripped music would get them over much better.

Haviland and Thornton.
"Get-Poor-Quick Wellington" (Comedy).
 17 Mins.; Two (Special) and One.
 Keith's, Boston.

A number of years ago Butler Haviland and Alice Thornton were well known in Boston and their reception should have been cordial, but there was no abundance of enthusiasm over their new sketch Monday. A special drop is used, showing a French bathing beach, with a dressing tent. Haviland appears in full dress, but wearing a pair of bathing trunks over his underwear. Miss Thornton is in a bathing suit. The patter is light, but good. It needs to be cut wherever there is not a laugh a minute, and when this is done it will be a good sketch carried by Haviland's personality and long legs. A specialty song, "It Was Just on the Tip of My Tongue," goes fairly, and the act closes in "one." If Haviland uses more stuff like his syncopated and speedy encore specialty, the act will jump fifty per cent. It is all right from one point of view, but the latent possibilities are so many it is a vaudeville crime not to work them up. The only apparent excuse for the title is about two minutes of explanation as to who Haviland is. It is without a laugh except for the mention of investing all his money in ham sandwiches for a picnic, only to find it a gathering of Hebrews.

Gooltz.

Howell Sisters (2).
Songs.
 15 Mins.; One.
 23rd Street.

The Howell Sisters are going to make a good "sister act" for the three-day houses. They dress attractively and have a pleasing way that should get them over. The present routine consists of several of the latest rag songs, and the girls have some good double versions. Their two best numbers are "Victrola" and "Michigan." These flaxen-haired misses should be able to keep going for some time to come.

The Le Grohs (4).
Contortions and Acrobatics.
 12 Mins.; Full Stage (Palace).
 Palace.

Two men and two women compose this foreign act that is made up of contortions and acrobatics. The younger of the men does the contortional twisting, different from the customary run. One of the women also contorts, while the other man is mostly acrobatic, and the third male does nothing of account. Of its kind it is very good, and, closing the Palace show this week, holds attention.

Sime.

Gordon and Eigin Sisters.
Songs and Dances.
 10 Mins.; Two (Interior).
 Grand O. H. (Sept. 20).

Gordon takes up most of the time with songs that were not any too well received Sunday. The act got the most attention on the dancing finish with the sisters, Gordon dancing first with one and then the other. A dark stage did not help any at the juncture. As the act's main asset is dancing it is up the trio to frame accordingly. The act may pass muster in the pop houses.

Mark.

Camille Personi and Co. (2).
"Butterfly Love" (Operetta).
 16 Mins.; Full (Special Exterior).
 American.

In "Butterfly Love" there is the germ of a mighty good idea which is lost sight of before the finish. The scene is laid in Japan and quite similar to the first act of "Madam Butterfly." An American warship is at anchor in the harbor. On a hill overlooking the bay a little Japanese maid is seated. On comes a camera man. It is discovered she is not a Jap but a picture actress. Leading man of company is sick and she has ensnared an officer from the cruiser, who believes her to be a Jap and is willing to re-enact the John Luther Long tale in real life. She keeps up the illusion and holds him for the love scenes, while the camera man is grinding away in the background. After the picture is completed, the girl discloses the truth. But Mr. Sailorman is now fully entranced and a wedding looms in the distance. There are several numbers, solos and duet, but the comedy element is lacking. This could be rectified easily, for the camera idea offers all sorts of opportunities to get laughs. The act as it stands will just do for small time.

Sabrey D'Orsell.
Songs.
 14 Mins.; One.
 American.

Sabrey D'Orsell is billed as "The Winter Garden Favorite in a Remarkable Song Review," but she isn't living up to the billing. Sabrey may have been a fave at the Garden, but she will have to change her style before becoming a fave in vaudeville, big or little. Miss D'Orsell has a voice, a lyric soprano of coloratura quality that reminds one somewhat of Bessie Abbott. But Miss D'Orsell possesses none of that elusive quality called personality. She impressed her audience wrongly at the start, conveying a sort of a "I know I'm too good" idea over the footlights. She is singing three numbers, opening with a Scotch number, following with another semi-classical song, and closes with "Annie Laurie." There seems to be entirely too much of a sameness in her selections, and she could vary to advantage by the introduction of a high class ballad. She should also be coached in the manner of taking bows.

Barton and Lovera.
Dancing.
 14 Mins.; Full Stage.
 Hammerstein's.

Barton and Lovera have constructed a rather pretentious vehicle to background the man's cycling and the woman's dancing, opening with a plush set with the woman's costume to match. A Spanish dance, Scotch dance and a dance labeled "Love and Temptation" is done by the woman, after which the same is burlesqued by the man on a unicycle. It carries class and comedy and should make good anywhere at either end of a bill. They were a hit at the corner.

Wynn.

PROSPECT.

The new Keith's Prospect (Brooklyn), still in its initial month of existence, is undergoing that important test upon which will probably rest its future financial possibilities, experimenting with the new audience to gradually feel the specialty of its particular desire and demand, consequently a condensed report on its clientele might be appropriate in conjunction with a review of the current week's show.

That the neighborhood can comfortably support a big time theatre at a 10-50 scale (75 in the boxes) was evidenced by an 80 per cent. attendance Tuesday evening, with all manner of adverse business conditions at hand, including mid-summer weather. If Tuesday night's assemblage is a criterion of the average Brooklynite, or at least that specie inhabiting the neighborhood of 9th street and 5th avenue, presents a unique study in psychology. They accepted straight singing under a visible protest, passed up the lighter vocal stuff without a bit of appreciation, refused to acknowledge the versatility and skill of a decidedly skillful and versatile pair of foreign artists, accepted sentiment—both in mello and dramatic form—with a silent, sneaky tear, passed up good dancing without a hand and openly resented music in the classic form. Comedy in all its branches was warmly welcomed which suggests a continuous supply of vaudeville's best in large, generous doses.

Of the nine numbers, three were genuine hits, a few others accepted in a luke-warm fashion and the remainder running dangerously close to the margin line. The Rigoletto Brothers took close to an hour to bring them around to an agreeable frame of mind, the majority of their best and most difficult work going unappreciated, but at the finale they were generously rewarded with applause. Fields and Lewis were a continuous laugh, and Melville and Higgins were accorded the honors.

Wentworth, Vesta and Teddy opened in "one" with their comedy acrobatic routine, a good combination of tricks and comedy and a splendid filler for any bill. The position handicapped them somewhat with many on the way in.

Williams and Rankin followed with a repertoire of classics and ballads on the cornets. "The Rosary" and "He's a Devil" were soloed, a fact which doesn't speak volumes for their progressiveness, although both were excellently played. Since Williams and Rankin have unlimited opportunities without any competition in their particular line to speak of, they should at least keep the turn strictly up to date. A visit to the publishers would make a marked improvement. The couple have a splendid act, well dressed and a variation from the beaten musical path and should endeavor to keep in the front line since it requires such little effort.

Fields and Lewis with their comedy routine and cab were an early and continuous hit, every point reaching home. The Prospect crowd can stand any amount of similar turns and vaudeville in general would be somewhat

better off with more of this particular calibre.

Lydia Barry was not taken at face value, going through three numbers with an equal number of changes. This doesn't in any way reflect upon the excellence of her routine, but somehow or other her style didn't exactly jibe with the Tuesday gathering. At times they showed some interest, but it came in jerks and while under ordinary circumstances the same "single" should find five or six songs a necessity, the three rendered seemed plenty for the Prospect. Miss Barry has dressed the act with excellent taste.

Melville and Higgins were a solid hit from curtain to curtain, finishing with a good sentimental duet ballad "Don't Go Away," into which they injected more than the usual stage feeling.

Valerie Bergere and Co., in "Judgment," brought dramatic vehicles into the desirable list for the house, holding close attention throughout the skit.

Rooney and Bent were badly handicapped in spot following Melville and Higgins, and consequently suffered. Even Pat's superior dancing failed to arouse any noticeable enthusiasm, forcing the team to work through a period of quietness. Redford and Winchester closed with their comedy juggling skit, holding the house seated to a person. Rigoletto Bros. (New Acts). *Wynn.*

THE HAM TREE.

Once more McIntyre and Heath are on their way for another tour in "The Ham Tree." Once more they are under John Cort's direction. Once more will it be said: "It's a McIntyre and Heath show." Once more the reiteration that it is. This is their first Broadway showing in the piece, which has not played in New York for a long while.

"The Ham Tree" revival started at the Standard (90th and Broadway) Monday for one week's stay. With all due respect to the fun-making proclivities of McIntyre and Heath and the splendid work of a dancing chorus "The Ham Tree" is not a Broadway show, nor was it built for one.

McIntyre and Heath are practically the whole works. Others deserving mention are John Lorenz, who works hard with a funny little dance, flip remarks and numerous disguises, as Sherlock Baffles, the detective, and Mabel Elaine, a peppery, lively little Desdemona, the colored gal in love with Alexander (McIntyre). The remainder of the cast do not enter.

As dancing still holds popular sway the show is going to more than hold its own on the road. In fact through the anxiety to make the dancing stand out so prominently, the cast had to suffer.

From the dancing realm "The Ham Tree" has Jack and Winnie Crisp. They are the young folks who first introduced the "Peruvian Pom Pom" to Broadway. They lay claim to being dancers. Nothing more. In the McIntyre and Heath show the Crisps have to "double," and in the doubling have been assigned to speaking parts. Other minor roles suffered, but they will likely squeeze by on the road when the "road" realizes that they are getting

the original McIntyre and Heath and a dancing chorus hard to equal anywhere. Ned Wayburn staged the numbers and has done it right well. That "All the World Is Dancing Mad" number is typically Broadwayian. The chorus hit up the tango, maxixe, Fox trot and one-step in a manner most delightful and pleasing to the eye.

When McIntyre and Heath were not exchanging their droll patter or the chorus wasn't swinging through divers stage evolutions the "Ham Tree" bowed, sagged, and moved along at a snail's pace.

The "Rajah Glide," with Miss Elaine working her head off, made a big hit with the Standard folks and she got several hearty encores.

McIntyre and Heath are funny in a show, vaudeville, or anywhere. They put "The Ham Tree" over.

The new Standard, by the way, is a big, roomy affair and is going to become an uptown "neighborhood" theatre that eventually should wriggle out on the profit side of the ledger. Harry L. Cort is personally managing.

Mark.

HAMMERSTEINS.

The hits at Hammerstein's this week are few and scattered with the entire first half of the bill running rather slow and listless, none of the turns in that division gathering anything resembling a hit Monday night, although after intermission the show picked up some speed and those fortunate enough to follow were reimbursed with reasonable applause.

The headlines are equally divided between Belle Baker and Valli Valli, with Conroy and Lemaire in their third week also holding a prominent space in the billing. Miss Valli (New Acts) hardly held her end up, but Miss Baker and Conroy and Lemaire justified the billing and walked away with individual honors.

For the Hammerstein engagement Belle Baker is using four numbers, opening with "Michigan" and following with "Come Back Antonio," "The Ragpicker" and a Hebrew number. After a dozen or more bows she encored with "Croony Melody" in a way that made it sound brand new and finished with a speech. Even then, though after eleven, she might have continued through a half dozen more songs, but very wisely reneged, leaving behind one of the big hits of her short career. A new black and white gown was also exhibited, helping appearances not a little. Belle Baker has apparently reached the end of her developing stage and looks about as near the perfect characterist as one would expect. She handles the various dialects with ease and perfection and manages to squeeze a punch into her numbers that is ordinarily lacking. Miss Baker is headlining this week and delivering down in thirteenth spot in a way that convinces. And the contrast between the headliner who makes good and the one who doesn't is demonstrated at Hammerstein's this week.

Conroy and Lemaire have added a mule and a Mexican locale to their routine of patter for this, their third week at the house. The knife throwing business is reminiscent of Gruet and Gruet's former vehicle and while

full of comedy spots, should be eliminated since it suggests a "copy" and only carries a small section of the turn. Otherwise the couple repeat their usual results.

Another holdover is Haveman's Animals, a turn in its own particular class. Suffice to say it held them in, closing the show without a walkout, something unusual for a new act, while this is Haveman's second week at Hammerstein's.

Raymond and Caverly replaced Ray Samuels, who failed to appear. The new acts, most of them running in order from the initial curtain and listed under New Acts are E. F. Ballin, Frank E. Gordon, Raymond and Heider, Barton and Love, Valli Valli, and Weily and Ten Eyck.

Edny Luby and her "Crucial Moment" sketch held a conspicuous position with plenty of interest, although the finish is still a bit weak in comparison with the foregoing section. The idea is good and carries a reasonably good climax, but the finale needs building up and a better kick if procurable.

Fisher and Green were one of the early hits with "The Partners," a skit that immediately suggests "Potash and Perlmutter" and carries an abundance of good comedy situations and dialog. Whiting and Burt with a few new numbers and as many familiar ones were also fully appreciated and marked up their usual score. A comedy reel closed. *Wynn.*

COLONIAL.

It seemed like old times at the Colonial last Monday night, although it is not a "September house." The theatre was packed from cellar to dome with an audience that looked very much like a Broadway first night crowd, judging from the number of open-faced suits that were present. Valeska Suratt in what is termed on the program as a new version of "Black Crepe and Diamonds," was the headliner. The program also stated that the handsomest woman in vaudeville would present "The Moth and the Flame." The latter proved to be nothing more or less than a dance interpretation that was nothing extraordinary. The company with Miss Suratt this season is a new one and every one has one or more changes of costume, even to the musical director. Basically "Black Crepe and Diamonds" remains the same.

The role of Love which was originated by George Baldwin is played at present by Melvin Stokes who, while not comparing with his predecessor in the reading of lines, is possessed of a remarkable tenor voice which he displays to the best of advantage. Honey and Honey are the dancing team; their Fox Trot stands out as one of the fastest stepping routines seen hereabouts in some time. "The Moth and the Flame" bit is done by Miss Suratt and Mr. Stokes. Miss Suratt wore clothes and then more clothes. The act was a big applause hit with the work of the dancing team standing out.

The second half contained in addition to the Suratt act two single men, Hal Forde and Jack Gardner. The former opened the intermission with a cleverly constructed routine of songs

and a few novelty bits of talk, and did nicely. Jack Gardner in the next to closing spot with his film production of "Curse You Jack Dalton," was the hit of the show Monday night, and the audience demanded a speech. The Aerial Buds were the closers.

The first part of the entertainment contained three hits out of a possible five. The show opened with a Hearst-Selig Weekly that was very weak indeed and the audience was hardly thawed out by The Lelands who followed. Their turn is a novelty. The double work in the painting of the winter scene was appreciated. Following Charles and Fanny Van had them laughing and cleaned up. They gave the show a real start.

Dunbar's Nine White Hussars pleased mightily with playing and singing, the latter a strong feature. It might be a little better if Mr. Dunbar did not turn his back to the audience in directing the double quartet number. The finish of the turn with the fast work by the drummer put the turn over so strongly two encores were demanded.

The Farber Girls in songs and dances were another riot. There are one or two lines in their chatter that are slightly "blue" and seem out of place with these girls.

Edgar Allan Woolf's company presenting W. J. Hurlbut's sketch "The Bride" (a Princess theatre success), was almost put to rout by a laugh in the audience during the early part. It was a freak and it got the "nerve" of the actors from the start. The sketch lost much of its punch through this, but the turn will be a sure fire when it gets working a little more smoothly and the company stops waiting for the laughs.

PALACE.

The warm weather proved too much for the Jewish holiday Monday night at the Palace, the house not holding capacity, as might have been expected in any weather with the return of Norah Bayes to the New York stage widely heralded. Enough of those present, however, made Miss Bayes' reception a very cordial one, and she held down an unusually choice spot for a "single" (closing the first half) for 30 minutes, singing eight songs, some new numbers and others called for. Appearing alone, with but a piano player, Miss Bayes seemed to do as well as when with her husband (Harry Clarke).

The position given the headliner for the first shows and the many songs she sung, perceptibly affected Gene Greene, next to closing. It was no place for him under the conditions, and a good line could not be gotten on Greene's material, which is mostly new numbers for the east. He used "Irish Tango," "My Loving Man Has Gone," "Michigan," "When You're Married." A pianist also accompanied him.

After the Monday night show, some shifts were made in the running, Miss Bayes going farther down on the bill, and Mr. Greene coming up. Tuesday matinee Henrietta Crosman closed the first part with "One Word," the playlet of single words only, spoken by Miss Crosman and her support, Robert Mackay. The playlet was written by Frank C. Egan. It runs but about eight minutes, and while fast for average

vaudeville, and as Mark mentioned, more suitable as a curtain raiser, still for the nicest vaudeville, it will be a pleasing little interlude, a novelty in sketches, and as such, worth while for once at least.

A solid hit at the Palace this week is Frank Fogarty, appearing just before the one-worded skit. Mr. Fogarty has some new stories. He, too, is fast for vaudeville. So quickly does he tell his humorous tales of O'Brien that he chops off the laughter repeatedly, the house quieting down fearful lest it loses the next point. There are many points. Mr. Fogarty has reduced the art to a science of boiling down a story to its briefest space. He is using an "audience song" (unpublished, probably), with a nicely painted drop carrying the chorus, and has a recitation to finish with.

Fred V. Bowers and company have a rearranged turn that almost makes a new act for them. Raymond and Caverly also have new disguises for the opening, one a German delicatessen keeper and the other a policeman, the couple going into the former finish. Barnold's Dogs and Monkeys in the "village setting" opened the show. Paul Morton and Naomi Glass, and The Le Grohs, New Acts. *Time.*

COLUMBIA.

Considered collectively, last Sunday's aggregation of Columbia concertists ran very much to the "pop" classification with one or two individual turns showing an occasional flash of big-time promise. The bill ran behind the previous Sunday's showing.

One big-time number with an established name appeared and that (McDevitt, Kelly and Lucy) closing the show. This trio have built a light skit around their dancing abilities, touching somewhat on the theme employed by Ed Hayes, although the dialog is evidently original, the resemblance running in the construction and selection of characters. They were an easy hit.

El Cleve, who xylophones in kilts, opened with a medley of Scotch, popular and operatic numbers. El Cleve has some personality, plays better than the stereotyped xylophonist and has a likeable repertoire. He was one of the afternoon's big hits, although in this particular house with a professional crowd generally in attendance in the afternoon, the applause is deceptive and can hardly be utilized in gauging the act's calibre. Nevertheless El Cleve carries the earmark of a two-a-day number.

The new acts include Brown and Taylor, who appeared in second spot, and Olga and Sydney, modern dances, who came on seventh. "Her First Case," an old vehicle with a new cast, apparently built for small time, was the only sketch on the bill, a comedy affair, well written and full of comedy punches. The present cast with some stage direction, particularly in the delivery of the female lawyer's charge to the imaginary jury, this being the climax, will classify for small time. It ran rather jerky at the Columbia to its general detriment.

Halley and Nobles, with some new patter and costumes, look better than ever, the talk going over quite as well as Halley's dancing. The woman's ap-

pearance, build and dressing is half the turn's asset. Her fine enunciation is conspicuously noticeable. The turn is sure fire for "pop" time, but looks better than that and could probably hold its own in an early big-time spot.

The Two Marguerites in "two" rendered a few operatic solos to applause. Frank Clifford, working under a nom de guerre, is a capable comedian and for awhile looked like a "find," but he slowed up near the finale and with a dramatic characterization that entailed a stage wait for the change, fell off in percentage and closed a small timer. Clifford is fast on his feet, has a good comic delivery and some clever falls, but should stick to comedy exclusively. A good routine should pull him into the two-a-days.

Bill Foster, formerly of Foster and Foster, is doing a two-act with another partner. The couple alternate at the drums dividing their period between patter and songs. It's not a big idea for a man of Foster's ability, and while the sure-fire finale carries them over, the act could and should be improved. *Wynn.*

AMERICAN ROOF.

Tuesday night the Roof held but a light house. During the first half there was hardly any applause, until the Bert Melrose turn. Kendall's "Auto Doll" was the opener. The girl looks very pretty and works nicely, but the man lacks in appearance, dressing, voice and showmanship. The idea of letting someone in the audience kiss the "doll" takes from the class of the act and adds nothing to the mystery. Even though the idea is an old one it should, if properly handled, prove interesting to small time audiences.

White, Pelzer and White, with their travesty singing offering held down the second spot and got but little for their efforts. For a rough comedy singing turn the act lacks much, although all of the men possess fair voices. Camille Personi and Co. (New Acts) had the third spot and got two curtains on the finish. Bissett and Bestry, down next to closing the first part, have a neat little singing and dancing turn well dressed, but the boys failed to do anything with the audience until their double stepping routine at the close. This got something.

Bert Melrose closed the first part and was a riot. He worked 21 minutes and had the audience with him all of the while. The women in the audience were semi-hysterical from laughter and the fall at the finish of the act was terrific. Melrose displayed a finished showmanship that "showed up" some of the others in the bill.

Opening the second half, W. E. Whittle, with his ventriloquist routine, passed nicely though quietly. Hughie Fay and Elsie Minn in the comedy skit "Love Is Everything" had the next spot and got some laughs. The couple seemed to have trouble in getting their lines over with the roof crowd. The act that they are offering has been known to go better with faster playing. Sabrey D'Orsell (New Acts) was next to closing.

The Rexos offered their skating turn in the closing spot, doing big on the tunnel bit, the big feature of the act when on big time.

JEFFERSON.

The Moss & Brill, 14th street house, is drawing them in, at 10 cents in the balcony, 15 in the orchestra, with boxes at 25-35. It's a theatre of large capacity. Filled at those prices, the Jefferson must be showing a profit. It pulls a mixed crowd from the lower East Side, and the audience is easily satisfied. Tuesday night, before a packed house, when the Hearst-Selig Weekly requested by caption that the audience refrain from any expression during the exposure of the war features of the film, not a sound was made. It was quite impressive, realizing the sympathy and feeling the pictures must have aroused in more than one breast among the cosmopolitan gathering.

The program held eight acts. It might have been strengthened somewhat by Texico, a female impersonator, in a later position. He was "No. 3," and received more applause on his actual work than he did on the disfigurement, delayed by the impersonator as long as possible. Texico showed this 10-15 crowd something new for them, but very familiar along Spanish and "snake dance" lines in other vaudeville. Still he was the real hit of the Jefferson bill, displaying the wisdom of the booking if not the placing.

The show proper (after a picture) started with Fourcher, an ordinary trick bicyclist, who whistles imitations while seated on a wheel, to make the finish harder. They liked him, too. The Penn State Four, a male quartet, were next. The act lacks everything a quartet should have, from appearance to voices.

After Texico came Gerald Brown, a teller of stories in dialect, good enough for the neighborhood. He quite likely thoroughly understands his audience here. Chevalier Marshall was billed next, but whether as the name of the simple little sketch or the principal player is not known. It is a sort of protean affair, with an actor-husband attempting to play a joke upon his wife, through several disguises, the wife turning it upon him, and incidentally, in this playlet, also doing the best work. Another one this house took to.

Kelly and Drake, a mixed two-act, next, depended mostly upon the boy's dancing, and as the boy, in an Eton suit that recalled Laddie Cliff, as most of his dancing did likewise, has taken the best steps from the best dancers, the turn got away fairly with this portion, though dropping off toward the finish with their own work. It has one good idea, a silhouette double dance behind a back-drop that more could be made of. It is an abbreviation and variation of the "mirror business."

The McDonald Trio (colored) and the Three Wigands were the two finishing numbers.

There is no guarantee that all acts as mentioned were playing under their own names, though outside of those that are known, there is no reason why any of them should not be. The Jefferson is giving a good show for the admission price. Naturally, it must, to account for the heavy attendance. *Time.*

MOVING PICTURES

FILM FLASHES

The Sherwood theatre, Canastota, N. Y., has been leased for five years by Herman Rakov from John E. Sherwood. Future policy, pictures.

The deal was put through this week whereby the Colonial film company will manufacture a series of "Got Rich Quick Wallingford" pictures.

Ira H. Simmons, formerly connected with the Shubert Feature Co., is now a member of the Montgomery-Simmons Film Service Co.

N. G. Spitzer is now Kansas City manager of the World Film Corp. He formerly was connected with the Syndicate Film Corp.

Dolly Larkin, who has been leading lady with the Frontier Co. for six months, has left the organization.

Jay Morley, formerly of the Broncho company, has joined the Frontier Players at Santa Paula, Cal. He will play heavy and leads. Lillian Christy, who has been a member of the Vitagraph and Kalem companies, is also a new arrival at the Frontier studios.

The manager of a Butte, Mont., movie house is reported as giving free candy to the children at matinees, in order not to lose patronage he was forced to give flowers to the ladies also.

William C. DeMille has abandoned play writing for the present and departed for Los Angeles this week, where he will pitch into the picture production of "The Warrens of Virginia," which he originally wrote for the stage. This piece is to be released Nov. 25 with Theodore Roberts and Eessie Barriscale leads.

Oct. 5 the Paramount will release a Famous Players' feature, "Marta of the Lowlands," in which Bertha Kalich will be featured. It's in five reels.

Fred MacKay, a professional pugilist, was specially engaged to take part in "The Straight Road," feature which the Famous Players is now making.

Herbert Payne, the California millionaire, president of the California M. P. Corporation, was motoring through Europe when his sojourning was unpleasantly interrupted by the war.

S. S. Hutchinson, president of the American Film Mfg. Co., who was in Switzerland when the European war broke out, is now on his way home.

Mike Donlin, pinch hitter of the Giants, is going into pictures.

Another war feature is marked for release Sept. 28, called "Fighting the World."

"The Rosary" is going into the pictures. Edward E. Rose has granted Selig the right.

"Life's Shop Windows" is to be picturized.

Inability to get more foreign features is forcing various avenue theatres in New York to use up the American mollars.

Lois Meredith has gone into picture work.

When "Joseph in the Land of Egypt" releases its first New York screen presentation it will disclose James Cruze as Joseph and Marguerite Snow as Potiphar's wife. It's a four-reeler.

The Vitagraph plans to put the \$1,000 prize scenario, submitted in the Evening Sun's contest, into rehearsal at once. The principals will be Anita Stewart, Julia Swayne Gordon, Earle Williams, Paul Scardon and Lucille Lee. Ralph W. Ince will direct. The picture is entitled "The Sin of the Mother," Elaine Sterne being the authoress.

The Albo Film Corporation has taken over the American Feature Film Co., Boston, the Clark & Rowland Exchange, Pittsburgh, and plans to operate a big branch in Philadelphia. The Albo, via its president, Walter Hoff Sooley, is the recipient of many inquiries concerning its first release which is expected to be ready by the last of this month.

Alice Loun has been engaged by the Eaco Co. to play opposite Director Edwin August.

The Globe, Manchester, N. H., pictures, seating 300 and erected at a cost of \$17,000, opened at 608 Elm street last week. Homan & Bartlett are managing it.

George Parr McCutcheon is to aid in the photoplay making of his novel, "What's His Name?" by the Lasky Co.

Arthur Russell, vice-president of the Pathé Company, has passed the crisis of his illness and is at present on the road to recovery.

Owen Davis' "Lola" has been photoplayed as a feature with Clara Kimball Young, formerly of the Vitagraph, as the star. This picture is to be marketed by the World Film Corporation.

The first American photoplay production of the Cosmos Feature Film Corporation will be released Oct. 15 when "Lena Rivers," with Bulaib Poynter in the title role, will be turned on the market.

SIMILAR TITLES IN PLAYS.

About every other week there comes to market a photoplay with a title that is just the same or has the same ring upon pronunciation that poaches upon titles that have been copyrighted or publicly announced by other film concerns.

A company that has been hard hit in this respect is the Famous Players. It may go into the courts to put a stop to the name encroachment.

The Famous Players was awarded an injunction in Illinois against a company using "Aftermath," the same title that the F. P. Co. has in its photoplay making of Prof. William Addison Harvey's story of that title.

The Apex is going to drop its use of the title "Saints and Sinners" as the Famous Players has the photoplay rights to Henry Arthur Jones' novel of that name.

Stopping Lubin from using several titles is under way by the Famous Players, which also charge Kalem with having "lifted" the plot of "The Crucible" for its feature, "The Brand." The Famous has prior claim to the original story title.

ASKS LEAGUES TO GET BUSY.

From the office of the president of the Motion Picture Exhibitors' League of America to the presidents of the different state affiliations of the League goes a signed statement asking the recipients to get busy at once and write the Washington representatives their objections to the proposed war tax levy on amusement tickets.

The exhibitors are being urged by President Marion S. Pearce (Baltimore) to make haste with their opposition to the tax measure, saying that this additional taxation may be with them for a long time.

Pearce's letter was right to the point and he did not go to any unnecessary lengths in telling the state bodies what to do.

RENTING 4TH ST.

The MacNamara Film Co. is said to be paying \$1,000 weekly rent for the 44th Street theatre, where "Ireland, a Nation," a feature film, is exhibiting.

United Producers Locating.

Los Angeles, Sept. 23.

Gilbert P. Hamilton, vice-president of the newly organized United Motion Picture Producers, Inc., here, says it is the plan of his company to establish a large studio in Los Angeles.

TABOOS ALL WAR FILMS.

Spokane, Sept. 23.

No picture touching in any way upon the war may be shown in any Spokane theatre, according to an order issued by Mayor W. J. Hindley. The theatre managers are undecided whether to carry the matter into the courts. All of them are hard hit by the order.

Dr. H. S. Clemmer, manager of the Casino, was forced to make a huge hole in Pathe's Weekly. Joseph A. Muller, manager of Loew's, had to do likewise with the Hearst-Selig pictorial.

The theatre men maintain the discrimination is particularly unfair because shop windows are permitted to display war pictures and the newspapers to print large quantities of them.

PASTING PAPER ALL OVER.

The Paramount Picture Corporation is spreading its paper all over the country. 65,000 sheets have been ordered up. They vary in size.

3,000 24-sheets are posted on New York boards.

SWINDLER SENTENCED.

Syracuse, Sept. 23.

Ralph E. Miller, alias Frank E. Herman, alias Rudolph E. Van Nagel, convicted of swindling girls through fake advertisements for picture actresses, has been sentenced to jail in Washington, D. C.

Miller is wanted in a score of New York and Pennsylvania towns where he worked the same game. At the expiration of his sentence in Washington he will be brought to Binghamton for prosecution on another charge.

He offered a position at a salary of \$5 per day on completion of the lessons promised by him. He also promised to refund the \$10 instruction fee after 30 days.



ROBERT EDESON.

In "When the Trail Divides," in his original role, now a feature film to be released by the Jesse Lasky Co., through the Paramount, Oct. 12.

This week Mr. Edeson "tried out" his new sketch, "Apartment 22," at Elizabeth, N. J. It is said to contain a scene and story that may hit many of the Times square regulars as familiar. Mr. Edeson and the sketch will appear at the Palace, New York, next week.

COMEDIES IN DEMAND.

The number of new services that have started or are in the course of contemplation by various exchanges have created a demand for one-reel comedy subjects during the past week. The large demand for Mary Pickfords is being readily supplied, as many of the old films in which she appeared are being thrown into the open market by brokers. A sale of 110 reels of Pickford was made during the early part of the week. They brought on an average of \$30 a copy.

There is a present overabundance of commercial and cold copies on the market. These are largely responsible for the deterioration in value of one-reel subjects. Every little film broker and sidewalk salesman has any number of legitimate commercials and they are being offered as low as \$2 a reel. Many good subjects can be had for \$5 a copy.

The market is also being flooded with old Keystone comedies. These can be picked up at an average price of \$25 a copy. To meet the demand many of the exchanges have been purchasing comedies of unknown brands and clamoring for more. Negatives of these subjects have been sold for an average price of \$150.

MOE MARK BEHIND PARK.

Boston, Sept. 23.

The hand behind the leasing of the historic Park theatre, for years an excellent \$2 house, and which opens in two or three weeks entirely remodeled as a picture house, has at last been shown.

Moe Mark, who has interests in Lynn, Mass., and New York, is a prime mover in the new stock company which has been formed to swing the new venture and feature pictures are to be shown with either a 50 or 75-cent top admission price. Associated with him are Green and Abrams who last season controlled the Auditorium in Lynn.

The Paramount Service is said to be planned as the main bill for the Park.

REALISM IN ACTING.

Pittsburgh, Sept. 23.

In attempting to duplicate the thrilling automobile chase following the robbery of the Homestead National Bank, an automobile chartered by the Fort Pitt Film Company hit a wagon and fell over an embankment.

Frank Baker and Scott Whitefield, who were acting the bandits, and the real constables who originally gave chase, were cut and bruised.

Repeals Age Limit Law.

Los Angeles, Sept. 23.

The city council has revoked the ordinance that picture operators be of legal age and obtain a city permit before accepting employment.

The law was held unfair, as the efficiency of young men from 18 to 20 years of age is apparently equally as great as those older in this particular work.

MOVING PICTURES

EXHIBITORS STILL WRANGLING; AMALGAMATION FALLS THROUGH

New York State Exhibitors Can't Come to Satisfactory Understanding. Upstate Meeting Not Held as Scheduled. Trigger Faction Threatens to Launch New Organization With Censor Question for Platform.

The expected amalgamation of the New York state branches of the International Exhibitors' Association with the Motion Picture Exhibitors' League, scheduled to take place last week at an upstate caucus, failed to materialize, and this week finds the state delegations of the two organizations still on an unfriendly footing with just a bare chance for an eventual affiliation.

The New York members of the International journeyed to Syracuse last week to meet the committee of the League and make a definite move toward a final connection, as arranged at a previous meeting held in New York City, but were forced to return home disappointed and a bit peevish, since President Wolfe of the New York local refused to appoint any amalgamating committee from his organization, and made it clear that he opposed any form of affiliation not in accordance with the resolution passed at the Dayton convention.

That resolution calls for the International members becoming League members in the regular way. The Trigger faction, with a strong representation in Greater New York, has refused to consider any such course and now threaten to re-establish the International organization, procure a new charter and begin organizing a new body of exhibitors.

With a great number of exhibitors apparently disgusted with the results of the new administration and the manner in which the censoring question has been juggled (allowing the National secretary to become a member of the Ohio state censor board) there is a bare possibility that Trigger with his New York body as a nucleus, might succeed in an effort to establish a separate organization.

National President Marion S. Pearce will give the New York situation his personal attention this week and may bring about a reconciliation. Otherwise it looks as though the league will have competition.

The next annual convention will soon require the attention of the National executive board and since several of the International men are members of this body, it is obvious that either peace or a new executive board will be essential.

EDUCATING SPENDTHRIFTS.

Pittsburgh, Sept. 23.

The American Bankers' Association in co-operation with banks in all cities and towns which have picture theatres

is giving movie shows for the purpose of inculcating the spirit of thrift.

The Western Pennsylvania campaign opened in Pittsburgh Monday, when the Pittsburgh Bank for Savings produced in the Cameraphone theatre a series of pictures called "The Reward of Thrift." The story involved three workmen, two of whom squandered their money, while the third, after depositing his pay for some time, was able to purchase a home for his wife and daughter.

15 CENTS AT STANLEY.

The Stanley picture theater at 42nd street and Seventh avenue has increased its admission at night from 10 to 15 cents, without diminishing the attendance. The afternoon price, ten cents, remains as formerly.

U. SHAKE-UP?

Another shakeup may be imminent in the western forces of the Universal. About five or six months ago one happened in the coast ranks, and another is said to be due.

That something is afoot is deduced here by the departure from the general headquarters of the U. in New York of J. C. Graham, general manager, and Mr. Caulfield, general auditor, for Hollywood, Cal.

STOP POLICE INTERFERENCE.

San Francisco, Sept. 23.

Marion H. Kohn, manager of a local film exchange, was granted a temporary injunction order by Judge Sewell, restraining Chief of Police White from interfering with the exhibitions of a war picture which he has been leasing.

REPORTED AS QUITTING.

The film trade was surprised to hear the rumor early this week that two of the largest licensed manufacturers were to withdraw from the General Film Co.

Several people who seem to have a faculty of securing inside information on matters pertaining to the picture game stated that the next month or so would undoubtedly bring about a number of surprises in the matter of a new alignment and combinations.

COAST PICTURE NEWS.

By GUY PRICE.

Cora Drew has joined the Reliance-Mutual.

C. Allen Gilbert is now writing scenarios for the Majestic.

Donald Crisp expects to be called to the British colors. He served in the Boer war.

D. W. Griffith has established two great camps in the Bear Valley, California.

Jennie Lee the other day celebrated her sixty-fifth birthday. She has been with the Mutual for several years, and before that was quite well known in the "legit."

Charles Gorman is now appearing in the movies.

Frank Montgomery has withdrawn from the Universal and is making his own pictures.

Fred Kelsey is known as the "Hoodoo Director of the Pacific." In almost every picture he directs half of the props invariably is stolen.

The Lasky studio has begun work on "The Rose of the Rancho," by Richard Walton Tully. Bessie Barriscale, a well-known actress, is starring in the piece. Miss Barriscale was the first woman to play the role of Rose. Tully will direct.

Seymour Tally is back from the mountains after a long vacation.

The Woodley theatre at Los Angeles has been taken over by the Los Angeles Investment Co.

Gerdner Bradford is handling the press work for several Coast picture companies.

W. H. Clune has established new headquarters in Los Angeles.

Pauline Bush has just returned from Fellows camp, where Joe De Grasses, her director, and company went to take scenes.

William Christy Cabanne, Majestic director, will be asked to produce a comedy under the title of "Wife Buy His Hat," because of a recent experience of that character.

Cecil De Mille and company of Jesse Lasky players have gone to Monterey to make exteriors for "The Rose of the Rancho."

Eight different animal roles in one film play, and all of them widely different, is the feat undertaken by the inimitable animal actor, Fred Woodward, in the Os Film company's third production, "His Majesty, the Scarecrow of Oz," now being filmed.

Bess Meredith tried to return to work, but had to go home again, as she is still under the influence of the treatment she took to prevent possible infection from rabies.

EXHIBITORS BLUFFING.

Columbus, O., Sept. 23.

The expected criticism of the state board of censors did not develop at the Columbus gathering of Ohio exhibitors held here last week. Some of the attending members even suggested that more censors were needed as the present board is a bit tardy.

Secretary Wilson, of the National League, is a member of the censor board, although at the recent Dayton convention the body went on record against censoring of all kinds.

Censor Law Without Penalty.

Cleveland, Sept. 23.

Two picture exhibitors were arrested last week for showing films that did not bear the approval stamp of the Ohio State Board of Censorship.

Both were found guilty in court but were discharged because the law provides no penalty for the offense.

Turner's Child Burned to Death.

Los Angeles, Sept. 23.

The three-week-old daughter of Hawley Turner, a well known picture star, was burned to death here yesterday when a creosote lamp upset and set fire to the child's cradle. Mrs. Turner was badly burned in an attempt to rescue the child. The parents are prostrated.

RELEASED NEXT WEEK (Sept. 28 to Oct. 5, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:

GENERAL	EXCLUSIVE	UNIVERSAL	MUTUAL
Vitagraph V	G. N. S. F. G N	Imp I	Gaumont G
Biograph B	Ramo R	Bison B101	American A
Kalem K	Solax Sol	Chrysal C	Keystone Key
Lubin L	Edelstein Ed	Nestor N	Reliance Rel
Pathe Pthc	P. R. A. P	Powers P	Majestic Maj
Selig S	Lewis Pennants..L P	Eclair Eclr	Thanhouser T
Edison E	Gt. Northern....G N	Rex Rx	Kay-Bee K B
Essanay S-A	Dragon D	Frontier Frnt	Broncho Br
Kleine Kl	Italia It	Victor Vic	Domino Dom
Melies Mel	G. N. X. K. G N X K	Gold Seal G S	Mutual M
Ambrosie Amb	Blacks Features..Bl	Universal lke ..U I	Princess Pr
	Luna Lu	Sterling Ster	Komic Ko
			Beauty Be
			Apollo Ap
			Royal Ro
			Lion Li
			Hepworth H

NOTE—The subject is in one reel of about 1,000 feet unless otherwise noted.

SEPTEMBER 28—MONDAY.

MUTUAL—A Modern Rip Van Winkle, 2-reel, dr. A; Hans Cider, com. Key; Our Mutual Girl, No. 37, Rel.
GENERAL F—A First Class Cook and the White Hand, split-reel, com. B; The Viper, 2-reel, dr. K; An Affair of Honor, dr. ("The Heloved Adventurer" series), L; The Gilding of the White Swan, 2-reel, dr. and Hearst-Selig News Pictorial, No. 61, S; When the Gods Part, 2-reel, dr. V; Love by the Pound, com. (Tenth of Wood E. Webb's Sentimental Experiences), E; Sweedie's Clean-Up, com. S-A.
UNIVERSAL—The Dark Horse, dr. I; The Battle, 2-reel com, Ster; The Proof of a Man, dr. Vic.

SEPTEMBER 29—TUESDAY.

MUTUAL—The Trail of the Lovelorn, 2-reel, dr. T; The Legend of Black Rock, dr. Re; A Mother's Trust, dr. Maj.
GENERAL F—The Derelicts, 2-reel, dr. B; Grouch, the Engineer, dr. K; Jinks and the Garber and Jealous James, a split-reel, com. L; The Real Thing in Cowboys, com-dr. B; Regan's Daughter, 2-reel, dr. V; The Mystery of the Glass Tubes, dr. (Eleventh Mystery in the "Chronicles of Cleek"), E; White Lies, dr. S-A; A Shot from Amubah, 2-reel, dr. Kl; A Circus Romance, com. Mel.
UNIVERSAL—Charles's Smoke and Belmont Butta In, split-reel, com. C; The Trey of Hearts, Series, No. 9 (As the Crow Flies), 2-reel, dr. G B; The Shack Next Door, com. U I.

SEPTEMBER 30—WEDNESDAY.

MUTUAL—The Right to Die, 2-reel, dr. Br; The Inkrate, 2-reel, dr. A; Where the Mountains Meet, dr. Rel.
GENERAL F—The Ex-Convict, 2-reel, dr. and Food for the Dogs of War, (educ), K; His Brother Bill, 2-reel, dr. L; The Loyalty of Jumbo, dr. B; The Heart of Sonny Jim, com-dr. V; Suser Brown Gets the Worst of

It and in a Prohibition Town, split-reel, com. E; The Fable of "The Adult Girl Who Got Busy," com. S-A.

UNIVERSAL—Till the Sands of the Desert Grow Cold, 2-reel, dr. Ecl; The New Butler, com. J; The White Wolf, dr. N; Universal's Animated Weekly, U.

OCTOBER 1—THURSDAY.

MUTUAL—The Gamekeeper's Daughter, 2-reel, dr. Dom; Keystone title not announced; Mutual Weekly, No. 62, M.

GENERAL F—The Spirit of Jealousy, dr. B; His First Case, 2-reel, dr. I; The Love of Pierre Larosse, dr. V; Slippery Slim Gets Cured, com. S-A; Blind Marriage, com. Mel; Hearst-Selig News Pictorial, No. 62, S.

UNIVERSAL—The Tenth Commandment, 2-reel, dr. I; The Hoob's Legacy, com. Rx; Sterling title not announced.

OCTOBER 2—FRIDAY.

MUTUAL—One of the Discard, 2-reel, dr. K B; The Balance of Power, dr. Pr; The Sheriff's Master, com. Rel.

GENERAL F—The Peasant's Lie, dr. B; The Slavery of Foxclun, com. K; The Greater Love, dr. L; An Embarrassing Predicament, com. S; Eats, com. V; The Poisoned Bit, 2-reel, dr. E; Golf Champion "Chick" Evans Links with Sweedie, 2-reel, com. S-A.

UNIVERSAL—Out of the Frying Pan, com. N; The Actress, dr. P; The Rock of Hope, 2-reel, dr. Vic.

OCTOBER 3—SATURDAY.

MUTUAL—The Wireless Voice, 2-reel, dr. Rel; Keystone title not announced; Cousin Billy, com. R.

GENERAL F—The New Road's Mascot, dr. B; The Legend of the Amulet, dr. K; On Circus Day, com. L; Four Minutes Late, dr. B; The Royal Wild West, 2-reel, com. V; A Transplanted Prairie Flower, dr. E; Broncho Billy Trapped, w-dr. S-A.

UNIVERSAL—In the Clutches of the Villain, com. J; Love and Baseball, 2-reel, dr. B101.

MOTION PICTURES

DAMAGED GOODS.

See "Damaged Goods," and after seeing it, tell your son or daughter to see it, and let them tell other boys or girls, and you tell other fathers or mothers, until all of the world has seen "Damaged Goods" on the picture screen, and in this way perhaps that awful statement made by a caption, "Twenty per cent of the population of this country is infected with this dread disease" may be changed. The disease is syphilis. Sunday night at the New York theatre a couple of street walkers strolled in from Broadway to see the picture show. They did not know "Damaged Goods" was to be shown that evening. It was not billed for exhibition until Monday. As they were leaving the theatre a member of the house staff who knew them by sight, said: "What do you think of this picture?" "It's wonderful," replied one. "I only hope all good girls see it." "Damaged Goods" as a feature film deals a terrific blow to the trade of prostitution. It tells that promiscuousness by the sexes is the most dangerous pleasure pursuit. The Eugene Bireux book told a lot, the play made it more real, but "Damaged Goods" as a feature film tells everything. It illustrates what the book describes, and shows what the play suggested. It contains much of that material used by vicious "vice films," but in "Damaged Goods" it is not vicious, it's instructive. There are five reels and every reel is a lesson you will never forget. It also incorporates John Barleycorn teaching, the picture, in its story, detailing how a bachelor's farewell dinner, where wine was the water, overcame the bridegroom elect, in whose honor the banquet was given, leading him and another companion to pair off with a couple of street walkers. He saw a doctor shortly afterward. The physician advised him if he married within two years he would be a criminal. The afflicted man sought other advice, that of a "quack" who advertised an "immediate cure guaranteed." The "quack" guaranteed a complete cure in three months. The young man married at the expiration of that time. The "quack" advised him to tell his fiancée he was threatened with consumption to explain the three months' delay. Following the marriage a baby arrived. The child was not well. One doctor ordered it to the country. The doctor there ordered it returned to New York at once, to a specialist on blood diseases. The specialist was the doctor who told the young man to wait two years. He refused to treat the child unless the wet-nurse was dismissed, as she was liable to infection. In this way it became known to the wife, to the man's mother and his father-in-law. The father-in-law said little, but picked up a gun and started upon a search for his wife's destroyer, the husband, who, at the same time, contended with the doctor as he saw the effect of the ruin he had brought upon his own and his wife's family. The story commenced to ramble at this point and ends disjointedly, but the finish may easily be imagined. The story could have ended at any time after the reputable physician, to impress upon the young man the danger on the disease he had contracted, took him upon a visit to hospitals, where sufferers were being treated. The ravages of syphilis were shown in patients, their limbs exposed, and to make the impression indelible, book illustrations from medical works were thrown upon the screen. You can't get away from that display. It sells its message, and it sells it as a scourge that eats the flesh while the afflicted one is waiting for the end. Richard Bennett, who is responsible for this picture version (as he was for the dramatized play of "Damaged Goods"), goes further, leaving nothing undone in this film. He exhibits the effect upon heredity. Imperfect children, diseased children, crippled children, the picture shows everything that can be shown in connection with syphilis. It is a liberal education and it is a necessary education. In these days when the disease is passing beyond the confines of the larger towns, to everywhere. But nothing on the sheet will make its warning so impressive as the spectacle of those disease-marked people, the victims of recklessness and passion. To make the purpose of the feature evident, and to bring it out in a tale-told story that is without offense in its direct line, Mr. Bennett has turned out a remarkable film. The single possible objection might be that the birth of the baby is a little too "strong," "adlong," but nothing else. You can't preach the sermon of syphilis too strongly to your children or to your friends, and the matured man or woman who isn't sufficiently well informed to realize this, should become so. They will then be apostles for Mr. Bennett's "Damaged Goods" as a picture. As a screen play aside from a great moral, Mr. Bennett has turned out a fine picture, photographically, as well as lyrically, if the scenario may be accepted as a substituted lyric, for "Damaged Goods" throughout its five reels is ever singing. "Beware, Beware," God-given advice that cannot be dismissed. A large company of excellent players is admirably casted. *Wm*

PATCHWORK GIRL OF OZ.

Ojo, Munchkin boy..... Violet MacMillan
Uncle Nunkie, guardian..... Frank Moore
Mewel, wait..... Fred Woodward
Dr. Pipt, crooked magician..... Raymond Russell
Margiottie, wife..... Mlle. Dranet
Jesseva, daughter..... Bobby Gould
Danz, Munchkin boy..... Dick Rosson
The Wooley..... Howard Woodward
Ozma, Ruler of Oz..... Jessie May Walsh

Soldier with the green whiskers..... Frank Bristol
Scraps, patchwork girl..... Coudere
Jinjur, the bridegroom..... Marie Wayne
"The Wizard of Oz," one of the prettiest and most entertaining plays is now in pictures. "The Patchwork Girl" is a success as a book and the film version should prove entertaining. The picture was made by the Oz Film Co., its first screen production. The picture taking was done in the California district, most of the scenes being exteriors. The story of the little boy who lives with the old man, the only friend he had ever had in his short life, and their hard task to keep from starving and their travels to the wondrous places in fairyland is interesting. The pair first come to the home of Doctor Pipt, the magician, who is making a wonderful powder which will produce life. They arrive just in time to see a girl formed from a pile of rags. The old man Nunkie, together with the magician's wife and his daughter's sweetheart, are turned to stone with the upsetting of a bottle of petrifying liquid. The task laid out for those not stricken is to bring their friends back to life again. A search is started by those that remain for ingredients with which to bring the petrified ones back to life. The search brings the children, the doctor and the patchwork girl through all the homes of the different people in Wonderland, finally bringing them as prisoners to the royal palace of the Queen of Oz. Here the things sought are brought together and the statues are returned to life. The picture has several other characters, those by Fred Woodward being the leaders in the comedy end. Woodward first appears as a frolicsome donkey and later as Wooley, the box like animal. Coudere, who appeared as the Patchwork Girl, showed himself to be a well trained and accomplished tumbler. It is said that this picture was the first time this chap had ever appeared on this side of the pond. Marie Wayne had a minor part which she handled snappily. Violet MacMillan, featured as Ojo (one of the most important characters), easily did her part to make the picture a success. Frank J. Baum, who brought the film east, will undoubtedly find it in demand. The Paramount is to list this feature with its releases.

A VENETIAN NIGHT.

The Bride..... Maria Carmi
The King..... Joseph
The Young Stranger..... Alfred Able
The Officer..... Theodore Rocholl
Pitrello..... Ernest Matray
Trapolla..... George Hoetzel
As fantastic as an Arabian Night's tale is the five-reel feature (Mamco Film Co.), "A Venetian Night." Beautifully produced, and carefully acted, it is a gem of a picture. This work by exhibitors that cater to class patronage. It could easily obtain the endorsement of the dramatic chair of Harvard or any other highbrow institution in the country, but as to its ability to be a money maker, when shown to the hol-poll there is a question. Properly handled by the sales people, the film is of tremendous educational value to those interested in dramatic study and the art of modern stagecraft. It is a fantastic tale fantastically told. Its enactment by a company of expert pantomimists makes it a delightful exposition of that art. The play itself is by the noted German author and comedian, who is "The Shubert" introduced in this country by the Shuberts under the title of "A Thousand Years Ago." The producer is none other than the German master of modern stagecraft, Max Reinhardt. Originally produced at the Deutsches theater, Berlin and later at the Palace, London, the play comes to America only through the mediation of the film production. Its action takes place in Venice in 1890. A young stranger, evidently a poet, is visiting Venice, the city of dreams. On his arrival he is seized by Pitrello, a hotel tout, and escorted to a hotel. A panorama of the city is shown as the gondola in which the stranger and tout are seated glides through the canals of the city. The tout comes upon a wedding party returning from a church. The bridegroom is a stout and aged wine dealer of wealth. The bride, a beautiful creature, is much younger than her husband. In her face is portrayed the fact that all is not happy with her and that the joyous occasion is not of her choosing. Adjacent there is standing a young army officer and from the languishing air the bride bestows upon him it is readily seen that he is her beloved. The party is headed for the same hotel as the young stranger. On the way the bride tosses a rose to the officer, secured by the stranger, who thinks the favor is meant for him. At the hotel a wedding feast takes place and the young stranger, at a distant table, intercepts the smiles that the bride intends for the officer, and takes them as his own. While the feast continues the bride pleads indisposition and retires. The young stranger is in the adjoining room and goes to sleep with the rose of romance to his lips. The events of the day have made a marked impression upon his imaginative brain and as he sleeps his thoughts conjure up a wonderful dream. All of the characters that he has met during the day pass before him in shadowy review. He sees the bride in her chamber, the young officer is with her; there is a knock at the door, it is the husband; the bride comes upon a wedding party returning from a church and the young stranger, who is partly intoxicated and consents. In the meantime Pitrello has slipped into the room and stabbed the young officer to death and escaped. The bride hides the body of the officer in her bed. She then goes to the chamber of the stranger and begs him to assist her

in disposing of the body. He consents, and dages the body away, but Pitrello dogs his every step. After time, unsuccessfully several times to rid himself of the body, the young stranger finally takes a gondola and slips away into the night with his grewsome burden, but Pitrello accompanies him, an unseen passenger. Finally the young stranger flings the body into the waters, and now for his escape. As he turns Pitrello looms before him and, with a Satanic smile, drags the body from the waters and then conjures up three additional corpses. The stranger flees as though bereft of his senses. As he is about to enter the courtyard of the hotel he is set upon by the officer and his three doubles, whom he is successful in beating, and he goes to the room of the bride, relates his tale and is rewarded with a kiss. The last reel of five which are employed in showing the story, is devoted to what really happened. The feast had lasted throughout the night. At last the bridegroom, drunk to the point of unconsciousness, is carried by Pitrello and his fellows to the room of the young stranger and a lark, they lay his bulk across the person of the former. In his dream he seizes the hand of the bridegroom, imagining it that of the bride, and kisses it fervently, awakening in disgust he crawls out of bed, and, dressing, makes his way from the hotel. He lingers in the neighborhood of the departure of his love and her husband and, much to his chagrin, notes that the young officer is permitted to accompany them in their gondola and as they speed away he tears the rose to bits and showers the petals upon the head of the bride as she passes under a bridge on which he is standing. The company which enacts the film play is little short of wonderful and a beautiful share of praise must be given Madam Maria Carmi, its star.

SUCH A LITTLE QUEEN.

Queen Anna Victoria..... Mary Pickford
King Stephen..... Carlyle Blackwell
The Prime Minister..... Russell Bassett
Prince Eugene..... Arthur Hoops
Robert Trainor..... Harold Lockwood
This story has now passed through all phases possible of things theatric. First seen as a comedy drama with Elsie Ferguson as the star, then as an operetta under the title of "Her Little Highness," with Miss Hajo as Queen Anna, it now is coming to the public as a film production by the Famous Players, with dainty Mary Pickford in the titular role. "Such a Little Queen" will undoubtedly prove a money getting feature for exhibitors, for there is a real story of the type that always has an appeal. There is embodied in the tale a love story with thrills and a suspense, and it is well adapted to make it ideal for picture purposes. The opening scenes are laid in Bosnia and Herzegovina. The powers behind the throne of both of these principalities decree that for political purposes an alliance between the Queen of Herzegovina and King of Bosnia is very much to be desired. While both their majesties are at first loath to the idea of the marriage, they finally consent to the pleadings of their prime ministers and the betrothal ceremony takes place at the palace in Bosnia. In the midst of the ceremony an uprising of the population, furthered by Prince Eugene, a rejected suitor for the hand of the Queen, takes place, and the royal family is forced to flee for safety. The Queen is aided in making her escape by Robert Trainor, a young American. A fortnight later the Queen, her Prime Minister and the young American arrive in New York. Later King Stephen joins them. Then a period of privation ensues until their Majesties are waited upon by delegations from their countries imploring them to return. The Queen and her husband are finally persuaded and all ends happily. The first reels of the feature are very well done. The American scenes, showing the Queen as "One of Manhattan's cliff dwellers in a furnished apartment have much comedy and the final scenes laid in the throne room of the palace of Bosnia are very well produced. The only portion of the picture calling for adverse comment is the mob scenes, which seemed unconvincing because of lack of numbers. The feature comprises five reels. When shown at the Strand Sunday the orchestra added to the effectiveness by an accompaniment of selections from "Sari," which seemed to fit the scenes perfectly.

THE SUICIDE CLUB.

Prince Florisel..... Montague Love
Colonel Geraldine..... McGray Murray
Captain Geraldine..... Frederick Cutley
A Ruined Gambler..... J. Dale
Silas O. Seudermore..... E. Compton Courts
"The Suicide Club" (Apex) is an adaptation of Robert Louis Stevenson's rather fanciful tale of the same title. The story makes a gripping photoplay, replete with thrills and action. The company enacts the play convincingly and with the exception of the appearance of a number of the supernumeraries there could be no improvement. The scenes are laid in London and Paris. Prince Florisel and his chum, Col. Geraldine, start out innocently in search of adventure. They happen on a ruined gambler who is spending his last shillings in a riotous fashion before seeking death. He tells his new-found friends of his determination to become a member of the Suicide Club and they evince a desire to join him. He takes them to the meeting rooms of the organization and after they are ushered into the inner chamber a drawing takes place

to determine who shall be the next one of the membership to shuffle off. One of the members draws the ace of spades which is the "death card," and the ruined gambler receives the ace of clubs which designates him as the murderer of his fellow-member. The meeting then disbands and the Prince and his companion find nothing further of the incident, believing it nothing more or less than a joke, until they discover, on the following day, in the papers that the member who drew the "death card" has been mysteriously murdered. They are then startled and decide to attend another meeting of the strange club. On this occasion the Prince rescues the faithful ace of spades, but is rescued by his faithful friend, who also manages to secure the president of the club and his beautiful accomplice. They are brought before the Prince and are doomed. The president is sent to Paris accompanied by the son of Colonel Geraldine, to whom has been entrusted the task of making away with the head of the Death Club. The president's accomplice lures young Geraldine to his doom. He is shot in the back by the president after a night at the Bal Tabarin. The body of the youngster is returned to London in a trunk, after which the Colonel decides to hunt down his son's murderers. He is successful and a last meeting of "The Suicide Club" is called, this time the drawing to determine who shall have the pleasure of killing the deposed head of the organization and the Prince draws the card. A sword duel follows in which the Prince is victorious.

LIFE'S CROSS ROADS.

The title confuses that of the Arthur Alston play, "At the Old Cross Roads," now being pictured. "Life's Cross Roads" otherwise bears no similarity. It is a three-part Warner's and tells an old story about the butterfly wife gambling at cards and is extravagant, also of her unhappy husband, who kills himself, after overtaxed to keep wife supplied with money. The picture stalks grimly and uninterestingly through a lot of celluloid that could have been better utilized. *Mark*

CAPTAIN SWIFT.

Captain Swift..... David Wall
George Gardner, Harry's friend,
George De Carlton
Marshall, Seabrook's butler..... William H. Tooker
James Seabrook..... Frank B. Andrews
Harry Seabrook, his son..... Harry Spangler
Michael Ryan, Queenstown detective,
Thomas O'Keefe
Mrs. Seabrook, mother of Swift..... Iva Shepherd
Mabel, her daughter..... Elaine Brown
Ethel Stanton, sister..... Ethel Stanton
Sir James Stanton..... Philip Robson
Mrs. Marshall..... Emily Lorraine
The custom of the Life Film Corp. to filmise melodramas of the last decade is carried out in this, their latest five-reeler. "Captain Swift," a fair success of several years ago, makes an ordinary picture. The Australian-American scenes are fairly well executed by the director who took his characters from England to Australia without moving them from Jersey. The story is of an illegitimate boy who runs away from his foster parents and migrate to the Antipodes. There he is so poor that after several years of literally starving he becomes a bushman. After accumulating some wealth he returns to his native town. He is followed, and after a love affair and the finding of his own mother he is finally shot, without the people who were hunting knowing who he was. The making of the film could not have been expensive outside of the people employed.

"GENTLEMAN FROM MISSISSIPPI."

The third of the William A. Brady plays to be put into film form brings Thomas A. Wise to the screen in his familiar role in "Gentleman from Mississippi." The former success makes a good film study but lacks a really big scene. The senate chamber is probably meant to be the big thing, but it is a scene of only the gesticulations of the speakers being able to convince the people. The selection of men for this was exceptionally well done but too many of these long haired fellows were noticeable. The picture is all politics, but brings in something of the whole-heartedness of the southern people. The cotton field scenes could have been repeated and some of the tiresome interiors cut. Wise in the role of the Senator from Mississippi could not be better in the part. His political activity takes him from his happy southern home and installs him in Washington. His son and elder daughter fall for a land deal that an unscrupulous congressman tries to put over. The two children invest some of their own money as well as their father's. It is cleared up in the capitol when the senator makes his first speech and denounces the scheme to make the country lose several thousand dollars. The picture ends badly, closing up only the one big idea in the story, leaving the other threads thought out by the audience. The young secretary who was a great help to the senator is said to have married the younger daughter, but nothing is heard of the other two children. The scenes showing the faithfulness of the darkies to their master are touching. A fair picture, not strong on action.

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (September 28)

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for 5 yearly, or if name is in bold type, \$10 yearly. All are eligible to this department.

A
Adler & Arline Shea's Toronto
Ahearn Chas T Orpheum San Francisco
Alexander Kids Orpheum Montreal
Alexander & Scott Orpheum Oakland
Avon Comedy 4 Orpheum Sioux City
Arnaut Bros Palace Chicago

B
Barnes & Crawford Variety N Y
Barnold's Dog & Monkey Variety N Y
Barnum Duchess Variety N Y
Big Jim F Bernstein 193 Bway N Y C
Bimbo The Variety N Y
Bowers Fred V & Co Variety N Y
Bowers Walters & Crocker Her Majesty's Melbourne Aus
Brady & Mahoney 750 Lexington Ave Bklyn
Broome & Baldwin Variety N Y
Brooks Wallis Variety New York
Bruce & Calvert Loew Agency Chicago
Buch Bros Orpheum Ogden
Busse Miss care Cooper 1416 Bway N Y C

C
Carr Nat 10 Wellington Sq London Eng
Carr Dora 9 Riverside Ave Newark N J
Chebbert's Troupe Forsyth Atlanta
Clark & Verdi Orpheum Omaha
Claudius & Scarlet Variety N Y
Connolly Jane Co Keith's Philadelphia
Colvin William Burbank Los Angeles
Corelli & Gillette Dominion Ottawa
Corio & Dinus Shea's Toronto
Corradini F care Tausig E 14th St N Y C
Craig & Williams Keith's Providence
Cross & Josephine Variety N Y
Curtis Julia Keith's Cleveland

D
D'Arville Jeanette Montreal Indef
Daly Arnold Co Orpheum Sacramento
De Felice Carlotta Variety San Francisco
De Long Maudie Variety N Y
De Page Opera Co Keith's Boston
Derkin's Animals Orpheum Birmingham
Devine & Williams Keith's Cincinnati

JOHNNY YVETTE
DOOLEY and RUGEL
Next Week (Sept. 28), Temple, Rochester
Management H. BART McHUGH

JIM SIBYL
DIAMOND and BRENNAN
"Nifty nonsense"
Next Week (Sept. 28), Alhambra, New York

Duffy & Lorenz Orpheum Salt Lake
Dupree & Dupree Columbia St Louis

E
Elizabeth Mary Variety London Eng
Elmore & Williams Orpheum Memphis
Elmer & Brown Orpheum Seattle
El Rey Sisters Orpheum Omaha
Emmett Mr & Mrs Hugh J 227 W 46th N Y
Ernie & Ernie Orpheum Kansas City

F
Fagan & Byron care Cooper 1416 Bway N Y C
Fields Teddy Variety N Y

MARIE FISHER
Prima Donna with "Passing Review of 1914"
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G
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JACK E. GARDNER
In "CURSE YOU, JACK DALTON"
Direction, HARRY WEBER.

George Edwin Keith's Philadelphia
Gibson Hardy Variety N Y
Glenn Carrie Variety N Y
Godfrey & Henderson Crystal St Joe Mo
Gordon Jim & Elgin Girls Variety N Y
Gordonne Robbie Co Temple Rochester
Gormly & Caffrey Orpheum Salt Lake
Grant & Hoag Orpheum Sacramento
Green Ethel Variety N Y
Greens Karl J Marihill Str Bingen-Rhein Germ
Guertle Laura Variety London
Gygi Ota Variety N Y

H
Hagans 4 Australian Variety N Y
Hamilton Jean Touring England
Harrah Great Pantages Edmonton
Havillans The Variety New York
Hayama 4 Variety N Y
Hayward Stafford & Co Orpheum San Diego
Haywards The White Hats N Y
Hermann Adelaide Pierpont Hotel N Y C
Holman Harry & Co South Bend Chicago

I
Imhoff Conn & Corene Variety N Y
Inge Clara Variety N Y
Ismed Orpheum San Francisco

J
Jack & Foris Orpheum Sioux City
James Walter Keith's Providence
Jarow Majestic Chicago
Jarvis & Harrison Columbia Grand Rapids
Johnson & Wells Dominion Ottawa
Johnston's Musical Tower Circus Blackpool Eng
Jordan & Doherty Majestic Fort Worth

K
Kammerer & Howland Rehoboth Mass
Keenan Frank Co Majestic Chicago
Kelly & Galvin Orpheum Harrisburg
Kelly Walter C Grand Syracuse
Keuling Edgar Louis Variety N Y
Kingston & Edner Temple Detroit
Kluting's Animals Colonial Eric
Kramer & Pattison Orpheum Oakland
Kremka Bros Keith's Boston

L
La Count Bessie care Behm 154 Bway N Y C
La Creux Paul Fontaine Pk Louisville
Langdon The Royal N Y

Lane & O'Donnell Keith's Cincinnati
Lasky Jessie Co Orpheum Harrisburg
Lewis Harry 5 Orpheum Denver

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LOEW CIRCUIT

AL LEWIS
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Lowes Two Variety N Y

M
Manny & Roberts Variety London
Maye & Adels Variety N Y
Maye Louise Variety N Y

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Middleton & Spellmeyer Prospect L I
Morris & Beasley Loew Circuit

N
Natalie & Ferrari Sprechles San Diego
Nevis & Erwood Majestic Chicago
Nester & Delberg Loew Circuit
Nibble & Sponser 33 12th St Bklyn
Nichel Sisters care Belmar 140 Bway N Y C
Norbeck Fred Variety N Y
North Frank Co Orpheum Seattle

O
O'Brien Havel Co Orpheum Sacramento
O'Mears Josie Colonial Eric
O'Neil Doc Temple Hamilton
Otto Elizabeth Orpheum Montreal

P
Pallenberg's Bears Orpheum Lincoln
Pantzer Keith's Cincinnati
Parillo & Frabito Forsyth Atlanta
Pernikoff & Rose Grand Syracuse
Potts Ernie Co Orpheum Omaha

Harry Weber presents
MILTON POLLOCK
In Gen. Ad's Comedy
"SPEAKING TO FATHER"
Next Week (Sept. 28), Columbia, Grand Rapids

R
Reeves Billie Variety London
Raffly Charlie Variety San Francisco
Remards J Variety N Y
Reynolds Carrie Variety N Y

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Stanley Forrest Burbank Los Angeles
Stanton Walter Variety N Y
St Elmo Carlotta Variety N Y
Stephens Lonna 1115 Elder Ave N Y
Sutton McIntyre & Sutton Temple Detroit

T
"The Pumpkin Girl" Temple Detroit
Tasker Ann Co Orpheum Duluth
Tendoe Variety N Y C
Thomas & Hall Orpheum Lincoln
Thompson Chas Keith's Columbus
Trovato Orpheum Duluth
Tuda Harry Orpheum San Francisco

V
Valli Muriel & Arthur Variety N Y
Van Billy B Van Harbor N H

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Webb & Burns Grand Syracuse
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Willard Florence Orpheum Denver
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ERNEST KATHERINE
WILLIAMS and RANKIN
IN VAUDEVILLE

Williams & Wolfus Orpheum Omaha
Wilson Frank Orpheum Los Angeles

Y
Yule Chas Co Majestic Chicago

Z
Zaehler Edward care Cooper 1416 Bway N Y C
Zazell H M Co Orpheum Circuit

BURLESQUE ROUTES

(Week Sept 28 and 5.)
American Beauties 28 Casino Brooklyn 5 Music Hall New York
Andy Lewis' International Girls 28 Star St Paul
Auto Girls 28 Gayety Brooklyn 5 Murray Hill New York
Beauty Parade 28 Westminster Providence 5 Gayety Boston
Beauty Youth & Folly 28 Buckingham Louisville 5 Columbia Indianapolis
Behman Show 28 Gayety Buffalo 5 Corinthian Rochester
Ben Welch Show 28 Gayety Cincinnati 5 Empire Toledo
Big City Burlesquers 28 Odeon Newark
Big Jubilee 28 Gayety Pittsburgh 5 Star Cleveland
Big Revue (Columbia) 28 Murray Hill New York 5-7 Gilmore Springfield 8-10 Jacques O H Waterbury
Big Sensation 28 Empire Chicago 5 Standard St Louis
Blue Ribbons 28 Bijou Birmingham 5 Lyric Atlanta
Bohemians 28 Folly Detroit 5 Empire Chicago
Bon Tons 28 Gayety Detroit 5 Gayety Toronto
Bowers Burlesquers 28 Star Cleveland 5 Gayety Cincinnati
Broadway Girls 28 Howard Boston 5 Grand Boston
Cabaret Girls 28 Gayety Philadelphia 5 Grand Trenton
Charming Widows 28 Club Milwaukee
Cherry Blossoms 28 Bijou Richmond 5 Academy of Music Norfolk
City Belles 28 L O 5 Lyric Memphis
City Sports 28 Academy of Music Norfolk 5 Gayety Philadelphia
College Girls 28 Gayety Montreal 5-7 Empire Albany 8-10 Grand Hartford
Crackerjacks 28 Gayety Baltimore 5 Bijou Richmond
Dainty Maids 28 Majestic Indianapolis
Dark Town Follies 28 Music Hall Chicago

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Folle Burlesquers 28 Victoria Pittsburgh 5 Penn Circuit.
Follies of the Day 28 Empire Toledo 5 Columbia Chicago.
Follies of Pleasure 28 Masonic Temple Louisville.
French Models 28-30 Stone O H Binghamton 1-3 Park Erie 5 Grand Cleveland.
Frolics of 1914 28 Prospect New York.
Gayety Girls 28 Gayety Milwaukee 5 Star & Garter Chicago.
Garden of Girls 28 Grand Cleveland 5 Folly Detroit.
Gay Morning Glories 28 Lyric Atlanta 5 Bijou Nashville.
Gay New Yorkers 28 Empire Philadelphia 5 Empire Hoboken.
Gay White Way 28 Corinthian Rochester 5-7 Eastable Syracuse 8-10 Lumberg Utica.
Gay Widows 28 Dauphine New Orleans 5 Bijou Birmingham.
Ginger Girls 28 Star & Garter Chicago 5 Gayety Detroit.
Girls from Happyland 28 Gayety Omaha 5 L O 12 Gayety Minneapolis.
Girls from the Follies 28 Olympic New York 5 Gayety Baltimore.
Girls From Joyland 28 Trocadero Philadelphia.
Girls of the Moulin Rouge 28 Columbia Chicago 5 Princess St Louis.
Globe Trotters 28 Empire Hoboken 5 Empire Brooklyn.
Golden Crook 28 L O 5 Westminster Providence.
Gypsy Maids 28 Miner's Bronx New York 5 Orpheum Paterson.
Happy Widows 28 Empire Newark 5 Casino Philadelphia.
Hastings' Big Show 28 Gayety Kansas City 5 Gayety Omaha.
Haze Changers 28 Columbia Indianapolis 5 Casino Chicago.
Hello Paris 28 Gayety St. Louis.
High Life Girls 28 Star Toronto.
High Rollers 28 Grand Boston 5 Star Brooklyn.
Honeymoon Girls 28 Princess St. Louis 5 Gayety Kansas City.
Jeanette Dupre's Big Show 28-30 Grand Wicksbarre 1-3 Lyceum Elmira.
Liberty Girls 28 Orpheum Paterson 5 Empire Newark.
Lovemakers 28 Gayety Toronto 5 Gayety Buffalo.
Maid of the Orient 28-30 Rand's Troy 1-3 Van Culler O H Schenectady.
Marion's Own Show 28 Casino Boston 5-7 Worcester Worcester 8-10 Park Bridgeport.
May Ward's Dresden Dolls 2 Englewood Chicago.
Merry Burlesquers 28 Garden Buffalo.
Million Dollar Dolls 28 Gayety Minneapolis 5 Grand St. Paul.
Monte Carlo Girls 28 Empire Cleveland.
Moulin Rouge Girls 28 Cadillac Detroit.
Moulin Rouge Girls (Progressive) 28 Olympic Cincinnati.
Orientals 28 Standard St. Louis 5 Century Kansas City.
Pajama Girls 28 Academy Pittsburgh.
Passing Review of 1914 28-30 Lyceum Toledo 1-3 Music Hall Akron.
Paula Winners 28-30 Empire Albany 1-3 Grand Hartford 5 Casino Boston.
Progressive Girls 28 Haymarket Chicago.
Reeve's Beauty Show 28 Empire Hoboken 5 L O 12 Westminster Providence.
Rico's Sam Daffydill Girls 28 Century Kansas City 5 L O 12 Lyric Memphis.
Robinson's Carnation Beauties 28 Grand St. Paul 5 Gayety Milwaukee.
Rosalind Girls 28 Palace Baltimore 5 Gayety Washington.
Rosey Posey Girls 28 Casino Philadelphia 5 Palace Baltimore.
September Morning Glories 28-30 Grand Pittsburgh 1-3 Empire Holyoke.
Social Maids 28 L O 5 Gayety Minneapolis.
Star & Garter 28 Music Hall New York 5 Empire Philadelphia.
Sydell's London Belles 28-30 Bastable Syracuse 1-3 Lumberg Utica 5 Gayety Montreal.
Tango Girls 28 Savoy Hamilton.
Tango Queens 28 Lyric Memphis 5 Dauphine New Orleans.
Tall Girls 28 Star Brooklyn 5-7 Stone O H Binghamton 8-10 Park Erie.
Tempters 28-30 Gilmore Springfield 1-3 Jacques O H Waterbury 5 Howard Boston.
The Winners 28 Club Rochester.
Transatlantics 28 Bijou Nashville 5 Buckingham Louisville.
Trocadero 28-30 Worcester Worcester 1-3 Park Bridgeport 5 Columbia New York.
Watson Sisters 28 Gayety Boston 5-7 Grand Hartford 8-10 Empire Albany.
Watson's Big Show 28 Columbia New York 5 Casino Brooklyn.
Whirl of Mirth 28 Standard Cincinnati 5 Victoria Pittsburgh.
Winning Widows 28-30 Grand Hartford 1-3 Empire Albany 5 Miner's Bronx New York.
Yankee Doodle Girls 28 Grand Trenton 5 Gayety Brooklyn.
Zallah's Own Show 28 Casino Chicago 5 Standard Cincinnati.

CIRCUS ROUTES

BARNUM BAILEY.—26 Abilene 28 Fort Worth 29 Dallas 30 Waco 1 Taylor 2 Austin 3 San Antonio.
HAGENBECK-WALLACE.—25 Fredonia 20 Iowa 28 Fort Scott 29 Parsons, Kan. 30 Vinita 1 Muskogee 2 Tulsa 3 Bartlesville, Okla.
101-RANCH.—25 Richmond 26 Newport News 28 Norfolk 29 Portsmouth 30 Suffolk, Va. 1 Elizabeth City 2 Washington 3 Greenville, N. C.
RINGLING.—25 Johnson City 26 Bristol, Tenn. 28 Norfolk, Va. 29 Rocky Mount 30 Goldsboro 1 Raleigh 2 Durham, N. C.



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LETTERS

Where C follows name, letter is in Variety's Chicago office.
Where S F follows name, letter is in Variety's San Francisco office.
Advertising or circular letters will not be listed.
P following name indicates postal, advertised once only.

A
Abdallah Joe (C)
Ahlberg Harry
Albright Frank
Aldert Joe
Alexander Chas (C)
Allen Claude
Alvarez & Martell

Anderson Richard
Anita
Armond Grace
Armstrong C
Andrews Undine
Anson Gertrude
Arnold Lydia
Ashe Gertrude

Ashley Lillian
Australian Millers (C)

B

Babcock Theodore
Bailey King
Baillies Walter
Bamberg T
Bamberg E
Bankoff & Girle
Barnold J Voehl
Barry Edwin
Barr Walter (C)
Beach George (C)
Bates Charles
Beaumont Bertie
Bender Dave
Bennett Joe
Bennett Mr & Mrs
Bernard Mike
Bernac Cliff
Black Katherine

Boine Blanche
Boland Jessie
Bonita Miss
Bose Louise
Bradford Suzette
Bradford Ralph (C)
Bradley Letty
Brooks Wallie
Brott C
Brown George
Brown Joe
Brown Lawrette
Bruggeman Mrs
Burman M
Burr Morris
Byron Henretta
Cardownie Sisters

C
Cane Joe (C)
Carew Mabel
Carter Jack
Chang Mrs

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Hallon Fred
Hamill Fred
Hamilton Connie
Harrison Claire
Harvey Percy
Haste Walter
Held & Cameron
Heppa Grace
Hepler Chas
Herbert Carl (C)
Herrington H
Hodge Musical
Hoffman Al (C)
Hogue & Hardy
Hooker & Davies
Hope Evelyn
Hopkins Leslie
Hoskins Lesette
Howard Glin
Hutchins R (P)

D
Dale & Boyle
Davis Charles
Davis Beatrice
Dawson Gladys
Dayton Harry
De Frates Manuel
De Halde & Edwards
Delmar Marie
De Milt Gertrude
Denning Joe
Densmore
Derling Vivian
De Vora Trio
De Vora Trio
Dillon & Dillon (C)
Dolores Mille
Dooley Rae
Dooley & Rugel (C)
Doro Marie
Dorsch Al
Du For Boys
Dupree Minnie
Duprez Fred
Du Vall Betty

E
Earl Edna
Earle D
Eden J
Edmunds Glen
Eldon & Clifton
Elgin Mary
Elliott J
Elliott & West
Ellison Jennie
Emerald Trio
Esge Wm
Evans Babette & Clare

F
Farber Chas
Farrell Jos
Farrin Sisters
Feltz Mr
Finlay Bob (C)
Fisher Wm
Ford Harrison
Foxe Earle
Francis Milton
Frank & Lewis
Fraser Raymond
Frier Otto
Frobel Charlie
Fulton Ray

G
Gabbey Mr
Gabbey W
Gibson Rose
Gilmores The (C)
Gimlen C
Girard & Pierce
Goe Carl (C)
Golden Max
Golding & Keating (C)
Gordon Robby
Gould & Ashley
Graham M
Grall Lew
Gram C
Grante Rose
Gray & Graham
Gregory Frank
Grey Claire
Guiron Mr
Gygi Ota

H
Hahn Arthur
Haley T

I
Ingersoll Fannie

J
James Walter
Jennings Jewell & B
Johnson Herbert
Johnstone M
Jordan & Peters
Julian Frankie

K
Kahakalan Wm
Kalama Princess (SF)
Kane Lew
Keppel & Neher
Keane Chas
Kearney Claude (C)
Kellen & Clark
King Mollie
King L (C)
King & Millard (C)
Klass Chas
Knapp Al
Kollins King
Kornack Jack
Kunz Blanche

L
La France Fred (C)
Larrivel & Le Page
La Rose Ned (C)
La Velle & Edmonds
Lazzer Duncan
Lee Brandt Gertrude
Lee Robert
Leo Jose
Lepp Frank
Levey Ethel (C)
Lewis Al
Lewis's Five
Lewis J
Lewin Mable
Lewis & Frank
Leyain Trio
Libonati Jess
Linton H
Lipman Deli
London Dan
Loudon Jennette (C)
Lorimer May
Lorraine Rita
Luce & Luce
Lyman Edna
Lynch M

M
Mann Sam
Manning Grace
Marquis Wm (C)
Marshall Fern
Martha Miss
Martin Bertha
Martini Joe
Mason Joe (C)
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Play	Star	Producer
William Tell	Karl Klenkechner	Deutsche Bioscope Co.
The Patchwork Girl of Oz	Coudere	Oz Film Company
The Pursuit of the Phantom	Hobart Bosworth	Bosworth, Inc.
Marta of the Lowlands	Bertha Kalich	Famous Players Film Co.
What's His Name	Max Flanagan & Lolita Robertson	Jesse L. Lasky Feature Play Co.
Wildflower	Marguerite Clark	Famous Players Film Co.
The Typhoon	Sessue Hayakawa	Paramount Pictures Corporation
Hypocrites	Smalley	Bosworth, Inc.
Where the Trail Divides	Robert Edson	Jesse L. Lasky Feature Play Co.
The County Chairman	Maclyn Arbuckle	Famous Players Film Co.
Behind the Scenes	Mary Pickford	Famous Players Film Co.
The Man from Mexico	John Barrymore	Famous Players Film Co.
The Rose of the Rancho	Hobart Bosworth	Jesse L. Lasky Feature Play Co.
Chechako	Charles Richman	Bosworth, Inc.
The Man from Home	David Higgins	Jesse L. Lasky Feature Play Co.
His Last Dollar		Famous Players Film Co.

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OH MY WHAT ROT!

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Direction, Max Spiegel

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McKee Richmond
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McNally Trilixie
Mildred & Roclere
Miller Joe
Milton Fred
Milton Berry (C)
Mitchell Charlie (C)
Montecabo Frank
Mooney Betsey (C)
Moore Bob
Moore D
Mora Tess (C)
Morris Mike (C)
Morton & Phelps
Morton Jerome

N
Nadel Leo (C)
Nalon Andy (C)
Nazarro Queenie
Newhoff & Phelps
Norton Jack

O
O'Conner Rita
Olcott Chas
Owens Mildred

P
Pauluh Jos
Pa Ha Louie Joe
Palmer P
Parker Thelma
Parker Texas
Parkinson Edna (C)
Pattl Felix
Petrie E C (C)
Petty Lawrence
Phelps Verner
Phelps Gertrude
Pla Mrs
Potter Hartwell

Q
Queen Murray

R
Ramey Marie
Randan Jack
Rawls W
Rayfield Florence
Raymond Lizzie
Raymond Chas
Reed Gus
Rennee Sigmund
Reynolds Trio
Reynolds & Donegan
Roberts Susie
Rodgers Ed
Rogers Will
Rogers & Evans (C)
Rooney M
Rose Louise
Rose Dave
Rosey Grover
Royal Jack
Russell Bijou
Russell Ruth
Russell Frank
Russian Troupe

S
Salmon Leona
Samora
Sawin James
Scarlet D
Scott Thos
Sharp Lew
Shaw George
Shaw Winn
Shawn Billy (C)
Shelve C
Shermann Sarah
Sigler R
Sikes Jane (C)
Skelly James (C)

Skipper Kennedy & R
(C)
Skipper Geo
Smith Cook & B
Smith James
Sparling Franklyn
Stanes R
Stanton Walter (C)
Stoddard & Hynes
Strauss William
Sullivan Ethel
Sully Rose
Summers & Gonzales
(C)

T
Tannen Julius
Taylor F
Taylor Ella
Templeton Jim
Terry Ruth
Terry Walter (C)
Thieme F
Thompson & Berrie
Thornton Bennie
Tighe Harry
Tojette Alice
Tripp Johnny
Tryells Dancing (SF)

U
Unitt & Wickes
Usher Claud & Fanny

V
Van Dyke John
Vinton Ed
Von Boos Eugenia

W
Walhat Troupe (C)
Walker Dolly
Wallace Jack
Walsh May
Walters Ann Co (C)
Walters Nellie
Webb Bob
West Lew
Wheeler Bert
Wheeler Fay
Wheeler Henrietta
Whipple Bayone
White Anna
Wiggin Bert
Wilbur Juggilink
Williams H
Williams Lottie
Williamson S
Willch & Annita
Willing Julia
Wilson Adelaide
Wilson J
Wilson Nettie
Wilton Chas
Wood Ollie
Wood Maurice
Woodbury Frank
Woodward Earle
Wright E G

Y
Young Joe

Z
Zimmerman A

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Unless otherwise noted, the following reports are for the current week.

W. REED DUNROY
In Charge

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

Mort H. Singer is in New York on a business trip.

Walter De Oria is now going it alone as a booking agent.

Bob Sherman has called in his "Way Down East" company.

Ziegfeld's "Follies" will reach the Illinois some time in November.

"For the Love of Mike" left the Stair & Havin time at Louisville.

Jack Lait, one of our busiest authors, is said to be at work on a new act for Kitty Gordon.

Harry Hilliard has replaced Walter Dickinson in "The Yellow Ticket."

Irene Summery has been engaged to head an English stock company in Halifax, N. S.

Marshall & Bulley, who have had one company out in "The Under Dog," will close soon.

Mme. Yorska and a French company will be seen at the Fine Arts theatre, beginning Nov. 2.

Charles J. Glickauf is in advance of "The Calling of Dan Matthews" for Gaskill & McVitt.

Charlotte Walker will come to Powers' theatre in "The Better Way," Nov. 1.

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Mercedes, who is playing the Palace this week, will be held over next week also.

Charles Crown of the U. B. O. offices will begin booking the New Murray at Richmond, Ind., Oct. 5.

Merle N. Norton is preparing to send out a company to play "This is the Life" in the middle west.

The Kanellos Greek dancing team took part in the big peace celebration in Kenosha, Wis., last Saturday.

Fred Linick, who is known on the stage as Count von Gelder, is getting together a new protean singing act.

It has now been decided to try "The Benediction" on the people of Gary, when it is ready for presentation.

Two companies playing "The Spendthrift" will come in next week. They have found tough sledding in the sticks.

Fay Tunia, who is Mrs. S'g Bosley in private life, has joined the Kleine Optical company forces as a motion picture actress.

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CLEVELANDFive Minutes' Walk from Theatres
Special Weekly Rates

Samuel I. Levin, general manager for Jones, Linick & Schaefer, has gone to Excelsior Springs, Mo., on his annual vacation.

T. C. Gleason has secured western rights to "Damaged Goods" and will organize a company to open a "the Victoria Nov. 1.

Virgil Bennett is back at the La Salle, making the changes in "One Girl in a Million" that will keep that show going for some time.

The Marcus Loew eastern shows are playing the day shifts at McVicker's and the western shows nights, the shift coming each Thursday

Go Direct from the Theatre

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BORIS FRIDKIN, Manager

Jack Yee, formerly with the S-C people, has been engaged to look after routings in the Chicago office of the Butterfield circuit.

Christian G. Kiessling, formerly well known in box offices of Chicago, is now attached to the office of the city attorney of Chicago.

"The Elopers," is now doing one night stands in the middle west, and is meeting with better success than in longer stays.

Frank Parry is the manager of the Casino where burlesque is now offered. A. R. Wilde is treasurer and Sol. Steinberg is assistant.



FERNANDEZ and MAY

Eccentric Musicians

JUST RETURNED FROM AUSTRALIA, after a nine months' successful tour of the Fuller-Brennan Circuit.

Ed Wolfe has taken the Royal, formerly the Cottage Grove Empress, and will operate it as a picture house. It will open in about two weeks.

Maurice Browne will begin his season at the Little theatre Oct. 20 with a play called "Joel," by Florence Klper Frank, a young Chicago writer.

Bert Wheeler & Co. filled in at the Academy this week in place of Kennedy and Melrose who did not appear. A mix up in bookings caused the change.

The opening of the Orpheum at Champaign, Ill., the new Finn & Helman house, has been set back for a week, and the formal opening will take place on Oct. 11.

ATTEND to your FACE—It Pays!
DR. PRATT { 1122 Broadway
NEW YORK
Call or Write.

George Harada, who is playing fairs in the middle west, ran in last week to report that business had been fairly good around in Indiana and contiguous states.

George Yoeman, who bobbed in here from New York last week landed some Loew time and is playing some of Chicago's suburbs, opening in Peoria last week.

Al. Burke has three shows out playing "The Under Dog." Two are playing Wisconsin towns and one is in Illinois. Augustus Neville put the shows in shape for the road.

The Regal Producing Co. thinks so well of "One Girl in a Million," at the La Salle, that they will soon organize two other companies for the territory contiguous to Chicago.

Halton Powell is now rehearsing a new tab., which he has not as yet named. Jack West

"MASCOT"

The only horse that was allowed to leave Europe by a special permit from the English government.



Will open shortly in this country.
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TION WITH EXCLUSIVE, ARTISTIC SPECIAL SCENERY

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PANTAGES CIRCUIT OF THEATRES

Will be the manager and play a part. Others in the cast are Jennie Calaf and Archie Walron.

Roy Arthur (Roy & Arthur) formerly Bedini Arthur, was married recently to Miss Mary Kaplan of New York City, a non-professional. They will spend their honeymoon on a route east.

Aaron J. Jones announces that there is no truth in the rumor that the La Salle is to return to Mary Askin the first of the year. He says his firm has a seven year contract for the use.

Oliver Martell is doing the advance work for "Annie Laurie" in the middle west. He has been successful in working up interest among the Scottish clans in the larger towns or his show.

Mrs. Henry B. Toomer was taken sick suddenly last Sunday and had to be taken to a hospital. For this reason the Henry B. Toomer act, which was billed for the Empress, had to be replaced.

Frank Q. Doyle, of the Marcus Loew offices, went to Springfield, Ill., Monday to attend the formal opening of the Gaiety theatre which has been remodeled and rearranged. It is booked by Marcus Loew.

"Today" opened at the Princess Sunday night before a large and distinguished audience. The piece went over big. Bertha Mann, Alice Gale, Marguerite St. John and Arthur yron all scored personal triumphs.

Miss Ella M. Garrity, sister of John J. Garrity, manager of the Garrick, and of Joseph J. Garrity, also well known theatre man, was married Tuesday to William B. Smith, advertising manager for Armour & Co., of Chicago.

Strenuous advertising is being done to let the public know that "Joseph and His Brethren" at the Auditorium is not a motion picture. There has been much confusion in the public mind in this direction which has hurt business.

James Wingfield, who is interested in the theatre, formerly the Racine theatre, in Racine, Wis., is mourning the loss of \$2,500, he profits of the house during the summer.

The bank in which the funds were deposited closed its doors.

L. R. Adams, who has been in town ahead of "The Whirl of Mirth," at the Casino, recently returned from Berlin, Germany, where he was with the European branch of Millers' 101 Ranch. The war put a stop to operations on the other side.

Latest information concerning the disposition of the new Apollo, Crawford and North avenues, is that Kimberg & Guenther will have it, as announced in Variety some time ago. The house is owned by the proprietors of the State Bank of Italy.

Audiences at the Biograph and Vitagraph theatres on Lincoln avenue were forced to leave last Sunday night on account of "stink" bombs which had been dropped in the house. Labor troubles are said to be the cause of the annoyance. Both houses are new.

The Logan Square Dramatic club is one of the newest theatrical organizations in this city. It was organized by Sam Lederer. The stage manager of the Logan Square theatre is the instructor. It is planned to recruit local talent for the stock company.

Ed. Fitzgerald is the new manager of the Lincoln Hip. Rudolph Stegmauer, the treasurer, has an assistant in the person of Mrs. Olive Bock. The house is running four acts and four reels of pictures during the week, and a musical tabloid on Sundays.

A party of booking agents, managers and newspaper men will attend the opening of the new Palace theatre in Minneapolis, Saturday, Sept. 28, in a special car. This is the new Rubin house, in a building that cost \$250,000. It will be booked by the Finn & Helman circuit.

Lou M. Houseman, ubiquitous press agent, is now in the motion picture game. He is one of the directors of the Lewis Film Corporation. Other directors are: Max Lewis, Philip Lewis, Richard Kann and J. M. Handley, the latter formerly one of the editors of the Chicago American.

Mrs. Marjorie O'Brien (Mrs. Major) is the mother of a daughter born at the American hospital. Leslie Norman (Norman Bros.) is

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BRIGHTER THAN EVER

MORE POPULAR THAN EVER

BETTER THAN EVER
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And a company of thirty-five girls and boys (girls in the majority), with

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Sixteen of the sweetest peaches ever harvested in Beauty's Orchard (Crop of 1914)

Gus Edwards' Famous Boy Harmonists

GO SEE

GO HEAR

B. F. KEITH'S

Palace Theatre Next Week (Sept. 28)

Royal Theatre this week (Sept. 21)

Played to about 6,000 people Monday

convalescing. Miss Loraine Stone, suffering from blood poisoning, was operated upon last week. Mrs. A. Overton is recovering from the effects of an operation. (All at American hospital.)

"Oh Skinnay" is the title of a new musical comedy which will probably be produced by a Chicago firm this season. The book is by John Pierre Roche and Harry L. Newton, and the music will be written by Aubrey Stauffer, author of "September Morn." The piece is based on the cartoons of Claire Briggs, formerly of the Chicago Tribune.

Jones, Linick & Schaefer have brought suit against Minnie Palmer and the Four Marx Brothers on a cancellation clause in a contract for McVicker's. The act was to appear at McVicker's last winter but cancelled. It is alleged in the petition that the excuse given for cancellation was not sufficient and the full amount of the salary for the act is being asked.

The Sam Mayer collection of theatrical photographs and mementoes has been installed in the Old Friends' Club of America in the Marine Building. This collection, is one of the most complete in the world, comprising 28,000 photographs and relics, with about 20,000 programs. A full dramatic library, giving the history of the drama from the year 1700 is also a part of the exhibition. The new club rooms will be open about Oct. 1, and a whole week will be given over to housewarming.

AUDITORIUM (Bernard Ulrich, mgr.).—"Joseph and His Brethren," meeting with good returns.

AMERICAN MUSIC HALL (E. M. Woods, mgr.).—"The Progressive Girls," opened Sunday.

COHAN'S GRAND (Harry Ridings, mgr.).—"Under Cover," doing a very brisk business.

COLUMBIA (William Roche, mgr.).—"The Honey Moon Girls," opened Sunday.

CASINO (Frank Parry, mgr.).—"The Whirl of Mirth," opened Sunday.

CORT (U. J. Herrmann, mgr.).—"A Pair of Sixes," breaking records for this house.

CROWN (A. J. Kaufman, mgr.).—"The Corporation," opened Sunday.

FINE ARTS (Ed Hartmeyer, mgr.).—"Picturages,"

GARRICK (John J. Garrity, mgr.).—"Peg o' My Heart," still a magnet. Big matinees.

ILLINOIS (Will J. Davis, mgr.).—"The Belle of Bond Street," getting fair returns.

IMPERIAL (Joe Pilgrim, mgr.).—"The Call of the Cumberlands," opened Sunday.

LA SALLE (Joseph Bransky, mgr.).—"One Girl in a Million," playing to good business.

NATIONAL (John P. Barrett, mgr.).—"Maggie Pepper,"

OLYMPIC (George C. Warren, mgr.).—"Potash & Perlmutter," the biggest hit in town.

ORCHESTRAL HALL (Trinz & Lubliner, mgrs.).—"Pictures,"

POWERS (Harry J. Powers, mgr.).—"The Yellow Ticket," getting fair returns.

PRINCESS (Sam P. Gerson, mgr.).—"Today," opened Sunday night.

STAR & GARTER (Paul Roberts, mgr.).—"The Bon Ton Girls," opened Sunday.

VICTORIA (Howard Brodski, mgr.).—"September Morn.,"

ZIEGFELD (Ed. Harmeyer, mgr.).—"Pictures,"

GREAT NORTHERN HIP. (Fred Eberts, mgr.; W. M. V. A.).—"Bill of unusual merit with several real hits. Harry Gilbert made a decided impression. He divided honors with Willie Zimmerman, who has added war heroes, kings and potentates to his act, which fit in with the present time admirably. Gilbert scored heavily. Show opened with Vision de Art, a pretty act in which some artistic poses were shown. The Hughes Sisters followed with music on a dainty order.

Dooley and Evelyn went over big with their dancing. This act has unusual range from rope swinging to bike riding and from modern dancing to the rapid fire stuff that was once the chief vogue in vaudeville. The act made more than good. Willie Zimmerman got by with ease. Ted and Uno Eradley following had one of the hardest spots on the bill. They should have been moved up, as they are not strong enough to follow Zimmerman. This team, a man and a woman, has merit, but did not fit in on this occasion. The man follows Bert Williams' style of comedy. The woman's imitation of a violin was one of the very best things in the act. The Seven Bracks closed. They have some combination stuff also that puts them in a class by themselves. The show ran easily and was greeted by a full house.

MAJESTIC (Lyman B. Glover, mgr.; agents, Orpheum).—"Bill," as it worked out was rather bumpy as results. Opened slowly, got better, and then fell off at the close. The Sharrocks on in "E" spot made the first real

DAN

THE DRUNKEN DOG, with
Barnold's Dogs and Monkeys

PALACE THEATRE, NEW YORK, THIS
WEEK (Sept. 21). Agent, ALF. T. WILTON.

BILLBOARD:

Barnold's Dogs and Monkeys cleverly acted their little sketch while the audience roared with laughter.

CLIPPER:

Barnold's Dogs and Monkeys with a change of routine since their last appearance, went over big. The Drunken Dog again proved the feature.

MORNING TELEGRAPH:

Barnold's Dogs and Monkeys, the original of the Dogtown acts, proved also to be the best. The Drunken Dog is even better.

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stir and things went on a pretty swift pace until Charles J. Ross went on when there was another quiet place which the Russian dancing act had a harm time to enliven again. Dupree and Dupree opened with cycling stunts which were novel. H. B. Martin, a cartoonist, drew pictures of famous players of the day, and got polite applause after each one. Allen Drew's four girls, who sing and dance, wore some pretty gowns and in ensemble numbers were good. Their voices blend nicely and their routine is very fair. The Sharrocks, who come on as fair fakirs have some good comedy, and they close brilliantly with second eight stuff that puts them in the successful class. The act got over very big and the audience came up with enthusiasm. Mabel Berra, who sings various songs, does them all well. She has a florid style and her vocal attainments are first class. War pictures showing scenes in Belgium, preceded the travesty on melodrama called "Wronged from the Start," by Everett Shinn. This little "mellodrammer" has been seen here before, but it did not fall to get a lot of laughs, and went over big. Charles J. Ross, who is going it alone this season, gave some respectful satires on famous players in an act arranged for him by Mabel Fenton called "Chuckles." It is high in class, and gives this versatile player opportunity to show the range of his talent. The Horrell Russian dancers repeated the success it had last week at the Palace. Violinski was on next to closing where he realized his handicap, and had the very good sense to curtail his act. He cut out some of the slow stuff and speeded up so that he got over easily. Zethro's Dogs of All Nations closed, making a brisk showing. This act is away from the usual in style and dress. The Monday afternoon audience was large.

Recd.
PALACE (Harry Singer, mgr.; agents, Orpheum).—Good bill with several high spots. The mysterious Mercedes had headline spot which he filled brilliantly and had the Monday night audience thoroughly mystified. Assisted by Mile. Stanton, this young man gave

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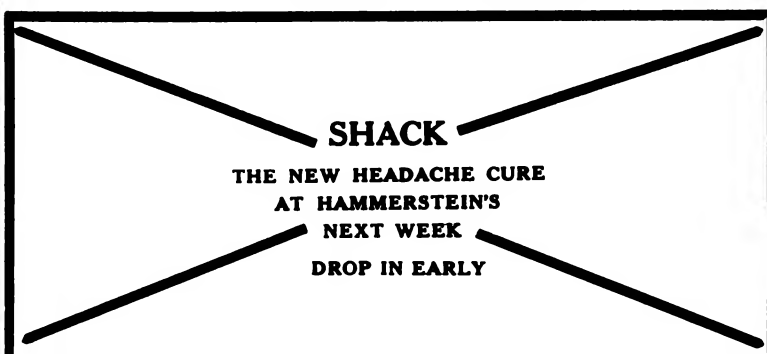
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SHACK
THE NEW HEADACHE CURE
AT HAMMERSTEIN'S
NEXT WEEK
DROP IN EARLY

a demonstration of musical occultism that had every one in the house guessing. The young woman played selections ranging from the most trivial to the ultra classical at the whispered requests of those in the audience and did so with such precision that applause was called out every few minutes. The act has the unusual merit of keeping an audience on the qui vive throughout and as such is a headliner strong enough to grace any bill in any house. Applause honors were pretty evenly divided between Matthews, Shayne & Co. and Eddie Leonard. Both of these acts were in rather hard spots, although

the latter had the better of it a little. Matthews and Shayne were on third where they offered their novel act "Dreamland," which has been seen here often, but which has an appeal that is irresistible. The act has been changed in some minor particulars, all for the betterment of the entertainment. Al Shayne, whose comedy is all his own, has put in a few touches that make for more laughs, and Clara Antoinette Schade, the dancer, has improved her work emphatically. MacRae and Clegg opened with cycling. Miss Clegg is billed as "the perfect girl" and she comes near to living up to the billing. Fritz

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work with musical act or show. Experience.
Address CLYDE, Variety, Chicago.

Bruch and sister, recently from the concert stage, in second spot, offered a high class program of violin and cello music. This act has distinct merit. Cecelia Wright, a pretty young woman who has a cultivated voice filled in next with some good songs. Her manner is engaging, and she has taste, not only in music but also in dress. Her program ranged from a sort of a folk song at the piano to grand opera airs, and she had to bow a half dozen times. E. Dixey was greeted warmly and went through his act in his usual distinguished style. He has some very good material. Kimberly and Mohr sang songs that got them into the good graces of the audience at once. Eddie Leonard, assisted by Mabel Russell, went so big with their songs and new line of patter that they had to beg off at last, and be excused from further efforts. The audience was even vociferous in its acclaim. Miss Lettzel, a tiny atom of humanity who appears to be about all muscle and hair gave an exhibition on the web and rings to close which held the people in the seats. The Monday night audience filled the house completely. **Recd.**
McVICKER'S (J. G. Burch, mgr.; Marcus Loew).—Show not overly strong to mark the change of policy in this house, especially on the day shift. Dixon and Dixon opened the first show. They pleased with concertina music, getting some laughs by the use of odd instruments. W. W. and Corbett, a dapper little man and woman team, in second spot, sang and danced well. They make a nice appearance, are light on their feet but sing too much. They are better on their feet. Del Vecchio, Champ and Co. got laughter and applause in their brisk skit. It is a popular sketch with many good points, and well acted by the two men, although the young woman is a little weak. The Nichols Sisters came near getting the lion's share of honors. Charles Leonard Fletcher had a good spot and worked easily. Wanda, a trained seal, had the closing spot.

Recd.
GRAND (Johnson & Horne, mgrs.; agent, Earl Cox).—Two girls acts are embraced in a five act bill which seemed to please the audience at the Grand Monday night. Billy Wyse and King Bolo, a comedy employing a comedian, a straight man and five ladies failed to make much of an impression but had the advantage of preceding the other girl act, "The American Whirlwind Beauties." Cherry and Malone, a comedian and straight, offer a bar act which might, with success, open more pretentious shows. The act is fast and at times the work of the straight man is almost sensational. Flak and Fallon, in piano, songs and comedy, made a fair impression, the man working up from the audience. Wyse and Bolo are third. The work of the girls in the act points to amateurs. George Yeoman does a bit of comedy talk that was new at one time past and gets a laugh now and then but finishes very well when he reads a dozen "bulletins" from the seat of the present European war. The American Whirlwind Beauties (New Acts) close the show.

Charles Horwitz

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San Francisco, Sept. 23.
ORPHEUM.—Hermine Shone is this week's headliner at the Orpheum, offering "The Last of the Quakers," a good vehicle excellently staged and played. The company went very big. The Six American Dancers were utilized to close the bill, going over nicely. Ismed, a Turkish pianist, was generously applauded. Burkhart and White, with songs, solid hit, while Binns and Bert, in opening spot, went over nicely despite the position. Hans Kronold and Alexander and Scott, who remain from last week, repeated successes, with the latter turn exhibiting a complete new wardrobe for the current engagement. Laskey's "The Beauties" also one of the big hits.

EMPRESS.—Ald Grauman is headlining his revived "20 Minutes on the Barbary Coast," an act carrying a score of people with its appropriate setting and songs. The number is attracting business and going over successfully. "The Six Winning Widows" closed the show nicely, while Rex Neal, with his eccentric dancing, struck a responsive spot

Kolb and Dill started rehearsals for the "Rolling Girl," which will follow the "Peck o' Pickles" at the Gaiety.

The Alcazar is doing the best business in weeks with a new company headed by Ralph Kellard and Alice Flemming.

F. B. Henderson, western manager of the Orpheum Circuit, left here last week for New York, where he expects to spend several weeks.

Hazel Marion Fargo, who is the wife of Bob Fargo, formerly connected with the old Olympic, Los Angeles, opens at the Techau Tavern next week.

After the week of Sept. 28, when "The Trail of the Lonesome Pine" will play a week's engagement, the Columbia will be dark indefinitely.

Fred Snook, formerly leading man with Kolb and Dill, and lately in vaudeville and pictures, is now freight agent for the Northwestern Pac. Ry. Co. in Fairfax, Cal.

Harry Leavitt, amusement manager of the Portola-Louvre, and Ada Williams, of the Ted Snyder Trio, were awarded the first prize in the dancing contest held at the Portola-Louvre last week.

Ruth Bastian, a dancing pupil of Bothwell Browne, played at the Republic last week in a classic dancing act under the name of La

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and landed a safe hit. "Fun at the Turkish Bath" made a fair opener for the big show, presented by the Four Armstrongs, a quartet of knockout comedians with a fairly good idea of humor. Dick Deloris won applause with his musical turn, and Wauter and Palmer pleased the big audience on hand. Burton, Hahn and Cantrell were one of the big hits of the bill with a routine of good numbers.

PANTAGES.—"The Fair Co-Eds," a Menlo Moore production, is headlining the Pantages bill this week, closing the show without arousing any more than usual enthusiasm. The scenic production is the redeeming feature, with Jean Wenta's dancing helping considerably. Clara Beyers & Co., a new act labeled "Self Defense," of local origin, worked in a parlor set to fair returns. The sketch is only fair, likewise its handling. Schiller's Stringed Quintet pleased with a good repertoire of music. Kitner, Hayes and Montgomery, a singing trio with a nautical set, were well received, the novelty of the skit helping things along, together with some good comedy and excellent voices. Chase and Latour, with a little comedy song and talk affair, registered well, and Heras and Preston, two exceptionally good acrobats, opened

Petite Annette. Miss Bastian is an Oakland society girl.

As a result of the closing of the Savoy, D. J. Grauman presented a double feature bill at the Imperial last week. The show ran over two hours.

The Barton theatre, Fresno, will open Oct. 3 with "Milestones"; \$20,000 has been expended in improvements, the house having been entirely overhauled. Fred W. Voigt is the manager.

The Mon Reve Co., a local aggregation, presented a sketch, featuring Gialtero Bartilini, a 16-year old female impersonator, at the Republic theatre last week, was closed after the first performance.

Work was started on a concession known as "Japan Beautiful." It is the largest concession on the "Zone," and will cost \$250,000. "Japan Beautiful" will be devoted to Japanese theatricals, dancing and athletics.

A dramatic company under the direction of John G. Wray will open at the Garrick, Stockton, Sept. 26. The company includes Vir-

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to big results. Frank and Lillian Burbank went over nicely.

Cort (Homer F. Curran, mgr.).—"Cabrila" pictures (Gottlieb, Marx & Co., mgrs.).—Dark.

ALCAZAR (Belasco & Mayer, mgrs.).—Stock.

GAIETY (Tom O'Day, mgr.).—Kolb & Dill in "Peck o' Pickles" (fourth week).
WIGWAM (Joe Bauer, mgr.).—Monte Carter Co. and vaudeville.

PRINCESS (Bert Levey, lessee and mgr.; agent, Levey).—Vaudeville.

REPUBLIC (Ward Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

MAJESTIC (J. J. McArthur, mgr.; agent, W. S. V. A.).—Bothwell Browne Co., and vaudeville.

The Cort went into pictures for one week, playing "Cabrila."

Dillon and King Musical Comedy Co. will reopen the Columbia, Oakland, Oct. 4.

Alfred Latell, who just returned from Australia, will join the Harry Lauder show at Victoria, B. C.

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Beno, a bar and trapeze performer, applied to the Exposition officials for a permit to walk a tight rope from the Exposition grounds across the Golden Gate. Beno offered himself as an attraction for a daily performance, but the Exposition people turned him down because of the big expense of erecting the poles on which to stretch the rope.

Director Charles Hadley of the San Francisco Symphony Orchestra, which will give a series of ten concerts, one every Friday afternoon, at the Cort theatre, beginning Oct. 23, has not heard from several artists and soloists engaged for the season, and fears that they may not be able to leave Europe. Since the European hostilities started Hadley has been unable to get in touch with any of the artists on the other side.

George Webb, manager and leading man of "The Players All Star Co.," and James Post, lessee of the Grand theatre in Sacramento, entered into an agreement under which Webb closed at the Diepenbrock theatre, and moved his company to the Grand for an indefinite stock engagement. The company will be composed of the following members: Florence Oakley, George Webb, Paul Harvey, Merle Stanton, Jack Fraser, Guy Hittner, Olga Grey, Audie Due, Blanch Burns, Warren Ellsworth, Frank Bonner, Patrick Pryor, Marshall Zeno and Harry Marshall (scenic artist).

There is a surprising lack of activity along the "Zone" in the Panama-Pacific Exposition. Although all of the space for amusement concessions have been taken, only a half dozen have started anything, and even those are moving slowly. Nearly all of the big national exhibit buildings have been finished, also most of

Jacksonville, this week appearing at the Vaudeville theatre here, was married last Friday to Miss Katherine Mills of Jacksonville.

Tarleton Collier, formerly dramatic critic of the Hearst newspapers in Atlanta, has resigned to become editor of the Atlanta "Saturday Night," a new illustrated weekly.

Lew Dockstader took a leading role in a movie film made by Atlanta society women this week to aid in the buy-a-bale of cotton movement. The scenario, a three-reeler, was written by Mrs. J. Garrett Starr and Mrs. G. W. Davidson of Atlanta.

AUSTRALIA.

By J. C. WILSON.

Sydney, Aug. 7. Many wild speculations are expressed in theatrical circles as to the probable result of the war upon the amusement business. Some are merely the pessimistic outpourings of chronic alarmists, while others are founded on a knowledge of local conditions under the existing aspect of affairs. Hugh J. Ward, of J. C. Williamson, Ltd., has just returned to this country with a trunk full of new manuscripts, and as long as the financial aspect, practically backed by the government, remains moderately unclouded there is nothing to cause any alarm in managerial circles. Box office takings must undoubtedly fall off to a certain extent.

Australian ports are closed by proclamation, and coastal and inter-state shipping forbidden. This state of affairs may be of short duration.

Most of the bills are the same as at my last writing.

"The Girl in the Taxi" is to be given its Australian premiere tonight, by a specially imported English cast, at Her Majesty's, Sydney, and Ada Reeves also opens a short return at the Tivoli.

Aug. 29 Nellie Stewart who toured America with "Sweet Nell of Old Drury," is due to return to the stage, after an absence of some years, with a production of "Du Barry" at the Royal, Sydney.

Fred Niblo and Josephine Cohan are still playing to good business in Melbourne at the Royal.

Her Majesty's theatre, Melbourne, was sold at auction a few days ago and was bought by the J. C. Williamson firm for \$150,000.

BOSTON.

By J. GOOLTE.

KEITH'S (Robert G. Larsen, mgr.; agent,

U. B. O.).—A good bill with the exception of the headline act which drew big but failed to meet with wild approval. This act was Bert French and Alice Els in "The Dance of the Temptress," with its novel setting showing the volcano of soap bubbles. The dancing did not go big by any means, and after the first gasp at the striking set, the act went flat. But it drew big, and despite the heat of Monday the house was packed both matinee and evening. Cressy and Dayne held over, using "The Village Lawyer," which is far from the best of Cressy's inexhaustible stock. Nat Willis scored a knockout, having been away for two years. The real surprise of the bill was Hope Vernon, who was placed next to opening with an act that would have stood the acid test way up on the bill. The remainder of the bill comprises McPhie and Hill, acrobats; The Five Annapolis Boys, who went good vocally; Butler Hayland and Alice Thornton in "Get-Poor-Quick-Wellington"; Lyons and Yosco, a knockout; and Abou Ben Hamid's Whirlwind Arabs.

LOEW'S ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Vaudeville. Packed.

LOEW'S ST. JAMES (William Lovey, mgr.; agent, Loew).—Vaudeville. Good.

LOEW'S GLOBE (Frank Leagher, mgr.).—Opens 28.

NATIONAL (agent, U. B. O.).—Dark. No sign of opening.

BIJOU (Harry Gustin, mgr.; agent, U. B. O.).—Vaudeville and high-class reels. Business best in years.

PARK (The Famous Players Co.).—Opens in about two weeks, entirely rebuilt.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Pop vaudeville and pictures.

HOLLIS (Charles J. Rich, mgr.).—Opens Sept. 28 with John Mason in "Drugged."

COLONIAL (Charles J. Rich, mgr.).—Last week of "Sari," an excellent business. Ziegfeld's "Follies" comes in next week.

SHUBERT (E. D. Smith, mgr.).—"High Jinks" holding out well in face of poor season.

MAJESTIC (E. D. Smith, mgr.).—Dark since a week ago Saturday night because of collapse of "Wild Oats." Opens Thursday night with "The Trap," details of which are being withheld.

WILBUR (E. D. Smith, mgr.).—William Hodge in "The Road to Happiness." Small house and playing capacity. Good for a run.

TREMONT (John B. Schoeffel, mgr.).—Fannie Ward in "Madam President" on last week. House will be dark next week awaiting arrival of "Potash and Perlmutter" Oct. 5.

BOSTON (William H. Leahy, mgr.).—Blanche Walsh supported by Majestic Players in "The Woman in the Case." Next week, Wilton Lackaye in "The Battle," after which opera comes in for a 12-week experiment.

PLYMOUTH (Fred Wright, mgr.).—"Along Came Ruth," holding up well.

CORT (John E. Court, mgr.).—"Peg o' My Heart," with Florence Martin. Big.

CASTLE SQUARE (John Craig, mgr.).—Stock. "Klondike." Great business.

GRAND (George E. Lothrop, mgr.).—"High Rollers," featuring Kyra, whose act is materially toned down. Roser's Aerial Dicks heading house bill.

CASINO (Charles Waldron, mgr.).—"Trocadero Burlesques" at home house. Means capacity all week.

GALEITY (George Batcheller, mgr.).—"The Winning Widows." Big.

GRAND OPERA (George E. Lothrop, mgr.).—"The Taxi Girls." Fair.

The opening next week of Loew's Globe, on which he has spent upwards of \$100,000, will come with the customary Loew whoop. One of the big department stores which has been having a feature week sale has been given a barrel of tickets, more or less, which will be given to women customers.

The outlook for the enormous National, a Keith house, does not perk up any. George Haley, the manager, and Charles Winston, the publicity man, have received no official notification of any prospective opening, so far as can be learned, and the U. B. O. office seems to know little more. It is a wonderful house and new, but the seating capacity of 3,800 is a little too much for the town to swing.

An experimental try-out this week is being given to a novelty which may develop into a vaudeville act shortly, the war agitation making it especially possible. It is a 13-foot miniature battleship of steel, with sailors pacing the decks, saluting officers, guns fired, turrets revolving, searchlights playing, a band going on deck, flags being hoisted and wireless flashing, all done automatically. A house tank with mirrors will probably be the solution. It is being shown this week in a small way in Tremont Temple.

Harry Gustin, for years house manager of B. F. Keith's New Theatre, is now devoting himself exclusively to the Bijou, a small Keith house next door. R. G. Larsen, who has been booking the big new house manager as well as continuing with the booking, the latter being a delicate job because of the unusual calibre of Boston audiences.

Pitroff, the Russian Houdini, pulled a good stunt at the Bowdoin Monday when he freed himself from shackles after being hoisted by a cable to the top of the auditorium.

The Sari company secured some productive publicity Sunday by a visit to the Charles street jail, singing for the prisoners.

Fred Mardo announced this week that hereafter he will have a permanent representative in his New York office for the benefit of managers and salesmen with acts. Heretofore he has been dividing his time between his Boston and New York offices.

Fannie Ward acted as host for the entire Press Club of Boston Monday night at the Tremont in return for the entertainment the previous Thursday night at the clubhouse. The gambols will now be a weekly feature of the club, with theatrical folk as guests.

BUFFALO.

By CLYDE F. REX.

STAR (P. C. Cornell, mgr.).—Raymond Hitchcock, a favorite in Buffalo, after four weeks of but fair patronage in the various Canadian houses, opened to a capacity house. Advance sale for remainder of week is good. Next, "The Poor Little Rich Girl." Oct. 5, "Billy Burke."

TECK (John R. Osher, mgr.).—"Blue Bird," although playing here before, opened big. Usual production; clever cast. 28, "Whirl of the World."

HIPPODROME (M. Shea, mgr.).—"Mary Pickford week," with the number of photo dramas featuring this popular star have drawn big crowds throughout the week. Verona Verdi and Brother, in a delightful music act, pleased.

LYRIC (G. S. Schlesinger, mgr.).—Brownell-Stork Stock Co., score, great success in "What Happened to Mary." Excellent business. Next, "The Family Cupboard."

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ATLANTA.

By R. H. McCAW.

FORSYTH (Hugh Cardozo, mgr.; agt., U. B. O.).—"Tate's Fishing" headlines; Shirley Bates, hit; Roehm's Athletic Girls, usual success; Scholier and Dickinson, score; Marshall Montgomery, goes big; Bond and Casson, pleased; Morelle's Cockatoos, entertaining.

ATLANTA (Homer George, mgr.; agt., K. & E.).—Adele, fair business; "Hanky Panky," 25-26; "Oh, Oh Delphine," 28-29.

LYRIC (Jake Wells, mgr.).—Transatlantics, business good; "Gay Morning Glories," next. BIJOU (Jake Wells, mgr.).—Jewell Kelley Stock, 67th week, good house.

GRAND (Harry Hearne, mgr.; agt., U. B. O.).—"The Escape," feature film.

OLD MILL (B. Tassell, mgr.).—Stock burlesque and vaudeville.

The Lyric has cut its ground floor prices from 75 cents to 50. Top-heavy houses brought the reduction.

The Piedmont Amusement Company of Charlotte, N. C., is building a vaudeville and picture house at Greensboro, N. C.

The Anderson Development Co. is building a \$50,000 theatre in Anderson, S. C. It will show vaudeville and tabs.

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MAJESTIC (John Laughlin, mgr.).—"The Typhoon," to good houses. 28, "Poly of the Circus."

GARDEN (W. F. Graham, mgr.).—"High Life Girls" played to small house on opening night. Next, "The Merry Burlesquers."

OLYMPIC (Charles W. Denlinger, mgr.; Sun).—"Six Little Song Birds," score heavily; Selma Walters and Co., a laugh; Salambo's Electrical Novelty, entertains; Booth and Vallarreal, clever; Belthazer Bros., usual.

ACADEMY (M. B. Schlesinger, mgr.; Loew).—"Tyler, novel; Kaiser's Merisphone, fair; Lenord and Dempsey, good; Joe Fondelier, fine; Electrical Venus, marvelous; Clairmont Bros., sensational.

SHEA'S (Henry J. Carr, mgr.; U. B. O.).—Following two weeks of good acts, the bill this week is not up to standard. Cecil Lean, assisted by Cleo Mayfield, pleased; Ed Vinton and Buster, much applause; Gallagher and Carlin, funny; Verlie Kaufman, dainty; Three Lyres, musical; Adler and Arline, go over; James B. Lawler and Daughters, character songs; LaCorio and Dinus, artists.

GAYETY (J. M. Ward, mgr.).—"Girls of the Gay White Way," opened big. Next, "Behman Show."

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O. rehearsal Monday 10).—Chip & Marble, always good; Dooley & Rugal, very good; Joe Jackson, big; The Chung-Hwa Four, good harmony singers; Willie Weston, hit; Robbie Gordone, good poses; DeMichelle Brothers, good; Mile. Kremolina & Darras Bros., darling athletes.

MILES (C. W. Porter, mgr.; Loew, agent).—Joyce & West, excellent; Mile. Dollie D'Amert, encores; "When It Strikes Home," good sketch; Melnotte Twins, won favor; Fred Duprez, big reception; Six Olivers, good acrobats.

ORPHEUM (H. P. Williamson, mgr.; Pantages, agent).—Romeo, extraordinary monkey; Four Regals, novelty; Lolita, hit; Dunlay &

Merrill, good; James F. Fulton, entertaining; Madell & Kane, good; Four Konertz Brothers, good hoop rollers.

PALACE (C. A. Hoffman, mgr.; Cox, agt.).—"Flying Fishers," excellent; Fitzgerald & Ashton, very good; Carrol Merlot & Co., good sketch; Leo Roberts, local dancer; Walter Reynolds & Co., excellent; Murray Love trio, good singers; Courtney, jugglers; Beeson & Harris, fair; Three Bonds, good; Great Morton, sleight-of-hand.

The Palace announces a change of policy beginning with Monday, Sept. 28th. The bills will consist of six acts and a picture, changed weekly, and there will be two shifts a day. Shows will run continuous from 10 a. m. to 11 p. m. All seats will be ten cents. The other vaudeville houses on the street have been giving four acts and two pictures. Some of them are talking of meeting the Palace competition.

FAMILY (J. H. McCarron, mgr.; U. B. O.).—Helen Bell, good; The Parshleys, excellent; Reeves & Moore, fair; Kelly Subers & Co., good laughing act; The Puppets, novel; Lillard & Lillard, good; Madden & Clogg, very good; Dynes & Van Epps, very good.

COLUMBIA (M. W. Schoenherr, mgr.; Sun, agent).—"Gypsy Rossini," excellent; DeLevan Bros., clever; Cal Stewart, hit; Moore's "Young America," feature; Hartford Sisters, entertaining; Castle Duo, good; Hennessy & Emma Peyser, big; Teddy Osborne & Pets, good.

NATIONAL (C. R. Hagedorn, mgr.; Doyle, agent).—Libby, Blondelle, good; Morton & Baughn, good; Rag Classic duo, very good; Wilbur, Harrington & Chubby, good; Gray & Wilson, fair; Palaro & Anita, funny; Fox & Evans, very good; School Act, hit.

GARRICK (Richard H. Lawrence, mgr.).—"When Dreams Come True." Excellent production. Good business. Next, Forbes-Robertson.

GAYETY (James Rhodes, mgr.).—"Howe's 'Love-Makers,'" Next, "The Bon Tons."

CADILLAC (Sam Levey, mgr.).—"May Ward and Dredson Dolls. Next, "Moorish Maids."

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FOLLY (G. A. James, mgr.).—"Big Sensation of 1914." Next, "Bohemians."

LYCEUM (A. R. Warner, mgr.).—"The Rosary." Next, "While the City Sleeps."

AVENUE (Frank Drew, mgr.).—"Mam' Zelle." Next, "Only a Shop Girl."

BROADWAY (Bert St. John, mgr.).—"Beverly of Graustark." Next, "Bachelors Honey-moon."

MARY PICKFORD in "Such a Little Queen" is drawing big houses at 15 and 25 cents at the Washington.

The Grand Boulevard Theatre has secured 53 additional feet on the boulevard and the seating capacity of their proposed new theatre will be 2,000.

KANSAS CITY.

By R. M. CROUMAN.

SAM. S. SHUBERT (Bert Steward, mgr.).—Margaret Illington in "Within the Law." Big houses.

ORPHEUM (Martin Lehman, mgr.).—Trixie Friganza heads a very strong bill for the house's second week. She has several new numbers and goes very big. The Avon Comedy Four provide the laughing hit of the bill.

The act is better than ever. Clark & Verdi with their character stuff pleased, and Woodman & Livingston are a clever pair of dancers. Harry Breen gets plenty of laughs with his rapid fire songs. The Randalls and Corradini's Menagerie complete the bill.

EMPRESS (Cy Jacobs, mgr.).—La Jolie Deodina, good posing acts; William Lampe &

Co., bright sketch; Tom Waters, hit of bill; Jordan & Stanley, pleased; Phil Latozko, more talk than juggling; Six Malvern Comiques, rough house right; Pearl & Irene Sans, big.

HIPPODROME (Ben Starr, mgr.).—Johnny Fogarty's Society Dancers, pretentious; Nana Sullivan & Co., strong skit; Maudie De Long, baseball chatter; Germare's Models, same poses; Three Waltzers, clever; Maye & Addie, big; Billy & Laura Dryer, good.

GLOBE (W. V. Newkirk, mgr.).—"Lukens' Lions, headlined; McGee & Reece, opened; Lucille Dexter, good single; Larkin & Evelyn, pleased; Stone & Hayes, hit of the bill; Sidnew & Well, laughs.

GRAND (A. Judah, mgr.).—Neil O'Brien's

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Miss Greenwood, the long lady with a comic turn and a pleasing personality succeeded in saving the play while Mr. Grant is an agile and pleasant young man who did remarkably well as her partner.

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Minstrels. Biggest and most pleasing show O'Brien has ever had. AUDITORIUM (Miss Meta Miller, mgr.).—Stock. "Held By the Enemy." Drawing well. GAYETY (Matty Smith, mgr.).—"The Girls from Happyland." Big houses. CENTURY (Joe Donegan, mgr.).—"City Belles." Big business.

LOS ANGELES.

By GUY PRICE.

ORPHEUM (Clarence Brown, mgr.; U. B. O.).—"All at Sea." tabloid, good; Natalie & Ferrari, clever dancers; Hayward Stafford & Co. in "The Devil Outwitted," novel; Hess Sisters, pleased; Josephine Dunfee, cultured voice; Duffy & Lorens, bright patter act; Trans-Atlantic Trio, entertaining; Marie & Billy Hart, big laugh. FANTASIES (Carl Walker, mgr.; Pantages).—"The Lion's Bride." Interesting; Howard & Co., amusing; Bob Albright, good singer; Joseph Kokuky, entertaining; Nadji, very good; Hallen & Burt, pleasing. EMPRESS (George Fish, mgr.; Loew).—Add Hoyt & Co., entertaining; "Broadway Love," fair sketch; Sioux Indian, mediocre; Estelle Rose, good; Three Brownies, unusual dancers; Armstrong & Ford, mediocre. REPUBLIC (Al Watson, mgr.; Levey).—Alexander the Great, fair; Ed Wells, clever; Noel & Orville, mediocre; Tokio Murati, cleverly done; Three Boyds, very good; Mabel Merritt, pleasing. HIPPODROME (Lester Fountain, mgr.;

Western States).—Jack Cox, fair; Erol, unique sketch; Abram & Johns, interesting; Harry Carroll, good magician; Marshall & Brown, very good; Lola Norris, fair; Wilson Trio, entertaining. CENTURY (A. & M. Loewen, mgrs.).—Musical, burlesque and vaudeville.

Tannehill and Scott have resigned from the "Let's Get Married" cast.

Howard Hickman is again in the movies, having recently closed his stock engagement in San Francisco.

George Clayton, Morosco treasurer, is on a joint fishing and hunting expedition.

"Your Neighbor's Wife" did a bigger business at the Burbank on its second trip out than it did at the Morosco on its initial appearance. Three big weeks are given to its credit so far in its present run.

Hazel Purdy is now with the James act, playing the Orpheum time. She formerly was dancing instructor for "Pop" Fischer in San Francisco.

Alex Pantages has contracted with Norman Whistler for the production of several vaudeville acts.

Dusty Rhodes has resigned at Loew's Empress and is devoting his time solely to the bill-posting business.

The Mason retains its last season's staff, Treasurers Reed and Hearn.

S. Morton Cohn will be here early next week. He will remain several weeks, according to a letter from him.

Stanley Harrison will play in Nat Goodwin's "Never Say Die" company when the latter goes on the road on Oct. 8.

Mrs. Harry Girard will not resume her vaudeville activities this season on account of the expected arrival of an heir.

Lucretia Del Valle will be the star of the Mission Play when it opens in January.

Mrs. Anna M. Mozart has reopened the Mozart theatre and will present motion pictures.

MILWAUKEE.

By F. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Blanche Ring, excellent; Kirk & Fogarty, comedy honors; Laddie Cliff, fine; Raymond & Bain, big; John Geiger, appreciated; Borani & Navaro, good; Australian Woodchoppers, novelty. ORPHEUM (T. H. Enland, mgr.; agent, Loew).—Troy Comedy Four, laughable; "A Star by Mistake," clever; Juggling Matthews, dexterous; Mme. Camille's Dogs; good; Adele

Sturtevant, excellent; Ryan Bros., clever; Baker & Devere, appreciated; Ida Berns, pleased.

CRYSTAL (William Gray, mgr.; agent, Loew).—"The Groom Forgot," excellent; Holmes & Riley, appreciated; Arthur Deming, comedy hit; Golden & West, pleased; Arabian Hooloos, novelty. SHUBERT (C. A. Niggemeyer, mgr.).—Shubert Stock company in "The Easiest Way," opening to capacity.

GAYETY (J. W. Whitehead, mgr.; agent, East).—"Ginger Girls." Good business. CLUB (Rod Waggoner, mgr.; agent, Prog.).—"Darktown Follies." Fine houses.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—Dark until Oct. 2.

Valerie Valerie, new leading woman of the Shubert Stock, opens there this week in "The Easiest Way."

MINNEAPOLIS.

By C. W. MILLS.

ORPHEUM (G. A. Raymond, mgr.).—Gertrude Hoffman headed the bill and scored an enormous hit; Julia Carle & Lee Chapin lent valuable assistance, as did the chorus. Hunting & Francis, fair; Hall & Coburn, fair; Ward & Cullen, good; Libby & Barton, usual cyclists.

UNIQUE (Jack Elliott, mgr.; Loew).—Bernard & Harrington in "Who is She?"; Davis & Mathews, Wardell & Hoyt, Fred Hildebrand, Nichols-Nelson Troupe.

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NEW GRAND (William H. Koch, mgr.; W. V. A.).—Herbert's trained seals, Laurie Ordway, Madame Marion, Maxzone & Mazzone. GAYETY (William Koenig, mgr.).—Charles Robinson and his "Carnation Beauties." METROPOLITAN (L. N. Scott, mgr.).—"Baldpate," good business. "The Elopers" follows. SHUBERT (Wright Huntington, mgr.).—Huntington Players in "Alias Jimmy Valentine."

"The Natural Law," by Charles Sumner, of Chicago, which was given its first try-out by the Bainbridge Stock company at the Shubert last season, is to be put on the road by George H. Brennan.

The Bijou is being remodeled for the Bainbridge Stock, which will commence its season on Oct. 11. Florence Stone is the only announced player.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Macklyn Arbuckle, hit of bill; Alfred Bergen, did splendidly; Oakland Sisters, pleasing; Brown and Rochelle and Dehaven and Nice scored unmistakably, as did Doris Wilson. Alexander Bros. excellent.

DAUPHINE (Ed Schiller, mgr.).—"Blue Ribbon Belles," entertaining show.

CRESCENT (T. C. Campbell, mgr.).—Emma Bunting Stock in "Merely Mary Ann."

TULANE (T. C. Campbell, mgr.).—Howe's Travels.

LAFAYETTE (Abe Seligman, mgr.).—Vaudeville.

HIPPODROME (Jake Miller, mgr.).—Vaudeville.

ALAMO (Will Guerlinger, mgr.).—Vaudeville.

The Lafayette has adopted a policy of pop vaudeville. Tom Campbell has placed Abe Seligman in charge of the house.

The first two weeks of the engagement of Emma Bunting have been unusually successful.

Business for the initial fortnight at the Orpheum is the best in that theatre's history.

R. M. Chisolm, manager of the Greenwall and Lyric at various times, has brought in a rasher in the Caddo oil fields. The diamonds studding Chisolm's shirt rival the Aurora Borealis.

Spanish Fort will remain open throughout October.

Phil Reilly has booked the Meade orchestra at Fabacher's indefinitely.

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Rudolph Ramell is again doing the press work for the Tulane and Crescent theatres.

Strictly personal.—Billy Trimble has removed a mustache of long standing. Herman Fichtenberg purposely lost his straw hat in a restaurant in order to procure an order for a new one. Barry Milton has changed her hair again. Jack Kingston is acting as chaperone for a flock of banana cars. B. F. Brennan has covered the dressing rooms of his airdome with tarpaulins.

PHILADELPHIA.

By JOHN J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—Mr. and Mrs. Vernon Castle at Keith's this week proved to be the greatest drawing card that ever appeared at this house. Over six thousand persons witnessed the both performances Monday and hundreds were turned away. Instead of using the easel with card announcing each dance, Mr. Castle prefaced each with a brief explanatory speech and dispensed with considerable humor that got over in good style. Ruth Royce in her first appearance here had the difficult position of following the Castles, but made good nevertheless. The bill was opened by Mang and Snyder, in a hand balancing act. The fine appearance of this team and the ease with which they did their work brought forth big applause. They were followed by Pietro, the accordionist, who registered a hit. No. 3 spot showed Gordon Eldrid and Co., who gathered a large number of laughs. Von Tilzer and Nord were well liked; Mr. Hymack, a recent London importation, had the most novel act seen here in some time. He is a protean artist, but is far in advance of others of his type. He gives, shifts and lies change color in a bewildering manner. He started rather cold but closed to a big hand. The Volunteers were unable to appear at the afternoon performance through a mix-up in railroad connections, but arrived in time for the evening show. They furnished a singing novelty with a straight man recruiting the members of a quartette from plants in the audience. They received a big hand. A fine exhibition of roller skating and dancing was given by McLellan and Carson. They went big and made an ideal closing to a bill that would be hard to surpass or equal.

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Direction, H. B. MARINELLI

COLONIAL (Fred G. Nixon-Nirdlinger, mgr.; agent, U. B. O.).—This week's bill was evenly balanced, all acts receiving about the same amount of applause. Billed to open were Swan and Baubard, eccentric comedians, but they were unable to appear owing to an accident to Swan, who injured his ankle in Baltimore. Their places were filled by Gieger and Pague, a pair of juvenile dancers. Mond and Sallie, a pair of female impersonators, received a fair hand. Four Rubes received a big band. Following was Arthur Sullivan and Co. Wm. Cahill sang some witty songs in a pleasing voice and also told some amusing stories. The Monkey Cabaret closed the show and was well received.

KEYSTONE (Fred J. Zimmerman, Jr., mgr.; agent, U. B. O.).—The Moonies in whirlwind dances were a big hit for an opening act. After them came Bernard and Roberts. Joe Kettler and Co. was highly amusing. Hopkins and Axtell did some very good dancing. Webb and Burns were the hit of the bill. "The Washington School House," a school room act, with the pupils in the characters of prominent men, closed the show.

Mr. Harriet Bareiss, chief usher of the Nixon house, has recovered from a serious attack of ptomaine poisoning, which almost resulted fatally.

There was almost a panic at the Dixie theatre Sept. 18 when some one shouted fire.

Jessie Kennison, a dancer with the "September Morning Glories," fell at the Peoples theatre Monday night. Miss Kennison had lost her footing and seriously injured herself. When the first aid methods behind the scenes failed to restore her, she was taken to the Episcopal hospital. Physicians there said she was suffering from concussion of the brain and was in a serious condition.

PITTSBURGH.

By GEORGE H. SELDES.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Irene Franklin & Burton Green, headline, hit; Mishka & Olga, pretty; Bronson & Baldwin, excellent; Edwin Stevens & Tiny Marshall, very good; Hallen & Hayes, good; Harry Cooper, scream; Harry Beresford & Co., good.

HARRIS (C. R. Burchett, mgr.; agent, U. B. O.).—Monarch Comedy Four, big hit; Whipple & Huston, headline, odd; Harry Lake (added), fair; Eul & Larkin Girls, good; Barney & Victoria, scored; Strolling Players, fair; Deland, Carr & Co., good; Jean & Willie Hayes, good; Two Franks, exceptionally good.

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SHERIDAN SQUARE (Frank H. Tooker, mgr.; agent, U. B. O.).—"The Engagement Party," headline, good; "Eau," monk, laugh; The Pattys, unique; Anthony & Mack, amused; Marino Sisters, splendid; Daniels & Conrad, fair.

NIXON (Thos. Kirk, mgr.).—Mrs. Fiske in "Lady Betty Martingale." ALVIN (J. P. Reynolds, mgr.).—"A Pair of Sixes," took the town by storm. 28, "Mr. Wu."

LYCEUM (C. R. Wilson, mgr.).—"Sis Hopkins," with Rose Melville, big house. 28, "The Typhoon."

GAYETY (Henry Kurtzman, mgr.).—"Bowery Burlesquers," did well. House good.

VICTORIA (George Gallagher, mgr.).—"Follies of 1920," drew big house. Bob Fitzsimmons, extra.

ACADEMY (Harry J. Smith, mgr.).—"Follies of 1915," big hit. S. R. O. house.

A German war comedy, "Husarefieber," will be played in the Nixon Sept. 29 matinee by the Cincinnati German Theatre company.

ROCHESTER.

By F. M. CHASE.

TEMPLE (J. H. Finn, mgr.; agt., U. B. O.).—Bessie Wynn, big; Homer Ling, hit; George Rolland, pleased; Farrell-Taylor Trio, fair; Rayno's Bull Dogs, pleased; Jarro, clever; Adelaide Boothby, good; Novelty Clintons, novel.

FAMILY (C. B. K.).—"Pipes of Pan," good; Carr Trio, pleased; Lea Valadons, clever; Pearl Stevens, good; Moore and St. Clair, pleased; James Gallon, fair.

ST. PAUL.

By C. J. BENHAM.

ORPHEUM (E. C. Burroughs, res. mgr.).—It is hard to pick out any one particular act as the best on this week's bill, for they all received applause. The bill includes "The Red Heads," which pleases immensely; Trovato, a favorite here; Cartmell & Harris; Elda Morris; Eugene Trio; Martin Van Bergen; The Seebacks, pictures.

LOEWS EMPRESS (Gus S. Greening, mgr.).—Svengali; Bobbe & Dale; Haydn; Black & White; Bill Robinson; Canaris & Cleo, pictures.

NEW PRINCESS (Bert Goldman, mgr.).—1st half, Roland Travers & Co.; Booth & Leander; Grace Moore; Doyle & Elaine; pictures. 2d half, Shaw's Comedy Circus; Floyd Mack; Le Vere & Palmer; Bennett & Lowe, pictures.

METROPOLITAN (L. N. Scott, mgr.).—Guy Bates Post in "Omar" opened a week's engagement last night to a pleasing house and was enthusiastically received.

SHUBERT (Frank Priest, mgr.).—Huntington Players, notwithstanding that all the other

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houses have reopened, are holding their own and this week are presenting "Bought and Paid For." Next week, "Ready Money."

STAR (Maurice Abrams, res. mgr.).—"Charming Widows" played to and pleased good house at opener.

GRAND (Theo. Hayes, mgr.).—Gus Fay and Gaiety Girls were well received.

SPOKANE.

By JAMES E. ROYCE.

AUDITORIUM (Charles York, mgr.; agent, N. W. T. A.).—11-12, "Kitty McKay," fair business; 15-16, "The Candy Shop," same; 28-30, "The Whip"; 1-2, "Baby Mine."

LOEWS (Joseph Muller, mgr.; agent, direct).—Week 13, Montrose & Sardell, clever; Calts Bros., applauded; Wilson & Wilson, laughs; Morris & Beasley, just got by; Oddone, plays well, Kitty Francis & Co., flashy.

FANTAGES (E. Clarke Walker, mgr.; agent, direct).—Week 13, Vestoff Trio, little interest; Henry & Harvill, popular; Billy Link & Co., many laughs; Work & Play, familiar tumbling; Alisky's Hawaiians, big drawing card.

SPOKANE (Sam W. B. Cohn, mgr.; agent, Fisher).—Week 13, 1st half, Murielle & Hartland, Nan Adams, Hayco; 2d half, O'Dell & Hart, Douglas Robertson, Nan Adams.

"In Old Kentucky" and Douglas Fairbanks & Charles H. Crane, announced as booked for the Auditorium, have been cancelled.

TOLEDO.

By MAUMEE.

KEITH'S (Sam Pearlstein, mgr.).—"The Lawn Party," catchy; Ed Morton, good; Two Carltons, clever Brooks & Bowen, good; Cameron Sisters, refined; Van Hoven, comedy; Chas. Thomson, good; Claude & Fanny Usher, very popular.

VALENTINE.—Sept. 24 to 27, George Arliss in "Disraeli."

ARCADE.—Lillian Mortimer & Co.; Mudge Morton Co. "A Night at Monte Carlo," Fay, Elkins & Fay; Four Tornadoes; Raymond & Raymond; Hodges & Lauchmere; Pike & Culane.

EMPIRE.—"Girls of the Moulin Rouge." Next, "Follies of the Day."

LYCEUM.—"Monte Carlo Girls."

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Six Chinese Wonders.
Lately Featured with Anna
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Second Troupe arrives in America shortly.
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LONG TACK SAM

Sole Owner and Prop. VARIETY, New York

SAM J. CURTIS

In "GOOD BYE BOYS"
By Junie McCree
Direction, HARRY SHEA.



FRANCES CLARE and GUY RAWSON

with
"Their Little Girl
Friends"

in
"Yesterdays"
A Delightful Story of Youth
Booked Solid
Direction
CHRIS O. BROWN

"THE BLOOMER SON" AND "MISS DAISY" "THE
GIRL FROM UTAH" WENT FORTH ON A BEAUTI-
FUL ADVENTURE. BEING "ANDREW BOY" SHE
CARED NOT FOR "THE HIGH COST OF LOVING"
NOR FEARED "THE HAWK" OR "THE DRAGON'S
CLAW". "THE THIRD PARTY" JOINED THEM
IN "THE PRODIGAL HUSBAND". HE COMES
UP SAILING AND DID NOT HEAR HER (TELL
HIM "THE DUMMY". WITH "THE YELLOW
TICKET" HE HAD SEEN "CABIRIA" AND
HEARD "THE STORY OF THE ROSARY" AND
WAS WORRIED OVER "THE WAGES OF THE
WORLD". HE HAD BEEN "ON TRIAL" BUT
FOUND "INNOCENT" AND "WITHIN THE LAW"
SO WITH "PEGS O' MY HEART" HE GOT "UNDER
COVER" IN "TWIN BEDS" - "IT PAYS TO
ADVERTISE"

EDWARD MARSHALL
THE "HALLGLOIST" REPRESENTATIVE
ALF. T. WILSON

JACK STROUSE

THE "SINGLE" THAT MAKES THEM TAKE NOTICE

BOOKED SOLID

Direction, ALLEN EPSTIN

ARNO and STICKNEY

THOSE MUSICAL WIZARDS

Booked Solid

40 WEEKS LOEW'S EASTERN and WESTERN CIRCUIT
Direction, FRANK BOHM

BERT MELROSE

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THIS TIME; LOEW TIME

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